

THE MAGAZINE

/02



Minotti

JANUARY 2017



“Endless enthusiasm and a driving desire
to go above and beyond, to constantly do better...”

RENATO AND ROBERTO MINOTTI

Endless enthusiasm and a driving desire to go above and beyond, to constantly do better, are what motivates us, year after year, as we create a new collection. An entrepreneurial challenge in which all of our energies converge - from research into the most cutting-edge technologies to a sartorial taste for detail that discloses the brand's couture calling. A steadily growing company in an increasingly global and demanding market, engaged in developing products that are innovative in both style and construction and whose investment in the future relies on the strength of its roots firmly grounded in tradition.





THROUGH THIS MAGAZINE MINOTTI WOULD LIKE TO SHARE ITS MOST IMPORTANT DESIGN PROJECTS AND RECENT ACTIVITIES SO AS TO ALLOW EVERYBODY TO UNDERSTAND HOW THE BRAND IDENTITY TRANSLATES INTO THEM ALL.

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2016 // Collection

A new home attitude



A new approach to living space. Not just "une machine à habiter", as defined by Le Corbusier, but also a theatrical backdrop for our emotions and, ultimately, our lives.

And the inspiration for the "2016 Collection // A New Home Attitude" can be found precisely in this newfound centrality of the contemporary habitat.

A stylistic unfolding of the way living environments are conceived that shies away from contrivance in favor of an elegant simplicity devoid of affectation, combined with seamless stylistic dialog between indoor and outdoor decor.

Inspiration and influences from different cultures merge naturally in a versatile collection that conveys a lighthearted air and undeniable joie de vivre.

The 2016 Collection echoes the changes in the realm of furnishings and decor and interprets the increasingly widespread need to live one's space by fully enjoying every part of it, including the outdoors. A versatile seating system open to accessorizing with a selection of complementary pieces - armchairs, coffee tables, tables, chairs, storage elements - to compose a new attitude to domestic design that conveys relaxed elegance and a fluid style that can be found in outdoor settings, in an exciting play of visual associations between indoors and out.



Freeman Seating System

Innovating interior living space design through a seating system displaying into a variety of elements, with different features, a strong aesthetic identity, elegant proportions and unrivaled comfort.

Freeman embodies this dual identity: the Freeman "Duvet" elements feature smooth, enveloping lines and extra-soft cushions that, like a warm embrace, induce a feeling of pure relaxation. Freeman "Duvet" combines soothing design elements and especially sophisticated construction details steeped in tradition that evoke classical modern perfection.

The Freeman "Tailor" elements express a different personality, with their more defined shapes and one-piece seats enhanced with top-stitching that accents their graphic nature and contemporary spirit.

The wedding of these two spirits makes it possible to create "multitasking" compositions, with a dynamic air that characterize different moments in the day and different ways of using the sofa. The Freeman seating system deservedly takes center stage in any living space, in which to enjoy the intimacy of family or entertain friends in an elegant, yet informal setting. The Freeman "Tailor" elements provide a charming alternative with "Wing"

backrests and armrests, both featuring clean, light lines thanks to a polyurethane foam-covered structure, in clear contrast to the considerable volume of the seats. The use of "Wing" backrests and armrests adds visual lightness to the compositions created with the "Tailor" elements, making them more dynamic. The base of the sofa is finished with an elegant, extruded aluminum frame with rounded edges in a glossy light bronze painted finish. The cast aluminum joint fittings located at the corners are a defining detail that lends an air of sophistication to the sofa base. The sofa is raised off the floor on refined metal feet with a glossy light bronze painted finish for an effect of overall lightness.

The Freeman seating system has a wealth of couture content that strongly reflects the unique expertise the company has acquired over the years. Notably, the structures of the Freeman "Tailor" elements reveal a complex and sophisticated construction – the various parts in fabric are joined using a bronze color strip of eco-leather with double-stitched detail, which lends the fabric a very original look. The same type of workmanship also characterizes the seatback cushions.

“A seating system with a dual personality: a soft, inviting essence that encourages total relaxation and a spirited twin that reveals a more dynamic face and a contemporary mindset.”



Freeman “Duvet”

Prepare to get cozy on a sofa that offers the pleasant sensation of inviting warmth and comfortable softness. The seat cushions of the Freeman “Duvet” elements have a core insert in polyurethane, wrapped in memory foam padding and topped with a layer of soft down. For an overall effect of extreme softness, the entire structure of the Freeman “Duvet” is wrapped in a heat-sealed fiber covering. The armrests and backrests are embellished with a sophisticated stitching motif that is an eloquent expression of the company’s tailoring skills. The pieces in leather or fabric are joined with a strip of bronze-colored eco-leather with a double-stitched pattern that rhythmically emphasizes the volume of the elements.

To promote good posture during reading and relaxing, the Freeman “Duvet” elements can be outfitted with a practical headrest designed to provide just the right support, along with the lumbar cushion. Crafted with a metal structure, covered in polyurethane foam, the upper part is padded and finished with elegant stitching.

To further enhance the sensation of comfort, the backrests in the Freeman system are outfitted with comfortable lumbar cushions as well as pillow-soft back cushions.



“The diagonal and exquisite top stitchings reveal the painstaking attention to each detail.”



“The sophisticated stitching highlights the graphic, modern personality of the Freeman Tailor sofa.”



Freeman “Tailor”

With its highly innovative personality, Freeman “Tailor” interprets the current widespread need to create dynamic, differently accessorized islands of relaxation in which to live more intimately -- like for reading and chilling out completely, or more social moments like conversing or spending time with family and friends.

Freeman “Tailor” is an orderly clustering of shapes, with one-piece seats decorated with elegant stitching that accentuates its graphic, modern personality. The sophisticated tailoring of the upholstery reveals the company’s expertise in executing extremely complex fine-tailoring techniques.

The pieces in leather or fabric are assembled using a strip of eco-leather and double-stitched motif that lend a unique sense of depth.

To make the project even fresher and more contemporary is the option to streamline the proportions by choosing the “Wing” armrests or backrests, both featuring the tasteful wing design, created through the use of a metal structure covered in polyurethane foam.

Freeman “Tailor” displays a bold personality and a cheerful spirit sufficient to carry the starring role or to co-star when paired with Freeman “Duvet” elements.

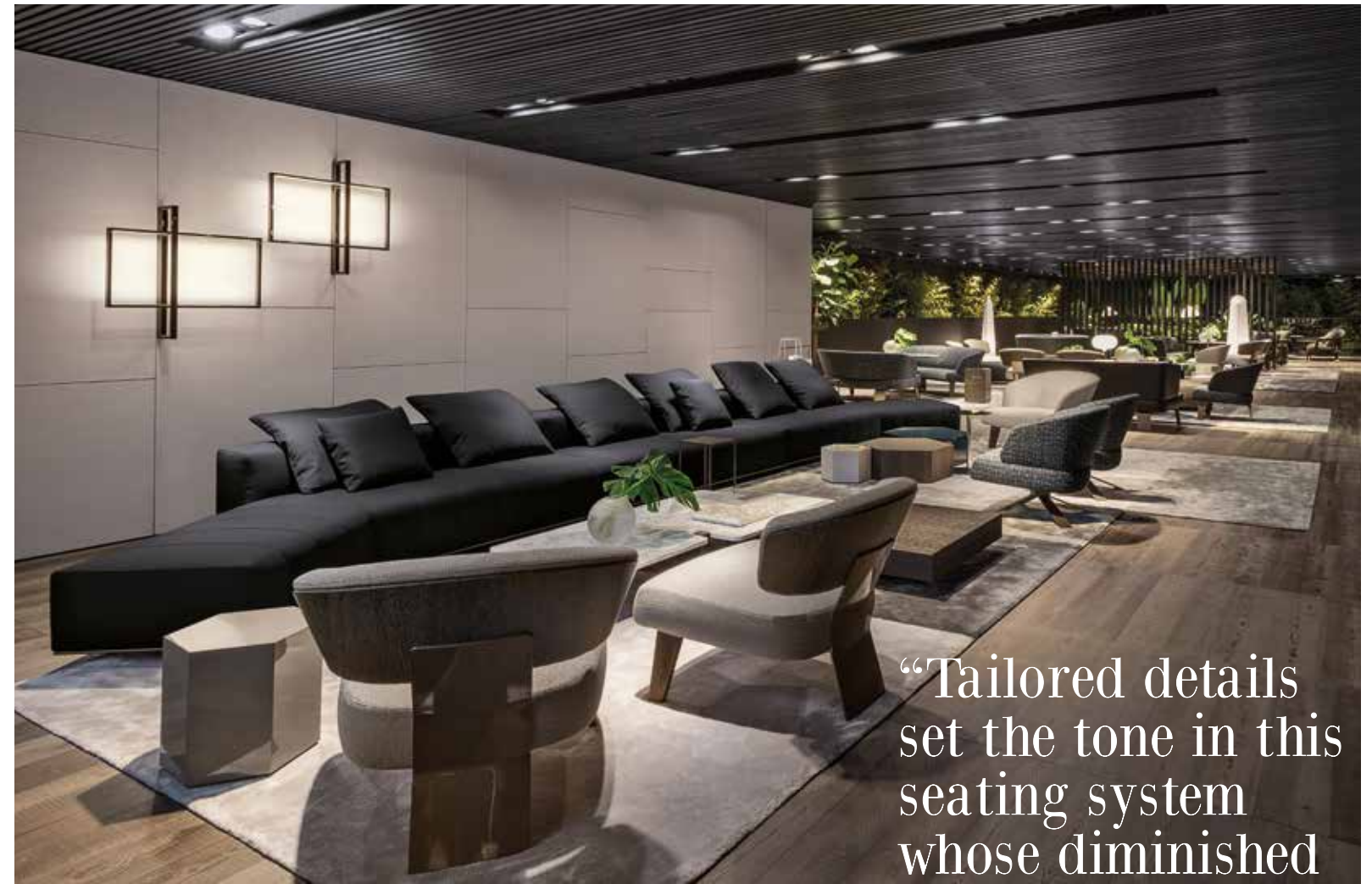
Freeman “Lounge”

The status and singularity of the Freeman “Tailor” project are perpetuated in its Freeman “Lounge” extension. The reduced depth of the seats gives Freeman “Lounge” the flexibility to fit easily in residential settings of limited scale as well as in hospitality environments, like waiting rooms, reception areas and corporate offices.

One-piece seats, distinguished by decorative stitching that defines a uniform, graphic motif, can be grouped together to form dynamic compositions.

The “Wing” armrest displays light lines thanks to the polyurethane foam coated metal structure.

The sophisticated tailoring of the upholstery reveals the company’s expertise in executing extremely complex fine-tailoring techniques. The various pieces in leather or fabric are assembled using a strip of bronze color eco-leather and double-stitched seams that lend a distinct sense of depth.



“Tailored details set the tone in this seating system whose diminished dimensions bring style and elegance to both urban spaces and hospitality projects.”



The Reeves collection



The family of Reeves seating elements comes with a full-blown personality and was developed to establish a lively, meaningful conversation with the many accessories from the 2016 Collection, to create innovative and unique living spaces. Well-balanced proportions, enveloping silhouettes and unexpected combinations of materials all whisper restrained elegance.

Generously inviting shapes, expertly-crafted tailoring and sophisticated details inform the Reeves "Lounge" sofa, the sofa whose personality is worthy of center stage in any living room. The back of the sofa rests on sophisticated curved metal supports with a glossy light bronze painted finish, while the front of the Reeves "Lounge" sofa sits on legs made of solid Sucupira wood with stained Mink color finish. The upper and lower parts of the leg are enhanced with metal details with a light bronze painted finish, elements that express the full value of time-tested artisan mastery.



The semi-round Reeves lounge sofas are an original solution to decorating even very small spaces, adding to the creation of intimate, cozy settings. An especially stunning combination is with the Bellagio "Lounge" table, relaunched in a refined new version with a metal base and glossy Light Bronze painted finish. The top, available in either round or oval shape, can be veneered in Sucupira with stained Mink color finish, or in Calacatta or Bardiglio Nuvolato marble.



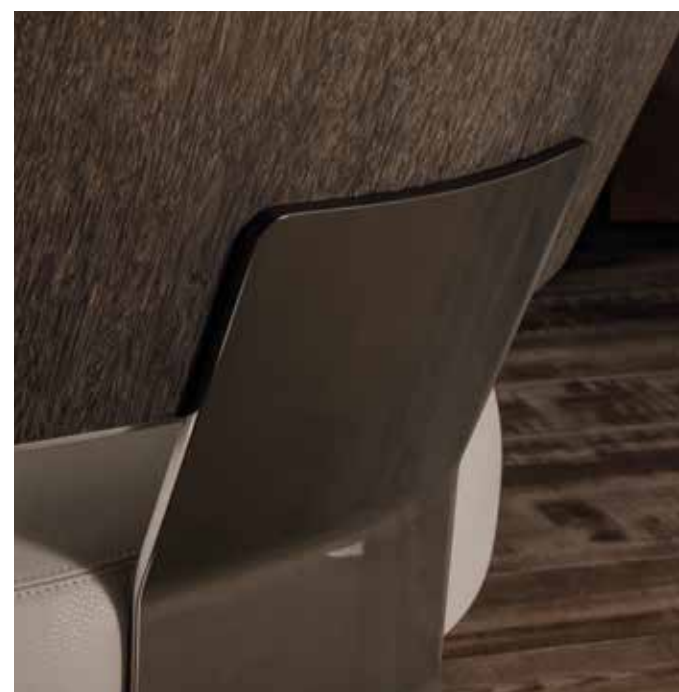
The Reeves Wood armchair revisits the original design that sets the Reeves collection apart, offering lighter proportions and a captivating combination of materials that exude a welcoming warmth. The backrest in curved plywood with Sucupira veneer and stained Mink finish is bonded to an internal shell in structural polyurethane and a molded, flexible, high-density polyurethane layer. The back of the chair rests on a metal support with a glossy Light Bronze painted finish while the front legs are in solid Sucupira wood with stained Mink color finish. The Reeves Wood armchair can be paired with its namesake ottoman.



“Powerful design roots and a shared aesthetic language inform a family of seating elements that blends constructive skills, technology and tradition.”

The Reeves collection's

Details





Bellagio Dining table and Reeves Dining chair



The collection of Bellagio tables features an evergreen design and introduces an elegant dining table, available in either the "Wood" version with wood base, or in "Pewter" with metal base and painted glossy Pewter color finish.

The Bellagio "Wood" Dining table rests on a single, sleek base in curved wood veneered in Sucupira stained Mink color and rests on a metal support with painted glossy Bronze color finish.

On the other hand, the base of the Bellagio "Pewter" Dining table is made of tubular metal with painted glossy Pewter color finish.

The contoured top is available in round, oval, square and rectangular formats, the latter two with rounded corners, in various sizes and finishes that are conducive to different stylistic interpretations – one more natural-chic with Sucupira veneer stained Mink color, and one with a more audacious personality, in Sand, Granite or Mud glossy lacquer finish.

Foam technology at the service of chair design impeccably combines aesthetic charm and amazing comfort.

The enveloping backrest has a heat-molded structural polyurethane outer shell combined with a high-density flexible molded polyurethane layer.

The slender turned legs come in solid Sucupira with stained Mink finish and solid ash with open pore moka lacquered finish.

In addition to the Reeves "Lounge" small armchair, whose height was specifically designed as a perfect fit for the Lounge tables, there is also a Reeves "Dining" chair, whose height is perfect for pairing with all the tables in the collection.

“Exquisite finishes go hand-in-hand with the purity of design and refinement of the constructive details.”



Carson

The collection of Carson storage units features a minimal, modern design aesthetic, expressed in a combination of luxurious materials. The result is stunning visual and tactile effects – the stark nobility of bronzed metal and the timeless allure of marble play counterpoint to the poetic substance of the Sucupira.

The structure is in MDF with Sucupira wood veneer stained Mink color. The sides rest on the floor and are made of Light Bronze satin-finished metal.

The Carson storage units are available in an array of configurations that serve various practical needs, with the option of being placed in different rooms in the home: from the entry to the living room.

All the elements are flawlessly finished, even on the back, so they can easily be used as room dividers.

The Carson storage elements owe their refined elegance to a combination of materials that produces surprising effects.

The drawer fronts and drop-front door are full thickness to highlight the poetic substance of the wood.

The top comes in Bardiglio Nuvolato and Calacatta marble, set flush into the Bronze painted satin finish metal structure, a constructive detail that unquestionably adds value to the sophistication of the product.

The Carson collection includes elements custom-designed to fulfill different functional needs – from the console designed to enhance the entry, all the way up to the sideboard “dining”, the dining room buffet and a vertical cabinet.

The drawers are fitted with push-pull mechanism, while the elements with drop-front doors are equipped with an interior LED bar light with motion sensor activated by the door’s opening and closing mechanism. The interiors of the drop-front door elements are finished in Corten color glossy lacquer, a tasteful note that reveals the attention paid to every construction detail, even the most out-of-sight.



Aeron



The fascination of the hexagonal prism derives from its many light-reflecting facets, a quality that is enhanced by glossy lacquer finishes in four sophisticated shades: Corten, Petroleum, Sand and Mud. In the version veneered in luxurious Sucupira with stained Mink finish,

Aeron reveals the substantial nature of its tactile materiality. The Aeron tables are available in several sizes, making it possible to create a unique interplay of shapes and dimensions and an interesting interplay with the other types of coffee and accent tables in the collection.

Ritter



An exotic wood, Lati stained wenge lends spellbinding substance to the Ritter coffee table, balanced by a clean, minimal design ethos. Crafted from a special 2 mm-thick sheet, the veneer and brushed finish add organic value and visual and tactile sensations similar to those found in a product made from solid wood.

Ritter appears to float above the floor on a black painted wood base.

The Ritter coffee table is available in two sizes: 86x86 cm and 110x100 cm and, in addition to the version in Lati stained wenge, also comes with a glossy lacquer finish in sophisticated shades like Corten, Petroleum and Mud.

Brisley



Designed to perform a serving function for the sofas and armchairs in any living space, the Brisley accent tables sparkle with bold personality. The base and top are perfectly symmetrical and revisit the hexagonal shape – one of the leitmotifs of the 2016 Collection – while the choice of chromed metal emphasizes its assertive personality.

Brisley comes in two versions: with the base and top connected by slender rods or on a central chromed base.

Brisley is a versatile table that can easily be paired with all the sofas and armchairs in the Minotti collection.

Leger Bronze & Duchamp Bronze



LEGER "BRONZE"

The Duchamp and Leger coffee tables reflect a pure, minimal design aesthetic that makes them especially versatile and easy to pair with all the seating elements in the Minotti collection. They are now available in the new satin finish metal painted Bronze color.



“Multi-purpose coffee tables, featuring purity of design and a versatile style.”



DUCHAMP "BRONZE"

Calder “Bronze”

A series of new finishes contributes a fresh, contemporary appeal to the Calder family that comprises many coffee tables and console tables, available in several sizes.

The slender iron structure now comes in a Light Bronze satin finish. Several new versions of the top are also available: glossy lacquered Sand, Sucupira veneer stained Mink color, and Bardiglio Nuvolato or Calacatta marble. The under shelf is also in satin finish metal painted Light Bronze.

Some of the consoles are equipped with drawers in Sucupira stained Mink color.

“Luxurious materials like marble, wood and bronzed metal interact in this collection of occasional tables, with a minimalist design.”



Virginia Indoor

The lines that distinguish the Virginia "Indoor" family restate the vision of the eponymous outdoor series, with clear references to the same relaxed elegance and yearning to reconnect with nature. The structure is in solid iroko wood with handcrafted dovetailing and finishing. The wood is either natural or stained Dark Brown and then treated with a protective sunlight-resistant varnish.

The soft cushions are designed to provide a sensual contrast to the substance of the wood structure. The backrest is especially soft and inviting, thanks to the many, generously-sized backrest cushions. The Virginia "Indoor" family includes a sofa, armchair, footstool, ottoman and coffee tables with flush inset, Bardiglio Nuvolato marble tops.

Thanks to their smooth lines and balanced proportions, the elements in the Virginia "Indoor" series are an effortless fit in both residential and hospitality interiors.



Winston

The Winston armchair is clear evidence of Minotti's ability to create products that make use of the most cutting-edge technologies while drawing upon its expertise in classic upholstery.

The construction of the seat and backrest is a skillful blend of aesthetics and ergonomics. The outer shell in heat-molded structural polyurethane is combined with an inner shell also in molded structural polyurethane with high-density flexible polyurethane. Execution of the capitonné tufting is entirely done by hand and lends proof of the acquired old-school skills that celebrate the fine art of upholstery. The base, featuring a curved design that lends vitality and lightness, is made of molded structural polyurethane with dark moka lacquered finish.

Winston is a comfortable, elegant chair designed to pair harmoniously with all the seating systems in the collection. Perfectly at home in any environment, it aspires to become an object to be handed down for generations, like a family jewel.





Jacob coffee tables & writing desk

Marble, a material of timeless appeal, inspired the concept of a collection of accent tables displaying an unconventional elegance, versatility in placement and variety in finishes, available in many shapes and sizes.

Table tops in uncommon shapes rest on solid brushed oak legs with painted black finish. The bronzed metal cap that rests on the floor and the plate with the same finish located at the upper end of the leg are details that add a touch of refinement to accessories with an already bold personality.

The many finishes available for the table top reflect the enchantment of different materials: from the natural effect of Sucupira veneer with stained Mink finish, to the more sophisticated Calacatta or Bardiglio Nuvolato marble, to the modern sheen of the glossy lacquered Sand or Mud finish.

The table with round top comes in Sucupira veneer with stained Mink finish and in backpainted glass in the following colors: Teal, Granite and Sand.

In addition to accent tables, the Jacob family also includes a writing desk with the top in Sand or Mud glossy lacquer finish, or in Sucupira veneer with stained Mink finish. The writing desk also has a convenient chest-of-drawers in wood with matt black lacquer finish.



“A timeless material like marble, traditionally associated with a classic aesthetic, applied to a project that reveals an exquisitely contemporary vibe.”



Reeves Bed

The enveloping headboard is enhanced with constructive details that reveal an aesthetic language lush with fine-tailoring content and that imbues classic shapes with a contemporary edge. The bed is composed of a 17 cm. H. base with pocket springs that, along with the "Comfort H. 25" mattress, promote superior quality of sleep.

The finely-crafted tailoring is apparent in the 45° joints of the footboard, and in the stitching that embellishes the headboard and footboard of the bed. The bed sits on elegant metal blades with glossy painted Pewter color finish.



2016 // Outdoor collection



Through the Outdoor 2016 Collection, the sophisticated elegance and unrivaled comfort that distinguish the interior design products are expanded to include the outdoors - garden, patio or veranda - thanks to an impassioned quest for the right materials, carefully selected to resist wear and weather.

The Indiana and Virginia "Outdoor" series both place the material at the heart of the project - the versatile and luxurious iroko wood - skillfully shaped in enlightened balance between classicism and modernity.

A vast collection of chairs, with bold personalities, around which a series of accessories revolves - tables, coffee and accent tables, a rug - that all work together to form different interpretations of outdoor space, creating a sophisticated play of visual associations with the interior decor.



Indiana

When a material is endowed with its own expressive energy, its shape cannot help but be dictated by this intrinsic quality. And that is what happened with the Indiana project - an outdoor collection crafted to emphasize the quality of the solid iroko, a warm and versatile kind of wood that is well suited to being turned and sculpted to reveal shapes that radiate the charm of objects molded by nature and by exposure to the elements.

The Indiana family comprises numerous pieces - sofas, end elements, chaise-longues, ottomans, coffee tables - with their base in solid iroko, intricate hand-crafted dovetailing and finishing details, and available in both natural iroko and "Dark Brown" stained finish.

The elements are raised off the floor on Pewter color painted aluminum caps that are inserted into the wood base.

The backrest and armrests are covered in a macro woven polypropylene webbing with a sleek, contemporary vibe and available in the following colors: Bamboo, Stone and Moka.

The table tops are in Corian® EC in the shade of Elegant Grey. The structure of the armrests and backrest is in metal with a painted Pewter color finish and is covered with a special polypropylene webbing that forms a unique, entirely hand-crafted macro woven material.

The color palette includes Bamboo, Stone and Moka, selected to coordinate well with both the structure in iroko wood and with the new fabrics in the exclusive outdoor textile collection.

“A luxurious wood and a unique woven product for an outdoor collection that, with its sleek yet soft lines, integrates harmoniously with the surrounding environment.”





Virginia Outdoor

The Virginia "Outdoor" collection conjures up the widespread desire to spend more time outdoors, enjoying the views – whether landscapes or cityscapes – that convey a sensation of freedom and wellbeing. The Virginia Outdoor family is a line that is brilliantly balanced between classicism and the modern. Workmanship of the solid iroko wood plays up all the qualities of a living, organic material that is pleasing to the eyes and to the touch. The finish options are: natural iroko or "Dark Brown" stained finish.

The clean lines of the wood structure are complemented by soft back and seat cushions, featuring generous padding and upholstery textiles that lend a tone of sophisticated elegance to the entire collection. The sofa, armchair and ottoman are all imbued with compact proportions that brilliantly solve design dilemmas around modestly-proportioned terraces or verandas, as well as hospitality environments.



“Warm, versatile iroko wood, molded into shapes that express a sophisticated, retro elegance.”





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PEOPLE
INTERVIEW WITH RODOLFO DORDONI

INTERVIEW



Diamante d'Alessio was born in London in 1969 and has been the editor of lo Donna -- the women's magazine of Corriere della Sera, the most important Italian newspaper -- and of Style Piccoli for 6 years.

Formerly: deputy editor of Corriere della Sera's monthly magazine Style, editor-in-chief at Panorama, and Flair.

Before that, worked as a journalist and photographer from New York in the 90's for a wide variety of newspapers.

Worked on the first issue, 25 years ago, as a reporter for Dove.

Has an Arts degree and holds a diploma in photography from IED (Istituto Europeo di Design).

Has not authored any books.

Nor has she any intention to, for the time being. Oxfam ambassador.



Rodolfo Dordoni

A gentleman. Rodolfo Dordoni is a gentleman. A contemporary gentleman, but also a gentleman from another time. In everything he designs, and above all in what he is as a person, his magnificent distinguishing feature is understatement. It honours him.

He is rigorous and sensitive, with a delicate sense of humour: true and authentic in every sentence he pronounces. "Less is more" would be a perfect definition for him. As a designer and architect he has been art director for Cappellini, and has worked with Foscarini, Artemide, Venini, Cassina, Molteni & C., Flos and many others. But his most long-lasting collaboration has been with Minotti; for the past 20 years he has been creative director for that company, with responsibility for the concept and development of the collections and for designing the shops. I meet him in Milan, at his office in Via Bramante. On the meeting table there are very precise, highly detailed sketch designs for interiors.

Do you still draw by hand?

In black and white, with a pencil.

Fine point?

It depends; just whatever I have. At home I still have some of those pencils with an eraser on the end! It's easier to make yourself understood if you do a drawing.

And do you keep them afterwards?

No, when something's finished, I throw the drawings away. I haven't got an archive, and no photographs. I don't take photographs.

When you've finished a project, do you do a complete clean-up?

I'm not methodical, in the sense that I need to move from place to place, which means that I do things and develop them in depth in the manner of a maniac. For example, these are the drawings for a house that I would like to have, but I'm working on it and am already thinking about the fabrics. I do this as a kind of exercise; I need to give myself a stimulus which then enables me to transfer these things to other settings. I use it to focus on things that change: trends and common taste. You don't necessarily always get there in advance of what's happening, and I'm not into running races. I like to go at walking pace, trying to understand how to interpret what's happening and how to translate it into my particular way of being, my way of colouring things.

How long do your creative phases last? If you like a particular shape, how many different versions do you develop?

I keep going until everything has been worked through. Sometimes I realise that a particular sign that I like has been sparked off by some practical requirement; one often designs things based on their functional preface, and occasionally I take that as my starting point. But since I'm not methodical, I tend to get bored after a while.

So then do you start again with a blank sheet of paper?

Yes, I start all over again. An enormous amount of material is made at Minotti, for example: lots and lots. What you see at the Milan Furniture Fair is only a small part in relation to what gets thrown away, redeveloped, or reinterpreted for use in something else. And I still have a vivid memory of those things, in the sense that I can remember all of their details. Any time I see a detail, I remember if we used it or somebody else did. I do have a very strong attention to detail, but when I start drawing from the beginning, I don't take account of anything that's been done before; I just restart from zero. Which means that I put an enormous effort into my work, a stupid amount. I say stupid because sometimes I finally arrive at something only to realise I had already done it before. So much time thrown away!

How many things do you design for Minotti in a year, and how many of them are put into production?

Over these past 20 years my way of working with Minotti has changed. At the beginning, there was an exchange of ideas about a drawing, then we would make a prototype, and so on. Now it's more like working with clay; we work directly on the model. We don't even draw any more. We work in the same way as we would for sculpture.

Do you go into the factory?

Yes, of course, and based on my own suggestions, or those of Roberto or Renato, each of us contributes our impressions and observations and then we begin constructing a prototype, to which we might add a detail or change the shape, the volume, or proportions. While that's happening, a new form comes to life that is ultimately more convincing than the previous one.

How many prototypes get lost along the way?

On average, one out of every three becomes a product. The thing that has changed over these past 20 years is that at first the Minotti Family delegated the creative and critical part to me, only to then accuse me of being responsible for everything that had to be thrown away. But now, thank God, they throw things away too and I don't feel so guilty (he laughs).

What are the strong points of Minotti?

Consistency. Many shapes might look almost the same at first sight but the difference is in the details. Sometimes I, too, find myself making comments about a particular shape, claiming that we've already done it; but in the end, you can always see when it expresses characteristics or a personality that is different from an earlier version. Another strong point is service. Minotti takes great care at the highest level about its market, its sales network, its distribution, and the end user, and in that way, it has created a loyalty that sets it apart from its competitors. The third point, which I wouldn't say was there at the start, but which we could say was the aspect of the new Minotti, is a way of thinking about the product. When we began working 20 years ago, the strategy or concept - if I can use a big word for what we were doing - of this new Minotti was to succeed in constructing a brand; not to rely on a single product but to make the trademark become the real focus. The thing we wanted to "sell" wasn't a successful armchair in preference to a comfortable sofa. What we agreed at the beginning was that we wouldn't think about designing a product; we wouldn't present ourselves

with individual subjects that needed to be described, but a context within which different pieces would be in dialogue amongst themselves and could be identified precisely because there was a context that amalgamated them. Nobody else was using that concept of the collection at the time; we borrowed it from the fashion world, not the world of interiors. So we could say that this consistency, this ability of one piece in the product range to be in dialogue with another, of there not being just one protagonist but a common denominator, was what constructed the difference of this company.

What have you given to Minotti and what has Minotti given you?

Without false hypocrisy, they've given me a lot of visibility, and a lot of experience. I really have learned a great deal. Within that company, I came to understand so many things and still today, having worked for other companies of similar type, I realise just how high a level I've succeeded in reaching thanks to that experience rather than the others - not my level of preparedness but my deeper understanding. And what have I given to them? My being "other". I'm very different from them in my character and my attitude, so for Minotti I've been that small difference, that complementary factor. The other side of a way of seeing things.

What are your favourite materials and colours? What's your colour?

I think I was born in dark blue. And I've lived in dark blue. I grew up with grey: dark blue and grey. I've never thought of myself with beiges but then, obviously, you do design sofas that are coloured beige. But for me beiges are the colour range of natural fibre; not a colour, but a material. Then there are colours that suit different moods, partly because they're trendy and partly out of habit, and others that I really just don't know how to use. Some designers make colour the distinguishing feature of their protagonism and style awareness, but I wouldn't know how to use colour - and to think that I come from an art school background...

What materials are you mainly using now?

I'm mixing several different materials together. Perhaps a brass detail rather than a chrome one; black nickel, or a border in black leather. These enable you to create a piece that's more handmade, with a more marked manual feel as compared to something that's all made from one material. The difficulty of using several different materials is that you mustn't get the balance wrong. I'm a fanatic of rationality. I want consistency in the proportions, in the shape, and between the materials, as well as between one object and another; everything must be given the correct weight.

Do you prefer your house in Sicily or the one in Milan?

I could say I prefer the one that's most recent, because that's the one where I've put the greatest enthusiasm. So it has to be Vendicari. Sicily. In Milan, there was one period during which I lived in a loft that had all the characteristics of a loft, including a dog and a garden. Then at a certain point I didn't have the dogs any more, and I felt that I had shut myself away in that house. I had been reinforcing the most introverted and antisocial aspect of my character and as soon as I realised that, I went back to my previous house. I repainted the walls with a taste diametrically opposite to what it was when I first came to live here 25 years before, and now that I'm back I'm living like a god! This house is made of spaces, of moments: the bedroom, the kitchen, the living room, the entrance. And in a way, these are also mental places, where you change your attitude: in the kitchen I'm more careful, and in the bedroom I'm more relaxed. I needed zones that are changeable because in the uniformity of a big space I wasn't able to find the intimacy I need to grow, or rather to grow older. I don't want to hear any more talk about open space.



20 years of collaboration

So you like smaller spaces?
I like them to be defined.

And how are you going about finding a new house?
The estate agents keep asking me the same question, and I'm never able to make myself understood, because to be honest what I'm looking for isn't a particular kind of house; I'm looking for the city. In reality what I want is my own architectural reading of the place. I need to find things that have the flavour of the past. I like to enter places that have a history and are far away from my own present, so that I can fit myself in and bring my interpretation, my own way of putting myself in balance with the past.

What furniture did you choose for your house in Milan?
Any pieces by other people?
Mainly by other people! A chair by George Nelson, the Coconut Chair, and the Tecno table by Foster, the Nomos. I have a Minotti sofa that I made them give me as a present... very comfortable. I have a San Luca in black velvet by Poltrona Frau, lamps by Sarfatti, lamps that I designed myself for Foscarini, and some others by Flos, but there's nothing that overpowers anything else. I've also held on to my Gasfire cooker, which used to belong to my mother; she gave it to me as a present when I went to live on my own for the first time, in about 1980.

Are you a collector?
I like buying modern art. Contemporary, but also historic.

What pieces have you chosen most recently?
A large work by Hernan Bas from the Galerie Perrotin in Paris, and a 17th-century painting by Pietro Liberi, an *Allegoria del sonno*.

I like mythological subjects, including religious subjects, and even though I'm not fond of adorations or ascensions, there are some I do like. When I'm able to buy something, it gives me a way to say I've attained an objective, or got a result; it means I've found something that meets my capabilities, including in terms of my purchasing power, and my taste in art, which isn't terribly easy even though there's a lot on the market. You have to search for what you want, keep looking for it and if you're lucky, you find it.

What point have you got to in your life? How would you describe your impressions of this present time?
I'd like to be where I was 30 years ago, but I'd also like to redo everything I did, hopefully in some cases with greater astuteness. Back then I had a lot of fun and I was able to get great enjoyment out of what I was doing. Where am I now? In a kind of limbo, in the sense that I'm in a condition of continuing to do what I enjoy doing, and also allowing myself not to do it; that's something that has also changed my attitude in relation to work. I used to be driven by something that was like a sense of duty, you know, that thing of needing to be the first person into the office; but now I'm not the first to come in, and I'm not the last one to go... my present time is my time, not only work time.

And do you like the kind of person you are? Are you likeable? Or do you criticise yourself?
I like myself somewhat, but maybe that's because I'm a Scorpio. Then there's Virgo, who does criticise me.

You've said you have good luck.
Yes, I'm lucky in terms of my work, but also in my private life. I've had people close to me who have helped me, from my family to my friends. And I'm also lucky because I've been able to overcome some very serious physical problems.

What does one learn from things like that?
I didn't let it get on top of me; I've always faced up to things by thinking about them rationally. I talked about it to everyone as though I had the flu. But after I had got over it, I felt fortunate, because I had found a way of getting through a test and of seeing things differently. Now I've become more light-hearted, and have been scolded for it because I suppose after an experience like that, I should have become more sober, but for me it has been exactly the opposite. I live more lightly now, with greater positivity and more merrily. In a way, I'm a fatalist and a bit irresponsible.

And is this effect still continuing? Because normally, after a while...
Yes, it's continuing; I attribute a lot less importance to things; in fact, I give more importance to other things, of which one is my relationships with people. I take an interest in my psychic condition, in the sense of my ability to relate to others, to adapt. In the world of work, for example, if I find myself having to deal with people I don't get along with, I just can't work. I just drop it. I just say no, or if I find out about it after I've said yes to a project, I give up the project. I withdraw. I don't want to spoil the perception I have of my work, which is that I like doing what I do, and I want to be happy doing it.

That's a beautiful thing to say. Basically, you're saying that your 20 years working with the Minotti family created a strong relationship.
As I was saying, we are both very different, and I still feel different from them. But in that difference we've been able to accept certain things and to change other things; above all we have been able to construct a genuine affection. And when you have that, you can overcome everything.

Have you had good masters and bad masters?
Well, as for bad masters...when they're bad, you don't think of them as masters. Today's bad master is protagonism. Good masters? When I was at university I studied architecture, at a time when there was no specialism in design, and it was the architects who were the designers. There were the more rationalist architects like Ponti, Albini, and



Castiglioni, who for all his irony was also very rational. My masters were those people, whom I got to know at that time. In that period, Scandinavian design was very much the fashion, and Arne Jacobsen contributed a lot to my learning process. Now there are so many. I like designers who have the ability to be serious, but also ironical. I've changed my own point of view; I used to be rational, but now I'm more versatile. I like things that are attractive; I've become capable of being charmed.

Last question. You've had your finest moment, and your greatest satisfaction, working with Minotti. That gamble was successful, but if you had to choose what one thing out of your 20 years with Minotti, what would it be?
The fact that we worked together for 20 years.

Interiors all over the World

The following pages feature a selection of interiors from all over the world displaying the Minotti Collection. The living styles and environments portrayed are very different, but they all pay tribute to how perfectly at home in any setting the Minotti products are. The common thread that runs through all these projects is timeless style and relaxed elegance.

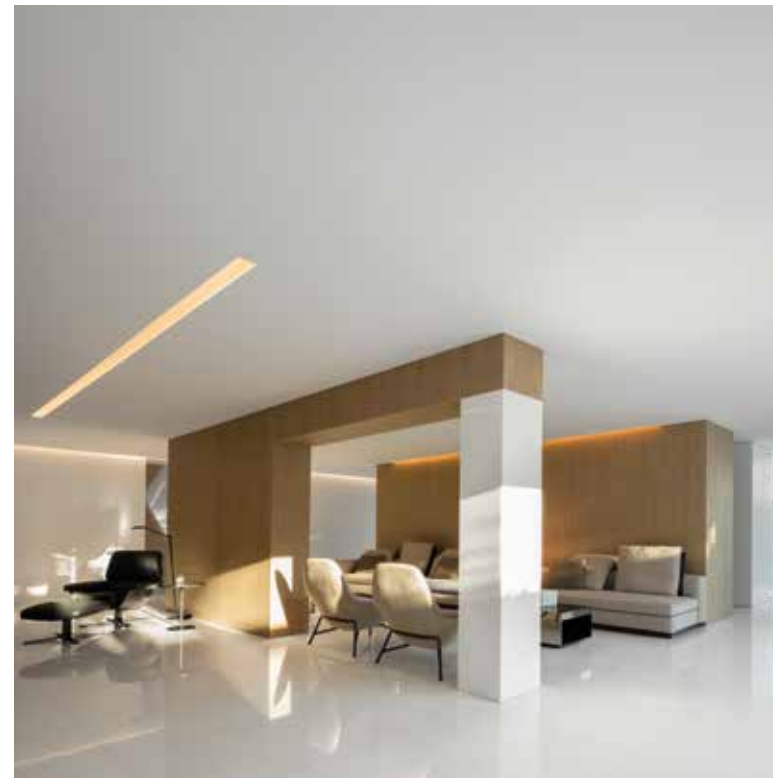


Sun-kissed atmosphere

Project: residential
Year: 2016
Location: Valencia
Architectural Project by: Fran Silvestre Arquitectos
Interior Design by: Alfaro Hofmann
Photography by: Fernando Guerra



BRIGHT LIGHT FLOODS INTO THIS WARM ENVIRONMENT DISPLAYING SEVERAL ITEMS FROM THE MINOTTI COLLECTION, NAMELY THE YANG SOFA PAIRED WITH PRINCE ARMCHAIRS AND THE ELLIOTT COFFEE TABLE. THE BLAKE-SOFT ARMCHAIR AND OTTOMAN ARE COVERED IN SOFT BROWN LEATHER.





The multi award-winning Studio Fran Silvestre Arquitectos masterminded this residential project in a green area, located just a few kilometers from Valencia airport.

The owner had asked for a major makeover in order to transform the existing building into a new housing unit where the division of spaces could accommodate the different moments of family life, by alternating convivial areas with more intimate and private ones.

With the style that has always distinguished its vision of design, Studio Fran Silvestre Arquitectos came up with a brilliant renovation project by overlapping clearly defined volumes which blend in harmoniously with their pine wood surroundings.

The interiors are flooded with sunlight for most of the day thanks to the many glass facades that open to the outside. A sense of spacious, bright spaces is amplified by the use of white which dominates the whole project, while the use of wood paneling for the walls creates a warm atmosphere.

To furnish the living space with large windows that showcase the garden, the choice fell on the Yang seating system, with Prince armchairs and an Elliott coffee table.

The reading corner instead, was furnished with a Blake-soft armchair and ottoman teamed with a Bellagio coffee table.

“A comfortable and stylish lounge chair and ottoman make for a cosy reading corner.”





the R House

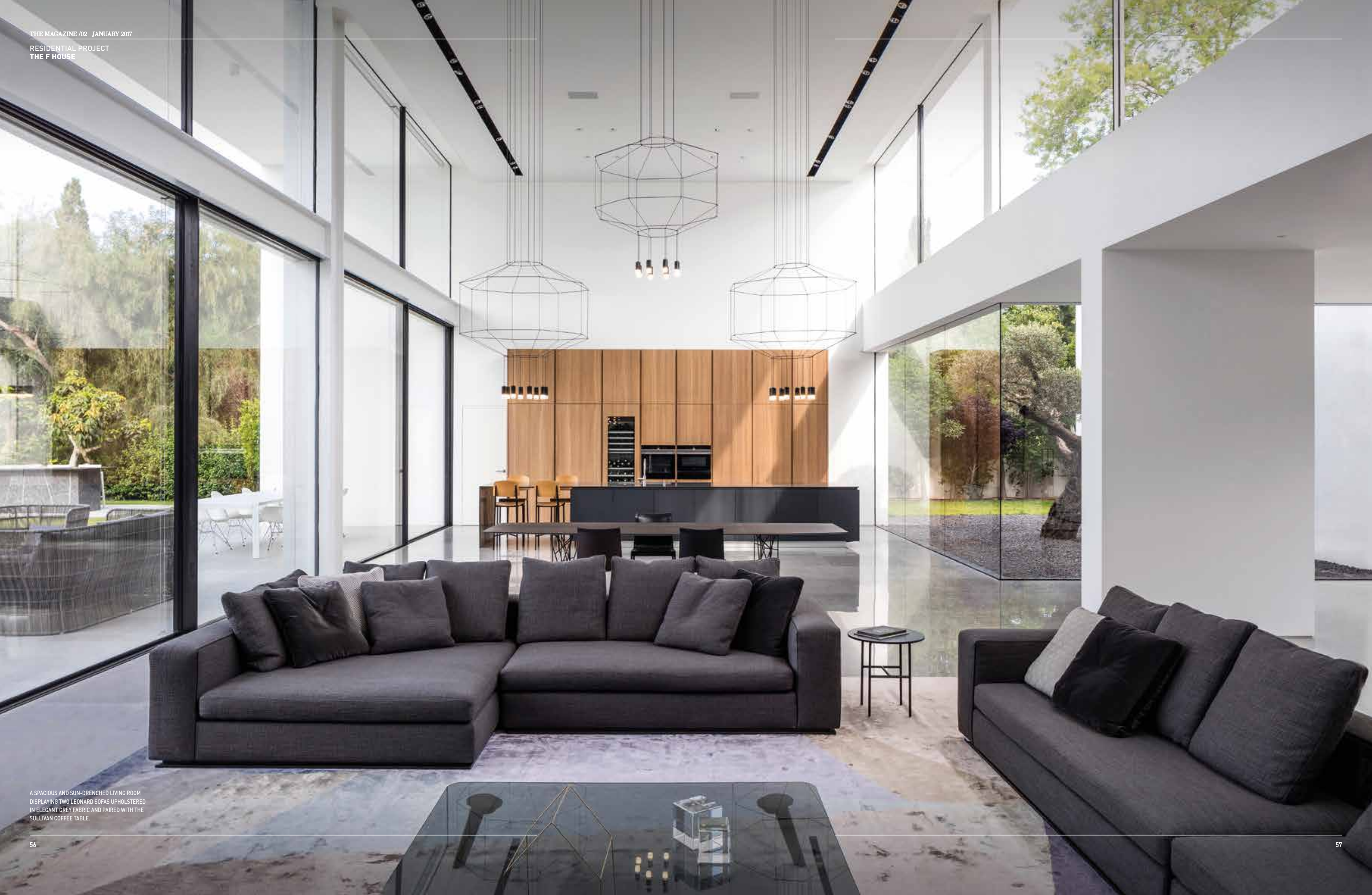
*Project: residential
Year: 2016
Location: Savyon
Design team: Pitsou Kedem, Hila Sela
In charge architect: Hila Sela
Lighting design: Orly Avron Alkabes
Styling for photography: Eti Buskila
Photography: Amit Geron*

The architectural design for this home, located in the upscale residential neighborhood of Savyon in Israel, is the work of Pitsou Kedem Architects, whose vision of contemporary residential architecture is that it must respect the most personal and private dimension of the individual, offering living spaces that are openly welcoming but at the same time, private.

The entrance to the home is a massive facade clad in dark stone, beyond which the visitor moves through a series of courtyards that surround the home, each of which serves a different purpose.

The geometry of the spaces is pristine and essential, as is the choice of materials: stone, wood and glass. The spacious, light-filled living room, which opens onto the swimming pool, was furnished with compositions from the Leonard seating system, upholstered in a luxurious gray fabric, and flanked by a Sullivan coffee table with smoked glass top.





A SPACIOUS AND SUN-DRENCHED LIVING ROOM
DISPLAYING TWO LEONARD SOFAS UPHOLSTERED
IN ELEGANT GREY FABRIC AND PAIRED WITH THE
SULLIVAN COFFEE TABLE.

INTERVIEW



ROBERTO MINOTTI AND OLIVER JAHN,
EDITOR-IN-CHIEF AT AD GERMANY

Oliver Jahn is editor-in-chief at AD Architectural Digest Germany. Jahn is practically a brand of his own on the international design, interiors, and architecture scene. The bibliophile – with more than 15,000 books on his shelves – studied linguistics, literature, and philosophy in Kiel, Germany. He worked at the Suhrkamp publishing house in Frankfurt and the art magazine Monopol before joining AD in 2006 – first as the editor of the architecture and design sections, then as deputy editor. In July 2011, Jahn was promoted to editor-in-chief.

Oliver Jahn

What is your image of Minotti? In what lies the Minotti identity?

Well, Minotti for me has always been a very interesting brand, not only for coming up every year with a new sofa, because maybe this is a little too easy. You know there are hundreds of brands in the market and each of them is coming up every year with a new sofa, a new chair and all the other stuff. What has always made Minotti interesting to me is that they are a very international brand and they always present a collection, it's a whole world they want to come to with their new products. This has always been a very interesting approach.

From your German point of view, is Minotti an attractive brand for German people and if yes, why in your opinion?

Yes, for the German market and people, Minotti is a very interesting and very attractive brand. Because you know how German people are almost obsessed with the technical parts, they care a lot about the quality of materials, about details, about precision, about craftsmanship. And this is something Minotti is very good at. They work with great preciseness and the technical parts of their sofas and of the whole range of products and the quality are absolutely fantastic. On top of it there is their Italian spirit, something people in Germany are always very much in love with. They have this very good combination of quality and craftsmanship on one side, and on the other this very special kind of Italian elegance and heritage. For instance, the way they deal with fabrics. When it comes to the design concept and you look at Minotti products, you can see they will not come out every year with a new sofa with super incredible shapes. This is not the Minotti thing, I guess. In my opinion, they are more interested in playing with combinations, with versatile fabrics, surfaces, finishes and not so much for example in different shapes. So, I guess, this is something that really appeals to German people.

Isn't it a little bit boring and too little eccentric?

I would not say so, I mean it depends on the market. Maybe there are markets which care a lot about eccentricity but in Germany absolutely not, maybe we are a little bit conservative but open minded as well. Germans like to see new shapes, products covered with beautiful fabrics, in a very elegant way and with subtle colours, so for me Minotti has always been a brand where you don't look for the super eccentric single piece; you are much more interested in finding a whole lifestyle. For example the stand here at the fair, which you cannot call a booth, it's more a Minotti building and they fully convey the idea of how you could live in an environment like this Minotti world. This works very well with different markets, it's what I call the Minotti world. It is very international, it works for the German market, for the European market and probably for any market. And I don't think it is boring at all, because the opportunities to play with all these different aspects are huge.

“What has always made Minotti interesting to me is that they are a very international brand...”



MINOTTI MUNICH

How do they succeed in maintaining their identity with markets that are so different?

I think it comes from a core, from the DNA they have and always keep, regardless whether they go to New York, to Miami or Hong Kong or maybe Munich. They have this single designer they have been working with for many years – Rodolfo Dordoni – who is their artistic director and he is in a very close development process all the time with the Minotti family. I think this is part of the secret, they start from a sketch but not of a single product but with this idea of a whole world, and this you can easily adapt to all the different markets; it is a vocabulary, to me it is a sort of language, yes they invented a new language that they can easily adapt or transfer or translate into different markets because the vocabulary is huge and allows you to play with all the different opportunities they create with Rodolfo Dordoni. This is part of the secret, I guess.

How about the importance of being a family, an Italian family? What do you think about that?

You know Germans have always had a special love for Italy. Going back to the Nineteenth century all the artists, painters and writers had to travel to Italy, which was considered the country of art and beauty, like a romantic trip to Italy. Part of the attraction is definitely played by the Italian family, gathering around “la Mamma”. We admire the strength that comes from such a close relationship among the members of a family. The whole Minotti family, starting from the founder, the father of Roberto and Renato, to the younger generation, everybody in the family takes part in the whole process, cares for the smallest details. I get on very well with many members of the family and we have had many conversations over the years and I can tell that each of them is so truly passionate about what they are doing. Minotti is one of the biggest brands on the international design scene which is still a family, a passionate and committed working family.

“They invented a new language that they can easily adapt or transfer or translate into different markets...”



MINOTTI BERLIN



Project: residential
Location: Melbourne
Year: 2015
Architectural Project by: Jack Merlo - Design&Landscape
Interior Design: Minotti London
Photos by: Shannon McGrath



A bold architectural project

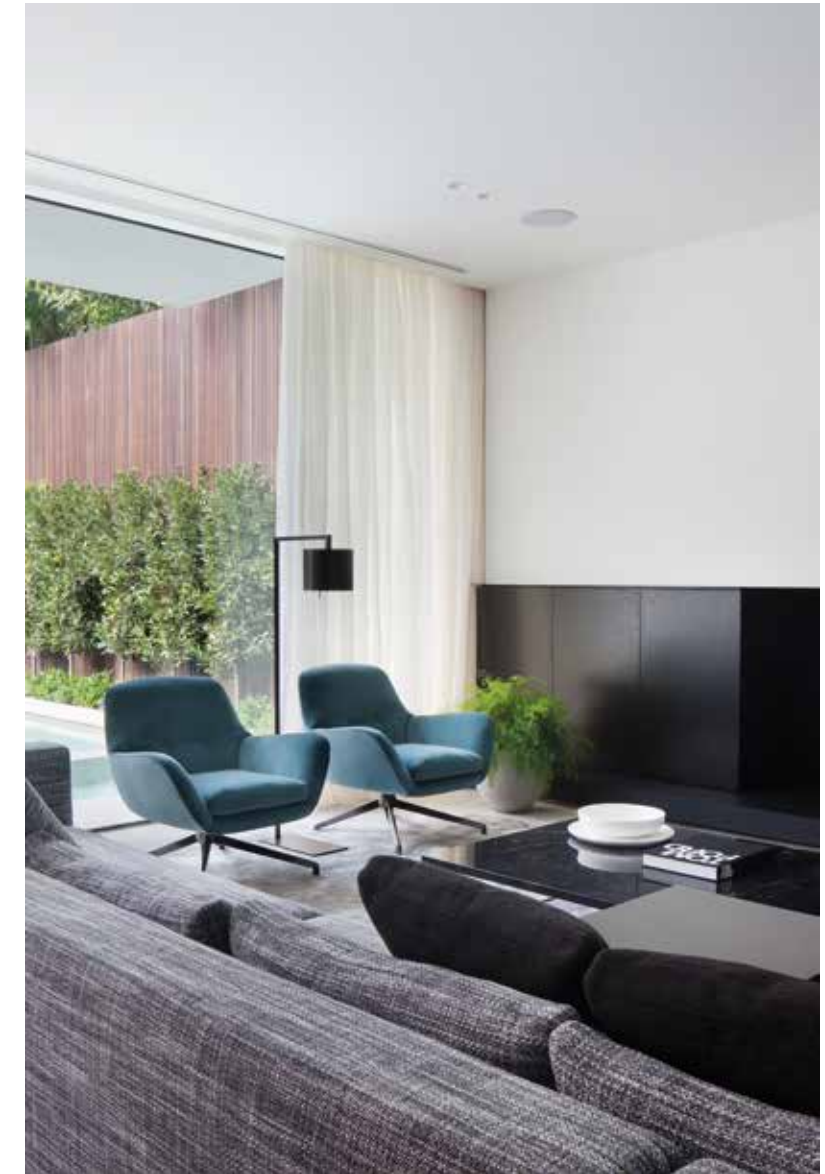


The interior design project for a sumptuous, private residential complex located in the ritzy Toorak quarter in Melbourne grew out of the close working relationship between the architectural firm of Nixon Tulloch Fortey, Minotti London and the commissioning party, Jack Merlo, head of a well-known landscape architecture firm.

A sophisticated palette of colors, ranging from silver-gray to the deep brown of the moka-tinted oak paneling, provides the background for a series of tasteful settings created with many elements from the company's collection.

The living room was furnished with Andersen "Quilt" sofas upholstered in charcoal color velvet and paired with an Andersen "Quilt" ottoman, Huber coffee tables with tops in luxurious Calacatta marble, and Leger accent tables. The area next to the open-space kitchen was instead furnished with a corner composition of the Donovan seating system, Jensen armchairs and Calder coffee tables with top in Black Marquina marble.

The large dining table is surrounded by Flavin chairs. The bedroom is outfitted with Aston sofas and armchairs upholstered in sensational light-blue velvet, lending an air of intimate refinement.



AN ELEGANT LIVING ROOM FEATURING A CORNER COMPOSITION OF THE DONOVAN SEATING SYSTEM PAIRED WITH A CALDER COFFEE TABLE. THE TOP IN BLACK MARQUINA MARBLE. THE TWO JENSEN ARMCHAIRS ARE COVERED IN A BLUE FABRIC, THAT PROVIDES A NICE COLOUR NOTE TO THE ENVIRONMENT. THE DINING TABLE IS SURROUNDED BY FLAVIN CHAIRS.







THE LIVING ROOM DISPLAYS ANDERSEN "QUILT" SOFAS UPHOLSTERED IN CHARCOAL COLOUR VELVET. THE OTTOMANS ARE COVERED IN AN ELEGANT HOUNDSTOOTH PATTERNED FABRIC. ON THE RIGHT, A BEDROOM OUTFITTED WITH AN ASTON SOFA AND MATCHING ARMCHAIR.

“A sophisticated blend of materials enhances the timeless elegance of this living room.”



THE MASTER BEDROOM FEATURES AN ASTON SOFA AND MATCHING ARMCHAIRS ALL UPHOLSTERED IN A SENSATIONAL LIGHT-BLUE VELVET. THE KIRK CROSS SIDE TABLE DISPLAYS A BRONZE COLOURED BASE WHEREAS THE TOP IS IN BLACK PATE-DE-VERRE.



“A bedroom suggesting an air of intimate and sophisticated refinement”.



INTERVIEW



Tony Chambers

The first question is your opinion about the identity of Minotti, I mean if you have to describe Minotti to the public.

For me Minotti has always had a very International, very global attitude and approach to design. They make a product, they make a collection, and I always feel when you see Minotti's work, and what they present as a new body of work, it feels like a cohesive collection. Whether they are doing indoor or outdoor, it's seamless and it works very cohesively.

So you feel you are in a universe of one particular vision, whether that be the creative director or the family, they have a vision and they stick to their guns and they don't compromise.

They don't pander to different people's tastes, they do what they think is right and stick to that and it is clearly proving successful. I think it's a real model for any walk of life or any profession, particularly in design. Be true to your convictions, do it well and success will follow. We always feel that when we come here. The collection feels fresh but there's also a classicism to it. It's modern but very, very classic.

They know what they are doing, they do it well and they make it better every year. And that's an amazing achievement.

How can they combine a strong international attitude with a strong Italian identity?

I think their Italian identity is key and what they've done again is extremely intelligent and correct. They have never pandered to the changing winds of taste or of different markets, they do what they feel it is right. They have waited for different markets to develop a taste that is sympathetic to theirs.

I think some other brands have made the mistake of chasing different markets, trying to do something that might be right for China or might be right for South America, Russia, Africa, but Minotti have always had a global outlook, an international attitude, a global philosophy from the very beginning.

Tony joined Wallpaper* as Creative Director in January 2003, and was appointed Editor-in-Chief in March 2007. Under Tony's editorship, Wallpaper* magazine has been transformed into a highly-regarded global brand. He introduced a series of over 100 pocket City Guides, a hugely successful website and iPad edition, an in-house creative agency, an interior design service, and the online WallpaperSTORE*. He is also the creator of Wallpaper* Handmade, an annual exhibition at Salone del Mobile which brings together the finest designers, craftsmen and manufacturers to collaborate on one-of-a-kind pieces.

He has worked with creative luminaries such as Jean Nouvel, Philippe Starck, Louise Bourgeois, Karl Lagerfeld, Hedi Slimane, Christian Marclay, Kraftwerk and Zaha Hadid on guest editors' issues.

Prior to joining Wallpaper*, Tony was Art Director at British GQ and Art Editor of The Sunday Times Magazine.

He has twice been named Art Director of Year, and twice Editor of the Year for Lifestyle Magazines by the British Society of Magazine Editors. In November 2015 he received the most prestigious honour in British publishing – the Mark Boxer Award for outstanding editorial contribution to magazines.

He contributes monthly columns to the London Evening Standard's ES Magazine and Corriere delle Sera's Io Donna magazine. He is also edits a quarterly luxury section for the international edition of TIME, titled Ahead of the Curve.

He is a member of the University of the Arts London Conferences Committee.

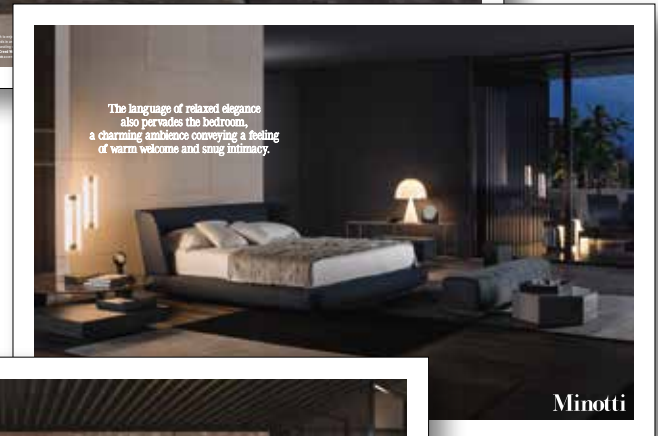
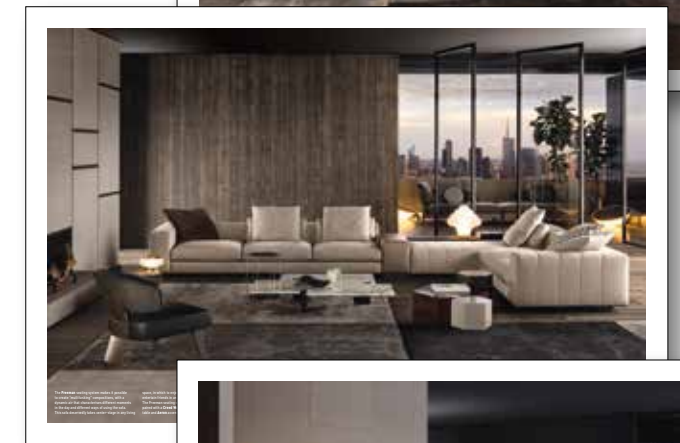
He also serves on the committee of the London Design Medal, and the judging panels of the Rijksmuseum's Rijksstudio Award and the Perrier-Jouët Arts Salon Prize.

And that has helped them, because as markets develop, they have grown an appreciation and a taste of what Minotti does, rather than Minotti trying to change and to fit in what they perceive a market might like. Their very solid, consistent and confident approach has resulted in them being accepted from one side of the globe to the other. They have a classicism, a modernity, and an authority that people trust and which just wins in the end.

“They make a product, they make a collection, and I always feel when you see Minotti's work, and what they present as a new body of work, it feels like a cohesive collection.”



ABOVE, THE COVER OF THE EPIC OCTOBER ISSUE, CELEBRATING THE 20TH ANNIVERSARY OF WALLPAPER*.



What do you think about the relationship between the family and only one designer, I mean Rodolfo Dordoni?

This is a secret, it's a thing we will never know, but the relationship between the family and the creative director, in this case Rodolfo Dordoni, is obviously key.

You see a creative director, Rodolfo, who is clearly so at ease, so comfortable working with the Minotti family. You can tell, that he feels he can do his best work, and he is doing his best work. I always say that as a designer – you are only as good as your client, and the best client allows you to do what you are best at. Allows you to express yourself and make the right decisions for the right reasons.

Obviously I'm not part to this, I do not know how their relationship really works but from the evidence of what you see, it's a trustworthy relationship. They are partners, true partners in a creative sense and a business sense.

What would be the highlight in a story about Minotti?

I think it is the clarity, their product message is extremely clear. Wallpaper's readers are very sophisticated and intelligent, they're well travelled and they are visually literate so the Minotti product speaks to them. I think there is a confidence and authority and of course great quality. Producing something that is elegant, timeless yet modern. It is fashionable but it's not chasing fashion. You feel you are buying into a classical modernism and I think that is wonderful.

The anniversary issue also included a ten-page unit featuring the very best from the Minotti 2016 Collection, coordinated by Rodolfo Dordoni and first launched at Salone del Mobile in Milan last April.

Le véritable héritage de l'esprit français



A 19th century building, brimming with charm and history, located in Lyon's city center, enjoys a splendid view of the river below. The renovation project by interior designer Ned Rekić, of Minotti Lyon, was focused on making this home more open and contemporary while respecting the building's bones and inherent charm.

The rich, classically-styled paneling, marble fireplace and gorgeous wood floors needed to be highlighted through the choice of furnishings that would express a style beyond the confines of time and fashion. The large, sun-lit living room was furnished with a Hamilton Islands composition, upholstered in a light-colored fabric, with contrasting cushions and paired with a Coley-Soft armchair and footstool covered in a decorative fabric with graphic design.

In the adjoining room, a Pasmore armchair and ottoman and a Joy Jut-Out coffee table create an attractively inviting reading area.

Project: residential

Year: 2015

Location: Lyon

Interior Design by: Ned Rekić, Minotti Lyon

Photography by: Minotti Lyon



“A unique blend
mixing
the historical
with the
contemporary.”



THE CLASSICAL STYLE PANELLED LIVING ROOM IS OUTFITTED WITH A LARGE CORNER COMPOSITION OF THE HAMILTON ISLANDS SEATING SYSTEM, COVERED IN AN ECRU FABRIC WITH CONTRASTING CUSHIONS TO MATCH THE UPHOLSTERY OF THE COLEY-SOFT ARMCHAIR AND OTTOMAN.



*Project: residential
Location: Rio de Janeiro
Year: 2011
Architectural Project by: Bernardes + Jacobsen Arquitetura
Interior Design: Bernardes + Jacobsen Arquitetura
Photos by: Leonardo Finotti*

Taming the wild side in Brasília



THE PATIO SURROUNDING THE VILLA DISPLAYS TWO ALISON IROKO SOFAS. IROKO IS A KIND OF WOOD WHICH IS NATURALLY WATER RESISTANT AND THEREFORE PARTICULARLY SUITABLE FOR OUTDOOR USE.

“Far from the madding crowd, finally enjoying rest in a secluded refuge amidst the forest.”

A refuge from the chaotic pace of life in Rio de Janeiro, nestled in the hills of Petropolis, where the owners spend most of their time with friends and family. The Bernardes + Jacobsen Arquitetura practice signed an architectural project that is absolutely and harmoniously one with the landscape. The building develops horizontally, with volumes dedicated to different functions, and blends in perfectly with the rolling hills and uncontaminated natural wilderness. Wood is the main construction material for many of the structural parts and has been used along with concrete and stone. The spacious portico features several Alison Iroko seating elements with precious solid Iroko wood frame.





A villa opening onto the Landscape

Project: residential
Location: Miami, Florida, USA
Year: 2015

Architectural Project by: Chad Oppenheim
Interior Design Project by: Minotti Studio and Minotti Miami by DDC
Photos by: Kris Tamburello, courtesy Wallpaper*

LIFESCAPE PROJECT
A VILLA OPENING ONTO THE LANDSCAPE



When Shlomi Alexander and son Oren purchased a piece of land in Bal Harbour, a fast-growing area north of Miami, they were strongly committed to building a home that would take full advantage of the beauty of the location.

The building's design was entrusted to Chad Oppenheim, who decided to translate it into a concept that blends indoor and outdoor spaces. The structure has a modern feel, mixed with echoes of Japanese minimalist architecture, creating a sophisticated whole that fits seamlessly within the luxuriant tropical greenery.

Oppenheim makes ample use of premium materials like American oak, used for the floors, paneling, ceilings and cabinets, travertine for the exterior paving and the pool, and glass for the vast sliding windows, designed to serve as picture frames for the naturally scenic landscape.

The interior design project, by Minotti Studio in partnership with Minotti Miami by DDC, utilizes many pieces chosen from the company's vast collection.

The refined elegance that distinguishes the interiors can also be found in the choices for outdoor furnishings, where armchairs and chaises longue from the Rivera series are matched with the Sullivan Outdoor, Cesar Outdoor, Warren Outdoor and Bellagio Outdoor accent tables.



THE AREA CLOSE TO THE SWIMMING POOL IS OUTFITTED WITH SEVERAL ITEMS FROM THE RIVERA COLLECTION, NAMELY FROM LEFT TO RIGHT: TWO RIVERA ARMCHAIRS, RIVERA DINING CHAIRS, AGAIN RIVERA ARMCHAIRS PAIRED WITH THE CESAR AND BELLAGIO OCCASIONAL TABLES, TWO RIVERA DAYBEDS AND A SUPER COMFORTABLE RIVERA LOVESEAT.

“An intimate oasis amid
the lush garden,
where to relax peacefully.”

AN ELEGANT CORNER OF THE GARDEN
DISPLAYING TWO RIVERA ARMCHAIRS PAIRED
WITH THE SULLIVAN OUTDOOR COFFEE TABLE.

Experiencing the value of craftsmanship on the **Sea**



Project: yachting
Location: Viareggio, Lucca, ITALY
Year: 2015
Architectural Project by: Sanlorenzo
Interior Design Project by: Sanlorenzo
Photos by: Maurizio Baldi Photographer



A SPACIOUS AND COMFORTABLE ENVIRONMENT
DISPLAYING TWO DONOVAN SOFAS COVERED
IN ECRU FABRIC, A LEATHER COVERED SMITH
LOUNGER, COMPLEMENTED BY SEVERAL DAVIS
OTTOMANS AND THE PERRY COFFEE TABLE.

“This yacht features a really luxurious and comfortable living area.”



The Explorer 460 Moka, a 42-meter yacht, was commissioned to the Sanlorenzo yacht builder by an important businessman in the United States. The interior design project for this elegant yacht ticked all the client's requests to have spaces that would marry comfort with elegance. The finest wood finishes, such as mahogany, American oak wood and teak, and a palette of warm beiges decorate the living area where the standout pieces are the Donovan and Smith seating systems, Davis ottoman and Perry coffee tables with their glossy, lacquered tops. For the area adjacent to the dining table a Powell sofa, also upholstered in ecru fabric, was chosen and was teamed with Perry coffee tables. An Aston Cord "Outdoor" armchair completes the bedroom furniture.



A WIDE ARRANGEMENT OF THE LEONARD SEATING SYSTEM, COVERED IN AN ELEGANT ECRU FABRIC AND PAIRED WITH THE PERRY COFFEE TABLE. THE BEDROOM IS COMPLEMENTED BY THE ASTON CORD "OUTDOOR" ARMCHAIR.

INTERVIEW



Greg Natale

For as long as he can remember, Greg Natale has been passionate about interior design. His love of bold colours and patterns, and his powerful use of layering to create tailored, sophisticated spaces, have come to define Greg's unique style. Greg studied interior design at the Design Centre Enmore in Sydney, visual arts at Sydney College of the Arts and architecture at Sydney's University of Technology. In 2001 he started Greg Natale Design and has never had time to look back. Greg's first project in his own name was the design of his sister's one-bedroom apartment, which he decorated with wall-to-wall custom-coloured Florence Broadhurst wallpaper, layered with matching artwork and linen. The project was published in Australia's Belle magazine in 2002 and the UK's Wallpaper* magazine. Not only did the project win Greg his first award, the 2002 Belle Wild Card award, a category created for him, it brought his work to the public's attention. Since then, Greg's business has gone from strength to strength, with designs

featured in numerous local and international publications, and many awards to his name, including Belle Coco Republic Interior Designer of the Year in 2011 and 2014. In 2015 he was named as one of The World's Top 15 Designers by Architectural Digest Mexico and in 2016 at High Point Market in North Carolina was awarded 2016 Luxury International Designer of the Year. Greg has extended his vision into other design disciplines through successful collaborations with several notable brands. He has created rug and carpet collections with Designer Rugs, wallpaper ranges for Porter's Paints, three furniture lines - one with Worlds Away USA, tiles and marble mosaic collections for Teranova as well as a very successful range of cushions and soft homewares with One Duck Two. It is that passion for interior design that led Greg to write his first book, The Tailored Interior. First published in Australia in 2014 the book was reprinted in 2015 and went on to receive a UK and US release with Architectural Digest US naming the book one of the Top 20 books of 2015. The Tailored Interior showcases some of the incredible spaces Greg has created and shares the approach that has made him one of Australia's brightest stars of interior design.

What makes Minotti a reliable partner for you for your interior design project?

I have always been a fan of the Minotti aesthetic, both personally (I have a Minotti sofa at home, which I treasure) and professionally. When it comes to using it in my interior design projects, I would say that Minotti's attention to detail, its careful crafting and consistent excellence of production and range of designs are all factors that I value highly in my own work. It seems a natural connection for me to incorporate Minotti's creations in my projects.

What's your personal interpretation of the Minotti brand?

To me, Minotti is a brand that delivers livable luxury for modern spaces, where beautifully crafted pieces showcase function as well as form, and where contemporary and classic lines work side by side in creations that are both memorable and workable.

What is your opinion concerning the variety and width of the collection?

I am constantly impressed by the vast selection of options that Minotti offers, in terms of product, shape, finish and palette. The brand's range of different lines, tones and textures are tailored to suit all spaces and all tastes. For someone whose business is tailoring spaces to suit people's varying needs, this appeals to me especially - as an interior designer, I love how different Minotti pieces can work together to deliver balance and contrast, drama and subtlety, light and shade in a space.

How about the finishings of the furnishings and the fabric and leather option that are available in the Minotti collection?

I consider it one of Minotti's strengths that it offers such a broad range of finishes and fabrics, and that these are sumptuous as well as functional, sleek as well as seductive. The options deliver a luxe modern look that remains timeless in its appeal.

Minotti is definitely a brand with a strong Italian identity.

How do you find they can combine their DNA with a more global attitude?

I think that on top of its Italian identity, Minotti speaks the language of modernity, which has global resonance. The brand combines innovative vision with excellence in design and quality manufacturing - these qualities speak to everyone. And the fact that Minotti continues to evolve after more than 50 years in the industry gives it a relevance beyond regionality. The lines of the furniture and range of finishes that span the worlds of contemporary and classic design, plus the continual commitment to luxury and livability give Minotti its world-class prominence.



Sydney, Natural Bay House. Greg Natale signed this brilliant interior design project. This apartment is imbued with an atmosphere of modern and relaxed elegance. The spacious, sunlight-filled living room, which enjoys a stunning view of Sydney



harbour, was furnished with a curved composition of the Dubuffet seating system. White leather covered Flynt stools surround the kitchen table, while for the master bedroom the choice fell on a glossy white Harvey chest-of-drawers.





“Minotti is a brand that delivers livable luxury for modern spaces, where beautifully crafted pieces showcase function as well as form, and where contemporary and classic lines work side by side in creations that are both memorable and workable.”



This house located in Melbourne conveys a feeling of sophisticated and timeless refinement.

The living area is outfitted with a wide and comfortable composition of the Powell seating system,

paired with Nay side tables. The living area also displays a Dubuffet sofa covered in a sumptuous purple velvet.

The master bedroom features Quinn armchairs covered in a gorgeous blue velvet.



What is your point of depart when you are working at a brand new interior design project?

My first step is always to find the starting point for a design – the key factor that can help determine the direction a design will take. This could be a favourite possession, such as an artwork or a piece of furniture around which the owners want to build a room or a look. The starting point could also come from the architecture of the house, such as the angles of its roof, the materials featured in its exterior, or the era in which it was built. Sometimes, the starting point might just be a mood or a feel the clients are after, and it is for me to identify that and realise it in design form.

What are for you the most relevant aspects when you are working at a new project?

For me, the most important process when working on any project is layering. This is the step-by-step process to building up an interior design that focuses on including all the main elements – walls and windows, ceilings and floors, furniture, soft furnishings, art and accessories – that make up a complete, warm and welcoming space. I believe that layering is essential no matter whether your house is minimalist or maximalist in style – what changes are the scale, size and finish of your pieces, not necessarily the amount.

Which are your favourite materials and your favourite palette of colours?

I could provide a list of favourite materials that would extend far beyond this article, but I particularly love marble, stone, leather, linen and timber, for their rich textural appeal and the tactile pleasure they offer. Monochromes are my favourite palette because of their timeless appeal, versatility and the striking effect they have in a space. I like to add pops of vivid blue or pink to monochromes for contrast.



"God is in the details" is a popular quote attributed to Mies van der Rohe. Although the exact origin of this phrase is unknown, it tells an universal truth: details matter and whatever one is doing, it should be done thoroughly and with the utmost attention to detail.

It is a saying that definitely applies to Minotti, particularly to the unswerving commitment of the company towards attaining excellence.

What makes Minotti's products truly unique is the particular combination of advanced technology and traditional craftsmanship. If on one hand Minotti exploits all the industrial opportunities that allow the company to achieve a superior quality standard, on the other hand it is the ability of the company's highly skilled employees that through exquisite finishing details make of each product a veritable customized item.

The Art of details



The unvaluable experience of highly skilled employees guarantees the utmost precision of the most technological mechanical cutting machines. The manufacturing process blends seamlessly cutting-edge technology and the know-how of human hands that lend sensitivity to industrial precision, in an ideal striving for excellence.

“...details matter and whatever one is doing, it should be done thoroughly and with the utmost attention to detail.”



MADE IN
100% ITALY



Most products feature elegant stitching which shows the brand's "couture" calling, in other words, the ability to impart the timeless elegance that is associated with Minotti's style and which only the sensitivity and mastery of expert upholsterers can offer.

The manufacturing process of the Winston armchair proves Minotti's ability to create products that combine cutting-edge technologies while drawing upon its expertise in classic upholstery craftsmanship.

The execution of the capitonné tufting is done entirely by hands.



The Reeves, Leslie and Astons series.

The following pages feature a selection of products which were designed to be seamlessly integrated into both residential and hospitality settings, like lounge areas, waiting rooms, corporate offices and boutiques.

The Reeves collection

The Reeves family comprises many chairs, each of which was specifically conceived and designed for a particular setting, in terms of both use and style. The carefully-studied lines and proportions of the elements in the Reeves series allow these products to be used to furnish residential and hospitality environments alike, such as receptions areas, waiting rooms, corporate offices and boutiques.



“A chair which combines ergonomics and elegance in a brilliant marriage of technology and woodworking tradition.”



Reeves "Dining" leverages the qualities of its namesake armchair in the design of a little armchair that combines comfort and well-balanced proportions. The enveloping backrest has a heat-molded structural polyurethane outer shell combined with a high-density flexible molded polyurethane layer. The long, slender legs are made of solid Sucupira with stained Mink finish or solid ash with open pore Moka lacquered finish.





Leslie collection



Leslie is a collection of inviting armchairs that offer a feeling of intimacy and protection while outwardly expressing a formal elegance, thanks to their perfect proportions.

An internal foam shell is fitted inside the heat-molded structural polyurethane foam outer shell that is upholstered entirely in leather. The armchair rests on an elegant solid ash base with open pore Moka lacquered finish and elegant Pewter-color cast aluminum feet.

The Leslie armchair is extremely customizable. For an elegant all-over material effect, the outer and inner shells can both be upholstered in leather or a striking contrast can be created by mixing the leather-upholstered outer shell with an inner shell in one of the fabrics from the exclusive Minotti collection.

The Leslie two-seater displays the same graceful proportions and timeless elegance as the namesake armchairs, but has a

different structure. The sofa rests on a solid Moka open pore lacquered base and Pewter-color cast aluminium feet. The backrest has an inviting enveloping shape with a metal frame encased in polyurethane foam and made very comfortable thanks to the heat-sensitive variable-density memory foam insert. The Leslie sofa only allows an all-over material effect, i.e. is available either totally covered in fabric or in leather.

The Leslie "dining" chairs echo the same soft, shapes and balanced proportions as the Leslie armchair. Leslie "dining" features an enveloping seat back crafted from a cold-formed foam shell covered in soft padding. Its expertly-crafted tailoring ensures the upholstery fits like a glove.

The Leslie "dining" chairs can be covered entirely in fabric or leather, or with the seat back in fabric and the seat in leather for a tastefully-orchestrated contrast between the two materials. The Leslie "dining" chair comes in three versions: with base in painted pewter-color steel wire, or with painted pewter color, cast aluminum legs, or in a swivel base version that also rests on painted pewter-color cast aluminum legs.



“A cosy atmosphere that immediately charms the guest with an authentic aura of home.”





Aston collection



Aston is a family of individual pieces, including a sofa, a daybed, armchairs, poufs, chairs and stools custom-designed to furnish homes and hospitality environments with style and elegance.

Inspiration for the sofa, the armchair, the pouf and the Aston daybed is unabashedly retro; what they have in common is eloquent lines, a more conservative scale and the kind of painstaking construction that expresses time-tested craftsmanship.

The sofa features an enveloping back that is echoed in the lines of the armrest; it is raised off the floor on pewter color cast aluminum feet that underscore its fine design qualities.

The Aston armchair, featuring soft padding in the seat cushion and the seat back, extends a comfortable welcome and is available with or without arms.





Aston is a chair that envelops you, inviting you in, to experience its innate elegance and comfort. The soft padded frame rests on tapered solid ash legs with open pore Tobacco stain or open pore lacquer Moka finish.
The Aston chair is available in two heights: Aston Lounge H. 74 CM is an ideal companion to the Kirk consoles and the Bellagio table in its new H. 64 CM size; while Aston Dining H. 81 CM can be paired with all the tables in the collection.

The aston "Stool", with its soft, inviting cushioned seat, is available in two heights: 67 cm and 80 cm. The tapered wood legs are made of solid ash and are finished in open pore tobacco stain or open pore moka lacquer, with footrests in pewter color steel.



The Aston "Cord" Indoor armchair offers a different take on the same theme through the use of different materials.

The painted metal frame is finished in pewter color and the seat back is in a special braided 7mm diameter polypropylene cord, available in two color variations: light grey and dark brown.

The Aston "Cord" Indoor armchair is available with and without arms, ready to lend its fresh, informal personality to the creation of interior design projects where the interaction moves freely between indoors and outdoors.





REEVES COLLECTION | RODOLFO DORDONI DESIGN

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Minotti
HOSPITALITY

The flagship stores network

Minotti's sales network covers 63 countries around the world and currently includes 31 monobrand stores. The driving force behind this rapid expansion lies in the uniqueness of the Minotti brand, with its perfect balance between innovation and tradition, luxury and under-statement, style and comfort.

The monobrand showrooms are showcases that comprehensively and clearly convey the language of the brand, communicating the variety and opulence of the collection in architecturally refined settings where everything works together to create a truly authentic brand experience. The materials used for the staging – concrete for the floors and warm wood paneling for the walls – along with the thoughtful selection of objects and lighting elements, contribute to the crafting of superior quality exhibit spaces. The network of monobrand stores is constantly growing; future openings are scheduled all over the world.

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The Minotti Bari monobrand store recently relocated to a new, trendy address. The new location is in a historic building in via Filippo Corridoni, close to the city's old town center and formerly occupied by a well-established furniture store, known for its classic style. The 500+ sq. m. showroom area opens up over three floors, with the top floor dedicated to offices and design activities. Interior decor of the Minotti Bari showroom – curated by Minotti Studio – interprets the stylish elegance inherent to the brand in a space defined by sophisticated choices in both wall coverings and furnishings.

Bari



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The flagship store Minotti Manila by Living Innovations relocated to a new prestigious space in the area of Taguig. The interior design project for this 300 square metres showroom was curated by Minotti Studio. Polished concrete floors, tobacco stained wood panels and warm grey walls create the perfect setting for the display of the company's wide collection. Currently on display the most representative novelties from the 2016 Collection such as the new Freeman seating system as well as a selection of items from the outdoor collection.

Manila



Munich

In July 2016 Minotti launched Minotti München by Egetemeier Wohnkultur, its second flagship store in Germany after the Berlin store, which opened in 2012. Interior design for the one-story space, which extends over a surface area of 300 sq. meters, with a broad expanse of windows along the street front, was curated by Minotti Studio. Relying on the invaluable experience gained in many years of partnership with architect Rodolfo Dordoni, the Minotti Studio team, under the supervision of architect Roberto Minotti, crafted an

interior design project that skillfully employs the materials, shapes and colors that set the brand apart. Grey concrete floors, dark wood paneling alternating with marble-clad walls and soft, grey linen curtains set a lively tone for this sophisticated, exclusive space that perfectly frames the 2016 Collection, epitomized by the Freeman seating system, the Reeves chairs and many complementary pieces. With the opening of the Minotti München by Egetemeier flagship store, the Italian enterprise strengthens its leadership profile in a highly-receptive market that has consistently shown its appreciation for the timeless style and quality of the Minotti line of products.

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New York

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Minotti New York by DDC is conveniently located in Midtown, Manhattan's heartbeat, with a broad expanse of windows along the street front. The flagship store architectural project was designed by Studio Dordoni Architetti to create the perfect setting to display the company's wide collection. Currently on display the highly versatile Freeman seating system paired with Reeves armchairs, Jacob and Aeron coffee tables, to name but a few of the most outstanding novelties from the 2016 Collection.

The Minotti and Spaetauf families have recently celebrated the 10th Anniversary of the flagship store Minotti Wien.

Wien

The occasion called for a complete renovation of the store's display area, based on a concept by Minotti Studio. Among the new designs on display it is worth mentioning Freeman, an especially innovative and versatile seating system that makes it possible to create dynamic compositions that invite pairings with many different complimentary pieces – like the Reeves armchairs and the Jacob, Aeron and Brisley coffee tables – to create a new concept of interior design that conveys a fluid style and relaxed elegance.

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Tokyo

The two monobrand stores in Tokyo were radically renovated under the design direction of Minotti Studio, in cooperation with Sukeno, with a two-fold aim.

Minotti Court by Sukeno unfolds over a total area of approx. 400 sq. m, that also includes an interior garden display of the outdoor collection. The materials employed – light grey lacquered wood floors and walls painted in a warm shade of the same color, alternate with mellow wood paneling – create the perfect atmosphere for presentation of the new collection.

Smoked glass walls separate the exhibit space from the work areas, designed to welcome customers and show off the extensive range of available materials and the exclusive fabric and leather collections, conveniently and neatly displayed in the new "Johns materials displayer".

Minotti Tri-Angle is the company's second monobrand store in Tokyo, created, once again in collaboration with Sukeno. It is a "boutique" space that occupies two floors. Brand identity is also clearly defined in this location, thanks to the choice of materials, similar to those employed at Minotti Court, which makes the Minotti style immediately identifiable and creates the ideal setting for presentation of the product.



Beirut

Located in the Ivory Building in the Achrafieh district, Minotti Beirut is a large, modern exhibition space that occupies 700 sq m of surface area on two floors, connected by a spectacular staircase. Concrete floors and carved wood paneling create the ideal setting for the presentation of the Minotti collections. An exterior space of approx. 150 sq m is dedicated to the presentation of the outdoor collection.

The Minotti Beirut monobrand store by M-group is definitely a trusted name for the Lebanese market, which is especially receptive to contemporary Made in Italy design.

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www.minotti.com

NEW website

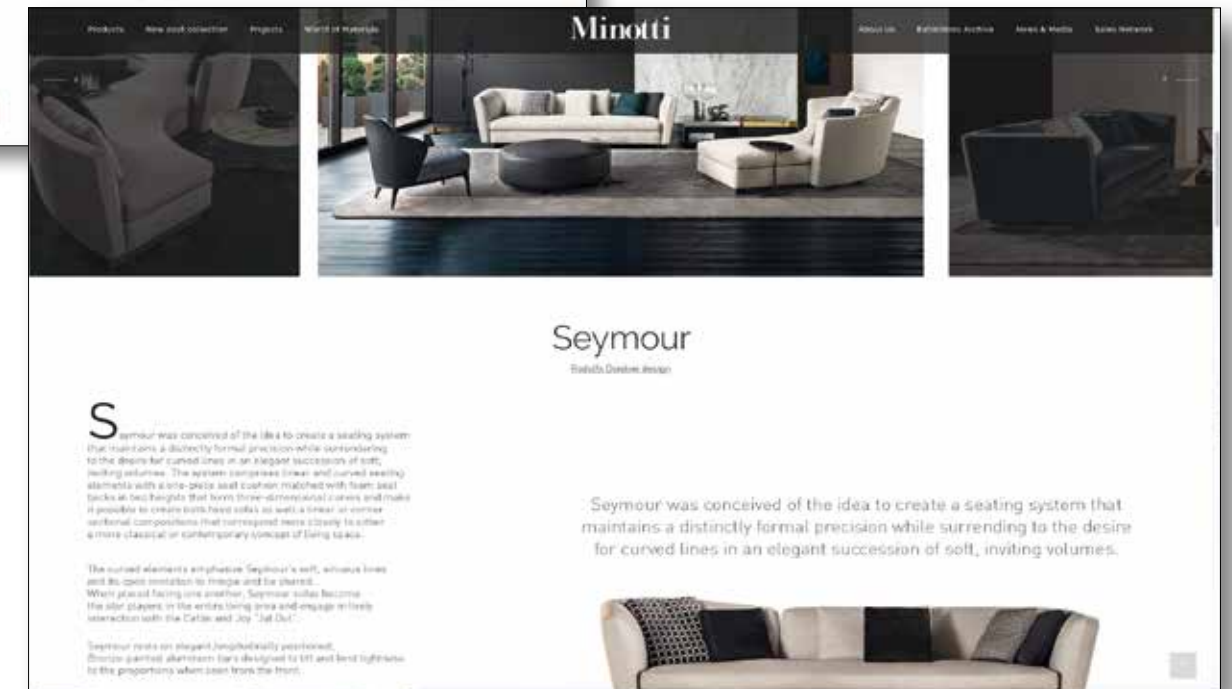
The new www.minotti.com website will soon go online: an innovative concept that is designed to be an open window on the Minotti world, with regularly updated contents to provide on-going exchange of information between the company and its customers, designers, the design community and the general public.

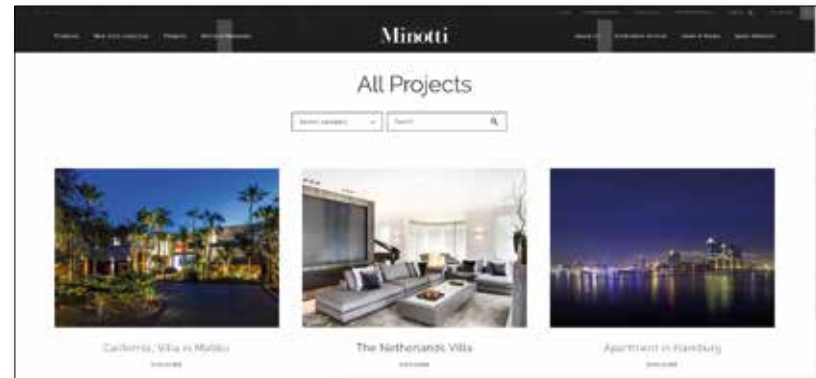
The new website makes searches easy and simple, guiding the visitor on a discovery tour of the brand. The graphic layout has been given a complete makeover and access to the contents has been made easier and faster.

The "Products" section goes into the specifics of each model in detail: an interactive photogallery with a strong inspirational impact that also has a section with furnishing suggestions and is followed by a number of pictures presenting the products in recent interior design projects.

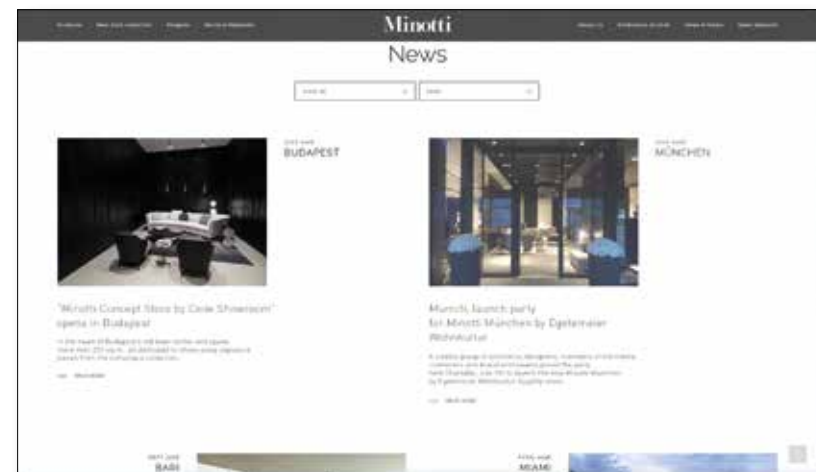
The reserved sections are designed for use by dealers, architects and designers, which they can access using their personal access keys to download 2D/3D files for their designs as well as information on the fabric collection and all available finishes, which can be found in the detailed "The World of Materials" section. The new website is not just a must-have work tool for the company's partners but also an invaluable channel of information for anyone who wants to be permanently "tuned in" to the brand.

“... an innovative concept that is designed to be an open window on the Minotti world...”





One of the most interesting sections is "Projects", with the latest selection of some of the most interesting projects developed worldwide and showcasing the products in a wide variety of settings: residential, hospitality, corporate and yachting.



The "News & Media" section is where you can find the latest photos and videos on events, exhibitions, new showroom openings, as well as updates on products, new finishes or new catalogs. The "Sales Network" has been completely revamped to make it easier to find the closest retail outlet.



MINOTTI



YANG SEATING SYSTEM | RODOLFO DORDONI DESIGN

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Minotti

Our world

The unparalleled Minotti lifestyle also comes across in its production of a collection of objects for the home and for personal use, which includes silk scarves and pocket squares, leather items, trays and limited edition coffee tables with special finishes. Objects made from the finest leather, featuring sophisticated textures, carefully finished, that consumers with a refined aesthetic taste for other-than-mainstream products can purchase from authorized retailers.



POCKET SQUARE WITH "PAMM" MOTIF AND TEXTURED LEATHER TOILET BAG.



LEATHER DOCUMENT HOLDER WITH "CAMBRÉ" MOTIF, NOTEPAD AND LEATHER MOUSE PAD.



SADDLE-HIDE TRAYS.



SMALL LEATHER ITEMS - CREDIT CARD HOLDER, KEY HOLDER, WALLET - IN CROCODILE PRINT LEATHER AND TEXTURED LEATHER.



CESAR COFFEE TABLES WITH GOLD FINISH, LIMITED EDITION.



TRAVEL BAG IN TEXTURED LEATHER.



IPAD HOLDER, DOCUMENT HOLDER, TOILET BAG AND SHOULDER BAG IN TEXTURED LEATHER.



SCARVES WITH "PAMM", "CHEVRON" AND "LACMA" MOTIFS.



SEYMOUR SEATING SYSTEM | RODOLFO DORDONI DESIGN

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