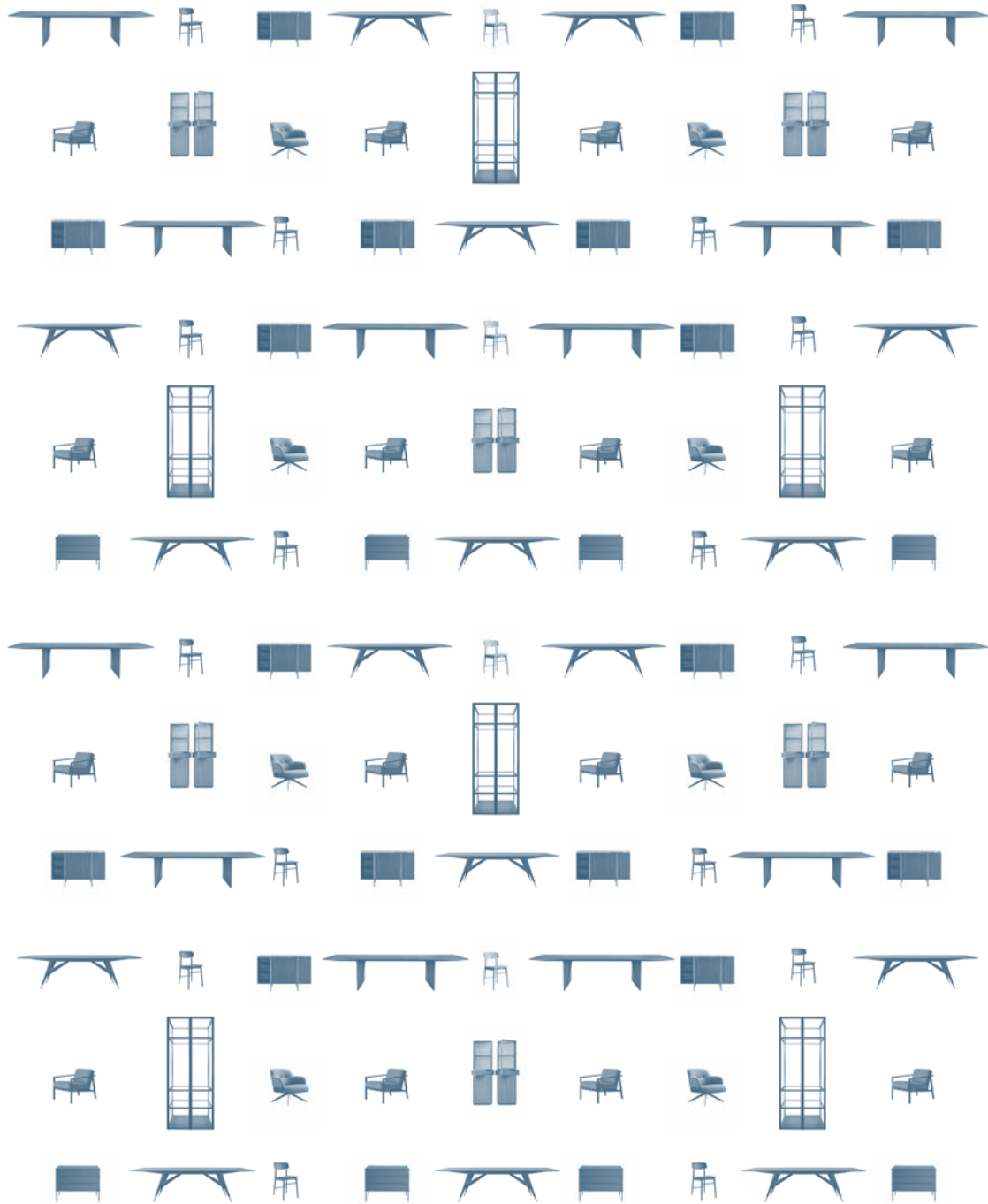


The Art of Living



Molteni & C | **Dada**

The Art of Living

Molteni & C | **Dada**

The story of a family, a legacy and a passion for things beautiful and for finely crafted furniture, a culture forged and nurtured within the firm. **This is how it has always been**, for Molteni&C. Since 1934, when it started out as a *joinery workshop* eager to exhibit its furniture at the Monza Biennali, which later became the Milan Triennale, and to make its debut in the world of art and culture, attracting the attention of the critics and of an increasingly international public. Those were the first rights of passage that led a generation of joiners to become entrepreneurs, keen to evolve from makers of customised items to manufacturers of furniture produced on an industrial scale. **This is how**, in 1955, the first moderns - architects inspired by the Bauhaus movement - converged from all over the world on Brianza, for an international competition known as the *Selettiva di Cantù*. They included Werner Blaser, Yasuhiko Itoh, Donato D'Urbino and Carlo Volonterio. They were the forerunners, the founding fathers, the first to venture into the brave new world of modernity. Angelo Molteni, the founder of Molteni&C, one of the first industrial concerns in the sector, chose them to design the first prototypes, allowing them to win awards and make a name for themselves. In the years in which **Gio Ponti** wrote in *Domus* that "art has fallen in love with industry", numerous voices from Brianza suggested that industry, in turn, had fallen in love with art. Art - the relationship with artists and architects - the magic rising agent that produced new energies. **And this was how**, in 1961, when 13 visionary Italian businessmen promoted the first *Salone del Mobile di Milano*, Angelo Molteni was among them. No fewer than 328 exhibitors and 12 thousand visitors packed the 13 thousand square metres of the Milan Tradeshow. Excellent products, combining the skills of craftsmen and the expertise of designers. The future lay in the virtuous convergence between the worlds of creativity and of mass production, and this marked the beginning of decades of profitable business. Technology and research did the rest, moving towards novel forms of **industrial design**, in which each element was qualified by the "artisan-inspired finishes that allowed for unique pieces" of furniture. Mass produced, yes, but of fine quality and designed by great names such as Angelo Mangiarotti, Tito Agnoli, Luca Meda, Afra and Tobia Scarpa, Aldo Rossi, just to mention the pioneers, in a curriculum that placed Italy firmly on the map of international design. **And this was how** hands, machines and

ideas combined to ensure the success of the Molteni brand, soon to become an Industrial Group capable of producing an up-market global range: Molteni&C, UniFor, Dada and Citterio, from the home to kitchens and office furniture, in over eighty countries, with over 700 points of sale, 40 of which mono-brand outlets, representative of the Molteni philosophy, and ten commercial branches present in all five continents. Today the Molteni Group is one of just a few to guarantee the entire production cycle "made in Italy": from the choice of materials right through to defining the product, thanks to production processes certified according to the most stringent international standards. The four companies have achieved great synergy in terms of technologies and research, as well as innovative solutions in line with the changes taking place in both the home and in the workplace. **This is how** a museum is built, when there is a rich history and an archive worth sharing, the **Molteni Museum**, inaugurated in 2015 in the Company Compound designed by Jasper Morrison to showcase 80 years of innovation and research, and to contribute to spreading the culture of design. **And this is how a Heritage Collection** is created, when there is a legacy to be handed down, to look into the future. Unique pieces, designed for competitions and special projects, to be brought back to life in series, in limited editions, signed by Gio Ponti, Werner Blaser, Yasuhiko Itoh, Afra and Tobia Scarpa. Great designers and travelling companions of the Molteni Group all over the world live side by side, under the creative direction of Vincent Van Duysen, with today's icons, including 6 Pritzker prizewinners - Jean Nouvel, Alvaro Siza, Foster + Partners, Herzog & de Meuron, Renzo Piano, Pierluigi Cerri, Rodolfo Dordoni, Patricia Urquiola, Ron Gilad, just to mention a few. **This is how The Collector's House** was set up - a collection of contemporary art, conceived by art curator and writer Caroline Corbetta, in a dialogue with design, presented in 2018 at the Milan Salone del Mobile and later in the main Flagship Stores, such as New York and London. A partnership which, under the auspices of the Molteni Museum, promotes the talent of young artists also by starting up a collection. The aim is to create an ecosystem in which design and art enhance each other and restore fundamental links. An aesthetic and cultural harmony in which imagination and design, style and personality thrive. Avant-garde and tradition, under the banner of **quality living**.



mi
milano
24 settembre
1° ottobre 1961

**1° SALONE
DEL MOBILE ITALIANO**

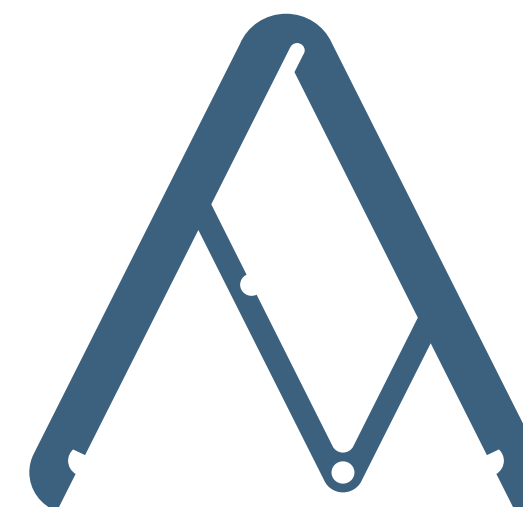
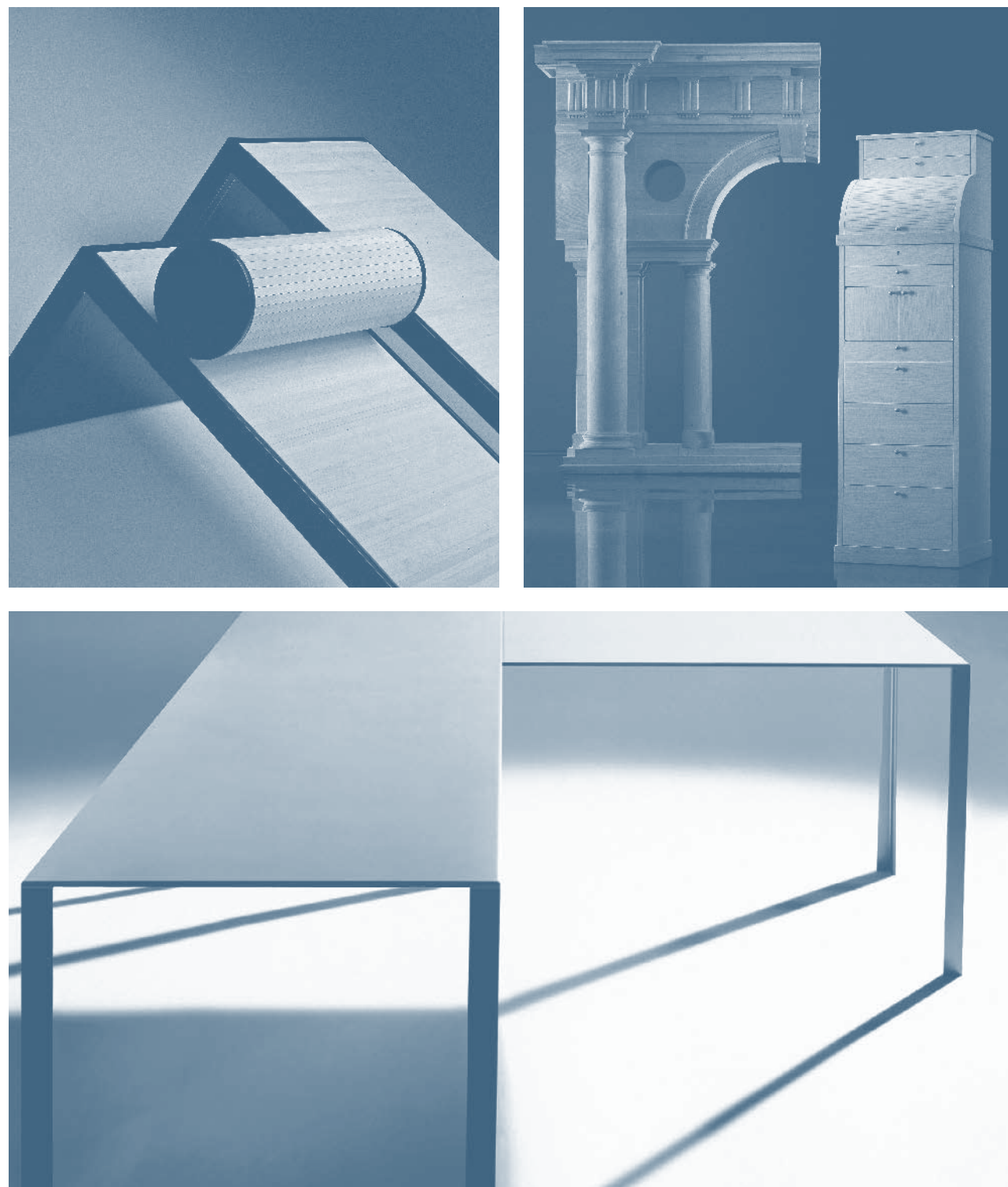
organizzato dalla Federazione Italiana Industrie del Legno e dalla Confederazione Generale Artigianato presenterà il meglio dell'attuale produzione mobiliare italiana • Il Salone sarà ospitato nel recinto della Fiera Campionaria Internazionale di Milano e sarà aperto ai soli visitatori della professione • Funzionerà un servizio interpreti e appositi uffici saranno aperti per la trattazione degli affari.

segreteria generale: via f. corridoni 1 - milano - tel. 791.665

Una storia di famiglia, di eredità e di cura, di passione per il bello e ben fatto, di cultura che è nata e si rinnova dentro l'impresa. È così, da sempre, per Molteni&C. Dal 1934, quando nasce come *atelier di arredi* pronti a sfilare alle Biennali di Monza, che poi diventeranno le Triennali di Milano, e debutta nel mondo della cultura artistica, sotto i riflettori di un pubblico di critici e di spettatori già internazionale. Erano le prime prove del passaggio da una generazione di "artisti del legno", a quella di imprenditori, che aspirava a essere globale, passando dal fatto su misura al fatto in serie.

È così nel 1955, quando i primi moderni – gli architetti eredi del Bauhaus – arrivano da tutto il mondo, in Brianza, per un concorso internazionale, la *Selettiva di Cantù*. Si chiamano Werner Blaser, Yasuhiko Itoh, Donato D'Urbino e Carlo Volonterio. Sono gli antenati, i padri nobili, i primi coraggiosi esploratori di un mondo nuovo, la modernità. Angelo Molteni, fondatore di Molteni&C, uno dei primi esempi di azienda industriale nel settore, li sceglie per realizzare i primi prototipi, vincendo premi e riconoscimenti. Negli anni in cui *Gio Ponti* su *Domus* scrive che "l'arte si è innamorata dell'industria", dalla Brianza molte voci suggeriscono che anche l'industria si è innamorata dell'arte. Fu il rapporto con gli artisti e gli architetti il magico lievito che consentì di mettere in circolo nuove energie. È così nel 1961, quando 13 imprenditori italiani visionari danno vita al primo *Salone del Mobile di Milano*. Angelo Molteni è fra questi. 328 gli espositori, 12mila i visitatori che affollano i 13mila mq della Fiera di Milano. Prodotti eccellenti, realizzati con la maestria degli artigiani e il contributo progettuale degli architetti. La convergenza virtuosa tra mondo della creatività e della produzione seriale è il futuro, e segna l'avvio di fruttuosi decenni. La tecnologia e la ricerca del nuovo fanno il resto, verso forme di *design industriale* tutte da inventare, dove ogni elemento è qualificato da "finiture d'ispirazione artigianale, tali da renderlo un pezzo unico". Serie sì, ma di qualità, e firmata dai grandi maestri, Angelo Mangiarotti, Tito Agnoli, Luca Meda, Afra e Tobia Scarpa, Aldo Rossi, per citare i pionieri, in un curriculum che iscrive l'Italia nella mappa del design internazionale. È così che mani, macchine e pensiero danno vita alla storia Molteni, che nel corso del secolo breve diventa Gruppo Industriale per

proporre un'offerta globale di alta gamma a livello mondiale: Molteni&C, UniFor, Dada e Citterio, dalla casa alla cucina passando per l'ufficio, in oltre ottanta paesi, più di 700 punti vendita di cui 40 negozi monomarca, rappresentativi della filosofia Molteni, e dieci filiali commerciali presenti in tutti e cinque i continenti. Il Gruppo Molteni è tra i pochi oggi a garantire il ciclo integrale di produzione 100% Made in Italy: dalla scelta dei materiali fino alla definizione del prodotto, grazie a processi produttivi certificati secondo le più esigenti norme internazionali. Le quattro aziende sviluppano un'ampia sinergia per quanto riguarda tecnologie, ricerca, esplorazione di soluzioni innovative in linea con i mutamenti in atto nella casa e nei luoghi di lavoro. È così che si costruisce un museo, quando si hanno tanta storia e un archivio da valorizzare, il *Molteni Museum*, inaugurato nel 2015 all'interno del Compound con un progetto di Jasper Morrison per celebrare 80 anni di innovazione e ricerca, e contribuire a diffondere la cultura del design. È così che nasce una *Heritage Collection*, quando si ha un'eredità da tramandare, per guardare al futuro. Pezzi unici, disegnati per concorsi o progetti speciali, da far rivivere in serie, in edizione numerata, firmati Gio Ponti, Werner Blaser, Yasuhiko Itoh, Afra e Tobia Scarpa. Grandi autori, complici e compagni di viaggio del Gruppo Molteni in tutto il mondo, convivono, sotto la direzione creativa di Vincent Van Duysen, con le firme di oggi, di cui 6 premi Pritzker – Jean Nouvel, Alvaro Siza, Foster + Partners, Herzog & de Meuron, Renzo Piano, Pierluigi Cerri, Rodolfo Dordoni, Patricia Urquiola, Ron Gilad, per citarne alcuni. È così che nasce il progetto The Collector's House – una selezione di opere d'arte contemporanea, in dialogo con il design Molteni&C e Dada, firmata dall'art curator e autrice Caroline Corbetta, presentata nel 2018 al Salone del Mobile di Milano e in seguito nei principali Flagship Store, come New York e Londra. Una collaborazione che, sotto l'egida del Molteni Museum, promuove il talento di giovani artisti, anche attraverso l'avvio di una collezione. L'obbiettivo è la creazione di un ecosistema in cui design e arte si valorizzano a vicenda e ristabiliscono legami fondamentali. Un'armonia estetica e culturale in cui convivono immaginazione e progetto, stile e personalità. Avanguardia e tradizione, nel segno della *qualità dell'abitare.*"



Les Beaux Jours, *Luca Meda* 1986 Carteggio, *Aldo Rossi* 1987
Less series, *Jean Nouvel*, UniFor for the Foundation Cartier pour l'art contemporain, Paris 1994

ADI Compasso d'Oro Career Award 1994

QM

Environment
Wellbeing
Communication
Culture
Customer care
Design
Trust
Enterprise
Work
Places
Made in Italy
Matter
People
Price
Project
Service
Social
responsibility

**Quality
at its finest**



Iconic homes

Case iconiche

A home, a palazzo, a villa set amongst pine trees, the hill between woods and the Venetian lagoon, modernity and classicism, different eras and stories coexist in the interiors that house the Molteni&C and Dada collections. The palazzo was restored by a great architect, Carlo Scarpa, who created a project that was at once ancient and modern. "We can say that the architecture that we would like to be poetry, should be called harmony, like the face of a beautiful woman", he wrote. The same harmony that is found in the rooms of the mansion designed at the end of the 1930s by Romeo Moretti, and in Ricardo Gomis's refuge for intellectuals and artists in Barcelona, designed by the architect Antonio Bonet Castellana. Iconic homes, in which the art of living encounters beauty, where the classics of the Heritage Collection converse with contemporary pieces, Molteni&C icons and sophisticated Dada kitchens. Because industry had already fallen in love with art, because the link between past, present and contemporary is heritage, to be cherished and enhanced. Once again, stories of family, determination and challenges. And of visions, which have their roots in the Italian landscape.

Una casa, un palazzo, una villa, la collina tra i boschi, la pineta e l'acqua di Venezia, modernità e classicismo, epoche e storie diverse convivono negli interni che ospitano le collezioni Molteni&C e Dada. Il palazzo restaurato porta la firma di un grande maestro, Carlo Scarpa, che vi imprime un segno antico e moderno insieme. "Possiamo dire che l'architettura che noi vorremmo essere poesia dovrebbe chiamarsi armonia, come un bellissimo viso di donna", scriveva. La stessa armonia che si ritrova nelle stanze della dimora progettata alla fine degli anni '30 da Romeo Moretti, e nel rifugio per intellettuali e artisti di Ricardo Gomis a Barcellona, realizzato su disegno dell'architetto Antonio Bonet Castellana. Case iconiche, dove l'arte del vivere incontra la bellezza, per i classici della collezione Heritage in dialogo con i pezzi contemporanei, le icone Molteni&C e le sofisticate cucine Dada. Perché l'industria si era già innamorata dell'arte, perché l'incontro tra passato, presente e contemporaneo è patrimonio da valorizzare. Sono, ancora, storie di famiglia, di volontà, di sfide. E di visioni, nate nel paesaggio dell'architettura.



La Ricarda Gomis House

Antonio Bonet Castellana, Barcelona



La Ricarda, or Casa Gomis, is the icon of Catalan Rationalism, designed in 1953-54 in an area of Barcelona surrounded by pine trees, by the architect Antonio Bonet, in cooperation with the owners, Ricardo Gomis and his wife, Agnes Bertrand Mata. The villa was designed at a distance, because Bonet was in exile in South America, but constantly in touch with the couple. A lengthy and emotional creative adventure featuring 900 square metres planned in the minutest detail – every line, material, colour, furnishing and finish – all according to a precise design. Their aim was to achieve harmony with the surrounding landscape, letting light flood in while managing it, finding peace, the impossible balance of light and shade. A refuge for artists and intellectuals, during the last 15 years of Franco's dictatorship, where Ricardo and Agnes Gomis hosted John Cage, Merce Cunningham, Antoni Tàpies, Joan Miró, and countless other protagonists of the avant-garde scene. A place of artistic and architectural experimentation. Several pavilions, arranged asymmetrically, make up the body of the building. The undulating arches echo the profile of the pine trees, in an interplay that reveals and conceals nature and human construction. Two main axes converge towards the atrium. Each part of the house has a virtual counterpart in the open air. Terraces and verandas look out over the garden with floor-to-ceiling windows. A total work of art, which still surprises today for its modernity.

È l'icona del Razionalismo catalano, La Ricarda o Casa Gomis, progettata nel 1953-54 nella pineta di Barcellona dall'architetto Antonio Bonet, in collaborazione con i proprietari, Ricardo Gomis e sua moglie, Agnes Bertrand Mata. Una villa per corrispondenza, perché Bonet si trova in esilio in Sud America, in costante dialogo con i Gomis. Una lunga ed emozionante avventura creativa. 900 metri quadrati progettati nei minimi dettagli – ogni linea, materiale, cromatismo, arredo e finitura – tutto secondo un disegno preciso. Cercare l'armonia con il paesaggio, far entrare e governare la luce, trovare la pace, l'equilibrio impossibile dei chiaroscuri. Un rifugio per artisti e intellettuali, durante gli ultimi 15 anni della dittatura franchista, dove i Gomis ospitano John Cage, Merce Cunningham, Antoni Tàpies, Joan Miró, e tanti altri protagonisti dell'avanguardia. Un luogo di sperimentazione artistica e architettonica. Tanti padiglioni, disposti in modo asimmetrico, formano il corpo dell'edificio. Le volte ondulate inseguono il profilo dei pini, in un gioco che svela e nasconde natura e costruzione. Due gli assi principali che convergono verso l'atrio. Ogni ambiente della casa ha una controparte virtuale all'aperto. Terrazze e verande si affacciano sul giardino con vetrate a tutta altezza. Un'opera d'arte totale, che sorprende ancora oggi per la sua modernità.



Gregor Seating system Hubert Coffee table Vincent Van Duysen 2019
Attico Coffee table Nicola Gallizia 2018 Panna Cotta Coffee table Ron Gilad 2012
Stripe Carpet Vincent Van Duysen 2018





Gregor Seating system **Gillis** Armchairs *Vincent Van Duysen* 2019

Hubert Coffee table 2019 **Stripe** Carpet 2018 *Vincent Van Duysen*

Attico Coffee table *Nicola Gallizia* 2018 **Panna Cotta** Coffee table *Ron Gilad* 2012



505 Modular system *Nicola Gallizia* 2016
Elain Armchairs *Vincent Van Duysen* 2018
Nahim Carpet *Nicola Gallizia* 2019





Surf Seating system *Yabu Pushelberg* 2019
Attico Coffee table *Nicola Gallizia* 2018



Surf Seating system, coffee table Yabu Pushelberg 2019

Panna Cotta Coffee table Ron Gilad 2012 Nahim Carpet Nicola Gallizia 2019

**“Our work always
has a balance
between emotional
and rational qualities;
it’s never frivolous,
but it still has
a point of view.”**

Yabu Pushelberg



Surf Seating system, coffee table Yabu Pushelberg 2019





Greenwich Bed Rodolfo Dordani 2019
Casper Night table Vincent Van Duysen 2019
Loop&Cut Carpet Patricia Urquiola 2016



MHC.3 Miss Chair *Tobia Scarpa* 1986/2016

“Gregor is a sofa collection playing subtlety with low proportions, thicknesses and a mix of refined materials.”

Vincent Van Duysen





Casper Chest of drawers Vincent Van Duysen 2019







Ratio Kitchen *Vincent Van Duysen* 2019

Woody Chairs *Francesco Meda* 2018



Ratio Kitchen Vincent Van Duysen 2019

Woody Chairs Francesco Meda 2018



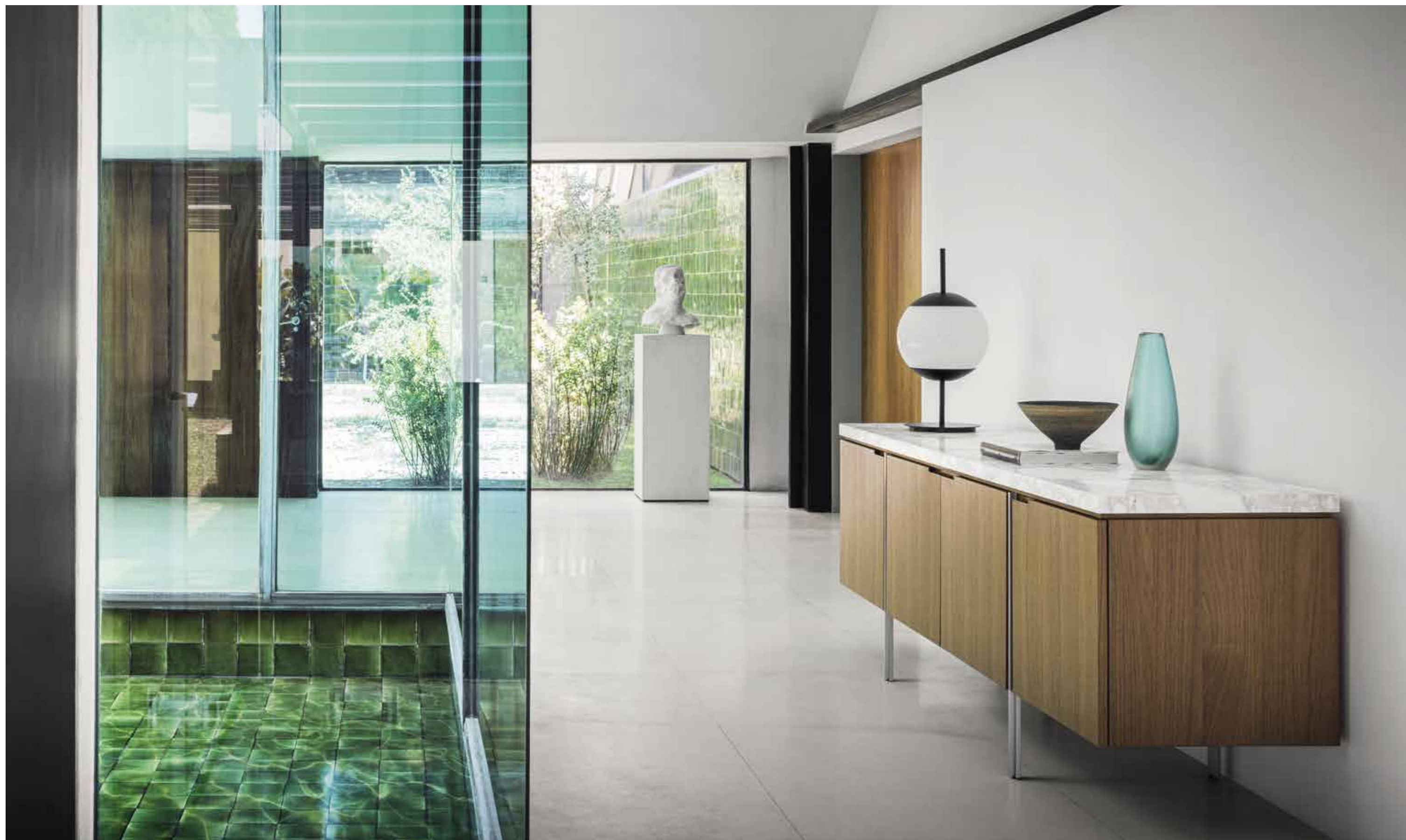




Gatwick Table *Rodolfo Dordoni* 2019
Barbican Chairs *Rodolfo Dordoni* 2018
Atalante Carpet *Nicola Gallizia* 2018



Irving Cupboard Vincent Van Duysen 2019
Kensington Armchair Rodolfo Dordoni 2018



Chelsea Armchair Rodolfo Dordoni 2014
Attico Coffee table Atalante Carpet Nicola Gallizia 2018







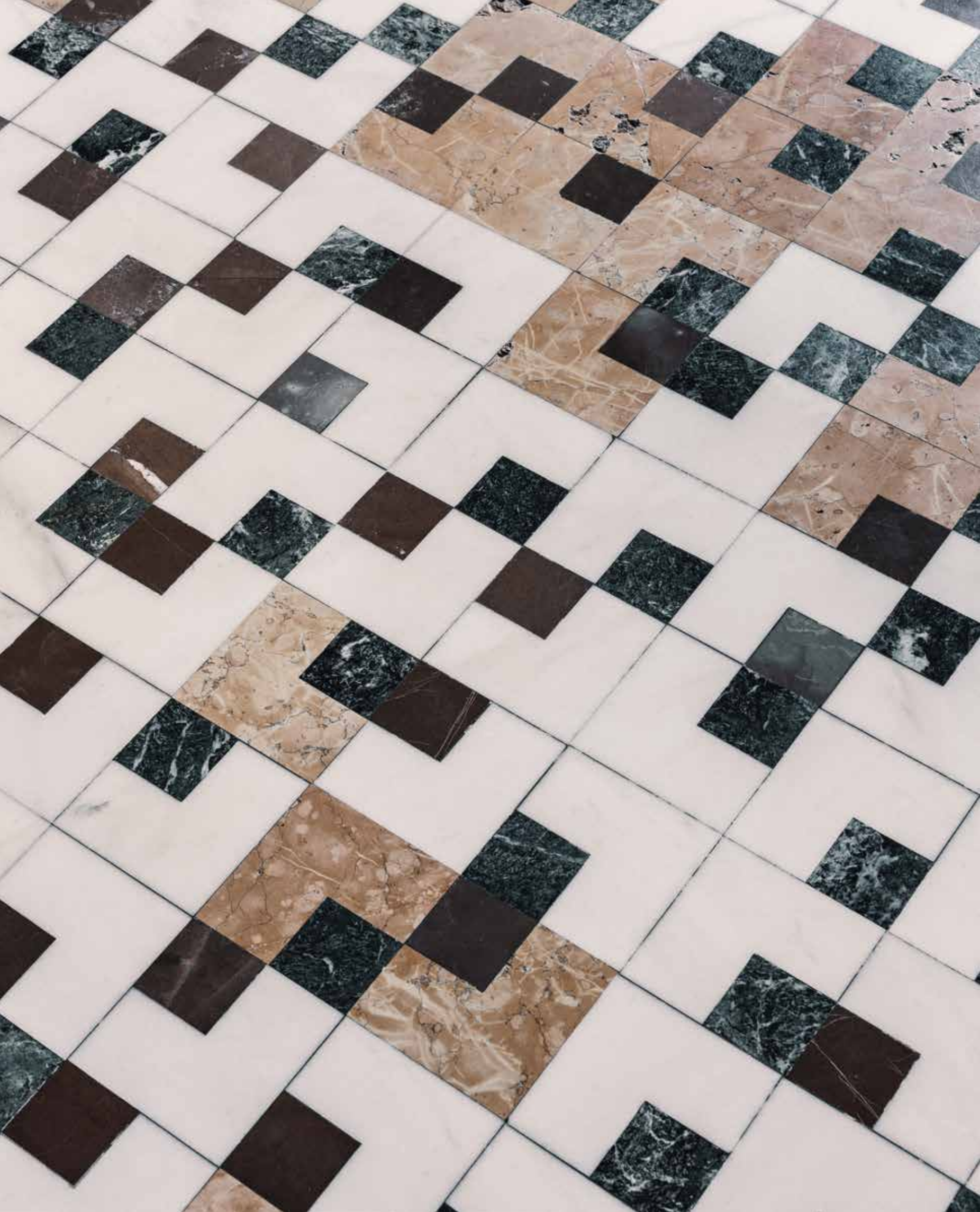
Ava Table Foster + Partners 2019
Chelsea Chairs Rodolfo Dordoni 2014





Fondazione Querini Stampalia

Carlo Scarpa, Venezia

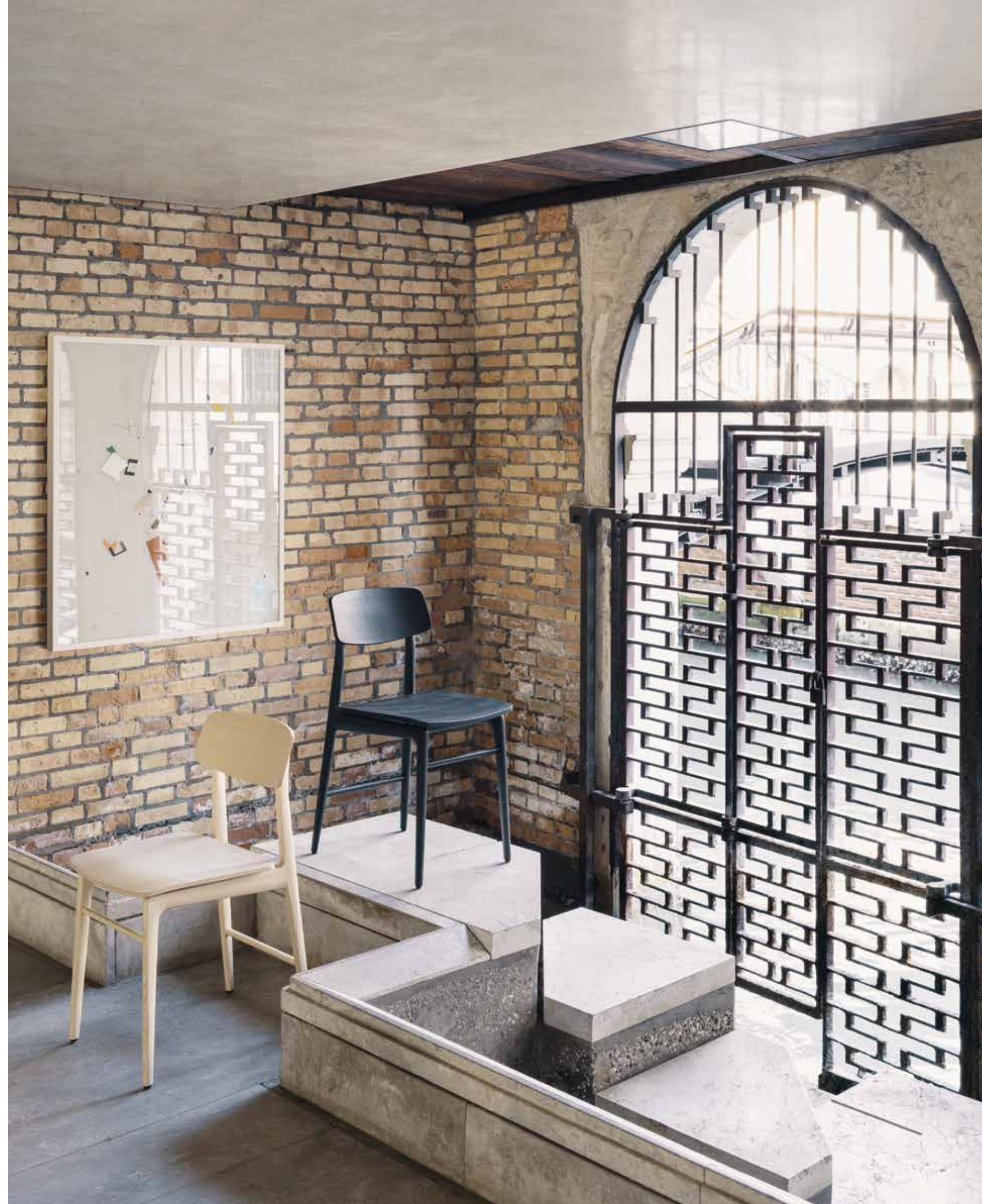


Palazzo Querini Stampalia in Venice, just a short walk from piazza San Marco, headquarters of the Foundation of the same name set up by count Giovanni, is a museum home open to the public since 1869. Today it houses the Library, with some 370.000 books, the Museum with furniture and paintings that retain the atmosphere of a patrician home, and an area for temporary exhibitions. A venue with a cosmopolitan soul, the Foundation has been skillfully renovated with restoration work by Carlo Scarpa, Valeriano Pastor and Mario Botta. In the body of the 16th century palazzo, which has undergone rigorous conservation work, the ground floor features the area restored in 1963 by Carlo Scarpa, father of Tobia Scarpa, a long-time partner of Molteni&C. Mario Botta, a pupil of the Venetian Maestro, designed the building's new service area around an atmospheric covered courtyard. The courtyard leads into the Auditorium, which completes the project involving this unique, complex and versatile structure, where ancient rooms vie with contemporary spaces to offer a stimulating backdrop for cultural initiatives and special events, such as representations of the Molteni&C|Dada home.

Palazzo Querini Stampalia a Venezia, a pochi passi da piazza San Marco, sede dell'omonima Fondazione voluta dal Conte Giovanni, è una casa museo aperta al pubblico dal 1869. Vi sono allestiti la Biblioteca, con circa 370.000 volumi, il Museo, con mobili e dipinti che tramandano l'atmosfera della dimora patrizia, e un'area per esposizioni temporanee. Luogo dall'anima cosmopolita, la Fondazione ha saputo rinnovarsi con gli interventi di restauro di Carlo Scarpa, Valeriano Pastor e Mario Botta. Nel corpo del palazzo cinquecentesco, oggetto di un rigoroso intervento conservativo, risalta al piano terra l'area restaurata nel 1963 da Carlo Scarpa, padre di Tobia Scarpa, architetto che da molti anni collabora con Molteni&C. Mario Botta, allievo del Maestro veneziano, ha realizzato la nuova area di servizi della sede intorno a una suggestiva corte coperta. Dalla corte si accede all'Auditorium, che completa la realizzazione di questa struttura unica, complessa e flessibile, dove sale antiche, accanto a spazi modernamente attrezzati, offrono una cornice stimolante a iniziative culturali ed eventi speciali, come le rappresentazioni della casa Molteni&C|Dada.



D.153.1 Armchair Gio Ponti 1953/2012
Woody Chair Francesco Meda 2018

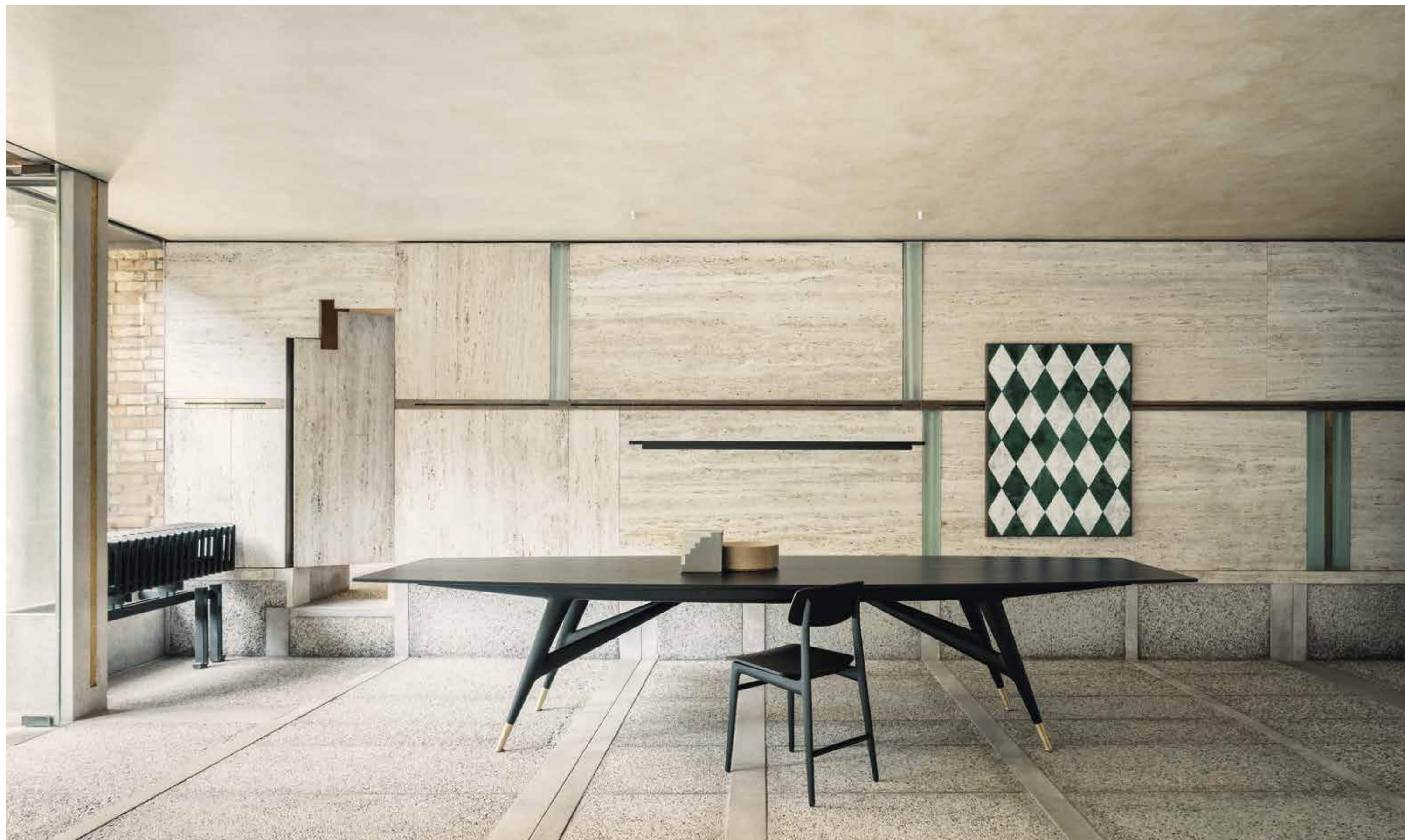




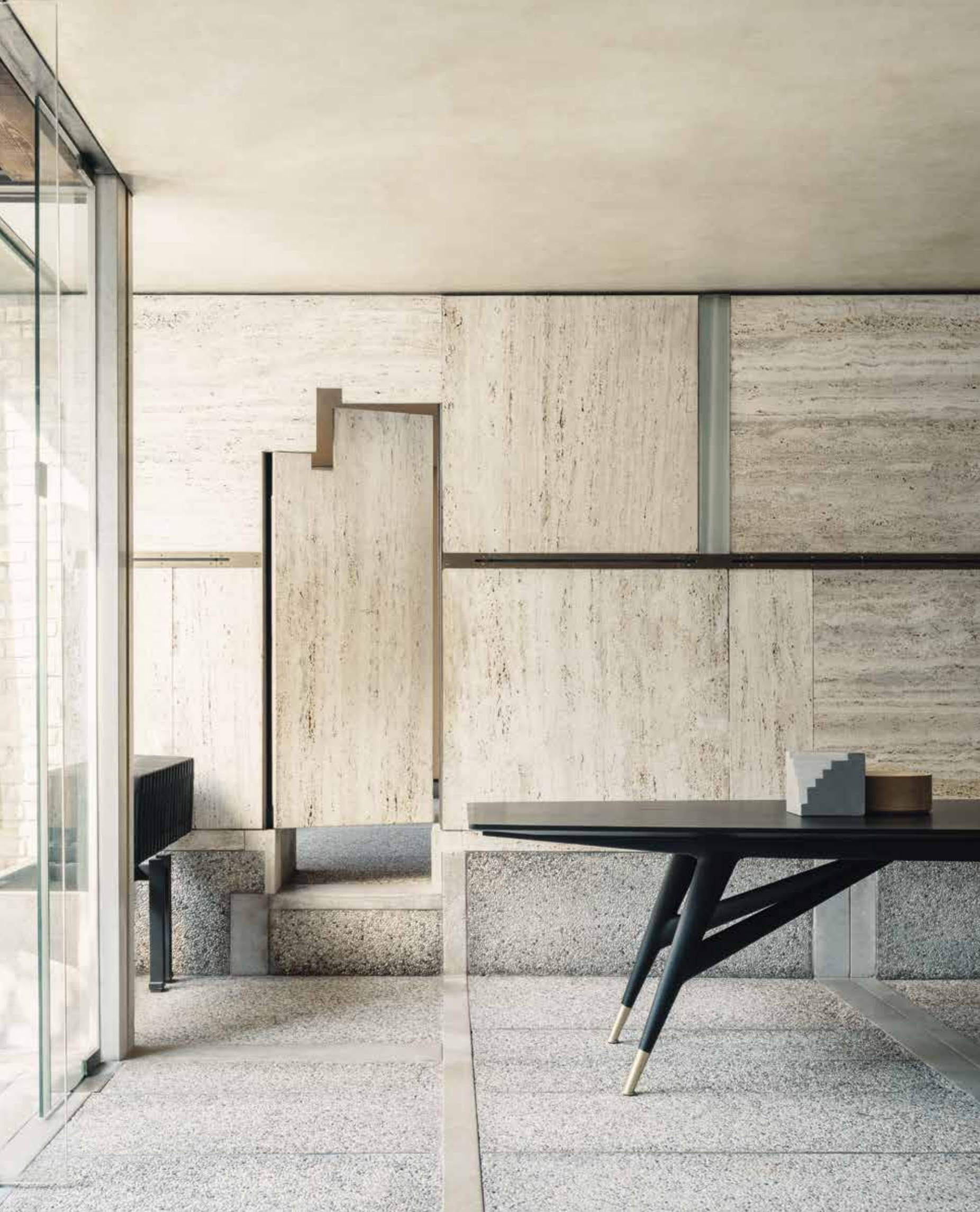
**“Today an object
goes beyond
the collection concept,
it defines
an atmosphere,
style and an environment
where you feel
comfortable.”**

Rodolfo Dordoni



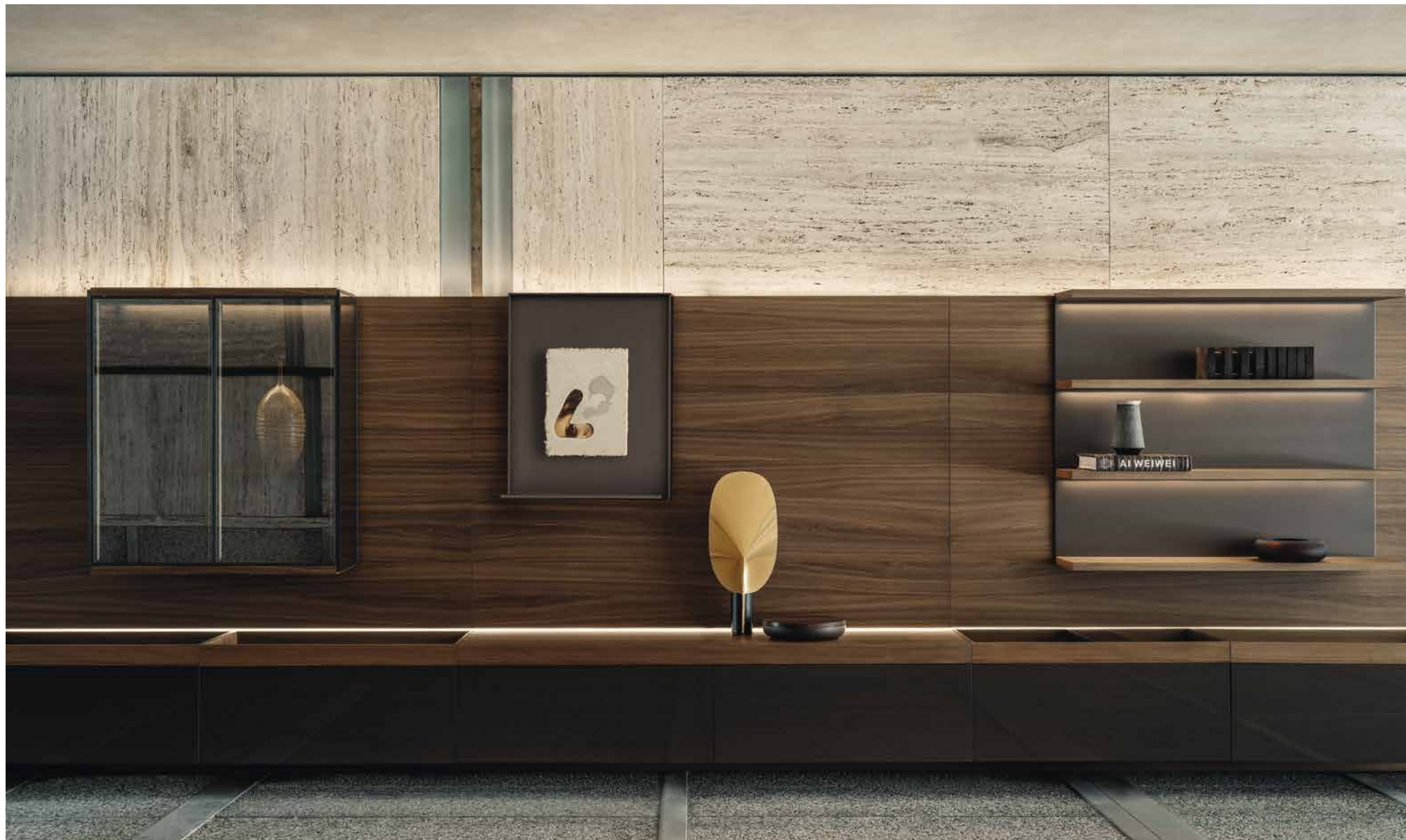


D.859.1 Table *Gio Ponti* 1959/2018
Woody Chair *Francesco Meda* 2018



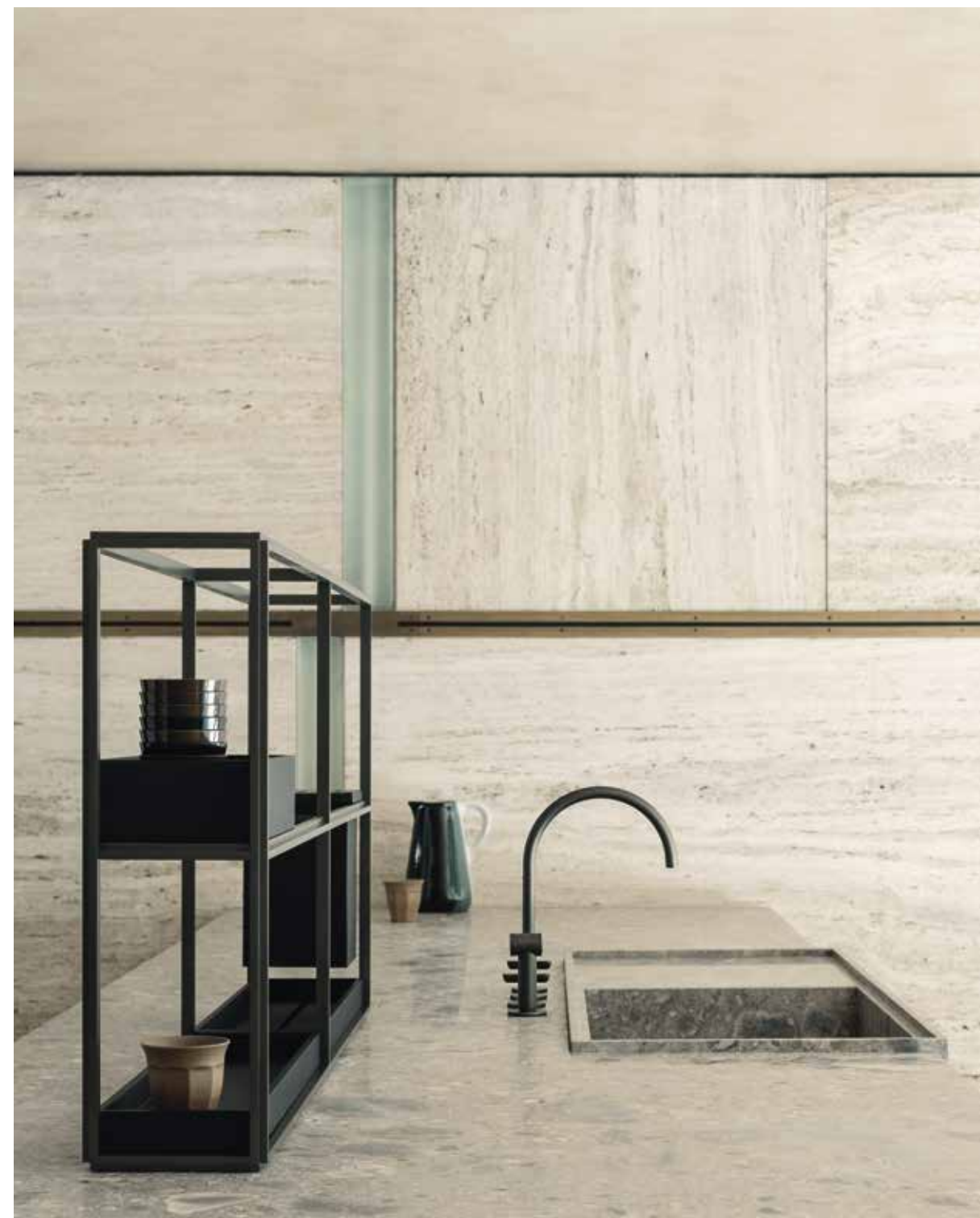


Albert Seating system Elain Armchair Vincent Van Duysen 2018
Attico Coffee tables Atalante Carpet Nicola Gallizia 2018







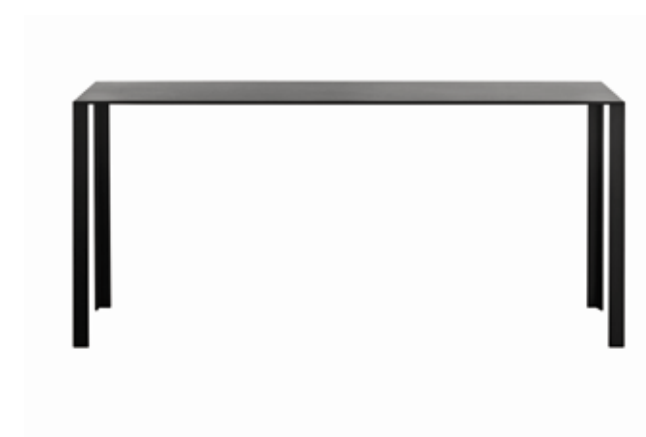




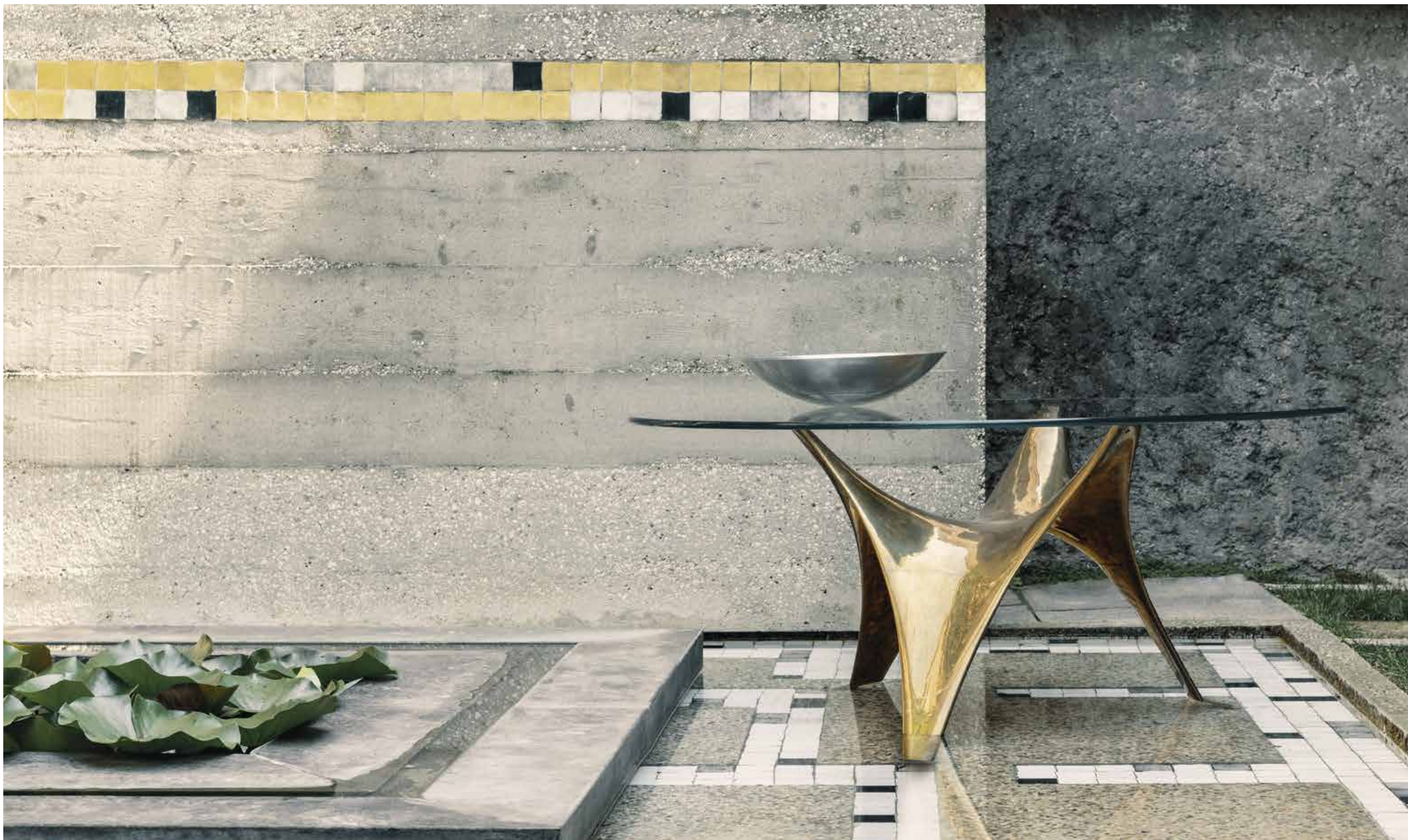
Asterias Table Patricia Urquiola 2016
MHC.3 Miss Chair Tobia Scarpa 1986/2016

**“When you look at Less,
the impression
is that of a simple leaf,
so slender
as to be impossible,
an illusion.”**

Jean Nouvel

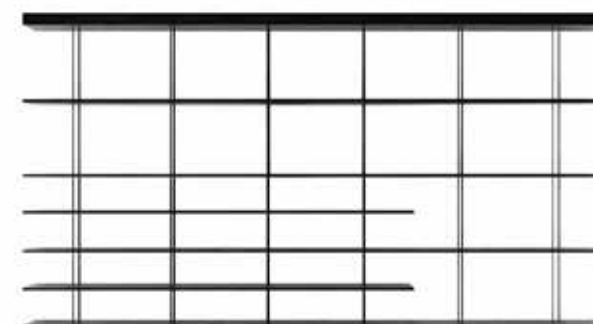


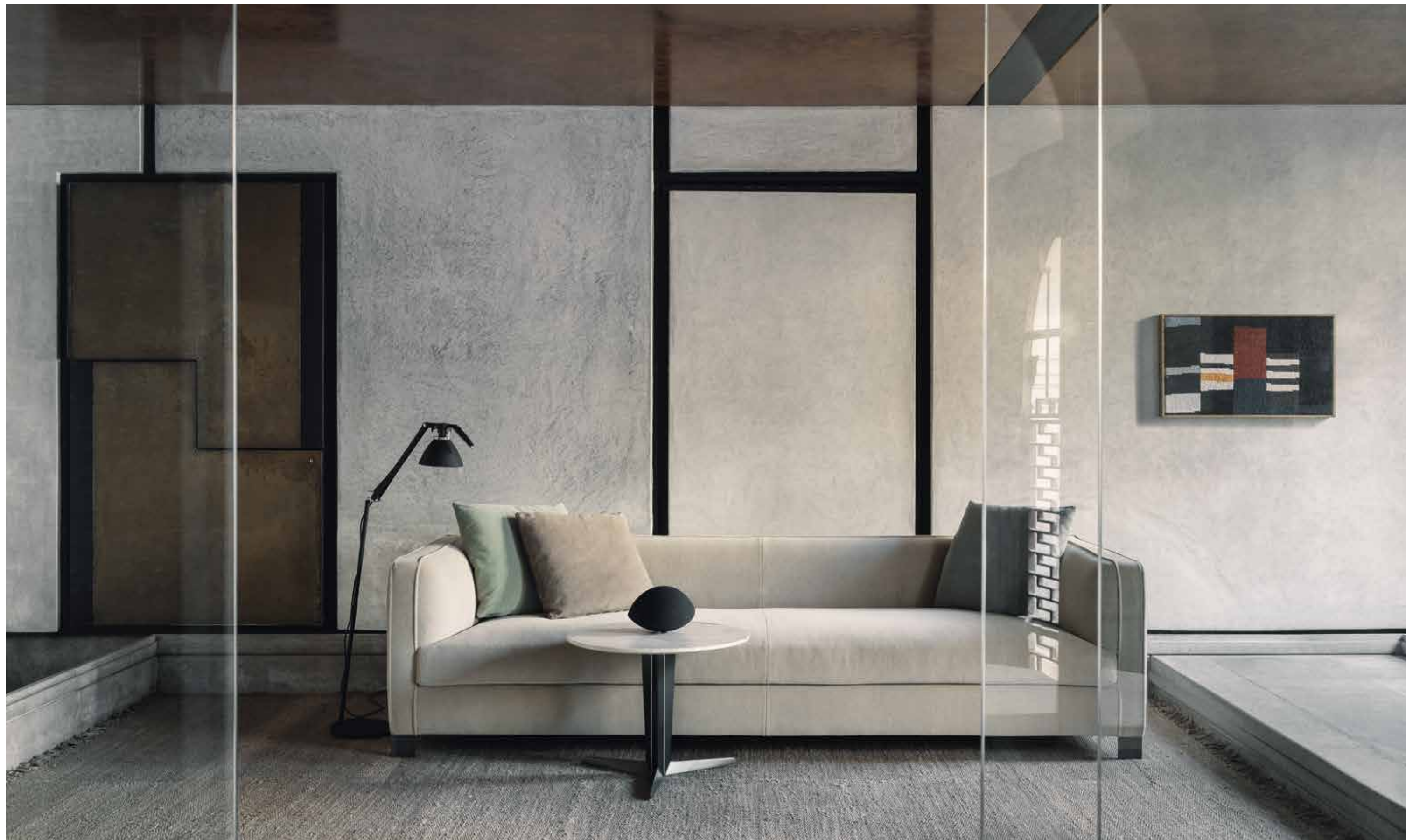
LessLess Table Jean Nouvel 1994



**“The elementarity I seek
has nothing to do
with minimalism.
Even when it goes in
for a bare minimum
of material, design
is no less creative.”**

Jean Nouvel





Lucas Sofa Vincent Van Duysen 2018
Attico Coffee table Atalante Carpet Nicola Gallizia 2018



Kensington Armchair and pouf *Rodolfo Dordoni* 2018
Panna Cotta Coffee table *Ron Gilad* 2012



“Design is not
just making
beautiful buildings
and objects,
but investigating
mankind's needs
and ambitions.”

Michele De Lucchi



Secretello Desk Michele De Lucchi 2016, UniFor for Molteni&C





Villa Carminati

Romeo Moretti, Lago Maggiore



Close to lake Maggiore, within the Parco del Ticino, stands a villa designed by the architect Romeo Moretti between 1938 and 1939. Moretti, assistant to Gaetano Moretti at the Milan Politecnico and a friend of S. Elia, was a member of the Milanese group known as “Novecento”.

Villa Carminati is considered the architect’s most significant project. The substantial two-storey house is built on a square floor plan around a small internal courtyard. The design encompasses elements of classical and Veneto-style architecture as well as medieval and modern features, all linked in an extremely natural and harmonious whole. A colonnade connects the villa to a medieval castle, partially restored in the same 1930s by Moretti. The extensive terraced grounds feature numerous tree species, some of which rare. Since it was built, the villa has belonged to the same family, who intended it as a home of great prestige that lent itself to hosting important international diplomatic meetings.

Vicino al Lago Maggiore, nel Parco del Ticino, sorge una villa progettata dall’architetto Romeo Moretti tra il 1938 e il 1939. Assistente di Gaetano Moretti al Politecnico di Milano e amico di Sant’Elia, Moretti aderisce al gruppo milanese “Novecento”. Villa Carminati è tra le sue opere più significative. Edificio a pianta quadrata, a due piani con una piccola corte interna, è un’architettura di ampio respiro, nella quale vengono riproposti elementi classici, medioevali, veneti e moderni, raccordati con estrema naturalezza e armonia. La villa è collegata tramite un colonnato a un antico castello medievale ristrutturato in parte negli stessi anni ’30 da Moretti. Il vasto parco degradante è sistemato a terrazze, e comprende esemplari di essenze anche rare. La villa, dalla sua costruzione di proprietà della stessa famiglia, è stata concepita come un luogo di rappresentanza e teatro di importanti incontri diplomatici internazionali.

D.555.1 Coffee table 1955/2012 D.151.4 Armchair 1951/2017 Gio Ponti
MHC.1 Chest of drawers Werner Blaser 1955/2016
Random Carpet Patricia Urquiola 2016



“Protection is something very important that we all need and that is something that I wanna translate into my architectural and design work.”

Vincent Van Duysen



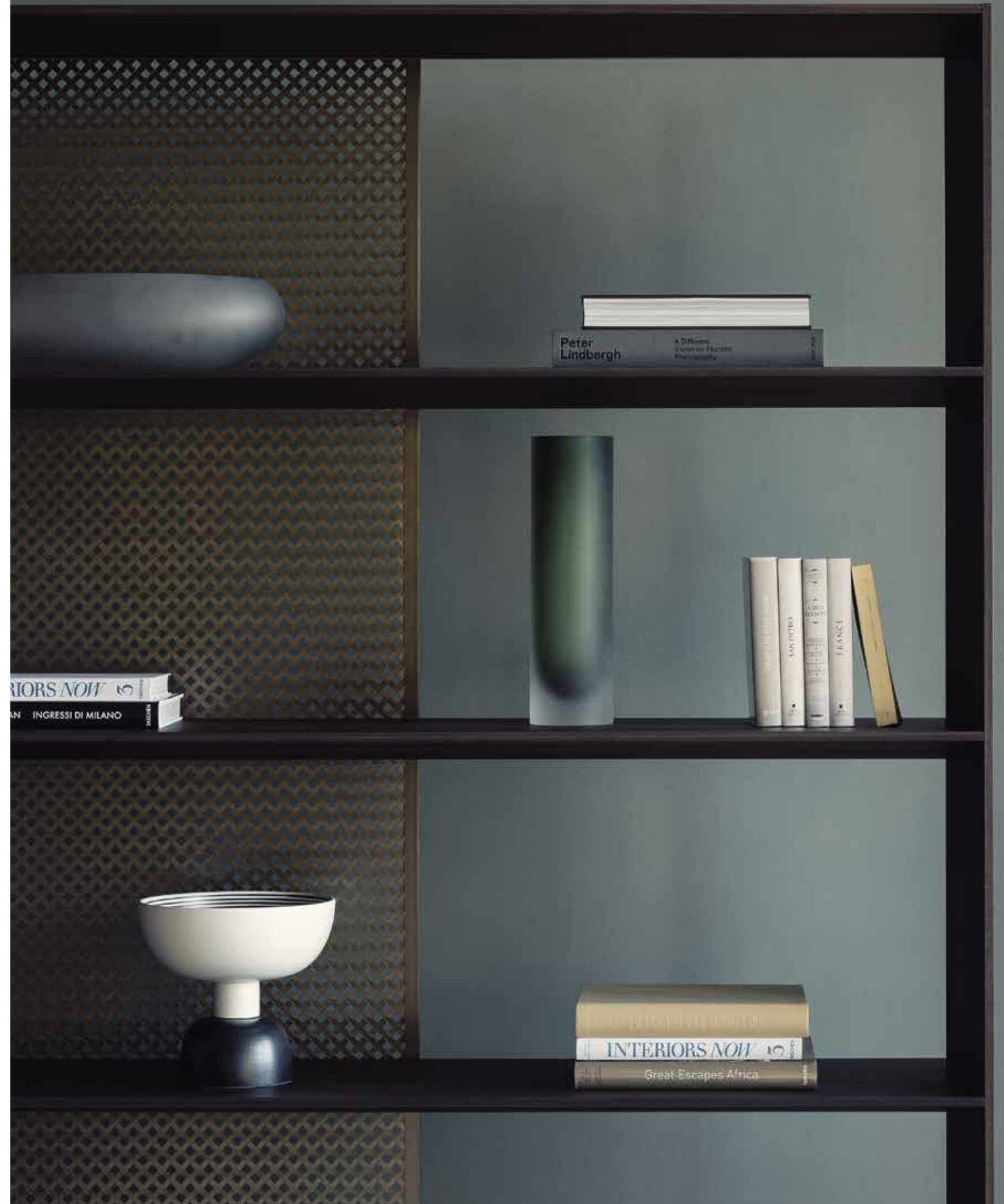
Quinten Cupboard Vincent Van Duysen 2016



Paul Seating system Jan Coffee tables Vincent Van Duysen 2016
D.151.4 Armchair Gio Ponti 1951/2017 Random Carpet Patricia Urquiola 2016



MHC.1 Chest of drawers *Werner Blaser* 1955/2016





Paul Seating system Jan Coffee tables Vincent Van Duysen 2016

D.156.3 Armchair Gio Ponti 1956/2017

Vicino Table Coffee table Foster + Partners 2015



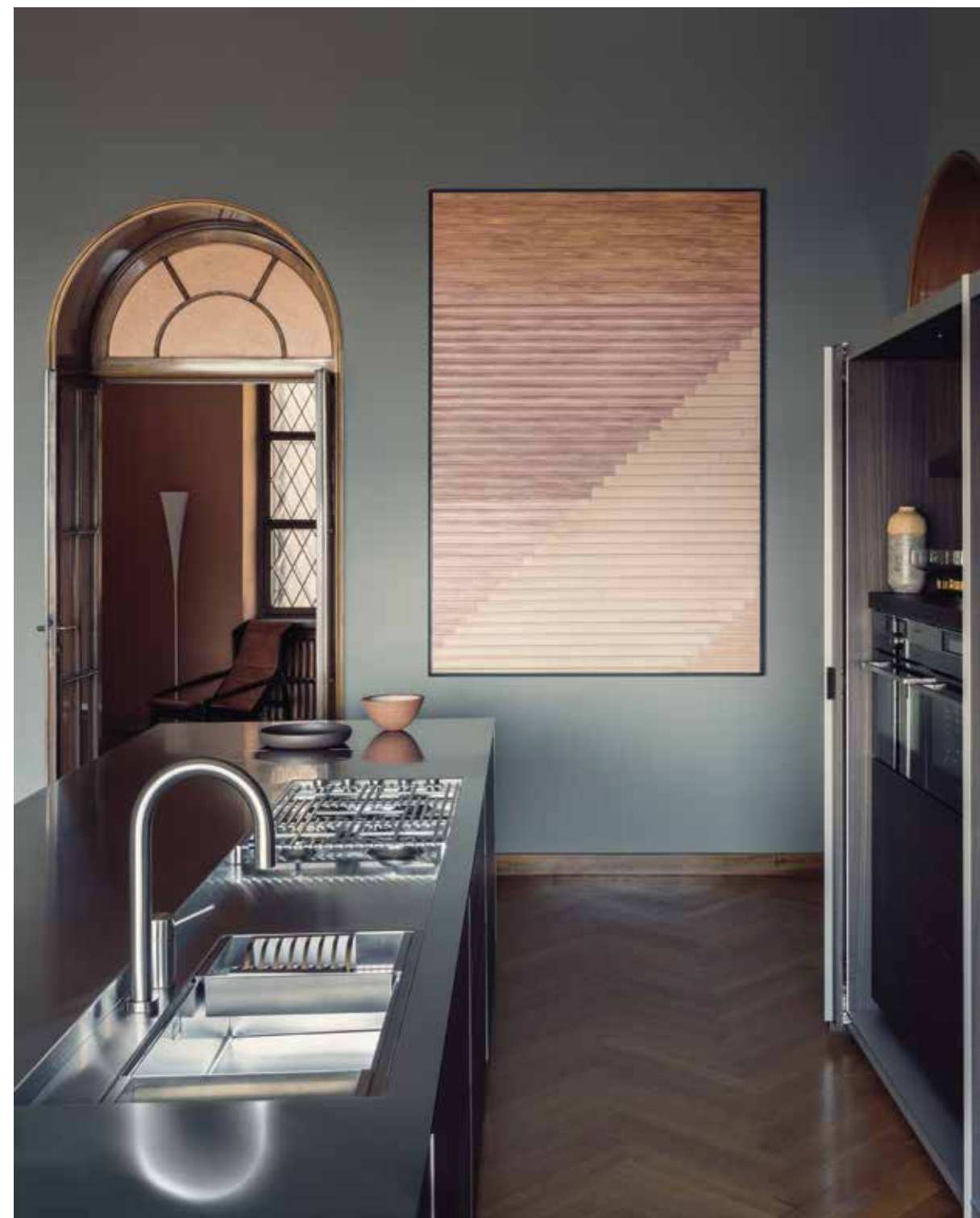
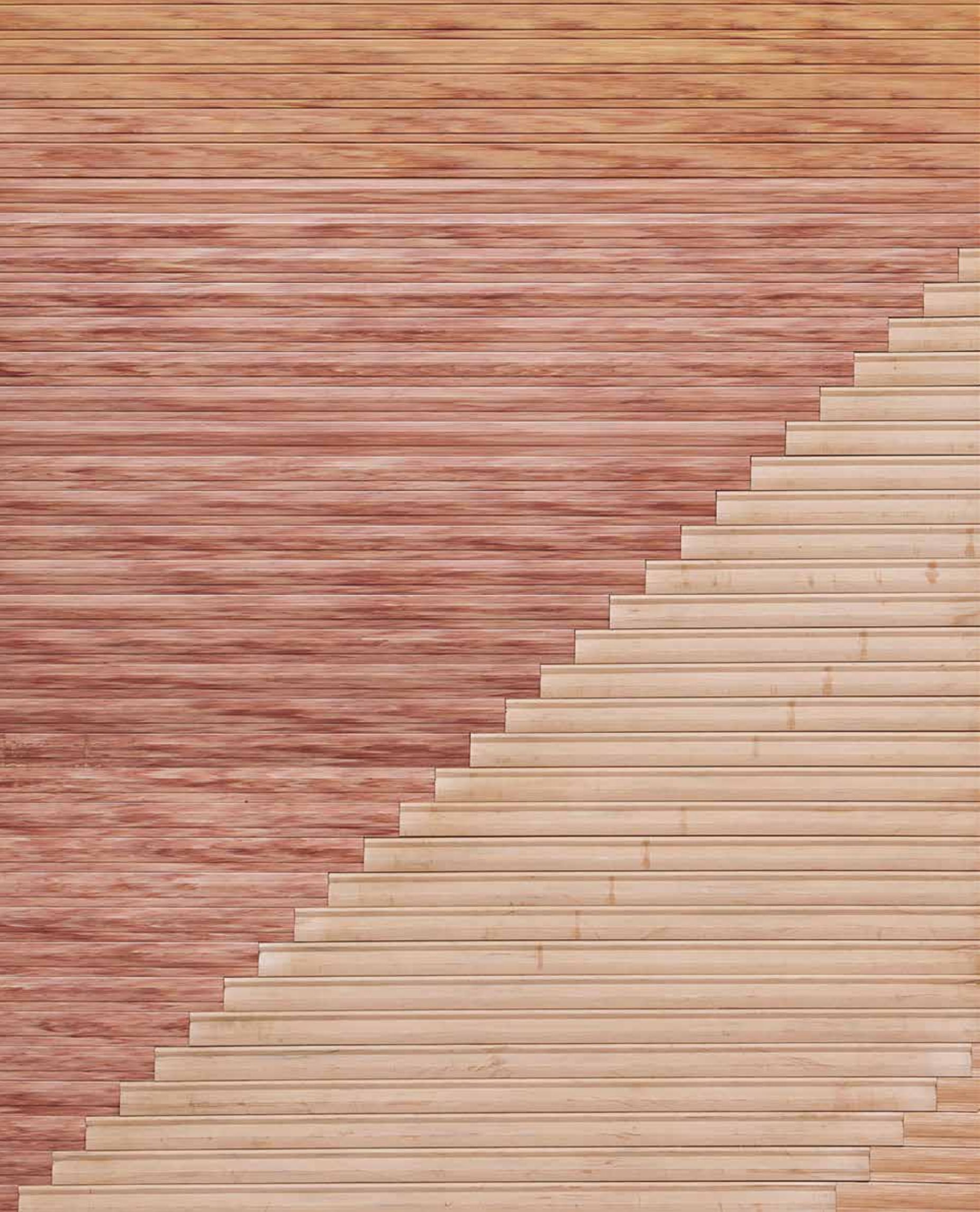
Diamond Table *Patricia Urquiola* 2004
Barbican Chairs *Rodolfo Dordoni* 2018
Atalante Carpet *Nicola Gallizia* 2018





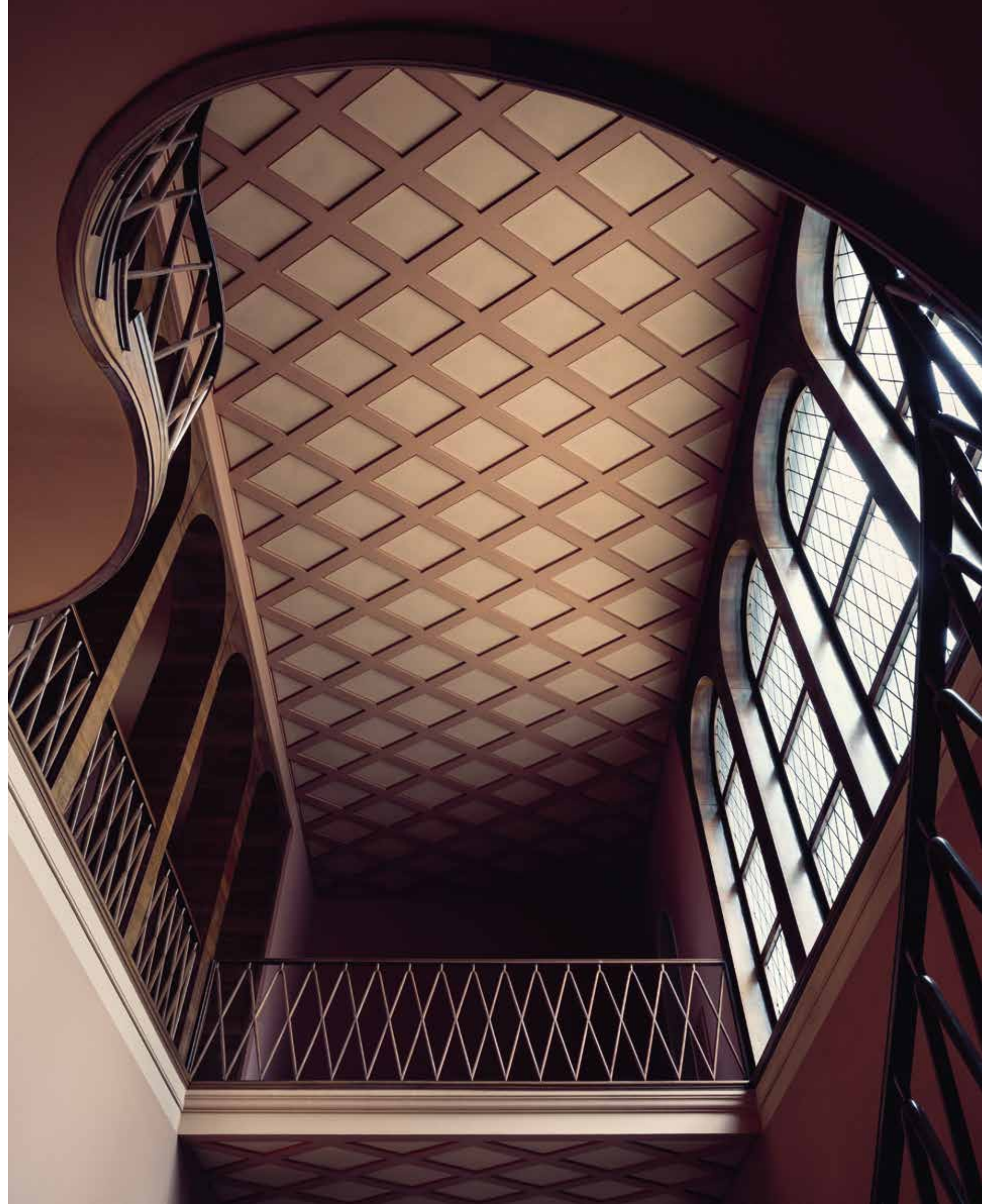
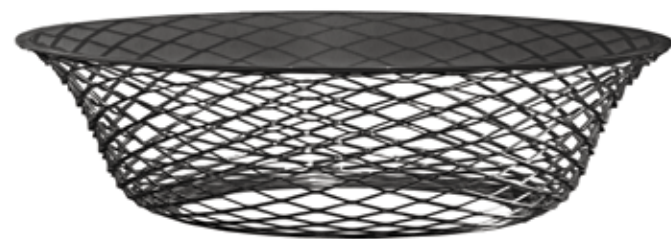
D154.2 Armchair *Gio Ponti* 1953-57/2015
Vicino Table Coffee table *Foster + Partners* 2015





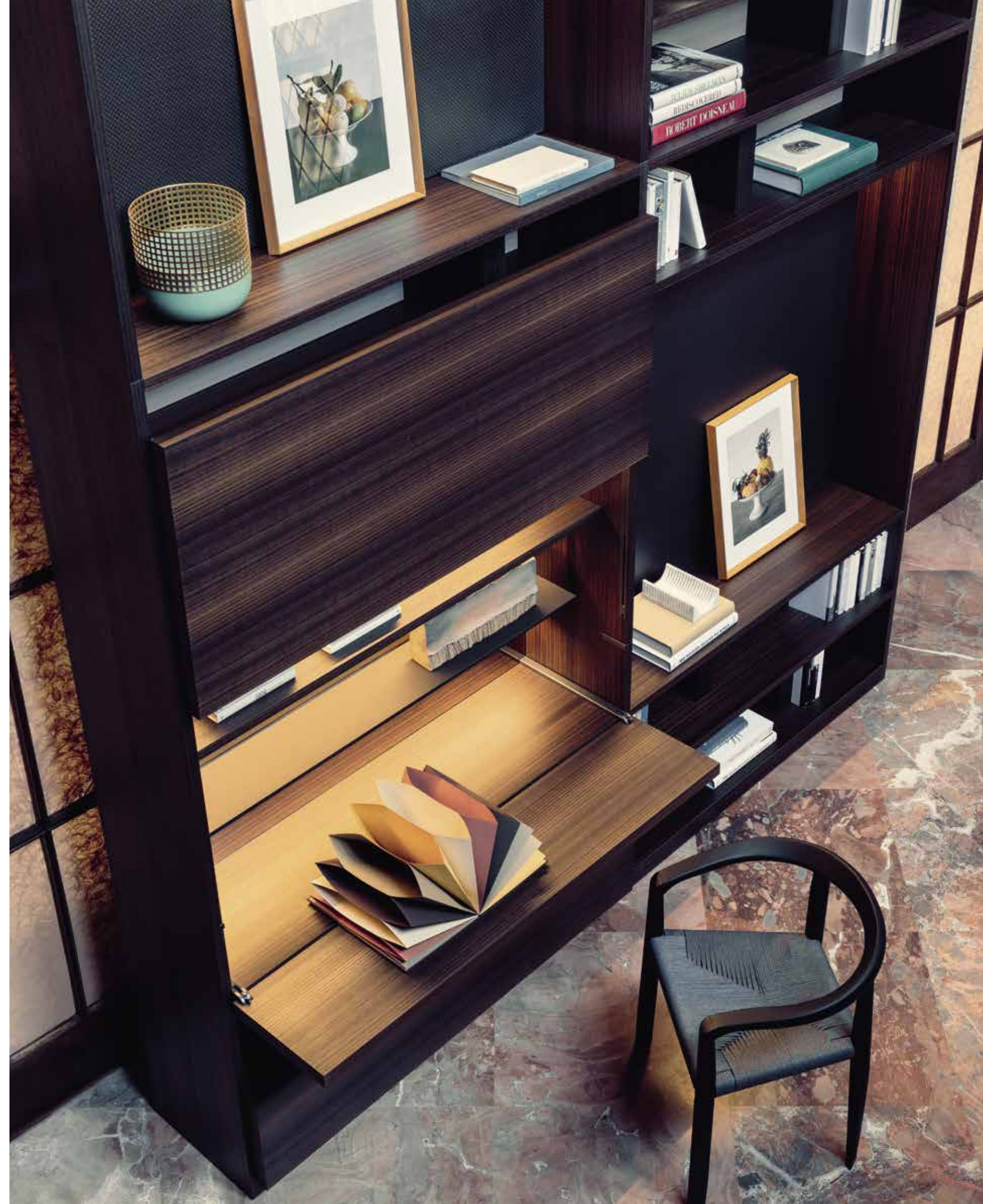
**“We believe that
the quality
of our surroundings
has a direct influence
on the quality
of our lives.”**

Foster + Partners





505 Modular System *Nicola Gallizia* 2016
MHC.3 Miss Chair *Tobia Scarpa* 1986/2016





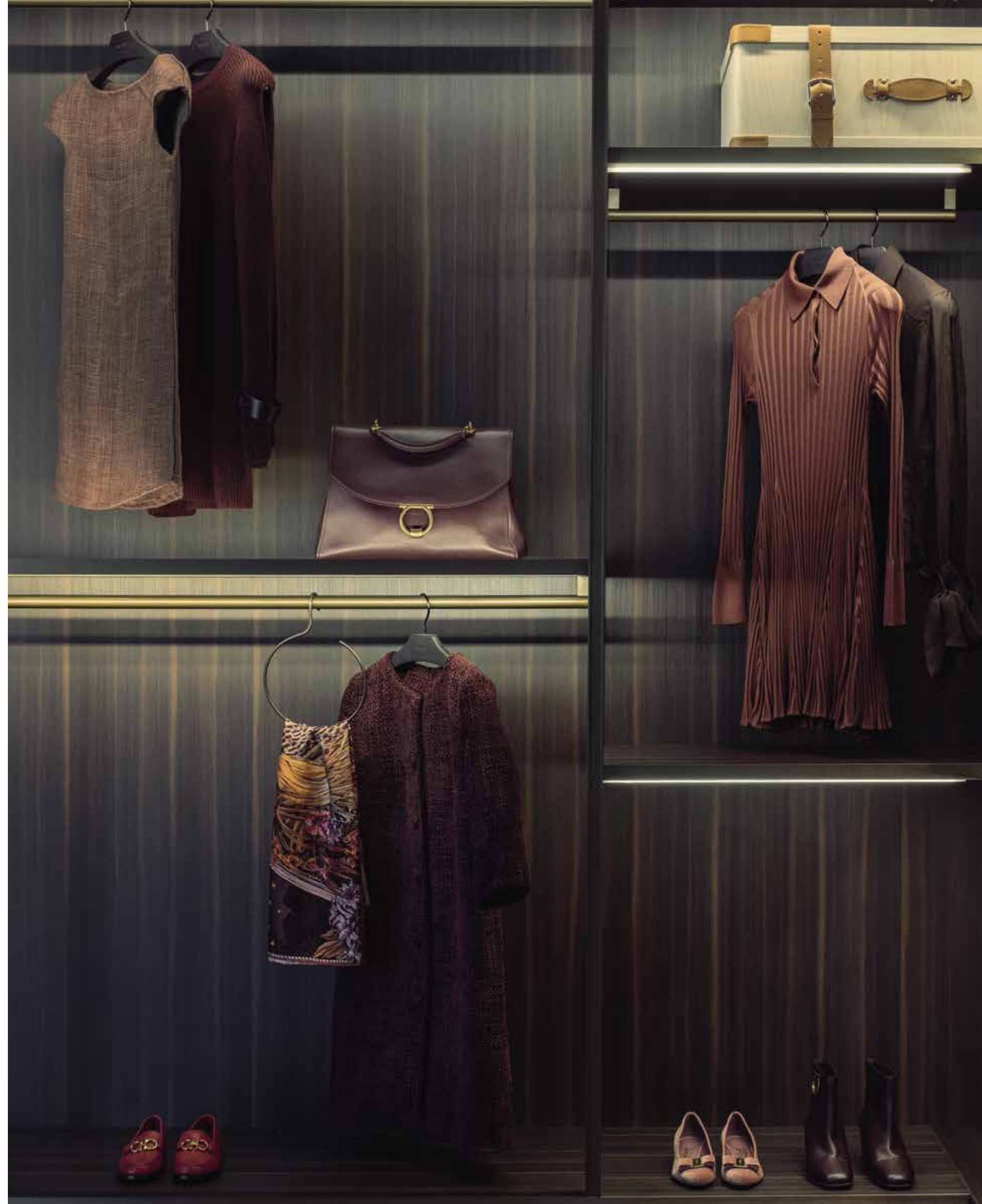
D.655.1 Chests of drawers *Gio Ponti* 1952-55/2012

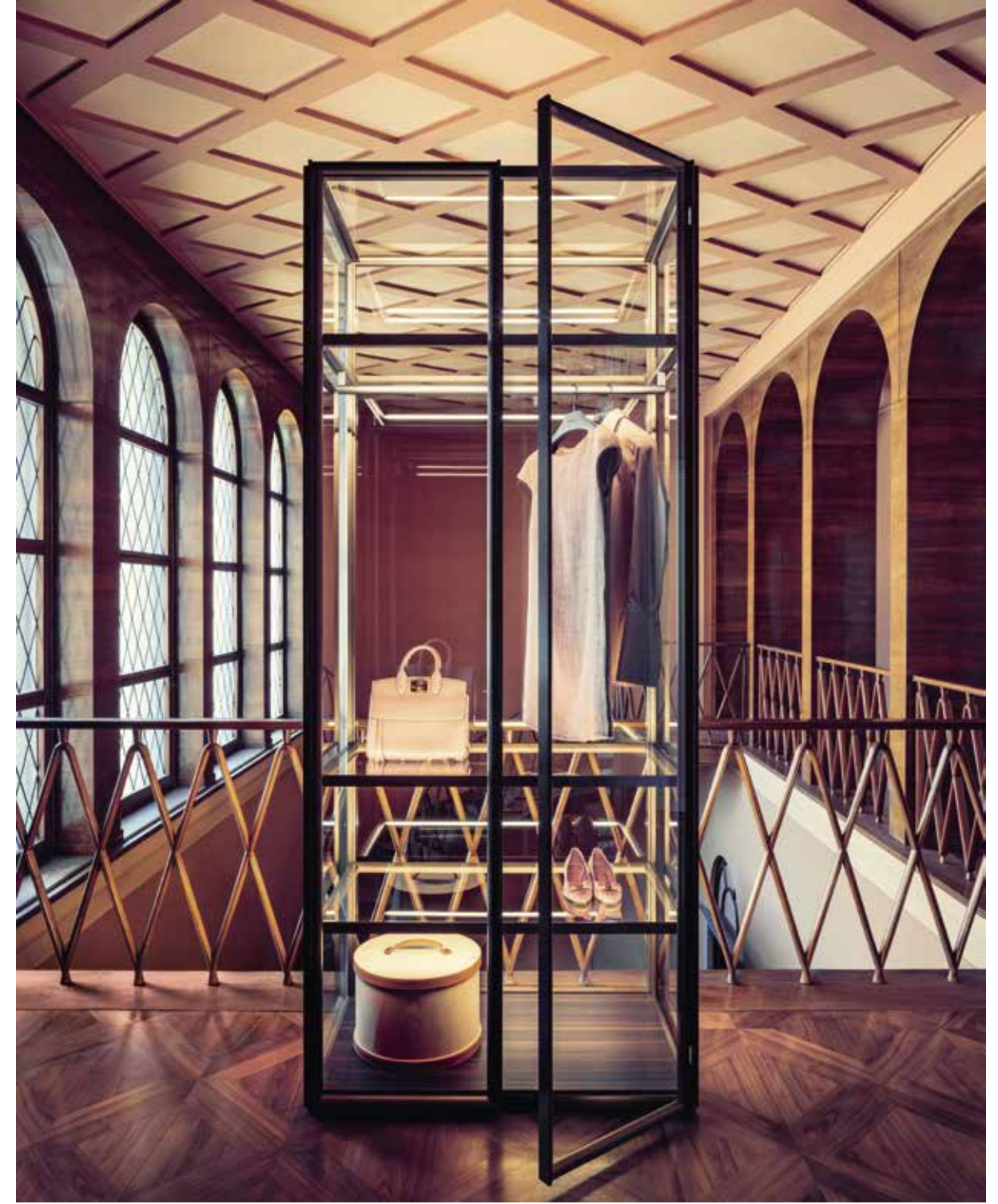


Ribbon Bed Vincent Van Duysen 2015
D.552.2 Small Table Gio Ponti 1952/2015









**“Perhaps it is snobbery
but the more
I see the world,
the more I feel being
a citizen of it
and the more
I want to go back
to the old way of things.”**

Aldo Rossi





Gio Ponti
Heritage Collection



D.357.1 / D.357.2
Gio Ponti



D.355.1 / D.355.2
Gio Ponti



D.154.2
Gio Ponti



D.156.3
Gio Ponti



D.655.1 / D.655.2
Gio Ponti



D.859.1
Gio Ponti



D.151.4
Gio Ponti



D.950.1
Gio Ponti



D.552.2
Gio Ponti



D.555.1
Gio Ponti



D.754.1
Gio Ponti



Montecatini chair
Gio Ponti



D.153.1
Gio Ponti



MHC.1
Werner Blaser



MHC.2
Yasuhiko Itoh

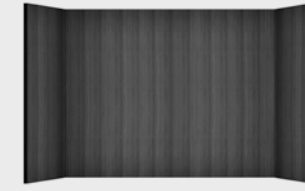
Single
furniture



Adrien
Vincent Van Duysen



Ava
Foster + Partners



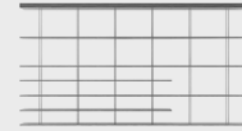
Screen
Vincent Van Duysen



Secretello
Michele De Lucchi
Unifor for Molteni&C



Carteggio
Aldo Rossi



Graduate
Jean Nouvel



45°/Vetrina
Ron Gilad



Grado° Bookshelf
Ron Gilad



Irving
Vincent Van Duysen



Kristal
Dante Bonuccelli



10°/Mensola
Ron Gilad



Teorema
Ron Gilad



Piroscafo
Aldo Rossi, Luca Meda



Quinten
Vincent Van Duysen

Seating Systems /
Sofas



Albert
Vincent Van Duysen



Chelsea
Rodolfo Dordoni

Reversi XL
Studio Hannes Wettstein



Sloane
MDT



Freestyle
Ferruccio Laviani



Gregor
Vincent Van Duysen

Surf
Yabu Pushelberg



Turner
Hannes Wettstein



Holiday
Ferruccio Laviani

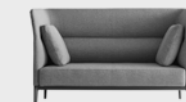


Large
Ferruccio Laviani

Breeze
Matteo Nunziati



Camden
Rodolfo Dordoni



Paul
Vincent Van Duysen



Reversi '14
Studio Hannes Wettstein

Chelsea
Rodolfo Dordoni



Euston
Rodolfo Dordoni



Sofas

Armchairs



Lido
Hannes Wettstein



Lucas
Vincent Van Duysen

Allure
Matteo Nunziati



Chelsea
Rodolfo Dordoni



Clipper
MDT



Reversi
Hannes Wettstein



SKIN
Jean Nouvel

Doda-Doda low
Ferruccio Laviani



Elain
Vincent Van Duysen

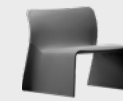


Gillis
Vincent Van Duysen



South Kensington
Rodolfo Dordoni

Glove
Patricia Urquiola



Glove-Up
Patricia Urquiola



Kensington
Rodolfo Dordoni



Mandrague
Ferruccio Laviani



Chairs

Tables



Alfa
Hannes Wettstein



Barbican
Rodolfo Dordoni



Chelsea
Rodolfo Dordoni

Arc
Foster + Partners



Asterias
Patricia Urquiola



Glove
Patricia Urquiola



Glove-Up
Patricia Urquiola



MHC.3 Miss
Tobia Scarpa

Ava Table
Foster + Partners



Belgravia
Rodolfo Dordoni



Outline
Arik Levy



Teatro
Aldo Rossi, Luca Meda

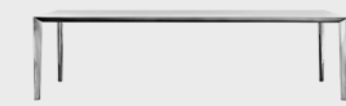


Who
Rodolfo Dordoni

Diamond
Patricia Urquiola



Filigree
Rodolfo Dordoni

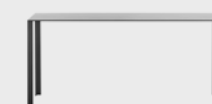


Woody
Francesco Meda

Gatwick
Rodolfo Dordoni



LessLess
Jean Nouvel



Tables /
Coffee tables



Mayfair
Rodolfo Dordoni



Note
Matteo Nunziati



Hugo
Vincent Van Duysen

Jan

Vincent Van Duysen



Scriba
Patricia Urquiola



45°/Tavolino
Ron Gilad



Kew
Rodolfo Dordoni

Mayfair
Rodolfo Dordoni



Attico
Nicola Gallizia

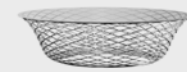


Belsize
Rodolfo Dordoni



Panna Cotta
Ron Gilad

Teso
Foster + Partners



Domino
Nicola Gallizia

Domino Next
Nicola Gallizia



Hubert
Vincent Van Duysen



Trevi
Matteo Nunziati

Vicino Table
Foster + Partners





Anton
Vincent Van Duysen



Clip
Patricia Urquiola



Sweetdreams
Ron Gilad



Twelve A.M. Collection
Neri&Hu



Fulham
Rodolfo Dordoni



Greenwich
Rodolfo Dordoni



Wish
Rodolfo Dordoni



High-Wave
Hannes Wettstein



Honey
Arik Levy



Nick
Luca Nichetto



Ribbon
Vincent Van Duysen



4040
Dante Bonuccelli



5050
Rodolfo Dordoni



505
Nicola Gallizia



Grid
Vincent Van Duysen



606
Rodolfo Dordoni



909
Luca Meda



Pass-Word Evolution
Dante Bonuccelli



Gliss Master
Vincent Van Duysen



Casper
Vincent Van Duysen



When
Rodolfo Dordoni

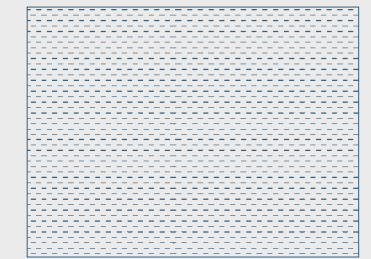
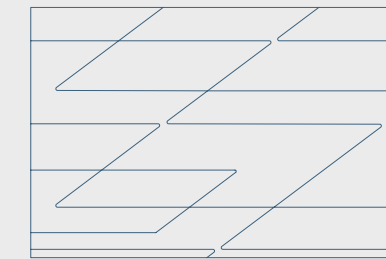
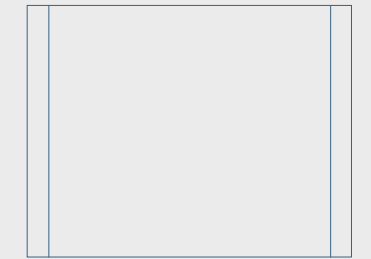
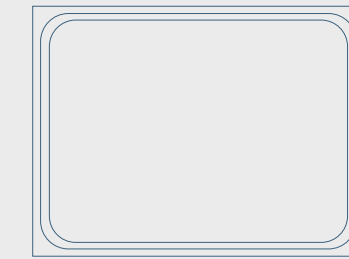
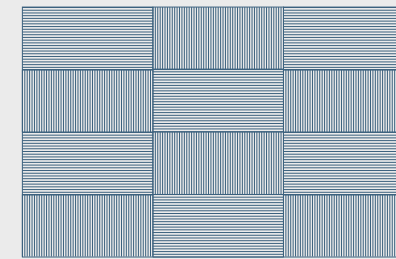
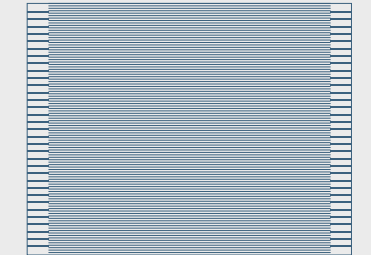
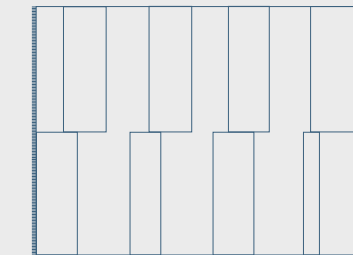
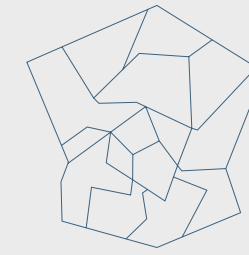


Master Dressing
Vincent Van Duysen



Domino
Nicola Gallizia

Modern, contemporary rugs with a spontaneous or sophisticated design, always lending a unique touch to enhance an interior. Just like their beds, armchairs and accessories, Molteni&C rugs do not stop at the concept, but draw their strength from refined materials and special manufacturing techniques that can bring the designer's ideas to life.



D.7541
Gio Ponti

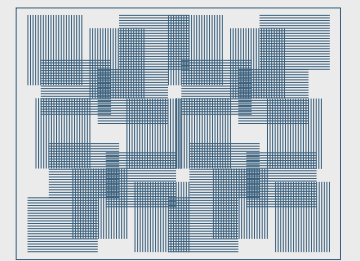
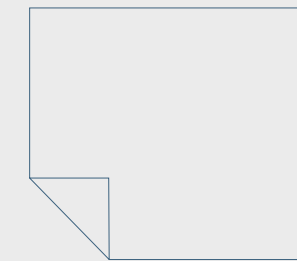
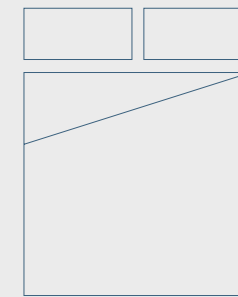
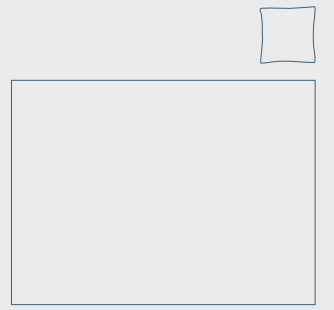
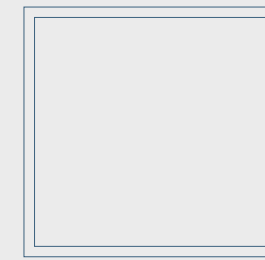
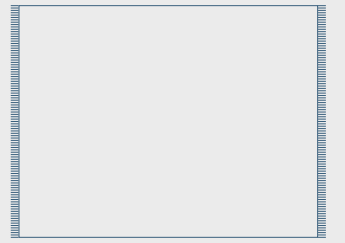
Stripe
Vincent Van Duysen

Nahim
Nicola Gallizia

Atalante
Edge
Palette
Nicola Gallizia

Loop&Cut
Hem
Random
Patricia Urquiola

Completing the textile range, a choice of accessories, blankets and bedding coordinates, to enrich the Molteni&C bed collection. For blankets, in the winter version, the range includes double wool with nubuk edging in warm dove grey and browns. The offering is completed with a summer version in fresh, reassuring colours. Finally, three night time coordinates developed in pure linen, sateen and cotton.



Tarascona
Versailles
Saint Cloud Superior
Trama Collection
Marta Ferri

Sand
Savage
Trama Collection
Marta Ferri

Sable
Soft
Sketch
Gea Collection
Marta Ferri

La Ricarda Gomis House

Barcelona

22 — 24

Emiliano Maggi ***The Fool*** 2018
Lustre on glazed ceramic
50 x 35 x 32 cm
19 5/8 x 13 3/4 x 12 5/8 inches

39

Alessandro Dandini de Sylva
Senza Titolo (Paesaggio #86) 2018
Polaroid
10,8 x 8,5 cm (45 x 35 cm with frame)
4 1/4 x 3 3/8 inches (17 3/4 x 13 3/4 with frame)

70

Alek O. ***Open, Come In*** 2015
Cotton, Framed
91,5 x 73 x 4 cm
36 x 28 3/4 x 1 5/8 inches

71

Santo Tolone ***C'è abbastanza peperoncino, caro? / Is there enough chilli pepper, dear?*** 2015
Collage on Painted Glass
125 x 110 x 5 cm
49 1/4 x 43 1/4 x 2 inches

73

Santo Tolone ***Rondò*** 2014
Etched Engraving on Brass Plate, Poplar Wood
140 x 100 x 4 cm
55 1/8 x 39 3/8 x 1 5/8 inches

44

Cleo Fariselli ***Gran Papa XIII*** 2018
Dental ceramic plaster and clay's sediments
33 x 35 x 31 cm
13 x 13 3/4 x 12 1/4 inches

52 — 53

Alessandro Dandini de Sylva
Senza Titolo (Paesaggio #83) 2018
Polaroid (left)
10,8 x 8,5 cm (45 x 35 cm with frame)
4 1/4 x 3 3/8 inches (17 3/4 x 13 3/4 with frame)

Alessandro Dandini de Sylva
Senza Titolo (Paesaggio #84) 2018
Polaroid (right)
10,8 x 8,5 cm (45 x 35 cm with frame)
4 1/4 x 3 3/8 inches (17 3/4 x 13 3/4 with frame)

76 — 77

Gabriele De Santis ***Massimo*** 2015
Acrylic, Marble, Frame
112 x 92 cm
44 1/8 x 36 1/4 inches

80 — 81

Alek O. ***Valentina at the Dining Wok*** 2016
Stretched Acrylic Fabric
235 x 405 cm
92 1/2 x 159 1/2 inches

82 — 85

Marco Giordano ***Untitled*** 2016
Jesmonite, Sand, Soil, Lenticular Print
40,5 x 30 x 2 cm
16 x 11 3/4 x 3/4 inches

56 — 57

Cleo Fariselli ***Gran Papa XIII*** 2018
Dental ceramic plaster and clay's sediments
33 x 35 x 31 cm
13 x 13 3/4 x 12 1/4 inches

62 — 64

Emiliano Maggi ***The Servant*** 2018
Glazed ceramic
48 x 40 x 31 cm
18 7/8 x 15 3/4 x 12 1/4 inches

86 — 87

Gabriele De Santis ***Barnie*** 2014
Acrylic, Marble, Frame
112 x 92 cm
44 1/8 x 36 1/4 inches

90

Gabriele De Santis ***Nina*** 2015
Sneaker Laces, Resin, Glass Colour, Frame
183 x 131,5 cm
72 x 51 3/4 inches

98 — 99

Alek O. ***Edward Higgins White, IX*** 2014
Found Gloves' Threads, Embroidery on Canvas
42,5 x 72 cm (framed)
16 3/4 x 28 3/8 inches

111

Gabriele De Santis ***Porthos*** 2015
Acrylic, Marble, Frame
76 x 57 cm
29 7/8 x 22 4/8 inches

114 — 115

Santo Tolone ***Delfini*** 2011
Jimpinis Wood
Dimensions variable

117

Santo Tolone ***Rondò*** 2014
Etched Engraving on Brass Plate, Poplar Wood
140 x 100 x 4 cm
55 1/8 x 39 3/8 x 1 5/8 inches

120 — 121

Alek O. ***Victor*** 2017
Paper, Leaves. Framed
155,5 x 112 x 5,5 cm
61 1/4 x 44 1/8 x 2 1/8 inches

126

Jacopo Milani ***Thinking WOW!*** 2016
Polished Brass
65 x 80 cm
25 5/8 x 31 1/2 inches

128 — 131

Alek O. ***Tetris (Santo Stefano Ticino)*** 2014
Plastic.Shutters, framed
217 x 152 x 6,5 cm
85 3/8 x 59 7/8 x 2 1/2 inches

136 — 137

Santo Tolone ***Brigitte*** 2017
C-Print, Framed
52,5 x 42,5 x 3 cm
20 5/8 x 16 3/4 x 1 1/8 inches
Edition 2/3 + I AP

137

Santo Tolone ***Jiselle*** 2013
C-Print, Framed
52,5 x 42,5 x 3 cm
20 5/8 x 16 3/4 x 1 1/8 inches
Edition 2/3 + I AP

139

Alek O. ***To The Things I've Lost*** 2017
Polystyrene, Glass Head Pins
150 x 100 x 5 cm
59 x 39 3/8 x 2 inches

140 — 141

Jacopo Milani ***Devil*** 2015
Bronze. Lost Wax Process, Ash Plinth
117 x 28,2 x 28,2 cm
46 1/8 x 11 1/8 x 11 1/8 inches

The artworks photographed are by

Alessandro Dandini b. 1981, Rome, IT, lives and works in Rome
Gabriele De Santis b. 1983, Rome, IT, lives and works in Rome
Cleo Fariselli b. 1982, Cesenatico (FC), IT, lives and works in Milan and Turin
Marco Giordano b. 1988, Turin, IT, lives and works in Glasgow
Emiliano Maggi b. 1977, Rome, IT, lives and works in Rome
Jacopo Miliani b. 1979, Florence, IT, lives and works in Milan
Alek O. b. 1981, Buenos Aires, RA, lives and works in Milan
Santo Tolone b. 1979, Como, IT, lives and works in Milan

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Villa Carminati

Lago Maggiore

AD
VINCENT VAN DUYSSEN

CONCEPT AND GRAPHIC PROJECT
CRISTIANO BOTTINO

STYLING
ALESSANDRO PASINELLI STUDIO

PHOTO
GIORGIO POSSENTI
TIZIANO SARTORIO
MAX ZAMBELLI (P. 3)
ANTONIO BIASIUCCI (P. 9 MANI)

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CAROLINE CORBETTA

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ATELIER VIERKANT
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DARIO SANTACROCE FOR M78 ART
EDIZIONI DESIGN
FLOS
FORMABESTA
GIANPAOLO VENIER FOR KERAMEIO CERAMICS STUDIO
LUCEPLAN
MANTERO SETA
MATTHIAS KAISER
NAHOOR
NEMO
OLUCE
OTHMAR PRENNER
PENTA LIGHT
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VIA ROSSINI 50
I 20833 GIUSSANO (MB)
T + 39 0362 3591
CUSTOMER.SERVICE@MOLTENI.IT
MOLTENI.IT

Dada

STRADA PROVINCIALE 31
I 20010 MESERO (MI)
T + 39 02 9720791
INFO@DADA-KITCHENS.COM
DADA-KITCHENS.COM

UniFor

VIA ISONZO 1
I 22078 TURATE (CO)
T + 39 02 967191
UNIFOR@UNIFOR.IT
UNIFOR.IT

CITTERIO

VIA DON G. BRAMBILLA 16/18
I 23844 SIRONE (LC)
T + 39 031 853545
VENDITE@CITTERIOSPA.COM
CITTERIOSPA.COM

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