

"Nothing in life is free.
You have to work hard with dedication and vigour

ALBERTO MINOTTI The founder

This third edition of
The Magazine is especially
meaningful.
Yes, because this edition
talks about us, about our
adventures, both human
and entrepreneurial,
and the inevitable stock-taking
that a momentous occasion,
our 70th Anniversary compels.

Our thoughts go to our father because, without his vision and his courage, this company would not exist. To our mother, who has always supported us, and still does, with caring words of encouragement. And to our children, who inherited from us a love for this company and share with us the mission to spread the excellence of our savoir-faire throughout the world. We have traveled far and wide from this tiny corner of the Brianza, a long journey over time and terrains that the projects narrated here well illustrate. Thanks to all of you, to those who have worked at our sides, in-house and outside the company, to those who, throughout these 70 years have believed in us, from our partners to the design professionals and the media, because what we are today is the product of a team effort, marked by quality and skill. The challenge starts now... 70 years and beyond!

Statelo fueste



ON THE COVER The sophisticated living room of a family residence in the Australian countryside. Architecture and Interior Design by Travis Walton Architecture. Photos by Elisa Watson.

MINOTTI 70 YEARS A story of Italian excellence



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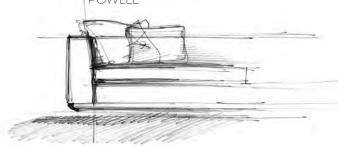
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SUMMARY

THE MAGAZINE /03

ASTORY OF ITALIAN EXCELLENCE

From the 1950s to today, the ongoing evolution of a company that epitomizes the "Made in Italy" concept.
Distinctive DNA, where fine artisan craftsmanship is interwoven with industrial know-how and gives rise to furniture collections with timeless designs, known for their high-quality materials and finely-detailed tailoring. A fascinating story of people and projects focused on quality and passion.

)

Alberto Minotti The Founder



70 years is a lifetime, three generations and a history still in the making. A significant milestone reached and a new point of departure, where manufacturing tradition, innovation and design come together to create a unique style that conveys the emotions, feelings and values of a family. All these elements have forged the character of the company. Inside, bold and visionary men have expertly dealt with the challenges life brings. With strength of character and determination, they were able to transform the artisan qualities of a workshop into one of the most excellent "Made in Italy" companies in the world.

Let's leave the narration of this adventure to the players themselves.

A man, a father, an entrepreneur. Alberto Minotti.

Renato: 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.

Roberto: I began working in the business off and on while I was studying architecture at university. Once I had earned my degree, I was entirely engrossed in my work here. Then, one day, life forced us

to swallow a bitter pill. Renato: unexpectedly, one Sunday.

other in the eye and said: "We can do it. We've got to get through this!" Learning how to manage the business was not an easy task. Renato: our mother always encouraged us, urging us to stick together and to love each other. She has always been a powerful influence in our life. As we matured and got into the business, we gained an even greater our father fell ill. In just a couple days appreciation of her tactful presence he was gone, just like that, without at our father's side. She is the Honorary President of time for us to prepare ourselves for such a devastating shock. the company. There's a saying that behind every great man, there's a great woman. It's certainly true in this case. So many unknowns; we won some and we lost some We learned a lot from our mistakes. We were always humble enough to acknowledge where we had gone wrong and then we built upon the lessons learned.

Roberto: it was the 15th of

November, 1991. Our initial

sadness, spurred us to react,

became a kind of challenge.

Our mainstay, our mentor was

gone. Renato and I looked each

We had to fight against it.

sense of bewilderment and infinite



The first company trademark.

The headquarters

The company's first steps...

Renato: back in those days, there were about 20 people working in the company with our father. Things were going well. **Roberto:** the business was in downtown Meda, a large workshop that opened onto a central courtyard. Then, in 1963, our father moved the company to its current location.

Renato: the company my father An "extended" company. created was focused on classic Roberto: over the years, sofas which represented the company expanded around the company's DNA. Even later, the central building, progressively when we transitioned toward encompassing as many as six the contemporary, we intentionally buildings that were designed and conserved the skills and built for us. expertise required to produce classic furniture, out of respect for

our roots, little by little moving

and technologies.

closer to more modern techniques

Renato: let's be clear; we made a specific choice to expand around the original structure. It may not have been the best choice financially, but it came

from the heart, because it is an extension of the place founded by my father who, for us,

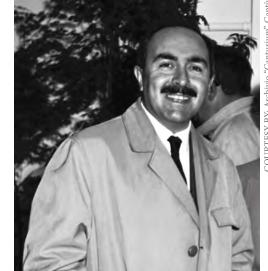
was an institution. **Roberto:** our headquarters currently occupies 12,000 sqm, including the offices, factory and showroom.



THE MAGAZINE 7/03

1960 A brillant creative partnership with

Gigi Radice



Gigi Radice in a photo taken in the 1960s. The architect passed away in 2005.



From classic to modern. The sign of Gigi Radice for Minotti.

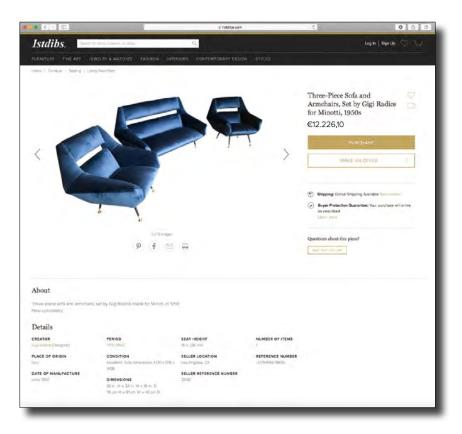
Renato: I always felt Gigi Radice had a stylistic affinity for architecture that somehow could be traced back to Frank Lloyd Wright and Gio Ponti. Sort of half-way between these two giants. And a brilliant talent for designing modern furniture, with personality, that reflected the same kind of architecture.

My father had an insight into his enormous talent as both an architect and designer, a combination that was not easy to find. In those days, Gigi Radice was all-in; first, with the design for the company buildings, then the house and, finally, the products.

A crystal-clear memory, an anecdote.

Roberto: I was 12 or 13 years old. I walked into my dad's office. He and Gigi Radice were there, smoking. Gigi asked me: "What do you want to be when you grow up?" I think I said something like:" A fireman or a cowboy...", but he gave me a serious look and said: "You should be an architect! It takes a lot of hard study, but it's a good profession". That was life-changing for me and, now that I really am an architect, I still get choked up when I think about that moment. Gigi Radice was a man with a charismatic personality and amazing artistic talent. He was a painter and a master at drawing caricatures.

Roberto: his groundbreaking design, of armchairs and sofas was a huge success at the time. And, what a surprise to find his furniture in auction houses today, more than 50 years later, as vintage pieces. Talking about "the value of timeless design across decades..."





70 ANNIVERSARY

1964



The cover of "Rivista dell'arredamento" - 1965 March issue.

Modernity flows into architecture

The familiy home in Meda.

A magnificent home for the standards of the times. Renato: Gigi Radice was a modern architect and was very

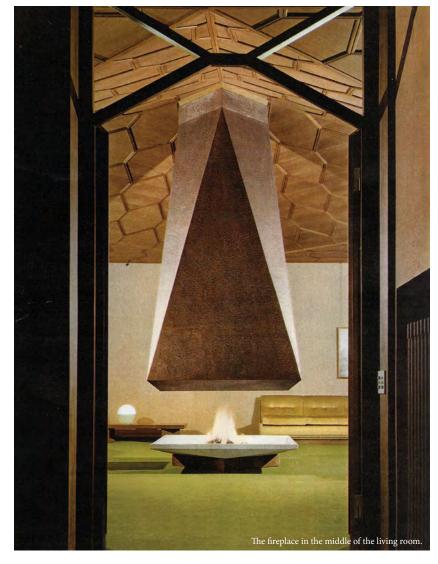
Renato: Gigi Radice was a modern architect and was very willing to engage in conversation.

I recall that he spent a lot of time discussing it with our mother, who has always been a woman of her own mind and not one to allow others to impose their choices. She knew exactly what she wanted. She was the one who was going to live in that house.

The walls were covered in Chinese silk and the floors in sage green carpeting. A very sophisticated pairing. Fascinated by his innovative style, my father commissioned Gigi Radice to design his house. Spot on, as a choice, because even today, fifty years later, the architectural style is strikingly contemporary.

The house itself passes from generation to generation and adds its voice to the family history.

Roberto: I have spent my entire life in this house, first as a son and then as a father. I have lived here for 45 years. My affection for these walls runs deep.



This place harbors my deepest, most personal memories. Perhaps this house already contained the DNA of what would become the philosophy of our company: a cleanliness of line and an understated elegance that leave room for creative decor solutions.

The fireplace, a symbol that has expanded well beyond the walls of this house.

Roberto: the most vital part of the house, the living room, has two very distinctive features: a walnut ceiling with a hexagonal pattern of millimetric precision and a suspended fireplace made of hand-hammered copper. On one hand, the fireplace separates the dining room from the living room, but on the other, it has

always been the focal point of the living room. And that's not all. It has a richer, more intimate meaning for all of us. It is the domestic hearth that is central to a family ritual which was repeated over the years, as the family grew. It often burns during the winter and is an integral part of our domestic lifestyle.

Renato: it is a symbol so deeply entrenched in our memory that over the years we have interpreted it in various shapes and finishes and incorporated it as an architectural element in the staging of our monobrand stores and trade show stands.

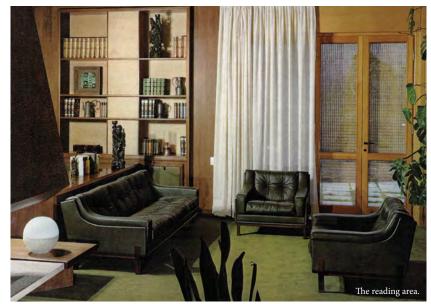
Roberto: I have always thought of the fireplace as a metaphor for life:



it requires constant commitment in terms of care and attention. It's not enough to put the wood in and light the flame; it is a slower, more precise process, that requires passion and a method. Lighting the fireplace, for me, is a pleasure, because it spreads emotional warmth. Fire is heat and love.







THE MAGAZINE 703

1985... Classics today, classics tomorrow.



Mod. PIACERE - 1986

A meaningful introduction to present-day Minotti.

Renato: the post-war period was a very special time. There was the need to rebuild everything that had been destroyed, and the economic boom produced spectacular outcomes. Those were the days when many people built their lives from nothing, in our industry, as well. Without a college degree, but armed with creativity, initiative and foresight, they built their future. Visionary entrepreneurs who, with courage and determination, laid the foundations upon which today's "Made in Italy" businesses

Roberto: among them, my father. He started out making classic furniture, then gradually, around the 1960s, channeled his flair for innovation into products with a more modern vibe. With the extraordinary seriousness and rigour, that always set him apart,

of excellence are founded.

he shaped our story. **Renato:** for this migration toward the modern in the 1960s, my father set his sights on Gigi Radice.

Roberto: a series of events left their mark on the first decade of the company, in terms of products, partnerships and strategies. They were the years in which we set out to conquer the international markets, notably Germany and Belgium. We expanded our product range from sofas and chairs to tables and complementary pieces, in which we gave free rein to our creativity, experimenting with designers like Riccardo Salvini and Sergio Moscheni headed by my father.

In the 1980s, the classic and the

modern held sway with equal ease.
And it was at that time that we
made our choice, opting to boldly
strike out on the road to modernity.

And the classics?
Roberto: we gave a new,
contemporary reading to some

successful pieces and we portrayed ourselves with the slogan "Classici Oggi, Classici Domani".

We were right on target, perfectly attuned to what the 1990s were all about: the sofas of yesteryear. Products with a modern look, not too overdesigned and very reassuring... the kind of safety that only tradition can provide. That is exactly the mood we were in and, for us, it was the best thing that could have happened.

Renato: later on my brother and myself, we started new successful design collaborations with Antonello Mosca, Giuseppe Bavuso, Giuseppe Viganò and Studio Opera.

"Classici Oggi, Classici Domani"



"EPOCA": Churme, semplicità e tanta eleganza in un divano dotato dell'esclusivo mecanismo "feli che con semplice movimento del corpo permette di assumere una posizione più conferende: allungando la seduta el inclinando lo schienale. Ballongando la seduta el inclinando lo schienale. Deltrona da cm. 108:05:430 H. Facilimente Solorabile

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Minotti
POLTRONE E DIVANI

Mod. EPOCA - Giuseppe Viganò 1990



Mod. HILTON - Antonello Mosca 1996







The sequence of the seat movement of the Epoca sofa.

THE MAGAZINE /03

1996 Minotti Studio

The inception of a creative "Think Tank".

Renato: we established Minotti Studio in 1996. We had realized that the various phases of the creative process must absolutely be interconnected if they are to ensure results of the highest quality from a technical, artistic and functional point

of view. A smooth process that guarantees consistency and fundamental quality, from the spark of the creative flame to the marketing of the product. Roberto: Minotti Studio is the creative soul of the company. It encapsulates all the skills of the creative supply chain, from architecture to interior design, from prototyping to engineering, from graphics to visual, from marketing to communications. All expertise and skills that support a lengthy creative process and merge in a final act that defines the identity of the brand and carries the essence of the brand forward, into the world.

Renato: today, the team is made up of 25 people, each one with strong skills developed through years of experience in the industry or in related fields.

Roberto: I like to say that each individual plays their own instrument but everyone

follows the same arrangement. A symphony of design, masterfully directed.

Renato: looking back over the 20 years since its establishment, Minotti Studio is an invaluable corporate asset, the heart and the mind of the company. The point of departure and arrival of the creative process as well as of the evolution of the company vision.

Roberto: by definition, it is the hive of research activity. It absorbs substantial energies and is allocated 6% of the company's annual turnover.

MINOTTISTUDIO

INTERIOR DECORATION
COMMUNICATION
GRAPHIC DESIGN
PRODUCT ENGINEERING









THE MAGAZINE 703

1998 An elective affinity with Rodolfo Dordoni



And, at the end of the 1990s, a flash of intuition: Rodolfo Dordoni. A courageous leap. Renato: at a certain point of our

evolution, Roberto and I began to

realize that a long-term partnership with an architect would be beneficial to the growth of our company.

Roberto: after a series of in-depth inquiries, we felt that Rodolfo Dordoni would be the best fit: a man of style and taste who knew how to blend creativity with restrained Milanese elegance. We instinctively understood his enormous talent, even though his story of fame had not yet

been written.
From the very beginning, we felt an immediate connection with Rodolfo, an extraordinary meeting of minds and similarity of visions.
We saw him as a man of quality and excellent taste.

Roberto: he personified the architect-interior designer with cultural roots in Milanese design and a sensitivity toward decoration that we intuitively felt was right for Minotti.

Even though we were already well-grounded as a business, we initially agreed to a 5-year contract, which has since been renewed and modified in content, and now, here we are, 20 years later.

Renato: that insight immediately turned out to be a winner, and it revolved around our specific desire to "contextualize" the product line; to create, from the outset, a stage setting for the entire collection.

We had found a rationalist architect whose taste as a decorator was ideal for our purposes. From here the decision in 1998, to appoint him as Art Director.

Roberto: it has been a journey of getting to know each other better and learning about the products and the projects. And, it led to the more complex job of defining our corporate identity, which then led us to expand our product range, until we ended up with a complete collection for the home.

Renato: and, collection after collection, we have worked together with consistency and commitment, sending a strong global message of quality and "Made in Italy" value, based on a principle of innovation in the spirit of continuity.

A brilliant team effort, in a cross-fertilization of ideas and expertise, that has deeply engaged us all.











2018 ...20 years later.

THE MAGAZINE 7/03

The show must go home

The ideas take shape. Which are the boundaries to this "design" concept?

Renato: For decades we have poured our passion into developing our corporate culture. We transferred it to the product through a skillful blending of master craftsmanship and modern techniques, with a view to fully expressing the artistic aspect of our tradition and at the same time overcome its limitations, while constantly striving for the utmost in product quality and comfort. We have also channeled it into a model of excellence that goes beyond the inherent value of the product, by defining our design vision in a broader "stage setting"

Roberto: for years now, the project has been a concept in which the product is narrated within a specific context, which conveys our vision through a mood, an atmosphere, the experience of a home. Staging an actual

domestic setting. An expression of a way of inhabiting the home that reflects the evolution of contemporary lifestyles, in line with the times.

Renato: we were guided by some specific themes in designing the collections over the years.

Concepts that become tangible projects during the Salone del Mobile in Milan, after what could be described as a whirlwind of creativity and art direction that excites us and destroys us at the same time, considering the amount of energy invested.

In our 20-year journey with Rodolfo

different moods, to create the settings for the new collections at this strategic furniture show. Our stand has consistently been the stage for sophisticated architectural design distinguished by an unique execution of interior decoration. Each year, a new language with an unexpected

Dordoni, we have narrated many

architectural edge and an innovative combination of materials and colors.

Lifestyle impressive settings, with brilliant lighting and styling life, like art, music, design, architecture, theater, and so much more.

Renato: we responded to the years

of delocalization of production with the "MADE IN ITALY COLLECTION", a series of products whose names called to mind their Italian origin; from the "Milano" sofa to the "Cortina" chair, and the family of "Bellagio" tables.

The year was 2005.

A theme for each year, sometimes with a more suggestive title, sometimes more neutral, always under the aegis of the ideal orchestra conductor,

Roberto: we have exhibited at the Salone del Mobilein Milan since 1961, where we recently expanded our exhibit space to as large as 2000 sqm. A huge investment of energy and resources, that we courageously undertook because of its unparalleled strategic importance.

Rodolfo Dordoni.

MADE IN ITALY COLLECTION

2005



ONEWORLD COLLECTION

2008



2013 2014 2015 2016 2017



98

effects, and much more.

inspirational evolutionary

path, steadfastly true to the

A project that is constantly

becoming, a tireless energy,

the Minotti blood.

love to travel.

One year after another, along an

creative spirit that flows through

re-ignited each time to generate

Roberto: that reminds me of the

"ONEWORLD COLLECTION"

in 2008, designed for those who

A worldly collection, coordinated

by Rodolfo Dordoni, focused on

the possibility of feeling at home in

the world and how to find yourself

as part of a single dimension, both

near and far. Immersing oneself in

the intimate pleasure of home,

captures the inspirations of daily

an atmosphere that perfectly

a new emotional experience.









2016

2015

2001 2005 1999 2000 2002 2003 2004 2006 2007 2008 2009 2010 2011 2012 2013 2014

2010 FLAGSHIP STORE. NEW YORK







A showcase in the Big Apple.

Roberto: our New York flagship store is a spectacular showroom measuring 800 sqm in Manhattan's upscale Madison Avenue shopping district. A 2010 project that bears the signature of Dordoni Architetti. A powerfully dramatic setting

featuring exposed structural metal, sheet-metal floors and dark colors magnifies the industrial soul of a big city like New York. The interior design integrates beautifully with the boldly strong architecture and re-establishes an image that is entirely consistent with the brand and its values.

The showroom at our company headquarters has marked another milestone.

Roberto: the showroom was a challenging project. To transform the rough, industrial feel of a raised portion of the factory, into a 1000 sqm sophisticated display area with the appearance of the perfect residential setting, filled with the atmosphere and

emotions of a real house. **Renato:** the company showroom project basically drew upon the experience with the Salone del Mobile concept, an extraordinary heritage to redefine and outline a future pathway, the details of which have yet to be written. In other words, we gave shape to what we call the quintessential

expression of the Minotti language.

a material that has become a common thread in many expressions; concrete floors of a color between sand and stone, neutral, alive. A decorative element that adds value to the space is the elegant rug collection upon which many pieces of timeless furniture are

Roberto: the concept, envisioned

by the Dordoni Architetti, favors materials and colors, like polished

concrete slabs on the walls,

displayed and which, against this spectacular backdrop, enhances their expressive force from one year to the next. Renato: architectural sections

dictated by a skillful alternation of elements that define the spaces and create intimate settings that flow seamlessly from one to another.



Roberto: giant glass windows that allow the space to breathe, overlook generous terraces. The piasentina stone on the floors,

the green of the plants and glimpses

of the countryside offer a unique experience of immersion, exclusive, like from inside a modern villa; a precious jewel set into the alive, frenetic structure of the factory that is the Minotti headquarters. A Minotti "home" that welcomes customers from around the world and hosts training sessions, photo shoots, events and important meetings. A sophisticated setting that proves how all the best pieces in a vast collection that has taken shape over the years can coexist among themselves, skillfully combined, to narrate their stories with an eclectic voice.

Renato: and that's not all. The showroom's outdoor spaces were the inspiration behind the design of a dedicated collection of outdoor furnishings, at a time when the use of large glass windows in architecture removed the barriers between interior and exterior spaces. Transparency as a means of expanding the living space outside and bringing the outdoors in.

Roberto: the showroom is constantly evolving. A place in which to experiment with settings and combinations, as well as a spectacular calling card for our customers and guests.











THE MAGAZINE 703

Aglobal brand expansion

The monobrand as a driver to maximize the brand equity.

Renato: in our world, where companies are "product oriented", it seems almost impossible to think that distribution has undergone such a drastic change in the last 20 years. We started out as manufacturers. Distribution has always been delegated to the trade, to retailers, and it was exclusively multibrand. **Roberto:** around the mid-1990s the company went through a major transformation that led to reshape our range of products, aimed at being able to compete more forcefully in international markets and distribution channels. The accurate and complex in-house work focused on creating a strong

elements of brand expression couldn't reach our target market, whether industry professionals or end consumers in the proper way. The cause was the "filter" used by the distributors who, in one way or another, weakened our message and the presentation of the product itself. Renato: the company's commitment in terms of building our brand identity was growing fast, but was inversely proportional to the quality of the presentations at the point of sale which, little by little, was on the way to decrease. We realized what was happening and promply reacted, rethinking our retail strategy based on the intuition that we needed dedicated

identity for our brand and the

spaces to present ourselves in a consistent way: the days of mixing up products of different brands inside the same store were gone.

Roberto: it was a long process, now running smoothly, that led us over time to set ourselves apart on a global scale through a network of 33 flagship stores, managed with skilled local partners.

They offer us guidance in managing the business in terms of strategy through the presentation of the product concept, with the design of the spaces and staging of the customer experience.

It is an orchestrated coming together of specific skills to achieve a common objective of quality,

63 COUNTRIES 33 FLAGSHIP STORES 320 AUTHORIZED DEALERS











Minotti

image and service. Our Minotti Studio Interior Decoration team has gained the experience and a vision of the project that, for us, is pivotal. **Renato:** our experimental mind-set in interior design and our international call have found their utmost expression in our flagship stores. Our priceless background of experience and know-how in the use of materials and the combination of products allows us to interpret retail spaces to provide our clients with emotion and inspiration. It is a complicated process that begins with thoughtful

reflection on the spirit of the place and leads to creating, even in far-off locations, a singular, unconventional, I would even say theatrical, representation that, at same time, is completely consistent with the essence of the Minotti brand.

We are perfectly attuned to the spirit and culture of the place – "Glocal" is what we call it, at once global and local.

Roberto: even in the smaller markets, where the potential of the location does not justify the presence of a monobrand store, we have endeavored to enhance

product presentation at the point of sale, focusing on portions of display space; a "concept store", but entirely dedicated to Minotti. These are more limited areas, in terms of size, but equally sophisticated and professional. In Asia we developed an even more sophisticated and ambitious strategy – we only have flagship stores, to facilitate and accelerate brand awareness in a market that has yet to express its full potential. They are all centrally-located, in spaces that combine striking contemporary architecture and sophisticated product presentation,

down to the smallest detail. Renato: our partners are a major asset. Respected professionals, men and women of vision, with the kind of determination and passion we need to support this exciting and complex mission to spread Made in Italy excellence throughout the world. We have a relationship of mutual respect with all of them and many have come to be dear friends. We hope to find, along our journey in the near future, just as many opportunities to do business with such forward-looking and energetic people.



MIAMI LOS ANGELES LONDON MÜNCHEN SHANGHAI TOKYO

The best-sellers

Every project is an adventure, a challange. Roberto: each individual product

has been a step along this long journey, but at the same time, also a destination. So many challenges, so many ideas that went from design projects to products. When I am asked "Which one is your best-seller?" I like to reply that there have been

many best-sellers in such a long and

prolific history, but our objective has always been to focus on the big picture, to work on the whole range and not on a single product. We firmly believe in the principle that the whole is more than the sum of its parts; that the team, and not the individual, wins.

Renato: our everyday goal is to create successful products, ones that contribute to a powerful and versatile image. And, the extremely compelling thing is that when this happens, the strength of the product expresses itself equally, even in markets that are geographically and culturally far. Design and style blend in a universal language that cuts across cultures and markets. Not just any language, but our language, the one we have forged, that we believe in, and are willing to defend. Roberto: an innate curiosity drives

us to gather inspiration and signs

We constantly listen to and appreciate comments and constructive criticism, but the analytical skills we have gained over the years have led us to clearly define the ideals, values and ambitions of our company vision. A unique, authentic style, the subtle common thread that discreetly and distinctively winds its way through our creations.



"Unpretentious yet charming."







"Smooth architectural





HAMILTON seating system "A sofa to experience life."

THE MAGAZINE /03

ANDERSEN seating system
"Modern
classicism."





POWELL seating system

"Contemporary elegance."

ASTON collection

"Elegance at home and in hospitality."





"Artisan craftsmanship, innovation and uniqueness."

FREEMAN seating system

THE MAGAZINE 7/03

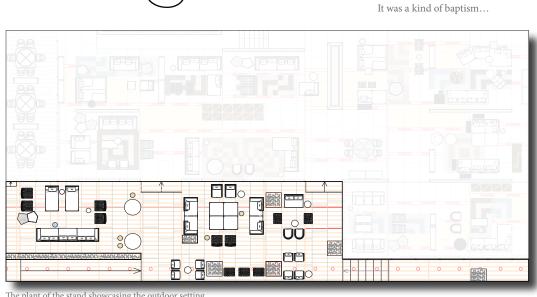
2006 From interiors to outdoor living

The outdoor setting of the "Salone del Mobile. Milano" stand.

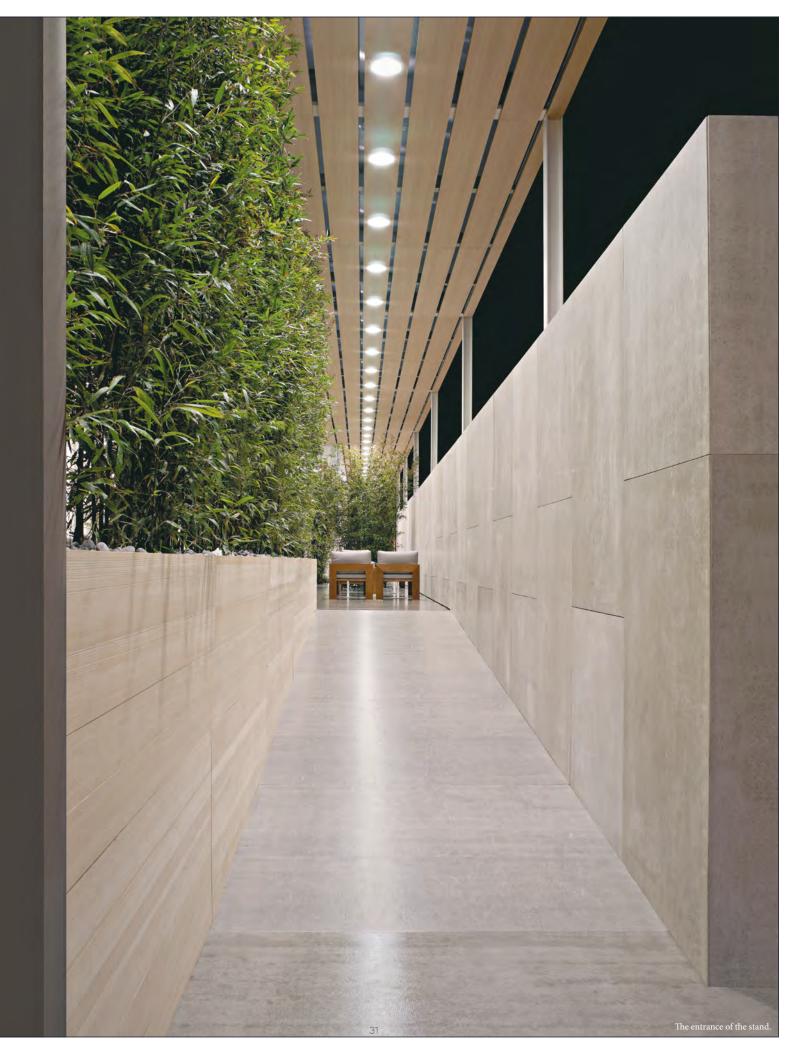


Renato: our adventure with the outdoors began in 2006. That year, for the Salone del Mobile in Milan, for the first time ever, we came up with the concept of a home with a spacious outdoor area. The architectural plan revolved around the concept of a boldly contemporary villa with an indoor-outdoor lifestyle: defined spaces with a subtle and seamless dialogue between in- and outdoors, with plenty of bamboo to conjure up an enchanting atmosphere. Roberto: from a product standpoint, we also poured our energies into ideas and research that converged in the launch of "Alison", designed by Rodolfo Dordoni, a family of seating elements that included sofas, armchairs and complements in a squared shape with exposed wood structure.

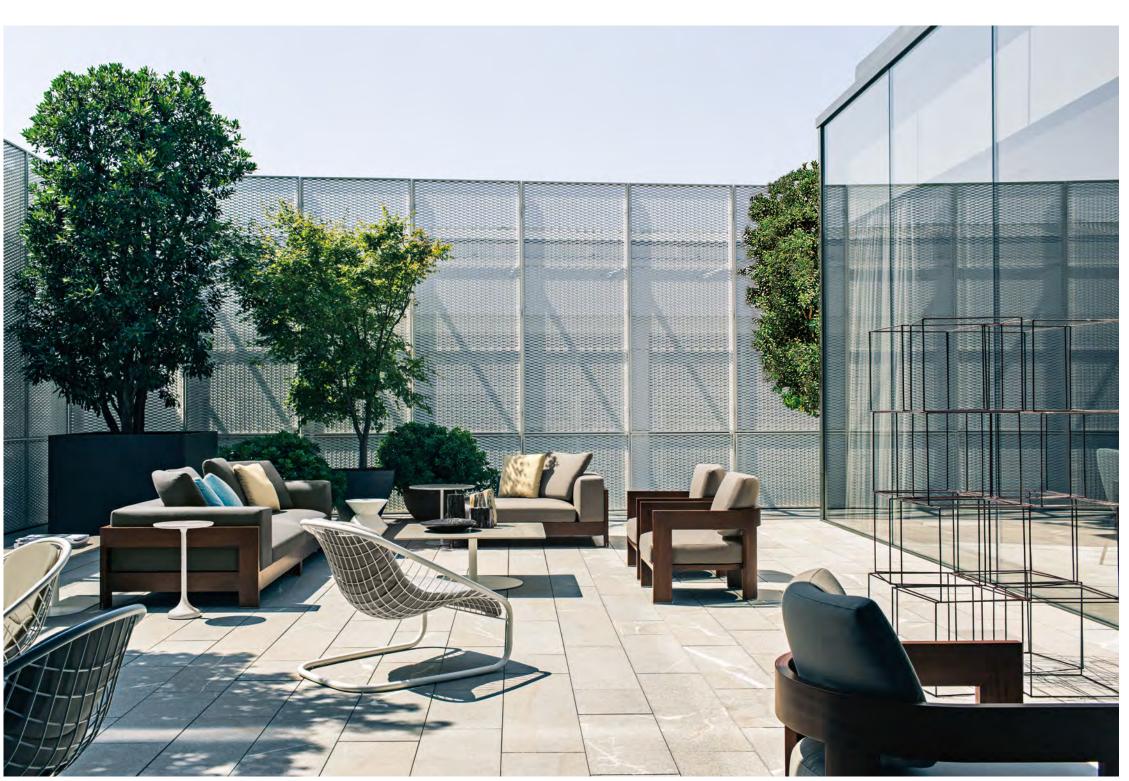
We interpreted it in a softer version for the indoors and with the "Alison Iroko" version for outdoors.







THE MAGAZINE /03



2013 The Minotti Lifescape

Renato: in 2013 we made a breakthrough decision and created a standalone outdoor collection, with a series of pieces designed in tandem collaboration with Rodolfo Dordoni, consisting primarily of chairs, tables and complements.

We noticed a sign of the changing architectural times, a trend toward encroaching upon the landscape and making use of open-air spaces, even during the spring and fall seasons. An excellent opportunity to create a distinctive, high-quality product range, even for the more exclusive environments like fine hotels and restaurants.

Renato: a combination of "lifestyle" and "landscape", that is the meaning behind the name of

the collection. Quite a challenge. We believed in it and we fueled it. Roberto: developments in the world of materials also made a significant contribution. We had to be certain the qualitative standards would hold up, even under the most severe conditions, when the pieces are left outdoors, uncovered, in bad weather and humidity. Renato: and today this collection

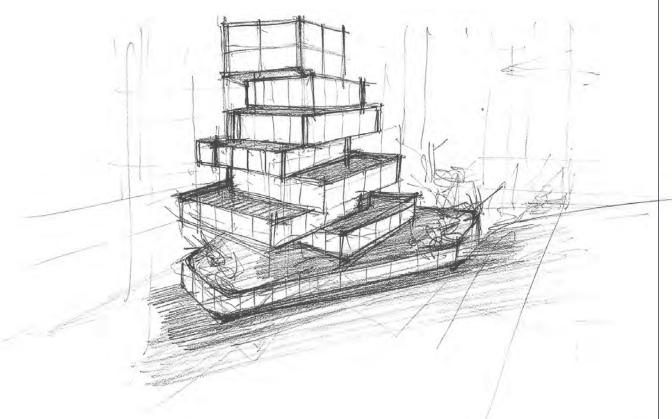
is the company's signature product line. Some pieces definitely have the "wow effect".

All you need to do is leaf through our catalogue to appreciate the versatility of the collection and the inspiration drawn from nature that shines through the

colors and materials.







The "homy" style for hotels and offices, a global trend.

Renato: the transition from the Home to Contract furniture was almost a natural extension. The offspring of a general trend to recreate the warmth of a domestic atmosphere in the workplace and in hotels - ideal for when you work and when you travel. An intermingling of spirit between the private and the public dimensions.

Roberto: we already had our own vision of how to do hospitality,

so we rose to the challenge, pushing ourselves well beyond boundaries.

We created an architecture, a model, in our imagination that could accommodate and add value to our interior design projects.

Renato: architecture has always been what we do and is an element indistinguishable from product design but, in this case, our design attitude pushed us far into that area, strongly characterizing the Minotti Hospitality collection.

Roberto: also in this case, the effort to lend context to the interior overwhelmingly positive.

project, integrating it into an architecture that at the same time lends prominence and personality to the project and to the furnishings but that becomes, in and of itself, a vehicle of design concept and value.

A powerful message that reflects our desire and ambition to write our own story.

Renato: we are certain we will succeed in bringing additional momentum to this chapter in the near future.

The initial feedback has been very



Creative travel



GORDON

Roberto: we were fortunate to meet Gordon in 2004, and we have to thank Rodolfo Dordoni for that. An ongoing partnership grew out of that meeting, a team effort based on a mutual connection and an extraordinary meeting of minds and tastes.

Renato: highly distinctive and versatile products were created,

like the Cortina armchair and the Bellagio table that, over the years, have evolved into as many individual interpretations, straying into outdoor versions and into new size options.

Roberto: Gordon is an eclectic designer who knows how to skillfully express his vision in products for Minotti. The Cortina chair, for example, has become an icon, thanks to the uniqueness of its metal structure that expresses a kind of airy lightness that almost defies the force of gravity.



Cortina armchair - 2005







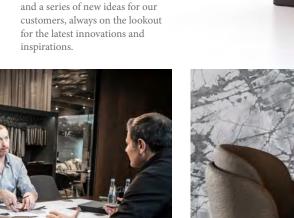


Roberto: for two years, we kept a close eye on the work of Christophe, perceiving him as a man of class and elegance. His style has the imprinting of a Parisian decorator, with a hint of modern, a sort of Scandinavian taste informed by intelligence overlaid upon a sophisticated background as an interior decorator.

Renato: we were taken in by all of this. Our idea was to launch a kind of "creative challenge", to be carefully weighed, calling upon our different, but complementary,

respective areas of expertise. His style was compatible with our taste and that of Rodolfo Dordoni who, in his pivotal role as the company's art director, welcomed Christophe's ideas and contributed to creating a perfect alchemy with the other pieces of the collection, in absolute Minotti style.

Roberto: a hugely successful outcome, a surge of fresh energy,





ristophe Delcourt with Renato and Roberto Minott





Along-term dream

Renato and Roberto Minotti

A long family story. Entrepreneurs and men.

Roberto: I am a reserved and discreet person, who is constantly captivated by creativity, in all its forms.

Creativity is essential in this world of design, and it is expressed in a thousand ways; it pervades my life, inside and out of the company. Travelling frequently is a necessary part of my role in the company – to explore new places and meet new people, in cross-cultural interactions that are extremely valuable to me, both personally and professionally. I am driven by an almost contagious enthusiasm and curiosity that fuel the most eclectic side of my personality. Seeing different forms of architecture, visiting museums, sharing experiences and ideas with people in this field is a marvellous experience and I feel privileged to have the opportunity. Our industry is one of substance,

culture and vision.

in a job well done.

I admire the courage to invest in

an idea and the deep sense of pride

Renato: I am the other half of the apple. Very introspective, with good analytical skills and, above all, great long-term vision, who knows... maybe because I'm the older brother.

I have an ability that developed over the years: I have an intuition for opportunities and can foresee actions fairly far in advance, so we can organize our resources and actions in a timely manner, allowing us to make the most of situations.

All this reflection, however, is balanced by a healthy dose of audacity, which occasionally surprises even my brother, who has, on occasion, referred to it as 'recklessness'.

What I know for sure is that in terms of character and skills, we truly complement each other. It's as if we live in symbiosis and, above all, we support each other, encouraging and cheering one another on, if needed. We feel we are very fortunate, in this respect, because this is not the norm, especially when you are engaged in the complexities of managing a company of this size and substance.



Roberto: I am extremely proud of having been able to carry on my father's dream.

> have taken us. Renato: we have welcomed the third generation into the company, our three children – Susanna, Alessandro and Alessio. We have passed down to them the meaning of words like commitment, responsibility and

I wish he could be here at our side

today, to see how far his teachings

dedication. But we have also encouraged them to never stop dreaming and to never stop being themselves.

Roberto: they came into the business at different times but all of them have the same desire to build something durable and a great sense of responsibility.

The complementary nature of their skills will ensure they work as a team. **Renato:** we are a family business and I feel this, in itself, is an enormous asset. Over the years, competition has become more dynamic, and on a global scale. Like others in our industry, our company is an SME. One that, however, is not enticed by investment funds or financial

To achieve these objectives, we have opted to evolve our organizational structure through partners of any kind. We plan to welcoming new management

who we are.

markets.

Roberto: we have a long history

company and for us and for our

children we see a future filled

with opportunities for growth

and expansion into international

to our credit and we are the

The family is the soul of the

product of that journey.

look far ahead, with a long-term personnel who, with their skills vision, always ready to invest and expertise, can support our in ideas, while staying true to family's entrepreneurial vision of the business.

Renato: we know it is impossible to win the big gambles in life without putting oneself on the line and every day we prepare ourselves to make the most difficult decisions. In addition to our extensive experience, we have always been guided by our intuition and the infinite passion we pour into everything we do.

Roberto: the truth is, we still want to dream and to run the risk of living our dreams...

THE MAGAZINE 7/03

1948

Everything started from an intuition.

20100

A new departure towards the future...

No doubt, this is the story of an infinite present.

There are many blank pages in the book of our life, ready to be filled with projects and challenges. We will handle each of these pages very carefully.

They are the premises of a future waiting to be unfolded.

Minotti Forting





Nestled comfortably among the native gums and banksia trees at Red Hill on Victoria's famed Mornington Peninsula, a long-neglected mid-century family residence has been given a spectacular contemporary update by internationally renowned architect and designer, Travis Walton.

The existing family home - originally built in the 1950s – has been transformed into a stunning rural sanctuary designed to capture and reflect the surrounding natural landscape and provide a quiet, stylish retreat from the hectic pace of inner-city living.

"We drew inspiration from
the abundance of natural beauty
and texture in the surrounding
environment, incorporating rustic
finishes created by using raw
and upcycled materials.
The resulting space, while sleek
and polished, offers an unequivocal
connection to the outdoors
and evokes the unique character
of the Australian countryside
throughout the home," says
architect Travis Walton.

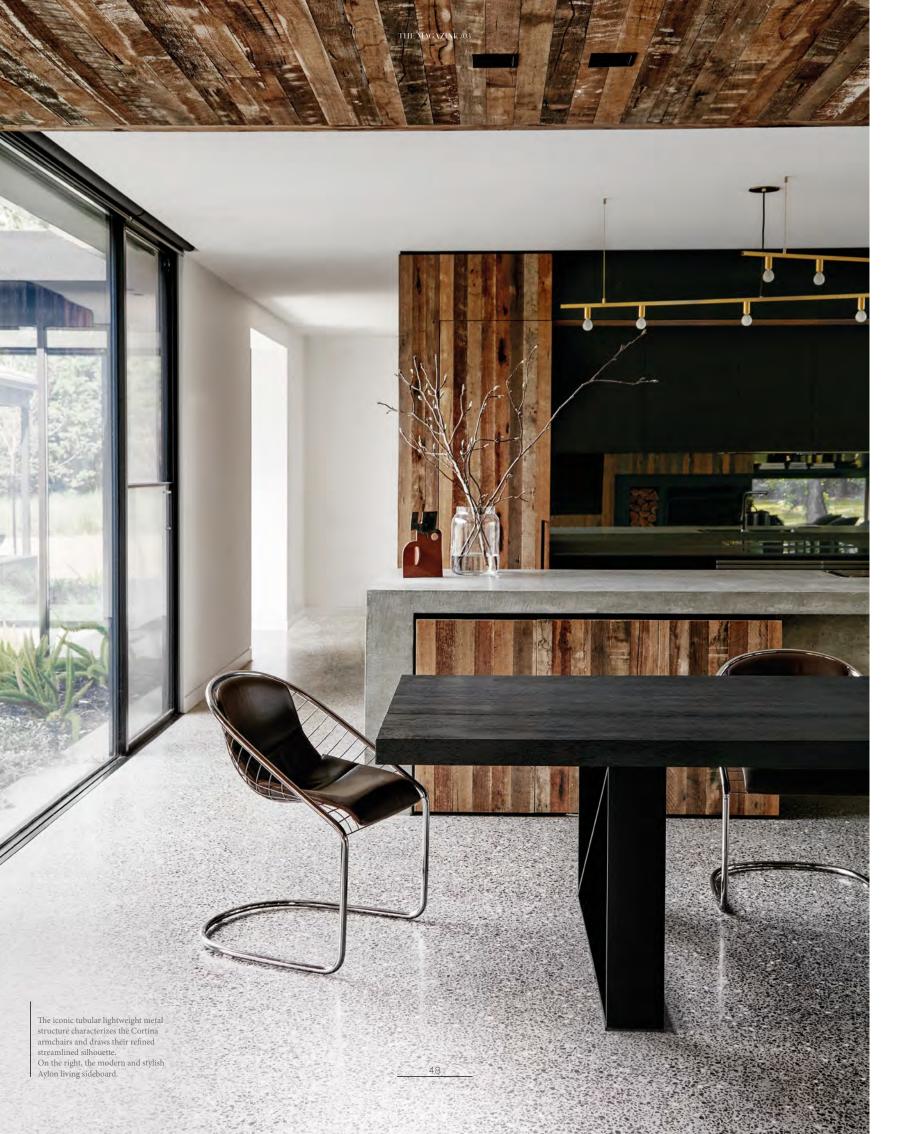
With a design aesthetic that is simultaneously minimal and robust, Walton employed floor-to-ceiling glazing and careful spatial planning to create a series of interior spaces that continually frame, reflect and reference the native landscape.

Functionally, the end result is a house that is easy to traverse from the public to the private quarters with a strong sense of the landscape always in sight.

The residence retains its rustic country charm with the inclusion of soft white-hued walls juxtaposed against exposed concrete finishes and darkly dramatic timber joinery crafted from locally sourced upcycled timber.







TRAVIS WALTON

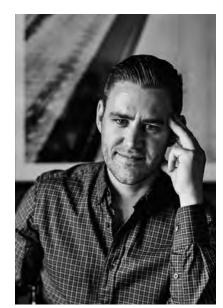
Despite establishing his eponymous design practice just seven years ago, architect Travis Walton already lays claim to an enviable portfolio of multi-award-winning commercial, hospitality and residential projects that has garnered recognition and acclaim throughout Australia, Asia, the US and the UK.

Walton's signature sophisticated luxe aesthetic and reputation for perfectionism has drawn high-profile clients from across the globe and his passion for the unexpected, the imaginative and the evocative is evident in every project he completes.

With meticulous attention to detail and a bold, sleek take on

contemporary luxury, Walton utilises colour, texture, light and form to craft thoughtful designs imbued with restrained decadence, often employing bespoke or custom features to create inspiring one-of-a-kind spaces that stand as both a physical expression of the clients' brand or identity and an enduring statement of beautiful, intelligent design.

With offices in Melbourne and the UK Travis Walton Architecture (TWA) is a full-service design firm offering architectural and interior design, interior styling and photography, local and offshore furniture procurement, project management and contractor coordination and implementation.





49 INTERIORS





Set within the exclusive mountainside community of Starwood, just minutes from downtown Aspen, Barn Studio is part of a family compound that will eventually include five or more distinct dwellings. A goal for the project was to embrace the unique features of the existing structure, including a singular rogue shape and formidable stone exteriors, while updating it with contemporary finishes and furnishings. "In addition to Barn Studio, we are providing both architecture and interior design services for the entire grouping of buildings", says R+B 's founding partner Principal, Sarah Broughton. The goal is to merge the single identity of each building in order to form a cohesive whole that spoke to the site's history. "The natural beauty of the site, along with the heritage of both the overall ranch and the existing structure, led us to focus on blending old and new elements and maximize existing open volumes." Several of the original elements of the project were retained, including wood beams, railings, unique floor patterns and a light-collector intended to shine light at a certain point in the home during the summer solstice. Other aspects of the original structure needed updating to improve the usage and enjoyment of the building. Upgrades were made to a small kitchenette and bathrooms to improve functionality, while a curved, subgrade workout space was transformed into a media room. "Upon establishing a clean, modern palette for interior finishes, including white plaster walls, white-oak wood floors and millwork, and glass tile, we specified a contemporary furniture plan", explains the Project Manager Sara Upton. Certain key pieces, such as a white oak dining table, was custom-designed and outfitted with hidden storage space. Sustainability was addressed via a new energy efficient boiler and solar shades to cut glare and heat gain while maintaining the view of the outdoors. The replacement of large-format windows provided a direct link to the natural surroundings while cutting down on solar heat gain.

"A goal for the project was to embrace the unique features of the existing structure while updating it with contemporary finishes and furnishings."

53 INTERIORS

PRINCIPAL Sarah Broughton, AIA
PROJECT MANAGER
Sara Upton, AIA
SENIOR INTERIOR DESIGNER

ROWLAND+BROUGHTON ARCHITECTURE

Rowland+Broughton Architecture / Urban Design / Interior Design is a nationally recognized, Colorado-based, award-winning firm specializing in residential and hospitality architecture and interior design. Established in 2003, it consists of a design "Think Tank" of over forty architects and interior designers with studios in Aspen and Denver, Colorado. At R+B, architecture, landscape, planning, interior design and urban design are all interdependent.

The firm approaches each project with an understanding of its regional and environmental impact, as well as the social and personal needs it must meet. Carol Cisco, Allied ASID, LEED AP, ID+C

The international, mountain

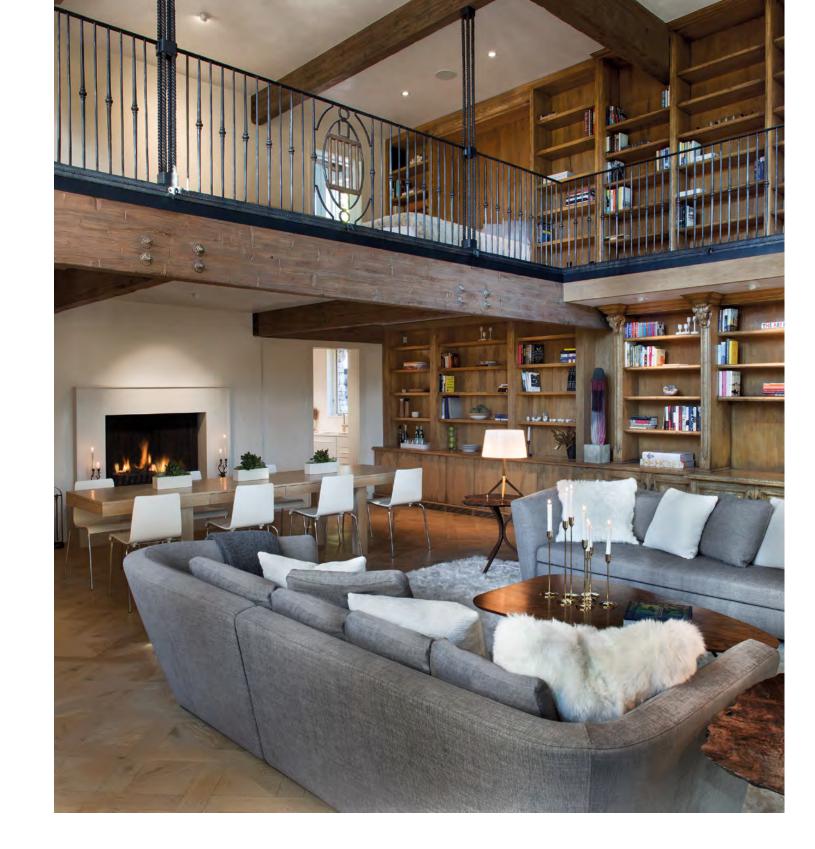
resort town and city headquarters are basecamps for the local and national architecture and interior design work. R+B is led by founding principals, John Rowland, AIA, and Sarah Broughton, AIA, who empower teams to manage each project from beginning to completion.

Structuring teams around the specific needs of the projects fosters a collaborative approach and a vital mixture of talent.

Drawing upon their broad skill set in residential, hotel, resort, retail, and restaurant design, enables them to create thoughtful projects for their clients.

Rowland+Broughton is a design studio that aspires to be an amazing place to work and grow.





55 INTERIORS

In conversation with

CHRISTOPHE DELCOURT



The first time he worked with Minotti, French designer Christophe Delcourt was keen to prioritize craftsmanship. He envisaged a collection that would transpose a very small artisanal production line onto a much larger-scale manufacturing output. The result is a line of seats (chairs and armchairs), tables, coffee tables and a sideboard. Three furniture sets that are sophisticated, elegant, and designed for ultimate comfort.. while remaining totally true to craftsmanship.

How did you get to meet the Minotti family?

It was very easy – by email! I don't know precisely when they started following my work, but as soon as they got in touch, everything moved very fast, especially this feeling of mutual trust, which arose instantly, in a very natural way. We talk the same language; all we needed to do was find a way of giving expression to our elective affinities.

Did they give you a free hand?

Yes, because they knew.... why they had called on me. I am well-versed in the decorative arts, and really appreciate craftsmanship and raw materials. Hitherto, they had been concentrating on architectural concept, and thinking in spatial terms. Both require an exceptional level of design and manufacture. So, it was natural for me to move in this direction, and work on a convergence of design and gesture to produce furniture that sits quite naturally in the Minotti catalogue.

What sort of ambiance did you develop for Minotti?

My aim was primarily to convey a new sense of elegance, of clear design, with pure lines. For me, Minotti represents a perfect alchemy between



timelessness and controlled expressiveness.

Minotti's furniture items are instantly recognizable.

So I plunged into the history of the company, while remaining fixed in the present, and providing a nudge towards what could be the future.

I did a lot of work with the assembly process, and even with the layering processes of materials. I wanted to make the craftsmanship resonate, to empower it.

You're French; is that an advantage?

Although I have my own way of looking at things and my own world-view, I am primarily concerned with having an international eye. After all, even if my culture is French, nationality is not very important.

What's much more interesting is to exchange glances, cultures, historical periods.

Indeed, this may be where it's an advantage to be French: we don't hesitate to mingle, to form daring associations – we love breaking with tradition!



Did you start from a blank page?

For me, a blank page is not the most productive starting point.

I need a design brief, roots, a context. I need to be able to tell myself a story. In Minotti's case, I started from the principle that I was providing an interior world for a collector. I imagined a very fine American villa, furnished with great sofas, perfect for admiring the landscape, or a work of art. From that starting point, everything acquires form, is organized, and falls into place quite naturally.

Which furniture item are you proudest of?

I can tell you that straightaway: the Fil Noir chairs.

The immense value that Minotti added to the item being its ability to adapt craftsmanship to the typology of the item, and to embrace complex manufacturing methods. With seating elements, Minotti craftsmanship provides the capacity to combine different materials, precision molding, the use of post-formed foams, etc...

Production difficulties are never an obstacle; they are an opportunity to investigate, challenge, and re-consider, so that the specific requirements of the design are met.

What inspires you?

Everything inspires me!
It's a permanent, daily quest.
However, I am aware that the sources of inspiration alter with age. When I was younger, I used to migrate towards aesthetic points

of view, but nowadays I simply seek a point of view.
I love things, people and artists who do not allow themselves to be deflected or overtaken by the times. Whether the work is by photographers, sculptors, musicians or filmmakers, I love things that are anchored, that convey certainty. I love people who know where they are and who believe in the direction they have chosen. That's what I've loved about the Minotti family, since the very first time we met.





CHRISTOPHE DELCOURT



"A fascinating and inspiring interior design project we carefully accomplished for a completely restructured private residence surrounded by vegetation in the north part of the Netherlands", says Noort Interieur's owner Nico van Duijn. Combining modern design with Nordic tradition, the project's underlying philosophy is expressed in utterly charming aesthetics, and an extremely comfortable living environment. The home's layout and interior design concept were specifically composed to create a warm, welcoming and sophisticated living environment, ideal for a large family. "Its unique aesthetic language was clearly defined by our careful selection of materials, as well as the combination of textiles

and sophisticated textures in tones of beige, brown and gray. We created spaces characterized by neutral colors, and juxtaposed them with stylish, light-colored parquet flooring laid in a herringbone pattern, for a bright and airy feeling." The residential structure, inspired by traditional Nordic architecture, has a pitched roof and two floors. "On the first floor we designed a spacious living area that includes a kitchen, living room and a small office, while on the upper floor we left ample space for the bedrooms, and a study", says Marijn Kramer, interior designer at "The focal point of the living area

is the kitchen, where the family

gathers and spends a great deal

designed it with a small fireplace that makes it even more functional and cozy."

The spacious living room, on the first floor next to the kitchen, was furnished with a composition of the Leonard seating system and a chaise longue from the Minotti collection. Leslie armchairs, with nubuk leather and forest green velvet upholstery, were paired with a Kirk coffee table, and an Ashley ottoman, characterized by a subtle diamond-patterned quilted motif and elegant matte gold zippers. The adjacent small office, separated from the living area by transparent floor-to-ceiling sliding doors, features an Andersen Paolina daybed in light gray upholstery, paired with a Cesar coffee table in the same hue.











NOORT INTERIEUR TEAM

Noort Interieur is a Noordwijk (Netherlands) based interior design studio with a 1300m2 showroom. Founded almost a century ago and for 10 years now owned by Nico van Duijn.

Most of its projects are residential and in the Netherlands. The studio creates interior design, many times in corporation with architects.

Cosmopolitan, timeless designs with an eye for detail.

Noort Interieur develops, creates and executes outstanding designs in an atmosphere where the residents feel at home.

International projects are mainly for clients with holiday residences abroad, mainly in Europe.

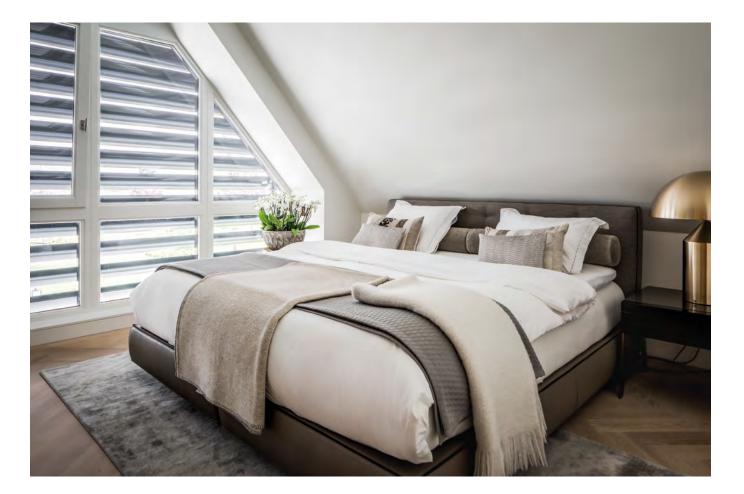
When the studio is engaged into international corporate or hospitality projects, it's mostly for



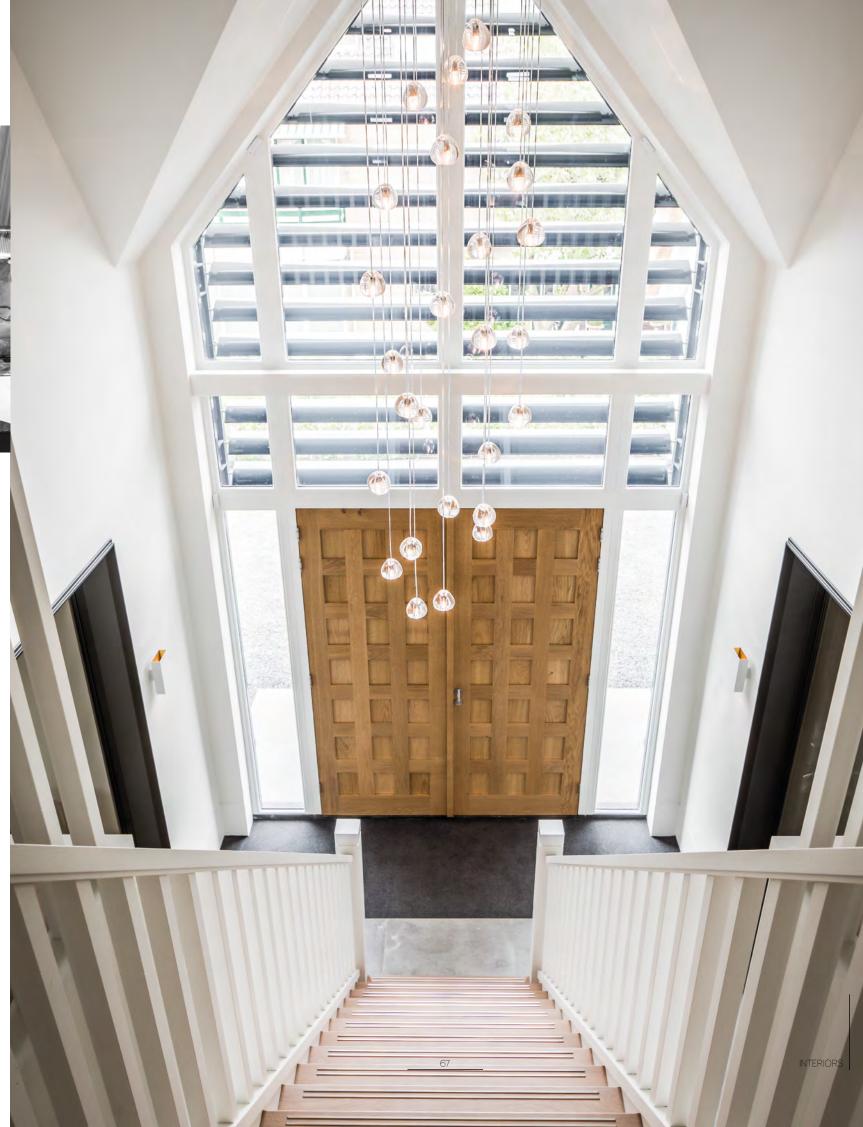
MARIJN KRAMER Interior designer at Noort Interieur

international companies who have their headquarters based in the Netherlands.
Its residential portfolio includes unique projects in all main cities in the Netherlands like
Amsterdam, and also abroad for example in France, Spain,
Switzerland, Portugal, as also in
Asia, the Middle East and the USA.
All cosmopolitan and custom-made personalized interior designs.









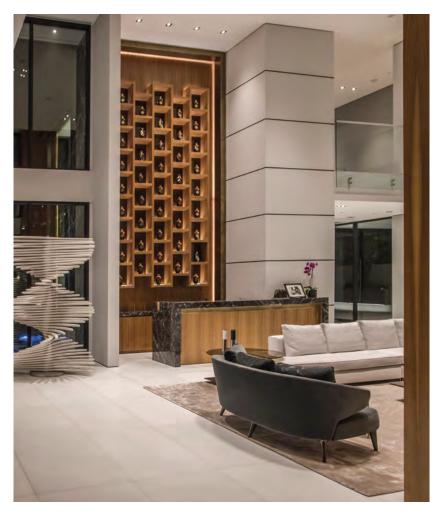




The sophisticated elegance characterizing the interior spaces is also reflected in the choices for the outdoor spaces, furnished with chairs and tables from the Rivera collection, a modern reinterpretation of retro design.







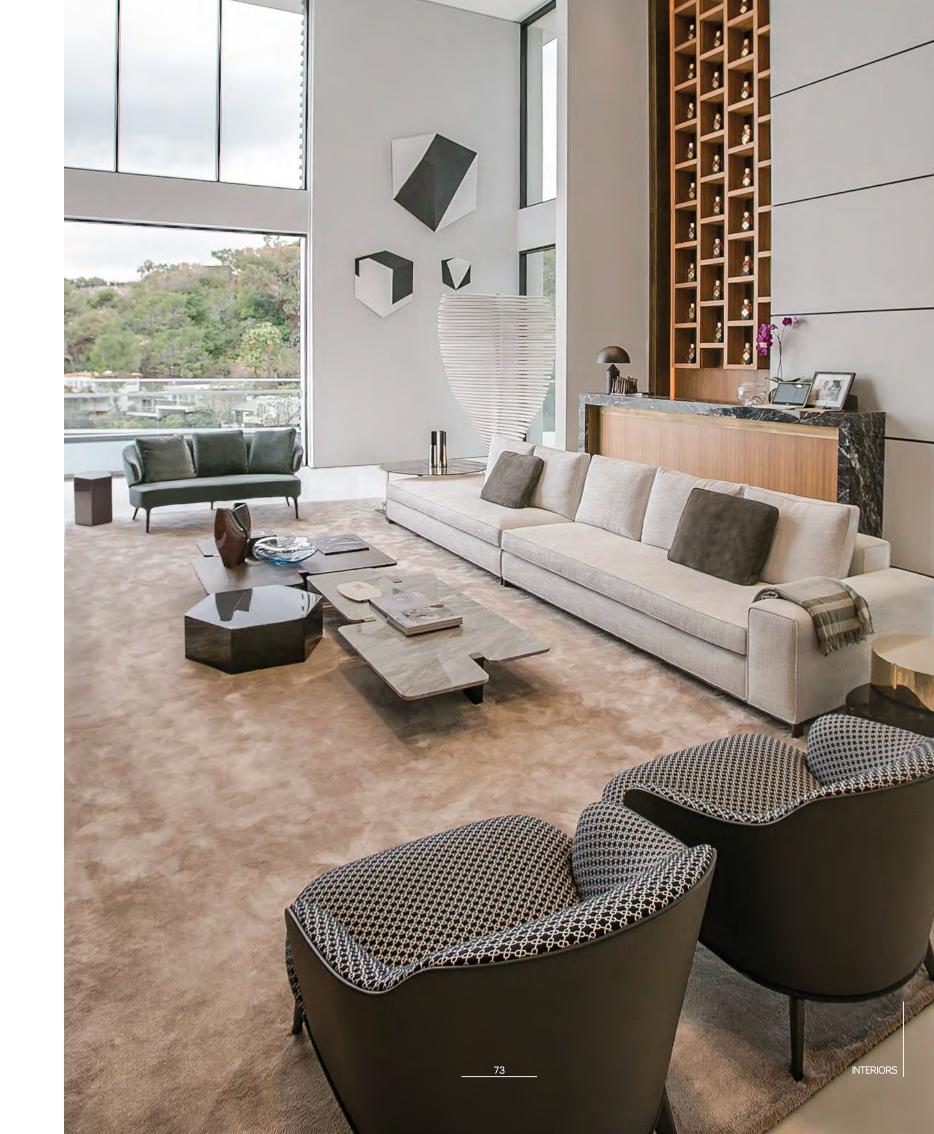
High above the clouds over Doheny estates sits a 12,500-square-foot home with the most breathtaking views of Los Angeles.

"We find there has been a palpable shift in contemporary design over the last few years and it is a change we understand very deeply here at Minotti Los Angeles," says the owner Mary Ta.

L.A. is no longer a transitional city, but has become significantly international, and people from all over the world are moving to it permanently.

The minimalist "white box" has evolved to a softer, more eccentric and thoughtfully expressed version in which luxury materials, custom elements and hand application elevate a design from simply high-end to stratospheric.

"This desire for quality is the exact reason why we believe Minotti is the perfect brand for this international project because every Minotti piece is still made by multi-generational experienced artisans. We chose beautifully textured fabric for the upholstery to ensure softness as well as richness and a very complex mixture of Bardiglio marble, beautiful lacquer and sumptuous Aspen leathers."







MINOTTI LOS ANGELES TEAM

In 2004, Minotti Los Angeles debuted as the first monobrand Minotti flagship store in the USA. Founded by Mary Ta, Minotti Los Angeles evolved from her love for design, specifically the work of the Minotti family.

This experience provided direct insight into creating a platform that connects clients to inspiring, quality international collections. Located in the heart of the West Hollywood Design District,

the store offers complimentary furniture space planning and fabric selection consultations. Minotti Los Angeles' ethos is to provide dedicated and individualized customer care.

The team consists of experienced designers and a highly trained operations staff to assist clients in conceptualizing and applying the collections into their spaces, whether residential, commercial or hospitality.





Indoor-outdoor living at its best, the kitchen and adjacent lounge open out onto a spacious patio that is furnished with two Andersen chaise longues, the iconic Cesar accent table and Jensen bergère. Above, a detail of the bar-lounge area featuring three Aston bar stools with their soft and inviting cushioned seats.

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In conversation with

NICK VINSON

Nick Vinson is a London-based multi-disciplinary writer, editor and consultant creative director. At Wallpaper* Magazine where he is Quality Maniac-at-Large, he pens a monthly column, The Vinson View.

He is design expert for The Times LUXX magazine, a large scale luxury supplement published with the Times of London. Through his design agency Vinson&Co he offers tailor made creative direction to luxury fashion and design houses.



You are quite unusual as a journalist in covering both fashion and design, why is that?

I originally wanted to study
Interior Architecture but ended
up studying fashion. I first worked
in fashion for around 14 years,
but I was responsible for store
design, graphics and packaging
amongst other things.
So when I joined Wallpaper* in
2002 it was natural to start covering
both design, fashion, interiors and
architecture all together.
I attend fashion week in London,
Paris and Milan and design fairs
across the globe.

From your standpoint what does fashion and design have in common? Or should we really consider them two separate worlds? Fashion moves too fast, the life span of a shoe, bag or shirt is too short today, the industry knows it's not sustainable.

Design should never try to mimic that, items for the home or office need to be built to last.

Of late, the furniture industry has developed the habit of mimicking the fashion world and hiring famous architects and designers as trophy names, often at events that seem to have been created specially for the media or for Instagram.

This not the point of creating good design, the attention seeking sofa will be copied by the mass market, be over exposed in the media and loose value.

Quality furniture should be designed with enduring desirability.

Your title at Wallpaper* magazine is Quality Maniac-at-Large and your nick name is PickyNicky, why is that?

Quality maniac actually came from a chat about cashmere and vicuña with Pier Luigi Loro Piana. It's a trait I shared with him and some of his customers. Tony Chambers, Wallpaper* Brand & Content Director, picked up on that and put it on the headline on my monthly column, The VinsonView. As for being Picky, I think the role of a critic is to maintain the highest possible standards, and in my view, unless something is well made, there is no point in wasting precious resources on making it in the first place. I believe in less but better.

You are known to have a strong sense of aesthetics, to be a smart "observer" what do you look for in good product design today?

Original design, exceptional workmanship and an enduring style.

You are exposed to so many events, brands & product launches through your work, how hard is to take decisions when it comes to furnishing, styling and creating the right atmosphere for your own home?

The good thing about doing what I do is that I have an outlet to use many things, whether its for an article or for my design consultancy, so I don't have to own everything I love (there would be no room). As I share two homes with my husband, accessory designer Álvaro González, we decorate together and his style and mine are slightly different, but together we found our own way.



I think I look for exceptional shapes, proportions and finishes from designers I admire and producers I trust; he is mad for vintage pieces and is always on the look out and finds rare and fabulous items.

What is so special to you about Italian design?

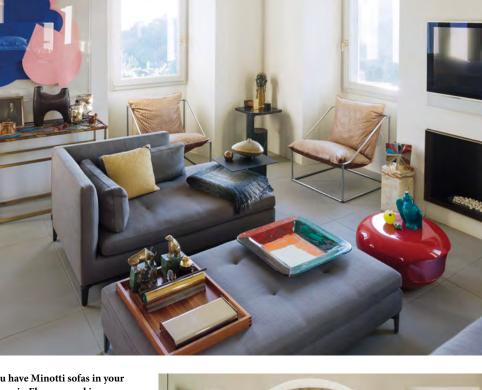
The family run business often in their third generation today (as many were founded after world war II) is one important part. I think that the ability to collaborate with talent from across the world shows that they are open minded and ads to creativity in a highly positive way. And finally I think there is so much magic in the three little words, Made in Italy, the passion you can see if you visit the places where things are made is just fantastic.

We know you have a house in Tuscany and an apartment in London, how different are they?

The house I share with Álvaro in Florence dates from the 13th century, it's cluster of buildings around a courtyard, like a borgo or hamlet.

With our architect Patrick
McInerney we refurbished it.
The interior is the opposite of
traditional Tuscan style, quite
minimal in the structure but
full of eclectic furnishings.
In the London apartment we are
on the 20th and 21st floor of a
1971 tower, quite a contrast, yet we
worked with the same architect,
have the same oak cabinetry,
grey paint, Carrara marble
bathroom and almost the same
kitchen.
It's another minimal box,

It's another minimal box, furnished in a similar way with some of the same pieces and many different things.



You have Minotti sofas in your house in Florence and in your apartment in London, how did you come to choose them?

The house has some furniture Patrick McInerney designed, a custom made staircase by Vincenzo de Cotiis and a few other special commissions.

We were looking for sofa's for two

We were looking for sofa's for two living rooms, wanted something comfortable and elegant, and in way low key.

The Andersen Slim fitted the bill, the three seater worked on the first floor with a pouf and a Paolina daybed and the two seater worked downstairs with another Paolina. When we did the London flat we chose the same pieces in the same fabric. We also have identical bedside tables, the same desk and a pair of vintage Mangiarotti dining tables in different sizes in both locations.

The Andersen Slim pieces work amongst all the collectable vintage pieces we have, as they are neutral, the proportions are perfect thanks to Rodolfo Dordoni who I admire very much for being able to design discreet pieces with enduring quality.

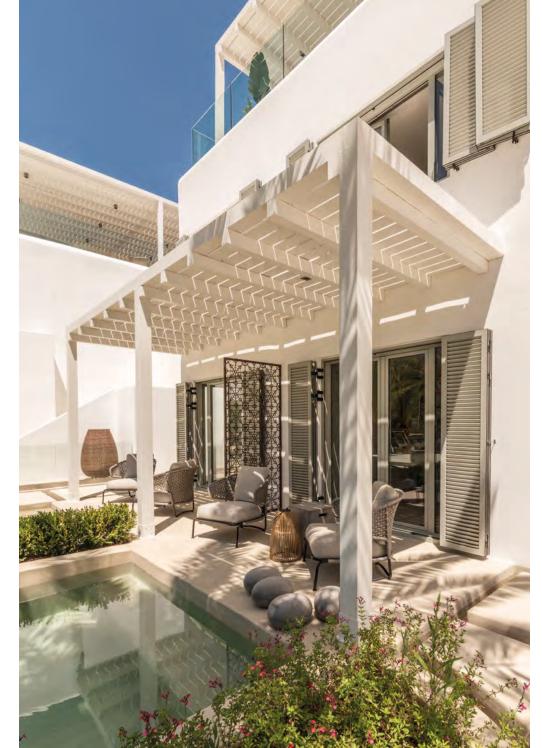


80 81 NICK VINSON



"...my vision was to offer the hotel guests the ability to mentally travel in between two different cultures and civilizations..."





This idea started out as a 5-star private hotel, initially to cover the needs of the owner, having at the same time the infrastructure to operate as a regular hotel with the highest standards, in the future. It is located at one of the most popular points of Mykonos island, off Psarou beach and the world famous Nammos Restaurant.

The design approach was the merging of the Cycladic characteristics with luxurious Asian elements, thus following the trends in Mykonos nowadays. Mykonos is an island that embraces and unites different cultures in architecture as well as in entertainment.

"During the design process, my vision was to offer the hotel guests the ability to mentally travel in between two different cultures and civilizations, always having in mind that this hotel is found in a high standard touristic attraction. In an island that literally never sleeps and never stops partying, I was required to create spaces that, besides luxury, offer calmness, tranquility and comfort. I believe that this was achieved through the use of earthly calm colors and materials like hemp-rope, micro-cement, marble, wood and Mykonian vegetation", says Fivos Stavrides.

FIVOS DESIGN STUDIO

Fivos Design Studio was founded 25 years ago in Cyprus by Fivos Stavrides and today it is composed of interior designers, architects, engineers, product designers, graphic designers, 3d artists, all of them sharing the common vision of giving the world style, comfort, creativity, culture.

The studio has been carrying out projects in London, Paris, Berlin, Athens, Mykonos, Cyprus.
The offices are located in Cyprus, London, Mykonos and Athens.



Shades of grey and a touch of style for a sophisticated outdoor area, overlooking a natural surrounding, furnished with several Aston Cord Outdoor armchairs with their fresh and informal personality.

or armchairs
85 NTERIORS





The spaciuous and wide-open living room is lightened up by a mix of Freeman seating elements covered with light-colored fabrics.

Nestled under the terrace some generously-sized, comfortable Aston Cord Outdoor chairs covered in grey fabric.







TOBIAS LAARMANN and YOLANDA YUSTE

YLAB Arquitectos is a Barcelona based architecture and interior design practice co-founded by Tobias Laarmann (Germany) and Yolanda Yuste (Spain). The studio works internationally on commercial, residential, corporate, hospitality and healthcare projects providing full architectural, interior design and furniture design services.

Its projects are conceived to merge smart design with a great level of detail and the finest craft work, creating timeless spaces under the focus of functionality and consideration of a client's individual personality and needs. Its commitment is to provide the very best design and construction expertise throughout the planning, design, construction and commissioning process until project completion.

YLAB Arquitectos provide global architectural services including executed projects in Europe, Africa and Asia. Located in a beautiful valley in the south of the Maresme Mountains, this home was designed to capture the magnificent views of the coastal mountain range, which is home to pine and holm oak forests.

The clients, a Scandinavian family, wanted to create a dream holiday home with accommodations for their kids and guests: a unique, warm and comfortable contemporary space that would host an inviting and harmonious atmosphere. The family commissioned YLAB to rehabilitate the existing house including a new design of the facades, outdoor spaces, interior layout and interior design.

The home was planned as two different volumes connected by a large outdoor space that houses a swimming pool and the front garden. The secondary volume consists of the garage and the guesthouse.

The main house captures the owners desire for luxury and transparency to enjoy the views. A corridor runs the length of the house on both floors connecting the spaces and giving sight lines through the entire house.

Natural light is pulled into the plan via large windows and a central patio.

The street level contains the living room with a dining area and kitchen, that are separated by an entrance hall with the staircase.

Upstairs, there are three bedrooms for children, a playroom, and a master bedroom.

The interior features taupe colored concrete floors, rich tobacco-colored wood paneling and cabinets, sandstone walls and contemporary furnishings resulting in a modern and sophisticated space.

Color is introduced subtly through brass elements, as part of the custom-made furniture and décor, rich fabrics and the

landscape views. The spacious sun-drenched living room is formed by different settings that encourage get-togethers.

A tobacco wood custom-made wall unit with integrated black steel fireplace, TV and sound system dominates the space.

The living area displays a cozy arrangement of light colored sofas and chaise longues, paired with black marble coffee tables, armchairs and ottomans over a beige silk rug.

In the adjacent dining area, under a set of magnificent brass suspended lamps, a dark lacquered table is flanked by brass legged chairs.

Grey natural sandstone wall claddings, adjustable wood slats and natural silk taupe curtains complete the living room, which connects with the inner patio decorated by an olive tree.

The master suite contains a dark coffee lacquered custom-made

bed with leather headboard, brass side lamps and a silk rug that become the room's major element. On the wall opposite the bed, there's a grey sandstone paneled wall unit with a cut-out clad in brass and wood drawers, which hides the tv and storage space.

A large wood sliding door separates the sleeping area from the bath and closet.

The central standing washbasin with mirror and two black tinted glass side doors give access to the more private areas.





94 95 INTERIORS



In conversation with WALTER



Walter Mariotti is the editorial director of Domus. After studying philosophy, he did research and taught at Harvard University and the University of Siena, soon moving on to management positions in public administration and then devoted his energies to strategic consulting for banks and institutions. In the last 15 years, he has directed and, at times also created, complex editorial products for the leading Italian and international publishing houses. These include: Campus, Class, I Viaggi del Sole, IL, Panorama, English 24, AXA Newsroom, Ticino Sette. Some of his own publications: Alfabeto del postcapitalismo (2009), Bellezza (2015), WELink- Idee per il futuro dell'Italia (2017), Il tempo della complessità (not yet published).

Design: a nearly abused word. What role does it play in our daily life?

Design is extremely meaningful today and plays a key role, for reasons that have nothing to do with interior decor, cars or objects. By contrast, it has to do with philology, with the core meaning the word possesses. Design is an English word that is both a noun and a verb. In both forms, it has a subversive project-related connotation, but not always reassuring. Indeed, as a noun, it can mean "purpose", "plan", "conspiracy". As a verb, it could be translated as "to engineer", "to feign", "to create", "to organize". Clearly, it is something of unsettling, a plan designed to overturn things. A design that might also have criminal intent, like the Trojan Horse, perhaps the first design object

episode from which the real, core meaning of design arises. After all, the word design derives from the Latin term and, more importantly, from the Greek tekné, which means technique, but is also the root of tekton, the carpenter, who makes beautiful things and permeate matter with spirit. Or, if we want to take a cue from Plato, releases the essence from the excess material surrounding it. Design is also derived from another Greek word, méchos, which means the maker of machines. Like Ulysses, who knows how to build many machines that are designed to deceive, giving Homer a good reason to refer to him often as polimechanos. We can go even further back, tracing design to its intriguing origins, to the ancient Indo-Iranic mag.

the moment in which consciousness

in Western history to exemplify an

(which Plato would have called the idea) begins to vibrate.

The design imbues things with the idea, informing them; in other words, giving them shape.

Yet, this is how design deceives the world, humanizing it; conveying the only thing that makes us different from the animals, the possibility to make things, to defend ourselves and to not be overwhelmed by the vast enormity of the universe.

Italian design: a cultural modelyesterday, today and tomorrow. Can its evolution be designed?

Italian design is one of those magnificent concepts that define a place as well as a style, a personality, a way of being and thinking, that cannot help but be reflected in the making, the savvy, the knowing how to build things. Italian design has made many

DESIGN NTENTON CONCEPT UNQUENESS high point, as can be seen in the golden age in CRAFTSMANSHIP

of Italy's regions famous around the world – just think about Brianza and Emilia. It is the product of Italy's cultural environment and history. Indeed, with all due respect for the interpreters of the 20th Century and, above all, the second half of the 20th Century (that I prefer not to mention to avoid hurting someone), Italian design would be incomprehensible without the study of the so-called "figural ideas", that can readily be seen at the Pinacoteca di Brera museum.

Art is observed and listened to but, is also read, written, and ordered based on historically determined principles. Which is why I would invite every aspiring Italian designer today to follow the work of Castiglioni and Ponti, and also to read Aby Warburg.

Piero della Francesca and Raffaello were the first designers to imagine the relationship between space and human figures, mediated by what would later be the objects of our daily life. That relationship, that measure, those figures are still base on the witting or unwitting, foundation of the success of Italian design. An idea of things good and beautiful that last over time. And, you can bet its evolution will continue along these lines.

Uniqueness, creativity, craftsmanship. Some of the ingredients of "Made in Italy". What is your secret behind this extraordinary power of seduction around the world?

around the world?

It's what I was trying to say earlier.

Italian design, like everything else, doesn't develop by chance, but is nourished by history and the contradictions of a country and a people who have always been looking for beauty that is also functional, durable, and economical. All this is part of our culture and occasionally reached its

Florence or Lombard 17th Century. But it also had a negative impact, because the tipping of the scales toward beauty and formalism left political and organizational thought in the shadows and did not develop them, features that are typical, instead, of less aesthetically-oriented cultures. Italy's potential today is what is known as soft power, a kind of power of seduction based on intangible assets, like beauty and charm, while other countries have developed hard power, represented by GDP and EBITDA. But our businesses have married the soft and the hard, demonstrating that trading

Artist or craftsman? What are the boundaries, in terms of the

the quintessential expression

is our mission.

of Italianness around the world

mission, of a company like Minotti? Minotti is a well-known brand that is immersed in the great Lombardy tradition and is part of an elite that is perhaps better known overseas than in Italy. Having said this, I would like to devote a few words to the difference between artist and craftsman, a difference that in reality does not exist because it's a modern departure. The artist and the artisan-craftsman have the same origins, they are related to the ars and the tekné we mentioned earlier. Duccio di Buoninsegna and Giotto da Bondone would not be artists today, they were master craftsmen, because they had a shop and they

made things that were accessible to everyone. Paintings were not only commissioned for their beauty but also had a practical side. They served as backdrops in churches and, above all, taught spiritual, moral principles and an idea of power to people, who did not know how to read. The craftsman becomes an artist with the fall of the middle class and the aristocracy and when a circuit of commission that has nothing to do with functionality starts growing. Instead, decoration is the focus, an effect that was accelerated in recent centuries because art first enters into the sales circuit and later into the star system. Then, there is the subject of truth. The idea that art is liberating: but design is the same. For example, the Milanese school of the '30s and '40s, or the Russian school of the '40s, demonstrate that only art truly frees the mind, even under dictatorships.

In conversation with 98 WALTER MARIOTTI





The fitout concept of this Autralian financial company, designed by Bates Smart, has been applied across a number of the company's offices, including its Sydney and Perth locations.

The overarching feel is warm and welcoming, breaking with the traditional designs that often characterise financial organisations.

"To create this atmosphere, the design team chose warm, natural materials that express an enduring honesty without feeling overly opulent.

Soft furnishings and inviting lighting foster comfort, while materials such as marble and brass layer in a subtle luxury", says the director of Bates Smart.

Showcasing the firm's impressive art collection and legacy was also essential. Gallery walls in reception frame individual works, while a custom timeline was built into vertical niches that run down the length of the office's main corridor. Low, centralised lighting placed in the joinery highlights the information on display, which can be changed out as desired to tell different stories from the past and present.

BRENTON SMITH DIRECTOR, BATES SMART

Bates Smart is a multidisciplinary firm delivering architecture, interior design, urban spaces and strategic services across Australia and the world. Its award-winning projects shape the city fabric and the way people work, meet, live, learn and heal.

Driven by an integrated approach to interior and architectural design, the firm is able to answer client's needs and to response to specific market conditions, resolving any issues that arise during design and delivery. The end result is a beautiful, enduring workplace design that fulfils commercial goals and improves the quality of daily life in the office environment.



The Perth headquarters furnished with classy and unconventional blue velvet Aston armchairs and a shining Still coffee table welcome guests in a sophisticated and refined conversation area facing the ocean.









The spacious suites feature chairs and daybeds from the Aston collection, along with Andersen "Quilt" sofas and Kirk coffee tables with a transparent bronze glass table top.



An exclusive design project that speaks volumes about elegance and refinement. The concept by Interior Designer Reinhard Strasser for the luxurious 5-star hotel in Lech, one of the most renowned and breathtaking ski resorts in all of Austria, blends seamlessly into the spectacular natural setting surrounding it.

Alexander Sommersgutter of the OFA Architektur ZT GmbH has headed up the project and is behind the architectural design of Severin*s. Alexander and his team have paid close attention to the history of the region, using reclaimed wood from Tyrol and creating a copper roof in keeping with the Alpine tradition.

"For Severin*s, I have successfully curated a design that effortlessly blends the best of the old with the new, combining characterful touches, which sit elegantly alongside state of the art systems and technology", says Reinhard Strasser.

The project's underlying philosophy marries modern design and alpine tradition, expressed through strikingly beautiful aesthetics that reflect the warmth and comfort of 5-star hospitality.

"This concept of old and new has also been conveyed through the hotel's furnishings by Minotti, whose brand philosophy is to combine tradition with modernity, luxury and rigour, fashion and comfort."



Shades of grey for the lounge area with an Andersen "Quilt" sofa, upholstered in luxurious fabrics, together with the Coley-Soft armchairs.





REINHARD STRASSER

After training at the HTL for interior design in Imst, he worked for several years as a trainee and carpenter.

After this solid practice, he started his career as a designer in the residential sector.

With the beginning of the new millennium he was involved in designing several international projects.

In the more than 29-year-old activity, hundreds of projects across the world have been perfectly implemented.

By his work he established the Wetscher interior design and directed this to the founding of his own design studio in 2015. In May 2015, he became the Art Direction of the Wetscher GmbH.



110 INTERIORS





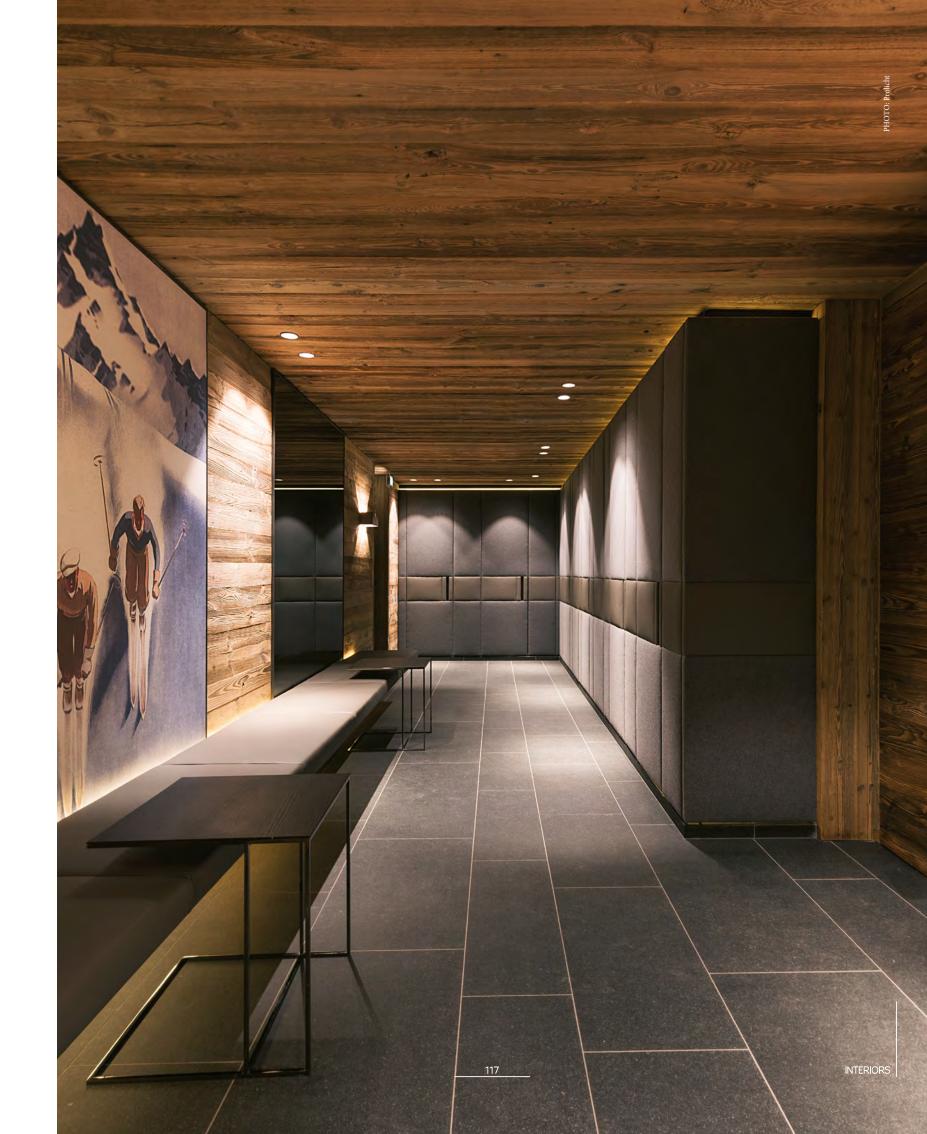




Generously-proportioned seating elements welcome guests in the private cinema.

Take your seat on the Andersen daybeds and the Blake-Soft armchairs and their eponymous ottomans.

On the right, the Ski locker room furnished with some Leger accent tables characterized by refined black oak tops.







OFFICINA ITALIANA DESIGN

Officina Italiana Design was founded by Mauro Micheli and Sergio Beretta in 1994. The design studio has long been tied to the Riva brand, the shipyard has worked with it for more than 20 years, designing its entire fleet of yachts. Clean lines, attention to detail, well-balanced shapes and a discriminating choice of materials and colors are the trademark of this studio, whose designs translate to elegant, innovative and timeless vessels. These are also the underlying principles the studio applies to its designs, and form the pillars upon which its partnership with the Sanlorenzo shipyards is built. Officina Italiana Design participated in the design of six new models for the shipyard (contract signed in 2014 and now fulfilled), including the 52-meter Seven Sins, which won the prestigious World Yachts Trophy 2017 for "Best Interior Design".

Sleek elegance is a recurring theme on the Seven Sins luxury yacht. Part of the Officina Italiana Design and Sanlorenzo credo is that elegance is synonymous with refinement and understatement, and comes of sobriety rather than excess.

"Clean lines and shapes everywhere, inside and out: this is the goal the shipyard shared with us.
So, we focused on refining the details of the surfaces, curvatures and sections; we crafted the shape of the lines to be consistently fluid and connected to one another", says the OID founder Mauro Micheli.

"Outside spaces are essential to enjoyment of the Seven Sins: we emphasized the value of the area forward of the main deck, in addition to the spacious flybridge and the aft cockpit. This area, along with the glass-bottom swimming pool and the underlying beach area beneath is an open invitation to enjoy the outdoor life."



Seven Sins is a yacht with interiors designed to meld with the sea. Huge, 2-meter high floor-to-ceiling windows, allow the gaze to roam the horizon and the sun to bathe the interiors in natural light. "To achieve a contemporary style, we chose a muted color palette and finely-detailed interior decor: the low-profile furniture (above all in the living room) is designed to avoid visual barriers,

and under-mounted LED lighting makes the pieces appear to float above the floor. We also chose several freestanding elements with input from the yacht owner, confirms Sergio Beretta.

"Thus, alongside iconic pieces like the Pipistrello lamps by Gae Aulenti and the Doge table by Carlo Scarpa, we included some furnishings by strictly Italian brands, like Minotti sofas and tables.
On board, we kept the materials to a minimum: wood, marble, luxurious finishes, stainless steel and glass, and soft carpeting in shades of gold, reminiscent of Japanese Zen gardens.
All designed to create intimate, inviting spaces, more like a magnificent apartment on the sea than on a yacht", says Mauro Micheli.





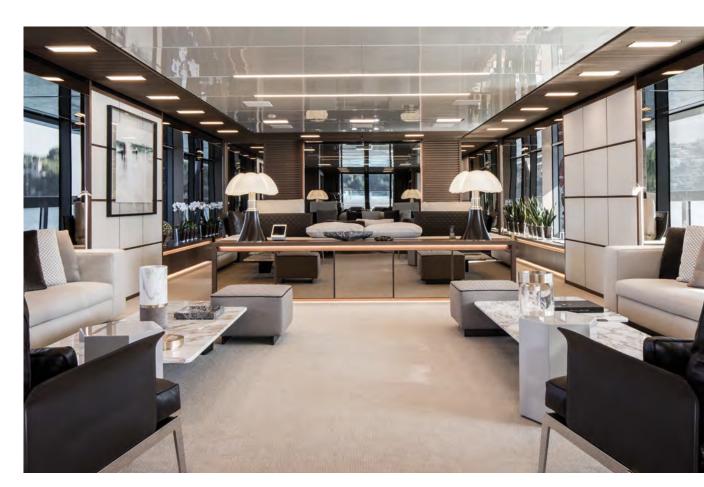
A very welcoming outdoor dining area which calls for convivality and relaxation, with a group of Rivera chairs featuring their typical envelopping backrests in woven propylene fiber, all around an elegant imperial table.

On the left, a selection of sober and compact lounge seating elements combined with some Rivera coffee tables characterized by pure and essential lines.

120 INTERIORS







"...elegance is synonymous vvith refinement and understatement, and comes of sobriety rather than excess."





TADAO SUKENO

Japanese people attitude, when it comes to select furnishings, is to choose a "single pieces" of furniture.

Minotti's revolutionary philosophy to propose instead "a whole space" living solution, brought a new sensitivity to the Japanese market. It was a fresh and sensational approach for most of the Japanese people, an opportunity to perceive the world of Minotti, where everything is carefully designed in details and then to incorporate it into their daily lives. In this sense, the introduction of Minotti was a milestone in the Japanese furniture history and since then people started to understand and accept this new perspective on interiors proposed by Minotti.

Tools like catalogues, fabric and material samples with their high quality eloquently evoke and communicate the atmosphere of the world of Minotti.

Ourselves before others, considering our role of "ambassadors" of the brand here in Tokyo, we can

perceive the same sensations we experience on the stand during the Milan Fair. The wide range of collections and the wide array of options allow customers to select their own favorite items, according to environments or requirements of any spaces. There is a key plus I see in these collections: while responding to the needs and changes of the time, Minotti's products are timeless and long-lasting. Even the models released more than 10 years ago are still welcome and selected by demanding

And when sometimes customers share any need on previous collections, Minotti always undertakes all these enquiries, in a very professional and sincere manner. We all care about our customers, our relationship with them is absolutely valuable.

Last June we opened the 3rd flagship store in Minami-Aoyama, Tokyo where visitors can directly touch and feel the world of Minotti. This impressive architecture on two levels is the stage for our 400 sqm spacious store where the atmosphere shown on brochures has been turned into a tangible experience, able to convey the DNA of the Minotti world with a strong sense of reality. Aoyama showroom is located on the main street of Minami-Aoyama, one of the most prominent and prestigious areas in Japan, also very close to the main stadium of the 2020 Tokyo Olympics. Useless to say, we are always be pleased to welcome anybody interested in discovering more about this case of "Made in Italy". about this excellent expression

токуо

"There is a key plus I see in this while collections: while responding to the needs and changes of the time, Minotti's products are timeless and long-lasting."



Minotti











The elegant Minotti London showroom was opened by British design lover and managing director John Summerhill in February 2009, but the thriving creative relationship between the Minotti and Summerhill families predates this by more than a decade and a half. "Minotti has been part of our lives for a long time.

We obviously love the product — it represents quality, considered design and is a reflection of the

We obviously love the product — it represents quality, considered design and is a reflection of the design heritage Italy shares with the rest of the world — but we also respect the passion and commitment to detail maintained by an independent family business much like our own." says director Anke Summerhill, whose many years of experience working alongside her husband have prepared her for her position managing Minotti London with the support of son and CFO Digby Summerhill.

Minotti London was one of the first Minotti monobrand locations opened around the globe and continues to welcome the very best of London's interior design and architecture community into its now two-store Fitzrovia showroom.

Having recently partnered with the British Institute of Interior Design and leading interior designers such as past-BIID president Daniel Hopwood, BIID director Harriet Forde and Italian-born, London-based designer Maurizio Pellizzoni, the design-led team takes pleasure and pride in building long-standing relationships with interiors, architecture and property specialists who embrace Minotti's timeless style and versatile modularity to create unique interiors — often taking inspiration from London's cultural and architectural diversity.

Having worked alongside the Minotti family to develop and expand the London showroom in April 2017, Anke and John hope to further educate and inform design professionals based in the UK by providing art and integrated lifestyle options available via collaborators such as art consultant Katherine Maginnis, who curated and commissioned contemporary art pieces for the renovated flagship store scheme and continues to work with Minotti London's rich palette of both residential and commercial clients.

London is home to some of the world's most innovative and enchanting creative figures, and Minotti London's hand-picked team of design and logistics consultants works intimately with private clients, providing a comprehensive design service that allows them to create, and later update, highly engaging spaces that benefit from the immutable beauty of Minotti's designs.

An impressive offering of ageless products, launched over two decades, means that interior designers and individuals with an appetite for high-quality, timeless designs can grow their collection over a number of years.

As Minotti London celebrates 20 years of collaboration with Minotti Spa, Anke, John and the whole team look forward to commemorating 70 years of the brand's internationally acclaimed style and continued success.

JOHN and ANKE SUMMER





Minotti Los Angeles (hereinafter "Minotti LA") was founded in 2004 after extensive construction of both the interior and exterior of 8936 Beverly Blvd.

The uniquely modern architectural design was the result of a close collaboration between Roberto Minotti and our internal team. Minotti LA opened on Valentine's Day, 2004 to wide acclaim and love from the city of Los Angeles and its people.

The concept was not only to be a furniture showroom, but to be an environment of life to include

shabby chic, Hollywood Regency and California traditional style. Minotti LA introduced our existing clients from fashion and music to modern design and opened with a large existing clientele. We immediately hosted many art & fashion events to bring our existing clientele to our design world and educate them. One of the reasons for our success is that we exposed traditionally non-design clients to high end design. Our design-educated team are not merely product specialists, but also highly trained in space

"Our goal is to support and provide design resources in order to complete a high-quality and personalized environment for life."

MARYTA

everything in a home from furniture to decorative accessories, lighting, rugs, artwork and bedding to create a multi-layered balance that reflects the evolving international interior design and architectural aesthetic.

Minotti was and is the modern chic that is and also warm, comfortable and livable.

Lebose Minotti as our brand

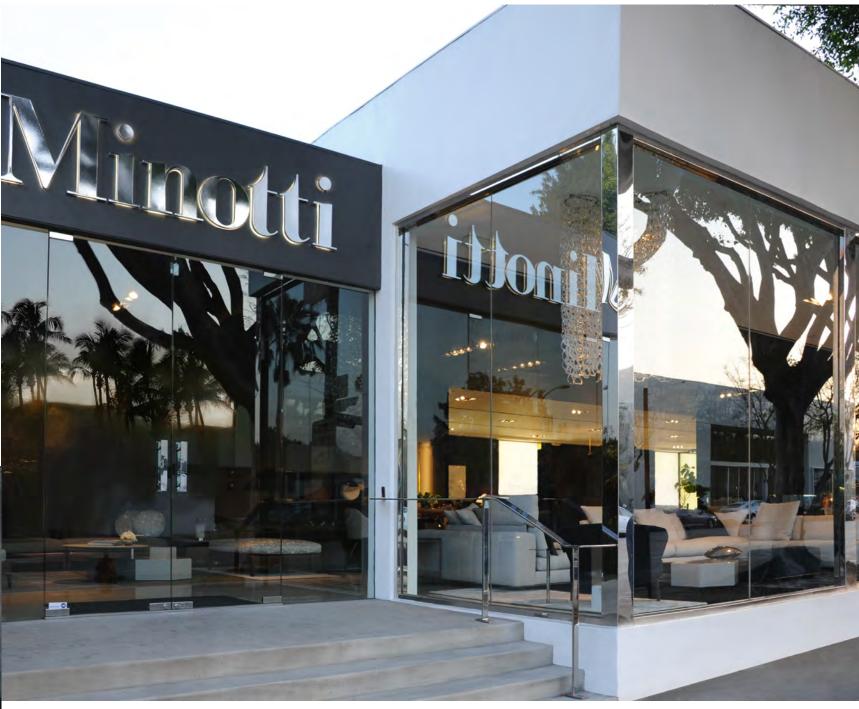
and livable.

I chose Minotti as our brand because the LA market was very nascent to modern and open minded for the new.

At the time, there were the extremes of minimal contemporary brands and very traditional California, which was mainly

planning, fabric coordination and the technical specification and application of furniture, decorative lighting and accessories. As such, we can become a part of the interior design or architect's team, both in selection and technical detailing. Our well-traveled team have diverse backgrounds and collectively speak over 22 languages. Hence, our point of view is not limited to LA, but is international which embodies Minotti. Our goal is to support and provide design resources in order to complete a high-quality and personalized environment for life.





THE PEOPLE BEHIND THE STORES





München is one of the most popular cities in Germany and a metropolis in Europe. The real estate market is growing strongly in the high-end market, accordingly, the demand for sophisticated and timeless interior design.

We worked with Minotti company for 15 years, our family owned interior business growth with interesting client projects from year to year. Our passion for interior and the energy of Minotti family suits perfect and that was the reason to start in a new presentation in Minotti München - first monobrand store in southern Germany. In 2015 we found great location and in collaboration with the Designer and Architect Rodolfo Dordoni and Roberto Minotti a unique shop architecture was created in the center of München with raw cement floor,

PETRA EGETEN/EIER and STEFAN ROLLWAGEN

"The real estate market is growing strongly in the high-end market, accordingly, the demand for sophisticated and timeless interior design."



classics of Minotti Collection staged with decorative and lightning objects.
Our interior team offers competent advice and customer-oriented planning and visualization.
After an intense reflection with our customers, we develop a tailor-made interior solution for our clients.
Colored plans and visualizations, mood boards and material concepts are the basis of our planning.

black wooden walls and marble panels. The flagship stores is

constantly changing, the latest collections and material collections

are presented, we offer the full

current collection and timeless

We live the Minotti DNA and try to pass it on to our customers. The cooperation with the Minotti team in Italy is as professional as it can be and gives a lot of fun to all of us every day.



THE PEOPLE BEHIND THE STORES PETRA EGETEMEIER and STEFAN ROLLWAGEN

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Focus on ______

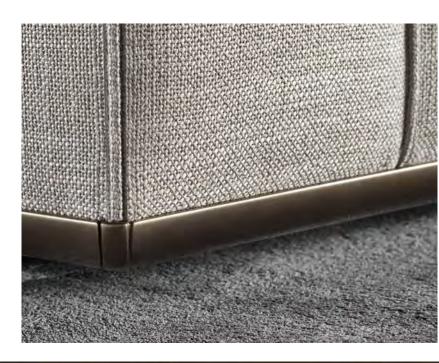
A series of prototypes that followed one after another over the course of 12 months of extraordinary effort, led in 2012 to the design of Powell.

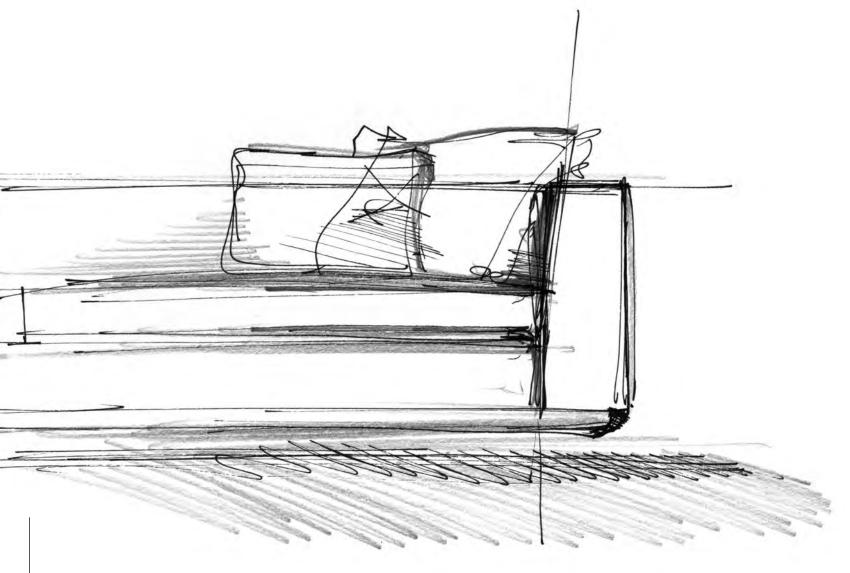
Now, six years later, the modular seating system signed by Rodolfo Dordoni adds a new bronze color finish for the aluminum base: a perimeter surround that follows the shape of the sofa, lending it a look of airy lightness, making it appear to float above the floor.

Powell was conceived in an atmosphere of contemporary style, enveloped by a mood reminiscent of the American 1950s.

Elegant and uncluttered, it has maintained its stylish charm intact over time. Its clean lines and classic/contemporary spirit make it the ideal solution for the most diverse architectural settings and to create sophisticated islands of relaxation, even in the center of a room.

The system's delicately balanced proportions and modular versatility make Powell an authentic invitation to comfort. The system's flexibility is ensured by an extensive range of combinations, that includes 73 elements with a depth of 98 cm and 7 with a depth of 112 cm: linear, end and corner elements and ottomans. Skillfully combined and enhanced by a vast range of leathers and fabrics, they offer an array of solutions with unexpected and almost unlimited combinations of colors and materials. The perfect marriage between uncomplicated aesthetics and a rich design concept that exudes tasteful elegance.







FOCUS OF THE PROPERTY OF THE P



A gallery featuring some of our most important moments that have marked this year. A small collection of the best parties and events at Minotti flagship stores all around the world.











NEW YORK | James Anderson - Steven Gambrel - Monique Gibson - Amy Astley - Siamak Hakakian.



LOS ANGELES | Valerj Pobega - Mattia Biagi - Joanna Parol.







LOS ANGELES | The external facade of Minotti Los Angeles.





LOS ANGELES | A moment during the party.

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TOKYO | The first floor of Minotti Tokyo-Aoyama during the opening part



TOKYO | The garden of Minotti Tokyo-Aoyama during the opening party.



TOKYO | Isamu Hanamura from Hanamura Trading - Renato Minotti - Susanna Minotti - Alessandro Minott



OKYO | Naotaka Murata from Mitsubishi jisho home, Naoko Ito from Rido and Tadao Sukeno



CAPE TOWN | Paolo Nardini - Chris Zimberlin - Renato Minotti.



CAPE TOWN | Some guests during the opening pa



CHENGDU | Luo Tian - Martino Dalsoglio - Sun Xiao Oin - Wu jun Ran - Gao Xiao Xing - Monica Jovine.



CHENGDU | Luo Tian - Paolo Nardini - Alessandro Minotti - Wu Jun Ran



CHENGDU | Jessica Wu.



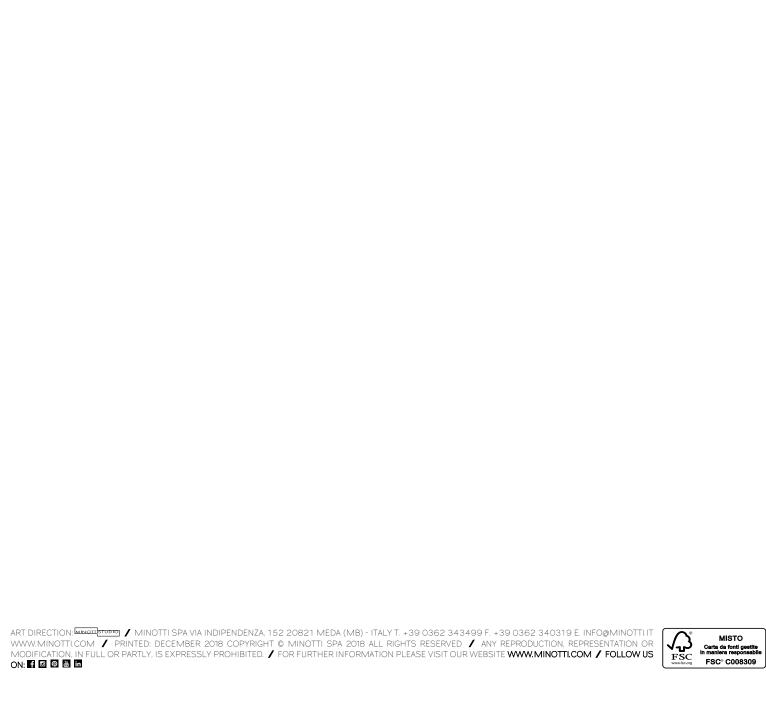
HENGDU | Jessica Wu - Paolo Nardini - Antonio Marelli.



CHENGDU | The facade of Minotti Chengdu.

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MINOTTI GOES SOCIAL





MINOTISTUDIO

MINOTTI.COM



LAWRENCE SEATING SYSTEM | RODOLFO DORDONI DESIGN

INTERIOR DESIGN SERVICE AVAILABLE THROUGH MINOTTI AUTHORISED DEALERS

Minotti 70 Y E A R S