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ARCHIVES STORIES - Creative Introspection

Forty-two years of research and continuous experimentation, of encounters and collaborations with architects, artists and designers from all over the world, often resulting in deep friendships. The journey of Sawaya & Moroni's appears dense and rich in compositional languages, open to embracing different expressions and exploring innovative paths, including from a technical standpoint. It enhances that virtuous synergy between the production process artisanal expertise -so admired worldwide- that defines Italian furniture-making traditions. Sawaya & Moroni has always nurtured this dialogue, emphasizing in its production choices (each piece in their collections is made exclusively in Italy) the capability and excellence of *Made in Italy* craftsmanship.

Sometimes, instead of relentlessly pursuing novelty at all costs in a market saturated with overlapping offerings and models that change each season, a pause is chosen for reflection, for reconsidering one's own history and path. This is the approach Sawaya & Moroni intend to present at this year's Design Week.

However, this is not about reintroducing "historic" pieces from their collections or curating a selection of their most beloved catalogue items, rather the intention has been to rediscover within their passionate research over time, a series of furniture and objects that remained at the prototype stage, created as unique pieces for theatrical and musical performances, exhibitions, events, or in limited editions. These have been selected both for their design value and their intrinsic, precious uniqueness.

The process followed can be described as one of creative introspection.

Although cognitive psychology, since the 1930s, has abandoned introspection as a scientifically valid method for investigating the inner self, revisiting a path guided by creative qualities as Sawaya & Moroni have done in selecting this year's pieces relates to a kind of analysis of their own productive interiority, shaped by thoughts and choices, feelings and desires, passions.

This collection can also be interpreted as a sort of "private self-portrait," revealing freedom of expression, typological richness, and mastery in construction, as well as in the selection and use of diverse materials.



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The family of sculptural bronze cast seating **CRYPTO** (1984) by artists Sido and François Thevenin, opens the selection both chronologically and eloquently, immediately highlighting the synergy between art and design. **TECO** (1985) is a “rolling desk” with a strong geometric character —a horizontal wooden cylinder that opens— marking William Sawaya’s debut as a designer within the collections. The **BINE chair** (1991), with its black-and-white optical figure, reflects Marcello Morandini’s artistic sensitivity applied to design. The **FAIA armchair** (1993) by Toni Cordero reveals the refined compositional practice of the Turin-based architect, capable of alchemically blending materials, forms, details and colours. With the **TBL table** (1994) -steel with interchangeable legs of two heights- designed by Jean Nouvel, Sawaya & Moroni emphasize their enduring fascination with architecture. Among their various participations in exhibitions and cultural events is the children’s rocking chair **MONKEYS** (1995), designed by William Sawaya for “Abitare il Tempo.” A unique piece, it is a successful reinterpretation in rattan of the seesaw found in playgrounds, transformed here into a two-headed organism stretching upward and ending in polychrome drapery that follows its undulating motion. From the same exhibition, in the “Delirium Design” section curated with Enzo Biffi Gentili, comes the chest of drawers **HEDGEHOG in the room** by Matthew Hilton. A unique piece expresses exuberance through its bright orange colour and ten radial spikes that overturn the traditional weekly dresser typology. The **CRUST armchair** (1988) by Ron Arad marks the Israeli designer’s first exploration of wood, after becoming known in the 1980s for self-produced experimental metal furniture in his One-Off studio. Here, wood is bent using six molds and paired with black rubber cushions placed in the intermediate space between surfaces, an industrial material used playfully, even for the buttons of a virtual capitonné effect. **MOUNTAIN** (2001) is a unique armchair created for the stage set at the Théâtre du Châtelet in Paris, for *Winterreise* (1827) by Franz Schubert, staged by the visionary director Robert Wilson, a leading figure in experimental theatre, who also designed the lighting and set, with costumes by Yves Saint Laurent.

TORK (2010) -a pair consisting of an armchair and a coffee table, both prototypes- allowed internationally renowned architect Daniel Libeskind to experiment with his architectural language at the scale of furniture. The following year, Zaha Hadid designed the **TIPPY chair** (2011) in lacquered wood with a metallic finish, emphasizing a seamless surface sculptural ribbon forming an iconic object. Similarly, the double armchair **MANTARAY** (2014), also a prototype, reflects her research into non-Euclidean parametric geometry.



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The Norwegian studio Snøhetta contributes to the collections with the **SLOYD series** (2018), wooden stools reinterpreting traditional carpentry workshop furniture, including a curious carpenter's table with side vises. This piece brings a workshop object into the domestic sphere through conceptual redesign, highlighting the importance of tools essential to craftsmanship—valued for functionality, durability, and longevity.

This rich selection, united by a shared commitment to research and experimentation over more than three decades, concludes with a family of precious smaller-scale objects: the crystalware series designed by William Sawaya for Baccarat in 2004. **RENCONTRE with William Sawaya** combines the excellence of a historic French brand (active since 1764) with contemporary design, creating seductive polychrome crystal pieces, among which the “Times Square” pitcher, with its colourful, esoteric tail-handle, stands as a defining example.

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For detailed information on each individual item contained into pictures, please contact our press office at: press@sawayamoroni.com