

RUBELLI

VENEZIA

IN WONDERLAND

2016 Collection



Monet 30162/3



RUBELLI VENEZIA 2016

TESSERAE. Should all tesserae of a mosaic be alike, the result will be elegant yet rather tedious. A work becomes art when pieces of different sizes and colours are placed together in harmony to give birth to something new and unique - maybe even magical...

When creating a new collection we feel we are mosaic artists - not least for having introduced Kunst, a mosaic made of silk and gold. Our tesserae include threads of silk, cotton, metal or technical fibres, yarns of different colour and size, weaves both simple and complex, patterns inspired by documents, by nature or by art. All of this is adjusted with care, knowledge and skill to shape true works of art. Our final touch includes a playful hint of irony, which is our own secret ingredient to smooth the contrasts and ensure the unique Rubelli identity to our textiles and wallpapers. The process is consistent every year, though each year the result is different, our purpose being to inspire and to surprise, leading you into our own wonderland.

This book contains several stories: each of them is a piece of mosaic, and all together they reveal the 2016 novelties: not only fabrics, but also the furniture of the new collection Rubelli Casa. Giovanni Gastel, a great photographer and a friend has given an unconventional dimension to our textiles; his talent has interpreted them in ways that we ourselves never expected. Alice in Wonderland – other than a homage to the 150th anniversary of its publication – proves our heritage and our artistry of long term weavers.

I thank you all, Rubelli lovers around the world, for your precious, constant and vital support. I entrust our new collection and this book to your care. Take advantage of it and now...Welcome in Wonderland!

TESSERE. Se tutte le tessere di un mosaico fossero identiche, il risultato sarebbe elegante ma forse un po' monotono. Un'opera diviene arte quando tutti i pezzi, diversi per forma e colore, vengono sistematici con misura e armonia per creare qualcosa di nuovo e unico, se non magico...

Ci sentiamo mosaicisti ogniqualvolta sviluppiamo una nuova collezione Rubelli – e non solo perché abbiamo prodotto Kunst, un mosaico di seta e oro. Le nostre tessere sono i fili di seta, cotone, metallo o fibre tecniche; i filati di colori e sezioni diverse; gli intrecci semplici oppure complessi; i motivi decorativi ispirati da documenti antichi, dalla natura oppure dall'arte. Tutto questo viene dosato con esperienza, creatività e abilità per dare forma a vere opere d'arte. Il nostro ingrediente segreto è un tocco di giocosa ironia, che attenua i contrasti e garantisce ai nostri tessuti e carte da parati l'identità Rubelli. Ogni anno il processo è analogo, ma il risultato sempre diverso, con l'obiettivo di sorprendere e ispirare, per condurvi nel nostro paese delle meraviglie.

Questo libro contiene molte storie: ognuna di esse è un pezzo di mosaico e tutte assieme svelano le novità 2016: non soltanto tessuti, ma anche i mobili della nuova collezione Rubelli Casa. Giovanni Gastel, grande fotografo e amico, con il suo talento ha saputo stupirci, dando una dimensione inedita ai nostri tessuti. Nel 150° anniversario della pubblicazione dell'opera omonima, il broccato Alice in Wonderland è un omaggio al racconto così come il testimone della nostra tradizione tessile.

Voglio ringraziarvi, amici della Rubelli in Italia e nel mondo, per il vostro apprezzamento e per il vostro entusiastico e costante supporto. E affido a voi la nuova collezione e questo libro, perché possiate sfruttarli al meglio. Ma ora...Benvenuti nel Paese delle Meraviglie!

— Nicolò Favaretto Rubelli





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From food to fashion, photographic
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approach yet one with a beautifully
presented and strong theatrical quality.



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sharing them taking photographs,
writing music and coding.



Leftloft
Leftloft is an independent studio where
ideas, people and skills converge to develop
a wider vision for design, culture,
and communication.

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IN WONDERLAND
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THE EVOCATIVE
ATMOSPHERE OF A CASTLE,
VAST RATIONALIST
EXHIBITION SPACES,
A NEOCLASSICAL RESIDENCE,
THE INTIMACY
OF A PRIVATE HOME,
A HISTORICAL PALAZZO
IN THE HEART OF MILAN
AND A FAMOUS
PHOTOGRAPHY STUDIO:
RUBELLI HAS ENTRUSTED THE
2016 COLLECTION
TO SIX INTERIORS FROM
DIFFERENT PERIODS.
SPACES WHERE
WE CAN CONTINUE
TO READ OUR OWN STORY.

LE ATMOSFERE
NOSTALGICHE DI UN CASTELLO,
I VASTI SPAZI ESPOSITIVI
RAZIONALISTI,
UNA DIMORA NEOCLASSICA,
L'INTIMITÀ DI
UNA CASA PRIVATA,
UN PALAZZO STORICO
NEL CUORE DI MILANO
ED UN CELEBRE
STUDIO FOTOGRAFICO:
RUBELLI AFFIDA
LA COLLEZIONE 2016
A SEI INTERNI
DI EPOCHE DIVERSE.
SPAZI IN CUI POSSIAMO
CONTINUARE A LEGGERE
LA NOSTRA STORIA.

A CASTELLO QUISTINI

TEXT BY ACQUA DI FONTE
CONCEPT AND STYLING BY CANDIDA ZANELLI
PHOTO BY ADRIANO BRUSAFERRI

A hardwearing terracotta floor, an impressive majolica stove,
a sturdy stone fireplace, a charming old door, elegant stained glass.

Outside, the depth and intimacy of an ancient landscape.

A space I recognise and where I'm recognised, even if I've never been there before.
A place made even more familiar and sacred by the marks of time, like memories.

I share its imperfect fragility.

Castello Quistini is a piece of eternity, a spiritual place.

La robustezza di un pavimento in cotto, la signorilità di una stufa di maiolica,
la solidità di un caminetto in pietra, il fascino di una vecchia porta, l'eleganza di un vetro piombato.

Fuori, la profondità e l'intimità di un paesaggio antico.

Uno spazio che riconosco e che mi riconosce, anche se mai vi ero stata prima d'ora.
Un luogo che i segni del tempo rendono ancora più familiare e sacro, come i ricordi.

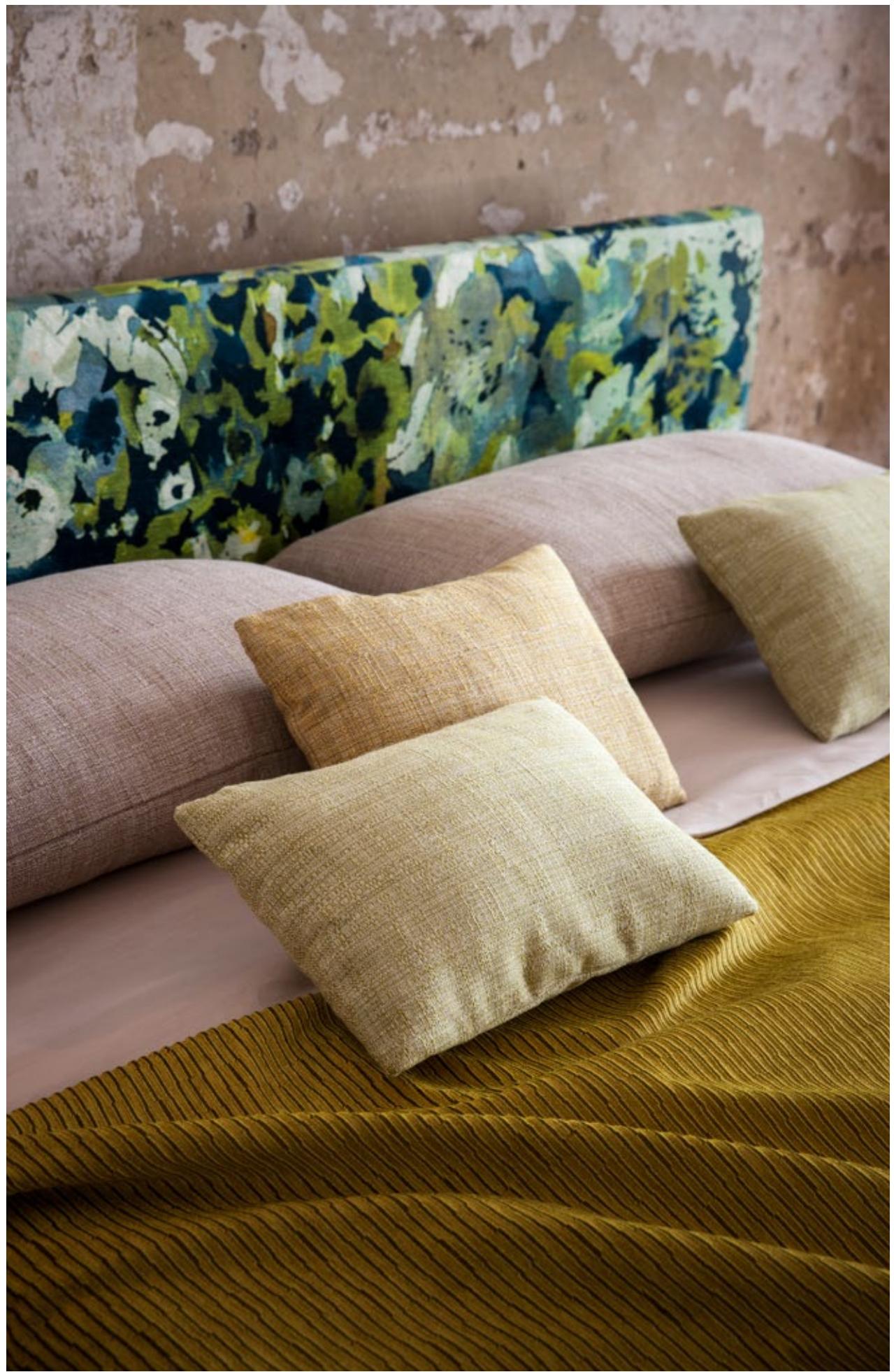
L'imperfezione della sua fragilità è anche la mia.

Castello Quistini è un frammento di eternità, un luogo dell'anima.





From the left:
Kipu Poufs by Lapalma
Spritz 30159/25,
Kunst 30156/5,
Canevetta Chairs
by Rubelli Casa
Spritz 30159/12/18/6/14,
Cushions **Happy Hour**
30153/5/1.



Headboard **Monet 30162/2**,
Pillows **Plutone 30171/9**,
Cushions **Plutone 30171/12/8**,
Bedspread **Trick 30160/9**.

On the right:
Curtain **Victoria 30157/17**,
Renaldo Chandelier by Donghia,
Canevetta Chair by Rubelli Casa
Spritz 30159/18.





On the left:
Sheer **Teti 30167/4**,
Inner shutter **Spritz 30159/2**,
Squerarol Bench
by Rubelli Casa
Brahms 30158/14.

Calle Larga Sofa by Rubelli
Casa **Brahms 30158/18**,
Piron Chair by Rubelli Casa
Friedy 30165/5.



Calle Larga Sofa
by Rubelli Casa
Brahms 30158/18,
Cushions **Victoria 30157/26**,
Piron Chair by Rubelli Casa
Friedy 30165/5.

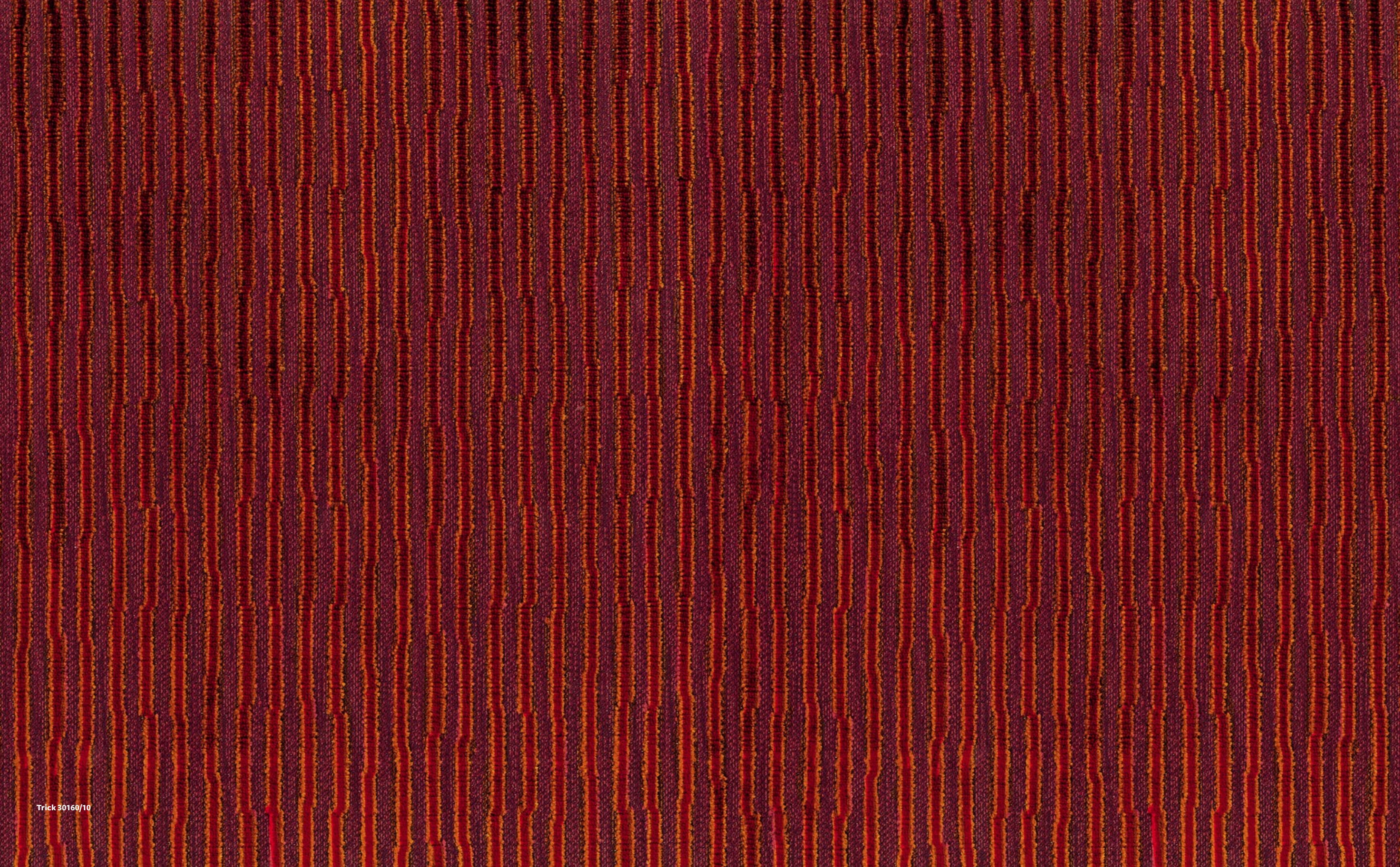




On the left:
Curtain **Fiammetta 30169/5**.

Headboard **Monet 30162/3**,
Pillows **Plutone 30171/9**,
Cushions **Plutone 30171/12/8**,
Bedspread **Trick 30160/9**.





GEOMETRIE DI COLORE

TEXT BY MARIAGIOVANNA COSENTINO

CONCEPT AND STYLING BY ELISA OSSINO

PHOTO BY FEDERICO CEDRONE

Whereas the triangle draws the eye upwards, the square remains firmly anchored to the ground and the circle, giving off strength and energy, is a perfect shape, a microcosm. This is how Kandinsky saw things. A round shape blunts angles and straight lines and occupies space with grace and lightness, in a permanent play on proportions and equilibrium. However, colours finish off the job. Bright or understated colours, balanced or bold coordination, classic or futuristic colour scales.

Mentre il triangolo trascina verso l'alto, il quadrato resta ben saldo alla terra e il cerchio, sprigionando forza ed energia, è una forma perfetta, un piccolo universo. Questo era il pensiero di Kandinsky. Il tondo smussa angoli e linee rette, occupa lo spazio in modo aggraziato e lieve, in un gioco di proporzioni e equilibri continuo. Ma sono i colori a completare l'opera. Toni vivaci o austeri, accostamenti equilibrati o audaci, scale cromatiche classiche o avanguardistiche.



Background:
Backgammon 30161/2

Jules Chair by Arflex
Spritz 30159/19,
Divan Sofa by Donghia
Backgammon 30161/3.





On the left:
Curtain **Spritz 30159/13**,
Paper Plane Chair by Moroso
Brahms 30158/22.

Headboard **Victoria 30157/24**,
Bedspread **Trick 30160/8**.



FABRIC OFFERS
NO RESISTANCE.
IT IS THE FABRIC,
IN ITS VARIOUS SHADES
OF COLOUR, WHICH
PLAYS HOST.
*IL TESSUTO NON OPPONE
RESISTENZA.*
*È LUI, NELLE SUE
DIVERSE DECLINAZIONI
CROMATICHE, A FARE GLI
ONORI DI CASA.*

Curtain **Spritz 30159/26**,
Elettra Chair by Arflex
Albert 30166/13.



Tessuto

POEM BY GIOVANNI GASTEL
CONCEPT AND STYLING BY MICAELA SESSA
PHOTO BY GIOVANNI GASTEL

Design "glove-scarf"
by Valentino Mazzoleni
Happy Hour 30153/4.





Mademoiselle Chairs
by Kartell
Happy Hour 30153/5/6.

I RUN NOW
MY HAND
OVER THIS PRECIOUS
LUMINOUS
GLEAMING FABRIC
JUST AS ONCE,
MY LOVE,
I CARESSED YOUR SKIN
MARBLED
BY MOONLIGHT.





Previous page:
Background
Klismos by Donghi
Suit by Gentucca Bini
Giotto 30164/3.

Turban: **Victoria 30157/15.**

On the right:
Chaise Longue Leaf
by Living Divani
Kunst 30156/6.





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On the left:
Bobo Sofa by Arflex
Rousseau 30150/1.

Hat designed by
Francesco Ballestrazzi
Queen Anne 30152/1,
dress by Luisa Beccaria
Filarete 30151/1,
Santonij Rubelli shoes
Orion 30155/7.



On the left:
Tablecloth **Rembrandt 30163/2**.

Dress: **Rembrandt 30163/2.**





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On the left:
SantonijRubelli boot
Queen Anne 30152/6.

Hat designed
by Francesco Ballestrazzi
Queen Anne 30152/6.





Scarf:
Queen Anne 30152/9/5.

On the right:
Xarxa Chair by Danese
Filarete 30151/6,
Victoria 30157/19/7/15.





On the left:
Pop Chair by Kartell
Orion 30155/7.

Sleepmask: **Orion 30155/7.**



On the left:
Dress designed by
Stephan Janson
Rousseau 30150/6,
Background:
Venier Wall 23010/4.

Magellano Sofa by Campeggi
Queen Anne 30152/9.



ACCAREZZZO OGGI
QUESTO PREZIOSO
LUMINOSO
SPLENDENTE
TESSUTO
COME UN TEMPO
AMORE CAREZZAVO
LA TUA PELLE
A TRATTI ILLUMINATA
DALLA LUNA.

WHITE

TEXT BY SILVANA ANNICCHIARICO, Director of the Triennale Design Museum, Milan

CONCEPT AND STYLING BY ELISA OSSINO

PHOTO BY FEDERICO CEDRONE

Some colours express a strong, clear and undeniable symbolism. You see them and immediately understand what they are putting across. What you expect. This is not the case with white. White depends on where it appears. If you associate it with a flag, it immediately signifies *surrender*. If referred to hair, it expresses *ageing*. This may mean on various occasions *wisdom* or *old age*, yet always implies, objectively, the passing of youth (and its pigments). In cultures different from ours, for example in the East, India and China, white is the colour of mourning and relates to death and ghosts. But not for us. For us white hints at multiple values, at semantic plurality, at dominion. For centuries, incidentally, the West lived under the chromatic and symbolic hegemony of white. Traditionally associated with the idea of hygiene and purity, white has taken on itself the furnishings of bathrooms and toilets (from the WC to bidets, basins to baths) and also kitchen appliances (from fridges to dishwashers). It has demanded that brides' dresses and those of girls for the first religious ceremonies bow to its domination. It has become a must on the walls of the home and on the more elegant men's shirts (the "white shirt"), has added the value of hygienic professionalism for doctors in hospitals and it has become the uniform colour of cooks and nurses. But it hasn't been content with imposing on objects and furnishings which did not have their own "natural" colour. In the kitchen for example it has caused chaos with some foods which are not naturally white in order to bring them under its rule. Thus

we have sugar, white flour and rice: pearly, refined, at times even almost poisoned so as to be able to display the symbolism of purity, of absolute hygiene, neutrality. White eliminates waste, removes roots, gives everything a sterile appearance. It also suggests that its apparent lack of colour (in actual fact it is known that white contains the entire spectrum of colours) corresponds also to a similar lack of smell or sensation. Total colour imperialism passed off as sensory deprivation and a semiotic void. White noise for example is the sound produced by the sum of all the audible frequencies and is called "white" through analogy with optical white, in turn the sum of all the colours of the rainbow. Yet white noise is not a lack of sound: its effect instead is relaxing and at times even analgesic. It is the sound of lullabies which send children to sleep and also that of the sea which breaks on the shore. Richness of white, power of white. Referenced in tens of titles of novels (from *The crimson petal and the white* by Michael Faber to *White like milk, red like blood* by Alessandro D'Avenia) or of films (from *White Mischief* by Michael Radford to *Three Colours White* by Kieslowski), when it is freed from the tie of having to communicate above all hygiene, innocence and modesty, white finally finds itself again. Thus, when the film *Heart of the Sea* came out, someone began to remember that white was also the colour of *Moby Dick*. And that it could express, and indeed has expressed, not only safety but also anxiety, not only order but mystery too.

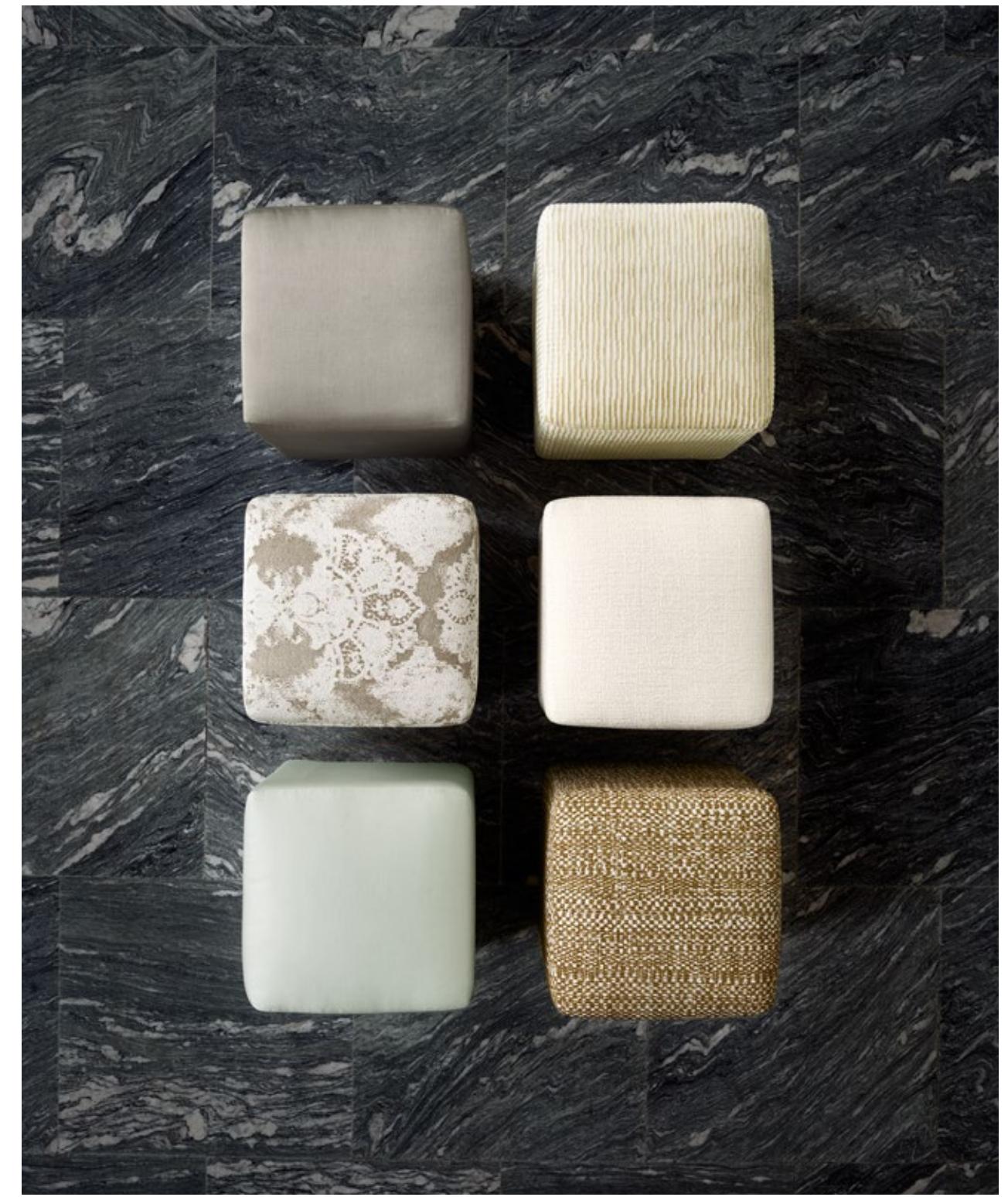
Sheer Calipso 30174/1.





Panda Sofa by Cappellini **Rembrandt 30163/2**, Cushions **Brahms 30158/1**, Stige **30170/1**.





Clockwise from top left: **Victoria 30157/9**, **Trick 30160/1**, **Albert 30166/1**, **Stige 30170/6**, **Victoria 30157/1**, **Fiammetta 30169/1**.
On the left: **Queen Anne 30152/1**.



Background **Kunst 30156/1** (verso),
Tablecloth **Orion 30155/2**.

Ci sono colori che esprimono una simbologia forte, univoca e indiscutibile. Li vedi e capisci subito cosa comunicano. Cosa ti aspetta. Il bianco no. Il bianco dipende da dove appare. Se lo associ a una bandiera, diventa subito segno di resa. Se lo riferisci ai capelli, comunica *invecchiamento*. Il che può significare di volta in volta saggezza o senilità, ma implica pur sempre – oggettivamente – il venir meno della gioventù (e dei suoi pigmenti). In culture diverse dalla nostra – ad esempio in Oriente, in India e in Cina – il bianco è il colore del lutto, evoca morte e fantasmi. Da noi no. Da noi il bianco ambisce alla polivalenza, alla pluralità semantica, al dominio. Per secoli, non a caso, l’Occidente è vissuto sotto l’egemonia cromatica e simbolica del bianco. Associato convenzionalmente all’idea di igiene e di purezza, il bianco ha avovato a sé gli arredi di bagni e di toilette (dai WC ai bidet, dai lavandini alle vasche da bagno) così come gli elettrodomestici da cucina (dal frigorifero alla lavastoviglie), ha preteso si adeguassero al suo dominio simbolico gli abiti delle spose e quelli dei bambini alle prese coi rituali delle prime ceremonie religiose, si è imposto sulle pareti delle case e sulle camicie maschili più eleganti (la “camicia bianca”), ha dato un crisma di igienica professionalità ai medici in ospedale ed è diventato il colore-divisa di cuochi e infermiere. Ma non si è accontentato di imporsi a oggetti e ad arredi che non avevano un colore proprio “naturale”: in cucina, ad esempio, ha fatto violenza ad alcuni alimenti che in natura non sono bianchi per farli rientrare sotto il suo dominio. Ecco allora lo zucchero, la farina bianca, lo stesso riso: perlati, raffinati, a volte perfino quasi avvelenati.

pur di poter esibire alla vista la simbologia della purezza, dell’igiene assoluta, della neutralità. Il bianco elimina le scorie, rimuove le radici, rende tutto in apparenza asettico. E suggerisce che alla sua apparente assenza di colore (in realtà, come è noto, il bianco contiene in sé tutto lo spettro della gamma cromatica) corrisponda anche un’analogia assenza di odori o di sensazioni. L’imperialismo cromatico assoluto spacciato per depravazione sensoriale, per vuoto semiotico. Il rumore bianco, ad esempio, è il suono prodotto dalla somma di tutte le frequenze udibili, ed è chiamato così per analogia con il bianco ottico, a sua volta somma di tutti i colori dell’iride. Ma rumore bianco non è assenza di suono: il suo effetto anzi è rilassante e talora perfino antidolorifico: è il suono delle ninnananne che fanno addormentare i bambini, ma anche quello del mare che si infrange sulla battiglia. Ricchezza del bianco, potenza del bianco. Evocato in decine di titoli di romanzi (da *Il petalo cremisi e il bianco* di Michael Faber a *Bianca come il latte, rossa come il sangue* di Alessandro D’Avenia) o di film (da *Misfatto bianco* di Michael Radford a *Film Bianco* di Kieslowski), nel momento in cui si è liberato dal vincolo di dover comunicare soprattutto igiene, innocenza e pudore, il bianco finalmente ha ritrovato se stesso. Così, all’uscita del film *Heart of the Sea* qualcuno ha cominciato a ricordarsi che bianco era anche il colore di Moby Dick. E che poteva esprimere – come di fatto ha espresso – non solo sicurezza ma anche inquietudine, non solo ordine ma anche mistero.





1



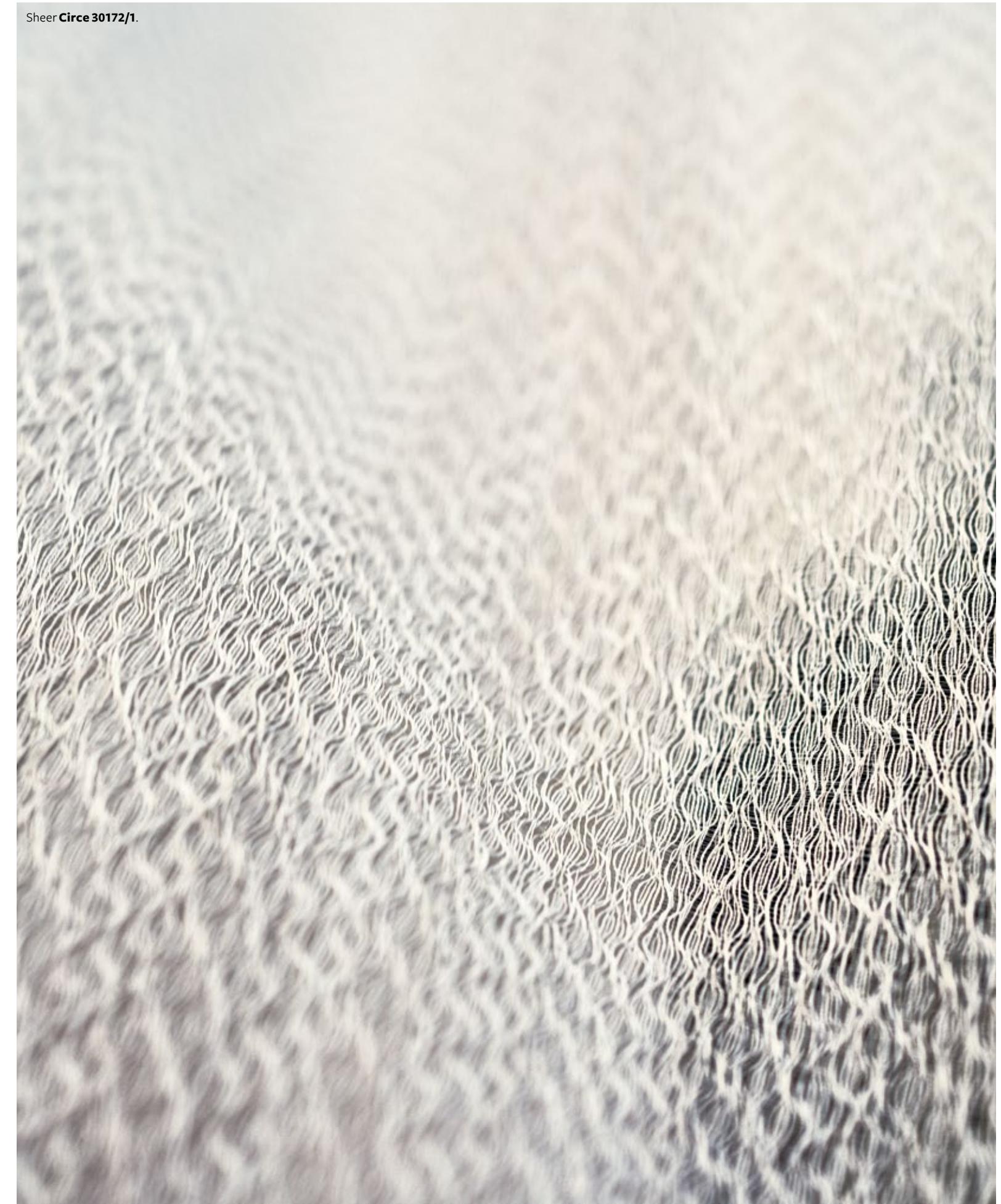
Sheer **Calipso 30174/1**, Poufs **Queen Anne 30152/1**.
On the left: Sheer **Circe 30172/1**.

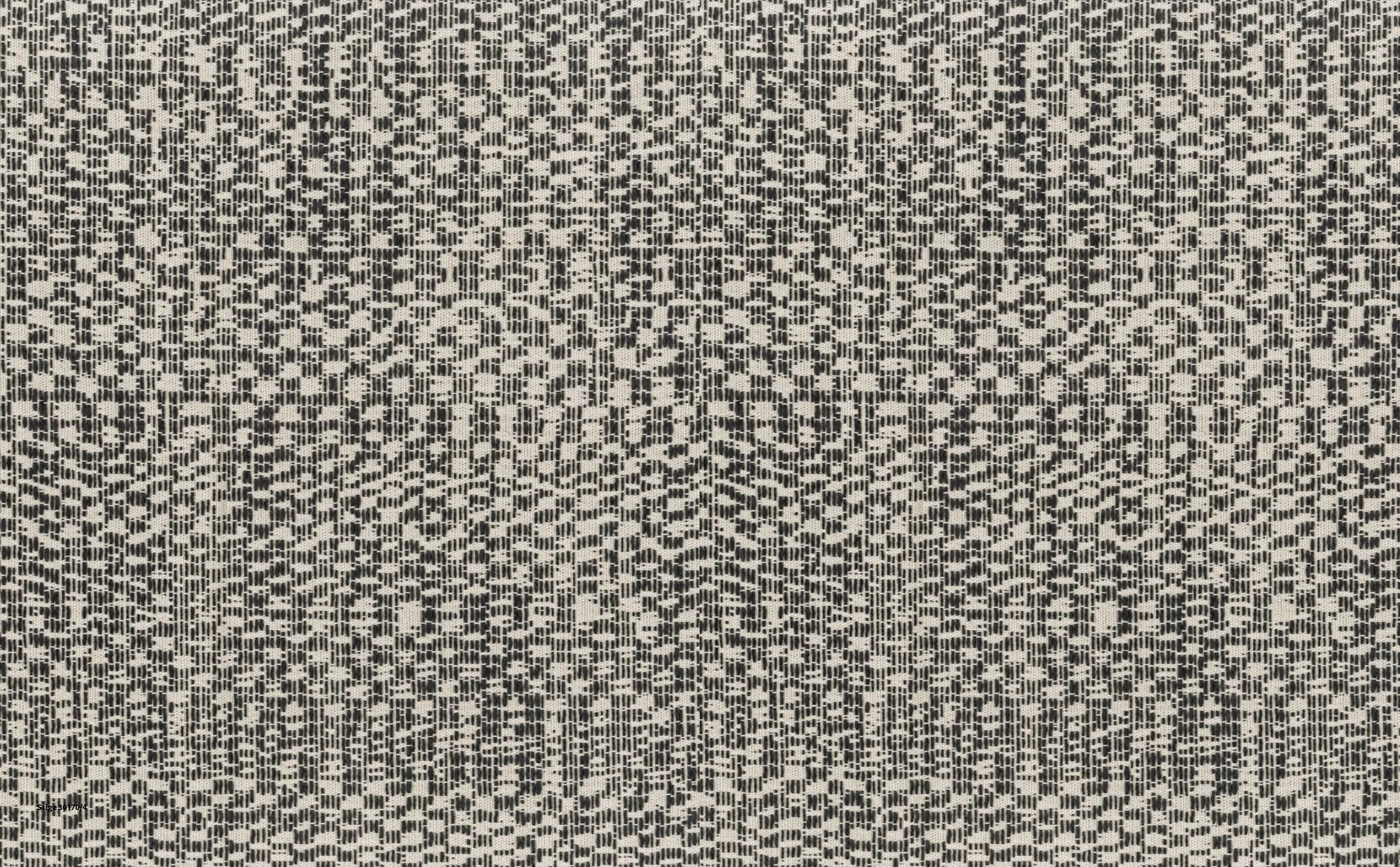
“

...SOMEONE BEGAN TO REMEMBER
THAT WHITE WAS ALSO THE COLOUR
OF MOBY DICK.

”

“...qualcuno ha cominciato a ricordarsi
che bianco era anche il colore di Moby Dick.”





Stage 30170/4

Rubelli presents:

TAKE A REST

STARS: RUBELLI FABRICS

CAST: MAD, NEW YORK, PILA 47, PLAY

COLOURS (IN ORDER OF APPEARANCE): CORAL RED, GOLD, RESEDA GREEN,

CHARCOAL, AIR FORCE BLUE, MOTHER-OF-PEARL, WILLOW GREEN

LOCATION: PALAZZO GREPPI, MILANO

COUNTRY: ITALY

ORIGINAL LANGUAGE: ITALIAN

DISTRIBUTION: WORLDWIDE

TEXT BY MARIAGIOVANNA COSENTINO

CONCEPT AND STYLING BY CANDIDA ZANELLI

PHOTO BY ADRIANO BRUSAFFERI

A RUBELLI PRODUCTION

the End



On the Wall **Stige 30170/5**,

Screen **Plutone 30171/13**

Mad Chairs by Poliform

Victoria 30157/26

On the Wall

Plutone 30171/5.

New York Chairs by Saba

Spritz 30159/9/24.

Cushion **Monet 30162/1,**

Curtain **Plutone 30171/7.**



Curtains
Kunst 30156/3 (verso),
Pila-47 Chairs
Brahms 30158/19/33,
Brahms 30158/32/18,
Brahms 30158/33-
Giotto 30164/1,
Play Pouf by Poliform
Victoria 30157/27.



IL SOGNO DI ALICE

TEXT BY MARIAGIOVANNA COSENTINO
STYLING AND PHOTO BY DAVIDE TREVISAN

The British writer Lewis Carroll wrote
how Alice knew that she just had to open her eyes
to return to the dull and unimaginative reality of grown-ups.
Is life a dream, as the Spanish author Calderón de la Barca wrote in the seventeenth century,
or is a dream life, as Austria's Franz Grillparzer responded in the nineteenth century?

Perhaps they were both right...

As for Alice in Wonderland, there's no doubt that it's a dream fabric.

L'inglese Lewis Carroll scriveva
che Alice sapeva che sarebbe stato sufficiente
aprire gli occhi per tornare alla sbiadita realtà senza fantasia degli adulti.
La vita è sogno, come scriveva nel Seicento lo spagnolo Calderon de la Barca, o il sogno è vita,
come replicava nell'Ottocento l'austriaco Franz Grillparzer? Forse avevano ragione entrambi...
Quanto a Alice in Wonderland, nessun dubbio: è un tessuto da sogno.





MAKING OF

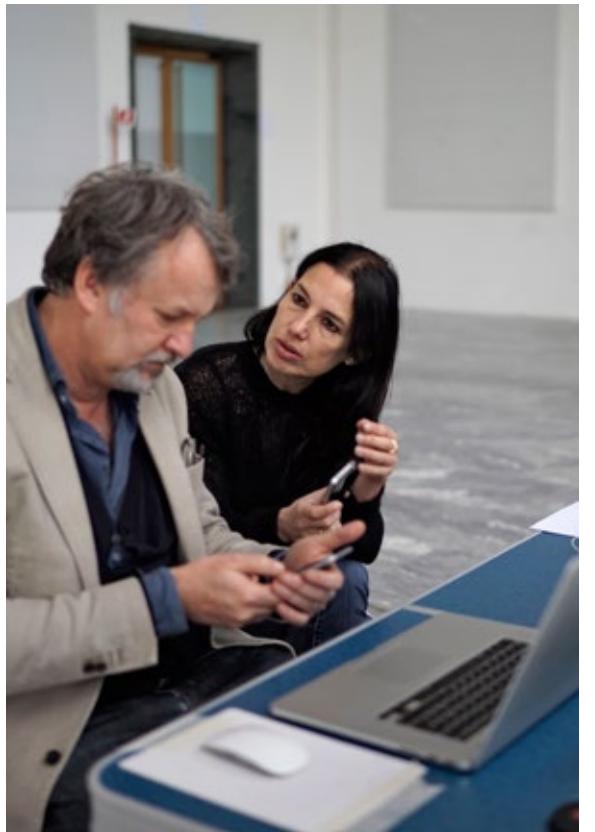


In the final photo
we'll see the whole ceiling,
which doesn't exist.

Ma nella foto finale
vedremo tutti il soffitto
che non c'è.



↓
Coffee break?
Pausa caffé?



Making the bed is not
my favourite thing.

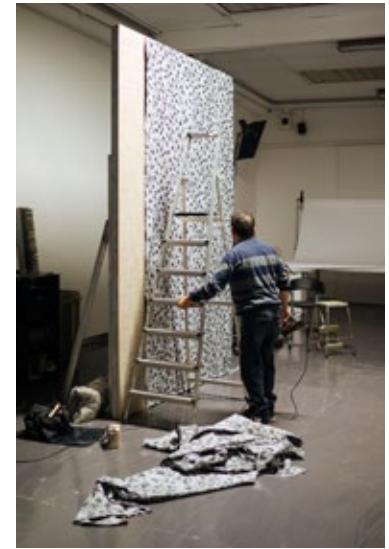
Rifare il letto non è
la mia passione.



The artist at the computer
under the watchful eye
of his camera.

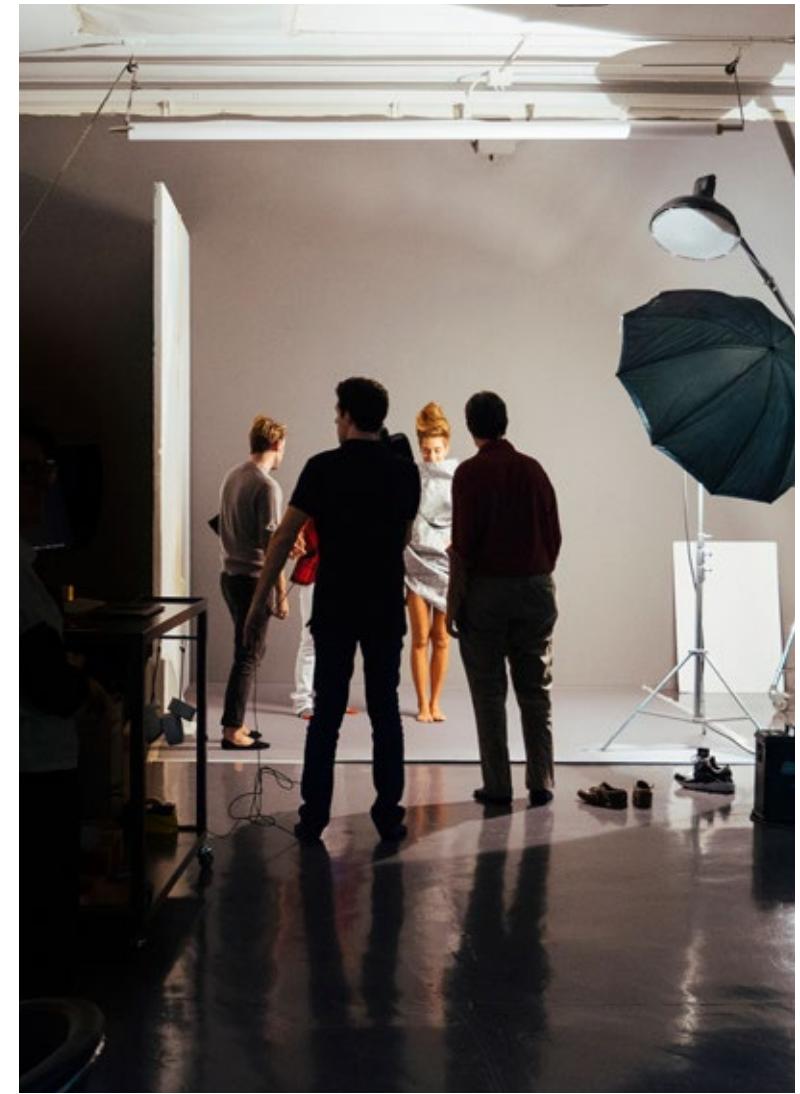
L'artista al computer
sotto l'occhio vigile
della sua macchina.

→
Devils and
holy water.
I diavoli e
l'acqua santa.



Covering a wall
is not children's play.

Rivestire bene una parete
non è un gioco da ragazzi
né da ragazze.



←
All for one
and one for all.
Tutti per uno,
uno per tutti.



What does
the oracle say?

Cosa dice
l'oracolo?





THE NEW RUBELLI FLAGSHIP STORE, MILAN

April 2015

Rubelli opens a new showroom in the central Brera area of Milan. A showcase of excellence for presenting all the collections of fabrics and furniture of the Rubelli Group brands and at the same time a space for hosting exhibitions, events and presentations in the city which is today the world design capital. With a surface area of approximately 450 square metres over three levels, the new exhibition space is a must-see destination for design enthusiasts.

Rubelli apre un nuovo showroom nel centro di Milano, in zona Brera. Una vetrina d'eccellenza per presentare tutte le collezioni di tessuti e di mobili dei marchi del Gruppo Rubelli e al contempo uno spazio in cui ospitare mostre, eventi, presentazioni in quella che è oggi la capitale mondiale del design. Con una superficie di circa 450 metri quadrati ripartiti su tre livelli, il nuovo spazio espositivo rappresenta una tappa imperdibile per gli amanti del design.

- Via Fatebenefratelli 9, Milano



LEONARDO QUALITÀ ITALIA AWARD, ROME

April 2015

Rubelli was awarded the prestigious Leonardo prize, presented by Italy's President Sergio Mattarella to the President of Rubelli, Alessandro Favaretto Rubelli, in the splendid setting of the Palazzo del Quirinale. A prize awarded to Rubelli by the Leonardo Committee which described the Venice company as "symbol of the excellence of Italian manufacture and Italian know-how in the world". This important prize has been awarded to, among others, Renzo Piano, Giorgio Armani, Miuccia Prada, Carla Fendi, and companies such as Kartell, Poltrona Frau, Bulgari.

Rubelli viene insignita del prestigioso Premio Leonardo che viene consegnato dal Presidente della Repubblica Sergio Mattarella al Presidente di Rubelli, Alessandro Favaretto Rubelli, nella splendida cornice del Palazzo del Quirinale. Un premio attribuito a Rubelli dal Comitato Leonardo che ha indicato l'azienda veneziana quale "simbolo dell'eccellenza del Made in Italy e del know-how italiano nel mondo". Un riconoscimento importante, assegnato - tra gli altri - a Renzo Piano, Giorgio Armani, Miuccia Prada, Carla Fendi, e aziende quali Kartell, Poltrona Frau, Bulgari.



EY 2015 AWARD, MILAN

November 2015

Rubelli was awarded the EY Ernst&Young Entrepreneur of the Year 2015 prize in the "Fashion & Luxury" category in the persons of its two CEOs, Nicolò Favaretto Rubelli and Andrea Favaretto Rubelli. The prestigious prize, awarded at Palazzo Mezzanotte, the Milan stock exchange, shows how Rubelli is perceived and identified as an entrepreneurial excellence capable of expressing in the best possible way concepts such as fashion and luxury on the Italian and international scene.

A Rubelli viene consegnato il Premio EY Ernst&Young l'Imprenditore dell'Anno 2015 per la categoria "Fashion & Luxury" nelle persone dei suoi due Amministratori Delegati, Nicolò Favaretto Rubelli e Andrea Favaretto Rubelli. Il prestigioso Premio, consegnato a Palazzo Mezzanotte, sede della Borsa di Milano, dimostra come Rubelli sia percepita e identificata come un'eccellenza imprenditoriale capace di esprimere al meglio concetti quali moda e lusso nel panorama italiano ed internazionale.



RUBELLI CASA, NEW COLLECTION

April 2015

"Open up your eyes and use your brain to look at everything, without the influence of names and labels. Look for attractive things while trying to understand the less attractive and the ugly. The comparison will help you to understand with greater discernment and a more accurate critical view". *

"Apri bene gli occhi e osserva tutto intelligentemente, senza suggestioni di firme o di consuetudini. Cercate cose belle e non trascurare pure di capire le meno belle e le brutte. Il loro confronto ti aiuterà ad intendere con maggiore discernimento e con spirito critico più preciso":*

- Luca Scacchetti, designer Rubelli Casa Collection.

*Courtesy Eredi Luca Scacchetti



IL TESORO D'ITALIA EXPO MILANO

May – November 2015

Rubelli main sponsor of *Il Tesoro d'Italia* at EXPO Milano. Over 300 metres of velvet, damask, satin - all by Rubelli, all strictly red - served as backdrop to famous Italian works of art from the Middle Age to the present day. *Il Tesoro d'Italia*, the exhibition curated by Vittorio Sgarbi, puts the seal on the longstanding link between Rubelli and the world of art and culture.

Rubelli main sponsor de *Il Tesoro d'Italia* a EXPO Milano. Oltre 300 metri tra velluti, damaschi, rasi - tutti Rubelli, tutti rigorosamente rossi - hanno fatto da Quinta a famose opere d'arte italiane dal Medioevo ai giorni nostri. *Il Tesoro d'Italia*, la mostra curata da Vittorio Sgarbi, suggerisce il legame che Rubelli ha da sempre con il mondo dell'arte e della cultura.



EXPO MILANO 2015

May – November 2015

Rubelli takes part to EXPO Milano 2015. Four highly original textile creations in the Eataly pavilion formed a reinterpretation, through different colour effects and in a unique and appealing way, the staple foods and ingredients of many countries: bread, oil, water and wine.

Rubelli partecipa ad EXPO Milano 2015. All'interno dei Padiglioni di Eataly quattro originalissime installazioni tessili hanno reinterpretato, attraverso suggestioni cromatiche diverse e in modo unico e accattivante, ingredienti e cibi basilari dell'Italia e di molte culture: il pane, l'olio, l'acqua, il vino.



60 YEARS IN BUSINESS

October 2015

President Alessandro Favaretto Rubelli
celebrates 60 years at Rubelli.
He joined the family firm in 1955, of which he is the Chairman.

In 60 years with the company he has considerably
expanded its business and internationalised it.
A great entrepreneur driven by a great passion.

An example to all of us.

Happy anniversary Mr. President!

Il Presidente Alessandro Favaretto Rubelli
festeggia 60 anni di Rubelli.
Alessandro Favaretto Rubelli entra in Rubelli nel 1955,
dove ricopre tuttora il ruolo di Presidente.

In 60 anni di attività ha considerevolmente trasformato l'azienda
familiare, ampliandone il business e rendendola internazionale.
Un grande imprenditore, mosso da una grande passione.

Un esempio per tutti noi.

Auguri, Avvocato!



PAOLO LANDI: GRAZIE!

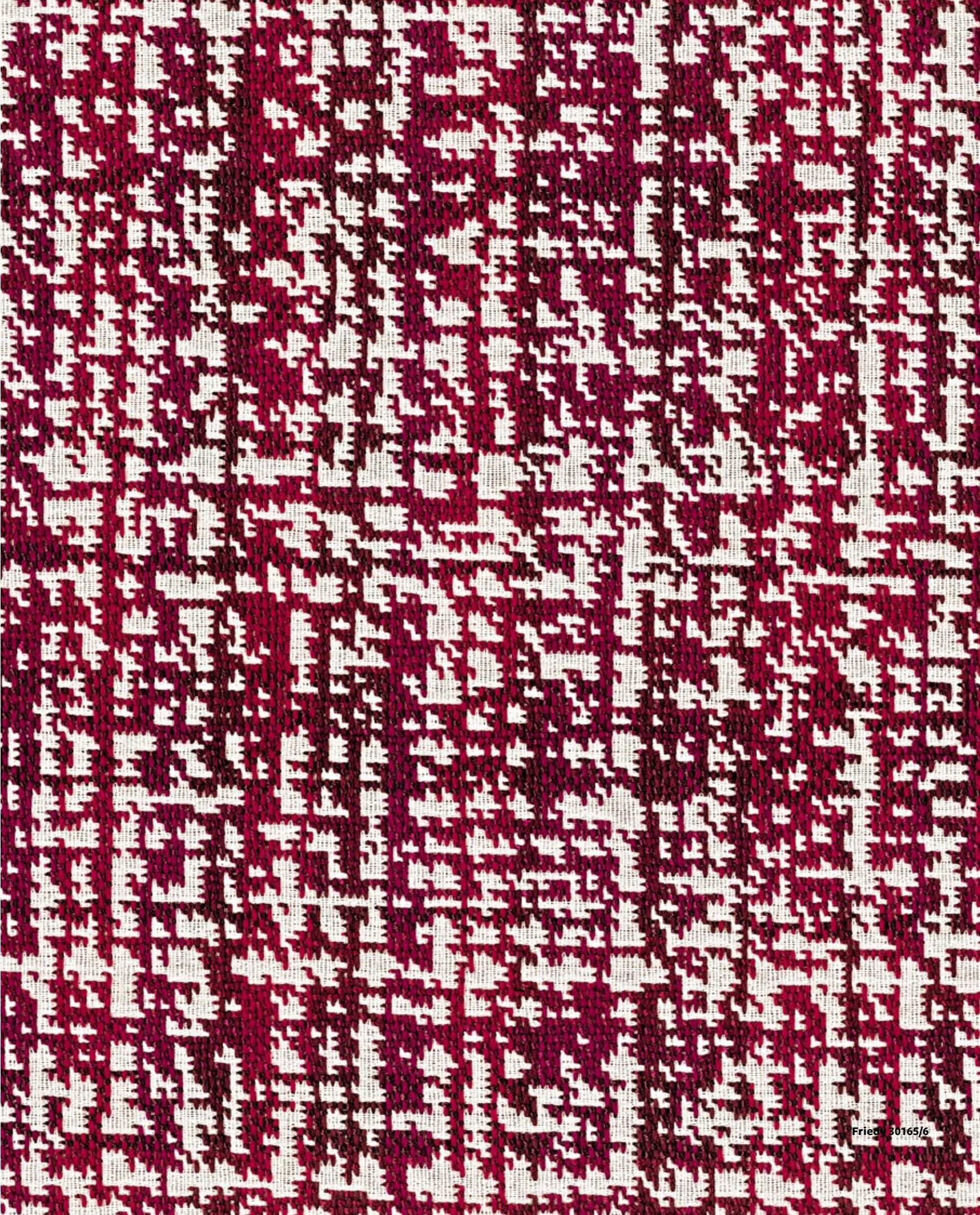
December 2015

"The art of living involves that of meeting people, and my meeting with Avvocato Favaretto Rubelli, 39 years ago, was definitely one of the most important of my life. Rubelli gave me the opportunity of a personal challenge, one of growth and of meeting the people who changed me and made me the person I am today.

Now that this part of my life has ended, my thoughts turn to the Favaretto Rubelli family and all the clients and colleagues, near and far, I've come to know over the years, trusting that they have as good a memory of me as I have of them."

"La vita è l'arte dell'incontro
e quello con l'Avvocato Favaretto Rubelli, 39 anni fa,
è certamente fragli incontri più importanti della mia vita.
La Rubelli mi ha dato l'opportunità di mettermi alla prova, di crescere e conoscere persone che mi hanno cambiato
e fatto diventare la persona che sono oggi.
Orache questa parte della mia vita si è conclusa, il mio pensiero
va alla famiglia Favaretto Rubelli e a tutti i clienti e colleghi vicini e
lontani che ho incrociato negli anni, confidando che abbiano
un buon ricordo di me come io di loro."

– Paolo Landi



WALLCOVERING INDEX



FILIGRANA
WALL
23016



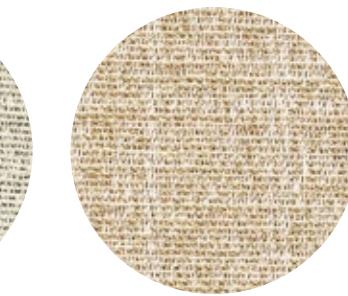
23016
1-AVORIO



23016
2-MADREPERLA



23016
3-PAGLIA



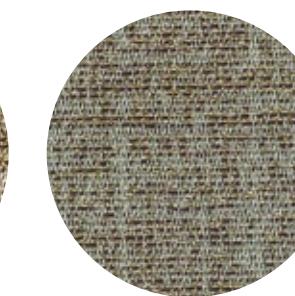
23016
4-SABBIA



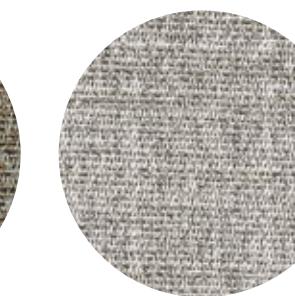
23016
5-ARGILLA



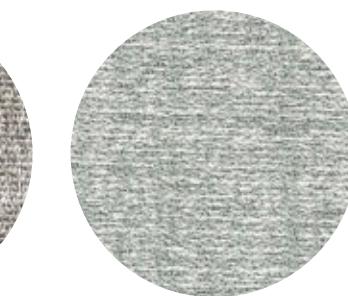
23016
6-LEGNO



23016
7-STAGNO



23016
8-ARGENTO



23016
9-ACQUA

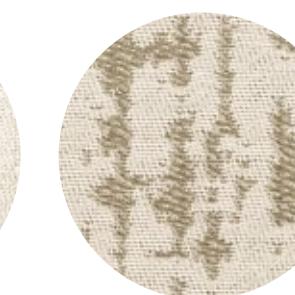
TRAVERTINO
WALL
23017



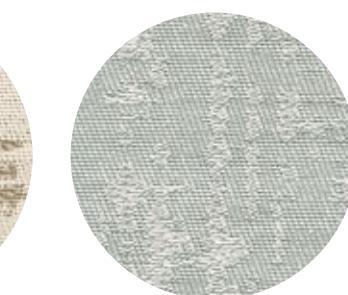
23017
1-CALCE



23017
2-AVORIO



23017
3-SABBIA



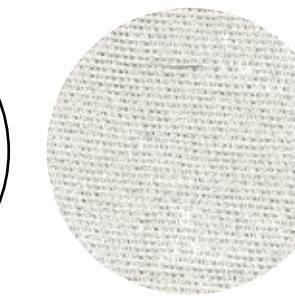
23017
4-MADREPERLA



23017
5-GRIGIO VERDE



23018
1-AVORIO



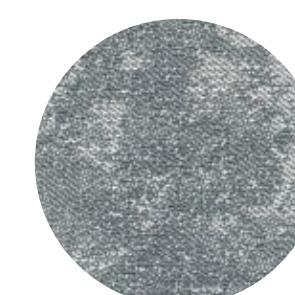
23018
2-SABBIA



23018
3-ARGILLA



23018
4-MADREPERLA



23018
5-GRIGIO

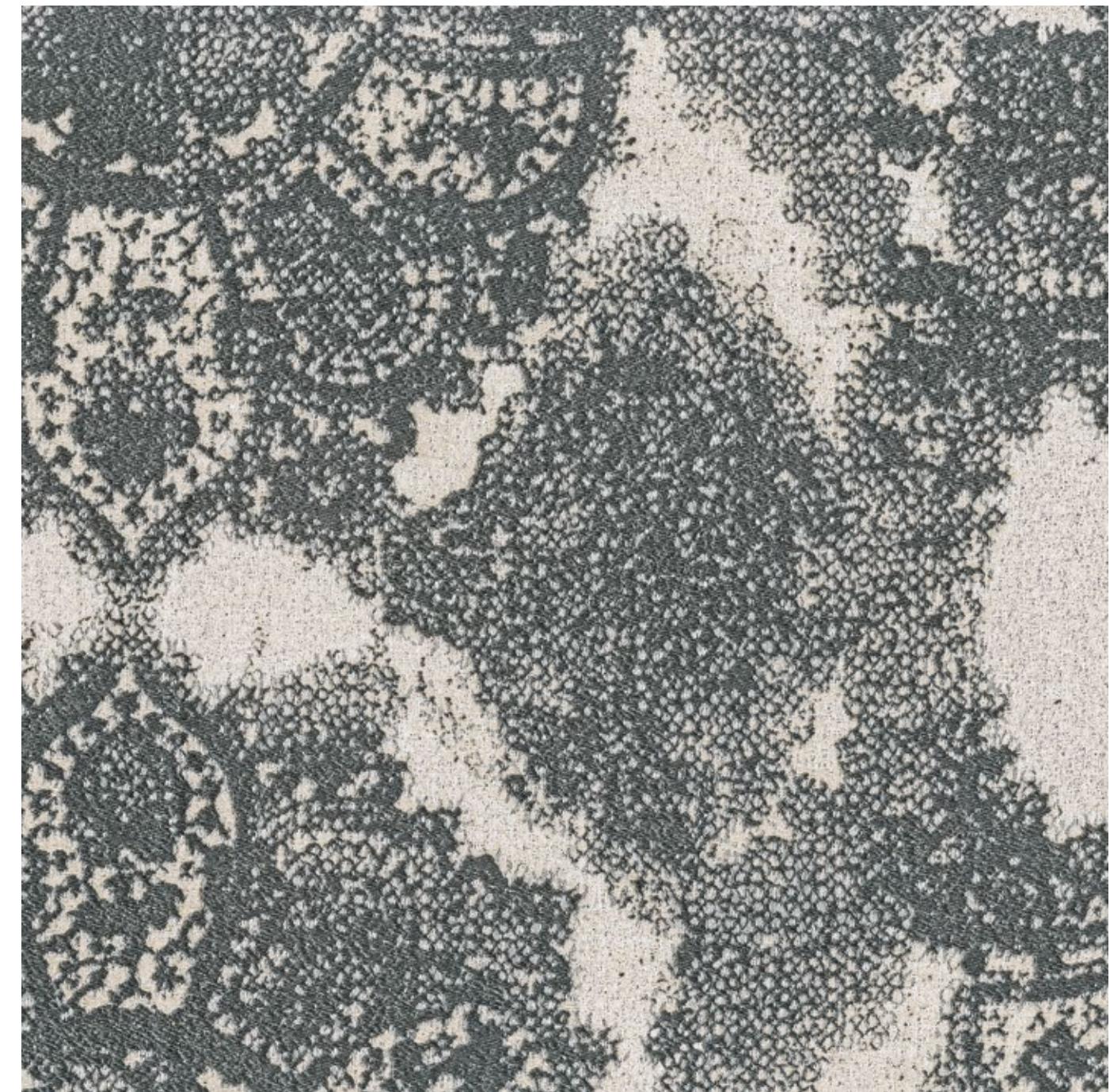
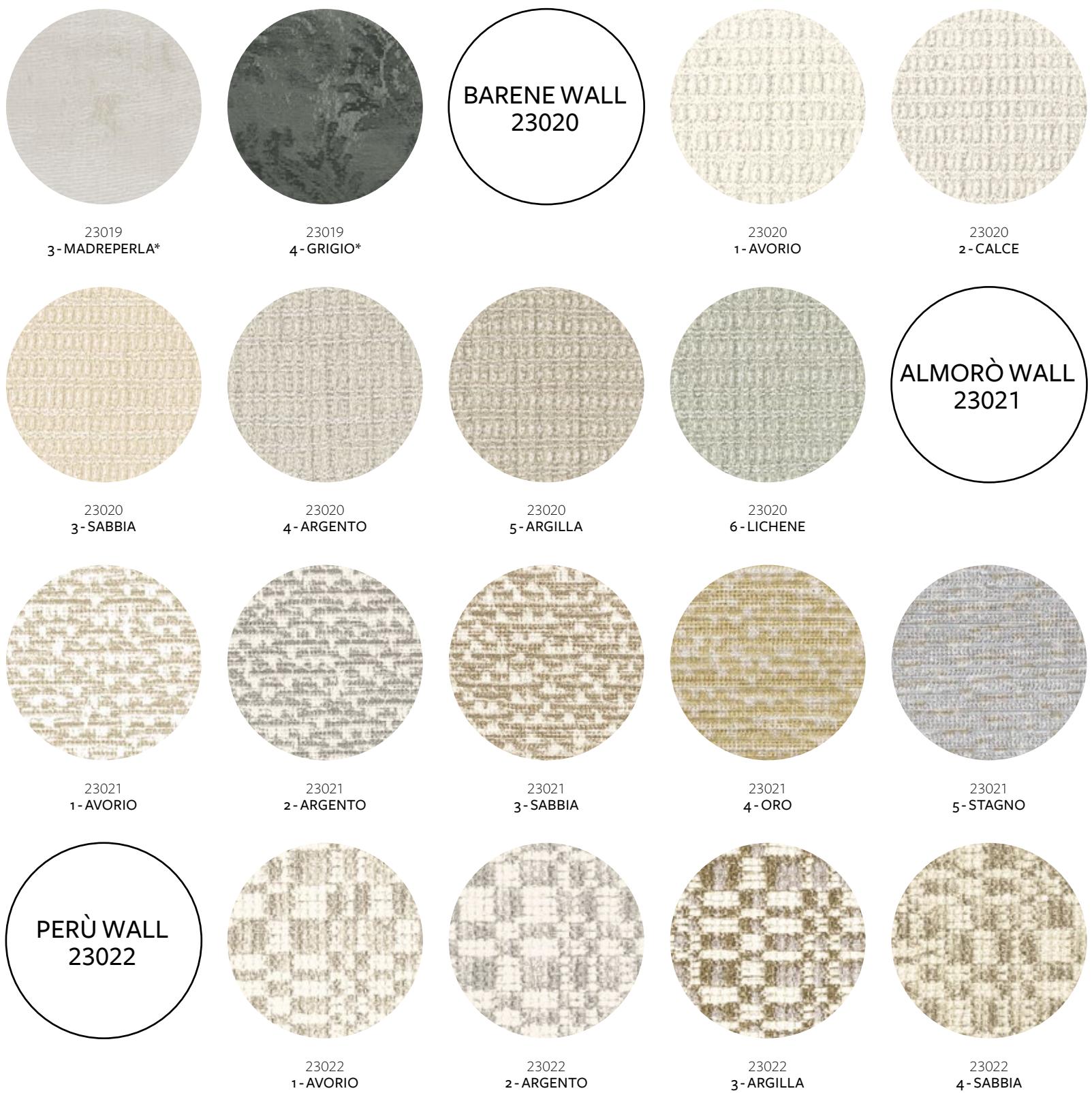


23019
1-CALCE*



23019
2-AVORIO*

TEXTILES INDEX



ROUSSEAU
30150



30150
1 - AVORIO*



30150
2 - OPALE*



30150
3 - ARGENTO*

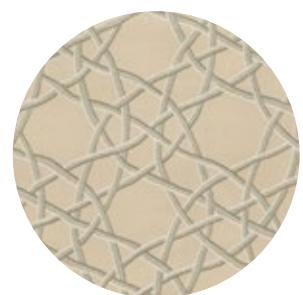


30150
4 - DORATA*

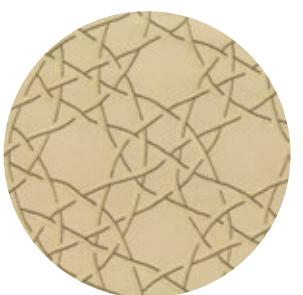
HAPPY HOUR
30153



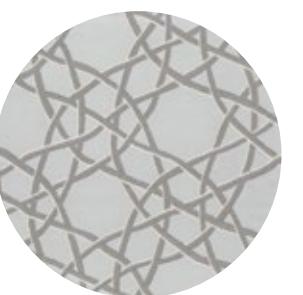
30153
1 - AVORIO*



30153
2 - CIPRIA*



30153
3 - SABBIA*



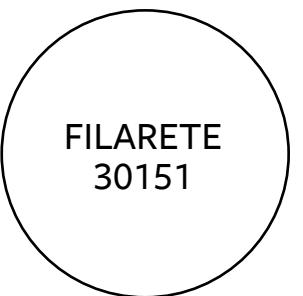
30153
4 - ARGENTO*

FILARETE
30151



30150
5 - ACQUA*

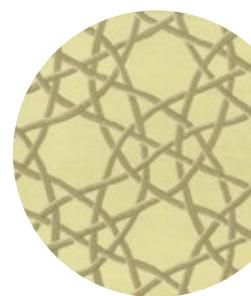
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6 - TIGLIO*



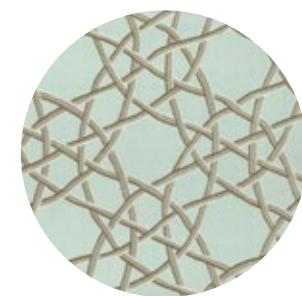
30151
1 - AVORIO*



30151
2 - MADREPERLA*



30153
5 - SALICE*



30153
6 - ACQUA*

ALICE IN WONDERLAND
30154



30154
1 - AVORIO*



30154
2 - ROSSO*

ORION
30155



30151
3 - ARGENTO*



30151
4 - CENERE*



30151
5 - CIPRIA*



30151
6 - BOLOGNA*

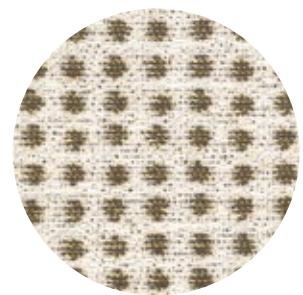


30151
7 - ACQUA*

KUNST
30156



30155
1 - MADREPERLA



30155
2 - AVORIO



30155
3 - DORATA



30155
4 - TEGOLA

QUEEN ANNE
30152



30152
1 - AVORIO*



30152
2 - MADREPERLA*



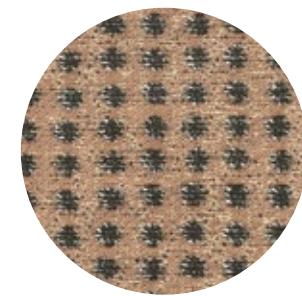
30152
3 - SABBIA*



30152
4 - TEGOLA*



30155
5 - GRIGIO



30155
6 - LEGNO DI ROSA

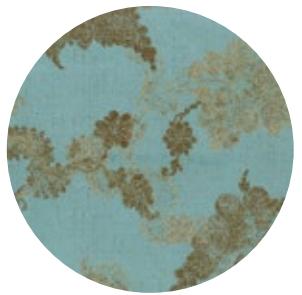


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7 - ACQUA

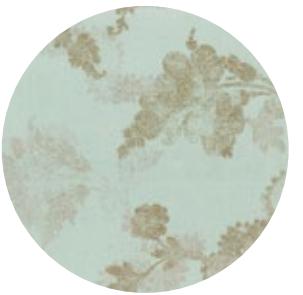


30155
8 - GIALLO NAPOLI

KUNST
30156



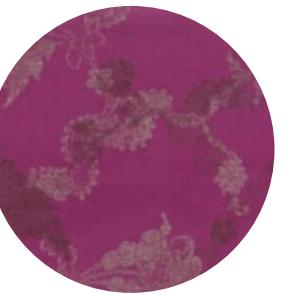
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6 - ACQUA*



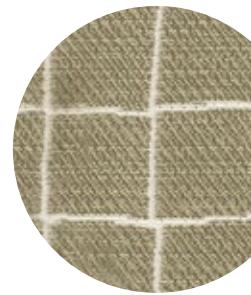
30152
7 - ACQUA MARINA*



30152
8 - GIALLO NAPOLI*



30152
9 - CICLAMINO*



30156
1 - OPALE/REVERSIBLE



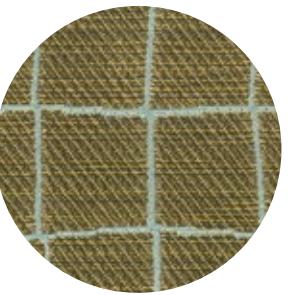
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2 - ARGILLA/REVERSIBLE



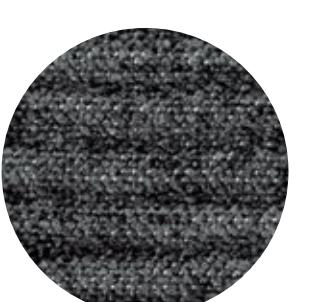
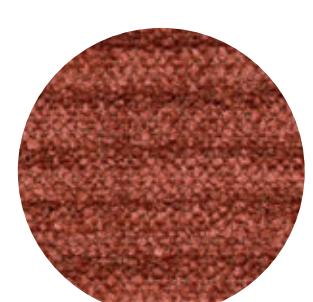
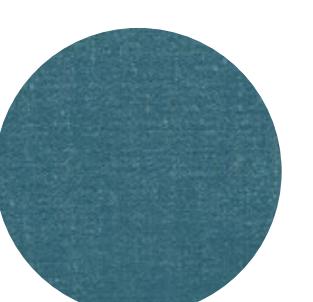
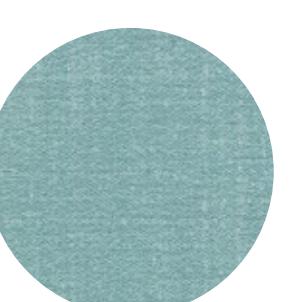
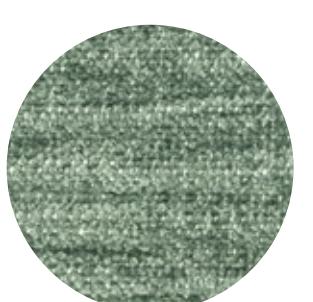
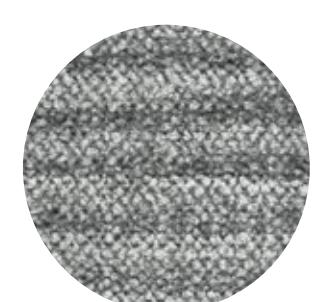
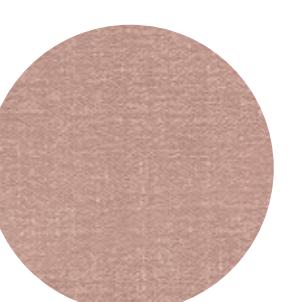
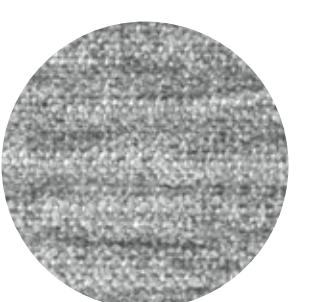
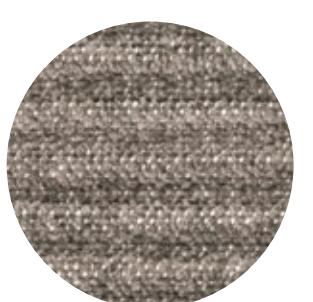
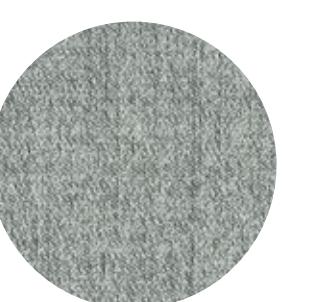
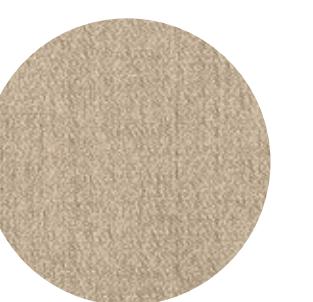
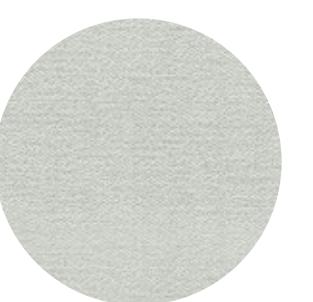
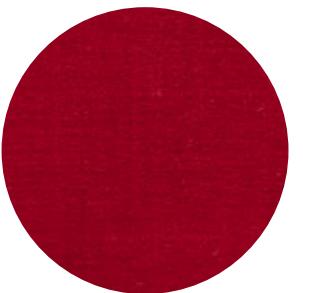
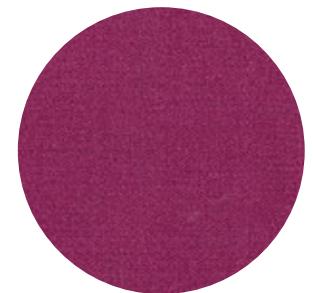
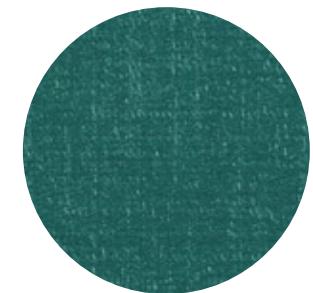
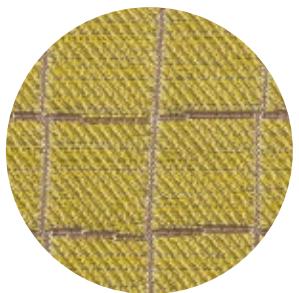
30156
3 - PIOMBO/REVERSIBLE



30156
4 - RAME/REVERSIBLE



30156
5 - GIADA/REVERSIBLE



30157
19 - ACQUAMARINA/REVERS.

30157
20 - ACQUA/REVERSIBLE

30157
21 - BLU MADONNA/REVERS

30157
22 - RUBINO/REVERSIBLE

30157
23 - AMETISTA/REVERSIBLE

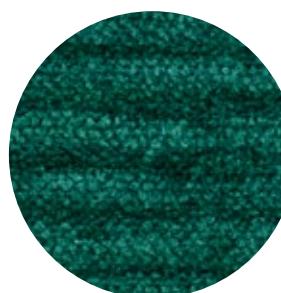
30158
15 - ORO

30158
16 - PESCA

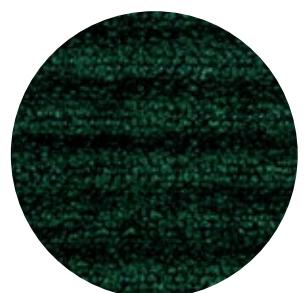
30158
17 - ARANCIO

30158
18 - ACQUA

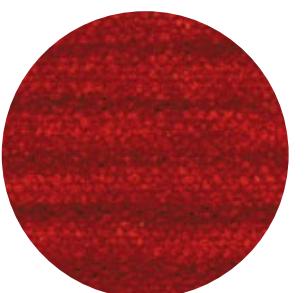
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19 - ANTRACITE



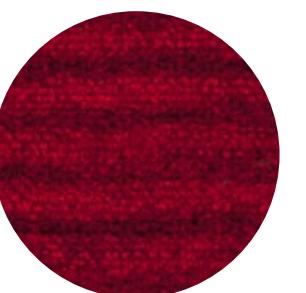
30158
20 - SMERALDO



30158
21 - PINO



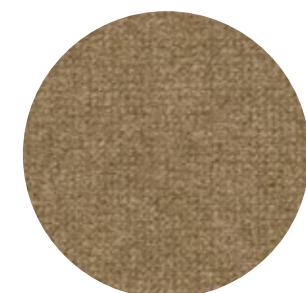
30158
22 - CORALLO



30158
23 - RUBINO



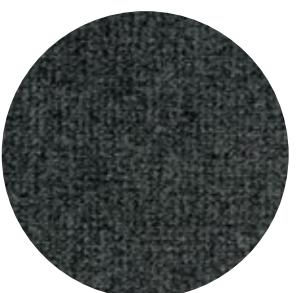
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24 - COTTO



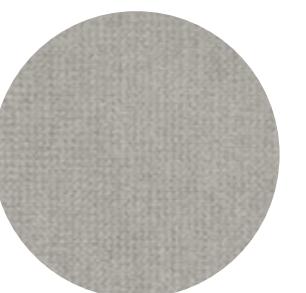
30159
11 - AMBRA



30159
12 - TORTORA



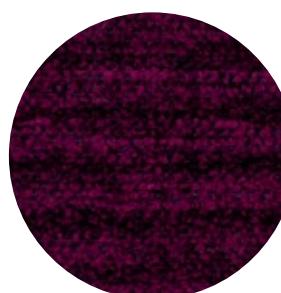
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13 - GRIGIO



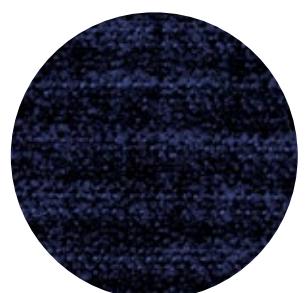
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14 - ARGENTO



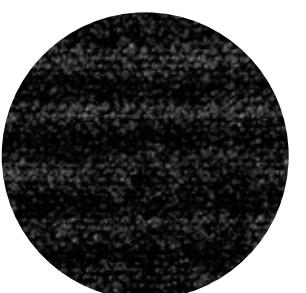
30159
15 - SABBIA



30158
25 - AMETISTA



30158
26 - INCHIOSTRO



30158
27 - EBANO



30158
28 - BEIGE



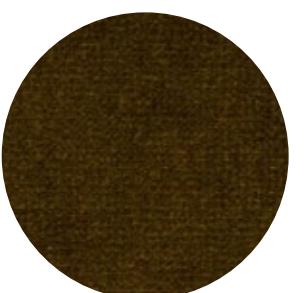
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29 - VISONE



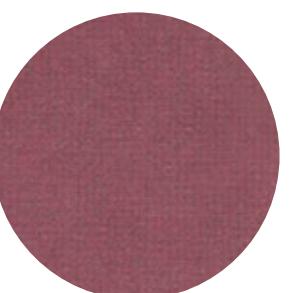
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16 - MORO



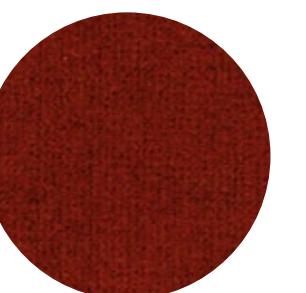
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17 - SIENA



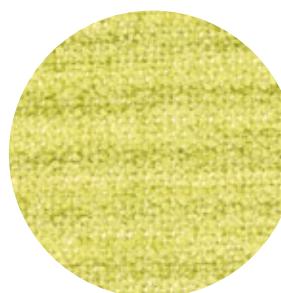
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18 - BRONZO



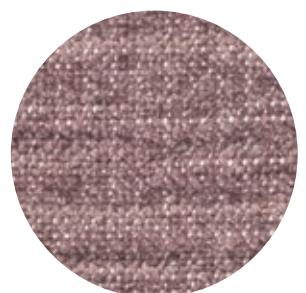
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19 - ROSA



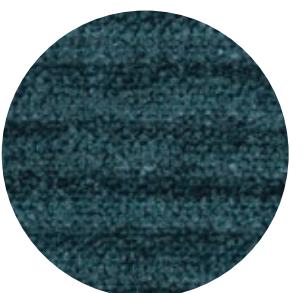
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20 - CORALLO



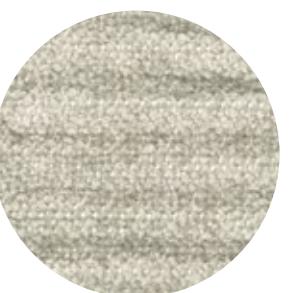
30158
30 - GIALLO NAPOLI



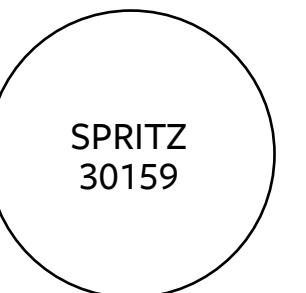
30158
31 - MALVA



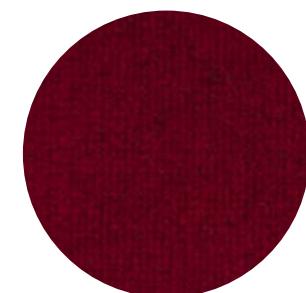
30158
32 - AVIO



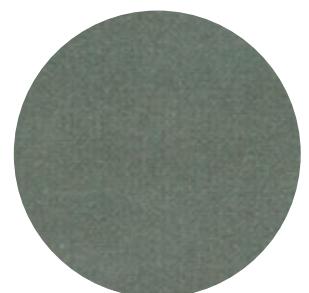
30158
33 - MADREPERLA



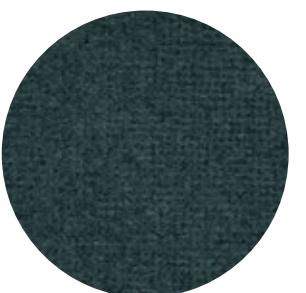
SPRITZ
30159



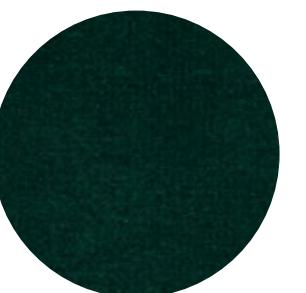
30159
21 - ROSSO



30159
22 - ACQUAMARINA



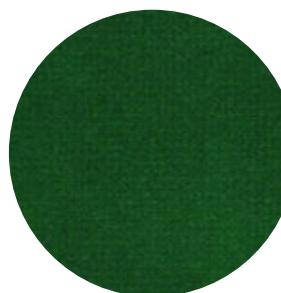
30159
23 - ACQUA



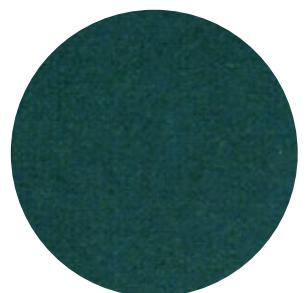
30159
24 - RESEDA



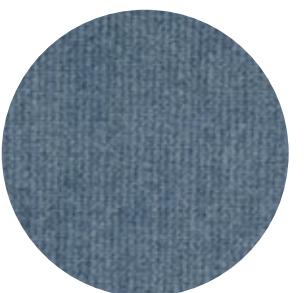
30159
25 - LICHENE



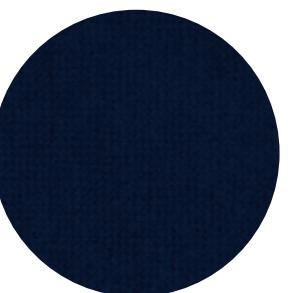
30159
1 - VERDE



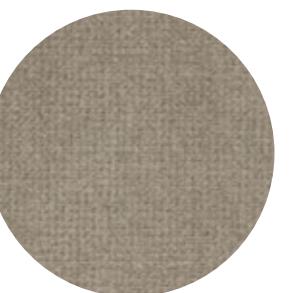
30159
2 - PAVONE



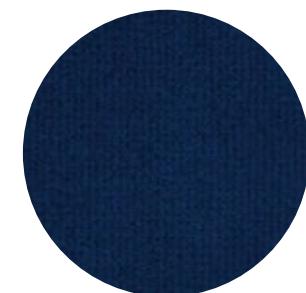
30159
3 - AZZURRO



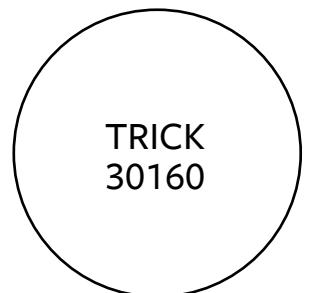
30159
4 - LAPISLAZZULI



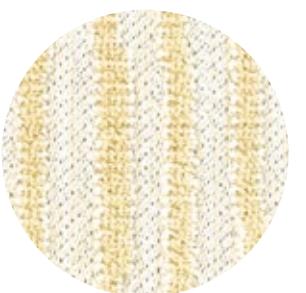
30159
5 - ARGILLA



30159
26 - BLUETTE



TRICK
30160



30160
1 - SABBIA



30160
2 - ARGILLA



30160
3 - BEIGE



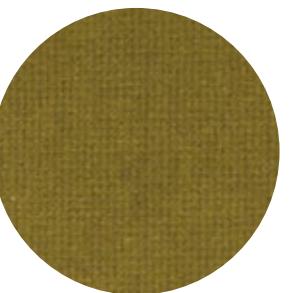
30159
6 - EBANO



30159
7 - CASTAGNA



30159
8 - FUXIA



30159
9 - ORO



30159
10 - AMETISTA



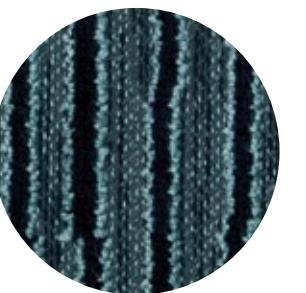
30160
4 - MORO



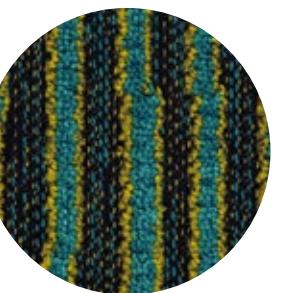
30160
5 - CASTAGNA



30160
6 - VINACCIA



30160
7 - BLU



30160
8 - PAVONE



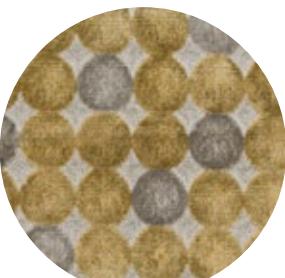
30160

9 - GIALLO



30160

10 - ROSSO

BACKGAMMON
30161

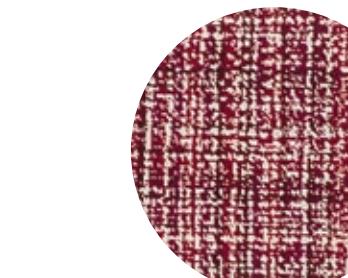
30161

1 - AMBRA*



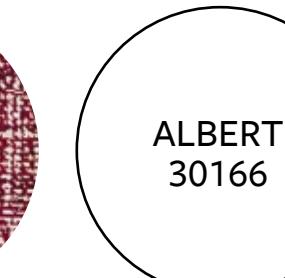
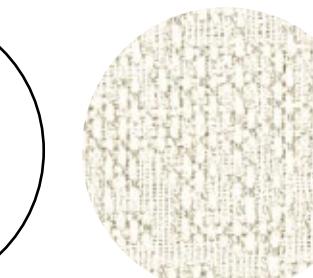
30161

2 - PAVONE*



30165

6 - ROSSO/REVERSIBLE*

ALBERT
30166

30166

1 - CALCE/REVERSIBLE



30166

2 - AVORIO/REVERSIBLE



30166

3 - SABBIA/REVERSIBLE

MONET
30162

30162

1 - GIALLO NAPOLI-GRIGIO*



30162

2 - ALGA-INCHIESTRO*



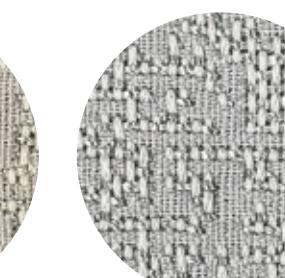
30162

3 - OCRA-PAVONE*



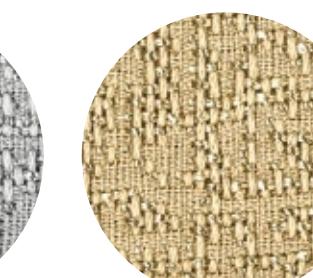
30166

4 - PIETRA/REVERSIBLE



30166

5 - MADREPERLA/REVERS.



30166

6 - PAGLIA/REVERSIBLE



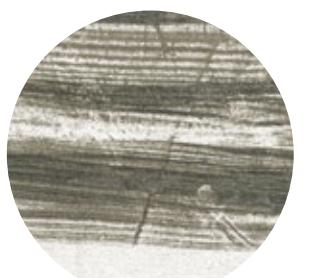
30166

7 - LEGNO DI ROSA/REVER.



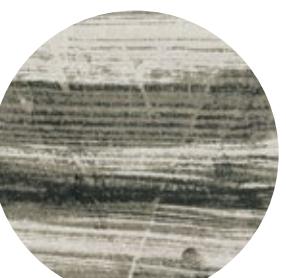
30166

8 - TORTORA/REVERSIBLE

REMBRANDT
30163

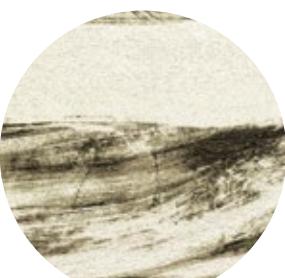
30163

1 - CALCE*



30163

2 - ANTRACITE*



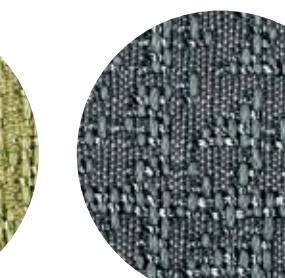
30163

3 - SALICE*

GIOTTO
30164

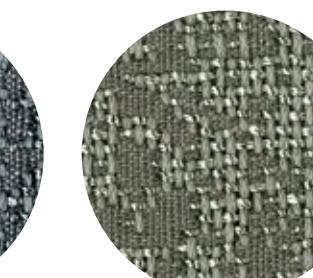
30166

9 - SALICE/REVERSIBLE



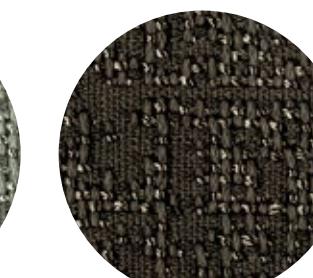
30166

10 - GRIGIO/REVERSIBLE



30166

11 - PELTRO/REVERSIBLE



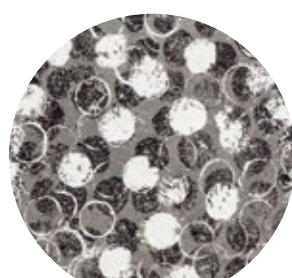
30166

12 - TABACCO/REVERSIBLE



30166

13 - COTTO/REVERSIBLE



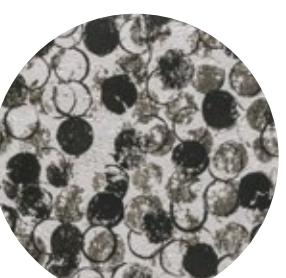
30164

1 - MADREPERLA*



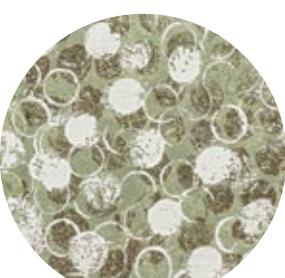
30164

2 - SABBIA*



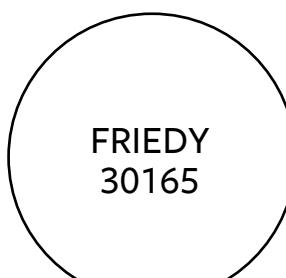
30164

3 - ANTRACITE*



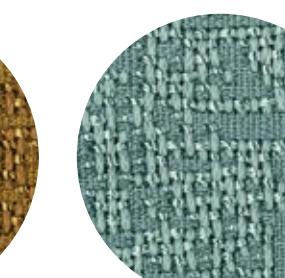
30164

4 - GIADA*

FRIEDY
30165

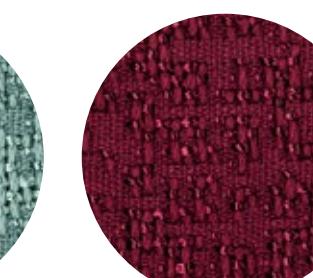
30166

14 - OSSIDO/REVERSIBLE



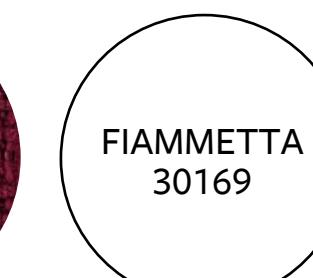
30166

15 - ACQUA/REVERSIBLE



30166

16 - RUBINO/REVERSIBLE

FIAMMETTA
30169

30169

1 - CALCE*



30165

1 - BEIGE/REVERSIBLE*



30165

2 - GRIGIO/REVERSIBLE*



30165

3 - TORTORA/REVERSIBLE*



30165

4 - GIALLO NAPOLI/REVER.*



30165

5 - PAVONE/REVERSIBLE*



30169

2 - BEIGE*



30169

3 - PIETRA*



30169

4 - GRIGIO*



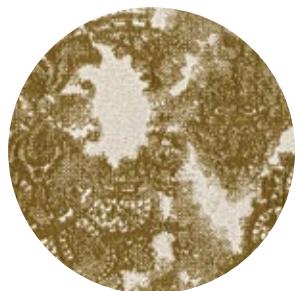
30169

5 - ANTRACITE*



30169

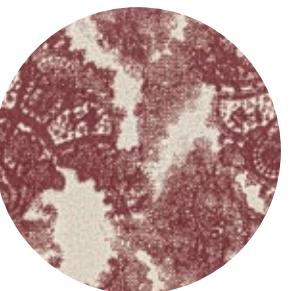
6 - MORO*



30169
7 - OTTONE*



30169
8 - ACQUA*



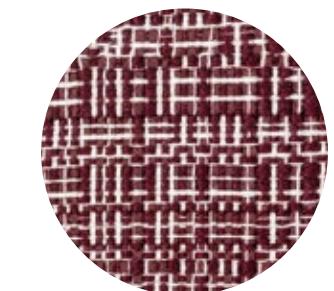
30169
9 - MALVA*



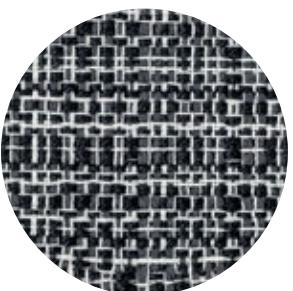
STIGE
30170



30170
1 - BEIGE



30171
13 - MALVA



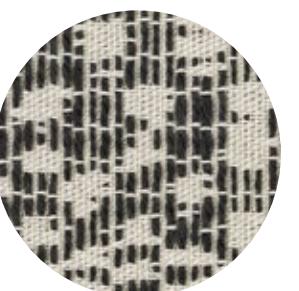
30171
14 - NOTTE



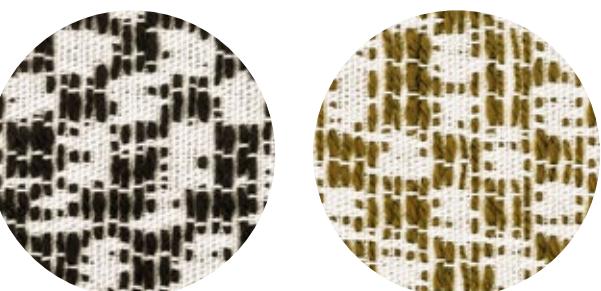
30170
2 - PIETRA



30170
3 - GRIGIO



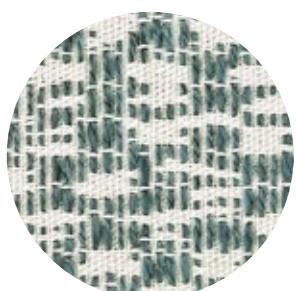
30170
4 - ANTRACITE



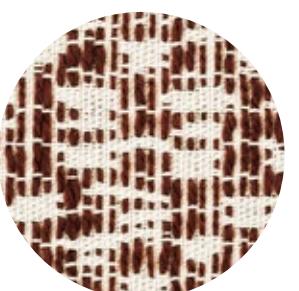
30170
5 - MORO



30170
6 - OTTONE



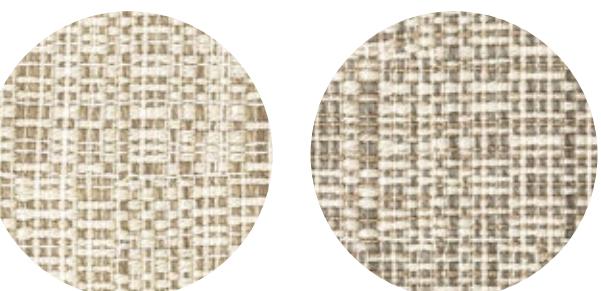
30170
7 - ACQUA



30170
8 - MALVA



PLUTONE
30171



30171
1 - AVORIO



30171
2 - SABBIA



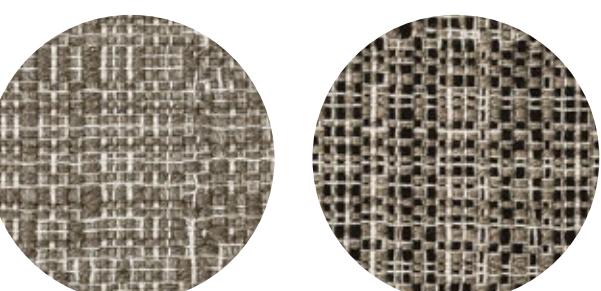
30171
3 - GRIGIO



30171
4 - ANTRACITE



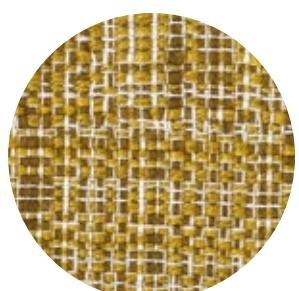
30171
5 - NERO



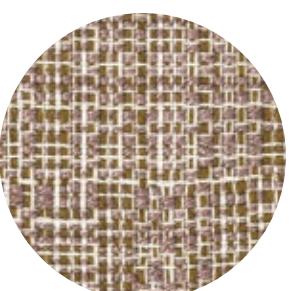
30171
6 - ARGILLA



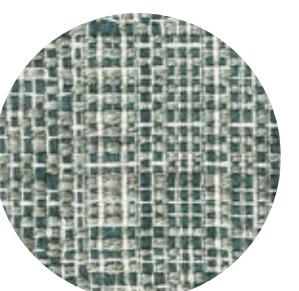
30171
7 - MORO



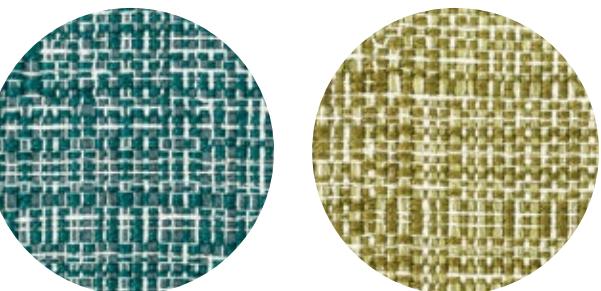
30171
8 - OSSIDO



30171
9 - ROSA



30171
10 - ACQUAMARINA

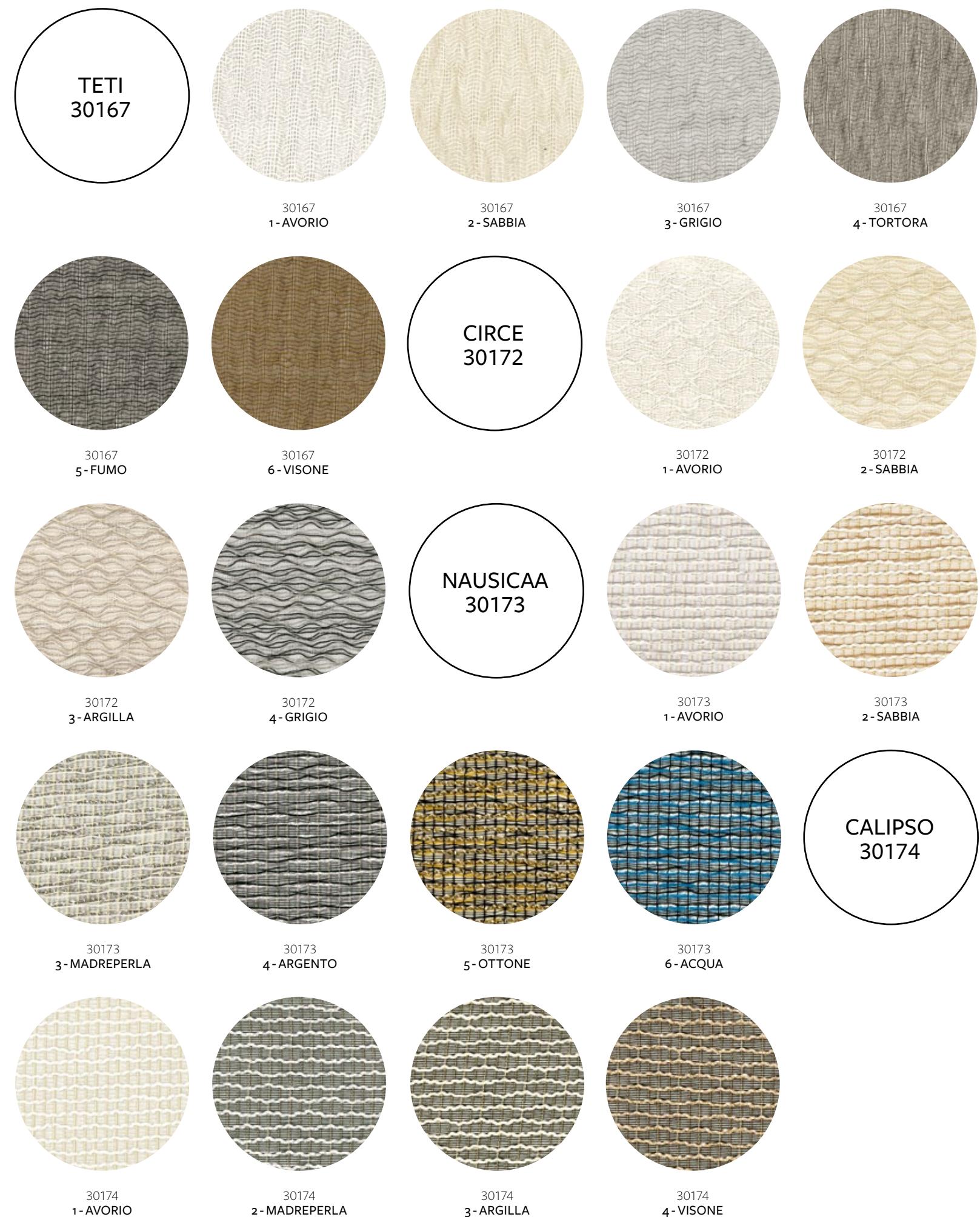


30171
11 - ACQUA



30171
12 - TIGLIO

VOILAGE INDEX





*This image shows a 25 cm (10") cut of the fabric.

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