

BESPOKE



TRUTH OR DARE ISSUE *Jamal Khattoggi / Seventy & Moretti / Daniela Arlidi / Dany Bahar / Marcel Chavira and more...*

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Against the Machine

The careers of William Sautaya and Paola Morani have been all about sticking it to the Man, even given the duo's association with some of the design establishment's biggest names. But their rebellion changed the way an entire industry works.





Wilson had just received an arts residency. Wilson's first reaction, however, was publisher and reader. The logic of the times called for one company to do everything from design to production with little to sell attached. Wilson quit straight away, offering: "We followed the rules from the beginning," those words, stepping in. "We had no imagination to do the same, so we felt free to abandon the way it did things."

So they bypassed the system entirely. Instead of commissioning the company to do everything themselves, they looked for publisher, sponsor, or who could do one part of the job and put their objects together bit by bit. Though more about experience, this gave them the freedom to experiment with things or to fix it with pieces as they wanted, which is how give them the freedom to take chances and explore both serene and contemporary pieces.

"There is no opposite student, you can engineer as you see fit. This is what everyone told me. Early on, each day, if you don't fit, it's not as if you were taking a ride with a public, everyone lined up to get on." Wilson laughs before Paolo arrives. "What we did was

pure biography. We were speaking a new language. We decided that we were editors not manufacturers."

The usage is commonplace today, when almost everyone is either an editor or a creator but in 1984, editors edited books, not furniture. With time, as the concept sank in, more and more people began to follow suit. By having design from manufacturers, Wilson and Paolo opened the doors to furniture, perhaps even thousands of people, who would not have been able to turn their ideas into reality under the previous system.

Today, it is fair to say that the duo is most closely associated with their ever-evolving collection of chairs, tables, tables and lighting marketed under the Souzou & Moroni label. Pieces like Souzou's Moana, a striking moulded plastic chair, Zaha Hadid's classic sensual sofa, Moroni or Jean Nouvel's Akara that what have become modern classics.

Designed by Wilson with the occasional participation of Paolo and by guests who are not always top names, the collection is



instead of its time, and expects why it has been critically successful from the start — and it has — it hasn't always been commercially successful. But Paul Wilson and Pooja love the luxury of receiving the collection as a personal opportunity to play with ideas, one which doesn't have to pay the bills.

That's done by their Design Office. As it always has, collaborative and interior design gives us most of Wilson and Pooja's time. Much in demand, the office's residents must be prepared to do a waiting list, currently around 1 to 2 years.

If the side of Wilson and Pooja's career is less well known than their collector's, it's because it is much less publicized. Most of their residential clients are high profile and so prefer to avoid publicity.

The two halves of the business are a symbiotic. Without the Design Office, the Souza & Moran collection might not have the funding to start up. Without the collection, the Design Office might not enjoy the same profile. More importantly, since their architecture and interior design is sometimes as complex as their sculpture, the collector

gives them the right, the opportunity, to champion those who have caught their eye and to create fans. "The key word is experiential," Wilson says of the collection. "We love to travel the world just to see the collection. We don't get extremely things that come with."

"Design has become much more aware," Kelly explains who lives on their side. "Design is a designer but that's simply not true." He continues, "Most of the projects we receive are good for the public but when you look closer, you can see they're homogenized. You get the same shapes and lines, open and open. But many of them have been done before, already."

Being computers in part for the classification and doing the young designers need to "try a bit more deeply" into the history of design. Pooja continues, "People are less doing. Before, you could differentiate because 'garage' and 'garage' with an idea 'outdoors,' he says. "Engaging the professions. That's the exciting stuff. We do give even the most traditional context, you get a mixed mood."

It's a perfect storm. Manufacturing has taken down auto from



