



design integrity

beauty, simplicity, sensuality and proportion

ZAPP[®]
design



Some designs were created to meet a specific request from friends or customers. The Harumi Dining Table, one of my earliest designs, was designed for a friend's house and ever since has been one of my favorite pieces. It is bold, pure and so simple. It exudes a sense that it has always existed long before it came into being.

every object has a moral value. every object is a symbol of a function. more than a mere utilitarian symbol, every object has a sign. every object is responsible for its own presence and existence. every object is guilty of assuming and becoming a form.



The Samurai chairs talks to my respect for traditional Japanese design and construction principles. As people have commented upon, and interestingly for me, it also has a very Scandinavian feel to it. I have always felt that these two distant places of our earth have so much in common when it comes to furniture design and the way they both regard and treat wood. These chairs express my pure love and respect for wood and fine craftsmanship. They also express most of my beliefs about the craft of designing - that the objects that we create have to have a meaning, that it needs to be well-proportioned, that it needs to be sensual and express beauty and, at last, that it has to be utterly simple.



Wabi Bench



For as long as I can remember - even before I dreamed of becoming one - I have always been a designer. My pastime was to observe the world around me and try to reorganize it in my mind in different ways - to try to make it mean different things and to serve different purposes. Design has as much to do with revisiting a theme as it is to creating a new one. Creating order, engineering a function, and/or solving problems, is all part of the craft of the designer. But the main part is to find the true essence of the object or whatever it is that you are designing and just let it become. I believe that ideas have their own personality and their own will to become what they want to be independently of whoever is responsible for bringing them to life. The fact that a designer has a signature style has more to do with the ideas that best fit their personality than the quality of their creativity. An idea that you can't bring into fruition is an idea that doesn't fit entirely into your level of perception. But it will rest in the Ether until it finds its own way to materialize.



The Sookie Chair was one of those designs that inevitably went through the most dramatic transformations. It changed names three times and from the original sketch its shape changed more than four times. Several prototypes were made using different materials until I finally found what it was meant to become. Then the final thing I had to do was to rename it one last time. The motivation behind this design was the desire to create a contemporary chair with a retro edge. The exquisite shape of the vampire fang inspired hand-sculpted legs is reminiscent of chairs of the 60's and 70's and thus achieved the desired effect.



Camburi Easy Chair

All things mean different things to different people but they can signify the same to everyone. The significance is what makes an object have a purpose for being but the meaning is what gives it a distinct quality. Not knowing where to go when starting a new design and just letting all the ideas flow is a good beginning. If necessity is the mother of invention then not knowing where to begin creates its own challenges. Pick your own barriers if there are none in front of you already. Bigger challenges make us perform better and therefore produce better designs. Explore all possibilities. Construct limits around them. Then break them all down.



Crab Easy Chair



Looking through the window of an airplane while on a quick flight between the islands of Bali and Java resulted in the creation of the Flying Lazy and Easy Chair series. Observing the curvature of the wing against the flap was just too obvious a feature and thus inspired one of my most iconic pieces.





Tambor Side Table



Plain Sofa

Beauty is a natural thing. It cannot be forced. It is within. Too much make-up can make a woman look surreal and not, as she may think, more beautiful. Similarly, overly designed pieces can look as if too much make-up was applied in an erroneous attempt to try to hide what is naturally beautiful and spontaneous. Overly designed pieces often destroy true and natural beauty not enhance it. For me the essence of beauty is simplicity. Simplicity is the subtle balance between elements of different proportions, of opposed natures, of the sensorial intersection of lines and volumes, of primarily chaotic expressions turning into a newly defined order. Simplicity is timeless.

I wanted to create an entertainment unit that could become a decorative element in itself, and one that could double as a display unit for art pieces. I feel that most TV units nowadays looked so much the same. Why not create one that was attractive enough to become a centerpiece without being too obviously modern and single-functional looking? With its hand carved panels and slightly crooked bamboo-inspired posts, the Bambuzal Entertainment Unit achieves this and is in essence, a standalone item with or without a TV.





Kleek Folding Chair



Kleek Round Side Table



Jungle Easy Chair



Stream Coffee Table



Intruso Chair



Originally made from broken parts of antique opium beds, the Wabi Sofa is one of my earliest creations. Later being produced in a modernized production facility with plantation grown wood and a fully upholstered cushions, it was redesigned to accommodate a more clean and sleek appearance.



Tora Tora Dining Table



Reynaldo Maldonado, also known simply as Zapp, was born in Rio de Janeiro, Brazil in 1959. After completing a course on the History of Art and Architecture, he studied Visual Communications, Industrial Design and Philosophy. Around this time, Zapp was particularly inspired after attending a practical design seminar by the acclaimed industrial designer and educator who also became a strong advocate of the socially and ecologically responsible design, Victor Papanek (1927-1999). Although he was not aware of it at the time, this would set him on a path from which he would not waiver. Before completing his studies, Zapp traveled to New York, London and Paris where he lived for three years working as an illustrator, graphic designer, junior advertising art director followed by a summer in Biarritz doing airbrush illustrations for surfboards. After returning to Brazil Zapp continued to pursue a career as a graphic designer working briefly as set designer for TV; a clothing designer for various surf wear companies; art director for several publications and also taking a job as marketing advisor. His life direction took a major and formative turn in 1997 after doing a publicity campaign for a Brazilian exporter of Indonesian, Indian and Chinese antiques. This sparked in Zapp the desire to pursue a new career as furniture designer – a pursuit that would be forever defined and inspired by his combining of primitive Indonesian art pieces and reclaimed wood with more technically advanced materials. Zapp has been living and working in Bali where, in 2000, along with wife Sien, he founded Zapp Design. They have been designing and producing exquisite custom furniture for various private and commercial projects locally and around the globe ever since.



Intruso Credenza



Portrait of Zapp by Yasmeen Maldonado
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to become an authorised agent please contact us at:

enquiries@zapp-design.com