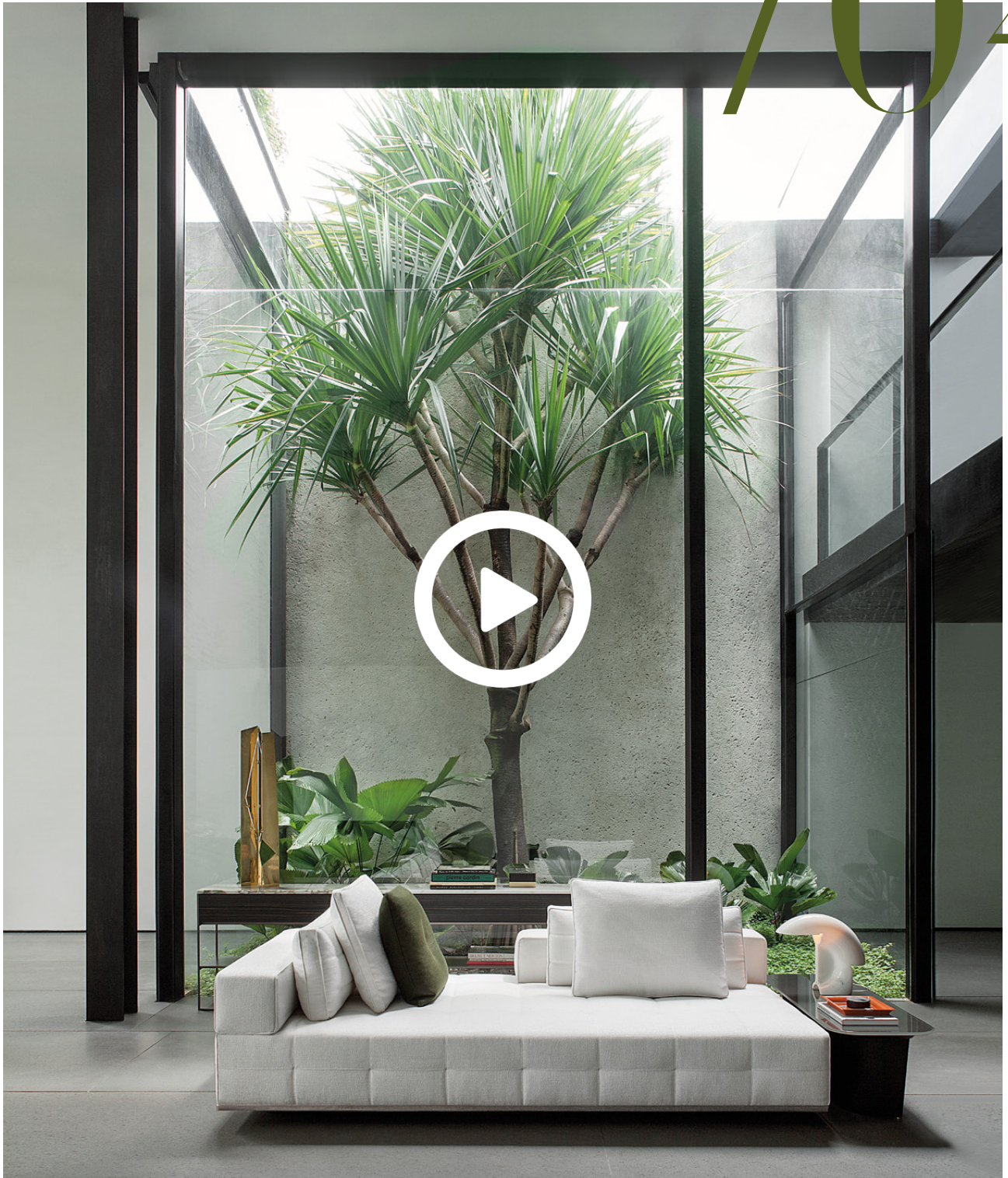


THE MAGAZINE

/04



Minotti

Authenticity

Intuition, passion, and spontaneity represent for us the deepest expression of *authenticity*.
They animate our boundless creative thoughts; every day and wholeheartedly.

A handwritten signature in black ink, consisting of the names "Paul" and "Gabe" written in a cursive, flowing style. The "Paul" is on the left and "Gabe" is on the right, connected by a thin line.

/04

After three issues of our yearly in-house magazine, we thought it was time to rethink this editorial project by grasping its real potential, both as a means to reflect on today's daily environments and lifestyles and to encourage an active conversation with complementary fields such as art, design, and fashion. We wanted to transform it into an object of desire, something you can collect in time as an endless source of inspiration and come back to whenever you feel the need to learn from the past.

We planned this new project with great enthusiasm and determination. Its aim is to reveal the intangible side of Minotti, its timeless values and creative process, which leads us in developing our brand identity. After a long brainstorming, we decided to start from Minotti, beginning from the family values that have led the company in the past 70 years, and how these values could be shared with a larger community. From this introspection we came to the conclusion that the magazine could slowly reveal Minotti's DNA, creating a continuous story in time, and carefully weaving it together with other international perspectives. Each number will focus on a specific brand value, and the collection of the issues will unfold a broad awareness of who we are and how others share our attitudes.

In this number we will be focusing on **Authenticity**. We have asked designers, architects and other experts in the fields of the art of creation to give us their point of view on how they interpret this value in their work, and the evolution of its meaning in time.

Together with external voices, guest editors and interviews, we will take you on a journey around the world to explore thoughts, places, and projects that surprise and involve you as well as intrigue your desire for deeper understanding and experience.

This project is a result of a synergetic teamwork, inside and outside the company. The people involved have contributed by bringing their personal story giving birth to a combination of multiple languages, which also reflects the new philosophy embedded in Minotti's future.

We will be handling this project with the same passion, sensitivity, quality, and elegance that guide us in our daily work, and we hope that this new perspective will also inspire you.

THE MINOTTI TEAM



The cover: a view of the interior of Minotti São Paulo flagship store, conceived in partnership with Atrium in Brazil and renewed in 2018.

Photo GABRIEL ARANTES

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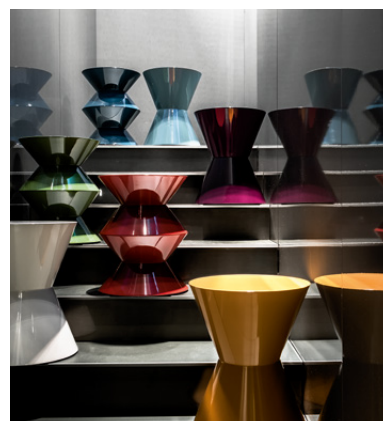
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Authenticity, a fixed point in a fast-changing world

“

In even the most perfect reproduction, one thing is lacking: the here and now of the work of art—its unique existence in a particular place.

It is this unique existence—and nothing else—that bears the mark of the history to which the work has been subject...

The here and now of the original underlies the concept of its authenticity.

”

Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction*
(1936, Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit)

A

uthor, authority, authenticity are interconnected terms. A statement is authentic to the extent that its author is authoritative. A work of art is authentic if it bears the marks of its author. In art, authenticity still retains great value, for sure an economic one. Once it formed the basis of cult value which was inseparable from the experience of the work of art itself. This is what the German literary critic Walter Benjamin stated in his famous book published in 1936 *The Work of Art in the Age of Mechanical Reproduction*. Uniqueness and unrepeatability place an original work of art at such a distance that it preserves its sacredness and constitutes, as Benjamin said, its aura.

But what happens to this distance when photographic reproductions of works of art reach the public everywhere? And what happens when a technique like photography acts as art without producing a unique and unrepeatable material support? Since there is no sense in venerating a photographic negative reproduced in thousands of copies, is an artistic experience still possible?

When cinema and photography first entered the scenes, Benjamin tried to understand the epochal turning point by analysing the loss of importance given to producing a unique and unrepeatable material object, an authentic object. Most art of the twentieth century is dematerialized, opening itself to the use of any material and renouncing more and more to incorporating the artistic gesture into a permanent material object. How is the *Artist's Breath* - a famous art piece of the Italian radical artist Piero Manzoni (1933 – 1963) - preserved? And a performance? With the new forms of algorithmic art the future could also be without a (human) author. In short, art could also abandon the last sign of unrepeatability, the author. The fact that art produces not only unique pieces but also limited editions, multiples, intangible works, as performances and immersive installations, does not mean that they have no value outside the artistic sphere.

An industrial product becomes an object of veneration, and authenticity can also be ascribed to how things are generated, by specific people in a unique place and culture. The value we give to hand-made products arises from the fact that manual skills are unique and irreproducible, but the same could be said about the creative process behind products or interior spaces that lie within a unique architecture designed for a specific place. Authenticity can reside within the process of creating since it is always people, time and site specific, a unique experience at the place where it happens to be.

In the concept of authenticity many values are crossed: author, authority, uniqueness, unrepeatability. In a fast-changing world such as ours, where the flows of events and information are valid not in themselves but as far as they feed the flow, what is authentic is a fixed point that can give us shelter and which we can trust.

In the following pages and within the magazine, you will find a very personal interpretation by designers and experts, whom we asked what they intend by *authenticity*. These contributions guide us in the intention to explain this value, taken by other perspectives, and to build a continuous discourse together with the brand values of Minotti.

On Authenticity

Rodolfo Dordoni

Born in Milan in 1954 and linked to the Milanese design tradition that generated masters such as Castiglioni, Zanuso, Magistretti, and De Lucchi, Rodolfo Dordoni graduated in Architecture in 1979 at the Politecnico di Milano.

Soon after, he entered the design world not only creating products defined by their timeless appeal, but also starting consultancy for high-level Italian companies. His adventure with Minotti began in 1997 and, one year later, he was appointed the art director and coordinator of all the company's collections, a position that he still covers.

In 2005 he established Dordoni Architects, along with Alessandro Acerbi and Luca Zaniboni, a firm specialised in architecture and interior design, mainly focusing on the realisation of residential projects - such as private villas and houses - but also on the production of concepts for industrial and retail spaces, offices, showrooms, restaurants, hotels, yachts, and scenographies.

Dordoni's design is famed for its elegance, essentiality, innovative details, and perfect knowledge of materials. His signature is unmistakable.

His passion for art dates back to his early teens when he was firmly decided to study at the artistic lycée and succeeded in persuading his family.

His concept of authenticity is a manifesto on behaviours and relationships.





Autenticità, è la prima cosa che cerco nelle persone.

È la costante dei rapporti più profondi e duraturi che ho vissuto.

Autenticità di comportamenti, di carattere, ma soprattutto di sentimenti.

È la qualità che non teme critiche, non cerca lusinghe e non asseconda le ipocrisie.

Autenticità è cercare in se stessi e negli altri apertura, onestà e attenzione, indispensabili per crescere, insieme, senza ambiguità.

Aiuta a conoscersi e a riconoscersi, a sviluppare e condividere affinità.

A non nascondere i propri limiti o difetti.

Autenticità significa coerenza, essere se stessi, sempre, a ogni costo.



Authenticity - of character, behaviours and, above all, feelings - is what I seek in others. It is a constant element of all my most profound and long-lasting relationships.

It is a quality that does not fear criticism, does not need flattery and never surrenders to hypocrisy.

Authenticity means looking for empathy, honesty, and respect within oneself and others, helping us grow together without ambiguity. It enables us to get to know and recognise ourselves, nurturing and sharing our affinities, and acknowledging our limitations and defects.

Authenticity means coherence. It means being ourselves; always and at all costs.



Photo FABIO MANTOVAN Styling BETTINA ROSSO

1997



Twenty years later

On Authenticity

Christophe Delcourt

Entirely self-taught, Christophe Delcourt, realised his early design projects with his own hands. Born in 1966 in France, he trained as an actor and scenographer; it was in 1998 that he opened his first studio, launching himself in the world of furniture and product design.

"A key juncture was my acquaintance with a craftsman specialised in wrought ironwork and his cabinet-maker brother", recalls Delcourt. "Working alongside them, I learned the techniques of the craft and how the meticulous attention to details in the production process could magnify the value of an object. There was a core truth in the equation between purity of purpose and the quality of perception of the object".

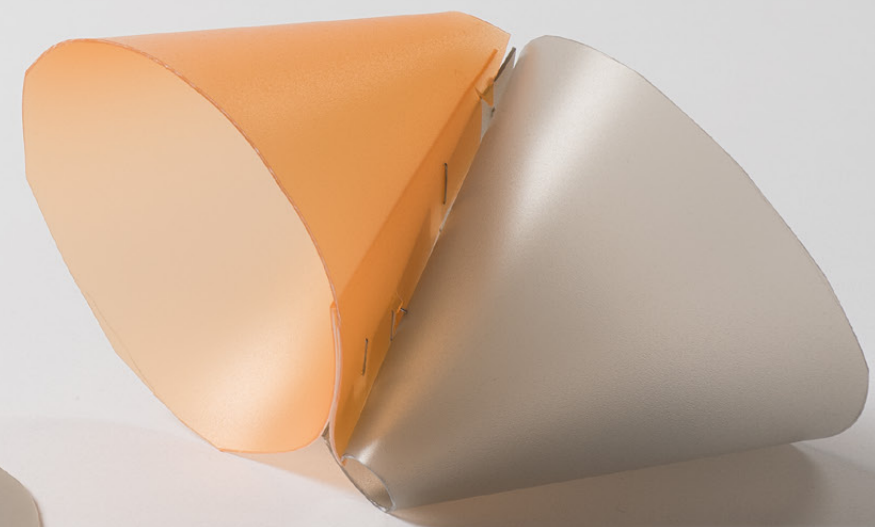
Delcourt's style finds its full expression in the balance between purity of design, impeccable execution and sophistication of materials. "There are materials with which I would have never thought of working in the past and objects I had never thought I would be designing one day. But the more I forge ahead in this profession, the more enthusiastic I become about these encounters and exchanges that open the door to new possibilities." His attention to details and decorative yet functional solutions links him to the best expression of the French tradition of Arts Décoratifs and its undeniable elegance. His point of view on authenticity talks of honesty, purity, and truth and it is expressed through a captivating photographic story.



The honesty of the drawing
The encounter between a writing style and an era

L'honnêteté du dessin

La rencontre entre une écriture et une époque



The purity of the form
The encounter between a brand and a point of view

La pureté de la forme

La rencontre entre une marque et un regard



The truth of the know-how
The encounter between a drawing and a craft

La vérité du savoir-faire

La rencontre entre un dessin et un métier



Noor (2017) - Christophe Delcourt design

On Authenticity

Oki Sato

Incredibly prolific, Oki Sato is said to work with his studio on 400 projects simultaneously. Born in Toronto in 1977, the Japanese designer was trained as an architect at Waseda University in Tokyo. In 2002, the same year of his master's degree, he established Nendo design studio, named after the Japanese word for "clay". Since then he has created unique designs – from chocolates to furnishings, minimal objects, interiors, graphics, and perfume bottles – most of them now in the collections of the major galleries and museums around the world.

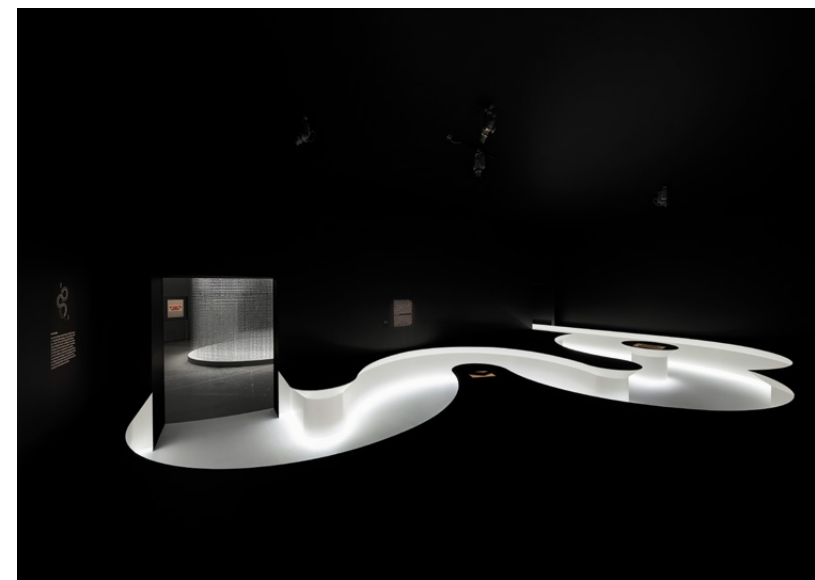
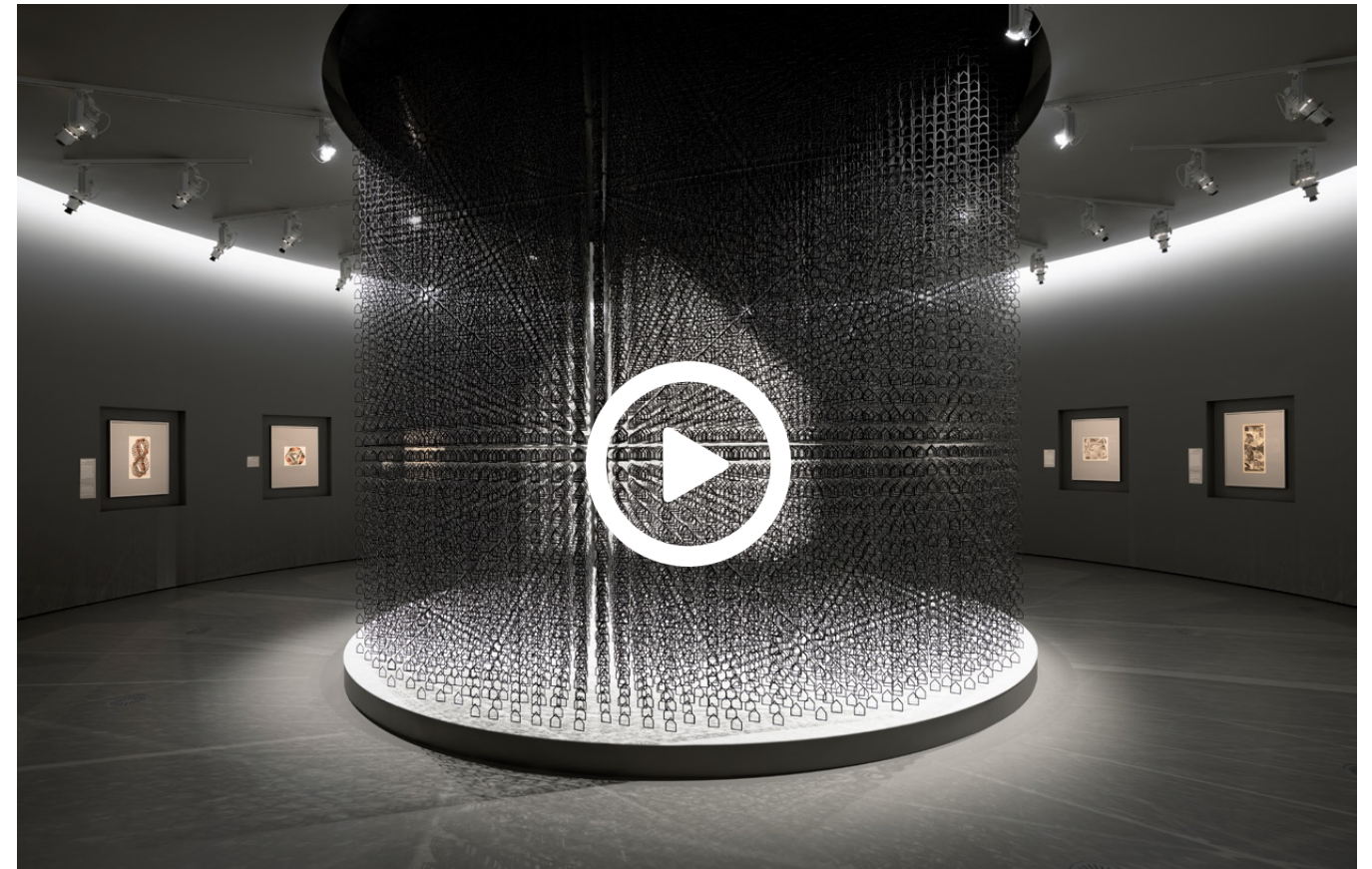
His first retrospective, called "Nendo: The Space in Between", curated by Maria Cristina Didero and designed by studio Nendo, was held at Design Museum Holon in 2016, and can be considered a manifesto of his approach to design. When working on a project he reexamines existing manufacturing processes, studies the distinct characteristics and textures of materials, taking into account the multitude interactions that occur in our everyday life between people and things, things and spaces, the inner and the outer, the self and the other. Not only does he examine the gaps within things, but he also investigates how multiple elements are bound by links that hold them in balance.

The retrospective also highlights his interest for exhibition design, a recurrent interest that has led the Australian National Gallery of Victoria, Melbourne, to ask him to conceive an immersive environment for a show of M. C. Escher's works called "Escher X nendo | Between Two Worlds" (02 December, 2018 – 07 April, 2019). Finally, Oki Sato explores how to transfer the invisible senses such as sound, taste, smell, and time into physical form. Adding that poetic and ironic touch that constitutes his authentic signature.



Escher X nendo | Between Two Worlds at the Australian National Gallery of Victoria, Melbourne, features the extraordinary work of Dutch graphic artist M. C. Escher in dialogue with the work of studio Nendo. "Escher's logical, math-based ideas and interests", states Oki Sato, "have inspired Nendo's work process and served as a base for the creation of this exhibition design and new collection of works. The different installations vary in scale and in spatial impact, enabling the visitor to experience Escher's world in a very physical way. It is as if they are walking inside Escher's mind,

but seeing the exhibition through their own eyes". Building on Escher's optical illusions to create an otherworldly spatial installation, Nendo has taken cues from Escher's manipulation of space and his use of shifting perspectives and playful visual devices. The studio has devised a signature motif for the exhibition design – the minimalist form of a house – universally understood as an icon and symbol of space. The house appears throughout the exhibition in varied forms that reference Escher's skillful manipulation of patterns, as well as creating innovative displays for Escher's work.



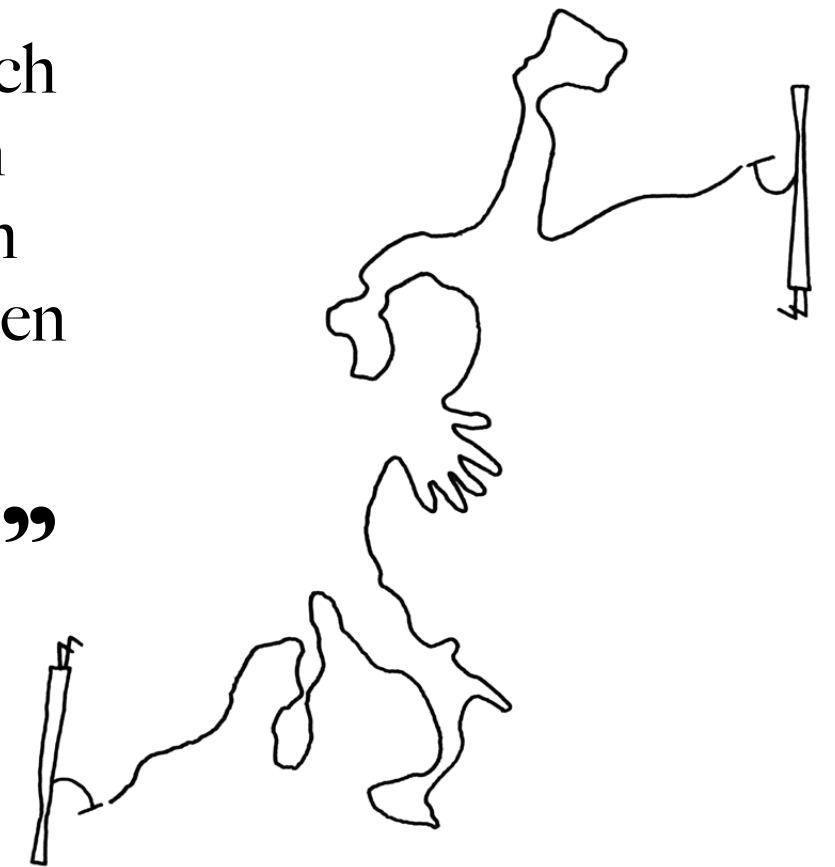
This page, top: the circular gallery with a chandelier made of more than 55,000 small flat houses. *Bottom:* the exhibition itinerary snakes through a room where Escher's 1969 work Snakes is on display. *Opposite:* black metal pipes with house motifs to frame Escher's works. *Following pages:* the 60-metre-long gallery exhibiting houses with opening roofs.



"With the world changing and becoming globally accessible, I believe that working in a more locally-oriented process will bring a more authentic character to the design. Maintaining the roots of the local culture, incorporating materials from the nearby environment and working with local collaborators will allow each creator to keep her/his own identity. The technological development and the dominance of digital tools are also affecting this issue. Which is why I so fondly think that the more we work with our hands, the more distinctive our work becomes. As a designer, I believe that authenticity is achieved by using our external senses and internal feelings. This is true in both the conception and the production process, as well as in the relationship between the outcome and the user. When I work on a new project, I start by manually sketching my basic thoughts and ideas; later in the process, we experiment with mockups and models, and physically examine the design and the experience it brings about. The object reaches its best result when we collaborate with experienced craftsmen that professionally realise our designs. In a way, the closer the designer is to the project and its production, the more authentic it becomes and will better communicate and excite the rest of the global world."



“The object will reach its best result when we collaborate with experienced craftsmen that professionally realise our designs.”



HANDS CONNECTING DIFFERENT PLACES.

NIENDO ☺.



THINK WITH YOUR HANDS.

HANDS = AUTHENTICITY.

This page top: Nendo's response to Escher's work; Sato's hand symbolically holding a mockup of "House #1" from the "House for Escher" collection. This page and opposite: the sketches by Oki Sato express the concept of the role of hands at the early stage of its creative process, whilst the photos document the craftsmanship in creating the objects.

On Authenticity

Marcio Kogan

"When I wrote about an important moment in my life I was thinking about purity, truthfulness, and veritableness. Which for me means authenticity": the event the Brazilian architect refers to is the unexpected exposure to the controversial film "The Silence" by Ingmar Bergman when he was only sixteen. Suddenly, in a movie theatre, he understood the importance of art in our lives.

At the beginning of his career, Marcio Kogan, born in 1952 in São Paulo, divided his time between cinema and architecture together with Isay Weinfeld, his friend from the School of Architecture and Urbanism at FAU-Mackenzie where he graduated in 1976. He worked as a film director until he produced his first long feature called "Fire and Passion" in 1988 and then, bankrupt, he focused only on architecture. Still, he thinks that his professional career owes a lot to his cultural background in filmmaking. Since 2001, his office, founded in the late 70's in the megalopolis of São Paulo, changed its name to studio mk27 and started a co-creation and cooperative work system. Marcio Kogan is the author of all the projects of studio mk27, appreciated for their formal simplicity, where interiors and landscape are in perfect harmony. Considered as one of the main references of Brazilian contemporary architecture, he is a great admirer of the Brazilian modernism generation.





"Holden Caulfield was my name; I was the leading character and the anti-hero of the novel *The Catcher in the Rye* by J. D. Salinger. Constantly wandering through the streets of São Paulo, always trying to escape school, where I was probably the worst student. In the late Sixties, I lived in a black and white world, in deep and anguishing silence.

Another cloudy winter day. This time I was wandering downtown, which was unusual. It started raining, and I searched for shelter in a film theatre. I can clearly remember the large serif letters: *Bijou*. I did not have the slightest idea of what I would watch, and only later I did notice it was an 18-rated film.

The lady at the box office, in a pale green suit and bouffant hair, was only worried about selling one more ticket. There were only four people in the film theatre. This moment would be the first moment of the rest of my life. I was watching *The Silence* by Ingmar Bergman. I had no idea who this Swedish director was.

In a few minutes, I realised that my own life was being projected onto the screen. The boy, Johan, holding a toy gun, walks in the hallways of a hotel, obviously in an intense black and white scene. A troupe of Spanish dwarves crosses with him. Johan shoots. In seconds, everything is silenced again. It is a harrowing cry for help in a world of incommunicability. In deep human loneliness.

In these 105 minutes, I learned to understand the word poetry in its broader sense. My life was definitely marked by this moment. I was no longer Holden Caulfield, now I was Johan, but in colour.

P.S. A few years later I became Gérard, the boy protagonist of the film *Mon Oncle*, by the French director Jacques Tati."



“When I wrote about an important moment in my life I was thinking about purity, truthfulness, and veritableness. Which for me means authenticity.”

— — — —

This page: a still from "The Silence" ("Tystnaden" in Swedish), a 1963 Swedish drama film written and directed by Ingmar Bergman with young Jörgen Lindström as Johan. Opposite: an old photograph of the Bijou Cinema in São Paulo where Marcio Kogan watched Bergman's film for the first time.



This page and opposite: some stills from the film "The Silence" (1963) by the Swedish director Ingmar Bergman with Ingrid Thulin as Ester (opposite, top), Gunnel Lindblom as her sister Anna and young Jörgen Lindström as Johan.

Behind the scenes

A JOURNEY THROUGH DESIGN CULTURES. 2018 COLLECTION

Authenticity can be found in the uniqueness of a lifetime story, in the research behind a project, in the people involved in it and in the meticulous care for the details of finishings.

In today's strive for innovation sometimes one tends to forget the importance of preserving the past while moving towards the future.



“Creativity is essential for an entrepreneur because almost any kind of subject can be handled creatively, but it must be guided for it to become an industrial phenomenon. Everything comes from intuition, from a vision. You always have to look as far as you can, trying to understand intuitively what may be an evolution.”

Renato Minotti

Beautiful stories take us back in time, they fill our memories with good vibrations, warmth and sense of belonging. It is not easy to hold on to your authentic memories while confronting yourself with the daily challenges of life. How do you keep your centre while growing? How do you change in time without losing the fundamental core that keeps you alive and on the right track? Family businesses are becoming a rare jewel because they require care. They ask for a deep understanding of the story that has brought them to life, respect for those who have dedicated their entire life in creating a vision, and sensitivity in grasping new opportunities transforming them into contemporary outcomes. All these values and abilities must also be passed from generation to generation enhancing the differences of personalities and capabilities of the new comers.

Dedication, passion and enthusiasm are the main ingredients that bridge you across difficult moments within a family business, but also looking for good companions - elective affinities outside of the company - that act as a window on the world, is the right strategy for continuous growth.

Rodolfo Dordoni has been working with Minotti for the past 20 years, a long-term partnership started in 1997 thanks to an intuition: Renato and Roberto Minotti thought that a fruitful confrontation with an external architect could have helped them grow in an on-going process of mutual learning. This long-term relationship has ever since generated a unique way to work through home collections made of timeless pieces, which are the perfect expression of Minotti's corporate identity. The storytelling of the backstage of such a collaboration would generate an infinite sequence of precious moments made of people, stories, drawings, materials and prototypes. But it is time for a change within continuity. It is time to start a new chapter of an authentic story.



*Pictures taken in different brainstorming moments, during the ideation of the 2018 Collection.
This page: from left to right, Alessio Minotti, Roberto Minotti, Rodolfo Dordoni, and Renato Minotti.
Opposite: from left to right, Rodolfo Dordoni, Roberto Minotti, and Renato Minotti.*

A company's vision must evolve in time. This requires for the capability to constantly listen to the evolution of human behaviour within contemporary lifestyles and transform company values into new scenarios for the future. Renato and Roberto Minotti are very conscious about this and that is why they have decided to embrace an international mindset within the creative process, integrating languages coming from a combination of different design cultures.

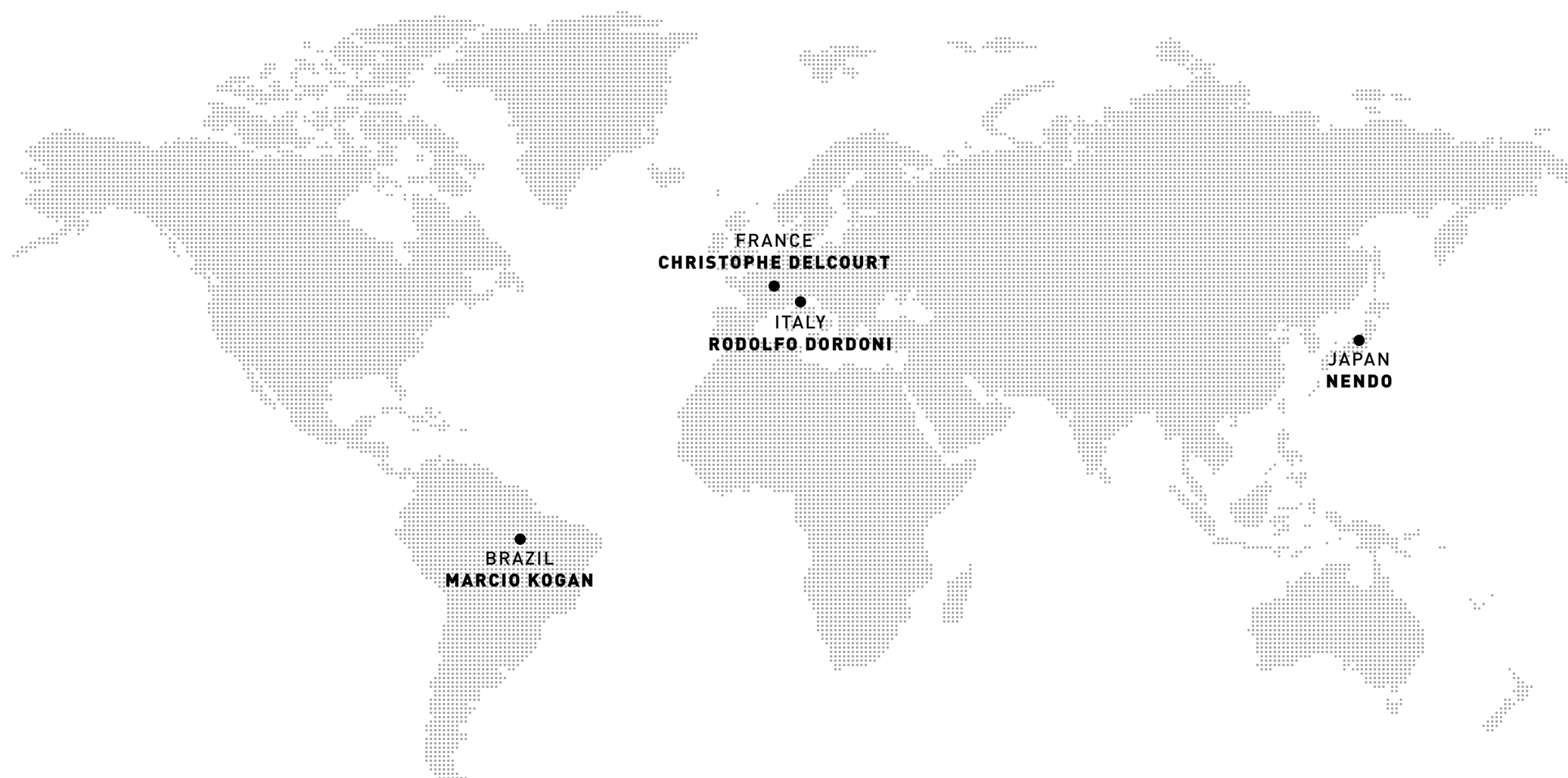
This decision is a result of a constant growth of the company that has become a global firm. In this perspective, while looking at the future, Minotti opens its design process to three international designers - Christophe Delcourt, Marcio Kogan and Nendo - asking them to interpret its brand values in the spirit of continuity.

The personal cultural backgrounds of the designers become a springboard for innovation, an opportunity to share new perspectives within the "Minotti code". Dordoni actively contributed by designing products, while also acting as the art director of the new collection. The stage is set and it is up to the three designers to become part of the story, delicately entering Minotti's world, understanding it but preserving their creative freedom.

New faces and languages flood into the backstage increasing the project complexity while simultaneously having to deal with multiple creative thinking cultures.

The objective is the same as in the past 70 years, but new actors enter the co-designed process. Long conversations and exchanges between people coming from different backgrounds, personal life stories, future expectations and hopes, give form to the final collective collection. Many proposals were made, some were discarded, others were influenced and transformed by the different competences that intervene in the diverse moments throughout a successful design process. Iterations occurred constantly, moving from first drawings to prototypes, in a growing momentum that enriched the team professionally and emotionally.

“The interesting work with Rodolfo was that of coordinating these different cultures, giving free rein to their creativity, but within the company's drive and philosophy.”
Roberto Minotti



“I was really surprised that during the prototyping and design phase we would not only focus on a single piece or a single detail, but we always saw it as an entire collection.”
Okii Sato, nendo



This page: designers at work during the ideation of the 2018 Collection. Starting from top and from left to right: in the first image Christophe Delcourt, Rodolfo Dordoni and Alessio Minotti; in the second image Roberto Minotti, Okii Sato and Renato Minotti; in the third image Marcio Kogan, Roberto Minotti and Rodolfo Dordoni.

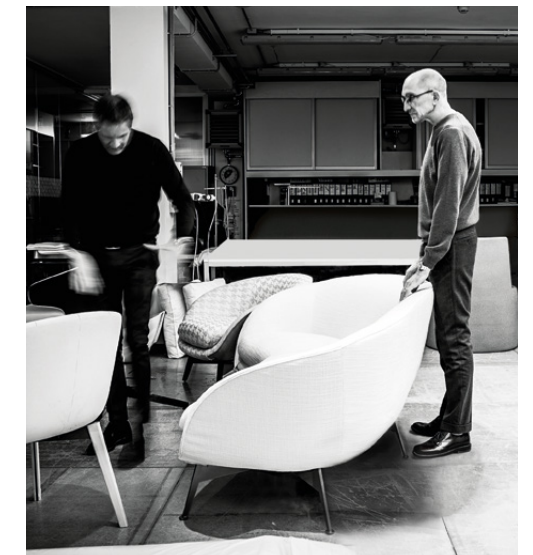


As the art director of the company and over 20 years of collaboration, **Rodolfo Dordoni** plays the role of being the gatekeeper of the brand's identity. Within the complexity of coordinating other external designers, he supports Renato and Roberto Minotti in guiding the creative process to conceive a final harmonic collection. The team of designers becomes a choir where each voice expresses its own personality and together create a unique dwelling experience following a common shared vision: to give voice to an intimate and enveloping atmosphere leveraging Italian craftsmanship tradition in a system of versatile elements. In creating solutions of his own, Dordoni has always treasured the company's roots - coming from upholstery - using high-quality materials and finely detailed tailoring, constantly interweaving artisan craftsmanship with industrial know-how. The other designers were brought on-board with these shared values, interpreting them through their personal way of doing.

“ The Alexander “Drop” curved elements add versatility to the system, suggesting unusual and welcoming sinuous configurations. ”
Rodolfo Dordoni

The *Alexander* seating system builds on the values of personalization and flexibility: thanks to a combination of over 160 elements - a composition of square and curved pieces and two different heights of backrests - the seating solutions are infinite, responding to personal comfort needs and completed with a broad selection of textiles and leathers.

Recalling the style of the Fifties, vintage lines give form to the *Russell* family that ranges from an enveloping armchair to elegant lounge and dining armchairs, a bergère, a curved-shaped sofa and an ottoman.



This page, top and bottom right: images document the creative process behind the creation of Dordoni's products. Bottom left: Russell lounge little armchairs and sofa frame a welcoming conversation corner.

Opposite: inspired by rationalist and contemporary concepts, Alexander is a seating system with different forms that can be combined suggesting unusual and welcoming sinuous configurations. In the first top left image, the roundness of the "Drop" element elegantly envelops the interior composition of seating elements.



These pages: view of Minotti's stand at the Salone del Mobile 2018 in Milan featuring some elements of the new collection. Alexander "Drop" chaise-longue is the main protagonist of a composition of curved elements.

The artisanal *savoir-faire* – purposely using the French term – is also at the soul of **Christophe Delcourt's** designs. The French designer started collaborating with Minotti in 2017, finding his place within the company's vision, merging high-end technologies with the meticulous research of precious materials and surfaces.

It would be difficult to define in words how the Italian and French styles are different and where they overlap without falling into clichés – a true historical artistic derby – nor would it be possible to say where, in this specific collaboration, one culture finishes and the other begins. So it is better to let the products speak for themselves.

Delcourt's products for the 2018 Collection respond to two contemporary challenges: the first is the need for fluidity and conviviality where people can create flexible solutions for different moments, functionality, and space, suggesting a variety of ways of seating; the second focuses on the desire to create a unique customizable object by proposing an unusual range of materials, where the details of the finishing are protagonists and the aesthetic qualities of the contrasting materials become the decor of a precious object. The *Granville* seating system takes its name and inspiration from the coastline sinuosity of the town of Granville, in Normandy. It is composed of over 110 elements, generating a vertical and horizontal layout of volumes. The system can be arranged by choosing different modules according to space and personal need for comfort.

In the spirit of the minimalist movement, the starting point of the *Dan* table was the circle, which Delcourt broke down in the manner of a figurative artist to investigate its expressive possibilities. The base of the table has been enriched by the use of reflecting finishings that illuminate it from below – a signature detail that makes this product preciously unique.

Delcourt's love and respect for materials, his strive for excellence, and his passion for art have found a fertile ground within Minotti.



This page: Granville is an expression of a young and contemporary spirit. The variety of seat depths together with the addition of a chaise-longue element and the removable backrests, are an invitation to live it in different ways, depending on the number of guests, their needs, or the time of the day. A system that offers a new concept of comfort and that redesigns the living room landscape.

“ A reflection on the notion of comfort, which is first of all an exploration of free shapes: no right angles, nor straight outlines, but instead an interplay of curves, and a balance between fullness and untied lines. ”

Christophe Delcourt



This page top: Christophe Delcourt at work while designing his concepts. Bottom: the beauty of the structure at the base of the Dan table is a real element of product innovation.



These pages: positioned at the bottom of the elegant staircase, Granville sofa catches the eye with the sinuous shape of the armrest, a result of a research on the free-form.



“ I try to not be Japanese when I work with Japanese, I try not to be Italian when I work for Italians, I try to be myself. The aim is to create a product that is at the same time 100% Minotti and 100% Nendo. ”

Oki Sato, nendo



Elegance and poetry could be two words that emerge from an intersection between the Italian and the Japanese design cultures: both preserve a high respect for craftsmanship passed down by ancestors in time and both have a deep respect for the past.

Nowadays, designers and architects of both cultures, are harnessing craftsmanship with the intent to learn from, evolve with and empower artisans. Both cultures have a strong conceptual design approach, where humanistic studies are worshiped generating poetic visions before designing single final products.

In the products designed by **Oki Sato** for the 2018 Collection, detail is again very important, but following the philosophy of Nendo's studio, where small and hidden moments are crucial. Oki Sato's language is simple to understand, although it is the result of that sophisticated capability - which only design masters achieve to have - to simplify complexity. His solutions stem from basic geometrical forms creating unexpected sculptures for modern dwellings: in *Ring* coffee table a circle creates a void - a space within the room; in *Tape* armchairs a strip becomes a joint, but also an aesthetic detail that makes the product unique; in *Waves* side table the simplification of sea profiles creates hollow niches for storing objects.

Faithful to his design philosophy, which often challenges the rules of geometry, Nendo's designs are a combination of well studied proportions that result in light structures: a poetry of shapes, materials, and details.



*This page: pictures of **Tape**. It owes its name to a detail conceived as a piece of ribbon that holds the Light Bronze-coloured metal feet, carefully stitched, as one would expect, from the craftsmanship tradition of Minotti. A real tribute by Nendo to the sartorial experience of Minotti.*

***Ring** is a family of five coffee tables that play with contrasts between straight lines and curves. A light metal structure, defined by orthogonal lines, is interrupted by large rings, placed in different positions.*

***Waves** coffee table consists of a Smoked Grey-coloured glass top, which is supported by a painted aluminium structure. It creates a continuous modular sequence that plays with the transparency of the voids and the lightness of the lines, inspired by the undulating profile of the ocean.*



“ When I came up with the Ring coffee table collection it was about using very simple materials and clean lines. The circle creates this kind of emptiness, it creates a space within the room. ”

Oki Sato, nendo



Moving to the other side of the world, in our journey across cultures, we meet Marcio Kogan. Founder of the studio mk27 located in São Paulo, Kogan brings his admiration for the Brazilian modernism generation and Japanese Metabolist architecture into his work with Minotti. Obviously, having to choose a role for a Brazilian architect within this collection, one cannot help thinking of the beauty of the Brazilian outdoor landscapes and the connection with wild nature and warm sunlight.

The relationship between Minotti and architecture is very strong ever since its foundation. Each collection is always thought in strong dialogue with the interior and exterior spaces in which it is placed, but also in constant conversation with the design of the building and its urban context. Reflecting his approach in architecture, Kogan develops *Quadrado*, a modular system consisting of suspended square platforms that furnish outdoor spaces with exceptional lightness and flexibility – Kogan in fact defines himself “the square man”. He borrows elements and materials from the worlds of nature and yachting, abolishing the boundaries between inside and outside, creating a true dialogue with nature.

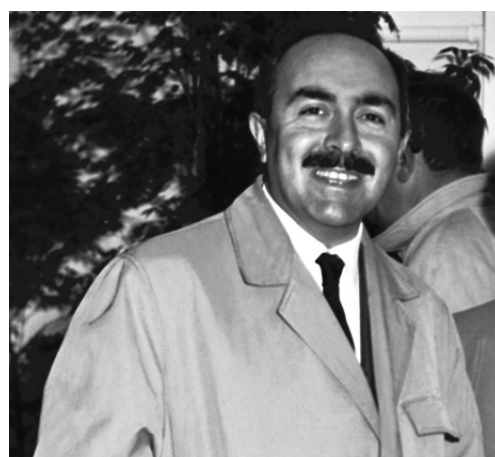
“When I was young I worked for a few years with movies. When I am designing a new project I think of a screenplay. The screenplay that I wrote for this piece of furniture was: a girl in Bahia, in front of the sea, wearing a bikini, and reading a Philip Roth book, in a very hot day at the beginning of a summer night, big candles around, while gazing at the sea.”

Marcio Kogan, studio mk27



This page: Marcio Kogan and Diana Radomysler at work to define the details of Quadrado modular seating system, together with Susanna Minotti and Rodolfo Dordoni.

This page: Quadrado's wooden structures were inspired by the classic teak duckboard used in the yachting industry to facilitate the outflow of water.



As a special addition to the 2018 Collection, on the occasion of the celebration of Minotti's 70th anniversary, a family of seats designed by Gigi Radice have been selected within the company's archive.

Gigi Radice, an Italian architect that in the Fifties and Sixties was strongly professionally committed to Minotti, was a man with a charismatic personality and amazing artistic talent. He was a painter and a master at drawing caricatures. At that time he started a strong collaboration with Alberto Minotti, designing the architecture of the headquarters and of the family home, as well as some products. Some of them are now recognized as real cult objects, sold within the vintage design market and in auction houses, as restored pieces or originals. In memory of this relationship and of the talent of this Italian architect, Minotti has decided to reedit some of his designs. *Albert&Ile* are a tribute to those who started the great Minotti adventure, to Alberto, the founder of the company, and to Ileana, his wife, currently Honorary Chairman of the company. This family of products was already of great success at the time when they were first made, but today they are reinterpreted sharing the same design, but slightly differing in terms of general shape. *Albert* maintains the '900 inspired armrests and classic lines typical of the aesthetics of the Fifties. A decorative front element runs along its entire length and draws the armrest: made of solid wood, it is first covered and then fixed with nails to the main structure. *Ile*, instead, is closer to the aesthetics of the Sixties. Inspired by classic armchairs and characterised by the hollow shape of its back, it reframes these elements according to the versatility of the forms of the Sixties. A mohair wool velvet, in vibrant colours with shimmering reflections - from Mink to Cobalt, from Blue Ocean to Titanium - is the upholstery that best enhances the two pieces.

“ We liked naming these two products *Albert&Ile* - our father's name, and the diminutive form of our mother's - and included them within this collection for our clients to sense that there is an important history behind our products, because history can't be bought and 70 years of history are important. ”

Renato Minotti



This page: the examples of how *Albert&Ile* elegantly fit in the contemporary interior environments at the Salone del Mobile.Milano 2018.

Opposite: a portrait of Gigi Radice and images of today's making of the *Albert&Ile* family collection. Both in the sofa and in the armchair, the decorative element that runs along the entire front and around the armrests is made of contoured solid wood that is upholstered and then fixed to the structure.



On stage

OUR WORLD'S YEARLY APPOINTMENT. SALONE DEL MOBILE. MILANO 2018

The space in which the collection will be exhibited is redesigned every year. It is a project within the project where architecture, interior decoration and product design expertise merge in a teamwork activity. The result is equally surprising for the company, the designers and the public, a great creative effort for an extraordinary event, the Salone del Mobile in Milan. It is an occasion to finally imagine the collection in a broader home setting, a concept within the concept, used not only to showcase the products, but more importantly, to establish a dialogue with dealers and professionals, sharing the company vision of future living disseminating it around the world.

Within Minotti's project for the Salone del Mobile 2018 in Milan, the collection was coordinated to form a unique harmonious interior project inviting spectators to envision and experience warm home settings. Visitors were welcomed to leave the confusion of the fair grounds and enter a comfortable ambient.

For the 2018 Collection Minotti embraces the value of timeless products in a concept that envisions a functional and elegant environment. The study of Japanese interiors and the will to bring a Zen atmosphere within the Minotti style supported the development of the right stage to exhibit the collection. A place that could surprise, stimulate and evoke strong emotions while respecting the timeless value of Minotti's products. Rational structures were combined with functional innovations while decorations were limited to precious details and materials.

The eclectic stylistic languages of the designers who signed the 2018 Collection were combined in different interior and exterior environments to form one whole. The design elements narrated situated stories according to how they were combined to give form to singular living spaces.

The architecture of the space, covering a total area of 2,000 sqm. within the fair, was tailored purposely for the occasion; every detail carefully defined to showcase the entire collection within a planned scenography. Each room was thought to allow the products to express their functional and aesthetic role within the total look of the Minotti lifestyle. Full-height spaces were alternated with cosier atmospheres through a succession of rooms that suggested the personal interpretations of the designers. The large backlit windows, drawn by geometric profiles, together with the sliding panels made of etched glass, and the walls composed of thin wooden slats, evoked Japanese scenographies. The Hospitality concept of the collection was exhibited in the mezzanine and screened on a video-wall, while the outdoor collection animated a courtyard enriched by Piasentina stone floors.

The narration led visitors through a journey of experiences that ended with an ultimate *grand final* with the entrance to the grand living room, where a suspended fireplace at the centre of the room faithfully reproduced, but in an oversized scale, the one designed in 1960 by architect Gigi Radice for the residence of the company's founder, Alberto Minotti and his family. Still today, this piece of interior architecture maintains its value as an icon of the family and cultural heritage of artisanal *savoir-faire* that is inherent in the Minotti DNA.



This page: from left to right Roberto Minotti, Susanna Minotti and Rodolfo Dordoni working on the project for the Salone del Mobile 2018 in Milan.



This page, top: at the entrance of the stand, the Hospitality concept was screened on a magnificent videowall.
Bottom: the entrance overlooked an outdoor setting on the left, and a concept of a lounge area on the right.



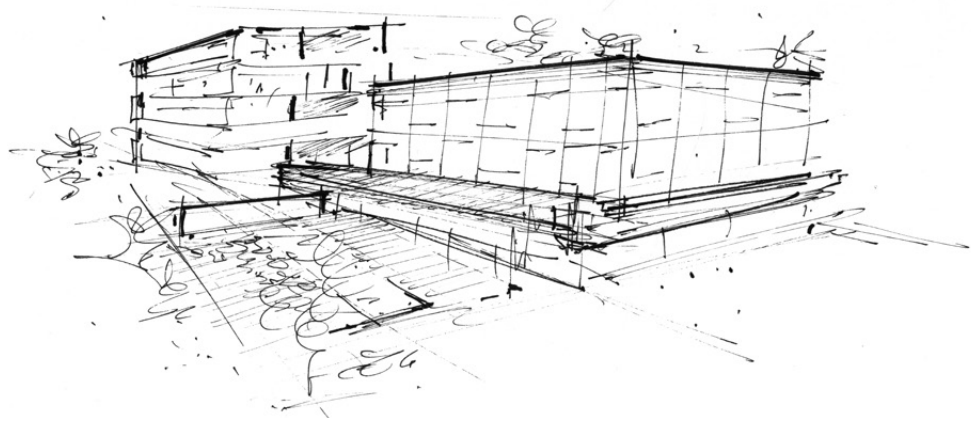
These pages: the suspended fireplace at the centre of the room faithfully reproduces, but in an oversized scale, the one designed in 1964 by architect Gigi Radice for the residence of the company's founder, Alberto Minotti. The cement-patterned walls are softened by the presence of a copper insert.



Visioning Hospitality

NEW PERSPECTIVES

While travelling, people search for uniqueness and authenticity of place combined by the desire to feel at home while exploring the world. We like to live our experience in a different culture, but at the same time we need to feel safe and recognize comfort within the space we decide to temporarily live in. This is the reason why, when designing the interior of a top hotel, wherever it may be, it is important to tell a story that allows guests to perceive they are in a new unexpected place, while still standing within their personal comfort bubble.



In Minotti, creating collections is a strategy that guides the definition of every single product. This allows Minotti to offer a large range of coordinated interior solutions, applicable both in work and hospitality spaces, where there is a need for a strong coordinated identity within the architectural structures.

When it comes to contextualizing a collection in these specific sectors one needs to envision it within a complex distribution of spaces that speak the same language. A virtual stage to tell the story that lies behind the concept of the collection.

Each year, since 2014, Roberto Minotti, with Minotti Studio, ideates a virtual architecture project, an ideal stage for the new concept.

Specifically working on the concept of the 2018 Collection, the art of combining multiple languages in a unique hospitality experience becomes the new challenge to face, warmly welcoming people within a local feel of place. For this purpose, inspired by existing international top-of-the-range hotels and residential contexts, an architecture featuring a mix of functions has been conceived: lobby areas, lounges, bars, restaurants, a penthouse and an unusual winter garden framed by a transparent box, as well as an oasis to relax outdoor and by the pool.

Today's top hospitality structures create customized experiences, through offering services that live within a space made of harmonized solutions that require a holistic view masterfully merging together the world of architecture, interior design and services. The final result is a situated project that combines multiple languages of international designers within



This page, top: sketches of the Hospitality collection and making of the concept. Bottom: rendering of the architecture that hosts the Hospitality collection, where hotel and residential spaces come together in a unique experience.

a local temporary dwelling for people travelling around the world.

Although the single pieces of design of the 2018 Collection result from the thinking of different international designers, they are then combined creating a connection between the collection of products and a local "ideal" architecture immersed in its environment and local dwelling culture. The design process that enables this authentic hospitality experience originates from building a conversation between the variegated ensemble of the new products, the architecture and the choice of specific materials for flooring and walls: while natural light enters through the full-wall windows, copper profiles enrich concrete surfaces, Doric channelings in matt black lacquer act as contemporary boiserie and the Liquorice-tinted wooden flooring alternates with medium-grey concrete slabs.

The basic concept is that of an architecture that blurs the boundaries between indoors and outdoors, letting the natural light delicately invade the various spaces. Interiors and exteriors of the new hospitality spaces are inhabited by design pieces carrying a firm personality, selected from the 2018 indoor and outdoor collections, but customised with specificities that meet the needs of the hospitality sector.

The 2018 Hospitality collection is strongly coordinated to bring together the multiple languages of the different designers and express the identity of the "Minotti code" while offering infinite possible combinations to create unique personalized interiors.

Minotti's vision is to allow people to feel the warmth of their domestic environment also when working and travelling, to feel at home away from home.



This page, top: the winter garden is surrounded by an ample lounge space dedicated to conversations, informal meetings, and relaxing moments. Tape armchairs, signed by Nendo, are combined with modular arrangements composed by the versatile Granville system by Christophe Delcourt. Bottom: the layout of the bar is organized in small cosy islands that feature the Tape family as the protagonist.

ALESSANDRO RABOTTINI

An enthusiastic Italian art critic and curator who lives and works between London and Milan and his view on how design and art can dialogue within an international art fair.

Interview by Valentina Auricchio

Every year the city of Milan opens its doors to become an international creative hub thanks to the well known Design Week and Art Week. This year the International Modern and Contemporary Art Fair organized by Fiera Milano, also called "miart", is at its 24th edition while the Salone del Mobile is at its 58th edition.

In recent years "miart" has become more and more international creating a space where contemporary art, modern art, and limited edition design dialogue with each other to explore the relationship between the past and present of creativity. Alessandro Rabottini has been one of the main actors of this evolution, first as coordinator and vice-director and, since 2017, as artistic director of the fair, following the footsteps of the previous director Vincenzo de Bellis.

An important professional journey - as chief curator of GAMeC, Galleria d'Arte Moderna e Contemporanea in Bergamo and curator at large at Madre, Museo d'Arte Contemporanea Donnaregina in Naples - has gradually allowed him to measure himself by bringing international art to the Italian public, among which, Robert Overby's retrospective "Robert Overby: Works (1935-1993)" which he first curated at Centre d'Art Contemporain, Geneva, and then brought to GAMeC in Bergamo.



Object is a section of miart that was inaugurated in 2013 under the direction of Vincenzo de Bellis and when you were the curatorial coordinator of the event. It is dedicated to experimental design, decorative arts and limited editions. But what do you intend by this? How are objects placed with respect to art?

The section follows two directives, either contemporary design limited editions or historical design. In the first case we talk about living designers who conceive a limited edition collection, while in the second we talk about designers who have an established position in the history of design and applied arts, and whose work has become attractive to art collectors because time has determined a form of rarity regarding the availability of their works.

In this framework, what is the relationship with mass production and industrial production?

It may happen that there is a value of experimentation in limited edition production that doesn't find an expression in industrial production. For example, if we think of the Italian Radicals, there have been episodes in which, given the materials or processes used, their thinking could only manifest itself in conceptual propositions on design, while other times it could be realized in industrial production. Industrial design has

the function of bringing a thought into the homes of everyone, and this thought is the result of a dialogue between a designer and a company. This is not the case with limited edition, although there are many designers who work both within industrial production and at the same time develop limited editions.

In that case are they considered artists or designers?

Technically speaking, we always talk of designers even though limited edition production may be distinguished through different distribution channels, such as the system of art galleries, which is closer to the art world than to that of industrial production. This also happens with photography and other forms of creation. It is a labile border.

The fact that a limited edition has a high formal and conceptual value, and therefore is close to art, is one thing, but it is also true that I personally find it irrelevant to define what is art and what design. I think they are manifestations of contemporary creativity, and that both have specific distribution channels. There are borderline areas that are by definition labile: there are artists who design functional objects, as well as visual artists who make feature films that are not necessarily distributed in cinemas, but in museums or galleries, or directors who do

*This page: view of the installation of Galerie Peter Kilchmann, Zurich in "miart" 2018.
Opposite: Alessandro Rabottini's portrait.*

experiments in the field of video art. I do not know how distinctions could be productive. One example is David Lynch, whose visual production does not pass solely through cinemas. However, to distinguish whether Lynch is an artist or a director is irrelevant, he is an author who has different platforms in which he can express himself.

In the section *OnDemand* of *miart* we talk about site-specific works. How do they fit into this discourse?

The *OnDemand* section is not only conceived for site-specific works, because it also looks at those practices that have a direct relationship with the spectator or collector. They are those practices where the work adapts to the context, both from a spatial and temporal or relational point of view, such as a performance, a video-installation, or a project that does not yet exist but could be realized by whoever buys it. So all those works that have an articulation both in space and in time, unlike a photograph, a sculpture or a picture that instead have formal predefined boundaries. There is indeed a relationship with those who possess them, with those who look at them or with those who manage them in that moment and space.

***Generations* instead is a section in which two galleries are invited to create a dialogue between two artists belonging to different generations, and was born in 2017 as an evolution of the previous *THENnow* section.**

Why did you feel the need to change the name? Is this a reflection on the dialogue between generations or a way to glimpse the evolution of art over time?

While *THENnow* brought together a historical artist and a younger one, *Generations* widened the design boundaries of this combination by giving up a binary juxtaposition between past and present. The section involves two artists from different generations, but this generational range can be wide or narrow, in consideration of the fact that, in recent times, the concept of generation has changed and the generational gap has shortened - everything has become faster, also the way we look at things. We felt the need to broaden the perspective and question the concept of influence, asking what we mean when we say that something is historical or

contemporary. The section was created to show how much historical traces lie within contemporary artists, and how much certain historical works are still contemporary today. Therefore, from the perspective of building these relationships, it seemed to me that the concept of generation could be extended. The section is conceived as a bridge between the modern art and the contemporary art sectors - if you look at the layout of the fair, it is positioned at the centre, the point of spatial and conceptual passage between the two sectors - and is curated every year by two experts who structure the narration inviting artists and galleries to create these dialogues.

In the past you talked about the importance, when planning a fair, to have the ability to contextualise art works and create a story for visitors with the eyes of the present.

Can you explain better what this means?

Nowadays, a fair can not be limited to exhibiting objects because we live in a constant flow of information that can create dispersion and distraction. What it can do, however, is to create a frame of attention towards what we see. We must make sure that visitors understand as clearly as possible what the galleries show. As we pay attention to the quality of the exhibition, to the structural aspects for a better vision of the works - lighting, wall finishings, distribution of spaces, corridor architecture and so on - it is necessary to pay attention also to the way in which the narration around these works is perceived. Many galleries in *miart* opt for solo exhibitions, or for collective exhibitions with a common thread, that links the works, or that respect the specificity of the work of a gallery. If a gallery is specialised in the Sixties and Seventies of the last century and decides to exhibit a group show on those years, it can bring a specific vision on that period that differentiates it and that will enrich the experience of our audience. Therefore, the concept of display must be understood not only from a spatial point of view, but also from content, perspective and contextualisation within the history of art.

What does the word authenticity mean for you in your work?

miart is a fair that tries to give space to many different voices, to many ways of



approaching art. This diversity of perspectives that we try to show is a form of authenticity, in the sense that we recognize that the art world is not ONE world, but it is composed of many forms of art. We are aware of the fact that there are many different testimonies around both modern and contemporary art and we try to give them a stage. For this same reason and commitment, *miart* is active and takes place in the context of the Milan Art week, during which the whole city, in addition to its private and public institutions, presents itself with the best of its production. Because we talk to a wider audience than the fair, we talk to the city. Authenticity also has to do with our approach to a project, it has to do with the idea of developing something of which there is a need, something that has value for people, a value for their understanding of reality, for the way they approach reality. I think this should be extended to all fields, because when we work we must always

think about what is needed at a given time.

Interesting, but we are talking about Art. Where lies the need?

One thing is to say that art does not have an immediate function, like a chair - an art piece does not have an immediate fruition like other things. But that is a utilitarian function. Art is a moment of suspension from usefulness in which we can deepen our relationship with the world much more than in other contexts. So art should be conceived as a primary necessity, without which our thinking weakens. When we think of an era from the past, we basically think of the art and architecture of that era. If I think of the Baroque era, before thinking of the political forms of that century, I think of Baroque art, so something that shaped the vision of the world in that time. I think that for those who deal with culture to be authentic means to align a principle of necessity with what one does.

This page: view of the installation of Gladstone Gallery, New York - Bruxelles in "miart" 2018.

Living Authenticity

People, places and lifestyles are in a constant dialogue with interior design and architecture. Our selection of projects reinterprets the identity of Minotti collections, where products find their place within unique spaces thought by acclaimed designers and architects all around the world.

Flexibility is one of the characteristics behind Minotti collections. They are thought and designed to be reinterpreted and combined according to the interior space they will eventually inhabit. Interiors are part of a larger architectural project that gives the space an identity, an inside and an outside view of the world. This is why, when thinking of new concepts, Minotti has always been inspired by architecture, art and fashion establishing a dialogue with people, their aesthetic aspirations, their culture, the environments they decide to live in, linked to the functionality of each room. Interior design is that profession that lives on the borderline between design and architecture, and professionals that work in this field preserve the uniqueness of both cultures.

Minotti products have travelled the world becoming the protagonists of interior design projects that combine the need of people to have a place where they feel at home, with the architectural context in which they are placed.

In the following pages we have selected a few of many projects, recently finalized, revealing the interiors thought by designers and architects all around the world. The projects go from residential homes to corporate working spaces, from hospitality to yachts, presenting a whole array of possible living scenarios. In each situated intervention, Minotti products are selected by designers to create an harmonious and authentic continuum with the surrounding environment following their personal vision of space.

RENO, NEVADA - USA

A mirage in the desert

Architecture OPA ARCHITECTS - LUKE OGRYDZIAK AND ZOE PRILLINGER Photos JOE FLETCHER





These pages: the geometrical lines of the Yang seating system together with the Gray side tables convey an unconventional rhythm of full and empty spaces to the main living room.

Previous pages: a view of the private home designed by OPA architects, an award-winning project of the 2018 American Architecture Awards.



As an award-winning project of the 2018 American Architecture Awards, this private home goes beyond being a situated response to the surrounding environment. As children we all have experienced playing in the sand, either inside a city sandbox or at the beach, but what if our sand sculpture suddenly becomes our home, emerging and enlarging from the sandbox, hardening and creating interior and exterior living spaces? OPA architects were not playing with sand, but they were inspired by its natural landscape, the desert.

The topography of the desert was reshaped into anticlines and synclines, dunes and blowouts, and gradually the form of the house emerged with the terrain. "We see the return of the desert as the return of the repressed, a resilient ground that drifts and surges to form both landscape and shelter", states Luke Ogrydziak. A home for two art collectors and dealers who had just opened an art gallery in Reno, Nevada, is a unique work of art located on a bluff with a beautiful view on the desert mountains in the distance. In our imagination, a desert is not a place where we would easily decide to live in.

Influenced by story tales, biblical stories and films, the desert is seen as a "no place" or better more an empty place, but it can also be experienced as a sandbox where forms change to fit our imagination. It is however a space of ambivalence and uncertainty.

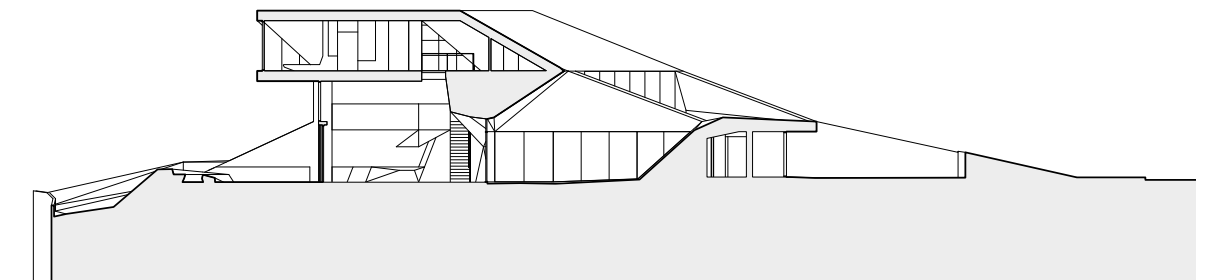
The desert has given shape to the project both as a specific environment and as an idea. So the final result is a structure that not only lives the desert, but it merges with it, following its irregular geometries and elevating from the fluidity and unexpected slopes of the ground. From this concept comes the name of the project, because the desert acts as a shapshifter that allows different forms to emerge, then flicker or dissolve into other forms.

In architecture, many believe that each site has one and one only project for it, and that the role of the architect is to listen to the place, its energy and subtle messages, and allow this unique structure to emerge from it. In this case we can say that the landscape has informed the architecture to the point that the two are inextricable, together they wright the story of the place and together they create the new landscape.



This page, top: total view of the building structure immersed in the arid desert landscape. *Bottom:* the Dibbets rug, designed by Rodolfo Dordoni, defines the space with a colourful touch to the cement flooring.

Opposite: the technical drawing illustrates how the building creates a continuous line with the surrounding land, elegantly emerging from the ground.



OPA

FOUNDERS

Luke Ogrydziak and Zoë Prillinger



Photo MATTHEW MILLMAN

OPA - Ogrydziak Prillinger Architects - is an architecture firm based in San Francisco, California and founded by Luke Ogrydziak and Zoë Prillinger. Luke and Zoë received BA and M. Arch degrees from Princeton University and have taught at Harvard University and at the University of California, Berkeley. OPA is a firm which designs spatial experiences to create transformative environments with a vision that is strongly location dependent: based on a response to specific requirements of site, program and client rather than reflecting a predetermined style.



These pages: the house develops as a twisted torus with several secondary and tertiary bubbles of space connected by metal structure staircases. "Shapeshifter" has been nominated in Dwell's Best of Design Awards for Best Outdoors.



“Two art collectors decided to move from the arid high desert outside of Reno to a less remote site overlooking the city. They wanted a house that would both reflect the contemporary moment and be explicitly of the West.”

OPA ARCHITECTS



TEL-AVIV, ISRAEL

Rising elegance

Design IRENE GOLDBERG, PITSOU KEDEM
In charge architect HILA SELA
Lighting design ORLY AVRON ALKABES
Styling for photography ETI BUSKILA
Photos AMIT GERON

A sophisticated combination of materials within a simple form structure captures our eye when looking at this small-scale project – 300 sqm. – of a residential home in Tel-Aviv, designed by the Israeli firm Pitsou Kedem Architects. Stone facades are punctured with a series of narrow windows that filter light inside while glass-lined voids around the building's perimeter, as well as in the atrium and in the centre, allow light to access the basement spaces.

The house is in fact half built underground and rises above the ground thanks to eight frames of steel poles and beams, set in two-metre intervals, holding the concrete ceiling and framing the central space. Steel beams are masterly used to create large glass openings while cement slabs are made light by a window strip situated above the beams allowing the ceiling to float above the platform, while light elegantly enters from every side of the house. The house communicates a sense of comfort and tranquillity both within the interior design of the spaces and the exterior green carpet cut by an outdoor swimming pool that runs along one full length of the structure. A slight change in elevation between

the courtyard and the entrance to the house have given space to the swimming pool container creating an amusing view in transparency of who inhabits it – the swimmer. When entering the home a dark corridor opens up to the centre of the living theatre, the dining and living room, enlightened by a rectangular internal courtyard at the heart of the house, completely open to the sky.

The kitchen and the bedroom, with walk-in closet, are also on the top floor where oak floors soften the atmosphere creating an harmonic contrast with the structural, predominantly grey, materials of the surrounding. The basement is a flexible space and is reached by going down a staircase of floating steps.

This residential project, as other structures recently developed by Pitsou Kedem Architects, combines different architectural and design languages, working with contrasting materials such as weathered steel and exposed concrete.

Pitsou Kedem Architects also collaborated with local designer Orly Avron Alkabetz to conceive a coherent lighting project in line with the aesthetics and functionality of the residence.



This page: view of the outdoor swimming pool that runs along one full length of the structure.

Opposite, top and previous pages: two clear views of the structure of the house, the eight frames of steel poles and beams, set in two-metre intervals, holding the concrete ceiling and framing the central space.

“The house communicates a sense of comfort and tranquillity both within the interior design of the spaces and the exterior green carpet.”



PITSOU KEDEM ARCHITECTS

FOUNDER
Pitsou Kedem



Photo IRIS NESHER

Pitsou Kedem Architects Studio is an architecture firm based in Tel-Aviv, Israel and founded in 2000 by Pitsou Kedem. In the past seven years the studio has been awarded the Israeli Design Award. The studio's works are known for their profound research for refined minimalism and sophisticated atmospheres that stem from the appreciation for values, principles, and design philosophies of the modernist movement. Clean lines, purity of form, and simplicity are the key elements that sign their restaurants, hotels, stores, living spaces, and residential homes.



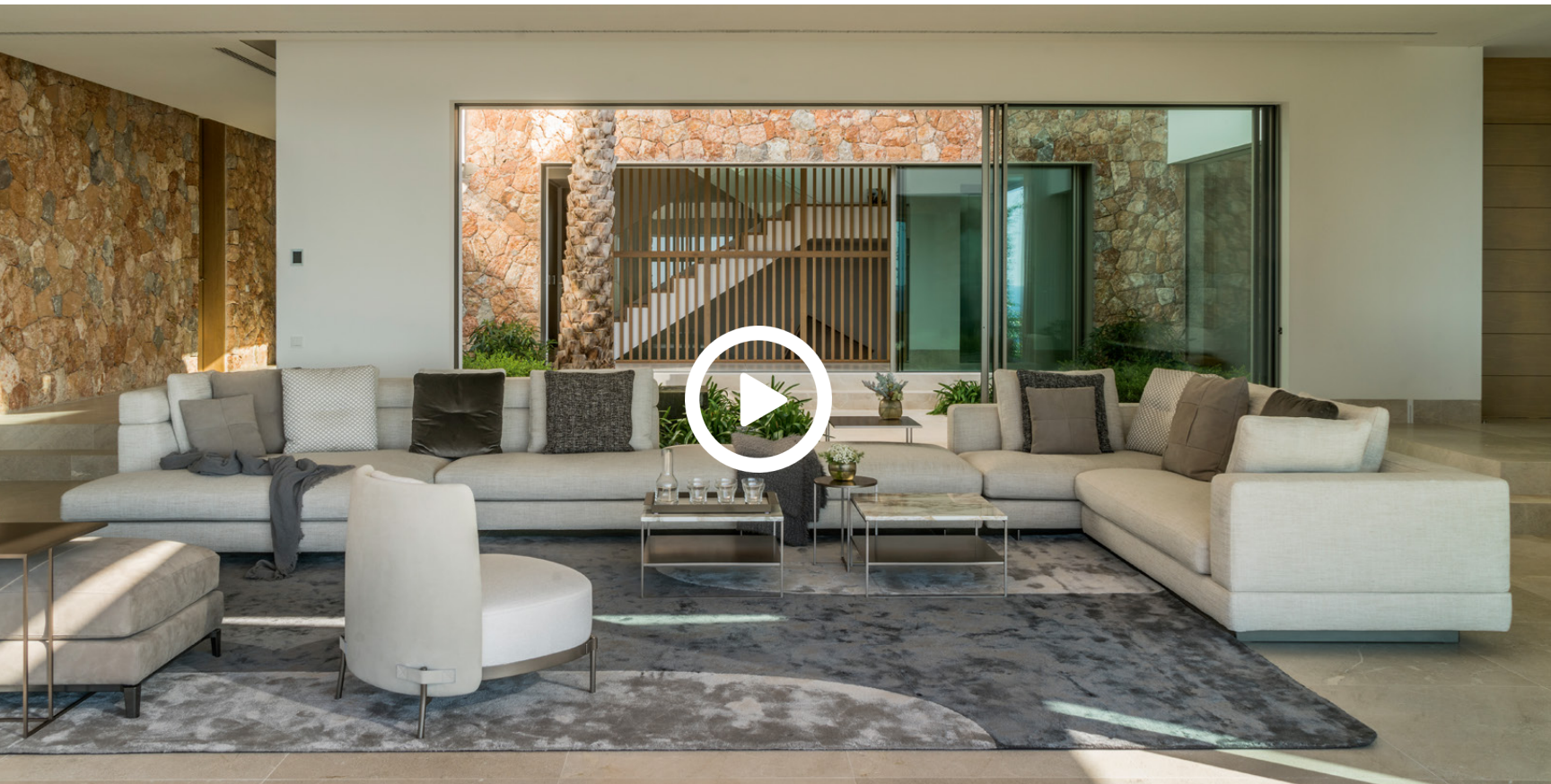
This page, top: the Fulton desk and Leslie chair create a reading area within the bedroom. *Bottom:* the Collar seating system offers a feeling of intimacy and protection together with Leslie armchairs, completed by the functionality of the Haring and Benson coffee tables. The Dibbets rug creates a continuity with the outdoor cement, while framing a relaxing indoor comfort zone. *Opposite:* a view of the staircase of floating steps to reach the underground basement.



PALMA DE MALLORCA, SPAIN

Framing the Mediterranean Sea

Architecture GRAS REYNÉS ARQUITECTOS Interior Design TERRAZA BALEAR Photos MAURICIO FUERTES



TERRAZA BALEAR

OWNER
Mariana Muñoz



Mariana Muñoz founded Terraza Balear in 2010. It is a passionate team of interior designers and architects who transform homes into magical and unique living spaces and an exclusive furniture showroom in Mallorca. Their aim is to make any private space a personalised masterpiece for an international community, who wants to feel at home in this breathtaking Mediterranean location. They have achieved this goal by creating living spaces, elegant houses, with sophisticated interior design concepts. The projects they had developed have turned properties into luxurious homes where one can truly connect with the Mediterranean lifestyle.

Positioned in one of the most desirable settings in Mallorca, Cap Adriano villa is a pearl that only few can admire. With its breathtaking landscape, enhanced by the unique sea view of the Malgrats Islands, the villa reveals an unforgettable canvas that visitors can store in their memories. A luxurious living arena in which the Spanish architecture firm Gras Reynés Arquitectos has been able to transform into an exclusive experience.

In fact, exclusivity can be experienced in every single detail of the interior and exterior spaces, from the outdoor courtyard to the special rooms. Understated elegance can be seen within the choice of natural and organic materials - such as wood and stone - and the use of a natural palette and hues inspired by the harmonic combination of light and tones typical of the beautiful settings of the Mediterranean Sea.



This page: the living room gives space to the dining room where Fil Noir chairs host the guests.
Opposite: two elements from the 2018 Collection - Alexander seating system designed by Rodolfo Dordoni and the Tape armchair designed by Nendo - are placed

on the Dibbets Ipanema rug and surrounded by other Minotti products: Leger coffee tables, Andersen bench, Duchamp and Calder Bronze coffee tables in the centre.
Previous pages: the swimming pool with Aston "Cord" Outdoor loveseat and Bellagio "Outdoor" side table.



*These pages: in the patio continuing the living room
Aston "Cord" Outdoor sofa and armchairs frame
a unique sea view of the Malgrats Islands.*



This page: the Quadrado modular seating system, designed by Marcio Kogan / studio mk27 for the 2018 Collection, finds its perfect position creating a relaxing panoramic area while contemplating the Mediterranean Sea.



These pages: the Quadrado modular system is upholstered with textiles that combine elegance with a touch of exotic decoration. The framework is an invitation to feel at home while relaxing near the swimming pool.



“A pearl in the sea where exclusivity can be experienced in every single detail of the interior and exterior spaces.”



Encompassing approximately 800 sqm. of real estate, the split-level home comprises six bedrooms, six bathrooms, three living areas, a gym, and an exterior pool. It is thought to give as much space as possible to the outside view of the sea: large window openings with delicate framing structures allow the eye to visually perceive that interior and exterior spaces form a single structural element together with the sea and its horizon. In this frame where the sea is the main protagonist, the structure becomes a shelter for people who wish to enjoy this natural element in total comfort.

These pages: in the bedroom the need for comfort and privacy is completed with a personal outdoor patio. The main actor is Curtis bed that is set on a warm Dibbets Cambré rug, made functional by Morrison bedside table and Freeman bench placed at the end of the bed. A cosy reading corner is made putting together Andersen Paolina armchair, Duchamp coffee table and Villon pouf. In the outdoor space Aston "Cord" Outdoor chaise-longues are placed next to the timeless Cesar coffee table, which this year is celebrating its 15th anniversary.



HONG KONG - CHINA

Exalting urban transformation

Architecture FOSTER + PARTNERS
Photos MICHAEL WEBER - NIGEL YOUNG



A structure designed for offices has been recently transformed into a top of the range hotel. The Murray, is a preservation project by British international studio Foster + Partners. It is part of Hong Kong's Conserving Central Project and one of the city's most iconic landmarks. The renovation of the former government headquarters tower, the Murray Building, was an intervention that involved the urban surroundings with the aim to reinvent the abandoned urban quarter by stitching together the urban fabric, while upgrading a historical building structure.

The Murray Building was originally designed by the Public Works Department and completed in 1969. The government offices were once placed on an island surrounded by busy roads since it was a time when cities were planned around vehicle mobility rather than pedestrian. The aim of the project undertaken by Foster + Partners was to reconnect the building with the city, linking the large green spaces flanking the site to the East and West and setting a stage to encourage a wider transformation of the public area around the hotel. The landscape grounds were extended, incorporating a public *Tai Chi* area and creating a new street frontage on Garden Road. An alternative pedestrian route elegantly invites guests into the marvellous four-storey high arches entrance, one of the signature elements of the modern building. The Murray Building has been thus transformed into a luxury destination, a 336-room hotel in a 25-storey tower. The new design creates a dialogue between

the old and the new, giving the building a renewed purpose, with a unique sense of character that is embedded within the fabric of the building.

The experience of the guests is harmonious, from the first arrival to strolling through the building into the interiors that showcase the inherent beauty of materials, all coming together within a holistic project vision. The new design retains the façade, characterised by a distinctive pattern made up of a grid of windows. In the original project, led by modernist architect Ron Philips, the windows were carefully orientated and designed to not allow the sun effect the interior energy conservation, gaining the Energy Efficient Building Award in 1994. Foster + Partners have celebrated this by making the windows larger and transforming them into perfect squares, offering a better view of the city. They also introduced new functions to the structure, more adapt to the on-going new demands of the evolving city, enriching its sustainable legacy for years to come.

FOSTER + PARTNERS

Foster + Partners is a global studio for architecture, urbanism and design, rooted in sustainability, which was founded 50 years ago in 1967 by Norman Foster. Since then, he and the team around him have established an international practice with a worldwide reputation for thoughtful and pioneering design, working as a single studio that is both ethnically and culturally diverse. "The studio integrates the skills of architecture with engineering, both structural and environmental, urbanism, interior and industrial design, model and film making, aeronautics and many more – our collegiate working environment is similar to a compact university. These diverse skills make us capable of tackling a wide range of projects, particularly those of considerable complexity and scale. Design is at the core of everything that we do. We design buildings, spaces and cities; we listen, we question, and we innovate."

Opposite and previous pages: two views of the magnificent Murray Building after it was transformed into a luxurious hotel.



These pages: the rooftop bar and restaurant reflect Hong Kong's vibrant cosmopolitan style, open to the city's flamboyant population. The interior spaces host guests with Aston sofas and lounge little armchairs animated by vivacious Cesar side tables.
Following pages: a wraparound terrace frames the restaurant with Aston "Cord" Outdoor sofas, armchairs and dining chairs.



“Our design for The Murray seeks to redefine the idea of luxury, which is about a generosity of space, a sense of calm, and an inherent understanding of how the hotel responds to the needs of the guest.”

LUKE FOX, HEAD OF STUDIO, FOSTER + PARTNERS



These pages: the upper level suites are angled to create a generous central living space. They benefit from a spectacular view of the harbour and the peaks and gardens giving space to a panoramic reading area with the Fulton desk, a dining room area with the Morgan Marble table and Aston dining chairs and a relaxing area with Aston armchairs and Allen sofas.

MELBOURNE, AUSTRALIA

The luxury of teamworking

Architecture STUDIO TATE
Photos PETER CLARKE





This page and previous: the entrance and the large reception area of PDG's headquarters in Melbourne.

Interior design is undergoing a particular moment of transformation, especially when approaching the design of working spaces where employee efficiency and wellness need to be equally preserved. Corporate spaces are being redesigned keeping in mind new working behaviours and organizational structures, and bringing together interior design skills with a broader knowledge of human interactions, services and teamwork facilities. The demands of modern working life show no sign of abating, however forward-thinking employers are increasingly looking to workplace design to play a positive role in the wellbeing of their employees, whilst improving productivity and reinforcing brand positioning and company values at the same time. One such business is Melbourne property developer PDG who appointed interior architecture practice Studio Tate to redesign its Swanston Street, Melbourne, headquarters. The project challenge was to improve internal communication and productivity, and facilitate a feeling of wellbeing uncommon in most workplaces – an office that looked more like a home or hotel than a typical workplace. The unique hexagonal building allowed Studio Tate to effectively demonstrate the role interior architecture could play in creating diverse work settings whilst also considering the company's vision and values. The new interiors had to facilitate

collaborative and productive teamwork, hence the layout dedicates generous spaces to meeting rooms and communal breakout spaces that encourage spontaneous collaboration. In planning the space, the experience of both employees and guests was carefully considered from the moment the elevator doors open onto floor 17. The design is split into three main areas: the entry and reception, Managing Director's office and the workspace. The impressive entrance leads to a beautiful reception area that evokes the feeling of an exclusive hotel lobby. Paying tribute to PDG's emphasis on high-quality projects and lasting relationships, using a metaphor, the concept was thought to be like a tailored suit, made to fit an individual's exact proportions using the finest fabrics, with every last detail considered, from the hand-stitching to button selection. In the workspace, the bespoke suit moves to a more relaxed fit, with a brighter palette that keeps the strong, contrasting tones, while desks are placed away from the edge of the building, allowing employees to move around easily and have equal access to outdoor views. An intelligent selection and combination of materials and niche working spaces allow a magic mix between intimacy and collaborative working, encouraging feelings of warmth and being at home that can inspire future employee wellbeing and thus productivity.

STUDIO TATE

PRINCIPAL INTERIOR DESIGNER
Alex Hopkins



Studio Tate is a Melbourne based interior architecture practice committed to intelligent design. From bespoke and multi residential to hospitality, retail and workplace projects, Studio Tate's dynamic approach is grounded in energised curiosity, a highly considered methodology, and a refined, polished finish. Led by the ingenuity of Principal Interior Designer Alex Hopkins and the strategic thinking of business partner Carley Nicholls, Studio Tate consistently delivers beautifully resolved, solutions based outcomes that inspire.



These pages and following: the grand reception area is an invitation to experience the entry's contemplative luxury. Stone floors are combined with the warmth of an island of comfort conceived with Leslie armchairs, Seymour seating system and the Catlin side tables.





Contemporary vibes on-board

Shipyards CUSTOM LINE
Exterior Design STUDIO ZUCCON INTERNATIONAL PROJECT & FERRETTI GROUP
Interior Design FERRETTI GROUP & LUCA BOMBASSEI STUDIO
Photos COURTESY OF CUSTOM LINE



These pages: the outdoor dining area of the upper deck features stylish Rivera dining chairs and a "C" shaped composition of the Florida "Outdoor" seating system with a Bellagio "Outdoor" coffee table.

Previous pages: an aerial view with the aft deck and the drop-down platform of the beach club.



After its official premiere at the Cannes Yachting Festival 2018, Navetta 42 – the new flagship yacht built by Custom Line – was one of the protagonists of the Monaco Yacht Show 2018.

With a length of 41,8 metres (137'2" ft.) and a beam of 8,1 metres (26'7" ft.) the boat features four decks and a fully-customisable internal layout conceived to offer maximum livability in all areas, with impressive lengths and heights above two metres in the interior spaces. The final project is the result of a two-year collaboration among the Product Strategy Committee headed by engineer Piero Ferrari, the Group's Engineering Department, Studio Zucco International Project and architect Luca Bombassei, for Luca Bombassei Studio. A sleek elegance defines the spacious and bright interiors conceived as an up-to-date boating residence inspired by residential architecture where volumes become fluid and blur the boundary between inside and outside spaces. An innovation which was introduced for the first time on this yacht is the pull-out balcony inside the owner's suite, which has a surface of 50 sqm. on the main deck, developed in collaboration with Fratelli Canalicchio, which can be provided on request. Another important feature of the project is the lift, which on request can go from the lower deck all the way to the sundeck, offering a solution that is extremely competitive on the market: on the first unit, for example, the lift reaches the upper deck. Custom Line Navetta 42 also exploits the yacht's generous spaces all the way to the far end of the stern, with a large beach area at water level. The yacht's colours, finishings and materials, as well as its many freestanding solutions and interior furnishings – most of them by Minotti – were chosen by Luca Bombassei Studio, a renowned Italian architecture and design firm. Walnut and dark oak are the dominant essences and are combined with the lacquered surfaces of the ceilings, while the overall palette ranges from grey to beige, with captivating teal details. The tailor-made interior design testifies the endless possibilities for personalisation offered by Custom Line, allowing the owner to create the kind of environment that best suits his/ her tastes.



Architect Luca Bombassei, in describing his project, highlights that he aimed "to bring the contemporaneity of metropolitan life to the sea: when you're on-board, you feel like you're in a penthouse that could be located in the center of Milan or New York, but surrounded by the sea. You'd be able to live on-board all year round, mooring the boat in Stromboli in Summer and in Manhattan on New Year's Eve. A yacht conceived as a real home that, thanks to its urban furnishings, its works of art – such as the Francis Bacon painting or the textile work by Carla Accardi – its flawless space for rituals and daily activities, follows you and makes you feel as if the sea were part of your everyday life. The palette of colours and textures correspond to the multi-faceted aspects of the marine environment: Sardinian sand tones for the upholstery and Mediterranean Sea turquoise for the rugs with their shimmering shades. I believe that my studio, in collaboration with the expertise of Ferretti and Minotti, has succeeded in the objective to give to the owner all the emotions he was looking for, living on the sea surrounded by art, beauty and technology."

This page: two views of the panoramic salon of the upper deck furnished with Minotti's Lawrence and Lawrence Clan seating system, a Jacob side table and two Russell armchairs. In the foreground, on the left, a Leger side table.

Opposite: the exclusive owner's suite, with a surface of 50 sqm., opens on the pull-out balcony, developed in collaboration with Fratelli Canalicchio, that features two Creed "Small" armchairs with a swivel base and a Cesar "Outdoor" side table.



These pages: the indoor living area of the main deck includes a comfortable sitting area furnished with the Freeman seating system, a Jacob coffee table at the centre, a Brisley side table in the foreground and a Gray table between the elements of the sofa. The formal dining room features a 8-person table surrounded by Owens chairs.



This page: the panoramic terrace of the main deck is furnished with a "U" shaped Alison Iroko "Outdoor" sofa and a coffee table from the same family, which are defined by their simple squared-off lines, and a set of Cesar "Outdoor" sculpture-side tables.

Opposite, top right: a relax corner with a Russell armchair and ottoman.



LUCA BOMBASSEI STUDIO

PRINCIPAL
Luca Bombassei



Trained as an architect between the Politecnico di Milano and New York, Luca Bombassei has an inexhaustible passion for art and an unparalleled attitude to mingling: ideas, shapes and colours blend through his architectural and interior design projects and define his authorial signature.

His deep interest in art collecting inspires him to experiment unusual combinations in his projects, while the search for new stimuli makes him explore fields that have little to do with architecture, but respond to his curious mind and his love for the sea.

Not only is Luca Bombassei part of the board of the Innovation District Kilometro Rosso, but he is also part of the Venice International Foundation, he promotes new artistic talent and, last but not least, produces his very own extra virgin olive oil in his Puglia estate.

ALBERTO GALASSI

Interview by Laura Maggi

Alberto Galassi is Chief Executive Officer of Ferretti Group since 2014 and member of the Board of Directors of Manchester City Football Club since 2012.

Ferretti Group is a world leader in the design, construction, and sale of motor yachts and ranging from 8 to 90 metres with a portfolio of seven iconic Italian brands: Ferretti Yachts, Riva, Pershing, Itama, Mochi Craft, CRN, and Custom Line. In addition, starting from February 2015, Ferretti Security & Defense has been created as the Group's business division dedicated to naval platforms for security and patrol missions.

Under Alberto Galassi's leadership in 2017 the Group financial cycle registered a consolidated production value equal to 623 million euros with a profit growth of 71% in less than four years.



The Ferretti Group fleet stands out for its high-end yachts and megayachts, with interior design solutions that vary based on tastes and geographical areas. How do you reconcile technical and constructive requirements with the lifestyles of yacht owners?

Generally, I'm not a big fan of the notion of "inhabiting a boat", which has resulted in interiors that all look the same, in the style of New York lofts - or rather, in stereotypical loft style. It has also led to borrowing ideas, styles, and objects from the realm of home living. But on the water, these often don't work as well and don't have the same visual impact. Our first duty is to work alongside the owners, enabling them to "sail a home" rather than "inhabit a boat".

This brings us to another important point: there are countries, such as China, where yachts aren't just purchased to be sailed, but also to be "lived" while at anchor. Such a different idea of yachting demands a change in perspective, which has led our designers to redefine the concept of interior spaces. The most visible result of this creative endeavour is the "Tai He Ban" version offered by Ferretti Yachts, which has less cabins and much more space for entertaining.

How do you make sure every yacht is unique, authentic and has its own identity?

All of our brands have their own unique history (some even their own legend), which has shaped their identity, their technical

characteristics, and the way they are perceived by the rest of the boating world. When our yachts arrive into port, they don't just turn heads: most yachtsmen will also immediately recognize the brand and the model. As far as personalisation, the first rule is to listen, listen, listen. Yacht owners are usually people with a strong sense of aesthetics, who routinely travel around the world and always want to surround themselves with exclusive objects and furnishings. Thankfully, we're in Italy, which not only has the world's greatest wealth of art and culture, but also the largest number of companies in the luxury and design sector. Assisting owners in outfitting the interiors is an exciting and enjoyable process, because Italian design offers an endless array of beautiful things to choose from.

Navetta 42, the largest yacht ever built by Custom Line, was created in partnership with the Luca Bombassei Studio. Did you provide a detailed design brief? What type of mood were you going for?

Navetta 42 is the flagship of the Custom Line fleet and features unprecedented levels of personalisation, so it was an exciting experience for the whole shipyard. The owner is an individual of very high standing who actively contributed to defining the look of the interiors, working directly with the Ferretti Group team of architects and designers. The Bombassei brief was very clear: full customisation down to the smallest details, and a focus on the highest standards of on-board comfort, safety, conviviality and privacy. The result is a yacht with a very strong identity: a perfect mix of sophisticated elegance, liveability, customized interior design, and exceptional levels of nautical performance. This extraordinary Custom Line has also an incredible collection of contemporary art on board which melts perfectly with the sophisticated interior of the boat.

Your fleet represents "the most authentic Italian nautical tradition, made of innovative choices, manufacturing excellence and technological know-how". Could you tell us what you mean by "the most authentic Italian nautical tradition"?

I could answer with one word, or rather, a figure: 176, the number of years since the establishment of our most prestigious shipyard: Riva. Italian nautical tradition also



means the best designers and the most skilled workers. It means being able to count on the kind of know-how that can't be imported from abroad and can't be improvised from one day to the next. Then, of course, tradition needs to be fortified by innovating and investing in Research & Development (in our case, over 91 million euros in the past three years), because the industry and the public always expect the very best from Ferretti Group.

And what does the word "authenticity" mean in a wider sense?

What does it mean to you personally?

Authenticity means giving our customers both form and substance, namely yachts that are iconic but also innovative and highly performing. It means offering a type of luxury that is not ostentatious, built on layers of excellence and inspiration that have developed over time.

Authenticity is also something akin to truth. It's the idea that behind each of our yachts there isn't just the prestige of a legendary group, but also an original thought, a desire to surpass the benchmarks which, often, we ourselves have set. And the emotion I detect in the eyes and words of those of sail with Ferretti Group is authentic too: a feeling so vibrant and visceral that it can't be put into words. It really needs to be experienced in person aboard one of our yachts.

This page: view of the magnificent Custom Line Navetta 42, the brand's first yacht above 300 GT that combines, the qualities of seaworthiness, with comfort, safety and full customisation possibilities.

Opposite: Alberto Galassi's portrait.

The creative soul

AN ONGOING EVOLUTION THROUGH INNOVATION

This year Minotti Studio has been deeply renovated widening its research and creative laboratory in which people with skills in the fields of product design, engineering, interior design, graphic design and communication are united by the desire to innovate.

Minotti Studio is the name of the creative department of Minotti, the heart and the mind of the company. It was established in 1996, following Renato and Roberto Minotti's strong intuition, with the intent to interconnect the various phases of the product development process. It is the creative soul of the company.



Minotti Studio is the point of departure and arrival of the company vision and it encapsulates all the skills of the innovation supply chain, from architecture to interior design and decoration, from prototyping to engineering, from graphics to visual design, from marketing to communications. In Minotti, creativity is strongly encouraged and supported also through important investments. The department is in continuous expansion and now counts nearly 30 professionals, who work together to convey Minotti's vision through the various touchpoints of the brand. The studio defines the concept behind each year's collection and guarantees the coherence of this concept throughout the entire value offering. To better understand the recent evolution of Minotti Studio, we asked Roberto Minotti to tell us why they felt the need to enlarge it and why this place is considered to be such a strategic unit for the company.

Roberto Minotti: "Evolution within Minotti is part of our DNA. Minotti Studio follows this idea by continuously growing, taking one step at a time. From being two people we have now reached a number of 30, and still growing, hence the physical need for a greater space. This new project reflects the company's ambition. It is a space where the whole creative process takes place, the company's heartbeat and operational limb. In thinking of it we wanted to avoid the usual separation between technical office and creative office, rather we thought of them together, merging the skills in an open space where the whole creative supply chain could coexist uniting all the competences – from product engineering to interior decoration, from graphic design to communication – from the first project sketches to bringing the final products to the public. So from engineering the product to photography – we have a photographic set inside the company – to post-producing photos, to communicating and therefore also studying the spaces that will welcome the products around the world in dialogue with the public. In designing these interiors we have followed the Minotti style, so there are some aesthetic connections between our showroom and this space. Those ingredients that have been used and interpreted from time to time to create precise identities in the various flagship stores around the world. The space is first of all open stimulating the link between all the functions, because the dialogue within sectors must occur in order to compose the final symphony. Conceptually we have used the constructive elements of Minotti's identity. For example: the central backbone connecting operational spaces is made of wooden slats that we find in showrooms and stores around the world – a ceiling column duplicated by the mirror located at the end of the corridor, multiplying the effect of its length, as if it were the *fil rouge* that connects Minotti Studio with the showroom and other spaces in the world; the elegant dark grey flooring creates an aesthetic silence; the use of "Minotti grey", which we have refined over the years and which has become our identity tone. Its beauty lies also in the fact that to access Minotti Studio you can choose two walking paths within the company: the first takes you through the rigour of the production lines creating a shift in your perspective when



This page: view of Minotti Studio with one of the meeting rooms located in the Graphic Design Department area. Opposite: view of the entrance of Minotti Studio.



*This page: spaces dedicated to the Product and Engineering Department of Minotti Studio.
Opposite: working area of the Interior Decoration Department of Minotti Studio.*



entering the creative context; the second takes you through the prototyping and digitalization offices, two departments that live next door to Minotti Studio. The digitalization office is where, once the products are defined, they digitize the shape of the templates for fabric cutting, they process it, optimize it and then the data is transmitted to the machines in production. In the near future we would also like to add some other competences to this ambitious office. For example, to bring in what is now outsourced. We would like to introduce more precise competences to provide a more complete service to customers and to the company itself. The know-how of Minotti Studio allows us to arrive on time to what is absolutely the most important event in the design world, Salone del Mobile in Milan. Every year, as soon as the event ends and the date of the next edition is established, we plan all the steps that must be made to arrive on time, for the following year, with all the products being engineered,

photographed, communicated and then immediately ready to be shipped around the world. This is the way we have built a relationship of mutual respect with our clients. Because, being punctual and reliable in your job is a matter of respect.”

“Minotti Studio is as if it were an orchestra, in which each person plays their own instrument, but they all read the same piece of music and together compose a symphony.”

ROBERTO MINOTTI



These pages: on the left the main meeting room of Minotti Studio, which faces the spaces dedicated to the Product and Engineering Department.



Detailing perfection

RECOUNTING THE DESIGN PROCESS BEHIND IDEATING STORES AND TEXTILES

Authenticity lies inside the strategic operating of Minotti Studio. It is in the stories behind the development of each year's concept, in the meticulous research both in guiding the production and identifying ways of matching Minotti's brand identity with current trends. This is why Susanna Minotti, Head of Interior Decoration, and Alessio Minotti, Research and Development Manager, have been asked to talk a bit more about the concept behind a collection and in particular the research that leads to expressing the brand's lifestyle through store layouts and materials.

TAILORING SPACES

A symphony of design, masterfully directed.

Retail design is undergoing a paradigmatic shift in which spaces, that once were merely a place where a company would showcase products, are now becoming experience hubs where people can really perceive the values behind the brand. Interesting examples of such a shift can be seen for example in leading fashion stores, where brand lovers can express their personality by choosing other products that complete their look or they can live daily moments that are coherent to their lifestyle. Showrooms are today places where people share experiences of their lives, alone or with other people: having tea while reading a book, going out for lunch while relaxing on a comfortable sofa, working or setting a meeting in unconventional spaces or just relaxing and feeling at home while trying clothes with friends.

If we take these concepts and apply them in other contexts, such as the furniture sector, we can imagine new forms of experiences and services that could support people in better understanding the values behind a total brand identity.

This strategy goes from adding services to a flagship store – such as textile and material libraries and spaces to facilitate professionals in customising the product – to completely transforming the store in a place that entails co-design, where people are encouraged to select the right layout and details that complete their living

environments with a personal touch – art pieces, floor and wall finishings, lighting and small objects.

The store becomes ultimately the place in which one can experience the infinite brand value expressions. It is no longer only a window to be looked at, rather it involves all our senses taking us on a fantastic journey through the total feel of the brand experience.

When thinking of global brands, while in the past the strategy was to identify visual codes to be exported all over the world to guarantee brand recognition with a predefined set of floor and wall finishings, colours and objects, today the most advanced brands create an articulated organic system of stores and store layouts. As in nature fauna and flora adapt to the environment, also stores adapt to local cultural contexts. This asks for a holistic approach to interior design, where the brand identity is seen as an organic element that changes form, expressing its core values in harmony with the context it lives in, while preserving its strong personality.

Everything can contribute to transforming a store to be more than just a place to display furniture, it becomes a place of content where we talk about Minotti's lifestyle rather than only showing iconic products.

The Interior Decoration Department within Minotti Studio – coordinated by Susanna Minotti, in an active dialogue with

Roberto Minotti – is in charge for ideating the right match between the vision of the collection and the spaces in which they are experienced, from temporary exhibitions to local stores.

Products of a collection are placed within a context that changes in each city environment, guided both by the research behind the project – moodboards, trends and vision of the collection – and through an analysis and reinterpretation of local influences and cultures, thus determining an authentic project for each store.

People, their behaviours, how they live inside dwellings and how they interact in their home environment, are always at the centre of this creative process.

In Minotti, products are always conceived to be part of a collection.

Each year, the research of the following collection begins officially right after the Salone del Mobile in Milan and grows throughout the year, enriched by the experiences of the people involved. As all collections, the stage in which they are exhibited and presented has a crucial role in communicating the vision behind them, such as a story cannot be told by only showing the actors.

In this duality, flagship stores symbolize real living organisms of the brand, places in which people are invited to experience the Minotti lifestyle and its international spirit.



“Each store offers a different experience that I would define ‘glocal’. We bring our brand to embrace the local market not only with product interpretations, but also contextualising it at an architectural and decorative level, while remaining always faithful to our DNA that makes us recognisable.”

SUSANNA MINOTTI

In the years, the Interior Decoration Department has grown both in terms of space and people involved, but also in terms of the quality of the final outcome, thanks to the ability of the team to learn through practice. In its evolution, the department has refined its project methodology increasing the focus on harmonizing the details of



materials and layout, by seeking a balance between glossy and opaque finishings, full and empty spaces, light and dark tones of colour.

How will people enter the space?

What will they see? How can we achieve a “wow” effect? What kind of sensation do we wish to recreate in each living space? Today the design of a new store is intended as a cinematographic storyboard.

Architectures are revisited following a given company code: generous proportions, precious materials made simple, functional use of space within a layout that guides the visitor in a photographic experience. What will capture the eye of a visitor? When and how can we surprise them?

The space is built to become a sequence of frames that create a screenplay of a lifestyle, where every detail has a role and is carefully studied to fit in the local culture.

Within the system of stores, each element becomes an authentic expression of Minotti, highly linked to the intrinsic characteristics of the local environment; an interior that cannot be replicated elsewhere because embedded in the peculiarity of the place for which it has been conceived.

The capability of the company to listen to the market, to interpret trends and, at times, to anticipate them, is reflected also in the business strategy behind choosing the right place to open a new store. Therefore, each place has a reason to be and in each market Minotti adapts its code to the emerging trends, respecting the cultural heritage and lifestyle of the people and the evolution of contemporary lifestyles.



Opposite: Susanna Minotti while working on the project of a flagship store – details of the layout (selection of products, textile and material moodboards).

This page: working spaces dedicated to the Interior Decoration Department.

“I really appreciate that Minotti allows the flexibility of each person to basically take Minotti inside of them, and then reinterpret it and express it to be personal for themselves.”

MARY TA - Owner Minotti Los Angeles



Today Minotti counts nearly 40 flagship stores all around the world, the first being the ones in Bangkok and Los Angeles, and five more are currently in the pipeline to open in new locations. In Tokyo, the city with most stores, the three showrooms are at walking distance and each one has a specific role in expressing the different offerings of the brand. Minotti flagship stores in New York and Miami are a good example of how a store can change and be customised according to the local context. Both share the same proprietor, but inhabiting different cities we have interpreted Minotti in two distinguished ways: the first has an urban touch in line with the liveliness of people living in New York; the second has a more relaxed and warm mood, in line with a tropical environment where colour and decoration are also important. In Minotti the Interior Decoration Department has an

active role from the beginning of the concept ideation. The products of a collection are flexible and so is the way they can be combined and adapted to an interior. Designing spaces is not merely a way to exhibit products at the end of the process, rather an active participant upstream in determining the evolution of Minotti's vision. Every store is a new project in which "Minotti code" adapts to the spirit of the place creating customised solutions where every detail – from flooring to wall finishings, from objects to art pieces – is studied and carefully selected, resulting from an open dialogue with partners, in order to match the spirit of the place. In the near future we can expect an increase in services that will enrich the shopping experience and, following the metaphor of a film, allow people to be the main actors of their personal story.

“The world is changing and with it retail spaces, together with an audience that becomes more and more competent. We constantly ask ourselves how to offer a more focused service and experience to people. This is, in my opinion, the challenge that the furniture retail sector must face in the future.”

SUSANNA MINOTTI



This page: Susanna Minotti and a member of the team while working at a rendering of a new flagship store.



This page, top: image of the moodboard – layout of the store, materials and textiles – that has given birth to the specific design of **Minotti Miami** flagship store. *Bottom:* pictures are respectively the interior and exterior spaces of the store.

This page, top: image of the moodboard – technical drawings, materials, textiles, and inspirations – that has given birth to the specific design of **Minotti Tokyo/Aoyama** flagship store. *Bottom:* pictures are respectively the exterior and interior spaces of the store.



A MATERIAL WORLD

The beauty and quality of details.

If we ask experts to define which is the real soul of a good product in the furniture sector, they would all agree that it's about the quality of the manufacturing, the choice of materials and the way they are assembled. Functionality and comfort have to be considered a must, else ways, we talk about sculptures that are not used but only admired as if they were art pieces. A product can be well photographed and appear to be beautiful on a magazine cover, but what really makes the difference are the details, like the elegance of the seams, the warmth and softness of textiles, the uniformity of lacquered surfaces, the selection of well engineered joints and, above all, the capability to challenge industrial limits. Innovative industries are those who are led by enlightened entrepreneurs. Those people who never say that something is impossible, but might say that it is not possible with the technology that is at hand today, hence requires research to make it possible. Authenticity is to be found within this research, bridging preliminary ideas and sketches through prototyping and testing phases, to industrialisation and finally to the market.



“We constantly work on our ideas for months, through weekly meetings where prototypes are continuously revised, changed in their proportions, to attain the highest expression of our ‘Minotti code’.”

ALESSIO MINOTTI

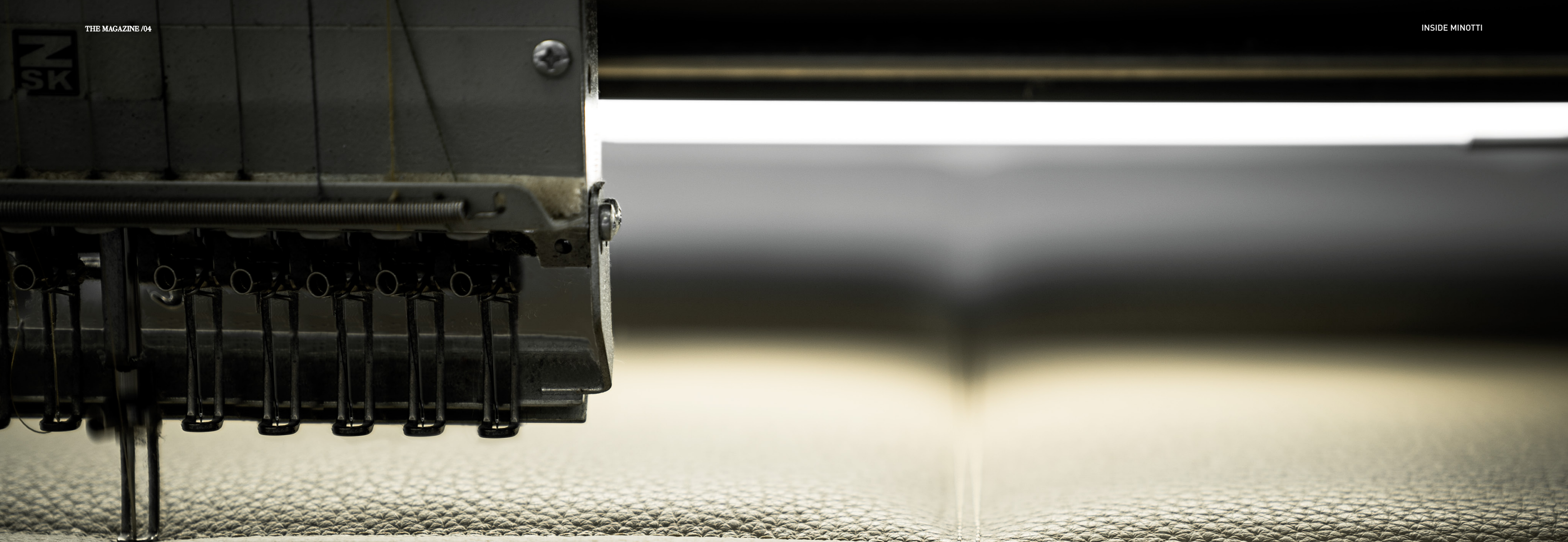


These pages: Alessio Minotti in different moments while working on the design of the latest textile collection.



Minotti's research is never ending, both within Minotti Studio and in collaboration with the entire production chain. In conjunction with the launch of new products, a new textile collection is also presented and exclusively produced for the company by specialized suppliers. This challenging teamwork, coordinated by Alessio Minotti as the Research and Development Manager, allows Minotti to offer a range of extremely well-crafted unique fabrics. The roots of the company lay in upholstery, the art of making sofas. Made in Italy brands, that were born from this specific mastery, differ from other furniture brands due to the fact that they can count on a long history of

designing fabric and on a deep knowledge of its manufacturing techniques. The ability to interpret different materials – treated with the same dignity and passion as the projects they will be part of – allows the company to really make the difference. Attention to details and proportion, and freedom in combining different materials become strategic ingredients for creating authentic pieces. Leather, saddle-hide, wood, marble, metal, but also fabrics, foam, and feather padding accompanied by technological research and skilled craftsmanship, are at the heart of the company's value chain. Innovation can flourish from any of these elements.

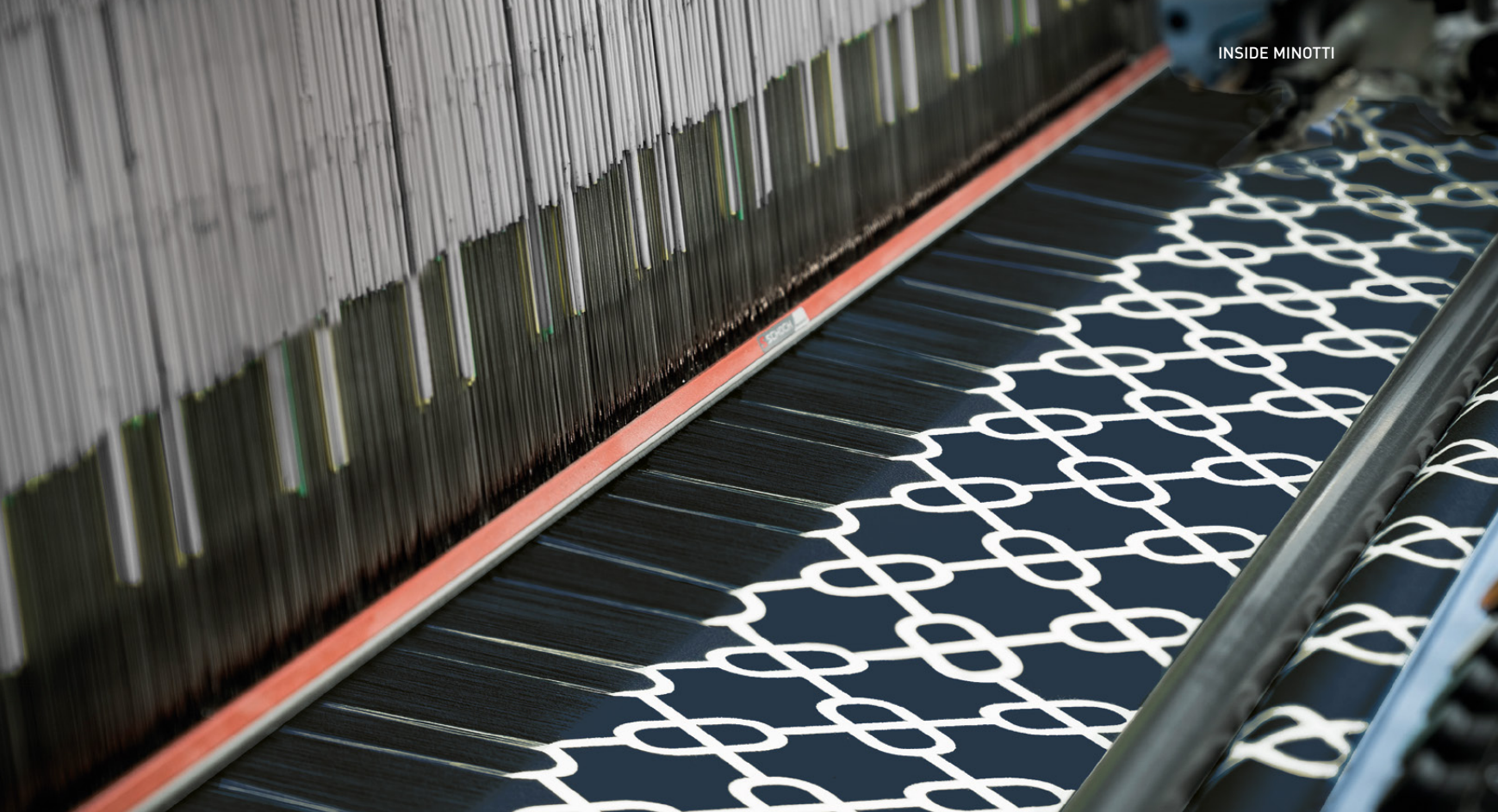


“Quite often, in defining a prototype and in seeking a detail, the Minottis have told me: ‘For that, we have to buy a special machine that sews in the way they do in fashion...’ [...] I found business people who were absolutely enlightened in this sense.”

RODOLFO DORDONI

“Conceiving and perfecting fabrics is essential in defining a collection, it gives the products a sense of identity. The use of one fabric rather than another determines the product’s personality, its exclusivity and uniqueness.”

ALESSIO MINOTTI



Every year Minotti Studio defines the stylistic theme for the new collection, which is shared internally with designers and manufacturing partners to select and create the right yarns, colours, leathers and textiles for each product.

The creative journey has nor a beginning nor an end. A visit to a museum, an art exhibition, a fashion show or listening to a song, watching a film, travelling, having a conversation with a partner or with colleagues can all trigger an intuition that feeds the definition of the next collection. This process is partly structured by a planned study on future trends in other fields, but it is always open to influences coming from other unpredictable sources of inspiration.

The strategy annually gives birth to the theme of the collection where an armchair will have its own precise design and, by choosing its covering, people can identify themselves with their personal Minotti lifestyle.



This page: a close-up of the production of one of Minotti's iconic fabric Condé Large. Opposite: Susanna and Alessio Minotti in different moments while collaborating in defining moodboards and details for the 2018 Collection.



The textiles developed in Minotti are exclusively custom-made to create upholstery coverings that exalt the structural lines and accent the tailored workmanship of the products. At times the development of a specific material will also trigger a change in technology, requesting the development of bespoke tanning processes and special treatments. Designers working with Minotti have the privilege to access and design an infinite possibility of materials that cannot be found on the market. Within the creative process a product can lead to a material or, vice versa, a material can lead to a product with equal

potential of innovation, as happens also in the fashion sector. Each garment presented in a fashion show has been designed in form, materials and details, so as a tailor carefully chooses materials to give life to a new suit, so does Minotti for each product. Every year this generates a great expectation and curiosity in people who are in search for uniqueness and go to the Salone del Mobile in Milan with the same excitement as if they were going to a fashion show to discover the novelties of the future. How will the 2019 Collection surprise us? Salone del Mobile will tell us.



Around the world with Minotti



“We opened our first flagship stores taking inspiration from the fashion world to represent the company at its best, according to our long-term vision of expanding our presence abroad.”

ALESSANDRO MINOTTI

Today Minotti's international network counts nearly 40 flagship stores spread around the world, where people can live a unique customer experience and get in contact with the authentic lifestyle of the brand.

“The flagship store network was started 20 years ago in Asia, then a virgin, yet dynamic market”, recalls Alessandro Minotti, General Manager of the company. “We opened our first stores in Bangkok, Los Angeles and Sydney taking inspiration from the fashion world and following the idea to represent the company at its best, with the long-term vision of expanding our presence abroad. At the time my father, Renato Minotti, and my uncle, Roberto Minotti, together with Paolo Nardini, the General Sales Manager, engaged themselves in finding the strategic partners able to translate the ‘Minotti code’ within the local realities.”

Graduated and trained in Business Administration and Management, Alessandro Minotti has gained experience in the States at the same time of the opening of Minotti Los Angeles, a stunning flagship store of 800 sqm. inaugurated in 2004 in the heart of the West Hollywood Design District. Together with Paolo Nardini, he then explored the more competitive European market, opening in London and Madrid, and the American one, establishing Minotti on the West Coast, as well as in New York, Miami, Mexico City and São Paulo, to mention just a few. After the achievements obtained worldwide, in 2007 Minotti headed to China, “a young market, where clients are in their thirties, looking for contemporary, yet top-of-the-line, interior design concepts”, states Alessandro Minotti.

Which is the key to success according to the General Manager? “Our collections are greatly appreciated, first of all, because they are in between classic and contemporary design and because our range of products can satisfy different requests, both for the residential and the hospitality, indoors and outdoors. The added value delivered by our brand relies both on the possibility of a personal customisation – thanks to the broad choice of materials that allows delivering projects diversified for taste and style – and

the quality of the service that we provide to our flagship stores.

Every year Minotti Studio creates a custom-made textile collection in harmony with the wood essences, the marbles and the refined finishing of our furnishings, thus allowing our dealers to propose a tailor-made interior design service to their clients.”

“Every single flagship store”, adds Paolo Nardini, “is born with a global vision, so it must contain the elements that characterise and identify the brand. But at the same time, it must respect and have a complete understanding of local realities to enable it to put people at the core. People certainly find themselves in an environment with an international flavour, but also with a strong local spirit.”

In 2019 Minotti heads East with the opening of two brand new flagship stores, in Shenzhen and Singapore, mainly because “in Asia there is a great economic ferment and a growing interest in contemporary design; the combination of these factors makes the whole area extremely interesting”, explains Nardini.

“Although other openings are expected soon in China, in Xiamen and Xi’an, we have chosen Shenzhen, the technological capital of the country, as it is one of the most dynamic and young Chinese cities, with excellent growth rates. In spite of its recent history, it has a great future and considerable growth in the real estate market, which is the reason why, with our partner, we decided to focus and invest in Shenzhen.”

As regards Singapore, the flagship store will be inside a legendary icon, the Raffles Hotel, with a history of 130 years. “It is an incredible place where you truly feel the power of the past”, states Paolo Nardini, “a place that combines myth and legend and represents an icon of world luxury. The elegance of the splendid colonial architecture and the class of the interiors seemed to us a perfect setting for our products. We have designed a store that takes into account the heritage and history of the Raffles, but which is also capable of transporting new emotions and evoking very contemporary settings. The fusion of these ingredients makes Minotti Singapore a truly unique and special place.”

Minotti Berlin

Minotti Berlin was opened in 2012, in partnership with Arno Schneider, in a stately 20th century building on Lietzenburger Straße, that stands on the edge of two streets in the Western part of the old city centre, 100 metres away from Kurfürstendamm, colloquially known as Ku'Damm, one of the most distinguished avenues in Berlin. First to be opened in Germany, it is a flagship store with a unique location that talks about culture and history.

It has been conceived as an authentic and traditional Berlin old house – like the ones people have their apartments in – keeping the rooms small both on the ground floor and the first floor.

The aim of the project, developed by Minotti Studio, was to maintain the character of the



existing period building and create a home or apartment feeling, which makes it quite peculiar.

Visitors are invited to stroll through the various rooms as if they were walking in a real home, and experiment an atmosphere defined by warm colours, soft light, and precious materials.

Minotti Berlin is an ideal backdrop for the Minotti collections and, with a team of interior architects and consultants, offers private customers and property developers a comprehensive range of services from the initial idea of a project to planning and furnishing with the Minotti indoor and outdoor collections.



Photos JORDANA SCHRAMM



Discover Berlin with Arno Schneider

Owner of **Minotti Berlin by Herrendorf**

Trained as a businessman, Arno Schneider turned his passion for art and design into a profession and started his interior design career. The opening of the flagship store was the culmination of Schneider's long-standing relationship with the Minotti family.

An authentic experience at Minotti Berlin consists of

Minotti Berlin is different from the other Minotti stores all over the world. Set in a typical Berlin old building, the space spreads on two floors and immerses the visitors in the fusion of the Minotti elegance with the Berlin style, providing a comfortable and welcoming atmosphere.

Style and elegance can be found in

You can find classic Berlin elegance and a very special style on Kurfürstendamm. A stroll along this boulevard makes you feel the old elegance that the city has acquired over many centuries and with its eventful history. Of course, there are now parts of the Ku'damm that are modern and also very commercial, but the place has kept its charm.

Feeling at home in town means

Berlin is not only the largest city in Germany, but also a place to which many people move, but which they leave again after a while. To feel at home in Berlin, you need friends who can help you turn this big city and its chaos into a little cosmos, which you can call "home".

Berlin's authenticity is

Berlin is characterised by liberty and a sense of freedom; it is a city open to everyone and everything. Ideas that are quickly dismissed elsewhere as simple fantasies, here are welcomed enthusiastically and just tried out. Berlin is not a judgmental city; it is a cosmopolitan one.

An inspiring promenade

Definitely a walk through Kreuzberg, over the Oberbaumbrücke and the Schlesische Brücke. Water, urban life, culture, subculture, fashion, multi-culture, "Berlin snout"... You can experience everything in Kreuzberg.

A unique experience

The club scene of Berlin is extraordinary. Often hidden or just temporary, cultural places emerge as an expression of the art of the people of Berlin. Diving into this world with a Berliner, getting involved and absorbing the energy of the city is truly unique.

Minotti Melbourne

An elegant and modern project by the award-winning design studio CO-AP Architects characterises the flagship store opened in 2018, in partnership with the Engelen family, on Dale Street, Cremorne, the leading edge design furniture destination precinct. It is housed within a former goods warehouse that is located within an industrial estate, near the renowned Melbourne Central Business. An authentic contemporary architecture distinguishes the interiors, developed on an extensive display area of 330 sqm. by Minotti Studio, with large floor-to-ceiling windows and distributed on two floors, connected by a sculptural staircase that breaks the internal spatial symmetry and visually separates the space. The 4,4 metres high window bays at



each corner and side of the building allow the views of the park across the road and of a mature tree, thus activating the link with nature, a fundamental presence in Australia. Once inside, the visitor is welcomed by a reception area and begins an enthralling journey through a series of fascinating settings. Grey concrete floors and mink-colour larch boiserie, alternating with black brushed oak slats, give life to a refined

atmosphere respecting the Genius Loci of the place, where everything contributes to recreate a complete brand experience. Minotti Melbourne has won the IDEA 2018 for the category Retail Design: the Interior Design Excellence Awards is Australia's largest and most successful independent design awards program and celebrates the best of Australian interior and product design.



Photos ROSS HONEYSETT



Discover Melbourne with Tim Engelen

Owner of **Minotti Melbourne** and **Minotti Sydney by dedece**

Tim Engelen, together with Tina and John Engelen, is the owner of dedece, Minotti's strategic partner whose strong know-how of the Australian market, has been gained in more than 40 years experience.

An authentic experience at Minotti Melbourne consists of

The authentic feeling of the store is the feeling of calm luxury. We believe in setting exactly the right tone for any of our clients coming to visit, so we try to make our home their home. I think this the most authentic we can reach for!

Style and elegance can be found in

Melbourne has its own identity when style and elegance come into play: it is home to the style and elegance which belongs to the fashion world. With a backdrop of European architecture mixed with challenging, contemporary structures, this city comes alive with the creative, in all its forms.

Feeling at home in town means

The Australian attitude is known globally as a relaxed one, so we do tend to feel at home whatever we are doing. The outdoors play a great part in our culture, so watching or participating in sports is always high on our list!

Melbourne's authenticity is

The life and soul of any city is always the people. Wherever you travel within Australia, it is a land of different personalities! This is what shines through as the authenticity of anywhere in Australia.

An inspiring promenade

The city takes pride in all of the public Botanical Gardens scattered throughout. A beautiful city to both walk and cycle around.

A unique experience

The experiences of the food culture are paramount. World-class chefs flock to the culinary scene in this town, keen to show their talents with all of the local products available. Coupled with this is the retail experience, where global brands are all on display for the fashion aware.

MINOTTI MELBOURNE BY DEDECE
2 DALE STREET, CREMORNE, VIC 3121 MELBOURNE

Minotti São Paulo

Celebrating 10 years in 2019, and 15 years of relationship with the Italian company, Minotti São Paulo, conceived in partnership with Atrium in Brazil, has undergone in 2018 a complete renovation of the interiors. A challenging project that has involved Liliane Barboza with Susanna and Roberto Minotti. The building, located in the Jardins area, one of the most vivid and sophisticated of São Paulo, was designed by the architect Liliane Barboza between 2007 and 2008 adopting formal simplicity and revisiting references of the architecture developed in São Paulo between the Fifties and the Seventies and known as Arquitetura Paulista Brutalista. Always looking for good proportions, formal rigor and elegance of details, Liliane Barboza opted for the use of



concrete, steel and glass in designing the sophisticated airy interiors. The renovation project, although respecting the guidelines of the existing architecture, added a new allure to the flagship store characterized by a floor-to-ceiling and wall-to-wall full size glass window that reveals to the passer-by the stunning interiors. Inside, the larch wood in a licorice tone is the *trait d'union* between the different levels of the space: it is adopted for the full height boiserie, it wraps the mezzanine conceived as suspended tray and its floor, and it covers the back wall. The shafts of light come dramatically through the crenels whilst oasis of greenery invade the window wells.

The presence of a fireplace reminds of Minotti's DNA as well as the Minotti Warm Grey painting of the paneling that matches perfectly with the Basaltina, a volcanic Italian stone, used by Liliane Barboza. Works of art by relevant international artists – from Miguel Rio Branco to Vik Muniz, from Mira Schendel to Sergio Fingermann or Emanuel Araujo – trims the walls stressing the strong relationship between the cosmopolitan allure of São Paulo with the authentic culture of the place.



Photos GABRIEL ARANTES Styling and Interiors LILIANE BARBOZA



Discover São Paulo with Márcio and Liliane Barboza

Owners of **Minotti São Paulo by Atrium**

CCO of Atrium, the Brazilian entrepreneur Márcio Barboza, shares his passion in timeless design and authentic architecture with his wife Liliane, trained as an architect.

An authentic experience at Minotti São Paulo consists of

We don't really believe in trends, in must-have novelties or in the Pantone of the year: we always seek to compose our layouts targeting a way to merge external and internal spaces, always trying to fuse in and out with the less possible partitions of the space.

The balance between the architecture – that we believe needs to be attractive, to be discovered, to surprise – and the elements of the layout – furniture, works of art and accessories, that should never overlap – is the key of the elegance and sophistication that expresses an authentic place and makes the visitor feeling he is the real protagonist of a unique customer experience.

Style and elegance can be found in

A real landmark is the Hotel Fasano São Paulo conceived by Rogerio Fasano, one of the most emblematic *persona* of the town. The Fasano's is a sophisticated representation of a discreet high luxury: its architecture and interior design were designed by Isay Weinfeld and Marcio Kogan, with full and active participation of Mr Fasano. The project combines his assets with the surrounding environment of the famous Jardins area – the quadrilatero for fashion, art, galleries and restaurants – expressing the local culture.

Feeling at home in town means

Brazilians are very open and receptive, and are named to be great hosts. So wherever you go, you'll soon feel at home.

São Paulo's authenticity is

It resides in its cultural scene, in the enormous energy of a vibrant city, in the ethnic and religious peaceful diversity.

An inspiring promenade

If you have only two days in São Paulo, certainly you'll be visiting vintage projects of the Fifties and Sixties, starting from Parque Burle Marx, an area of 138,000 sqm. with the Burle Marx Garden. The greenery surrounds Palacio Tangará, the latest high luxury hotel of the city designed by Luiz Bick and William Simonato, with the starred Michelin Chef Jean-Georges Vongerichten. You can than visit Paulo Mendes da Rocha's Pinacoteca or Lina Bo Bardi's MASP Museum. The following day, don't miss Niemeyer's complex at Ibirapuera Park, with Museu de Arte Moderna, Oca, Museu Afro.

MINOTTI SÃO PAULO BY ATRIUM

AL. GABRIEL MONTEIRO DA SILVA, 650 01442.000 SÃO PAULO

Minotti Shanghai

Inaugurated in 2015 in the lively and elegant Huangpu District, known as the "French Quarter", just a few steps from the Opera House, Minotti Shanghai is so far the brand's largest flagship store worldwide and a reference in China both in the world of the high-end living and of the retail industry. The store was conceived in partnership with Domus Tiandi, a prominent name in the Asian design community and partner of Minotti in its Beijing flagship store opened in 2007, and soon in Shenzhen. The existing structure underwent a major renovation to accommodate the interiors of more than 1,300 sqm. The building's circular design and floor-to-ceiling windows highlight the uniqueness of the project with a strong architectural impact.



Once inside, the visitor is struck by the exceptional height of the space whilst the presence of a two-sided fireplace clad in travertine and a second mirror-clad fireplace adds an intimate touch to the setting. The focal point is the dramatic helical staircase that runs from the ground floor to the top level, where the outdoor collection is on display and the business offices are located.

The materials used fully express the brand's mood: the floors are in resin and wood, while the walls are plastered in a sophisticated shade of grey and alternate with the wood panelling, which follows the curved lines of the upper floor. The eye-catching space was designed by Minotti Studio, which worked on every detail to create an overall, lasting impression on the visitor.



Discover Shanghai with Cathy Zhang and Sammy Ren

Owner of **Minotti Shanghai** and **Minotti Beijing** by **Domus Tiandi**

Sammy Ren and Cathy Zhang are the founders couple of Domus Tiandi, one of the most influential design dealerships in China, which brings together international culture, superior quality and European design excellence.

An authentic experience at Minotti Shanghai consists of

Located in one of the most authentic districts of Shanghai, the flagship store has a strong architectural impact. Once inside, visitors are embraced by two wide open floors that give them the full picture of Minotti's contemporary lifestyle. At the same time, they can experiment a personal customer experience following their sense of colour, form and textures, thanks to the different layers of the store.

Style and elegance can be found in

Shanghai has undergone some of the fastest and most dramatic changes over recent years, and even back in the Twenties and the Thirties, when Art Déco architecture marked the town with absolute elegance. Iconic buildings can be

found along the Huangpu River in areas such as The Bund, a real signature of Shanghai style, mixing Western and Eastern flair, with its lanes full of sleek, eclectic designs, and of the typical visual symbols of modern China.

Feeling at home in town means

Food tasting. It is strange that no matter how different the food is, it still instantly fills our void of nostalgia. In Shanghai, there are many exciting dining places inspired by the early residences, which are highly influenced by Western culture and lifestyle, and offer local distinctive cuisine with a contemporary approach in a cosy yet elegant ambience.

Shanghai's authenticity is

Shanghai's authenticity is linked to its bourgeois spirit, to the appreciation of intellect and delicacy, all rooted in its international past, in its controversial history of development.

An inspiring promenade

We definitely suggest Jing'an District and the former French Concession as they are full of memories of a glorious cultural past.

A unique experience

Try Sinan Road, with the exclusive shops and restaurants for expats of Sinan Mansions, the former residences of PRC first Premier Zhou Enlai, and of the Peking Opera master, Mei Lanfang. Head South for Tianzifang, an arts and crafts enclave.

MINOTTI SHANGHAI BY DOMUS TIANDI

NO. 151 JIANGUO WEST ROAD, HUANGPU DISTRICT SHANGHAI

ALEXANDER VON VEGESACK

The German collector, curator, and owner of the Domaine de Boisbuchet on the art of collecting industrial design and the poetic of functional objects.

Interview by Laura Maggi

In the Sixties, when amateurs of decorative arts were still attracted by antiques, Alexander von Vegesack started to collect industrial design pieces. An unconventional choice that proved to be pioneering and led the German collector and independent curator to set up the Thonet Museum in Boppard am Rhein and to organise exhibitions in Paris for the Centre Georges Pompidou as well as for the opening of the Musée d'Orsay. In 1986 he sold a part of his collection to the Museum of Applied Arts in Vienna, bought the Domaine de Boisbuchet in France and began to revitalise the site as a place for people to practise and discover culture in dialogue with nature and agriculture. Two years later, he founded and established the Vitra Design Museum in cooperation with the furniture producer Vitra and headed it as the founding director until 2011. Since then he dedicated his time and energy to the development of Domaine de Boisbuchet as an international centre for design and architecture.



How did you become a collector?

Since my childhood, I was fascinated by objects and the purpose behind them. On flea-markets, in hardware stores or an Arabian souk, I always felt in heaven. But, actually, I never decided to collect – that just happened as I often found things which I admired or thought I could use one day. The only limits for that passion were the dimensions of my room, and subsequently the complaints of my parents. Money at that time was not a real question as I didn't buy Picassos but daily objects for the price of some cigarette packs.

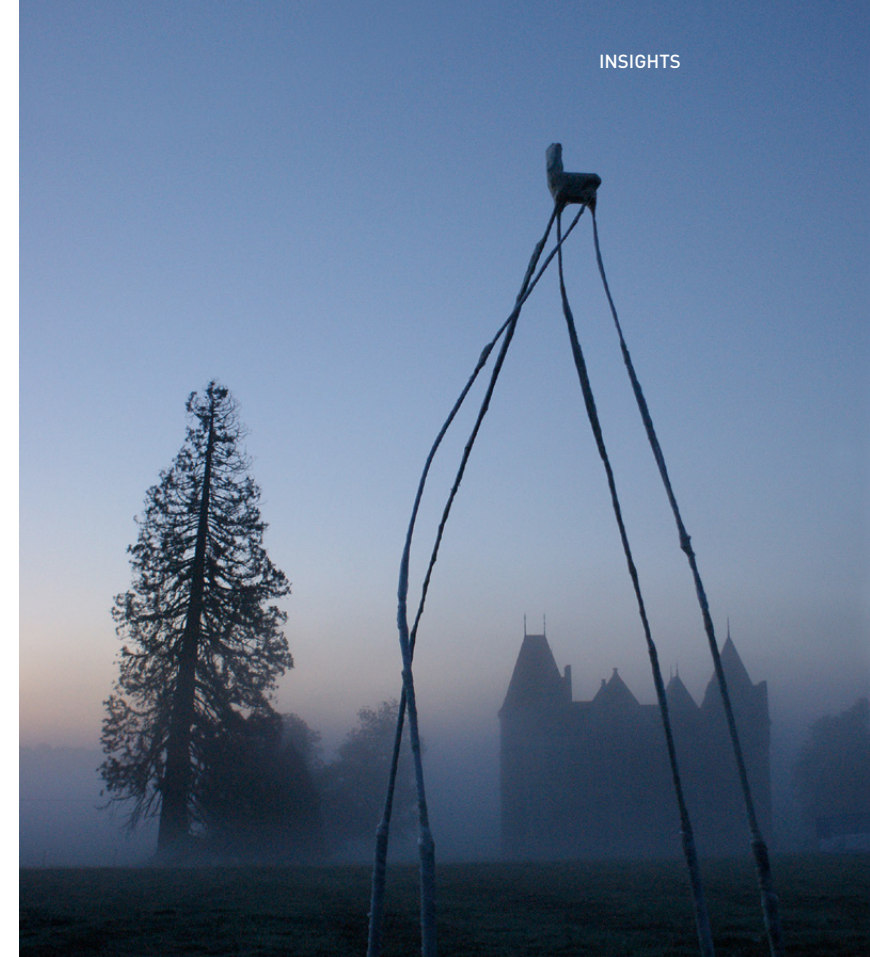
Why have you been attracted by industrial furniture and mass-produced pieces?

I was using second-hand bentwood chairs to furnish the Fucktory, a former factory in Hamburg I turned into a place for concerts, disco, exhibits, restaurant, and communal living, and quickly got interested in the extraordinary history of Michael Thonet. I found that Thonet's way of industrialising production in many aspects was similar to the one of Henry Ford but preceded the latter by almost 50 years. I visited the old Thonet factories in Germany and Czechoslovakia and started to collect early production catalogues, photos and the furniture itself. As a consequence, I began to conceive and organise exhibitions about Thonet, which also led me to the general history of industrial furniture design. Following this exciting experience, I decided to continue working in that field as an independent curator and began to focus my collection with the purpose of using it as illustration and documentation in exhibitions. I wanted to tell stories about all aspects of human life since the beginning of industrialisation.

As furniture is – similar to clothing – that kind of object with which we are constantly in close contact until the end of our lives, it's an ideal vehicle to document civilisation in a popular, understandable way. Furthermore, other than with art, nobody is afraid to judge furniture's aesthetic or functional qualities.

The exhibition *Adventures with Objects: Alexander von Vegesack Collecting Design* was the occasion in 2008 to discover your collection at the Pinacoteca Giovanni e Marella Agnelli in Turin. Which is the primary driver of your acquisitions?

This page: the "Surrealistic Chair" made by August de los Reyes during the workshop "Tape and Cardboard" led by Maarten Baas in 2008 at Domaine de Boisbuchet. Opposite: Alexander von Vegesack portrayed at his Domaine de Boisbuchet.



Is there a *fil rouge* that connects the over 2,000 items you have gathered?

I never counted the pieces, and it is not their quantity but their qualities and the character of the ensemble which counts. The interesting question from my point of view is the purpose for which you collect. My criteria for all acquisitions of industrial designs is the innovation they represent regarding material, technique, and forming. But besides the furniture, I often fall in love with other human-made objects as well, such as clothing or fabrics, tools, ceramics, and also fine art. There I am rarely thinking of any criteria or exhibition purpose, but surprisingly it is often these acquisitions that make stories alive in our exhibitions.

What is missing? Which pieces are you still looking for?

My list of nice-to-haves is very long, but I am not a businessman who wants to invest and sell. I actually would love to get pieces from innovative makers and companies of today to explain the design evolution further – last not least to the 300 students and professionals that participate in our workshops each year. And sometimes it happens that friends, visitors or participants donate interesting objects or literature to support our educational centre.

“As furniture is - similar to clothing - that kind of object with which we are constantly in close contact until the end of our lives, it's an ideal vehicle to document civilisation in a popular, understandable way.”

In 2016 the Domaine hosted the exhibition *Origins of the Original. Authenticity and Transformation in Design* curated by Mathias Schwartz-Clauss who is also the director of Boisbuchet, responsible of its cultural program and the Summer Workshops.

It investigated questions about what is authentic or original, and to what extent our human-made environment is influenced by reproduction, imitation or translation. Can you explain why you have chosen this topic and how it was developed?

For many years we experienced that Asian and Western participants of our workshops are showing quite distinct approaches to creativity.

People educated in the West seem happy to explore the freedom offered in a briefing to invent something or express a personal view. Confronted with that same briefing, people educated in Asia tend to expect precise instructions and often even prefer to work along guidelines.

This difference tells a lot about what originality and perfection mean for artistic creation in these cultures, and it becomes particularly important in applied arts facing specific needs and expectations. So that was the starting point for our exhibition, which discussed the subject in many aspects.

The large variety of objects included a stone-age hand-axe, animal-made habitats found in Boisbuchet's wildlife, early industrial furniture, avant-garde designs, design-prototypes, objects inviting users to continue the design process, works designed by machines, re-designs, copies, anonymous designs, vernacular craft,

collective designs, and pieces of fine art as well as works in between art and design.

Which are the answers to this controversial questions on authenticity?

There are indeed many answers, and each one depends on the context we are looking at. Following an old master or experimenting with new techniques might both lead to great art, and an open-source development can result in a product which is as successful as one which a company patents after its development behind closed doors. Sometimes a result speaks for itself, but we often recognise its origins at the same time. The experience with our Asian and Western participants taught us a valuable lesson not to overestimate authenticity, originality or genius. There is indeed a significant value in the careful study of what has been practised formerly, and before coming up with something new, it is worth to appreciate that what has been achieved already in order to distinguish the better from the worth. Nature shows that first and foremost we are all learning from our parents and other predecessors and at the same time have to grow to survive, walk on our own feet, learn from failure and do better than before.

What does authenticity mean to you?

From childhood onwards, I disliked being put into any kind of framework, and maybe I would have enjoyed a Waldorf school much more than the regular ones I was sent to. I certainly have not been authentic intentionally, but I did develop a conviction in my boyhood that repeating others is



not the right path for my own success. On the other hand, I have always been very sensitive, curious and enthusiastic, even passionate, about people and things happening around me.

In 2019 your Summer program of workshops will be related to the Bauhaus centenary. Which is the value of Bauhaus nowadays? Is it still a reference for young designers? Whom are you going to invite as tutors?

Today's meaning of Bauhaus is synonymous with a modern avant-garde, the connection of art and industry, with functionalism and a timeless design.

I am sceptical if that is still a reference for young designers today. What interests Boisbuchet in the Bauhaus is rather its alternative education related to contemporary needs, its interdisciplinary innovation, its international culture, and its optimism. And these are criteria for Boisbuchet's choice of tutors, whom we invite to work within a wide range of disciplines including product design, crafts, architecture, social design, health care, food, engineering, critical design, or fashion. And while designers at the Bauhaus found inspiration in the structures of industry, today it is nature, sciences, history and cultures that designers study. Boisbuchet is a place which offers both: exemplary design, architecture, experts and nature to learn from as well as the freedom, space, and time to innovate for a sustainable living in the future.



This page, top: view of the exhibition "Origins of the Original. Authenticity and Transformation in Design" held at Boisbuchet's castle in 2016. Bottom left: the lake of Boisbuchet presents installations resulting from different workshops. From left to right: "Surnatural" by Charlie le Mindu (2016), "Free the Decor" by Mathias Kiss (2017), "Natural Creation" by Noé Duchaufour-Lawrance (2016). Bottom right: the "Adjustable Easy Chair" by Herbert von Thaden (1947), an example of bent plywood furniture from Alexander von Vegesack's collection.



years of
CESAR
VAN DYCK
HAMILTON

Celebrating timeless objects. In 2019 three design artefacts, which have travelled the world becoming icons of contemporary living, turn fifteen.

They are the real symbols of Minotti's long-lasting style.

The value of an industrial product is measured in time. It is difficult to say if a new product will be successful. Intuition, creativity, design are unpredictable skills and are not based on scientific calculations that guarantee certain results. But time can help us understand the true value of an artefact, by documenting its persistence in the world and confirming, year by year, its importance within people's daily living. Cesar side table, Van Dyck table and Hamilton sofa have been all designed by Rodolfo Dordoni in 2004 and are still main protagonists of interior spaces all around the world.

In today's fast moving world, fifteen years is an eternity, a constant confirmation of the value of these timeless designs. Each one is a tribute to the research and fine craftsmanship that have long been part of the company's DNA.

Cesar is a sculpture that at times acts as a coffee table, an interior decor or a stool according to how and where it is put on scene. Its eclectic and multi-functional personality has developed in time becoming an authentic icon of Minotti style. When it was first designed, the element had two possible colour finishings. In the years, following the different moods of Minotti's

yearly collections, new versions have been created reaching a total of today's 17 colour palette. The stool has thus become a metaproject where it is possible to combine two different forms, both in a glossy lacquered finishing. It has been photographed in every possible living scenario – living room, kitchen, bedroom and also in the bathroom – and in different contexts – homes and corporate working spaces. In 2013, we launched its outdoor version proposing four different colour variants: glossy lacquered White, Celadon, Granite and Sand finish.

What makes **Van Dyck** a timeless product is its base. It is a sculpture that combines sophisticated constructive detailing with a series of luxurious finishes. It is possible to personalise each table by combining different forms for the top and materials for both top and bases. The top can be in multiple sizes in round, square, rectangular shapes.

There are many top finishings, ranging from Smoked Grey tempered glass to Calacatta marble, as well as sophisticated wood options like Canaletto Walnut and oak, offered in natural brushed open pore stained in Grey, open pore lacquered in Moka or Black. In 2017 Van Dyck has been also designed in the outdoor version to bring its distinctive sign even in open-air spaces.

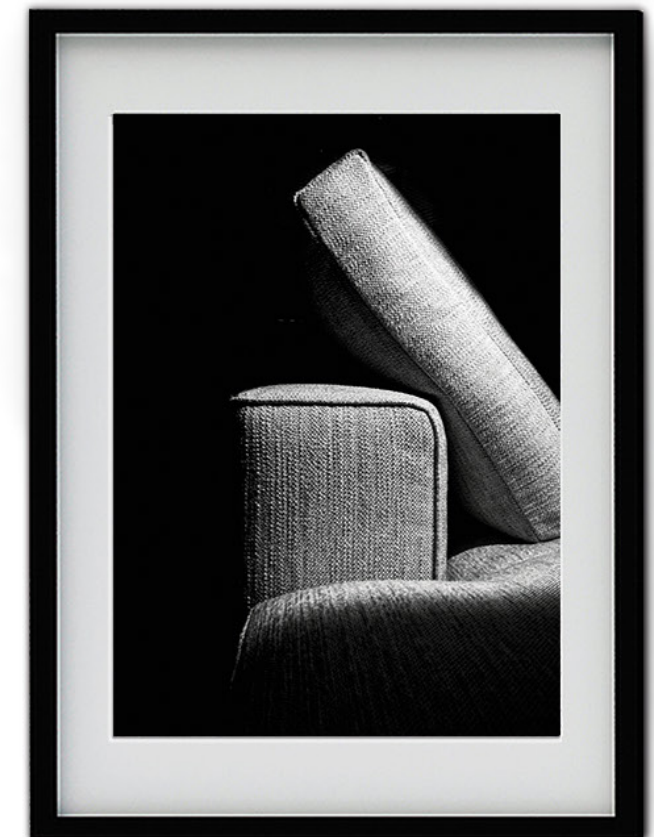
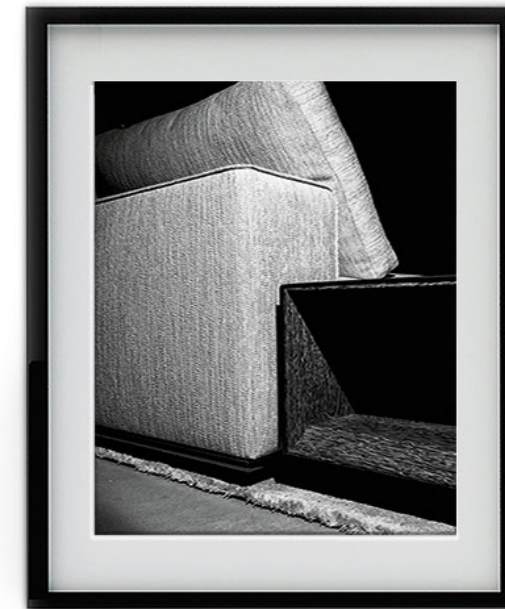


*This page: **Van Dyck** is a table with a bold personality. The base is made of welded 10 cm. diameter metal tube and comes in Black-Nickel or glossy painted Butter, Black and Pewter finishes. The top is available in round, square and rectangular versions in multiple sizes and finishings.*

*Opposite: **Cesar** is a versatile object made from structural polyurethane [Baydur® 60] that brings vitality to rooms, but also to outdoor spaces.*

Hamilton is a seating system with a simple design which allows flexibility and personalisation within interior compositions. When it was first presented it triggered a revolution, leading the way to sofas with low to the floor basis and versatile combinations of modules. It is this detail that makes it recognisable: the Black-Nickel finished metal base features the structure slightly raised from the ground and runs along the entire perimeter of the system like a frame. The bottom frame structure is a characteristic that has become, ever since, a signature for many other Minotti sofas developed in the following collections up to today, a strong sign of distinction that has been implemented with a large range of finishings and forms.

Today Hamilton is a family of three typologies of products – Hamilton, Hamilton "Sofa" and Hamilton "Modulo" – with a combination of 53 elements. In time Minotti has collected a wide range of photographs picturing Hamilton in a myriad of circumstances, a chameleon that can adapt to any room setting, constantly changing its architecture but also its skin. Dynamicity, versatility, and flexibility, these are the three words that better describe this product that has lent itself to on-going growth, in new shapes and new purposes, since the day it was first launched.





These pages: Hamilton as featured in the composition that better highlights its functional and aesthetic character.

DEBORAH ANDERSON

Multifaceted artist, photographer, and film director in constant search for the true self, she has recently committed herself to document the lives of the Native American Lakota women.

Interview by Laura Maggi

2019 sees the release of "Women Of The White Buffalo", Deborah Anderson's documentary about Native American Indians. Highlighting her achievements in all the creative areas she explored, the film summarises her 15 year-long career and confirms her status of world-renowned photographer, artist, and art director.

Born in London in 1970, and the first daughter of Jon Anderson, the legendary British rock star, at the beginning of her career Anderson could not resist to the appeal of the music world and became a singer. It was in 2001 that she delved into photography for the first time, rapidly becoming known at international level for her work as a photographic and film artist with the release of three fine art books to date.

Her images have graced the covers of albums and magazines, as well as the walls of infamous hotels and private homes worldwide, with an extensive A-list clientele. As a multifaceted and talented artist always looking for authenticity in her work, Deborah Anderson invites her audience to "Do Who You Are".



Your creative body of work spans from photography to art, from art direction to film-making, but your career started at a young age in the music field.

Can you tell us how you moved from music to photography?

Did the two go hand in hand at some point? I am referring, for instance, to your debut solo album, *Silence*, released in 2009, which accompanied *Paperthin*, a coffee table book of your photographs. And then you started film-making, the seventh art that embraces these all!

I started creating in the world of music at a very young age as it was all I knew growing up. My father, Jon Anderson - the lead singer of the Prog Rock band YES, took me on tour with him as a young child with my mother Jennifer by my side.

I was exposed to music in a very expansive way with many colourful influences around me. In my early 20's I toured with my father as his back up vocalist in South America having sang on many of his albums.

I realized at an early age that I too wanted to record my own music.

Having had a top 10 dance track in the music charts called *Feel The Sunshine* with Drum&Base producer Alex Reece, I worked with many notable DJ's with Mo'Wax records including Kruder+Dorffmeister, Zero 7 and DJ Shadow after I signed to A&M records in the late 90's before the company folded.



This page top: "Man on Bike" from "Paperthin" book by Deborah Anderson, Paris, 2009. Bottom: Rachel Roberts, Malibu, California 2015. Opposite: Deborah Anderson's portrait.

Being in front of the camera as a recording artist, I always played with fashion which led me to curating my own vintage clothing line under my own name, selling unique pieces to many stores around the world including Bergdorff Goodman in NY, Maria Louisa in Paris, Fred Siegal in Los Angeles and Harrods in London. I would photograph my one of a kind pieces worn by such stars as Nicole Kidman, Helena Christensen, Sophie Dhal and Minnie Driver to name but a few and this was the beginning of my career as a photographer. I was deeply moved by both fashion and photography so I went to live in Paris in 2001. Unbeknown to me, Paris would inspire me to choose photography as a career, buying my first professional camera as I focused on teaching myself the art of capturing life around me.

Your portraits of both celebrities and models have a special aura; they often relate to the space that surrounds them and are quite unique. How do you conceive the portraits you shoot?

I believe I have always been inspired to tell stories through my images. Even for portraits, I like to have the audience connect to the subject in my image on a soul level. With artists such as P!NK, whom I have shot for over 10 years now, we share our ideas, music, art, and fashion inspiration before jumping into the storyboard we want to expand on together for our shoot. It is a very intimate exchange, one that I know only happens when we have an understanding, a connection and most of all a trust between one another.

What does the word authenticity mean to you?

To be in your truth. There is nothing more authentic than that.

Can you recall the most authentic moment of your life? Something that happened when you were a child, a teenager or even a grown-up; or a particular genuine encounter that has changed your way of looking at life?

The day I stopped trying to please other people with my creative choices and started



listening to how I felt when doing what I do, that was life changing for me. I posted on Instagram recently that I felt I was born seeing the stars with all their possibilities and its taken me over 40 years to find them again. It was a huge wake up for me to be true to myself and in doing so the creative opportunities that are now coming my way are on a totally different level of consciousness.

You are currently working on a documentary film about the Native American Lakota women living on the Pine Ridge reservation in South Dakota. Women Of The White Buffalo will be released in 2019. Can you tell us something about the intention for this production?

This film has been a gift to me in so many ways. My intention for this film is to protect and elevate the voices of native women, too many of whom have been silenced, ignored, abused, and forgotten. Increasing the visibility of their powerful journeys through loss, survival, and

resilience is an essential part of informing the dialogue regarding feminism, #metoo, Black Lives Matter and every movement that aims to heal wounds and complex forces that perpetuate inequality.

What shall we expect from you in the future?

The film is in post-production and looks to be finished by February 2019. I showed photography, shot whilst filming in South Dakota, at the renowned Leica gallery in Beverly Hills in May last year which was a huge success and has spurred more opportunities for the show to travel. It will be presented at the Leica gallery in NY in July 2019 as well as other venues including Europe and London. I also plan on showing the film to Native communities and already have requests to show it not only in Pine Ridge, yet on other reservations in America. The nature of the film is not only to educate those that know nothing about the current lives of most indigenous women, yet the Natives themselves so they will be inspired to raise their voices allowing for change within their community.

Having experimented so many media and techniques, have you still got a secret wish?

I have never felt limited to one genre/medium when expressing myself as an artist... I might write a book one day. I think the title would be *Do Who You Are*, with the subtext... "You are all things so embrace the exploration of that which you infinitely came here to be."



This page: Deborah Anderson and Delacina Chief Eagle photographed by Matthew Rebuta, Pine Ridge, South Dakota, 2018. Opposite: P!NK album artwork.

Seven decades. The future of tradition

2018 AN EXTRAORDINARY YEAR

Minotti's history is truly authentic. The hard work and passion of three generations have contributed in transforming the artisan qualities of a small upholsterer's workshop into one of the most excellent Made in Italy companies worldwide. It all began in 1948 when Alberto Minotti followed his intuition and today this same entrepreneurial vein forges the character of new generations encouraging them to explore the world in search of fresh stimuli to envision future trajectories.

70 years of history are important and should not be forgotten. Surely young generations, by biological push, are keen supporters of progress, but within this strive for change it is important to find the right balance between past values and future objectives. It is thanks to this healthy tension that a company keeps on evolving in time.

2018 was the year in which Minotti celebrates seven decades of life, but it was also a year of great evolution of the company, symbolising the achievement of a significant milestone and a new point of departure. Strategic decisions have been taken to improve the quality of production, processes and strengthen internal project resources. In detail, at the beginning of the year, the company was involved in expanding the production area, adjacent to its headquarters in Brianza, adding 5,000 sqm. dedicated to 14 new upholstery stations, 3 loading gates and 2 warehouse floors to improve logistics efficiency. More recently a leather cutting machinery was integrated in the production line as a first step to meet the digital standards set by Industry 4.0 equipment for a high quality processing. All strategic decisions aimed at ensuring the highest quality, efficiency and value, along the entire production chain. Consequently, important investments were addressed to Minotti Studio, engaging new resources, expanding the interior layout of its working spaces in a decisive act of empowerment of the entire department.

All these actions, undertaken during the year of their 70th anniversary, are an evidence of courage and spirit of initiative of the company, constantly challenging the status quo and never sitting back on achieved victories.

“70 years of history, this heritage can be a risk. A lot of companies have been destroyed by it. History tends to make things heavy because it makes us feel safe. People use it as an excuse for avoiding challenges, longing to stay in their comfort zone forever. Even though Minotti has a very long history, they do not try to protect that history, but they challenge it. This allows heritage to grow.”

Oki Sato, nendo

The celebration of their 70th anniversary has lasted for over a year now, involving all the people that have contributed to the success of this story and will continue in 2019.

It requested a moment of reflection on how the company has evolved in time and which were the main events that needed to be evoked. Two decisions were made: the first to reedit a collection of products that, in a way, marked the beginning of the story; the second to tell the evolution of the company through an emotional documentary-film *Minotti Undiscovered / A Matter Of Style*.

The celebration has animated a suggestive agenda of worldwide events open to partners, architects, journalists, and local institutions.

As in Minotti's style, also the project of the anniversary had to be meticulous, of high quality and international. Each location was the scene and the story had to be told within the local particularity of each stage, its architecture and the people who live it.

Within the following pages we will describe the projects undertaken concerning this important sequence of events by also revealing the backstage and the unexpected exciting outputs.

“My father was an upstanding man, principled and trustworthy. He had great respect for others and a strong sense of duty, a singular example of decency and integrity. He taught us vital lessons, about commitment and consistency. He allowed us to make our own mistakes, and that is how he helped us grow.”

Renato Minotti



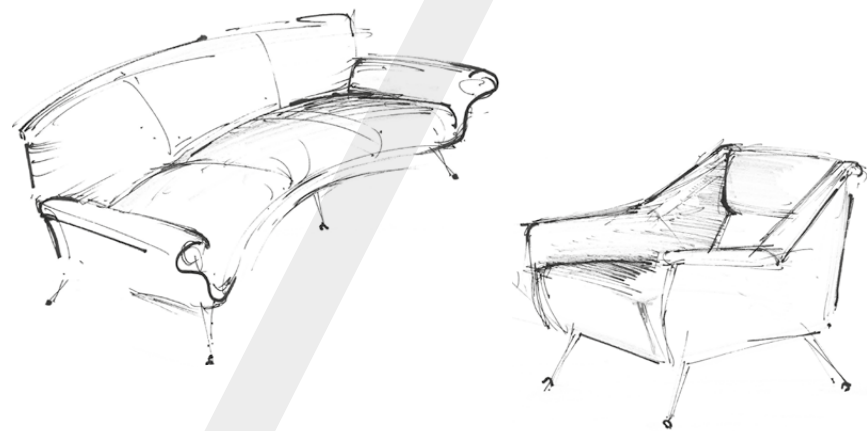
Opposite page, top: Alberto Minotti as a young entrepreneur. Bottom: from left to right Alessandro Minotti, Susanna Minotti, Alessio Minotti, Renato Minotti, and Roberto Minotti at work.

HERITAGE REVISED. A tribute to Italian design

The 70th anniversary was the ideal occasion to pay a tribute to the founder of the company, Alberto Minotti, who sadly passed away in 1991, and his wife Ileana, Minotti's Honorary Chairman.

Renato and Roberto Minotti decided to reedit some of the icons that have marked the path through history. First of all a special edition of *Albert&Ile*, designed by Gigi Radice, was released to recount the important collaboration with this Italian architect.

Already in the Sixties, when design was still not recognized and integrated in industrial processes as it is today, Alberto Minotti initiated a strong relationship between the company and architect Gigi Radice. Alberto's openness to the world and to great intuitions as a father and as an entrepreneur are qualities that have trickled down through generations up to today where his nephews have started their way within the family business.



“ I always felt Gigi Radice had a stylistic affinity for architecture that somehow could be traced back to Frank Lloyd Wright and Gio Ponti. Sort of half-way between these two giants. A brilliant talent for designing modern furniture, with personality, and that reflected the same kind of architecture. My father foresaw his enormous talent both as an architect and a designer, a combination that was not easy to find. In those days, Gigi Radice was highly involved, first with designing the company's headquarters, then the family house and, finally, the products.”

Renato Minotti



This page, top: a portrait of Alberto and Ileana Minotti.
This page and opposite: images of the special edition of *Albert&Ile*, part of the 2018 Collection.

A complementary occasion to manifest the link with the family roots has been the Salone del Mobile 2018 in Milan. The Minottis brought back to life a part of their original family home in Meda. As a tribute to the courage and enthusiasm of the past, and with a view towards the future, the fireplace presented at the centre of the stand an oversized replica of the original one designed by Gigi Radice in 1964, was a strong sign, a bridge between the past and the future. It was not easy to decide to put a personal element, a real symbol for the family, to the centre of the scene. However, it is the passion of the people and a deep sense of family that has allowed the company to grow in time from generation to generation, honouring the past but also a promise for the future. The fireplace is a symbol that appears in many interior spaces designed by Minotti, placed as an archetypal object that recalls the warmth of distant memories.



This page: original images of the Sixties of Minotti's family home in Meda. A hexagonal architectural motif was repeated in the decorative details of the ceiling. The whole house revolved around a hanging fireplace lined in hand-hammered copper, a central hearth around which the room developed.



This page: for the 70th anniversary, the soul of Minotti's original house of the Sixties has become the centre of the stand at the Salone del Mobile 2018 in Milan. The fireplace and the layout of the house have been revisited keeping the same functionality of space: a dining room, a living room, and a reading area.

WHEN IT ALL BEGAN. A documentary-film

When it came to celebrating their anniversary, the Minottis thought it was really important to communicate the authentic quality of their story, and to do so, they chose the best way to reach people emotionally through a documentary-film. A contemporary language adapt to a worldwide public and easy to be broadcasted in a planned round-trip experience, starting from their home territory and enlarging it to cities around the world.

Within all the celebrations, the *fil rouge* that connects the dots is the 38-minute documentary-film, *Minotti Undiscovered | A Matter Of Style*, that takes us on a journey through the seven decades of history of mastery in interior design. The concept behind this important project was to give voice to all the people who have brought this brand to life, following them in their daily work and documenting the different phases behind the scenes. The film is a fragment of Italian history where Minotti emerges as an example of successful Italian entrepreneurship. Indeed, the film is a sincere documentation of the history of a family and company that was founded in Brianza district, in Northern Italy, at the end of the Second World War. It explains how, at that time, the country was trying to find an identity through reconstruction. There was a climate of change that encouraged people to do better, to draw lessons from history and transform them into practise. Idealistically beauty became the keyword for the search in aesthetics of everyday living to the extent that it became officially part of an article in the Italian Constitution, drafted in 1948 by a group of writers who searched for the best words to express this concept: "The Republic safeguards natural landscape and the historical and artistic heritage of the Nation."

It was the beginning of what has been highly recognized as the Italian economic miracle, when illuminated young entrepreneurs spread the seeds of the Made in Italy phenomenon. Through intuition and creativity, Alberto Minotti transformed his father's upholstery workshop into a furniture company. From the foundation in 1948 many things have evolved and Alberto's sons, Renato and Roberto Minotti, have been able to bring the company to the international arena thanks to their passion and vision.

The third generation is now part of the company, Susanna, Alessio and Alessandro Minotti, and the story continues as the family faces new challenges. Important collaborations have worked side by side to develop such a story, at first Gigi Radice and after Rodolfo Dordoni, a companion for over 20 years.

Today Minotti expands this tradition by involving creative experts from around the world. Nendo, Marcio Kogan, Christophe Delcourt and Gordon Guillaumier, all appear in the film interpreting the brand identity in new ways, through their personal point of view and design language. This is the beginning of a new vision, which will guide Minotti in facing the next human and entrepreneurial adventures in the years to come.



These pages: some frames taken from the documentary-film "Minotti Undiscovered | A Matter Of Style". The film was made by 3D Produzioni - a firm specialised in the creation of multimedia cultural content, covering design, art, history, and architecture.



Celebrating excellence

WORLDWIDE ROADSHOW

Minotti is an international brand that has its roots in Italy, but its soul embraces a larger global family. There was a strong desire to share this Made in Italy story with its audience around the world.

The celebrations of the 70th anniversary began during Salone del Mobile 2018 with an event in Villa Reale in Monza, and continued in other surprising sites worldwide. Starting from last September, while the 2018 collection was exhibiting in all Minotti stores around the world, six locations were chosen to continue the celebration. In each place a detailed program of events was conceived and the documentary-film previewed. The show will go on in 2019.

April 18th Monza

Location: **Villa Reale in Monza**

Brianza is an industrial district in the North of Milan, at approximately 20 km from the metropolitan city. Not everybody knows that Italian design was celebrated in Brianza with the first Biennale of decorative arts in 1923 in Villa Reale in Monza, a neoclassic style monument built between 1777 and 1780 by Empress Maria Theresa of Austria for her son, Ferdinand Karl, designed by architect Giuseppe Piermarini. In 1930, at its fourth edition, this exhibition was transformed into a three-year event (becoming Triennale) and, from the V Triennale, it moved to Milan in Palazzo dell'Arte, the current headquarters of Triennale di Milano.

For this reason, and also for the magnificence of the location, the Minottis decided to begin the celebration of their 70th anniversary in the prestigious setting of Villa Reale with a site-specific exhibition.

The project was appointed to an established architecture firm in Milan, **Migliore+Servetto Architects**. We have asked Ico Migliore, founder of the studio together with Mara Servetto, to tell us more about the making of the event, and what brought them to design a multimodal narration of the heritage of the brand, entertaining visitors through emotions, feelings, and values of three generations of makers.



Having to tell a story as rich as that of a company from Brianza district like Minotti in the suggestive location of the Villa Reale in Monza must have been an exciting design challenge. In your project, how did these two Italian cultural heritages dialogue? Who pays tribute to whom and how?

Ico Migliore: The event, which has been designed to celebrate Minotti's 70th anniversary, was not meant to be an exhibition, but a "storytelling of a story" of a family, a very healthy production that has developed over the years, building a strong corporate identity. We immediately thought of not doing a conventional exhibition, through a chronological narration, but we decided to divide it instead in key concepts, which were then declined in the various rooms of the historical building.

Villa Reale in Monza is the place where everything started, the centre of design in Brianza, where know-how is preserved, where craftsmanship first became art and then industrial production. This was the starting point of the whole story, as well as being in a wonderful place to see for those international guests that did not know about it. We wanted first of all to pay tribute to design, to the place of birth of Italian design, then to the quality of making. In Villa Reale there are some wonderful architectural elements that make it an extraordinary design artefact. The narrative installations had to dialogue with the horizon of the villa. We did not want to hide the villa, it became the frame in a relationship between figure and space. The goal was to allow people to understand the context in which the company was born, the Minotti style, how they have reached to today's production, the story behind the collaborations with designers and

the importance of a family that works within the company.

The story was composed of micro-stories, where however the important thing – which is the key to how all stories are told in my opinion – was to communicate the metamorphosis, the evolution, a sort of "once upon a time."

The installation was based on this: once upon a time, and then this happened, and then this, and so on.



This page, top: view of Villa Reale in Monza from the back side, facing the park. *Bottom:* an image of Sala delle Feste – main room of the event in Villa Reale where projections on the walls introduced the storytelling of the company's history.

Opposite: an image of the entrance to the villa animated by projections that welcomed the guests.

We wanted to give the feeling of having opened private family drawers to reveal their photo albums with their travels and relationships between parents and children, physically bringing the visitor inside a lifetime story.

How did the story unfold?

I. M.: There were three substantial moments: first, the great talking mirrors, also evoked in fairy tales – inside a mirror one reflects and sees oneself – where family stories appeared; secondly, a large globe from which the stories of Minotti projects in the world emerged and were projected onto a bookcase – on a virtual journey around the world with the Minotti family; thirdly, the books opened on lecterns where, through the last 20 Minotti publications, the story of how Minotti has kept its own code and style, within this evolution, was told.

So, to better describe the experience: in the initial part of the exhibition you were invited to enter the family's history by mirroring yourself; in the second you were invited to access Minotti's journey around the world by interacting with an animated technological globe; in the third you could learn more about their code and their identity by experiencing the story of the "Minotti code".

You are talking about "Minotti code", but what were the key values that guided you in designing the event? Can you reveal the thought that has guided you?

What inspired you most?

I. M.: We can perceive the code in their way of being very measured, always concerned about the quality of materials, never giving in to useless details, rather investing in high quality details, in their elegance and timeless products but with a precise time dictated to research, in their way of never being too invasive, but with a strong strive for quality.

The story of this family, the value in researching materials and the quality in production is also reflected in the way we decided to tell the story, therefore, in the use of technology as a means and not as an end.

The theme of this magazine edition is Authenticity.

What makes this experience and its outcome authentic? Where do we find authenticity in this specific project?

I. M.: In the narration authenticity is given by telling stories that have a sort of memory of something that is interesting for the future. The story behind an art piece, a sofa, an armchair, a lamp, the reasons that guided their ideation, are all authentic.



This page, top: the exhibition path ends with the room Sala à Manger, where two huge, out of scale books tower four metres high on an equal number of easels. This large photo album contained an encapsulation of historic materials and trivia, to offer an immersive glimpse into the Minotti attitude. *Bottom:* an image of the entrance to the villa and of Sala delle feste.

Opposite, top: a system of projections in the room Sala degli Arazzi emanated infinite reflections, embracing the space in a family portrait with a richness of personal objects and memories in order to represent the brilliant intuition of Alberto Minotti, which has been continued by the new generations. *Middle:* at the centre of the room Sala del Trono was a large, interactive globe placed in dialogue with the dynamic wall behind it, leading the visitor to discover the Minotti global status in terms of figures and locations. *Bottom:* in the room Sala degli Uccelli, an articulated system of interactive projections ran along the main wall, looking back at the last 20 years of history and projects.



MIGLIORE+SERVETTO ARCHITECTS

FOUNDERS

Ico Migliore and Mara Servetto



Ico Migliore and Mara Servetto, Migliore+Servetto Architects work with an international team of architects, designers and graphics to conceive architecture, interior and exhibition design projects characterised by an expressive use of light and new technologies. They have been awarded many international prizes, such as the XXI, XXIII and XXV Compasso d'Oro ADI. They are currently working on the "Blue Line" project in the city of Busan (South Korea) involving the conversion of 5 km of abandoned railway tracks in the waterfront area into a thematic and acoustic park. In addition, with Italo Lupi, they are also working on the permanent exhibition of the new ADI Design Museum for Compasso d'Oro ADI Collection in Milan. Ico Migliore is professor at the Faculty of Design at the Politecnico di Milano and both of them are visiting professors in Tokyo.

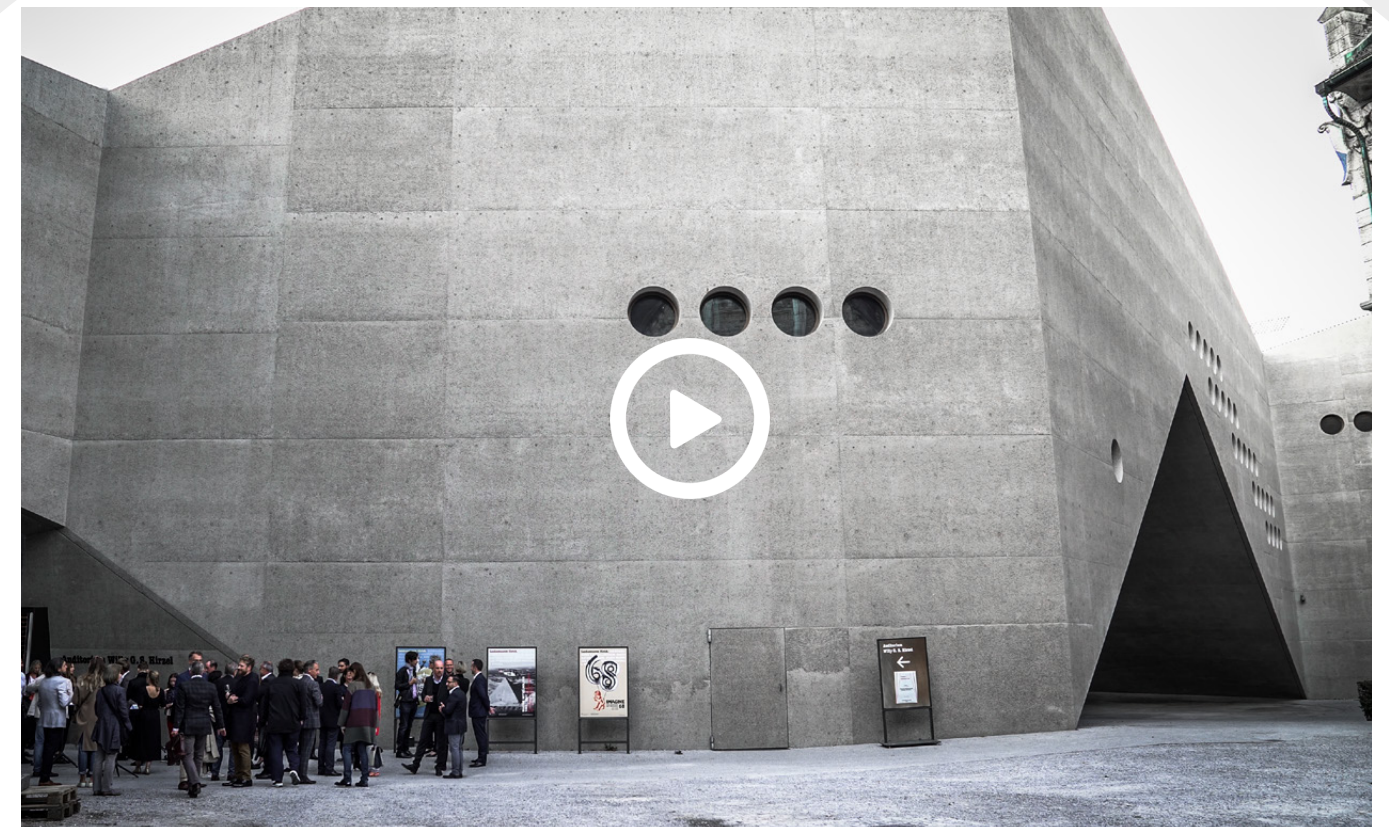
September 19th Beirut

Location: **Minotti Beirut**

Christelle and Roland Martinos are the owners of the Minotti flagship store in Beirut positioned in Achrafieh, one of the most ancient districts in the Lebanese capital. It was the perfect stage for the first release of the documentary-film *Minotti Undiscovered. A Matter Of Style*. Italy's Ambassador to Lebanon, H.E. Massimo Marotti also participated in the celebration showing his appreciation for the success of an iconic Italian brand.



This page, top: the Minotti and Martinos families together with Rodolfo Dordani, Guest of Honour of the evening.
Bottom: Christelle Martinos during her speech before the documentary-film screening.



September 26th Zurich

Locations: **Landesmuseum and Minotti Concept Store**

In Zurich the celebration was multiple because it also included the 20th anniversary of the company's partnership with Zingg-Lamprecht, alongside with Olivier Fabrikant (CEO of Zingg-Lamprecht), and five successful years of the Minotti Concept Store in Zurich. The venue selected for the screening of the documentary-film was the prestigious Landesmuseum, the Swiss National Museum located in the heart of the city. The celebration began in the Willy G.S. Hirzel Auditorium, part of the modern expansion of the museum. This new structure, designed by Swiss architects Christ&Gantenbein, opened to the public in 2016 and was thought to complement the original historical museum building built in 1898 and designed by architect Gustav Gull. In this intervention the new is inconceivable without the old and so it reflects the classic-contemporary spirit of Minotti, a perfect match.



This page, bottom left: Renato, Roberto and Alessandro Minotti welcoming the guests at the auditorium, before the documentary-film screening.



September 27th Mol

Location: **Balo Design Boutique**

Minotti stores around the world are well known for the dialogue they build with the architecture that hosts them. The Balo Design Boutique near Antwerp was once a prestigious private residence. Its current owners, Lou Vanhees and Bart Lodewyckx, have enlarged the space and revealed its full beauty by creating an interior more reminiscent of a real home than of a store layout. In this sophisticated boutique setting, the 2018 Collection of Minotti was exhibited in an exclusive design concept, where objects and furniture were displayed in a breathtaking elegance of home spaces.



This page, middle: Lou Vanhees and Bart Lodewyckx, owners of the store, with Alessandro, Susanna, Renato and Roberto Minotti. *Bottom right:* Christophe Delcourt, Guest of Honour of the evening.

October 4th Los Angeles

Location: **Sheats-Goldstein residence**

Los Angeles is one of the most distinguished global design capitals. It is also the city where Minotti opened its first flagship store in the U.S. in 2004, owned by Mary Ta.

The celebration needed a special space, an epic location, which found its destination in the Sheats-Goldstein residence.

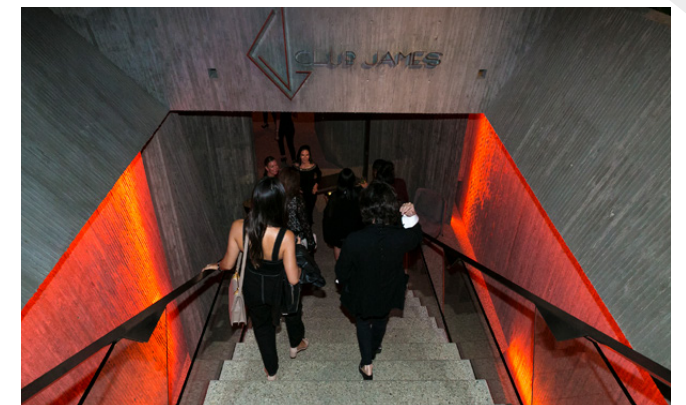
This building is an iconic modernist house designed in 1961 by the American architect John Lautner with a gorgeous terrace looking over Beverly Hills.

John Lautner was both an architect and a designer and for this project he planned both the building with its striking windows and the interiors with custom built-in furniture in concrete designed for each room.

The house is an example of American Organic Architecture since it is a natural extension of the surrounding environment. Because of its incredible setting the house has also been featured in films such as *The Big Lebowski* (1998) and *Charlie's Angels: Full Throttle* (2003) and has been endowed to the Los Angeles County Museum of Art.

The house was a fascinating occasion to exhibit Minotti's furniture in direct dialogue with Lautner's architecture. In such an impressive environment, the celebration was enhanced alongside with a temporary exclusive art installation, *Skyspace*, designed by light artist James Turrell.

After visiting the location and admiring its view over the city, the guests were invited to continue celebrating in the prestigious Club James adjacent to the house, where the anniversary film was screened.



This page, bottom right: Mary Ta, owner of Minotti Los Angeles, with Mattia Biagi, Susanna, Alessandro and Roberto Minotti.

October 18th Tokyo

Locations: **Minotti Tri-Angle, Minotti Court and Minotti Aoyama**

Before the opening of the Designart festival in Tokyo, Minotti Tokyo, owned by the Sukeno family, hosted the 70th anniversary event inviting Oki Sato, studio Nendo, as guest of honour. The Aoyama district in Tokyo is a pearl where Minotti has three flagship stores at walking distance. The celebration was a roadshow within the roadshow. The route started in Minotti Tri-Angle where guests could have a taste of the hospitality experience of the brand. Then it continued in Minotti Court where there was a perfect setting for the screening of the documentary-film and, in the meantime, people could see how the store was thought to encourage co-design, open to professionals, architects and interior designers. The final destination was the exclusive Aoyama flagship store, opened in 2017, where the pieces from the 2018 Collection designed by Rodolfo Dordoni, Nendo, Marcio Kogan and Christophe Delcourt found their perfect indoor and outdoor place. The guests were also welcomed to enjoy the beautiful garden with the latest outdoor designs.



This page, top: Tadao Sukeno, owner of Minotti Tokyo, with Oki Sato, Roberto, Renato, Susanna, Alessio Minotti, and Fiorella Villa, Communication/Marketing Director of Minotti.



November 23rd Shanghai

Location: **Minotti Shanghai**

In occasion of the 2018 Salone del Mobile. Milano Shanghai, Minotti hosted its celebration in its largest flagship store in the world. Opened in 2015 by Domus Tiandi, it perfectly advocates the soul of one of the most surprising global design capitals in the world. In an atmosphere of timeless elegance, the stunning circular architecture – 1,300 sqm. distributed on two floors – hosted the latest novelties and main best-sellers of the wide Minotti collection. Rodolfo Dordoni himself was the special guest with the honour to narrate his personal story of 20 years of collaboration with Minotti, introducing the China première of the documentary-film.



This page, bottom: Sammy Ren and Cathy Zhang, owners of Minotti Shanghai, together with the Minotti family and Rodolfo Dordoni, Guest of Honour of the evening, Fiorella Villa, Luca Molinari and Simona Sbordone.

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