

MOODS
2013



CONFALONIERI

CONFALONIERI 2013. I TREND DELL'ABITARE CONTEMPORANEO:
UN PROGETTO DI INTERIOR DESIGN RACCONTA L'ATTUALITÀ
ATTRAVERSO DUE INTERPRETAZIONI STILISTICHE DIFFERENTI.
SITUAZIONI IN CUI LE SUPERFICI DIVENTANO PROTAGONISTE
ASSOLUTE, ATTRAVERSO RELAZIONI TRA ESSENZE, MATERIALI,
TEXTURES E COLORI. DUE PROPOSTE COMPLETE CHE ESPLORANO LE
POTENZIALITÀ ESPRESSIVE DELLA COLLEZIONE CONFALONIERI.

THE TRENDS OF THE CONTEMPORARY LIVING: AN INTERIOR
DESIGN PROJECT TELLS THE TOPICALITY THROUGH TWO
DIFFERENT STYLE INTERPRETATIONS. THERE ARE SITUATIONS
WHERE SURFACES BECOME THE MAJOR PLAYERS, THROUGH THE
RELATIONSHIPS WITH ESSENCES, MATERIALS, TEXTURES AND
COLOURS. HERE WE HAVE TWO FULL PROPOSALS THAT EXPLORE
THE EXPRESSIVE POTENTIALITIES OF CONFALONIERI'S COLLECTION.

ANNO 7 N.1



Una proposta che vuole esprimere un profondo rapporto con la natura. Alla ricerca di una nuova armonia, in equilibrio fra spontaneità e consapevolezza. Un rifugio costruito sulle realtà fondamentali: legni, pietre, tessuti materici. Il mood è semplice, intimo, sottolineato dai pavimenti in essenza dalle venature evidenti. In alcune situazioni, l'interpretazione della posa spinata recupera la tradizione, suggerendo un senso di continuità con il passato. Il legno è protagonista anche degli elementi d'arredo, in liberi abbinamenti con marmi, pietre e tinte unicolor. Dalla zona living alla cucina fino alla zona notte, geometrie ridotte all'essenziale riflettono la ricerca di una semplicità che diventa stile di vita.

A proposition to express the deep relationship with nature. Looking for a new harmony, in equilibrium between spontaneity and awareness. It is a shelter built on the basic realities: woods, stones, material-inspired textures. The mood is simple, intimate, underlined by the wood floorings with clear grains. In some proposals, the interpretation of the twilled laying reminds to the tradition, suggesting a sense of continuity with the past. The wood is the main character also of the furnishings, in free combination with marbles, stones and one colour shades. From the living area to the kitchen to the bedrooms, the geometries, that are reduced to the essential, attest the research of a simplicity that becomes a life-style.

2/9 LIVING

Classico, Rovere Otello,
Lava Pine, Unicolor Polvere, Irony,
Ash 7 Strip, Energy Pine,
Unicolor Rubino, Marmo Olympia.

10/13 KITCHEN

Unicolor Flamingo, Outdoor Pine,
Rovere Augusteo II, Olmo Odeon,
Unicolor Giallo Acid,
Marmo Calacatta.

14/17 NIGHT

Unicolor Flamingo, Unicolor Oliva,
Portland, Tex Style,
Rovere Harmony, Swedish Pine,
Hickory, Unicolor Giallo Acid,
Rovere Crystal Termotrattato,
Unicolor Grafite, Tessuto Spinato.



Pagina 4-5: pavimento Classico. Panca e boiserie Rovere Otello.
Contenitore Polvere. Tavolino quadrato Irony. Tavolino tondo Lava Pine. Sgabello Rubino.

Pagina 6: pavimento Classico. Panca e boiserie Rovere Otello. Sgabello Rubino.

Pagina 8: Madia Energy Pine.

Pagina 9: pavimento Ash 7 Strip. Madia Energy Pine, Polvere e Rubino. Piano tavolo Marmo Olympia.

Page 4-5: flooring Classico. Bench and boiserie Rovere Otello.

Container Polvere. Small square table Irony. Small round Table Lava Pine. Stool Rubino.

Page 6: flooring Classico. Bench and boiserie Rovere Otello. Stool Rubino.

Page 8: cupboard Energy Pine.

Page 9: flooring Ash 7 Strip. Cupboard Energy Pine, Polvere and Rubino. Table top Marmo Olympia.



STYLE A
northern dark





Pagina 10-11: pavimento Outdoor Pine. Basi Olmo Odeon. Maniglia Giallo Acid. Schienale Marmo Calacatta.

Contenitori a giorno Flamingo. Sgabelli Rovere Augusteo II.

Pagina 12: pavimento Outdoor Pine. Top Marmo Calacatta. Bordo Olmo Odeon. Pagina 14: Top libreria Rovere Harmony.

Pagina 15: pavimento Swedish Pine. Libreria Rovere Harmony. Divisori libreria Flamingo. Tavolino Oliva. Piano tavolino tondo Portland. Parete Tex Style.

Pagina 16-17: pavimento Hickory. Armadio Rovere Crystal Termotrattato. Cassetiera Grafite. Schienale Tessuto Spinato. Vani porta-camicie Giallo Acid.

Page 10-11: flooring Outdoor Pine. Kitchen Olmo Odeon. Handle Giallo Acid. Back Marmo Calacatta.

Shelves Flamingo. Stools Rovere Augusteo II.

Page 12: flooring Outdoor Pine. Top Marmo Calacatta. Edge-banding Olmo Odeon. Page 14: book-case top Rovere Harmony.

Page 15: flooring Swedish Pine. Book-case Rovere Harmony. Book-case partition Flamingo. Small table Oliva. Round table top Portland. Wall Tex Style.

Page 16-17: flooring Hickory. Wardrobe Rovere Crystal Termotrattato. Chest of drawers Grafite. Back Tessuto Spianato. Inside shirt-stand Giallo Acid.





MANY WELL-TO-DO Europeans assembled collections of art and antiquities in the 16th and 17th centuries. It was a gentlemanly pastime; but for Manfredo Settala, who was born in 1600 in a Milan that was flourishing under Spanish dominion, it was to have been an obsession, and very nearly a profession.

One of 18 children of a Milanese doctor, Settala was bitten by the collecting bug after visiting the Gonzaga court's museum of antiquities and scientific curiosities in Mantua. Though he had a law degree at Pavia University, the young polymath soon transferred to Pisa, then a centre of enquiry into natural history and astronomy. All the while he was trying to talk his father into financing a voyage south and east across the Mediterranean – the ultimate Grand Tour for an Italian of Settala's generation. Permission was reluctantly granted and, having secured the patronage of the Grand Duke Ferdinand II of Tuscany, Settala set sail for Sicily, Egypt and Constantinople on a Medici galley.



Settala's collection undoubtedly indulged a taste for the curious and bizarre. One such item was a devilish automaton known as 'lo Schiavo incatenato', the chained slave, which leapt out of its cave to startle unsuspecting visitors when they stepped on a panel in the floor (this can still be seen in Milan's Castello Sforzesco). There's a mandrake root too, complete with tiny arms and legs, and hair that cascades abundantly from head, chin and pubic area down past two perfect little feet. But as historian Noel Malcolm has pointed out, in cabinets such as Settala's 'the taxonomy of the ordinary natural world is not conceptually segregated from the study of extraordinary natural phenomena, freaks and rarities'.

Divided by Settala into *naturalia*, *artificialia* and *curiosa*, the collection took in rhino horns, sponges, fossils, insects, stuffed birds, three crocodiles, scientific instruments, weapons of various climes and epochs, a Muscovite boot, an Angolan rug, a Chilean feather duster, various fruits, nuts and seeds, musical instruments (including a lute with a lobster-shell soundboard), a book of Chinese and Japanese script, a pair of quettes and a finely worked inkwell. An illustration in one of the Modena volumes bears the handwritten caption 'inkwell which I bought in Constantinople'. Settala didn't limit himself to collecting and cataloguing; he was also something of an inventor, and his formula for porcelain was studied closely by the mathematician Ehrenfried von Tschirnhaus, the inventor of Meissen's celebrated porcelain. Settala's workshop in the cloister of the Nazaro also turned out armillary globes, compasses, folding telescopes, pendulum clocks, musical instruments (including a version of a Neapolitan bagpipe known as a *ciaramella*) and other marvels. He was perhaps most famous in his day for his *specchi ustori* – concave mirrors that could focus the sun to set fire to a table placed 6m away 'in the space of Ave Maria', as one contemporary wrote.







Ambienti che interpretano l'estetica dell'architettura modernista con spirito contemporaneo. L'idea di un habitat in relazione con la natura: un dialogo continuo fra legni, pietre e materiali contemporanei come il cemento e l'acciaio, in cui l'elemento comune diventa la capacità delle superfici di stratificare un vissuto sempre unico e diverso, un'idea di tempo che scorre accumulando esperienze e passioni. La venatura del legno, da presenza forte e materica nei pavimenti, diventa elemento grafico quasi astratto sulle superfici degli elementi d'arredo, in cui accenni di colore si affiancano a textures geometriche e a dettagli di ispirazione etnica.

Rooms that construe the aesthetic of the modernist architecture with a contemporary spirit. The idea of a habitat in relation with nature: a continuous dialogue between woods, stones and contemporary materials such as cement and steel, where the common element becomes the capacity of the surfaces to stratify an ever unique and different lived experience. An idea of the time that goes by collecting experiences and passions. The wood grain becomes from a strong and material presence into the floorings, an almost abstract graphic element of the surfaces in the furnishing, where signs of colour place side by side to geometric textures and to ethnic-inspired details.

20/25 LIVING

Winzer Oak, Unicolor Gold,
Cemento, Rovere Otello,
Unicolor Ardesia, Unicolor Smeraldo,
Drops, Massimo Oak,
Larice Moneta in finitura Lignum,
Marmo Biancone, Scotty, Irony.

26/29 KITCHEN

Unicolor Rosso Fiammato,
Sverniciato, Origami,
Faggio Rustico, Garza,
The Wall, Rovere Mistral.

30/33 NIGHT

Olmo Odeon, Unicolor Smeraldo,
Oxid Age, Unicolor Etereo,
Angel Wood, Rovere Montmartre,
Metropolitan, Tekno, Wengè Fusion,
Unicolor Arena, Prince,
Unicolor Ardesia.

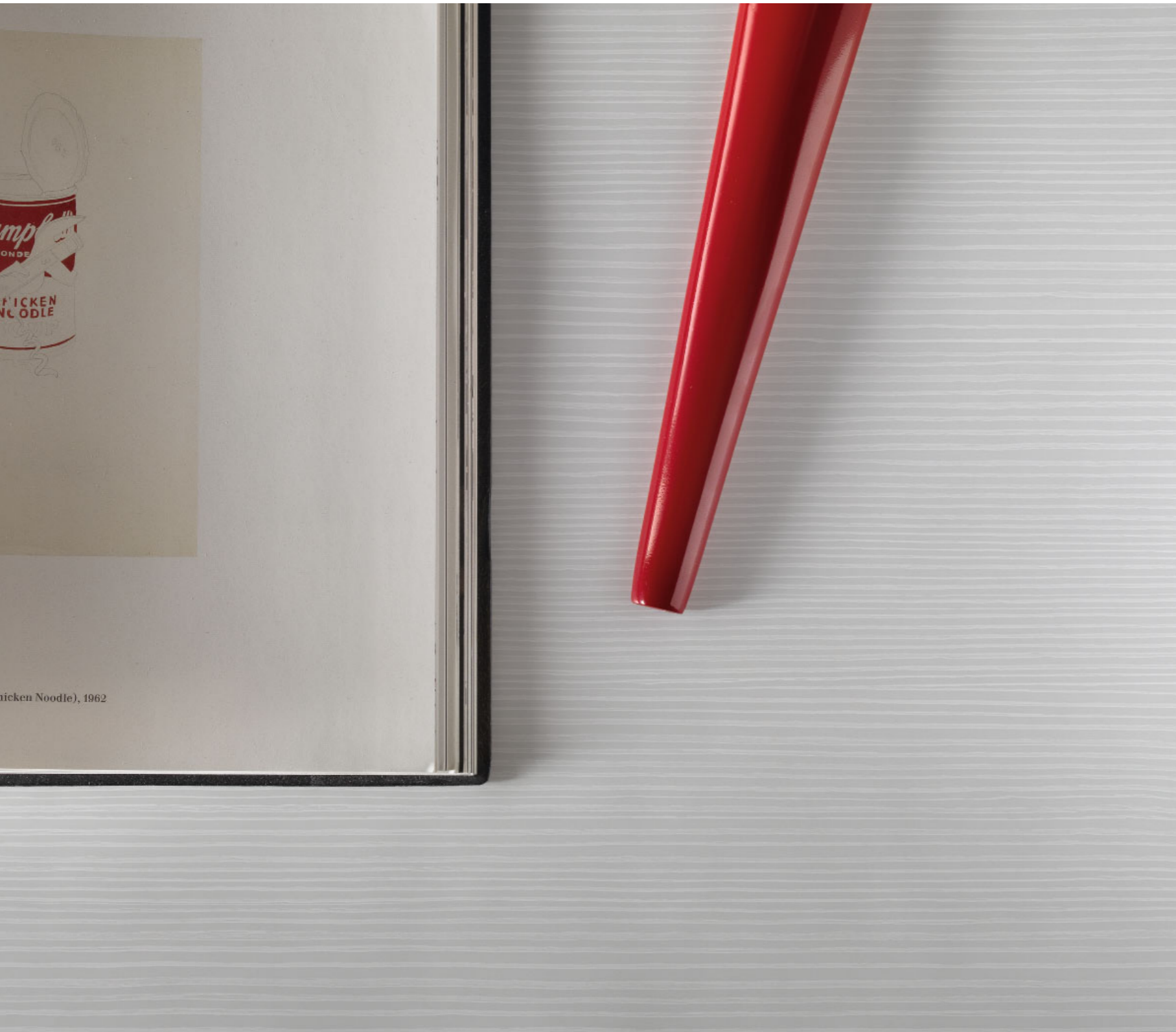


Pagina 20-21: pavimento Winzer Oak. Panca Ardesia. Parete Cemento. Contenitore legna Drops.
Tavolino quadrato Smeraldo. Tavolino tondo Rovere Otello. Sgabello Gold.
Pagina 22: pavimento Winzer Oak. Panca Ardesia. Parete Cemento. Sgabello Gold.
Pagina 24: Top Madia Larice Moneta in finitura Lignum. Pagina 25: pavimento Massimo Oak. Parete Irony.
Madia Larice Moneta in finitura Lignum. Piano tavolo Marmo Biancone. Pouf Scotty.

Page 20-21: flooring Winzer Oak. Bench Ardesia. Wall Cemento. Wood container Drops.
Square table Smeraldo. Round Table Rovere Otello. Stool Gold.
Pag 22: flooring Winzer Oak. Bench Ardesia. Wall Cemento. Stool Gold.
Page 24: cupboard top Larice Moneta with Lignum finishing. Page 25: flooring Massimo Oak. Wall Irony.
Cupboard Larice Moneta with Lignum finishing. Table top Marmo Biancone. Ottoman Scotty.



STYLE B
california red





Pagina 26-27: pavimento Sverniciato. Parete Garza. Basi Rovere Mistral. Schienale The Wall.

Contenitori a giorno Rosso Fiammante. Sgabello Origami e Faggio Rustico.

Pagina 28: pavimento Sverniciato. Top The Wall. Bordo Rovere Mistral. Pagina 30: Divisori libreria Olmo Odeon.

Pagina 31: pavimento Angel Wood. Libreria Etereo. Divisori libreria Olmo Odeon. Tavolino Smeraldo. Piano tavolino tondo Oxid Age. Parete Metropolitan.

Pagina 32-33: pavimento Rovere Montmartre. Armadio Tekno. Cassetiera Wengè Fusion. Panca Arena. Schienale Prince. Vani porta-camicie Ardesia.

Page 26-27: flooring Sverniciato. Wall Garza. Kitchen Rovere Mistral. Back The Wall.

Shelves Rosso Fiammante. Stool Origami and Faggio Rustico.

Page 28: flooring Sverniciato. Top The Wall. Edge-band Rovere Mistral. Page 30: book-case partition Olmo Odeon.

Page 31: flooring Angel Wood. Book-case Etereo. Book case partition Olmo Odeon. Small table Smeraldo. Small round table top Oxid Age. Wall Metropolitan.

Page 32-33: flooring Rovere Montmartre. Wardrobe Tekno. Chest of drawers Wengè Fusion. Bench Arena. Back Prince. Inside shirt-stand Ardesia.



STYLE B
california red





I trend 2013 nell'interpretazione Confalonieri: una ricerca stilistica dall'eccezionale ampiezza, fra essenze dalle forti suggestioni materiche, pietre e marmi che si alternano a textures di ispirazione tessile, geometrie astratte che si affiancano alla sempre più ampia gamma degli unicolor, che si arricchisce di nuove tonalità. Una collezione che coniuga suggestioni di mondi lontani e ispirazioni dell'attualità, esplorando tutti i temi più recenti del design internazionale.

The trends of 2013 interpreted by Confalonieri: an exceptionally wide research of style among essences that have strong material-inspired suggestions, stones and marbles that take turns with textures with textile inspiration, abstract geometries that join the wide range of mono-colours that now becomes richer of new shades. It is a collection that unites the suggestions of far countries and topically inspirations, exploring all the most recent themes of the international design.



ANNO 7 N.1

ART DIRECTION PAOLO MOJOLI
PHOTO FERRUCCIO ZANVETTOR
STYLING CRISTINA CORBETTA

ARTEMIDE
CERAMICHE MILESI
DISCIPLINE
DORNBRACHT
ILARIA INNOCENTI
KASTHALL
MATER
PALOMA
POEMO DESIGN
P&M PROMOTION
SOCIETY
RAIMONDO GARAU
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ZP STUDIO



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Confalonieri spa
via Provinciale, 2 - 24040 Filago (BG) Italy
tel +39 035996111 - fax +39 035995225
www.confalonierispa.it

