

CasaS

Saccaro

2026



Albino Saccaro's Hands

THE ART OF KNOWING HOW TO CREATE

A special edition
celebrating 80 years of Saccaro





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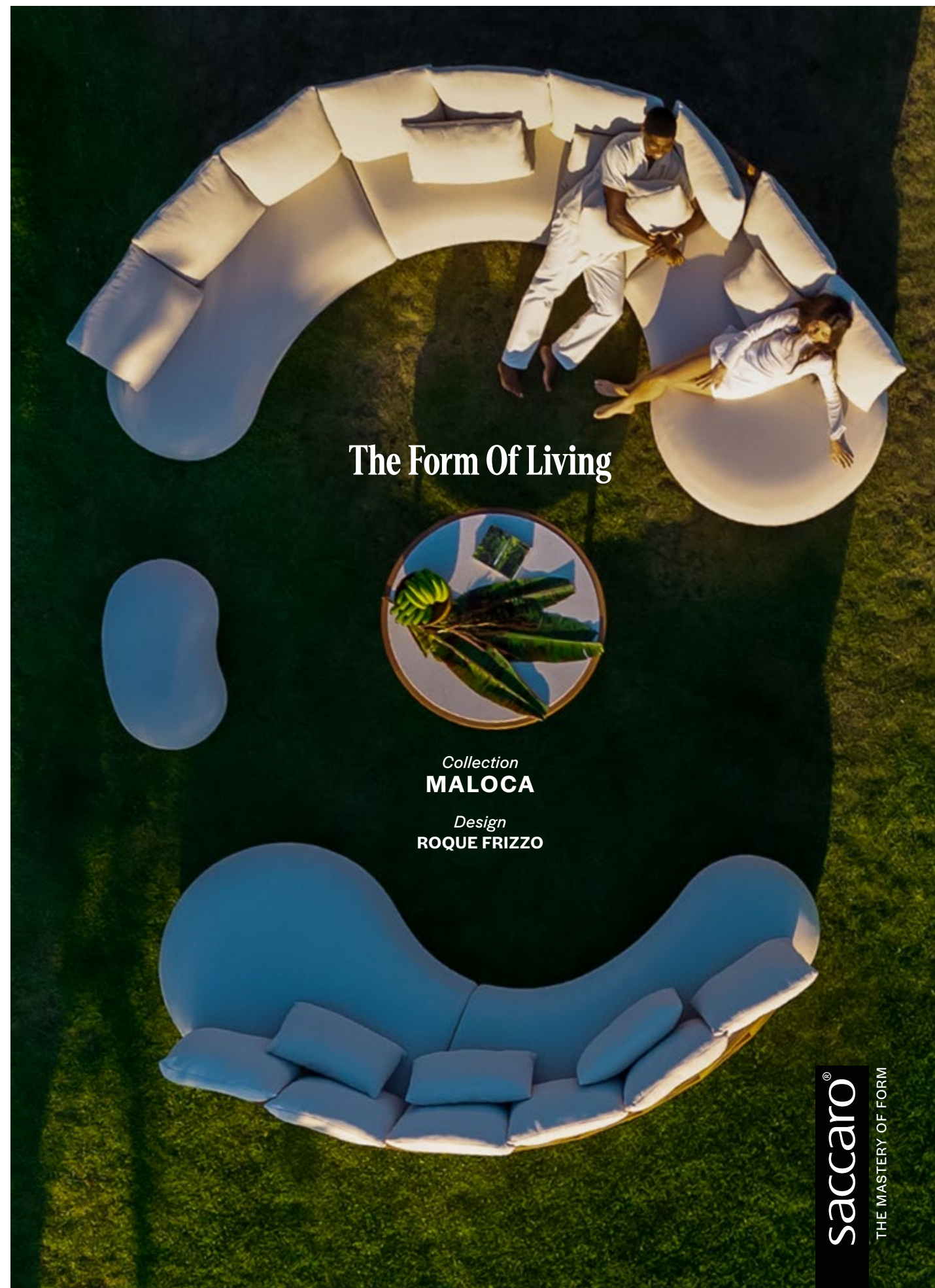
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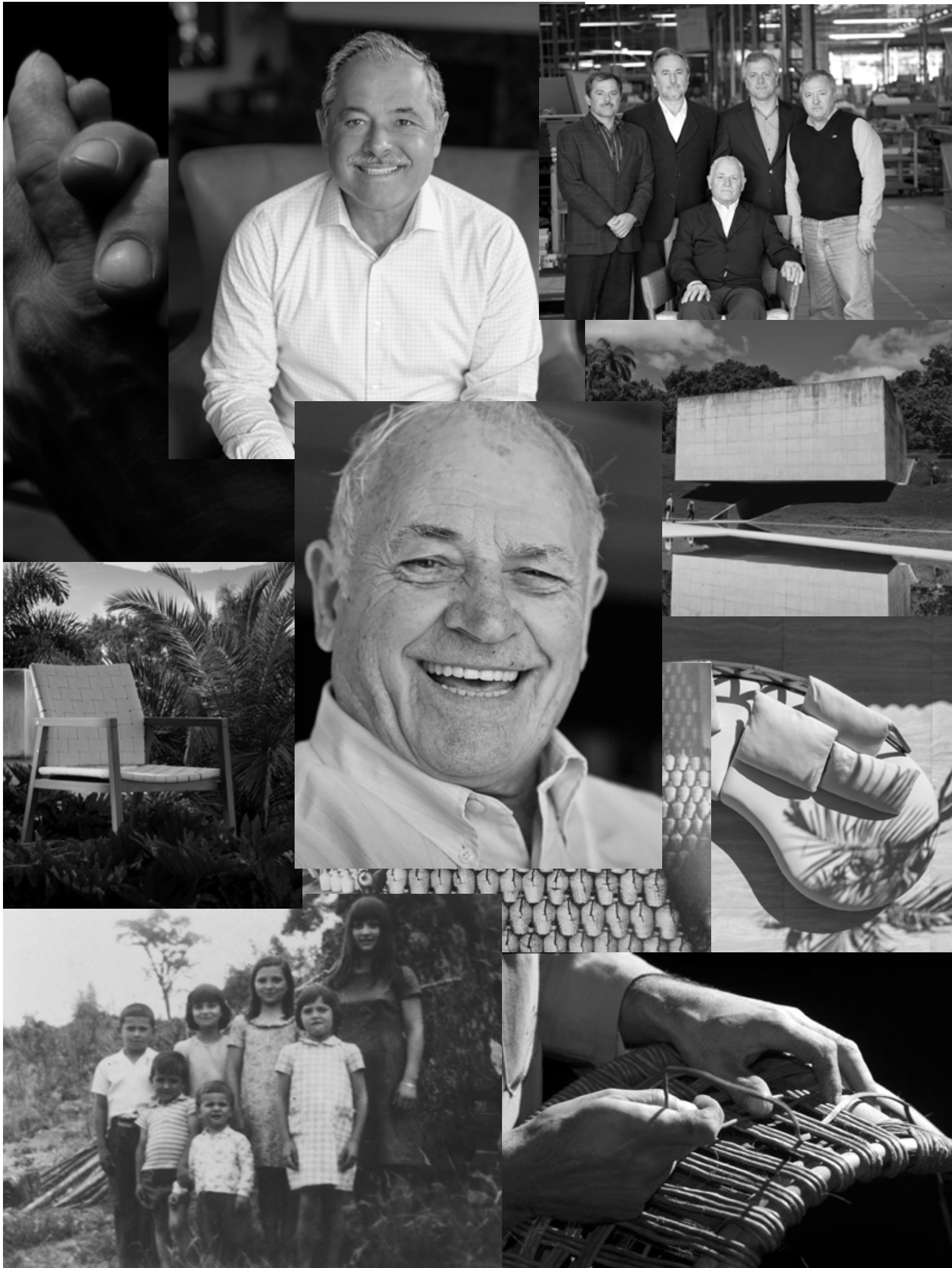
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Hello, dear reader!

Writing the opening editorial of this edition is an opportunity to look back with deep gratitude and to face the horizon with the enthusiasm of someone just beginning. In 2026, Saccaro celebrates eight decades of history. As I turn the pages of this special edition, I feel great pride in seeing how the artisanal production born in 1946 has evolved into a living manifesto of authorial design.

This 80-year journey is sustained by a strong family legacy, the trust of our franchise partners, and the sensitivity of those who choose our products every day. In this edition, we present our new brand positioning — “The Mastery of Form” — and dedicate a space of tribute in the feature “Masters of Form.” In it, we honor our entire value chain: the legacy of our family, the partnership of our franchisees, the technical talent of the professionals working behind the scenes in our factory, and the sensitivity of the designers and architectural partners we collaborate with.

Celebrating this milestone invites us to reflect on what endures over time. If the essence of what we do is shaping the relationship between people and their spaces, our campaign theme, “The Form We Inhabit,” perfectly expresses this pursuit: understanding contemporary living in all its complexity, offering design that embraces, expresses identity, and above all stands the test of time — combining industrial precision with the soul of handmade craftsmanship.

In the following pages, you will also find inspiration in beautiful authorial architectural projects developed in Brazil, showing how our essence brings identity into homes.

The celebration of our eight decades gains even more strength through the feature “Before, During, After.” In it, we share details of the commemorative exhibition in which five artists present their perspectives through exclusive interventions on the iconic Santa Bárbara armchair, bringing together art, design, and history in an unforgettable tribute.

I invite you to browse through this commemorative edition and experience this unique moment in our journey. Discover, in every detail of the pages ahead, how art, design, and affection have shaped our story.

João Saccaro
João Saccaro
Chief Executive Officer

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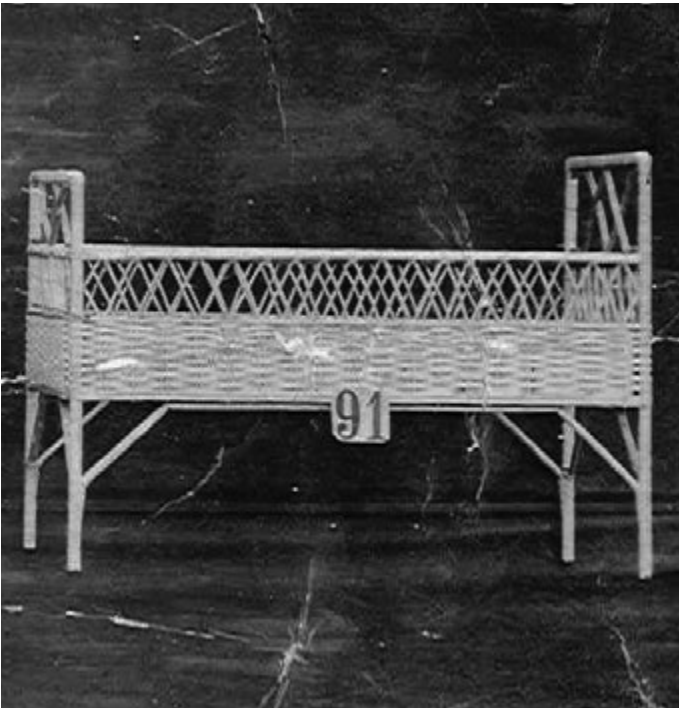
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manifest



Watch the full
Manifesto video on
YouTube

Albino Saccaro's Hands

Before existing, silence.
Before being real, idea.
Before becoming art, matter.
There are forms that belong to no single time.
They transcend yesterday, today and tomorrow.
Timeless forms, some would say.
Enduring ones, for others.
However they come to be, they are unmistakably authored.

These very special forms are born from the encounter between soul and idea, idea and gestures, gestures and matter.
A space and a time between nature and human precision.

Saccaro exists in this interval, where matter bends to intention and time is transformed into form.
Where detail traces the path and the maker's hand is the guide.
What is created here does not seek to be fleeting, it seeks to be true.

Every line, every drawing, every fiber, every proportion, every texture are witness to a gaze that has matured and carries the talent and the memory of eighty years of perfectly human gestures.

Gestures that have learned to remain.
Because mastery does not age.
Mastery does not die.
It only changes time.

**SACCARO. 80 YEARS.
THE MASTERY OF FORM.**

Everything carries meaning, depending on the depth of affection we hold for it. I believe it is love that gives meaning to life — and to everything we do. Saccaro was born from this feeling, something I believe we cannot deny. It is greater than ourselves. It is what drives us forward in search of happiness. Saccaro is not only my dream; it is my essence — it is who I am.

Albino Saccaro



Place where Albino Saccaro was born, in 1928.
Illustration: Natália Saccaro Bassanesi, 2011.

FROM ESSENCE TO MASTERY

Saccaro's story does not begin with the sound of machines or the shine of grand storefronts. It takes root in a time when the world was still measured by the rhythm of footsteps and the strength of working hands. In 1928, in the countryside of Caxias do Sul, the district of Ana Rech was not merely a point on the map, but a sanctuary of traditions where the horizon ended among vineyards. It was there, in Travessão Henrique D'Ávila, that Albino Saccaro was born.

The youngest of eleven siblings, he grew up in a home where Talian — the Venetian dialect that carried the affection for one's origins — stitched together conversations around the table, while the scent of ripe wheat and the sharp aroma of grapes fermented in the cellars. In that childhood illuminated by oil lamps and dirt roads, work itself was the prayer of survival. Wheat was planted for bread and grapes for wine, but Albino, with the sharpened sensitivity of someone born to read nature, saw something beyond.

Around the colony, wicker grew freely — a natural fiber resting like a silent promise, waiting for the touch that would transform it into art. Thus began the journey of a brand forged by a young artisan with a restless soul and hands hardened by labor, determined to prove that the usefulness of an object should never exist apart from beauty.



NATÁLIA



Portrait of Albino Saccaro with his mother Elisabeta de Martini and his father Carlos Saccaro — 1939.

At fourteen, while others accepted the destiny of the plow, Albino felt the calling of something that lived at the tips of his fingers. He wove baskets with a determination that defied his age, seeing within them a geometry of possibilities. Along the old Getúlio Vargas Federal Highway, now BR-116, the young artisan stood before the dust stirred up by the few travelers of that time, offering more than baskets; he sold pieces that carried the marks of his search for opportunity. His hands, still learning, pursued a perfection that technique alone had not yet achieved.

Albino refused what was merely “good enough.” If a weave came loose or symmetry failed, he returned to the material insistently, aware that he first needed to become the humblest of apprentices. He understood that, to give voice to wood and fiber, one had to master the method. In 1945, this pursuit led him to Carlos Barbosa, in the countryside of Rio Grande do Sul, on a journey of refinement. With the guidance of master artisan



Albino travels to Carlos Barbosa, in Rio Grande do Sul, to learn the art of weaving from master artisan João De Martini, creating his first products — 1945.

João De Martini, among molds and precision tools, he learned how to standardize production, bringing consistency and excellence to what had once depended on chance.

There, in that crossing between instinct and excellence, he discovered that high-level craftsmanship demanded method and rigor — and that repetition was the path toward creative freedom. When he returned, Albino brought not only techniques, but also the certainty that beauty could be reproduced without losing its care and soul. The following year, in a modest forty-square-meter wooden shed, the dream gained a name. Alongside his brother Ângelo, he founded Irmãos Saccaro.

Inside that small space, where the scent of fresh coffee mixed with the kerosene of oil lamps, work began at five in the morning, driven by a discipline that transformed effort into dignity. The absence of luxury was compensated by an integrity that time could never erase. The cribs, beds, and utilitarian baskets leaving that small factory in the back of the International truck carried more than merchandise; they carried the tradition of doing things well — the most precious legacy Albino would leave behind.

Maturity brought new contours to his journey and, in 1963, a new chapter of independence began with the founding of Albino Saccaro, a company dedicated to wicker-covered wine demijohns. It was the height of wine production in the Serra Gaúcha region, and transporting wine required protection, leading the family craftsmanship to scale up, reaching a production of up to forty thousand units per month. It was the era of the blue Dodge truck crossing the region's roads, a symbol of a progress that was just beginning.

In that environment, where the workshop blended into the family home, the business built its reputation through the value of one's word. Trust became the foundation of production, strengthened by integrity in every agreement and precision in every delivery.



Company headquarters in 1963.

Work was an extension of home. Beyond building a company, Albino and his wife Gema built their lineage. Their children — four sons and four daughters — grew up among intertwining fibers, learning a rhythm that blended with conversations around the table and plans for the future. That everyday life shaped the character of the next generation, which absorbed the essence of the craft while the brand prepared itself for what was to come.

Every great saga faces its defining moment. In the 1970s, plastic emerged almost like an intruder, threatening to replace wicker with the convenience of synthetic materials. Where many would have seen the end of a craft, Albino saw opportunity: “If you remain still, time speaks for you,” he used to say. With the arrival of his sons Jorge, Ivo, Cornélio, and João, the business did not merely survive; it reinvented itself.

This turning point began with Ivo’s attentive observation. By noticing the movement of neighboring businesses and the origins of the trucks crossing the region, he identified a growing demand for furniture. Between coffee stops and attentive glances at the license plates of passing vehicles on his way home, he was, in practice, designing what today we would call market research.

As a strategic response to the rise of plastic, Ivo proposed to Albino that wicker should reach a new level, applying weaving techniques to furniture design. In 1974, this transition became official with the founding of Indústria de Vimes Pioneira. The involvement of the sons strengthened the company’s structure: Jorge, the eldest, became his father’s partner, opening the way for each brother to do the same upon turning eighteen.

Accompanying this growth, the construction of a “round pavilion,” later complemented by a three-story building, rose as both a geographic and strategic landmark. There, right beside the family home, Saccaro ceased to be a utilitarian workshop and became an industry.

Soon after, around 1975, the arrival of Sérgio Rech — known as “Cabeça” — as the company’s first prototype maker played a fundamental role in product development. Ivo began working directly with him, dedicating himself to material classification, wood preparation, and the acquisition of the first machines. During that period, the workshop



Portrait of Mr. Albino Saccaro's children,
Ana Rech — 1968.



View of the facade of the Vimes
Pioneira showroom building, 1428
Rio Branco Avenue, Ana Rech — 1983.

gained the energy and boldness of youth while remaining deeply guided by the wisdom and attentive vision of the patriarch, Albino.

The 1980s marked the definitive transition from workshop to brand. In 1985, the company’s management took on new contours: João assumed responsibility for the commercial area, while Cornélio turned his focus to purchasing and production. This restructuring, organized into sectors and led by supervisors, prepared the ground for 1986, when the family surname took center stage: Saccaro was born.

Within this new context, design became the soul of the business. Expanding its repertoire, the company combined traditional knowledge with new materials and collaborations with designers, developing its own language that transformed furniture into objects of desire.

This production maturity reached a new level in 1993 with the inauguration of the

current manufacturing complex in Caxias do Sul, Rio Grande do Sul. The facility, with a total area of 100,000 square meters and 25,000 square meters of built space, established a new scale for operations and gave Saccaro the foundation needed for projects with global ambition.

At the turn of the millennium, design was solidified as a central pillar of the brand with the creation of Studio Saccaro in 2000. The studio transformed creation into method and inspiration into strategy, giving narrative meaning to each piece and projecting the company’s essence consistently into the market.

This creative maturity allowed the brand to cross borders. In 2008, the first international franchise, in Miami, established Saccaro as a global presence. The following year, the launch of the Concept Store model transformed retail spaces into territories of sensory immersion. The brand began to materialize its identity through environments that

invited clients to inhabit its universe, transforming the act of choosing furniture into a complete experience.

The preservation of memory guided the celebrations that followed. Upon completing 65 years, the brand released the book “Don’t Tell Anyone, You Have to Live It”, immortalizing behind-the-scenes stories, the family’s journey, and the principles that built the business. In 2016, the milestone of seven decades was celebrated with the appointment of Albino as Honorary Chairman of the Board. The company’s history was honored in an audiovisual tribute in which the founder himself guided the audience toward what remained unchanged: the gesture, the material, and artisanal knowledge.

It was a story told through the voice and hands of the man who built it, reaffirming that Saccaro’s mastery remained preserved within the essence of its creator.



View of the facade of the new Saccaro
manufacturing complex — 1993.

The legacy of Albino Saccaro (1928–2020) remains alive and ever-present. His commitment to people and dedication to work continue to shape the culture he created, preserving the excellence that defines the brand.

Today, while walking through the factory, it is still possible to feel his presence. It reveals itself in the gesture of the prototype maker, in the rigorous selection of materials with trusted origins, and in the relentless pursuit of impeccable finishing. Albino left the company in the hands of a lineage that understands that luxury only holds meaning when it has soul. This mastery, preserved by those who carry his name, is what allows the brand to transcend generations and borders, reaching its most important milestone of maturity.

Celebrating 80 years of the company is to look back and recognize the path traced by integrity. It is to remember the man who, even in times of uncertainty, never stopped believing. It is to honor the Honorary Chairman who, nearing 90 years of age, still walked among the machines, making sure that affection remained the company's most essential raw material. It is to recognize the story of a boy who was never afraid to weave his own destiny and who taught that dedication is the most powerful tool for building something lasting.

The milestone of these eight decades is crowned by the manifesto "The Mastery of Form", a positioning that celebrates technical precision and the soul of authorial design. It is a gesture of reverence toward the past while envisioning the future — the consolidation of a vision held by those who understand that

furniture is not merely an object, but a setting where life unfolds.

In this commemorative edition, we celebrate the courage of Albino Saccaro, the legacy that continually renews itself, and the essence that remains alive. May these pages serve as our tribute to him and to all the artisans who, day after day, continue transforming the mastery of gesture into poetry.

Eight decades later, Albino's hands continue, symbolically, to guide those who pursue perfection, proving that work, when touched by poetry and integrity, ceases to be mere effort and becomes immortal. As he himself used to say, love gives meaning to everything we do — and that truth remains alive in every piece that carries the signature of the house.



*The beginning
of everything...*



1928

In the countryside of Caxias do Sul, in the district of Ana Rech, **ALBINO SACCARO IS BORN**. It marks the beginning of a journey that would transform the rigor of the land into a legacy of mastery.

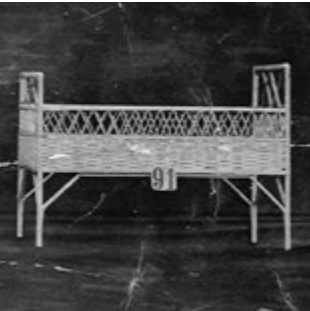
/ 1930s

Albino's childhood is shaped by the discipline of work. Between the values of his Italian heritage and the abundance of natural fibers found throughout the region, the young boy absorbs principles that shape his character and awaken his eye for raw materials.



/ 1945

Albino travels to Carlos Barbosa, in Rio Grande do Sul, to learn the art of weaving with master artisan João De Martini.



/ 1946

Irmãos Saccaro is born. Albino joins his brother Ângelo to found the family's first business.



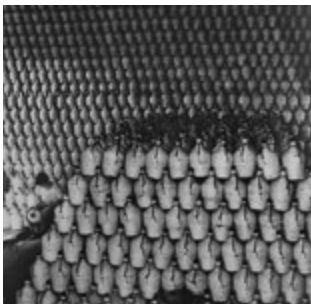
/ 1963

The end of the partnership with his brother marks the founding of Albino Saccaro, dedicated to wicker covering of demijohns.



/ 1965 +

In the second half of the decade, demand grows and the family craftsmanship reaches scale, producing up to 40,000 units per month.



/ 1970s

The rise of plastic replaces natural weaves in demijohns and challenges the relevance of the craft. The entry of his sons into the business marks the shift toward the furniture industry. Indústria de Vimes Pioneira is founded.



/ 1980s

The family surname takes center stage and is established as a brand: Saccaro is born. With the introduction of new materials and the beginning of collaborations with designers, the company expands its repertoire and develops its own language.



/ 1993

The inauguration of the current manufacturing complex in Caxias do Sul, Rio Grande do Sul, establishes a new scale for operations. With a total area of 100,000 m² and 25,000m² of built area, the complex materializes the company's solidity.



/ 1995

The launch of the Santa Bárbara armchair, designed by Ana Revello Vazquez and Renato Solio, marks the emergence of one of Saccaro's most iconic pieces.



/ 1996 +

By the end of the 1990s, Saccaro broadens its horizons and begins its international expansion, starting with Argentina. This movement is accompanied by a new retail model focused on exclusive spaces, as well as the incorporation of sustainable materials into production.



/ 2000s

From the understanding that design is the brand's central pillar, Studio Saccaro is born. The core transforms creation into method and inspiration into strategy, giving each piece intention and narrative.



/ 2008

The opening of the first international franchise, in Miami (USA), consolidates Saccaro as a global design brand.



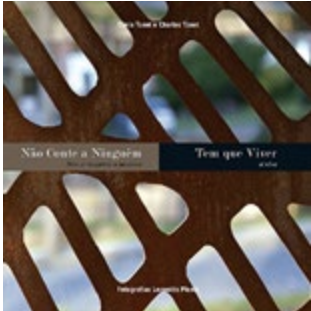
/ 2009

The Concept Store model is launched, transforming retail spaces into territories of experience.



/ 2011

The brand's 65th anniversary is celebrated with the launch of the book "Don't Tell Anyone, You Have to Live It." The work translates Saccaro's journey into narratives that reveal memories, traditions, and the family's behind-the-scenes history.



/ 2016

The company's seven-decade milestone is celebrated with the appointment of Albino Saccaro as Honorary Chairman of the Board. The trajectory is recorded in an audiovisual piece that pays tribute to this entire history.



/ 2020

The legacy of Albino Saccaro (1928–2020) continues in the hands of his children. His commitment to people, dedication to work, and belief in a journey of achievements carry forward the company's culture, preserving the excellence that defines the brand.



/ 2021

Upon reaching 75 years, Saccaro continues to evolve. The launch of new collections and franchises reaffirms a DNA connected to the present — the maturity of a legacy that renews itself to keep inspiring the art of living.



/ 2024

The opening of a new store concept in Florianópolis, Brazil, consolidates the convergence between physical and digital worlds. The new "phygital" environment offers a fluid and sensorial experience.



/ 2026

Saccaro celebrates another milestone decade, honoring the hands that wove the past while projecting the forms of tomorrow. The 80-year mark is crowned by the positioning "The Mastery of Form", which exalts precision and the soul of authorial design.



Discover the campaign video



THE MASTERS OF FORM

Here, true mastery does not reside in time alone, but in intention. It is the state of mind of those who transform the everyday into something exceptional. At Saccaro, design is the pulse of a story in which cutting-edge technology yields to the sovereignty of the human touch, and where every detail is a pact of affection.



THE SOUL OF SACCARO WOVEN IN THE HANDS OF MASTERS

When we speak of Saccaro, we look beyond a brand created in Rio Grande do Sul, Brazil. We remember people, stories, and work shaped by many hands.

For eight decades, time in the Serra Gaúcha has been measured by the rhythm of fiber and wood coming to life. What began in 1946 as a small 5-by-8-meter workshop now flourishes as a global design symbol, exporting the Brazilian soul to

more than 20 countries.

If its more than 20,000 m² manufacturing park impresses by its scale, it is in the pulse of the hands of its artisans that the true soul of the brand resides, revealing the true Masters of Form.

Here, mastery is a state of mind. It lives in the courage of those who design, in the care of those who make, and in the vision of those who lead. It is an absolute value,

expressed in the unwavering commitment to doing things well.

We invite you to immerse yourself in the universe of our masters—artisans, managers, and partners. People who dedicate themselves with the same mastery to delivering the best to our team, our clients, and why not... to the great friends we have woven along the way.

CHAPTER I

THE KNOW-HOW THAT SPANS GENERATIONS



The brothers Ivo, Jorge, João, and Cornélio together with their father, Albino Saccaro.

At Saccaro, history is woven with dedication and care. For João Saccaro, Executive Director, the brand's secret lies in the balance between cutting-edge technology and the ancestral knowledge of the hands.

“What gives life to our furniture is our hands—it is our people”

(...) he affirms, defining the essence of a company that has remained faithful to its authorial identity, artisanal care, and authentic design.

“I always strive to do my best, give the best of myself, and keep learning here at work.”

This visceral connection with craftsmanship is embodied by figures such as Alceu Antônio Saccaro, nephew of the founder, who carries commitment in his blood. “I always strive to do my best, give the best of myself, and keep learning here at work,” he says, known to everyone as “Manduca.”

With more than 44 years at the company, Alceu is now the longest-serving professional and embodies the company’s DNA. “Born inside Saccaro,” he acknowledges everything he learned from his “Uncle Albino” and moves between the tradition of craftsmanship and the precision of modern woodworking, operating one of the most advanced machines in the manufacturing park—proving that dedication is a family legacy that never fades.

Alceu Antônio Saccaro /
Manduca



As one walks through the factory corridors, it is impossible not to notice the emblematic presence of Jovelino Trentin, known as “Jove.” He is one of the great guardians of Saccaro’s memory, with a journey that blends with the brand’s own evolution. “I joined on January 10, 1977,” he recalls with a precision only affection allows.

At that time, Saccaro was still taking its first artisanal steps, transforming the region’s abundant wicker into protection for wine carboys. With a sparkle in his eyes, he brings back memories of trips in the pickup truck driven by founder Albino Saccaro to source raw materials. “There was an enthusiastic competition among us to see who would have the privilege of sitting in the passenger seat next to Mr. Albino,” Jove recalls with nostalgia and a smile.

Although destiny led him to new horizons for a period, fiber and wood brought him back in 2001, confirming that his place of mastery was there.

Today, working in woodworking, he does not only operate machines; he operates tradition. Jovelino is a living link—the master who connects the soul of manual work from the seventies with the technological precision that defines contemporary Saccaro, proving that true innovation never forgets its roots.

Jovelino Trentin /
Jove

CHAPTER II

THE VALUE OF
LEGACY



Manduca and Jovelino’s attitude—always striving to do their best and learning from raw materials—is not an isolated effort. It reflects one of the core values that has turned Saccaro into a revered brand: an unwavering dedication to excellence in every process. It is a philosophy of work in which haste gives way to precision, and fatigue is overcome by pride in a piece brought to life with mastery.

This commitment to high quality was not drawn up in management manuals; it was carved in the sweat and dedication of a family that made work its own biography. Director Jorge Saccaro, who took on the mission of working alongside his father, Albino Saccaro, since the company became a limited corporation in 1968, carries in his voice the strength of someone who witnessed history being written through effort.

He recalls that the concern for “doing things well” is a legacy. “My brothers—Cornélio, Ivo, and João—worked in production from a young age; they had calloused hands from furniture manufacturing,” Jorge remembers, with the tone of someone who guards the greatest of treasures: respect for manual work.

This artisanal heritage, mentioned by the director, is the preface to everything Saccaro represents today. It is reflected in the hands of Manduca, Jove, and so many other masters of making who, day after day, transform the manufacturing park into a living art atelier. At Saccaro, calloused hands are a badge of honor for those who dedicate their lives to shaping comfort. It is this deep connection between the family’s ancestral craft and the present of high technology that ensures the brand’s soul remains intact, eighty years later.

CHAPTER III

THE MASTER'S
VISION

History reserves illuminated paths for those with an restless soul. Ivo Carlos Saccaro grew up amid a symphony of dedication, where the boundary between home and manufacturing was as subtle as the fiber that once wrapped wine carboys. Son of Albino and Gema, he understood early on that work was a way of transforming everyday life into something extraordinary.

Ivo had a gift for perception. With his gaze set on the future, he knew how to read the signs of a changing landscape and did not allow discouragement to take hold. While observing the flow of roads and the signs of trucks heading toward the coast, his mind was already sketching new possibilities for the family craft. It was with the insight of someone who perceives hidden beauty that he envisioned the transition from weaving carboys to furniture making in the 1970s. With Albino's blessing—who always valued companionship over authority—he began a journey that would carry the family name beyond known horizons.

“Saccaro is Ivo.
Ivo is Saccaro.
He envisioned it, pursued it,
and made it happen.”

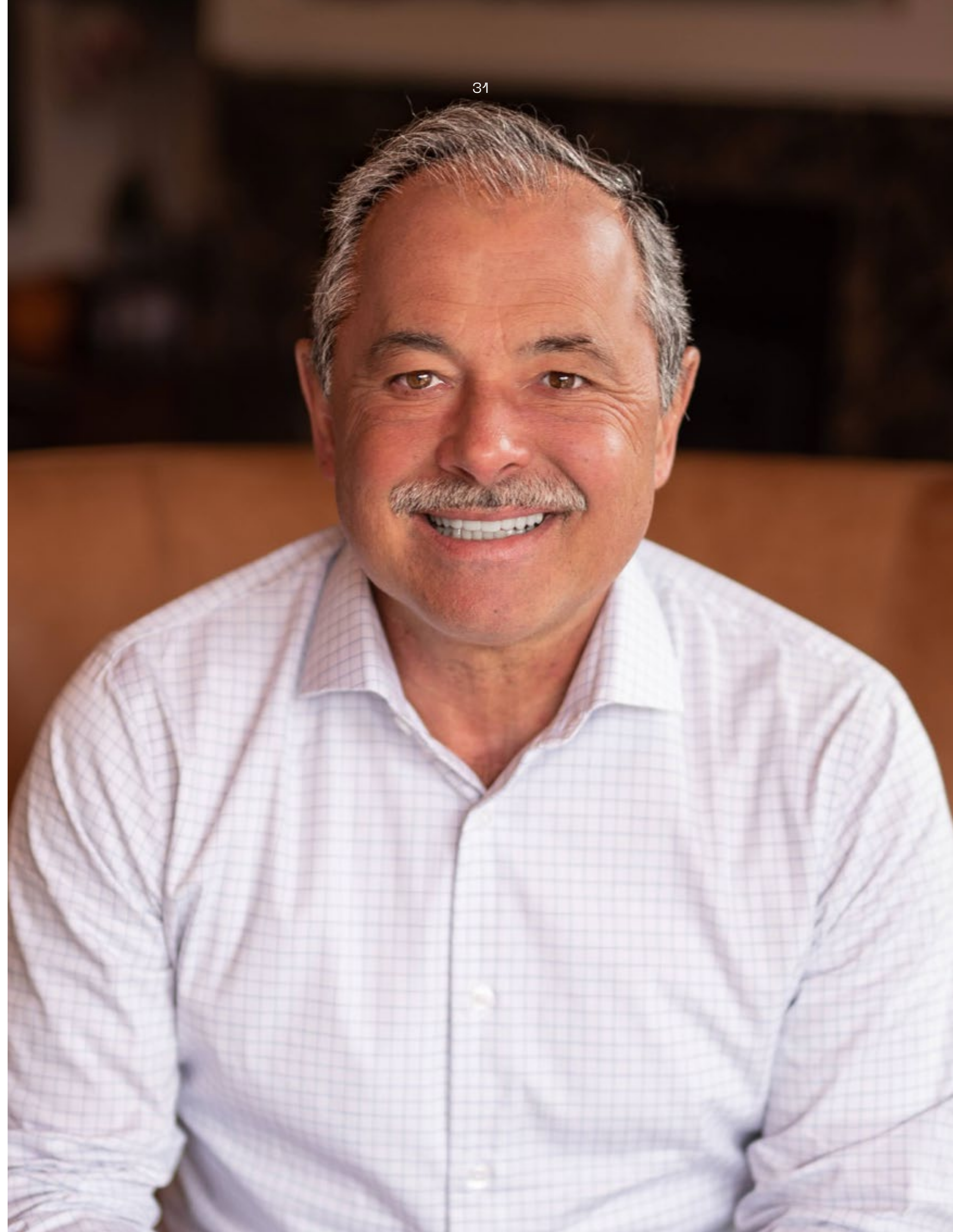
His determination spread the legacy of a lineage that believed in the value of unity. By seeking references in Milan and opening doors to partnerships with master designers such as Ana Revello Vazquez and Renato Solio, he elevated craftsmanship to the status of art. His drive to create remained unwavering, and his dedication was the purest expression of a love that overflowed into every piece produced.

Rosane Beatriz Saccaro, his wife, life partner, and witness to this evolution, precisely summarizes the essence of this commitment: “Saccaro is Ivo. Ivo is Saccaro. He envisioned it, pursued it, and made it happen.”

As Executive Director, he was the man who saw tomorrow through the weave of hands. His journey was the draft of what today reads like a novel of the past—and serves as a beacon for the future.

Alongside Jorge, Cornélio, and João, the family built facilities and crossed borders. As a dynamic leader, Ivo modernized processes with Italian technology and expanded into international markets, never allowing the coldness of numbers to silence the delicacy of essence.

Under his leadership, the intuition of artisans gained the mastery of new talents, transforming the brand into a label that carries Brazilian identity to the world. Ivo Carlos Saccaro (05/21/1957 – 12/02/2024) was an authentic Master of Form, the vibrant heart that beat so that eight decades of history could become an example. A visionary creator who, with the encouragement of his father Albino, the partnership of his brothers, and the support of many others, turned the impossible into reality. More than honoring a family legacy, he expanded its horizon, carrying forward a legacy with the courage of someone who never accepted thinking small.



CHAPTER IV

THE MASTERY
CONTINUES

It is in this environment of reverence for what has been lived that the new and the old embrace in a movement of continuity. The lessons shaped by time are whispered into the ears of newcomers through the project *Tecer o Amanhã* (Weaving Tomorrow), Saccaro’s initiative that recruits and welcomes young apprentices. It was through this path that Gabriel de Lima took his first steps into the working world.

As he passed through the factory gates to begin his journey as a Young Apprentice in the woodworking department, Gabriel brings youthful curiosity intertwined with the guiding amulet of his steps: the advice of his grandmother, Marli Maciel Machado. A seamstress at the company for 14 years, Marli knows that Saccaro is, above all, a territory where craftsmanship gives life

to ideas.

Now surrounded by the essence of raw wood, Gabriel discovers that in woodworking, every cut is the execution of a legacy. Under the attentive guidance of the masters, he learns that machine precision requires human care for a piece of furniture to come alive. Meanwhile, in another department, to the rhythmic sound of sewing, Mrs. Marli continues weaving the future, in an invisible harmony that connects grandmother and grandson. For Gabriel, “each piece he touches is a chapter in an eighty-year story that he now begins to write with his own hands,” under the blessing of his grandmother, who has dedicated her life to transforming material into art.



Marli Machado and Gabriel de Lima / Grandmother and grandson at Saccaro

This succession of affection is what drives Adriana de Araujo Macioski, whose hands have been dedicated to the delicate art of painting at Saccaro for 19 years. To understand this story, one must look at time: while Adriana completed nearly two decades of dedication to the company, her daughter, Renata Letícia Araujo Macioski, known as “Rê,” reached 18 years of life. Renata grew up hearing Saccaro’s story echo at home, carried by her mother’s accounts of colors, textures, and the sparkle in the eyes of someone witnessing raw material transform into creation.

And what had once been a childhood story became reality. Adriana recalls, with

emotion in her gaze, the moment when the dream took form: “Rê, this is your chance to work with me,” she said.

So it was done. She joined as a Young Apprentice, and her dedication was so genuine that her path led her to a permanent position as a Marketing Assistant. “I learned to love Saccaro through my mother’s eyes. Being here now, seeing up close the magic she creates with every brushstroke in painting, makes me understand that our furniture is not just objects—it is pieces of us,” Renata reveals.

In Marketing, Rê spends her days telling the world the same story her mother has painted with such care over the years. It is a meeting of languages: while Adriana’s hands give the color and finish that enchant the touch, Renata’s voice helps spread that essence beyond the factory’s walls.

And in this connection between people and work, Saccaro proves that the most refined design it produces is, in fact, the love that transcends generations.

“I learned to love
Saccaro through my
mother’s eyes.”

The invisible thread of belonging also shapes the story of Sônia Rech and her son, Luiz Gustavo Rech dos Reis. At Saccaro, Sônia experienced a reconnection with her own roots, sharing her work routine with her cousin Jovelino Trentin, known as “Jove”—one of the great guardians of the company’s memory and knowledge.

Her journey began in 2014 in Packaging, where the support of her colleagues made her feel a true sense of belonging. After eight years, she moved to Logistics, a dynamic department where the company’s pulse is fast-paced and the days move in rhythm with the joy she insists on spreading wherever she goes.

Long before his first contract, Luiz Gustavo was already experiencing Saccaro through the enchanted gaze of childhood. He grew up immersed in the brand’s warmth, keeping in his memory the magic of Children’s Day celebrations, moments when the company opened its doors to celebrate families. Those moments planted a seed of admiration that would bring him back years later, as a young man ready to write his own chapter.

Inspired by his mother’s journey, Luiz Gustavo joined as a Young Apprentice in Occupational Safety. However, his attentive eye for modernity led him to embrace an opportunity in Information Technology, where he was later hired full-time.

“Seeing Luiz Gustavo forging his own path in the same company that welcomed me and our family gives me the certainty that Saccaro opens opportunities for the future,” reflects Sônia, with the pride of someone who belongs.

In this encounter of people and families, Saccaro reaffirms its role as something that transcends generations.



Sônia Rech and Luiz Gustavo Rech dos Reis / Mother and son at Saccaro

Adriana de Araujo Macioski and Renata Macioski / Mother and daughter at Saccaro



CHAPTER IV

HISTORY AND THE HORIZON

If Saccaro's soul is painted and woven by many hands, its structure was built by the vision of those who know the factory as the palm of their own hand. Cornélio Saccaro, Supply Director and one of Albino's sons, is the master who experienced the company "from inside the factory gates." His journey is a living script of the brand's evolution: he worked in wicker weaving, painting, shipping, maintenance, and logistics. Cornélio did not only witness Saccaro being born and growing; he supervised the construction of the current factory in Ana Rech, Caxias do Sul (RS), transforming the land of Rio Grande do Sul into a landmark of innovation.

"My life has been dedicated to understanding the pulse of production. Seeing each new machine arrive is like witnessing a new chapter of precision being written," says Cornélio. For him, technology is a means of honoring know-how. Under his attentive gaze, Saccaro prepares for new productive revolutions, proving that, although eight decades old in experience, the brand maintains the vigor of youth.

This pursuit of excellence has made Saccaro a powerful voice on the global stage. The brand transcends borders by combining the richness of raw materials with the mastery of its people's craftsmanship. "Today we are a global brand. We speak to the

world through our design, whether in the intimacy of a home or the grandeur of major corporate projects," highlights Executive Director João Saccaro.

After eight decades, Saccaro turns the stories of the past into momentum to reach new horizons. "The company has reinvented itself and is revolutionizing what we understand as brand experience," observes Jorge Saccaro with the serenity of someone who knows excellence is a one-way path.

The conclusion of this narrative returns to what is most essential: the human being. The gaze that in the past focused on the weave of wicker now expands toward the fullness of living.

"Our purpose is to inhabit spaces with mastery. Comfort, outdoor living, the pleasure of being with family, of enjoying one's home... this is our north," defines João Saccaro.

Thus, between Cornélio's attentive eye, Jorge's experience, and João's vision, Saccaro completes its eighty-year cycle. A story that began in a small workshop and became an eternal legacy, where the most precious design continues to be the one that embraces life, welcomes time, and honors the mastery of those who know that the future is built, weave by weave, with care and dedication.

"The company has
reinvented itself and is
revolutionizing what we
understand as brand
experience."



CHAPTER VI

THE MASTERY OF THE LINE



Santa Bárbara Armchair
Ana Revello Vazquez e
Renato Soli Design

If the hands of masters give life to everyday life, the designers’ gaze is what draws horizons. This union between the factory and the creative drawing board was born from encounters that destiny aligned. In 1984, a sign reading “Design” in front of the office of architects Ana Revello Vazquez and Renato Solio in Caxias do Sul caught the attention of Ivo Saccaro, then Executive Director of Saccaro. What began almost by chance became an organic relationship that would change the brand’s DNA forever.

From this union, a poetic symbiosis was born. Together, creative minds and artisanal know-how dared to dye Indian cane in vibrant colors and present wood as the noble skeleton of pieces that would become icons. “Initially, the products were made of natural fibers. Wood was introduced by us,” recalls Renato Solio.

The pursuit of perfection led directors Ivo and João Saccaro, accompanied by Ana and Renato, to cross the ocean. At the height of the Salone del Mobile in Milan (Italy) during the 1980s, they

realized that the tradition rooted in the Ana Rech factory could engage in dialogue with a contemporary perspective. João understood that to honor the artisan, it was necessary to give them the best tools. “Bringing that first machine to the factory was like giving voice to our intuition; we wanted technological precision to become the foundation for human talent to fly higher,” recalls João Saccaro.

From this harmony emerged best-selling pieces such as the Garda line, as well as award-winning designs like the Terraças line, the Via Durini sofa, and the Paluc sound furniture and dresser. Classics such as the Santa Bárbara armchair, created in 1995 and still present in many homes with its 1950s and 1960s aura, prove that authentic design is born to be timeless.

In this dialogue between industry and design, Saccaro proves that true innovation happens when respect for tradition meets the freedom to create. “Saccaro has always invested in industrial design. I believe it was one of the pioneers

in our region,” says Solio.

“We have followed Saccaro’s evolution and, over these years, participated in building the brand’s design language, helping shape a concept that is now legacy,” reflects Ana Revello Vazquez, adding: “Each new piece is a challenge to make time immortal through form.”



Ana Revello Vazquez and Renato Solio

“Saccaro wrote the preface of my story.”



Roque Frizzo



Canavial Dining Table
Roque Frizzo Design

This same current of inspiration also embraced Roque Frizzo, whose talent found in Saccaro the ground in which to flourish. From a skilled young creator to a celebrated artist, Roque saw the brand write the preface of his professional life. His trajectory reached its peak with the Canavial table, where, in his words, he was able to see all the Brazilian essence he carried within his chest. “There, in the development of this product, there was a turning point between what I had done before and what I would do after. It was as if a window opened for me to see what was inside me,” he defines.

Since then, projects such as Mangue, Cobogó, Serra Pelada, and the recently launched Maloca—star of the 2026 Collection—have become manifestos of a pulsating land.

“Saccaro wrote the preface of my story. Today, with Maloca, we celebrate the maturation of a project that communicates the soul of Brazil to the world,” he states.

As it completes eight decades, Saccaro proves that its longevity is the result of the courage of strategic minds that have never stopped believing in the power of design. In this dialogue between form and raw material, Ana, Renato, Roque, and many other designers who have collaborated with the brand have contributed to the consolidation of a trajectory that balances innovation and tradition. A legacy in constant reinvention, proving that creation and manufacturing are, at their core, one and the same mastery.

CHAPTER VII

WHERE MASTERY
FINDS ITS HOME

The journey of a brand that reaches eight decades resembles the writing of a memoir, in which each chapter comes to life through hands that believe in the eternity of beauty. For the knowledge of artisans and the designers’ touch to reach their destination, franchisees emerge: the masters of curation. They are the guardians of the gaze, the storytellers who translate the soul of the workshop into the sensibility of living, ensuring that the poetry contained in each piece finds its place.



Carol Boscarski Freitas /
Saccaro Brasília

Often, mastery is born from a dream that flourishes even before its time. While still in architecture school in her hometown of Campo Grande (MS), Carol Boscarski Freitas was already searching on the horizon for the lines that would define her journey, finding in the brand her greatest inspiration and, later, her destiny. What began as a student’s aspiration overflowed into life, and today, based in

Brasília (DF), she lives the fullness of that choice: “Today, my entire home is Saccaro, my store is Saccaro, and the furniture in my other businesses is Saccaro.” For Carol, this absolute loyalty comes from a rare sensibility that bridges worlds, sensing that the brand “is able to draw inspiration from globalization while never losing its essence of working with noble materials such as wood and leather.”

There are stories that are not told only in years, but in the depth of roots that settle over time. In João Pessoa (PB), Thereza Cabral and her husband, Ricardo Araújo, have walked alongside Saccaro for three decades, serving as guardians of the network’s oldest franchise—a milestone that overflows with mutual respect and admiration. Thereza states that she has witnessed design evolve from furniture into art, and in 2009 she chose to make the brand her exclusive path, sealing an alliance of complete dedication.

For her, this journey is a testament to loyalty, a daily construction in which success is more than the number of years—it is the reflection of something far more precious: “Over the years, we have built a relationship based on respect, trust, and alignment.” In her perspective, the brand finds proof that true mastery lies in cultivating bonds that time only makes more noble.

“Over the years, we have built a
relationship based on respect,
trust, and alignment.”



Thereza Cabral /
Saccaro João Pessoa

In the capital of the state where the brand was born, Fernanda Maitelli exercises the mastery of continuity, leading Saccaro’s presence in Porto Alegre (RS) with her gaze set on tomorrow. For her, sophistication lies not only in aesthetics, but in a piece’s ability to remain relevant while carrying the strength of an eight-decade heritage.

This connection with time is revealed in the way Fernanda perceives the essence of the furniture she represents. For her, contemporary living is an invitation to rediscover what is essential, where comfort and environmental awareness—values intrinsic to Saccaro—become pillars of a new kind of luxury. She expresses the pride of belonging to this story by emphasizing that furniture made with certified materials is, in fact, an act of care that transcends generations; it is the certainty that quality and respect for the planet go hand in hand.

Reflecting on the brand’s solidity and global reach, Fernanda states with pride: “The fact that Saccaro has a global presence allows customers to be served wherever they are, always with the same quality. This makes a very big difference.” Through her

leadership, the legacy born in the Serra Gaúcha also finds in Porto Alegre a harbor of innovation and respect, proving that tradition only remains alive when it chooses to renew itself every day.



Fernanda Maitelli /
Saccaro Porto Alegre

Crossing borders, Saccaro’s mastery finds a new horizon in Miami (USA) under the gaze of Carlos Forato. His relationship with the brand is a story of admiration that has flourished for decades; long before assuming exclusive distribution in the United States, Carlos already chose the brand’s design as the signature of his projects. For him, “representing Saccaro on American soil is a natural move, the result of absolute trust in the quality of the products and in their distinctive design.”

In this vibrant market, Carlos acts as a curator, a master who translates the brand’s authorial essence into the Florida lifestyle. He understands that international clients seek exclusivity grounded in authenticity, finding the balance between iconic design and contemporary well-being.



Carlos Forato /
Saccaro USA

By selecting each collection, he allows artisanal knowledge to engage in dialogue with cosmopolitan sophistication, proving that the highest standard reaches its full expression when design becomes the stage for memories and life.

For Carlos, “working with the brand means uniting design, storytelling, craftsmanship, and international relevance in a very unique way.” When delivering a piece today, he celebrates the emotional value of a legacy that respects time and raw materials, offering objects designed to age with nobility. In his view, Saccaro’s future in the United States is an extension of this affection: a solid expansion that projects Brazilian design to the world, reaffirming that the brand’s soul knows no borders when its final destination is the heart of living.

In this way, franchisees complete the cycle of creation, transforming designers’ vision and the factory’s effort into a living experience within each space. They are the meeting point where authorial design ceases to be a concept and becomes the setting for real stories, ensuring that the brand’s excellence reaches any place in the world with the same integrity.

Thus, as we celebrate this eighty-year journey, we understand that form is the frame of a lifetime devoted to beauty. Between the vigor of hands in the workshop, the precision of the designer’s line, and the generous embrace of each home, Saccaro reveals itself as a living, vibrant, and collective work.

Wherever there is a gaze that values the authentic, there will be the spirit of these masters who, united by the same passion, continue transforming matter into memory and time into legacy. It is in this union of talents that the brand finds the strength for its next chapters, reaffirming its commitment to inhabiting dreams with the soul of those who make design their deepest home.



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THE **FORM**
OF LIVING

design to be lived.

We look at furniture as a living presence, capable of shaping the dynamics of a space through authentic forms and materials. We explore the relationship between the object and the environment in which it is placed, delivering solutions that bring balance to contemporary living.

We present a selection of pieces that translate this mastery of form across different contexts and landscapes. These are items designed to offer comfort and functionality, respecting the time and the choices of those who understand that the home is an ever-evolving organism.

Saccaro 2026.
The Form of Living.

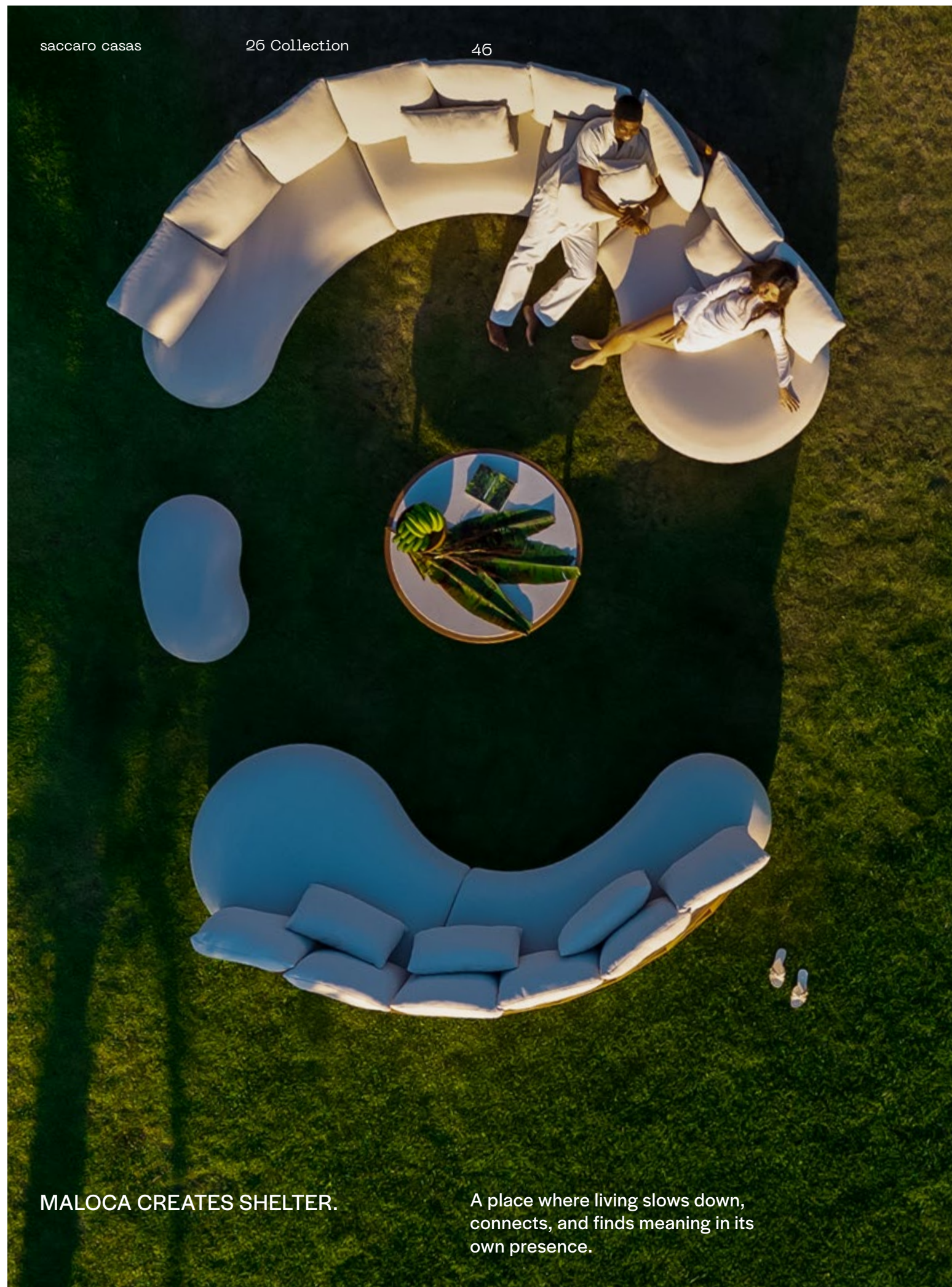


maloca

Born from the encounter between form and memory, revisiting origins as a way of rethinking inhabiting. Designer Roque Frizzo creates pieces that transcend function, turning them into a manifesto on our relationship with space.

The curves—free and continuous—shape spaces of permanence and togetherness. They invite encounters. By drawing from nature as his main creative force, Roque proposes a design that does not impose itself on the environment, but integrates organically into it, establishing a deep and sensitive connection between people and their surroundings.

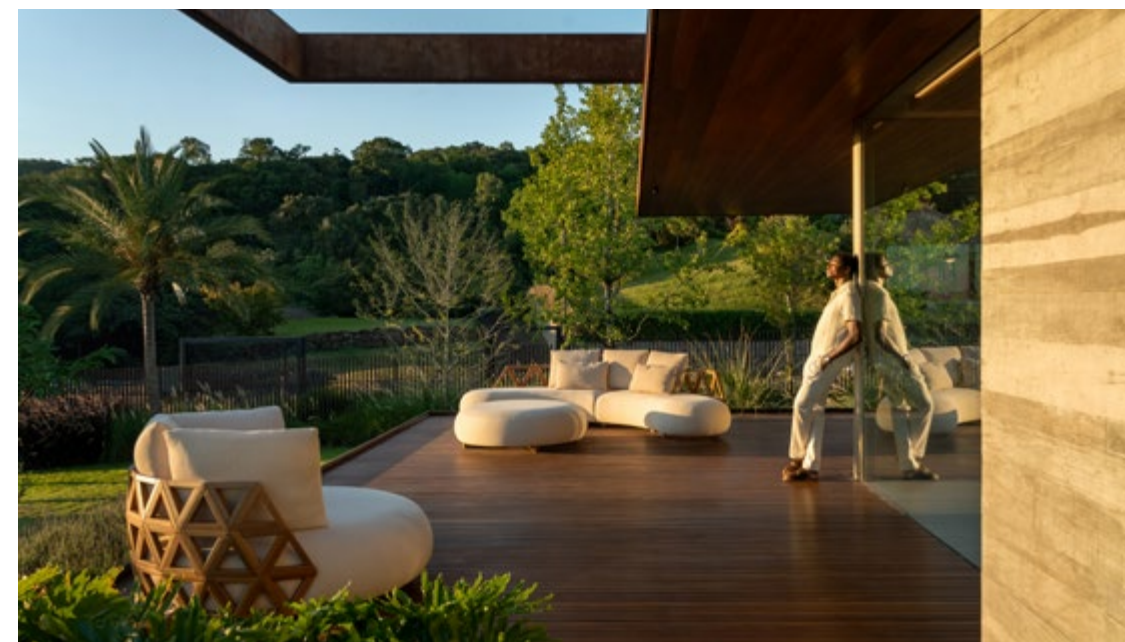
Through natural woods, stone, and textures that evoke Brazilian landscapes, each element proposes a more essential relationship with its environment.



MALOCA CREATES SHELTER.

A place where living slows down,
connects, and finds meaning in its
own presence.

Design
Roque Frizzo



Bananeira Sofa
Caju Sofa
Cajueiro Sofa

Ocara Pouf
Ocaraçu Pouf

Castanheira Coffee Table

Maloca Armchair





cleo /
domani /
greta

The Cleo dining table moves naturally between indoor and outdoor spaces. Its structure is designed to maintain visual presence across different settings, adapting both to social areas and exterior environments.

Its clean-lined design allows for versatile compositions: when paired with pieces such as the Domani chair in outdoor settings, or the Greta chair indoors, the ensemble balances the raw character of wood with the delicacy of woven textures, reinforcing the identity of the new collection.



zazen

In Zazen, Alain Blatchè transforms contemplation into creation. Inspired by the practice of Zen Buddhism, the collection translates into form the precision of pause—an act that seeks awareness.

To sit, to meditate, to remain. At the origin of Zazen, time slows down to reveal what is essential. It is sensitive permanence: a collection that inhabits the contemporary world with clarity, harmony, and timelessness.



Design
Alain Blatchè

Zazen Chair

Zazen Bench

orfeo

The sofa defines the dynamics of the living space through modularity. Its modular structure allows the space to be configured according to everyday movement, adapting to different layouts, proportions, and lifestyles.

The design focuses on spaciousness and comfort, offering a visual presence that organizes the environment without restricting circulation. It is a piece designed for contemporary living, where flexibility is the central element of choice.



stuck

An international creation by designer Dmitry Kozinenko, Stuck is inspired by the trunk of a tree—a form that suggests movement and multiple directions.

Its youthful, relaxed aesthetic is defined by the tactile comfort of materials and a design based on more organic lines. The versatile design prioritizes freedom of use. It is a piece of furniture that engages with the space through a light and flexible presence, made to follow the rhythm of contemporary, uncomplicated living.



Design
Dmitry Kozinenko

Large Module with Backrest and Tray Right | Left
Small Module

Chaise



Double Module with Backrest and Tray Right | Left



abito

Abito is a modular sofa that celebrates movement. It composes, assembles, reinvents, and reconfigures itself with lightness, following life through its cycles with comfort, freedom, and delicate fluidity.

Design
Studio Saccaro

Modules

Chaise





parka

A sofa made for real use. Parka combines immediate comfort, removable covers, and a modular composition that adapts naturally to different spaces and lifestyles.

Design
Studio Saccaro

Right/Left Module

Chaise



vittoria / nola



Vittoria is a bed focused on the versatility of rest, with an adaptable headboard and loose cushions that allow different comfort adjustments. The removable cover system makes maintenance and visual renewal easier.

The Nola bedside table prioritizes visual lightness through a minimalist circular design. Developed as a practical and compact support piece, it organizes essential items beside the bed without overloading the space, integrating easily into different bedroom projects.

Design
Studio Saccaro

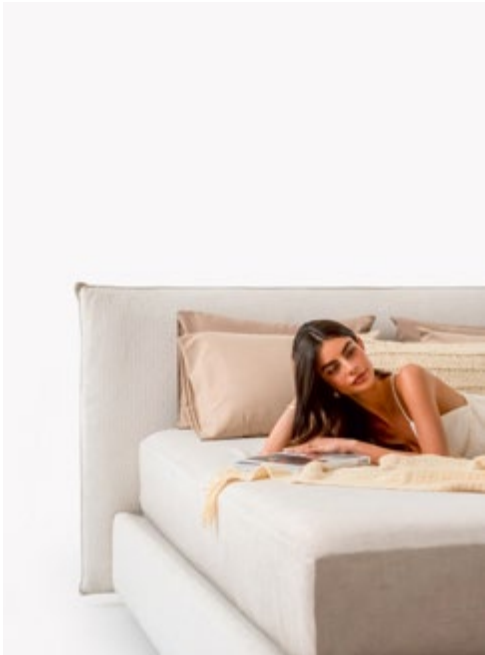
Vittoria Bed

Sonno Supremo Mattress

Nola Bedside Table

serena

Rest is also a way of inhabiting. Serena is a silent presence, an invitation to rest, slow down, and linger. Under a minimalist and sophisticated design signature, the bed stands out for the comfort of its upholstered headboard. A piece that transforms the bedroom into a refuge of serenity and tactile comfort.



Design
Studio Saccaro

Serena Bed

Sogno Profondo Mattress

Discover all new
releases on our
website



80 YEARS OF SACCARO



BEFORE
PROJECT

DURING

AFTER

The form as legacy and point of departure

For eight decades, a silent melody has echoed through the factory where raw materials encounter the solace of human hands. The commitment to craftsmanship, born from the purity of the primordial gesture, has never been an ornament for Saccaro; it inhabits the very genesis of its existence. Upon reaching eighty years, the brand transcends its family heritage, transforming tradition into a new aesthetic and conceptual proposition.

This manifesto emerges precisely within this affectionate rhythm between time, memory, and invention, opening space for sensitivity to flow unhurriedly. If the surrounding environment dictates the precision that shapes us, this moment invites us to lift our gaze beyond physical structures, preparing the mind for the subtle encounter between human creation and the infinite that reveals itself ahead.

At the heart of this movement rests a jewel sculpted by time: The **Santa Bárbara Armchair**. Born three decades ago, the piece occupies a singular place within the brand's collection and identity, for it preserves the exact moment when the artisan's technical mastery fell in love with authorial design, ceasing to be merely an impeccable seat to become a living icon. To celebrate this milestone, five Brazilian artists were invited to inhabit its structure, stripping it of its everyday function and transforming it into a continent of affections, memories, and mysteries.

Under the sensitive guidance of Adriana Boff, who leads this project driven by an intimate connection with Saccaro, design expands, turning furniture into an organism in constant metamorphosis.

An artist, cultural manager, and passionate researcher, Adriana holds a Master's degree in Museology and Heritage from UFRGS (Federal University of Rio Grande do Sul). She currently directs three major cultural institutions under the Secretariat of Culture of Rio Grande do Sul (Sedac/RS): the Rio Grande do Sul Museum of Contemporary Art (MAC RS), the State Institute of Visual Arts (IEAVI), and the Center for the Development of Expression (CDE).

Her leadership consolidated the historic milestone of inaugurating the permanent headquarters of MAC RS, in the 4th District, in August 2025. Her purposeful immersion in the field of Visual Arts has been continuous since 1997.



"This project is not a static celebration, but a living organism. We chose artists who bring the pulse of the present into dialogue with the precision built over eight decades. We are at the moment when these different perspectives begin to inhabit the Santa Bárbara Armchair, transforming an established icon into a territory of experimentation where the tradition of the hand meets the new languages of Brazilian art."

Adriana Boff,
Curator of the 80 Years of Saccaro
Project

More than an institutional invitation, the initiative materializes a unique synergy of repertoires. The selection of each name represents vital gestures that intertwine distinct visions to expand our perception of form, materiality, and authorship once and for all.

This is not a retrospective, but a movement in its purest form. A gesture that honors origin, manual knowledge, the time devoted by the creating hand, the precision structured fiber by fiber, while projecting itself toward other languages capable of reinterpreting a design that is already, in itself, celebrated.

Iconic Santa Bárbara collection,
designed by Ana Revello Vazquez and Renato Solio



"Celebrating eight decades could have been an exercise in nostalgia. We chose for it to become an act of courage. Bringing together masters from such distinct fields of Brazilian art around a single icon of our history, the Santa Bárbara Armchair, is a way of saying that our legacy does not belong only to the past. It is living matter, capable of inspiring new perspectives and reaching new audiences."

Fabiane Lorandi Valduga,
Saccaro Marketing Manager

A Celebration in Motion

Over the course of three decades, the Santa Bárbara transcended its status as a product to rise as an absolute icon. A piece where structure, memory, and design inhabit perfect harmony. Now, in an act of reverence and boldness, it opens itself once again.

To celebrate this double milestone — Saccaro’s 80th anniversary and Santa Bárbara’s 30 years — five exceptional Brazilian artists engage with the piece not merely as a support for their creations, but as a vast creative and emotional continent. A territory of free intervention, active listening, and profound transformation.

The invited artists approached the Santa Bárbara with the reverence of those entering an ancient temple, carrying with them the colors of their own artistic quests. The journey unfolds through five poetic paths that reimagine the contours of the icon, offering the viewer different gateways into the essence of creation.

The Tomorrow of Living

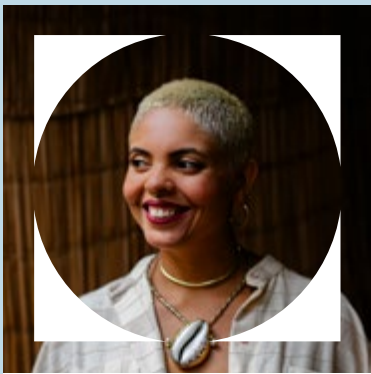
The works born from this dialogue transcend the traditional boundaries of interior spaces. They do not seek definitive conclusions or exact answers; instead, they offer the privilege of enchantment and the audacity to see the world through a new light.

Over the coming months, these creations will travel through different destinations, allowing new audiences to discover that the brand’s past is a safe harbor, while its true destiny lies in the open sea of creation.

For those who create with the soul, aging brings the freshness of renewal. Each intervention upon the silhouette of Santa Bárbara is a declaration of love for impermanence and for humanity’s ability to reinvent itself. The invitation to follow this flow has been extended, unfolding along the paths of art and preparing our spirit for the next destination, where design and nature will merge definitively.

Each studio, immersed in its own research, moves through the work, stretching its anatomical limits, expanding its interpretations in 360 degrees, and revealing unprecedented layers of meaning.

Meet the artists:



Aline Bispo
São Paulo/SP, 1989.

Visual artist, illustrator, and curator, Aline Bispo creates work distinguished by the strength of its iconography. Her practice weaves together nature, collective reflection, and deeply personal elements, reflecting the complexity of Brazilian identities. Her visual language reveres the body and the image as manifestations of affirmation and presence. In this immersion, she inhabits the territory, extending narratives of belonging into the Santa Bárbara armchair. Through the piece, the artist translates the semiotic power of our histories.

“The intervention stems from an understanding of the armchair as a symbol of power, hospitality, and distinction, echoing the thrones that, within Candomblé terreiros, embody spiritual and emotional hierarchies. The name of the icon became the starting point for investigating the relationships between Saint Barbara and Iansã, evoking symbols associated with fire, lightning, and feminine strength. The work proposes a ritual vestment through a textile composition of embroidery, beads, and cowrie shells, transforming the functional seat into a territory of presence and enchantment.”



Darks Miranda
Fortaleza/CE, 1985.

Artist and filmmaker currently based in Rio de Janeiro, Brazil, Darks Miranda develops a practice grounded in spatial assemblage as a form of philosophical inquiry. Their work brings together sculpture, installation, and performance, creating worlds where time resists linearity and matter exists in a state of continuous metamorphosis. Throughout their research, the languages of science fiction and mass culture intertwine with organic references, shaping a seductive aesthetic in which metallic surfaces collide with ambiguous forms. For this collaboration, the artist introduces a perspective of contemporary symbiosis, approaching the armchair as a living organism. Using ceramics and sinuous forms, they create a connective thread between the multiple temporalities and materials that compose the curatorial vision.

“My project for the Santa Bárbara armchair involves the idea of transforming the furniture into a fusion of elements that evoke the mineral, vegetal, and animal kingdoms. The intention is for parts of the armchair to suggest forms of life and even appear to possess a life of their own.”



Mônica Ventura
São Paulo/SP, 1985

Visual artist and designer by essence, Mônica Ventura dives deeply into African diasporic cosmologies and Amerindian knowledge systems, devoting her practice to the spheres of femininity, the sacred, and ancestry. Her installations and large sculptural arrangements gather the gifts of the Earth in harmony with manual crafts, raising monuments that operate as devices of collective healing and unrestricted shelter. Among us, she inhabits ancestry and the primordial gesture. Her conceptual contribution injects symbolic intensity into luxury furniture, transmuting Saccaro’s physical chair into a private altar and a totem of identity.

“My research celebrates ancestry as both aesthetics and personal reconnection. For the Saccaro 80 Years project, my intention is to create a dialogue between the vernacular and modernism. Industrial precision alongside the subtlety of nature.”





Sandra Anselmi
Farroupilha/RS, 1975.

Self-taught and inventive, Sandra Anselmi has expanded the boundaries of textile art. Her practice combines artisanal knowledge with contemporary technologies, creating works that dissolve the boundaries between fashion, upholstery, and sculpture. At the heart of her production is the reuse of discarded yarn waste. For this project, she inhabits the weave, infusing it with her exceptional mastery of knitting as an anchoring language. By manipulating the volume and tension of the yarn, the artist creates a new identity in which the poetry of fashion embraces the engineering of design.

“The chair holds the memory of the absent body, and the oversized knit creates a sensitive presence over this absence, almost like a skin shaped by time that shifts the object away from its original function to transform it into a cocoon of shelter and silence. Through this technique, I build an organic surface where the threads operate as invisible extensions of human experience, embracing traces, preserving memories, and enveloping the structure in an ancestral and sculptural atmosphere.”



Tiago Braga (OIAMO)
Porto Alegre/RS, 1984.

A great and passionate advocate of contemporary design, Tiago operates as an essential translator between visual avant-gardes and the sacredness of the small artisans of Brazil’s deep interior. The collections from his studio form regenerative cooperative networks, connecting folk producers to the center of premium urban consumption while respecting the immaterial rhythm of the families linked to the organization. In confronting this legacy, he orchestrates a radical metamorphosis without erasing the brand’s affectionate past. The visionary transforms the armchair into a raw territory, capable of catalyzing the sentimental geography of the Pampa Gaúcho through pastoral experiences and native materials.

“The work begins from the idea of contamination as an overlapping of cultural layers crossed by noise, displacement, and permanence. The intervention proposes to tension the design object and its function through surfaces that become shelter, where the Pampa emerges as a frontier territory marked by miscegenation, ancestry, and disputes of memory.”



Works by, respectively:
Aline Bispo, Darks Miranda, Mônica Ventura, Sandra Anselmi y Tiago Braga (OIAMO)



The Living Matter of Time

What emerges from this encounter transcends the traditional concept of an interior collection; absolute and unrepeatable masterpieces arise. Each intervention encapsulates a robust system of thought. Together, the five interpretations form a greater narrative, proving that Saccaro’s past is not fixed: it is the secure foundation for an intensely collaborative present and a future open to new perceptions.

Throughout the 2026/2027 biennium, these treasures of Brazilian design will embark on a traveling exhibition conceived as a high-level curatorial experience, presented in selected locations under the endorsement of the brand’s headquarters. The initiative will allow audiences to perceive these reinterpretations within the codes of Contemporary Fine Arts, definitively expanding the historical impact envisioned on the international stage.

“Before, During, After” does not offer crystallized conclusions. The proposal is the luxury of questioning, the aesthetic privilege of visual subversion, and the provocative audacity of perpetual displacement.

We understand that foundations built with genuine affection through ancestral crafts and the hands of real human beings should never allow natural aging to result in innocuous seasonal repetitions. Instead, it must become a blank canvas. An exciting invitation to embrace, with fascination, plastic metamorphoses sustained by the brand’s pride in surrendering its strength to the present time and to new poetic inventions.

“This project is born from the belief that authorship becomes stronger through exchange. I see the Santa Bárbara Armchair not as a finished object, but as a territory of listening for the voices of artists whom I deeply admire. We are fully immersed in the process of making, accompanying the transformation of matter into concept. It is a privilege to witness Saccaro opening its doors to this dialogue without safety nets, and the result of this encounter — which unites manual knowledge with artistic provocation — will soon be revealed in a traveling exhibition that celebrates the constant evolution of our identity.”

Adriana Boff

Exclusive and transformative, the project will have its avant-première in June 2026, opening the way for a vibrant journey of unfolding developments in real time throughout its course. To enter this creative process within the studios and experience the unprecedented launches conceived in the creative silence that stretches from the very first sketch to monumental installations at fairs, stay closely connected to the narratives shared through — and beyond — the direct media and open relationship platform of @saccaroofficial on Instagram.



INHOTIM

On the horizon of Brumadinho (MG), the Inhotim Institute invites you to contemplate.

Recognized in the prestigious ranking by The New York Times of the 52 places to visit in 2026, the Contemporary Art Museum and Botanical Garden stands out as the only Brazilian destination featured in this year's selection, attracting global attention for its singularity as the world's largest open-air museum.

Arriving at this immense oasis amid the Atlantic Forest and the Cerrado is to unlearn haste. The provocation from the American newspaper itself already warns: a single day is not enough to absorb it all.

Celebrating 20 years since opening to the public, Inhotim now holds 24 galleries and more than 800 works on display across 140 hectares of land. The institution marks this milestone with a special program dedicated to Afro-Amazonian and Indigenous identities.

Like a dialogue between the perennial (stone, steel, form) and the ephemeral (wind, light, the movement of water), galleries hide and reveal themselves within exuberant nature, suggesting that the journey is just as important as the destination. The luxury of pause brings the necessary silence, preceding the impact of discovering beauty in its rawest and most honest form.

Within the straight and curved lines of the galleries, architecture rises into prominence. Concrete becomes a canvas for the play of shadows drawn by the sun throughout the day. The physical structure integrates with the collection, transforming the spaces into living extensions of the artworks themselves.

land that creates ART

Walking through Inhotim is a tactile experience — it is feeling materiality beneath your feet and before your eyes. Burle Marx's landscape design and botanical tapestry act as connectors, stitching each gallery to the soul of the forests of Minas Gerais.

The curves of the pathways were conceived so that the encounter with the next gallery becomes an architectural epiphany, a sharp cut through untamed organicity.



Cildo Meireles, *Red Shift II: Surroundings*, 1967–1984, Inhotim Institute.
Photo: Eduardo Eckenfels



True Rouge Gallery.
Photo: Ana Clara Martins



Cosmococa Gallery, Arquitetos Associados, 2010, [aerial view].
Photo: Brendon Campos



Hélio Oiticica, *Color Invention, Penetrable Magic Square #5, De Luxe*, 1977, Inhotim Institute.
Photo: Julia Lanari



Doug Aitken, Sonic Pavilion, 2009, Inhotim Institute.
Photo: Brendon Campos

There is a unique sonority in the encounter between steel and the garden. At Sonic Pavilion, by Doug Aitken, architecture descends into the depths of the earth to listen to its pulse.

From Cildo Meireles to Hélio Oiticica, the structures challenge the laws of physics and convention through volumes that project themselves into space and angles that break away from monotony. This architecture reflects a profound artisanal care, visible in materials that embrace the patina of time and rain. It is possible to perceive the human hand in every joint and in foundations born directly from the rock — a celebration of making, in which the precision of engineering and the poetry of form coexist to create places that transform those who pass through them.

Inhotim invites us to question the limits of inhabiting and contemplating. It is the materialization of the concept of the “landscape-house,” where the horizon functions as a wall and the sky becomes a ceiling. This aesthetic — a true lesson in a solar and courageous contemporary Brazilianness — frees volumetry from

traditional constraints and overflows with inspiration for everyday life. It teaches us to seek authentic materials, to value emptiness as an element of design, and to understand that true luxury resides, essentially, in the freedom of space.

At the end of the journey, what remains is a memory tinted by the red of iron ore and the deep green of plants. Inhotim does not end when we cross the exit gates; it stays with us as a new measure of beauty, a refuge where iron becomes sculpture and the garden becomes a museum. It is testimony that art and architecture, when united by purpose, manifest the eternity of a design that respects life and redefines our relationship with the earth. An invitation for us, too, to continue becoming masters of our own forms, architecting existences as vast, solar, and courageous as the horizon we have just contemplated.

THE ART OF LIVING, DESIGN THAT DRESSES: THE CONNECTION BETWEEN SACCARO AND MÔNICA VENTURA

The journey through Inhotim inevitably leads to Praça Gallery. It was within this challenging space that São Paulo artist Mônica Ventura tensioned the immense central void with the monumental installation *The Suspended Night or What I Can Learn from Silence* (2023). Rising at a scale that confronts the architecture itself, the work — approximately 4 meters high and 9 meters wide — was constructed from the red earth of Brumadinho (MG), straw, and bindings. By evoking Indigenous cosmologies and ancestral traditions, Mônica elevated the purest materials of nature into a state of art, integrating the institution's Múltiplos program.



Installation *The Suspended Night or What I Can Learn from Silence* (2023), by artist Mônica Ventura, exhibited at Praça Gallery, at the Inhotim Institute, from May 27, 2023 to February 18, 2024.



This telluric and refined perspective now transcends the boundaries of the museum to encounter authorial design. Mônica Ventura is one of the artists invited to the exhibition celebrating Saccaro's 80th anniversary, bringing her narrative strength to an unprecedented intervention on the iconic Santa Bárbara armchair. The brand's classic piece receives the ancestry that defines the artist's production, in a subtle connection that unites the art that inhabits the earth with the design that dresses our everyday lives.

Scenarios of Mastery



We open the doors to twelve sanctuaries where Brazilian architecture reaches its highest expression through the vision of creative minds who understand that true sophistication resides in the soul of each space. We journey through ten homes that stand as genuine manifestos of hospitality, and two corporate universes where functionality bends gracefully toward beauty. In each of these projects, Saccaro furniture becomes the link that transforms scenery into memory. It is Mastery, at last, finding its true destination: life in all its fullness.



THE ENCOUNTER BETWEEN NATURE AND MATTER



Denise Zuba Arquitectos
[@denisezuba.arq](https://denisezuba.arq)

Architecture gains a soul when light moves through spaces where the texture of stone and the warmth of wood reveal a story of belonging.



It is the manifestation of a living beauty that translates the personality of its residents in every detail, revealing a home shaped by poetry and truth. Within this setting of abundant light, Saccaro furniture integrates into the composition as an extension of nature itself. Each piece was chosen to dialogue with the grandeur of the project, becoming a link of sophistication that respects its surroundings, fills the spaces, and embraces the essence of living.



In the relationship between form and materiality, mastery finds its place of rest and celebrates the pleasure of inhabiting an exclusive space. As the architect defines it:

“Designing this home was like creating a setting where time slows down, allowing the beauty of design to become the silent frame of a fulfilled life.”





A REFUGE FOR THE SENSES



Eduardo de Lavra Pinto
[@eduardo.de.lavra.pinto](https://www.instagram.com/eduardo.de.lavra.pinto)

An architectural project designed exclusively for those seeking balance between a vibrant life and the softness of encounter.

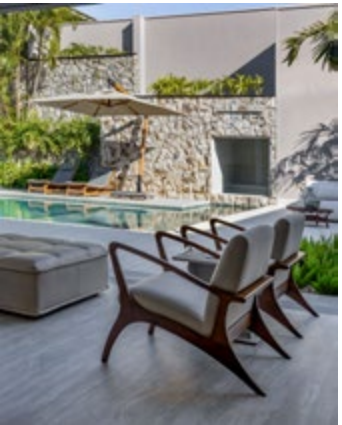


Here, light moves through the spaces, uniting the rooms in a visual melody that soothes the senses. It is a structure that celebrates the fullness of contemporary living, where Saccaro furniture acts as a vital element in the connection between interior and garden.

The organic presence of the sofa, a striking piece from the Maloca Collection – 2026 launch, brings a refined Brazilian essence and the comfort of contemporary design into the heart of the home. Its generous forms embrace daily life, allowing interior sophistication to blend with the breeze of the outdoor area in perfect harmony. Each choice reinforces a sense of permanence, transforming contemporary design into a haven of hospitality and beauty.

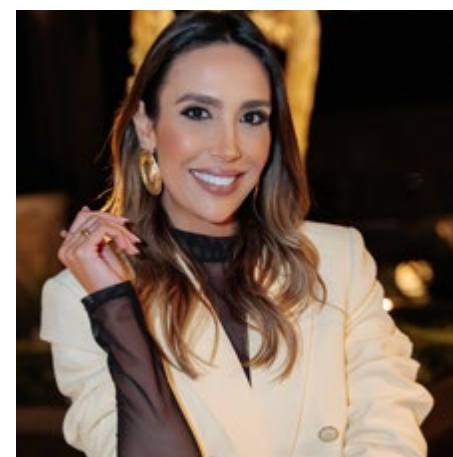
“In this residence designed for a lawyer whose routine balances professional intensity with moments dedicated to family and friends, architecture and furniture establish a relationship of complementarity. Form, function, and atmosphere converge to express the identity of those who inhabit the space.”

Eduardo translates the synergy between technical rigor and the warmth required for convivial living. Experiencing these settings is to witness the fusion between the homeowner’s personality and the architect’s precision. The house reveals itself as an ecosystem of balance, where functionality and aesthetics move together to elevate the art of welcoming and the pleasure of staying.





TIMELESS DESIGN THAT INTEGRATES EVERYDAY FAMILY LIFE



Gabriela Angonese
@gabiangonese

Classical elegance meets the dynamism of urban life in this 480 m² residence, where the gaze is drawn toward the horizon.



The view of a historic park guides the entry of natural light, integrating the landscape into the family's daily life and filling the spaces with vitality. It is an architecture of clean lines, designed so that convivial living unfolds in a light and continuous way. Sophistication emerges in the encounter of textures, where the freshness of marble, the warmth of wood, and the nobility of leather define the soul of the project.

Saccaro furniture, in its classical and timeless forms, anchors the décor with a distinction that transcends generations.

“We seek a balance between aesthetic rigor and the softness of daily life in a family with children. Architecture and furniture converge to create an atmosphere that responds to the changes of the day, expressing the identity of those who inhabit it through personalized solutions,”

says Gabriela. The result is a home that organizes everyday life with elegance and precision. Walking through these spaces, one perceives that beauty resides in the harmony of contrasts and in the care for detail, like a living setting where functionality and aesthetics move together, celebrating a lifestyle that values family legacy and the pleasure of permanence.





THE CLASSICAL ESSENCE OF TUSCANY

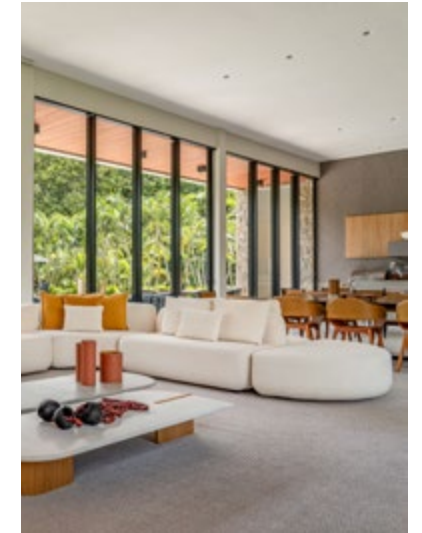


Larissa Luci Arquitetura
@larissaluciarquitetura

Inspired by the architectural tradition of the Tuscany region in Italy, Casa do Lago unites the solidity of natural stone with the elegance of exposed roofing in a contemporary reinterpretation.



Strategically set on a 964 m² site, the residence engages in dialogue with the landscape through the preservation of a rubber tree grove and the creation of an artificial lake—elements that transform nature into the central experience. The fluidity between levels prioritizes framed views of the exterior, turning each window into a living frame for greenery. In the social areas, the gourmet living space integrates with the outdoor area in a continuous invitation to convivial living.



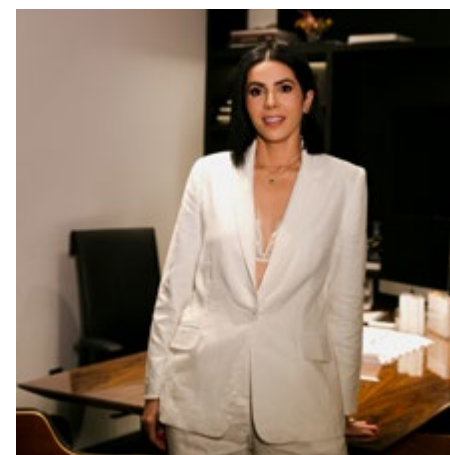
“Idealized from the Italian atmosphere and the exuberance of the forest, this residence establishes a complete harmony between architecture and nature. Classical references, under a contemporary lens, create a sense of welcome that responds to the desire for authentic living.”

Larissa thus creates a precise balance between the strength of raw materials and the lightness of contemporary lines. The Saccaro furniture curation consolidates this union, bringing a sophistication that respects the building's imposing presence. With pieces selected for their aesthetic coherence, the contemplation of the horizon becomes the center of daily life and the pinnacle of comfort. Experiencing this refuge is to feel the pulse of a design that honors tradition while celebrating contemporary living.





VERSATILITY IN MOTION



Leila Azzouz Est. de Arquitetos
[@leila_azzouz_arquitetura](#)

Visual harmony defines the rhythm of this residence in João Pessoa (PB), where the focus on well-being is the central theme.



Initially conceived according to the specific desires of a family, the house revealed its strength when completed by new residents: the transition proved that good architecture is flexible enough to welcome new stories without abandoning its original essence.

In the outdoor area, the pool and deck act as the visual axis that connects the lush garden to the social spaces. Subdued tones dialogue with the warmth of wood and the freshness of the landscape design, which brings large trees into the center of the experience.



“We conceived a versatile floor plan where functionality and warmth go hand in hand. Seeing the project naturally adapt to different families only confirms its timelessness.”

Saccaro's authorial design seals Leila's proposal, with a highlight on the Atol sofa, designed by French designer Alain Blatchè. With modular components that allow for creative configurations, it becomes the point of connection between interior comfort and the freedom of the garden. The furniture thus assumes the role of accompanying the evolution of days, transforming design into an ally for fully experiencing each moment.

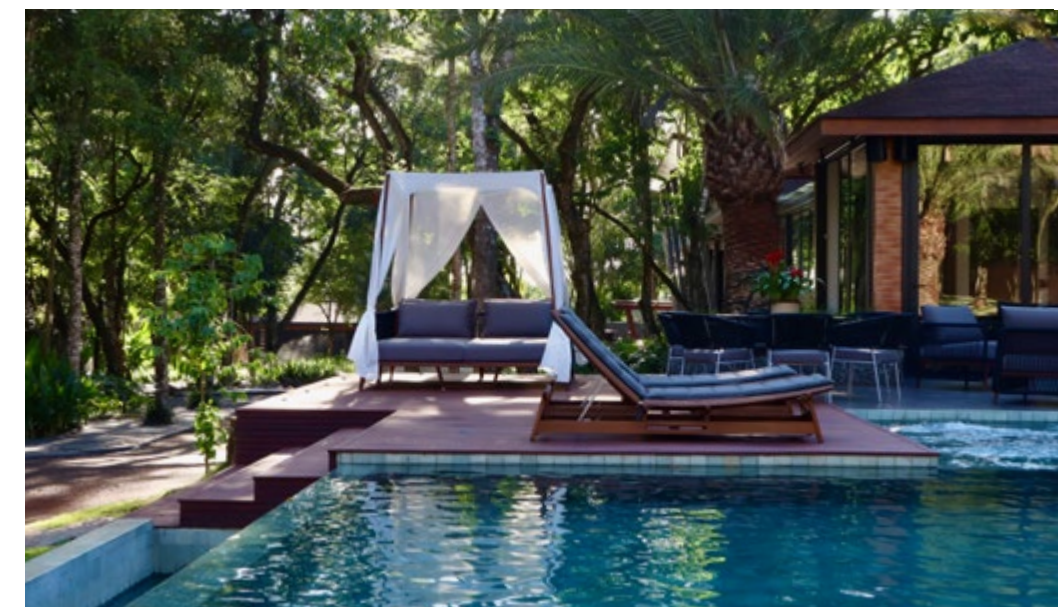


NATURE AS THE LEAD CHARACTER



Mayara Schmitt Arquitetura
@mayaraschmitt

On the banks of the lush native vegetation of Iguaçu National Park (PR), this estate reveals an architecture designed to connect family life with the surrounding landscape.



Designed to accommodate a couple and their five children, the property is organized around an ornamental lake and a contemplative deck that integrates the game room with the leisure house. It is a project in which nature is not merely the setting, but the center of a private hospitality experience. In the outdoor living area, Saccaro's outdoor design defines the pool space with sculptural elegance.

“We sought to create a private destination that would do justice to the grandeur of the local landscape. The absolute integration between landscaping and furniture allows life to fully unfold outdoors.”

In this composition, the furniture shapes spaces of pause that integrate the scenery into pure comfort. It is Mayara’s architecture that opens itself to the sun and transforms the vastness of green into the frame of family moments.



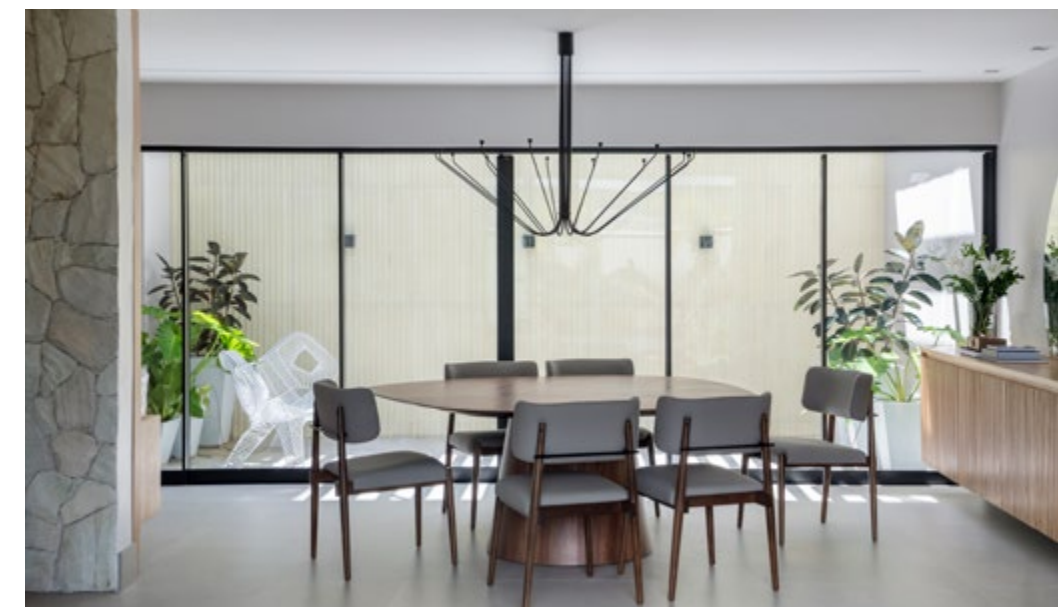


THE ARCHITECTURE OF FEELING



Nády Delgado Arquitetura
[@nadyadelgado.arquitetura](https://www.instagram.com/nadyadelgado.arquitetura)

Pure lines, sculptural forms, and light as a constructive element.



In this residence, the renovation gave rise to a home of artistic presence, where the rigor of references such as Richard Serra and Peter Zumthor meets the warmth of Latin American modernism by Lina Bo Bardi and Paulo Mendes da Rocha. It is a journey of absolute fluidity that transforms the original structure into a manifesto of minimalism and contemplation.



The ceiling and millwork in natural oak veneer warm the neutral palette, guiding the transition between the interior and the lush landscape in an organic and gentle way. Through this lens of pure lines, design acts as a bridge between art and living. It is a structure that celebrates Brazilian identity in every detail, converting light into comfort and form into emotion for the senses.

“We sought a fusion between clean lines and comfort. The architecture opens itself to the green and allows natural light to reveal textures, creating a sense of sensoriality.”



Nádyá’s careful curation frames this Brazilian essence by bringing together the modernist design of Sergio Rodrigues with the timeless sophistication of Saccaro, which flows from the living room to the gourmet area through pieces of sculptural contour. Between signature furniture and the power of light, form is established as a living celebration between design and the soul.





THE GEOMETRY OF VISION



Olegario De Sá
@olegariodesa_arquiteto

Pure volumes and suspended projections establish the narrative of this residence in the Terras de São José II condominium, in Itu (SP).



The project expresses a contemporary language where neutral surfaces meet the expressive use of wood, composing a visual continuity that dissolves the boundaries between interior and garden. It is an architecture of open planes, designed so that nature acts as the permanent backdrop of every space.



“The residence is organized around a strong relationship with its surroundings, emphasizing the integration between interior and exterior.”

On the ground floor, large glazed openings dissolve the boundaries of the social areas, enhancing cross ventilation and the entry of natural light. The Saccaro furniture curation follows this fluidity, filling the living and dining spaces with design that prioritizes functionality within a refined aesthetic.

In the outdoor setting, leisure takes on sophisticated contours with outdoor furniture and a chaise beneath the umbrella, creating spaces for pause that connect directly to the pool and gourmet area. The upper floor reveals the strength of the structures, sheltering intimate balconies and functioning as a private viewpoint over the landscape.

Between natural raw materials and orthogonal lines, the architecture orchestrates a way of living that prioritizes well-being. Each choice reinforces the exclusivity of the residence, where the generous proportions of the spaces enhance the experience of living in total harmony with its surroundings.





INNOVATION AND COMFORT IN HARMONY



Rachel Fechina
[@rachelfechina.arq](https://www.instagram.com/rachelfechina.arq)

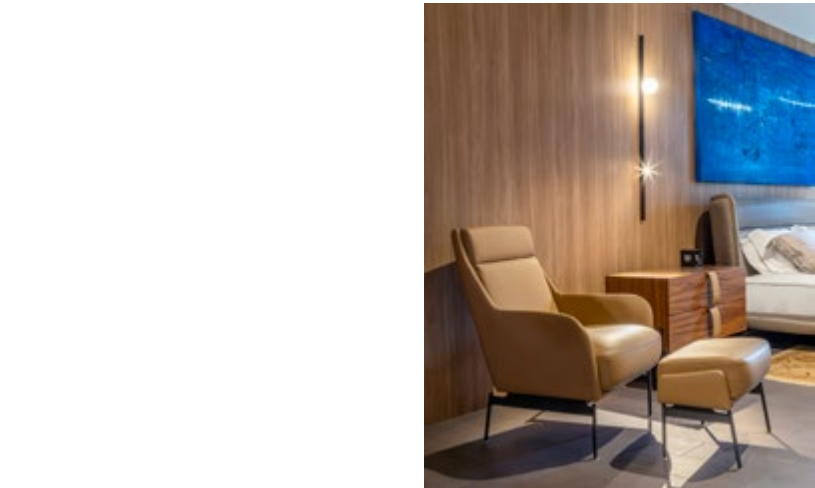
Technique and sensitivity converge in this residence, where interior architecture acts as a faithful translation of its residents' lifestyle.



The project establishes a timeless language, prioritizing spacious areas filled with natural light that ensure balance between moments of conviviality and the privacy required in daily family life. In this work, sophistication emerges through a refined curation, where leading design brands are integrated into a palette of soft colors and textures.

Technology plays a prominent role, shaping the aesthetics of the spaces: automation solutions and state-of-the-art audiovisual systems are showcased as protagonists, functioning as tools of functionality and leisure.

“Technology acts as an ally to the experience of living with comfort, beauty, and convenience, uniting technique and emotion.”





A NEW PERSPECTIVE ON WELL-LIVING



Renato Souza Arquitetura
@renatosouzaarquitetura

The strategic placement on a sloped plot defines the personality of this residence, which rises from street level to reveal a privileged view.



The project prioritizes family interaction through an absolute connection between interior spaces and the external landscape. “The choice of materials aims to bring lightness and contemporaneity, encouraging spontaneous encounters rather than formalities,” observes Renato Souza. In the living area, Saccaro’s curation is the guiding thread of comfort, where the Sintra sofa harmonizes with the warmth of caramel leather armchairs.



Functionality is reinforced by signature design pieces such as the Edge buffet, which organizes the social flow and simultaneously serves the dining and living areas as a sophisticated bar support.

This same visual language extends to the outdoor area, where furniture from the Maori line consolidates the aesthetic unity between reception spaces and the deck. Between the expressive use of stone, wood, and glass, the final composition expresses refinement and serenity, showing that each space was orchestrated to transform daily life into an experience of full well-living.

“The choice of materials seeks to bring lightness and contemporaneity, encouraging spontaneous encounters rather than formalities.”



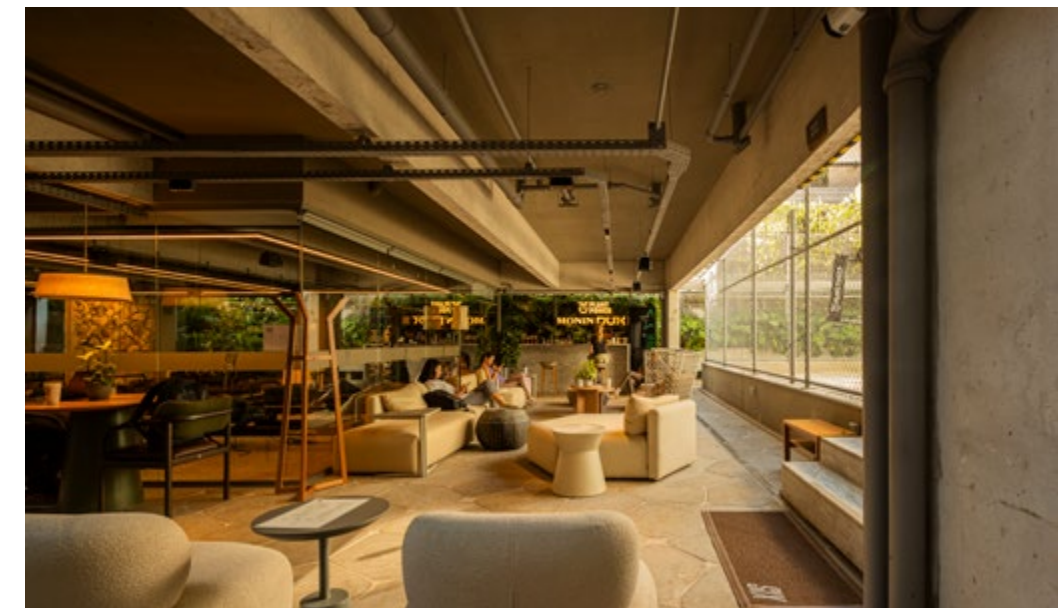


SIX SPORT LIFE: THE CADENCE OF MOVEMENT



MM ARQ
[@marcellomoreira_](#)

A pioneer in translating six-star luxury into well-being, Six Sport Life breaks the boundaries of fitness to establish the privilege of belonging.



In Brasília (DF) or at the newly opened Vila Nova (SP) unit, the brand designs a setting where physical activity and hospitality converge, creating an absolute immersion between performance and conviviality. In this structure, strategic lighting and the nobility of materials transform functionality into a discreet frame for a refined everyday life.

It is a choreography of textures in which haste dissolves to give way to an inspiring sense of presence, and Saccaro pieces complement the project, balancing technology and comfort.



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In Brasília, strategic lighting and the design of Saccaro pieces, such as the modularity of the Change Up system and the comfort of the Atol sofa, balance technology and hospitality.

“At Six, performance and hospitality are inseparable. That is what sets the project apart.”

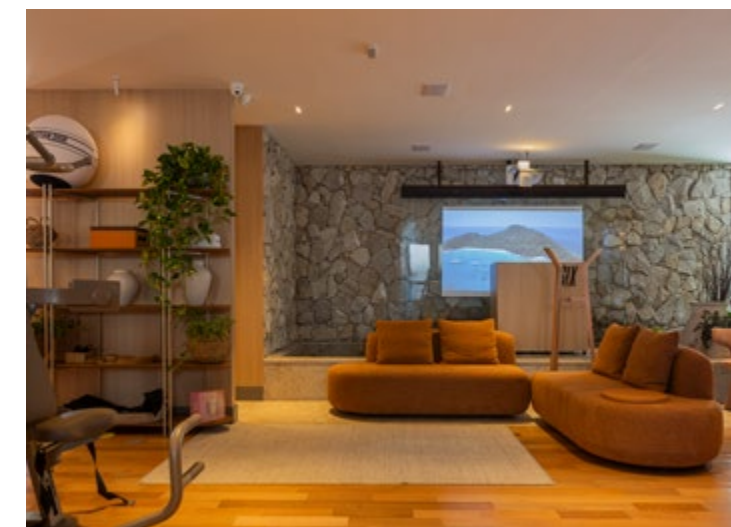
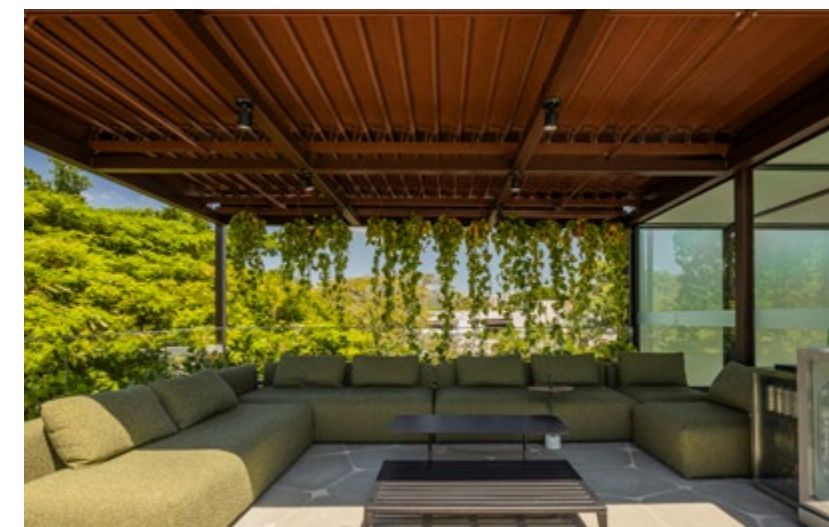
Six Sport Life, Brasília (DF)



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Six Sport Life, São Paulo (SP)

In São Paulo (SP), the 1,500 m² space overlooking Ibirapuera Park reaffirms exclusivity, integrating features ranging from beach tennis courts to cryotherapy services and concierge support.



This vision transcends the physical structure to support experience, permanence, and value, elevating architecture to the status of a living tool for brand building.



ORIGEM PATACHO DESIGN HOTEL: LANDSCAPE THAT BECOMES HOME



Juliana Pippi
@julianapippi

On the shores of Patacho Beach (AL), Origem Patacho Design Hotel emerges as a manifesto of Brazilian identity, where luxury is expressed in the encounter between contemporary art and local craftsmanship.



This expression of design and territory establishes a profound dialogue with the horizon, transforming time into an asset for contemplation. Under an adults-only policy, silence and privacy elevate hospitality to the level of an absolute sensory immersion.



In this paradisiacal setting, design is the guiding thread that connects architecture to the landscape. The Pillow collection, created by Juliana Pippi, takes form in pieces that fill the spaces with shapes seemingly molded by the movement of the tides, transitioning between the freshness of the gardens and the warmth of the restaurant. To bring the design from paper to reality, Saccaro developed the pieces to measure, using the precision of its Su Misura concept. Juliana details this union:

“The line was created to translate comfort and well-being, finding in the brand’s industrial excellence the nobility of materials and the durability the project required.”

By integrating high-performance leather and outdoor wood with the softness of authorial design lines, the project connects artisanal knowledge with advanced manufacturing technology. More than meeting a technical need, this delivery reveals how ultimate customization can give identity and soul to luxury hospitality. At Origem Patacho, architecture and furniture tell a story of respect for local culture and celebration of Brazilian design in its most genuine form — an invitation to slow down.

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THE MASTERY OF FORM



A indústria do conforto.

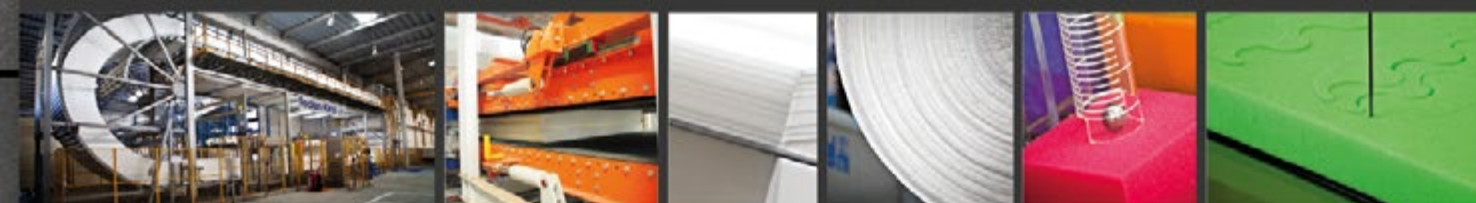
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