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“NAKED STRUCTURE” – The New 2025 Collection

In the world of motorcycles, the NAKED type is associated with the image of a motorcycle devoid of embellishments, free from fairings and protections, displayed “naked”, where the structural and mechanical form becomes, deliberately, an aesthetic value—an identity that defines a now well-established genre.

The role of the structure, the soul of every architecture, and its formal value as a reference, are convincingly reflected in the models presented by Sawaya & Moroni for the 2025 collection. This essential collection includes a high table, two low tables, a chair, and an upholstered sofa. In their various compositional solutions, these pieces explore an aesthetic enhancement of the structure, which is treated as a defining element.

AROHA - Dining Table e Coffee Table design Jakob + MacFarlane, 2025

Two tempered glass tops—rounded rectangular for the high table and an irregular circular figure for the low version—are supported by plywood structures. These structures connect the orthogonal interlocking surfaces to the plastic and sculptural value of their compositional synthesis. The transparent tops highlight their supports: organic forms stylized from horizontal wooden surfaces, cut according to curves and harmonic patterns, interlocking dry orthogonally. Almost a tribute in the form of furniture to the famous “House of Cards” game (1952) by Charles and Ray Eames, where a deck of colorful cards with interlocking cuts along the edges allowed for the production of endless constructions and shapes, reinventing the 19th-century tradition of Froebelian wooden building toys.

In the AROHA tables, the interlocking of surfaces becomes structure and sculpture; in bright green lacquered for the dining table and in natural matte for the coffee table. Two tables that are an integral part of the architectural research around the theme of structure as an expressive form, developed over time by the renowned French studio founded in 1988.



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SLUMS - Chair design Andrea D'Antrassi, 2025

A linear, essential figure, enhanced by the addition of complete components, characterizes the SLUMS chair, designed by Andrea D'Antrassi (who has long collaborated with the Chinese architectural studio MAD by Ma Yansong) for this year's collection.

The metal structure merges with its textured corten finish; the seat and supports form a single "bridge-like" shape, with vertical planes slanted outward. The backrest is cantilevered from the same material and connects with a single lateral support. Among the flat surfaces that compose the chair, the vertical connector supporting the backrest acts as a counterpoint. The trapezoidal figure, tapered upward, forms the "flag" support, which once connected to the seat's plane, includes a curved connecting element that continues as a static and figurative reinforcement for the entire length of the reference surface.

Monolithic and monomaterial, SLUMS makes its structural figure its architectural statement, where the desired imperfection of the oxidized metal skin blends with the geometric synthesis of the whole.

CAFFÈ SOSPESO - Coffee table design William Sawaya, 2025

The steel structure designed for this low table consists of a classic "flat" steel profile of 10mm x 50mm used vertically, designed as a malleable, continuous ribbon. The powder-coated metal ribbon forms a double "U"-shaped pattern that connects the two supporting parts through linear connecting elements placed on top. The crossbar, acting as the base, joins the two vertical sections, which are angled outward, via a curved connecting element that becomes more pronounced at the terminal point. From here, the linear element extends to join with the twin figure that completes the structural composition. This supports the transparent glass top, which enhances the essential, yet not minimal, underlying design. The harmonious flow of this arrangement reflects the compositional synthesis of reference.



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SOFT VEE - Sofa design William Sawaya, 2025

In the sofa with varying density padding from the 2025 collection, William Sawaya continues his use of the “flat” steel profile (10mm x 50mm), previously experimented with in the CAFFÈ SOSPEO coffee table, also here defining the supporting structure for the soft, enveloping form that makes up the unitary shape of the seat, armrest, and backrest, covered in colorful, textured cotton fabric.

Deliberately visible, and almost considered a sophisticated counterpoint to the plastic form it supports, the powder-coated metal base is formed as a “frame” at the front, where the vertical metal ribbon defines a thin, harmonious beam. The lateral supports bend the ribbon outward, connecting in a curve to the upper part, which links the two ends. As a central reference element, both compositional and static (a central reinforcement for support on the ground), the central bend of the steel profile forms a soft “V,” ensuring the longitudinal load of 280 cm, comfortably accommodating three people.

The necessary central support becomes an opportunity to characterize the structural motif of the front element. This includes a system of crossbars at the rear, connected to a longitudinal flat plate of the same size and color, on which the two lateral supports and the central foot are joined, all tapering in curve at the connection point. The structure supports the soft upholstered shell, where the seat is enveloped by a single vertical element that defines the backrest and armrests.

Milan, April 8th, 2025



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Biographies

Andrea D'Antrassi

Andrea D'Antrassi - Associate Partner at the MAD architecture studio, founded in China by Ma Yansong in 2004, with offices in Beijing, Los Angeles, and Rome, is one of the most active studios internationally in the past decade. He is a licensed architect in Italy and Switzerland, where he completed his Master's in Architecture at the Academy of Architecture in Mendrisio. With solid experience in international projects across the United States, Italy, Australia, China, Andrea D'Antrassi adds his vision to that of MAD. Since joining MAD in 2010, he has contributed to the development of the Boncompagni residential complex in Rome, Italy, the Huangshan Mountain Village, the Nanjing Zendai Himalayas Center, and the Lucas Museum of Narrative Art in Los Angeles. He has also overseen the studio's installations presented during Design Week and FuoriSalone in Milan and plays a key role in organizing and overseeing the design competitions that MAD participates in.

Jacob + MacFarlane

Dominique Jakob, born in France, graduated from the École d'Architecture Paris-Villemin in 1991 after obtaining a degree in art history from the Université Paris I. She has taught at numerous international universities.

Brendan MacFarlane, born in New Zealand, studied architecture at the Southern California Institute of Architecture (SCI-Arc) in 1984 and at the Harvard Graduate School of Design, where he earned his Master's degree in 1990.

In 1998, Dominique Jakob and Brendan MacFarlane founded the Jakob+MacFarlane architecture, urban planning, design, and research studio focused on innovative and socially engaged architecture that addresses the environmental and social challenges of the 21st century. Among their architectural projects: Georges Restaurant in the Centre Pompidou, Paris (2000); FRAC Centre in Orléans (2013); The Docks, City of Fashion & Design in Paris along the Seine (2012).

The Jakob+MacFarlane studio, along with Martin Duplantier and Éric Daniel-Lacombe, is responsible for curating the French Pavilion at this year's Venice Architecture Biennale.



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William Sawaya

Architect, interior designer, and designer, William Sawaya was born in Beirut, Lebanon. He graduated from ALBA (Académie libanaise des beaux-arts) and the Institut National des Beaux Arts in Beirut in 1974.

In 1977, he moved to Milan, and in 1978, he founded the “Sawaya & Moroni” architecture studio with Paolo Moroni. The studio addresses various scales of design, from architecture to interiors, interior design, industrial design, and limited edition design.

Sawaya & Moroni’s activities have developed over time through various projects in Europe, Japan, the United States, Australia, Russia, the Middle East, and the Far East.

In 1984, he co-founded “Sawaya & Moroni Contemporary Furniture” with Paolo Moroni, where he has been the artistic director since its founding year, presenting Italian furniture design with its collections of furniture, lighting, and accessories. Sawaya’s ability to tackle various design scales—from architecture to interior design—along with his ongoing experimentation to achieve new aesthetic archetypes, defines his work, always marked by a consistent elegance pursued with conviction over time.