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ANDREA SERRI
EDITOR OF CER MAGAZINE
ITALIA AND INTERNATIONAL

The future looms large for Italian tiles

As part of an ongoing process of technological and engineering development, 2018 has seen the start-up of a number of new plants for the production of large-size ceramic panels and slabs. This new technology complements the other well-established manufacturing processes and offers fresh business potential for the Italian tile industry.

The origins of this trend date back a number of years. A commitment to invest a significant share of annual revenues in technological innovation and new plants has been a constant throughout the Italian ceramic industry's history. Use of the latest plant and machinery has always been one of the industry's key strengths, prompting it to maintain investment shares of around 5% even in difficult years such as 2008 and 2009. But the kind of development we have seen since 2015 is an entirely new phenomenon, particularly in terms of volumes given that investments totalled 7.4% of turnover in 2016 and are estimated to have grown to almost double figures in 2017. This trend has been driven partly by the Industry 4.0 incentives introduced by Italy's Minister of Economic Development Carlo Calenda – which will continue to exert an effect throughout the current year – and partly by the continued development of technology for the production of large ceramic tiles and panels, combining manufacturing flexibility with the opening of new market segments.

These markets of consumers and professional users demand not only aesthetic excellence but also the highest levels of customisation and the possibility of using ceramic tile in many different applications: interiors and exteriors; horizontal and vertical surfaces; and residential and other kinds of spaces. While maintaining the characteristics of all other well-established ceramic processes, panel and slab production technology allows for fairly rapid thickness changes during the pressing stage and is capable of producing continuous surfaces, a quality that has proved particularly popular with architects.

This production versatility is matched by the high level of quality of these products. Their characteristics of strength, hygiene, durability and resistance to wear, chemicals, stresses, fire and the elements make them popular for a wide range of building industry applications, as demonstrated by the enormous numbers of projects in which they have been used all over the world. Thanks to these characteristics, the use of large ceramic panels and slabs has been successfully extended to fields such as interior design, where Italian tiles are already widely used for bathroom and kitchen countertops, hi-tech table surfaces, cupboard doors and even furnishing accessories. These new business segments display fresh potential for growth even in mature markets such as Europe and North America.

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Ceramics of Italy
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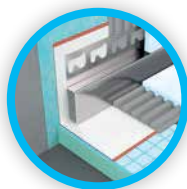
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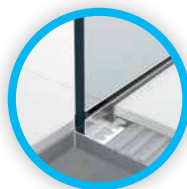
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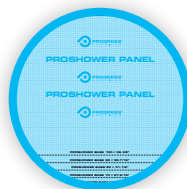
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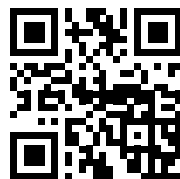
Cersaie 2018 warms up its engines

by Simone Ricci

WORK ON THE NEW EXHIBITION HALLS HAS BEGUN. A NEW BATHROOM SHOW WILL BE ORGANISED AND THE BUILDING DWELLING THINKING CULTURAL PROGRAMME HAS BEEN CONFIRMED

Architecture and design will once again take the spotlight at this year's Cersaie, to be held in Bologna from 24 to 28 September 2018. With seven months to go before the International Exhibition of Ceramic Tile and Bathroom Furnishings is due to open, almost all of last year's floor space has been booked, clearly demonstrating the importance of the show for exhibitors.

The 36th edition of Cersaie will display a number of new features, most notably the major rebuilding work which has begun on the Bologna exhibition centre itself. Cersaie will be the first international exhibition to be held in the new halls 28, 29 and 30 following the renovation, which will involve demolishing the old structures and replacing them with new exhibition halls of outstanding architectural quality and with



Cersaie website



Rendering of the new exhibition hall in Bologna.

Tiling Town during the past edition of Cersaie.



greater floor space. The floor plan will also be reorganised, with the spaces devoted to bathroom furnishings brought closer together and the installation product exhibitors concentrated in the areas around Tiling Town. This will make the show more usable and easier to navigate for visitors.

The poster image for Cersaie 2018 was created by a team of students attending the Artistic Design for Business course at the Accademia di Brera school of fine arts in Milan, consisting of Naima Annoni, Enrica Caiello, Riccardo Piovesan and Maria Cristina Ziviani. Their image, entitled *Scacco bagno*, was chosen from the 43 projects submitted to the 8th Beautiful Ideas competition and represents the potential for playfulness and creativity in bathroom design. The poster portrays an iconic composition of tiles and sanitaryware in which the bathroom fixtures are used like the pieces in a game of chess, manoeuvred skilfully by the interior designers as they create the bathroom.

The cultural programme “Building Dwelling Thinking”, which each year brings some of the biggest names in international architecture to Bologna, will be repeated once again this year. During the five days of Cersaie, the world of Italian and international tile installation will converge on Tiling Town

in Area 49, which will host a number of initiatives including live tile laying demonstrations. Last but not least, there will be an increase in the numbers of the Press Cafés, the venues devoted to architecture and design conversations organised in collaboration with leading Italian magazines.



Representativeness and international reach are the key qualities of Cersaie, which in 2017 confirmed its role as the world's most important commercial and cultural event for the ceramic tile, surface coverings and bathroom furnishing sectors. Cersaie 2017 was attended by 111,604 visitors, 4.7% more than in 2016, with growth in both international and Italian attendance. Numbers of Italian visitors were up by 5.0% to

a total of 58,422, while international attendance from almost all countries worldwide increased by 4.3% to 53,182. A total of 869 exhibitors from 41 countries worldwide took part.

Also see:

Attendance at Cersaie 2017 exceeds 111,000.

> www.ceramica.info/en/content/cersaie-35-edizione/

The image of Cersaie

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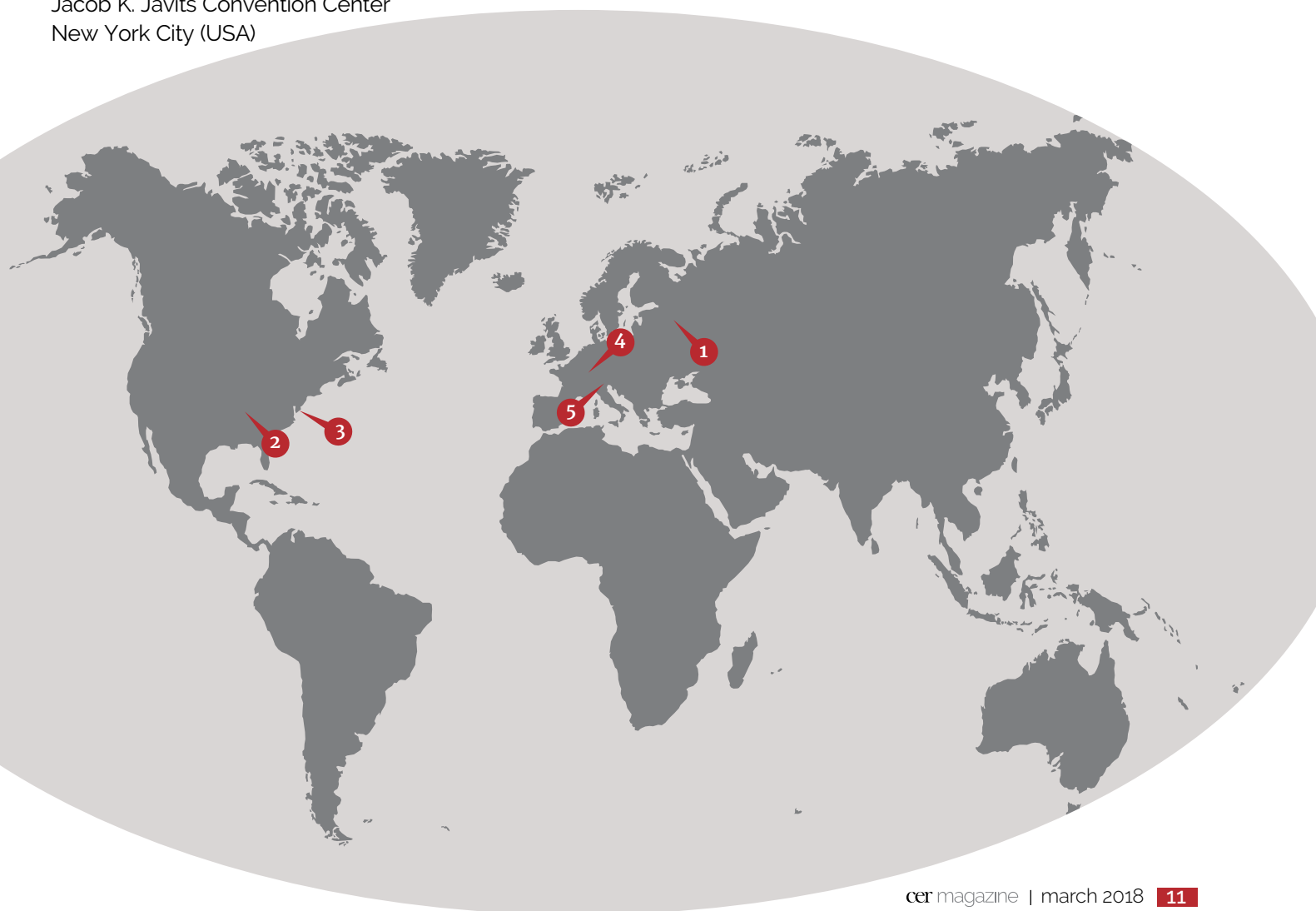
4 GERMAN B2B ROADSHOW

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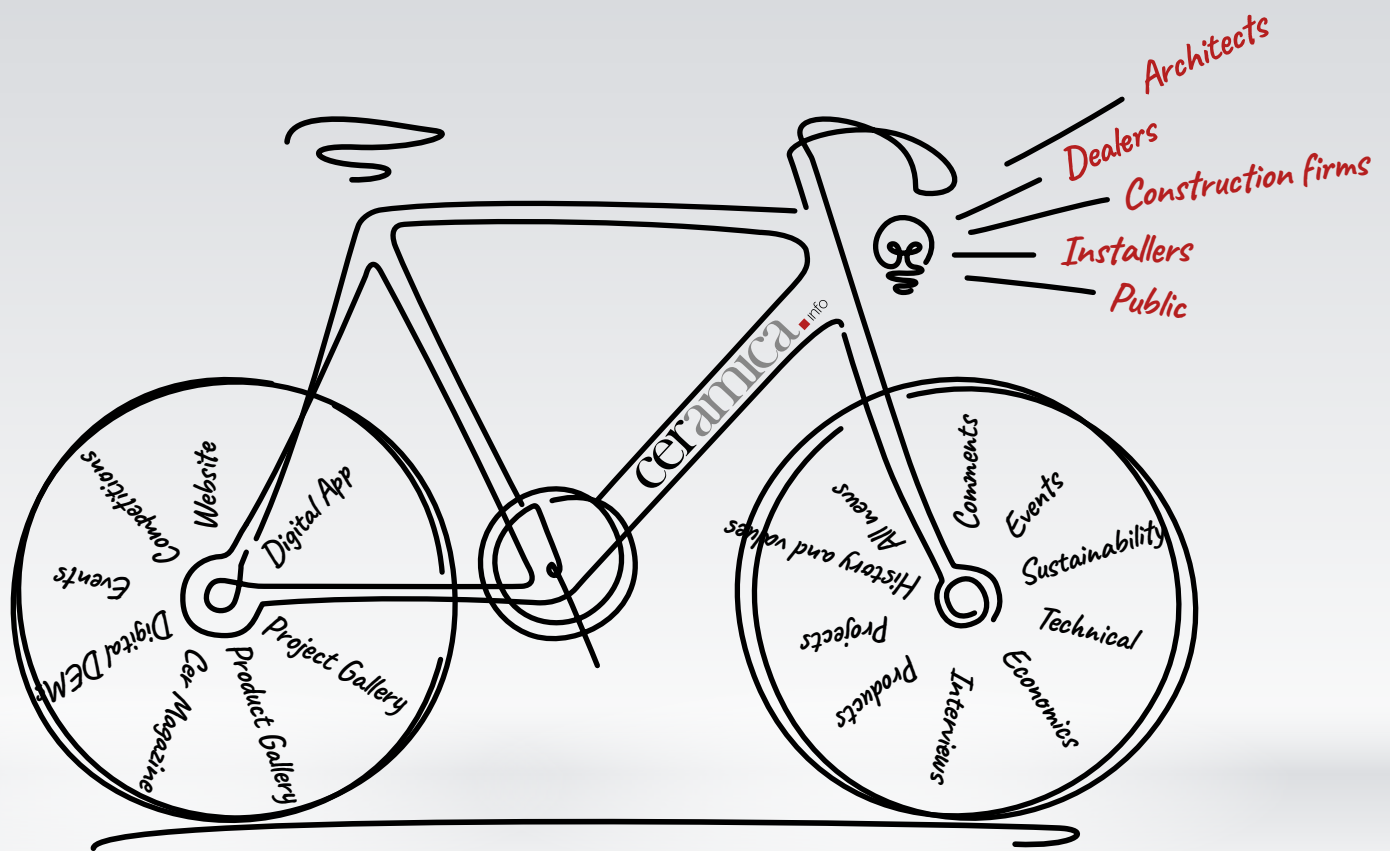
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Expert advice as the key to success

BOY MEESENBURG, CEO AND SOLE SHAREHOLDER OF JACOB SÖNNICHSEN AG, DISCUSSES THE STRATEGIES OF A GROUP THAT EMPLOYS 500 PEOPLE AND GENERATES REVENUES OF €170 MILLION.

by Alessandra Ferretti

When was your company founded?

Our company was founded back in 1902, a time of growing interest in ceramic tile and natural stone. We benefited from our strategic position on the Baltic Sea, which enabled us to make use of port facilities and sea transport.

How are you structured today?

Our company currently has 18 branches throughout northern Germany – in Berlin, Flensburg, Lübeck and Hamburg to mention just a few locations. In each of these branches we offer customers advice on choosing the right ceramic tiles and sanitaryware for their new construction or renovation projects.

We have around twenty showrooms of various sizes and a large number of warehouses. In addition to ceramic tiles, we also sell products for floor and wall tile treatment and for the bathroom and living room, with a constant focus on the latest trends.

What are your company figures today?

We have a total workforce of around 500 employees, 250 of whom are directly involved in sales. Our total turnover stands at around €170 million, most of which is generated by tiles.



From left: Vittorio Borelli (Chairman of Confindustria Ceramica), Boy Meesenburg and Emilio Mussini (Chairman for promotional activities) at the Distributor Award Ceremony during Cersaie 2017.



What is the main strength of your company's sales network?

We can boast many years of experience and expertise, as well as high quality and an all-round service. Over the years we have earned a reputation throughout the region for our high-quality products and service, and customers know they can count on the support, advice and suggestions of our highly trained experts.

What prompted you to begin selling ceramic tiles?

I was not personally involved in the decision. The company was owned by my family and it was my grandfather who decided to start selling tiles. But I suspect that our history of selling ceramic tiles dates back even earlier than that.

Who are your main clients?

Our main clients are specialist tile installers and their customers, as well as property developers.



How are your stores organised?

Only a few of our stores are devoted exclusively to ceramic tiles. Generally we prefer to showcase a complete range of products, so we also stock interior doors, wood products, stoves and so on.

Compared to the past, what is the most important aspect of the relationship between the seller and the customer today?

In this respect nothing has changed. It has always been important to offer customers sound advice, and this remains as true today as ever. Customers come to showrooms looking for expert advice and to see the latest new products, so showroom displays must be kept constantly up-to-date in terms of stock.

What do you expect from your Italian ceramic suppliers?

We expect exactly what the Italian ceramic manufacturers have given us in recent years, namely high-class, technically sophisticated products at competitive prices. We also expect to see a clear commitment to sales distribution and to deal with professional, conscientious people who are known to our company.

What do you think is the difference between Italian manufacturers and those from other countries?

I think that Italian manufacturers have regained the leadership in design and technology they had lost for a while.



 Read the other interviews with Italian tile distributors worldwide



What could or should Italian manufacturers do to improve their position in the German market?

First of all, they could try to improve their delivery times, which is an aspect that sometimes causes problems for German distributors. Moreover, I can't stress enough the importance of the relationship with distributors.

What is the current state of the construction market in Germany?

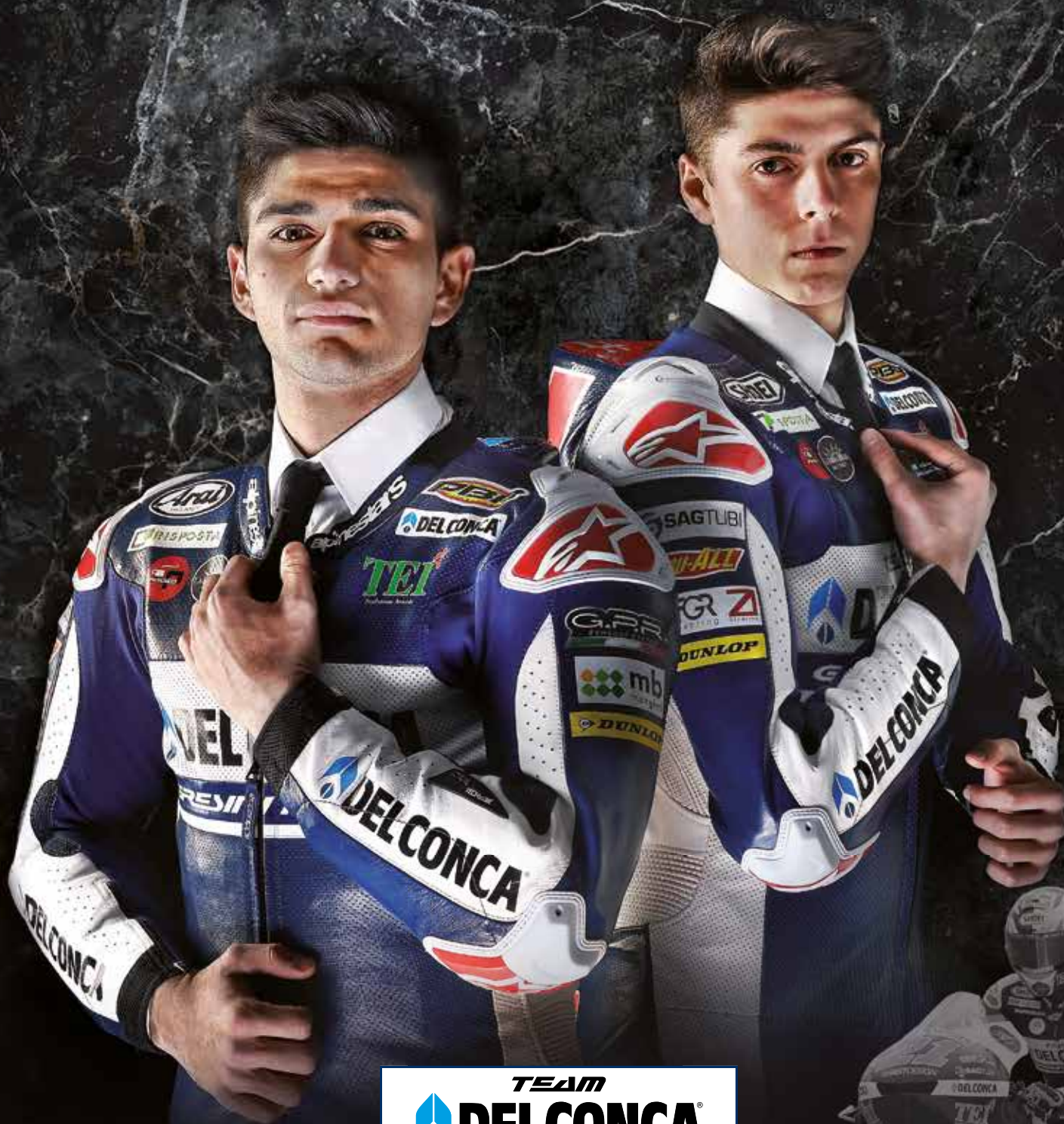
The German construction market is doing well and is currently at full employment. We expect the situation to remain unchanged in the near future. The main problem is the lack of specialist and highly qualified manpower.



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World building industry: an encouraging outlook

by Giuseppe Schirone

MORE MODERATE BUT AT THE SAME TIME MORE WIDELY DISTRIBUTED GROWTH IS EXPECTED IN THE RESIDENTIAL BUILDING SEGMENT (AND CONSEQUENTLY IN TILE CONSUMPTION) IN 2018-2019

The Confindustria Ceramica-Prometeia forecasting report for November/December 2017 paints an encouraging overall picture for the world building industry. Despite a slight slowdown compared to the above 4% growth recorded in 2016, global investments in residential building are expected to remain buoyant over the two-year period 2017-2018 with a CAGR of around 3.5%, largely driven by Asia, NAFTA and the MENA (Middle East and North Africa) region. This makes for an equally positive outlook for world ceramic tile demand, with global consumption expected to grow at an annual rate higher than 4%.

The final months of 2017 brought no changes in the main world markets or macroeconomic drivers capable of significantly altering these scenarios. In the forecasts published in the December 2017 report, it was only when the forecast horizon was extended to 2019 that any risk was observed of the world residential building growth rate (and consequently growth in ceramic tile demand) falling below 3%.

As for traditional markets (NAFTA and Western Europe, which account for around half of total investments), 2017 brought booming results in Western Europe, where the 5.3% preliminary growth results exceeded the previous year's already positive growth and marked the best performance since 1990. This highly favourable situation, largely driven by the contributions of Germany, France and Spain, was able to offset the sudden and unexpected slowdown in the other traditional market for ceramic tiles, the USA (+1.2% estimated growth at the end of 2017), where from the second quarter of 2017 onwards residential building fell into a mini-recession that

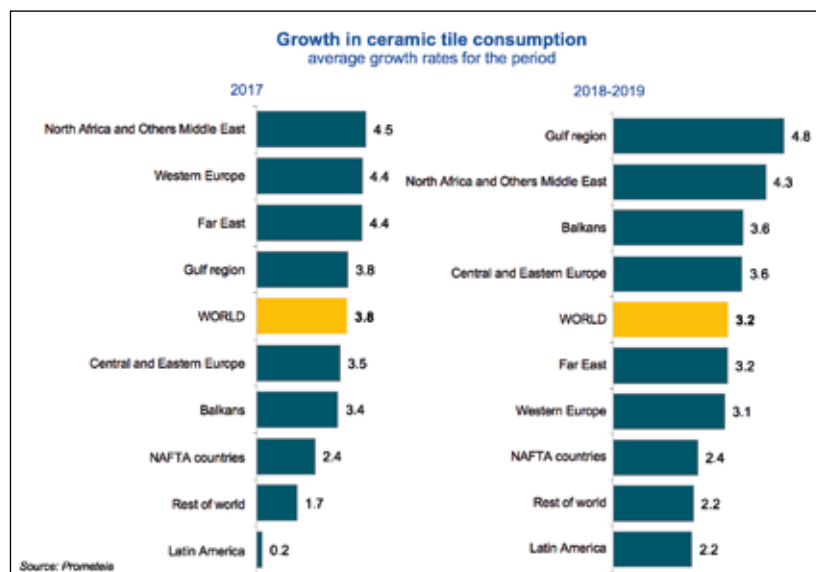


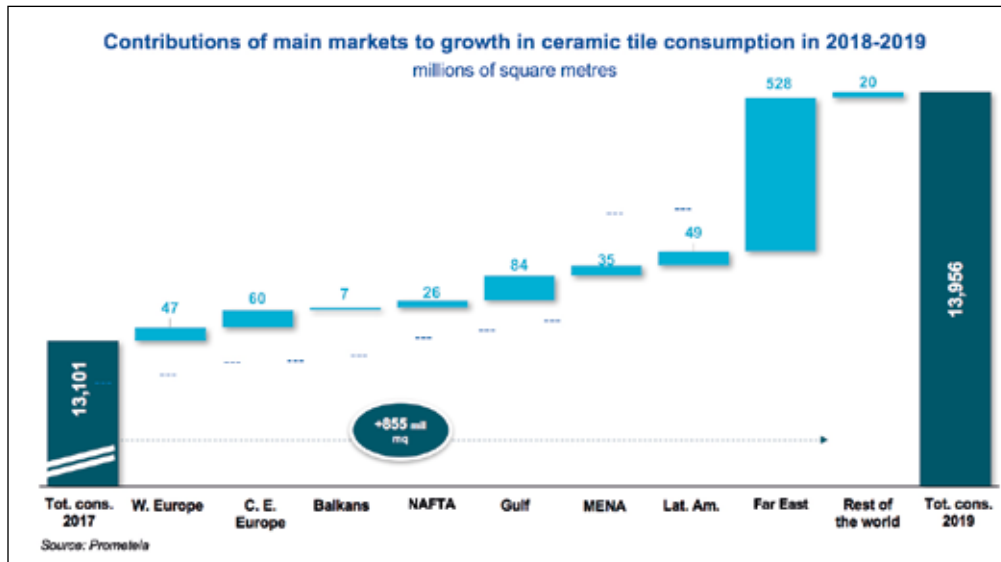
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continued until the closing months of the year. This gap between Western Europe and the United States is expected to narrow in 2018 and then reverse direction in 2019 under the combined pressure of an anticipated slowdown in European markets (including the stagnation forecast in the UK and the slow recovery of Italy) and a predicted acceleration in the US residential building market, where the investment drivers (principally demographics) are expected to bring growth rates back in line with their potential.

In new markets, the 2017 preliminary results point to a higher than expected growth rate of well above 4% both in Central and Eastern Europe and in the Far East. In Central and Eastern Europe, this trend is a combined result of the strong performance of residential building investments in the Czech Republic, Hungary and Turkey and the fact that the crisis is nearing its end in Russia, where housing starts have begun to pick up. The slowdown in investments in the Far East has been less dramatic than expected, although the policy interventions made by the governments of India (demonetisation and tax reform) and China (credit slowdown) have led to a reduction in residential investment growth compared to the +4.8% recorded in 2016.

In the other three “emerging” areas monitored by the report (Gulf states, MENA and Latin America), the estimates for 2017 have been revised down. The biggest downward shift was in the Gulf region (which is estimated to have closed the year at +3.3% compared to the previous forecast of above 4%), due to the disappointing economic news in Saudi Arabia.





In the two-year period 2018–2019, all emerging areas are expected to continue to make positive contributions to world residential investments, although only the Gulf region and Latin America (as well as the “rest of the world” area) are expected to see an acceleration.

In all other geographical regions analysed, in particular Central and Eastern Europe, the Far East and MENA, the situation is expected to be one of consolidation.

As noted above, the recent months’ economic news has confirmed the construction outlook described prior to the summer, with world residential building expected to continue to grow at a slower overall rate but with a more widespread geographical distribution.

The prospects for growth in world tile demand have likewise been substantially confirmed.

The anticipated average annual growth in residential building of around 3% is expected to drive expansion in global ceramic tile consumption at an annual rate of 3.2%. This corresponds approximately to an additional 855 million square metres over the two-year period 2018–2019 (including 61% in Asian markets), raising global consumption to almost 14 billion square metres.

Barring significant unexpected changes in the strategies

of the leading world ceramic tile suppliers, 72% of this marginal demand will be met by manufacturers located in the same areas as consumption.

The remaining 28% (around 240 million square metres) will drive an international import/export market that is expected to reach almost 3 billion square metres by the end of 2019.

Also see:

Ermutigende Aussichten für das internationale Baugeschäft

➤ www.ceramica.info/de/articoli/internationale-baugeschaef-februar-2018/

Évolution prometteuse pour le bâtiment mondial

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The poetry of Italian ceramics



Cementine_Boho, by Ceramica Fioranese



Patchwork, by Ceramica Sant'Agostino



Moodboard, by Settecento

THE POETIC ASPECT OF CERAMICS REFLECTS A RETURN TO A FORM OF DECORATION THAT IS STRONGLY ROOTED IN THE PAST AND WHICH ENABLES THE MATERIAL TO ASSERT ITS ORIGINAL NATURE AS A REPETITIVE DECORATIVE "PIXEL"

by Cristina Faedi

To illustrate the latest ceramic trends unveiled at Cersaie 2017, this year I drew inspiration from an article I read recently by Li Edelkoort, an international trend guru in the fields of fashion, fabrics, interiors and food.

In her article, Li Edelkoort analyses the current sociocultural trends and predicts what she believes will be the trends of the near future.

Her analysis reveals mounting concern and uncertainty about the future, an ever-greater desire to live fully in the present and at the same time a strong urge to revisit the past. Amidst today's cutting-edge technology and strong focus on materials research, we are seeing a growing tendency to value craftsmanship as a quality that is gradually disappearing. Edelkoort identifies four moods that paint a "portrait of time" and which I believe are highly relevant to the development of ceramic trends: poetry, memory, comfort and design.

The poetic aspect of ceramics reflects a return to a form of decoration that is strongly rooted in the past and which enables the material to assert its original nature as a repetitive decorative "pixel".

This nostalgic movement was much in evidence at Cersaie 2017 as part of a long-term trend towards



Acquerello. by Made+39



CottoTagina by Tagina Ceramiche d'Arte

a **vintage genre** that has now established itself as contemporary. It is fuelled by a heritage spirit that combines a reassuring sense of familiarity and well-being with an aesthetic appeal that has stood the test of time.

With an eye on the past coupled with a contemporary spirit, today's ceramic products create ambiances with a distinctive and slightly retro aesthetic while at the same time delivering exceptional levels of performance.

We are seeing a return to the materials and patterns of **classical architecture** but revisited according to a fresh, relaxing and romantic style.

One example is the look of "cementine" or "cement tiles"; artisanal artistic floor tiles made from cement mixed with marble powder and colouring oxides first developed in the late nineteenth century and subsequently adopted throughout Europe, Latin America and the United States. They remained in vogue until the 1930s, after which they gradually fell into disuse and were replaced by terrazzo and industrially-made ceramic tiles.

With its focus on the values of **craftsmanship and hand-made** products, this revival allows for a



Chalk. by Marca Corona



Watch the video on
Cersaie 2017 Ceramic Trends



Corrispondenza, by Ceramica Bardelli

high degree of customization of floors and walls throughout the home, including the sitting room, kitchen and bathroom. The virtually unlimited installation patterns range from strict classical geometries through to random patterns or combinations with other plain coloured elements.

The small accent pieces coordinate with ever **smaller sizes**, including 20x20 cm and even 10x10 cm, without neglecting larger formats with a revisited contemporary style, new colours and ever bolder geometries. Surface finishes tend to be either glossy or soft, almost dusty, while decorations are increasingly innovative.

In the most elegant and least rustic form, we are seeing ever greater reference to the styles of the early twentieth century, particularly Art Deco with its passion for essential and elegant geometric forms and Art Nouveau, which was dominated by a nature-inspired aesthetic and decorative research. Tiles are likewise seeing a proliferation of both **floral decorations** and **geometric patterns**, becoming lighter and more irregular, sophisticated and elegant in their style and details.

Remaining in the field of decoration, the **textile aesthetic** continues to exert a strong influence on ceramic tile production, taking the form of patchwork compositions and intermingling with other materials. The textures are either rigorous or delicate. In particular, we are seeing a return to brocades and damasks, wallpaper and worn paint, elegant botanical designs applied to sophisticated mosaics where the decorations extend beyond the edges of individual tiles, and ultimately large size tiles with floral reproductions clearly inspired by nature or old herbariums.

Ever elegant, fashionable and meticulously designed, Italian ceramic tiles are ideal for use in both residential and commercial applications, combining an age-old tradition with a modern, elegant compositional style that focuses attention on every detail.



Blocks Hazel, by ABK Ceramiche



Fap Mosaici Dark Side, by **Fap ceramiche**



Fabric (Canvas accent), by **Marazzi**



BeSquare, by **Emilceramica**

Also see:

The latest ceramic trends unveiled at Cersaie 2017.

www.ceramica.info/en/categoria-cer/products-trends/

At the heart of the home

AN AESTHETICALLY DESIGNED, ULTRAFUNCTIONAL, WELCOMING AND SUSTAINABLE LIVING SPACE IS A FAIRLY ACCURATE DESCRIPTION OF THE CONTEMPORARY BATHROOM, REFLECTING A DESIRE TO TRANSFORM WHAT WAS ONCE CONSIDERED A PURELY UTILITARIAN SPACE INTO AN INTERIOR WITH A STRONG DESIGN CONTENT

by Luisa Pianzola

Shui Comfort, designed by Paolo d'Arrigo for **Ceramica Cielo**, is a complete sanitaryware system consisting of washbasin, WC, bidet and bathtub, available in numerous colours and sizes.



While today's bathrooms are increasingly well-equipped or – in their more minimalist versions – stripped of all superfluity, they retain plenty of character and personality and are the ideal place for taking time out for personal care.

An integrated system

The contemporary bathroom is first and foremost an integrated, fluid system where tops, equipped walls and fixtures are arranged in a connected and coordinated layout. The bases and cabinets are designed in harmony with the sanitary fixtures to improve aesthetics and facilitate cleaning. Whether the washbasin is chosen in a countertop or recessed version, the former proving a particularly popular trend in recent years, special emphasis is now being given to the way it coordinates with the vanity top. Together with slimline styling and ultrathin thicknesses, colour helps to give the room a decidedly modern look while tapping into the archetypal concept of the bathroom as a space devoted to well-being.

Green: a longing for nature

One of the most striking trends in the wellness space is that of coloured sanitary fixtures, generally with a matt finish. Green is a particularly popular colour and can be seen in shades ranging from sage or olive



The **Twenty** washbasin designed by Massimiliano Cicconi for **Ceramica Tecla** stands out for its ultraslim styling and comes in both single and double versions.

through to dusty, desaturated, warm and velvety tones. This is not just because Greenery was chosen as the 2017 Pantone colour of the year, with repercussions for the world of fashion design and household objects, but also because the longing for nature has invaded our homes, particularly the bathroom, a trend that is reflected both in the surfaces and in the presence of green plants and foliage.

Washbasins take centre stage

The column-mounted or freestanding washbasin is the natural evolution of the countertop version. Recessed basins remain in vogue, but more visually-striking units are gaining in popularity. The washbasin has replaced the freestanding bathtub in terms of importance, adapting to market needs and ever smaller bathrooms. So why not introduce an element of surprise with columns? Marble and marble-effect countertops, available in the most diverse range of aesthetic versions, remain popular for highly contemporary spaces. They coordinate with a handful of soft, dusty colours and a blend of precious metal details. The vintage look is a fast-growing trend that will continue to gain momentum in 2018. Exposed pipework, washbasins and antique-look accessories redesigned with a modern aesthetic will take centre stage in the most fashionable wellness spaces.



The **T Edge** washbasin designed by CreativeLab+ for **Ceramica Globo** is made from the new Globothin ceramic body which allows for the creation of edges just 6 mm thick.



TriBeCa is the new collection of freestanding and wall-hung sanitary fixtures available in 4 colours, designed by Alessandro Paoletti for **Kerasan**.

Storage niches and seamless shower enclosures

Short of storage space due to the small size of your bathroom? This problem can now be solved thanks to another bathroom furnishing trend: the installation of wall niches, in many cases illuminated, either behind the bathtub and shower or on the main wall alongside the wall cabinets and shelves.


Not content with walk-in shower enclosures and flush-to-floor trays, lovers of modern minimalism can now enjoy a totally seamless shower experience with uniform, continuous surface coverings enhanced by designer lighting.

Brushed steel taps, geometric lines and water saving

In what is more a continuation of an existing trend rather than something entirely new, taps are becoming ever more geometric but with bevelled edges. At the same time, mixer taps are increasingly taking centre stage, complementing and sharing the style of the sanitary fixtures.

The most widely used tap colours harmonise perfectly with the coloured washbasin trend. Along with gold and rose gold carried over as a legacy from past seasons, we are also seeing plenty of blacks, blues, earth tones and whites. The finishes are also slightly unconventional with a predominance of matt colours and brushed steel.

In terms of technology, the bathroom is becoming increasingly smart and sustainable thanks to the use of new high-performance taps designed to reduce water consumption.

See the entire Spring/Summer 2018 collection of Italian ceramics online 



The **Hi-Tech** bathroom furnishing system produced by **Casabath** focuses on the versatility of the doors, the storage and shelf spaces, the wood-effect surfaces and finishes.



Forty Nicchia, produced by Gruppo Geromin brand **Hafro-Geromin**, is a shower system with magnetically closing doors and a flush-to-floor tray.



The **Cherie** tap line from **Cisal** stands out for its geometric lines and range of colours.

Also see:

À chaque génération son style de salle de bains !

➤ www.ceramica.info/fr/articoli/chaque-generation-son-style-de-salle-de-bains

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Making room for design

MY SUITES HOME: EXCLUSIVE HOSPITALITY FOR SHORT STAYS IN THE CITY OF BOLOGNA. MINI-APARTMENTS WITH A SOPHISTICATED DESIGN AND ELEGANT CERAMIC SURFACES WITH A CEMENT OR FABRIC LOOK OR EYE-CATCHING GRAPHIC PATCHWORKS.

by Elisa Montalti



MY SUITES HOME GUEST HOUSE

PHOTOS

RAMIRO CASTRO XIGUES
WWW.RCXFOTO.IT

PROJECT DEVELOPMENT

GIULIA LAZZARINI AND LUCA TORRICELLI
WWW.TIELLEINVESTIMENTI.COM

ARCHITECTURAL DESIGN

FABIO ORSI

CERAMIC SURFACES

CERAMICA SANT'AGOSTINO
WWW.CERAMICASANTAGOSTINO.IT

SANITARYWARE

CERAMICA FLAMINIA
WWW.CERAMICAFLAMINIA.IT

YEAR OF COMPLETION

2017

Lifestyles are changing as people explore new approaches to travel and accommodation and experiment with new ways of living. The My Suites Home project reflects today's process of social change and proposes a new non-hotel-based accommodation experience that combines a high standard of quality with attention to detail. The brand was developed in 2017 for elegant short-stay residences in exclusive settings. It completely renovates elements of the Italian architectural heritage and adapts them to today's needs of comfort and well-being. In the first real estate experiment of this kind, carried out close to the Giardini Margherita gardens in Bologna, a twentieth-century building was totally renovated and converted into a guest house consisting of 5 mini-apartments. The project was assigned to the company Tielle Investimenti Srl, which operates in the field of building renovation and property development and marketing. The twentieth-century building was divided into 5 units of different sizes to meet different needs (2 studios, 2 two-room apartments and 1 three-room apartment). On the ground floor guests are welcomed into a small, comfortable lobby alongside the large outdoor garden which two of the suites look out onto.

The project explores a new fluid and transversal approach to home design, breaking away from the standard models and traditional subdivisions of living space. The rooms are visually striking and feature novel juxtapositions of materials, treatments, furnishings and colours. The interior surfaces are bright and ethereal thanks to the use of pale colours that expand the spaces and allow the transmission and refraction of natural and artificial light.

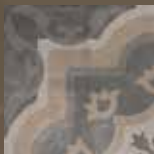
The fluid space extends seamlessly into the bathrooms, oases of well-being. The elegant Set ceramic tile collection from Ceramica Sant'Agostino was chosen for this space for its high degree of versatility and eclectic material appeal. The series offers enormous aesthetic potential based on cement, fabric, marble and wood effects and adapts perfectly to different settings. The floor and walls are clad with Concrete Pearl tiles in a large 90x90



"THE CHOICE OF MATERIALS WAS BASED ON TWO KEY CRITERIA: TO MAKE GUESTS FEEL AT HOME WHEN THEY ARE TRAVELLING FOR BUSINESS OR LEISURE, AND TO HAVE HIGH-QUALITY, DURABLE MATERIALS IDEAL FOR HEAVILY-USED SPACES," EXPLAINED LUCA TORRICELLI.

VIEW THE OTHER PUBLIC HOSPITALITY FACILITIES IN THE PROJECT GALLERY 





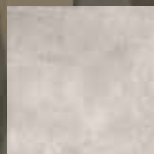
PATCHWORK
Classic 03



FINEART
Pearl



FINEART
Decor Light



SET
Concrete Pearl



SET
Gem Pearl

SPACES
hospitality

APPLICATIONS
interior floor and wall
coverings

ceramic surfaces
Ceramica Sant'Agostino
porcelain tile
FINEART
PATCHWORK
SET
90x90 cm

certifications
LEED

technical characteristics

water absorption (ISO 10545-3): 0.05%
modulus of rupture and breaking strength (ISO 10545-4):
compliant
abrasion resistance (ISO 10545-6): compliant
coefficient of linear thermal expansion (ISO 10545-8):
compliant
thermal shock resistance (ISO 10545-9): compliant
frost resistance (ISO 10545-12): compliant
chemical resistance (ISO 10545-13): compliant
staining resistance (ISO 10545-14): compliant
slip resistance (DIN 51130): R10





cm size, a ceramic surface inspired by concrete formwork. In the emotional showers, the concrete effect is combined with large-size Gem Pearl tiles in a nod to architect Carlo Scarpa's design for the Olivetti store in Venice where marble terrazzo is set into the formwork. In other bathrooms the Fineart series has been used in the two versions Pearl and Decor Light, based on an idea of ceramic fabric with different "weaves" and designs.

The collection chosen for the kitchen is the dynamic, sophisticated Patchwork series in the Classic 03 design, inspired by the tradition and natural aesthetic of cement tiles, a cross between past and future, between tradition and innovation in design.



IN KEEPING WITH THE BRAND PHILOSOPHY, THE FURNISHINGS AND SURFACES DISPLAY SOPHISTICATED AESTHETICS WITHOUT NEGLECTING LIVING COMFORT.

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The cult of wine

IN THIS LUMINOUS, ETHEREAL SPACE DEVOTED TO THE CULT OF WINE, A WELCOMING TABLE AND BENCH, INFORMAL SOFAS AND CHAIRS AND ARTFULLY-DESIGNED LIGHTING CREATE THE IDEAL ATMOSPHERE FOR TASTING WINE IN THE COMPANY OF FRIENDS

by Virginio Briatore

It is a chronicle of history and geography, of agriculture and the rhythm of the seasons; a tale of soil and the hills, of wind, sun and evening thunderstorms, of manual labour, pruning and the harvest, and ultimately of the process of transformation, ageing, care, barrels, bottles and travel.

Every wine has a story to tell. It is an aesthetic, a ritual, an open book, complete with name, author, title, label, gradation, colour and recommended food pairings.

It is a journey that ends when the wine is poured carefully into the glass, dancing and releasing its bouquet, when we raise it to our lips with the same joy, delicacy and madness as a kiss.

These and other stories are well known to the stylish young architect Sílvia Carvalho, who in Belo Horizonte, Brazil has designed “Casa de vinho”, a small temple devoted to the passion and knowledge of wine.

As she herself says, “The space was designed for wine lovers”. It is a small, warm, welcoming wine room which small groups of friends can book for social gatherings and for tasting international wines expertly chosen by the house.

This hospitable 35-square-metre living space is furnished with comfortable sofas and chairs where guests can relax and enjoy the company of friends or consult the small library devoted to the world of wine.



CASA DE VINHO

PROJECT

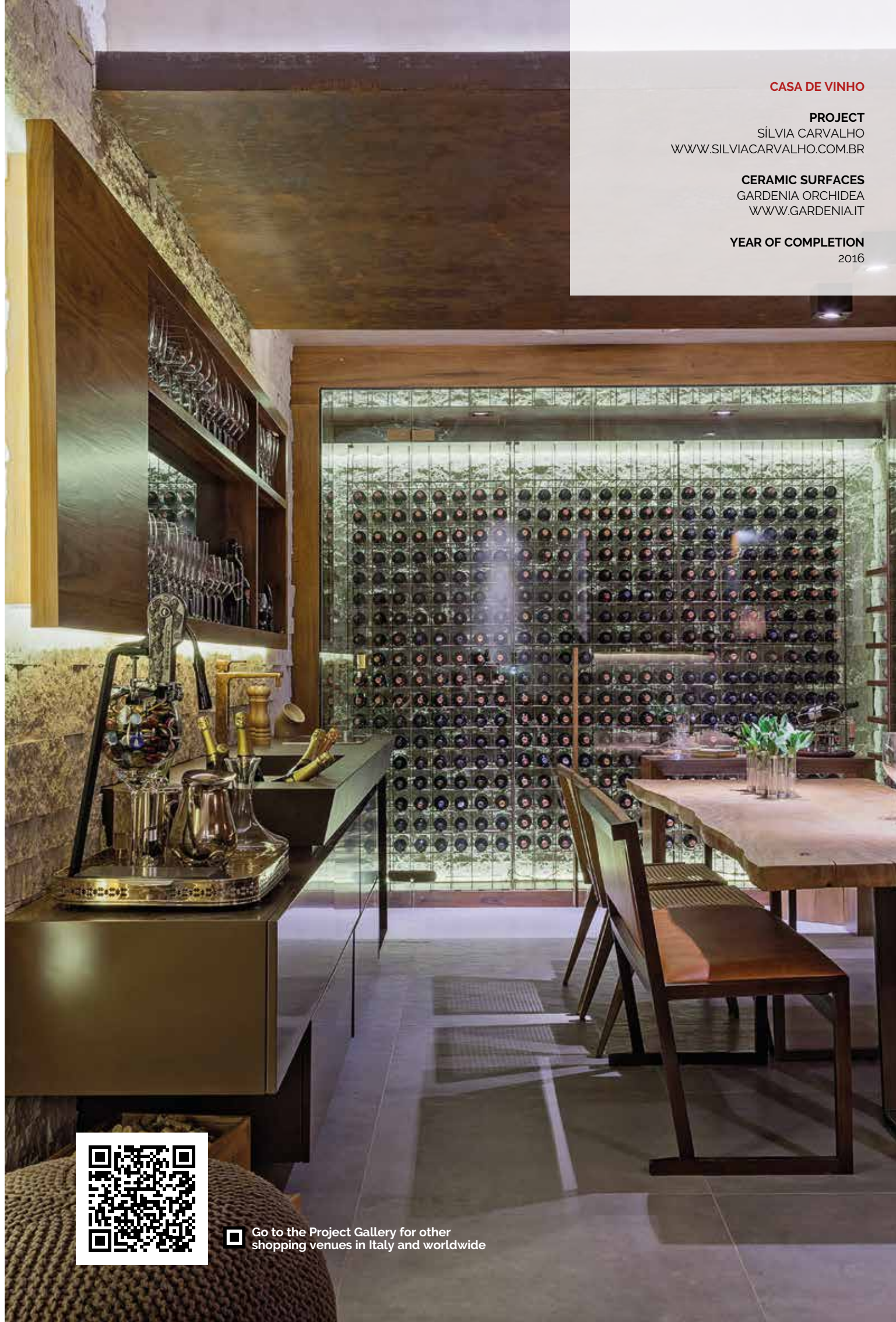
SÍLVIA CARVALHO
WWW.SILVIACARVALHO.COM.BR

CERAMIC SURFACES

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YEAR OF COMPLETION

2016



Go to the Project Gallery for other shopping venues in Italy and worldwide



FACING PAGE:
THE OPEN-PLAN
SPACE IS DIVIDED
INTO TWO AREAS: AN
INFORMAL LOUNGE
AREA AND A TABLE
FOR FOOD AND WINE
TASTING.

BELOW:
AS WELL AS
ENTERTAINMENT,
THE SCREEN IS USED
TO ILLUSTRATE
VINEYARDS, WINERIES
AND STORIES OF
WINE.

A kind of indoor portico extends along the wall and projects in its lower section to form a bench, while enclosing the food and wine tasting table which can comfortably seat eight people. Next to it stands an open kitchen for preparing food, complete with a sink for washing glasses and an ice bucket for keeping wine cool.

Sílvia Carvalho's love of wine is evident from the rack that she personally designed to hold 450 bottles in the controlled-temperature cellar, a small transparent room that also accommodates a wooden table with decanters to allow the wine to breathe and for initial tasting.

The bottles are supported by a framework structure, the culmination of a series of prototypes aimed at achieving minimal thickness and the smallest possible visual impact. The lights that delineate the wine cellar coupled with the thin rod framework structure create a magical, ethereal effect in which the bottles appear to float as if suspended in a dream.

The materials used on the walls help recreate the sensation of an underground wine cellar, while the atmospheric and accent lighting together with other materials such as solid wood, leather, Corten steel and the large grey porcelain floor tiles produced by Ceramiche Gardenia Orchidea create a warm and hospitable ambience.

As Sílvia Carvalho says: "It is the ideal place for listening to splendid stories in good company, sustained in body and spirit by a choice of fine wines!"

RELATED ARTICLE

Ceramic tiling in accordance with standards: joints

➤ WWW.CERAMICA.INFO/EN/ARTICOLI/CERAMIC-TILING-JOINTS/

<p>SPACES wine-cellar (shopping venue)</p>	<p>ceramic surfaces Gardenia Orchidea porcelain tile Walk Natural grigio medio 80x80 cm</p>	<p>breaking strength (ISO 10545-4): $\geq 35 \text{ N/mm}^2$ abrasion resistance (ISO 10545-6): compliant coefficient of linear thermal expansion (ISO 10545-8): compliant thermal shock resistance (ISO 10545-9): compliant frost resistance (ISO 10545-12): compliant</p>	<p>chemical resistance (ISO 10545-13): compliant staining resistance (ISO 10545-14): compliant slip resistance (DIN 51130): R10</p>
<p>APPLICATIONS interior floor coverings</p>	<p>technical characteristics water absorption (ISO 10545-3): $\leq 0.5\%$ modulus of rupture and</p>	<p>certifications UNI EN ISO 9001:2015 CE EN 14411:2012, CCC, Energeo</p>	

Walk Natural
grigio medio

The rules for installing large-size ceramic tiles

IT IS NO EXAGGERATION TO SAY THAT INSTALLATION IS THE MOST IMPORTANT FACTOR IN THE SUCCESS OF FLOOR OR WALL TILING, PARTICULARLY GIVEN THAT THIS KIND OF SURFACE NORMALLY LASTS FOR DECADES DUE TO ITS TECHNICAL AND AESTHETIC QUALITIES

by Graziano Sezzi



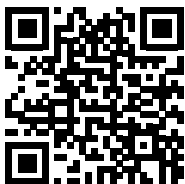
Once the right ceramic tiles have been chosen for a project, the next step is to ensure they are installed correctly. This is particularly important in the case of large-format tiles with side lengths greater than 60 cm (square tiles) or 80 cm (rectangular), sizes that account for a large proportion of Italian tiles.

It is no exaggeration to say that installation is the most important factor in the success of floor or wall tiling, particularly given that this kind of surface normally lasts for decades due to its technical and aesthetic qualities.

In other words, the installation process is at least as important as the choice of tile and must be given a lot of thought by the architect or homeowner.

The first recommendation is to ensure that the installation work is carried out by a qualified tile layer. Although this may seem obvious and apply to any kind of manual work, the absence of compulsory certifications means that it is important to choose a tile layer who has the necessary skills and qualifications.

In Italy, the only certified tile layers are those registered with Assoposa, a list of whom can be found on the association's website (www.assoposa.it).



 Read the other technical articles

The tile layer should be informed immediately about the needs of the project. A highly skilled professional will be able not only to satisfy these requirements but also to offer advice on the best approach to installation. A clear, frank exchange of views can also be useful for the designer or architect.

The purpose of this article is not to explain all steps in installation but simply to make a few important recommendations.

1 When installing large-size tiles, adhesive should be applied to both the substrate and the back of the tile (the so-called back-buttering technique) in order to ensure maximum bonding and avoid the formation of air bubbles underneath the tiling. The adhesive should be applied in straight parallel lines to both the substrate and the back of the tile. Once installed, the ceramic tile should be tamped with a vibrating mechanical plate to ensure maximum contact between the tile, adhesive and substrate.

2 Large-size ceramic tiles have rectified edges and can be installed in such a way as to create a continuous, seamless surface, a solution that has significant aesthetic and functional advantages. Bear

in mind though that a continuous surface does not mean a jointless installation, as tiles should in no cases be installed with a joint width of less than 2 mm (the minimum width specified as mandatory by Italian standard UNI 11493).

3 The joint must then be filled with grout to at least two-thirds of the tile's thickness (although more is better), taking care to remove excess. Choosing a grout with the same colour as the tile helps to create a surface with an attractive seamless look.

4 Control and expansion joints are needed to separate as far as possible the movements of the various components of the structure (concrete slab, screed, adhesive and tile). According to the technical standard, the joints in interior tiling should divide the floor up into squares or rectangles with a ratio between side lengths no greater than 1.5. The squares or rectangles can be between 5x5 metres and 6x4 metres in size.

5 Perimeter joints should also be provided wherever the floor meets other surfaces (walls), regardless of their orientation.



6 The entire installed surface should be cleaned, including the joints. Installation is considered complete only once all residues of installation materials have been eliminated.

7 So-called floating screeds incorporate radiant heating systems, a solution that is currently very popular. According to the standard, the thickness of screed above the coils must be no less than 30 mm. Before laying the tiles, the heating system should undergo a test cycle.

These are just a few guidelines intended to help anyone who is about to design or choose a ceramic tiled floor. Just one final piece of advice: don't tire of asking for information and always insist on getting clear answers to any questions you may have. Ceramic tiling lasts for many years, so it's worth taking a little extra time to be sure that installation will be carried out to perfection.

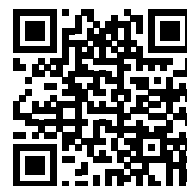
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TILED SURFACES CAN BE MAINTAINED EFFECTIVELY BY WASHING WITH WARM WATER AND A NORMAL HOUSEHOLD DETERGENT

Tiling maintenance

by Alfredo Zappa

I **Italian standard UNI 11493** establishes the requirements that ceramic tiling must meet to ensure that it can be cleaned easily and effectively through periodic maintenance operations. The type, intensity and frequency of these cleaning operations depends not only on the quantity and nature of the dirt deposits but also on whether or not the right materials (ceramic tiles, grout, adhesive, substrates, etc.) have been chosen during the design phase according to the expected conditions of use of the tiled surface.

THE PARTIES INVOLVED

The designer: responsible for developing the construction solution, taking account of all the foreseeable mechanical and chemical stresses the surface is likely to be subjected to according to the intended use and place of installation of the tiling.

The client: responsible for providing the designer with full information on the intended use of the spaces and the expected stresses, and for scheduling maintenance operations with the frequency and intensity necessary to guarantee cleanliness, appearance and integrity of the tiled surface.

The tile layer: responsible for installing the tiles in accordance with the specifications, and for protecting and looking after the work through to handover. He may be asked to perform regular maintenance work using suitable techniques, materials and products.

IN DETAIL

Regardless of the type of tiled surface, the only maintenance work specified by the standard is **regular cleaning**. This contrasts with interior untreated terracotta tiling, which in most cases requires an initial impregnation cycle that must be repeated over time according to the expected surface stresses. To make ceramic tiling easier to clean, it is good practice to use suitable protection systems (mats, runners, etc.) at the points where the highest stresses are likely to occur, such as doorways and the transit areas between different rooms.





Cleaning is normally performed using a mixture of detergent and water. It is important to avoid using detergents containing **aggressive chemicals**, such as formulations based on hydrofluoric acid and its derivatives, which are particularly aggressive towards silica and similar materials.

Tiled surfaces in residential spaces should be washed with water at room temperature or in any case at temperatures no higher than 40°C using a wet cloth or sponge. Depending on how dirty the tiling is, a weak (pH 7-8) or strong (pH 9-10) detergent solution can be used, followed by rinsing. The standard UNI 11493 advises against using impregnating or film-forming products as the films are liable to retain surface dirt more strongly than the tiles themselves, making long-term cleaning more difficult.

Tiled surfaces in public or commercial spaces should be washed using a strong detergent solution (pH 9-10), if necessary with hot water. To remove traces of alkalis or limescale, an acid detergent with pH 5-6 should be used, followed by thorough rinsing. To wash large surface areas, it is advisable to use cleaning machines equipped with electromechanical brushes. Finally, for **tiling in industrial spaces**, the standard does not make any specific recommendations apart from using detergents suitable for removing the specific kind of dirt.

FOR FURTHER INFORMATION

Italian standard UNI 11493 -1:2016

Ceramic floor and wall tiling

Instructions for design, installation and maintenance

CHAPTER: 9 - MAINTENANCE

Paragraph: 9.1 General; 9.2 Tiling in residential premises; 9.3 Tiling in public/commercial premises; 9.4 Tiling in industrial premises



**IT'S ROBERTO'S PRECISION
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CERAMICS OF ITALY. ITALIANS MAKE THE DIFFERENCE.

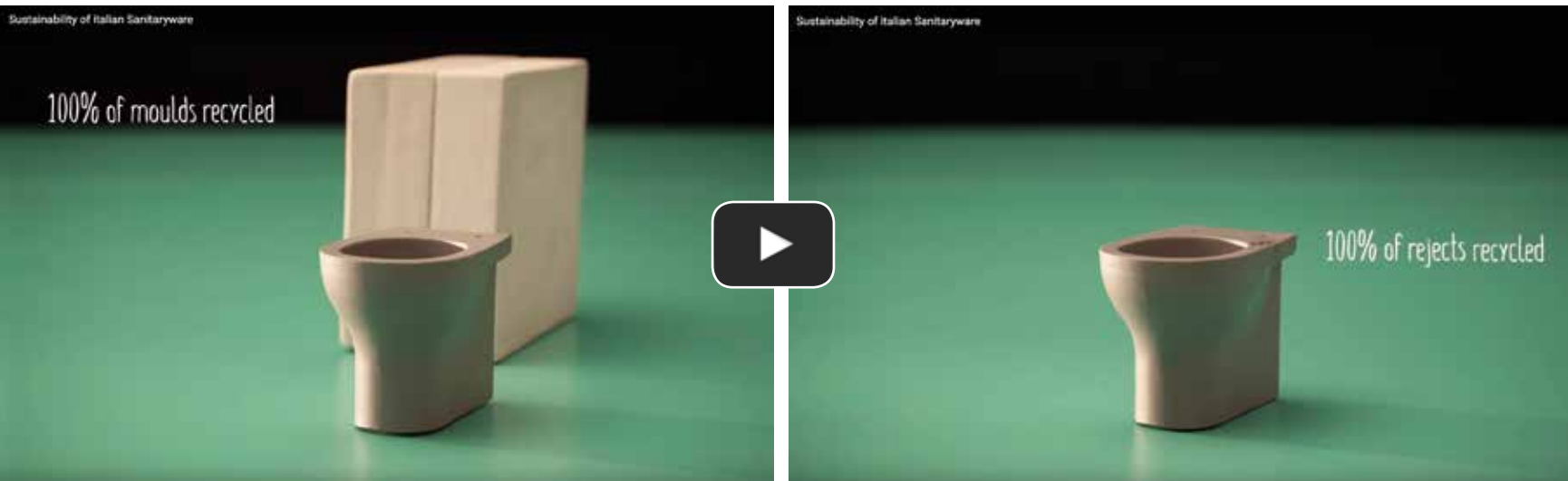
It's Italians who make the difference. Like Roberto, a software engineer who constantly develops new solutions for improving his company's customer support. Only the very best manufacturers of Italian ceramic tiles, sanitaryware and tableware are entitled to use the Ceramics of Italy logo which certifies Italian quality, design and style. Always ask for Ceramics of Italy to be sure of the highest levels of excellence in world ceramics.

www.ceramica.info



The Ceramics of Italy trademark is promoted by Confindustria Ceramica, the Italian Association of Ceramics, and is owned by Edi.Cer. S.p.A. the organizer of Cersaie (International exhibition of ceramic tile and bathroom furnishings - Bologna, September 24-28, 2018 - www.cersaie.it).


Ceramics of Italy



ITALIAN SANITARYWARE

Product and process sustainability

by Laura Milan

ALL WCS FALL INTO THE 6 LITRE WATER ECOLABEL CLASS AND ARE THE RESULT OF A PRODUCTION PROCESS THAT REUSES HEAT FROM KILNS FOR DRYING, RECYCLES ALL DEFECTIVE PIECES AND OLD PLASTER MOULDS AND RECOVERS ALL CERAMIC SLUDGE



Read about the Italian ceramic industry's other sustainability factors

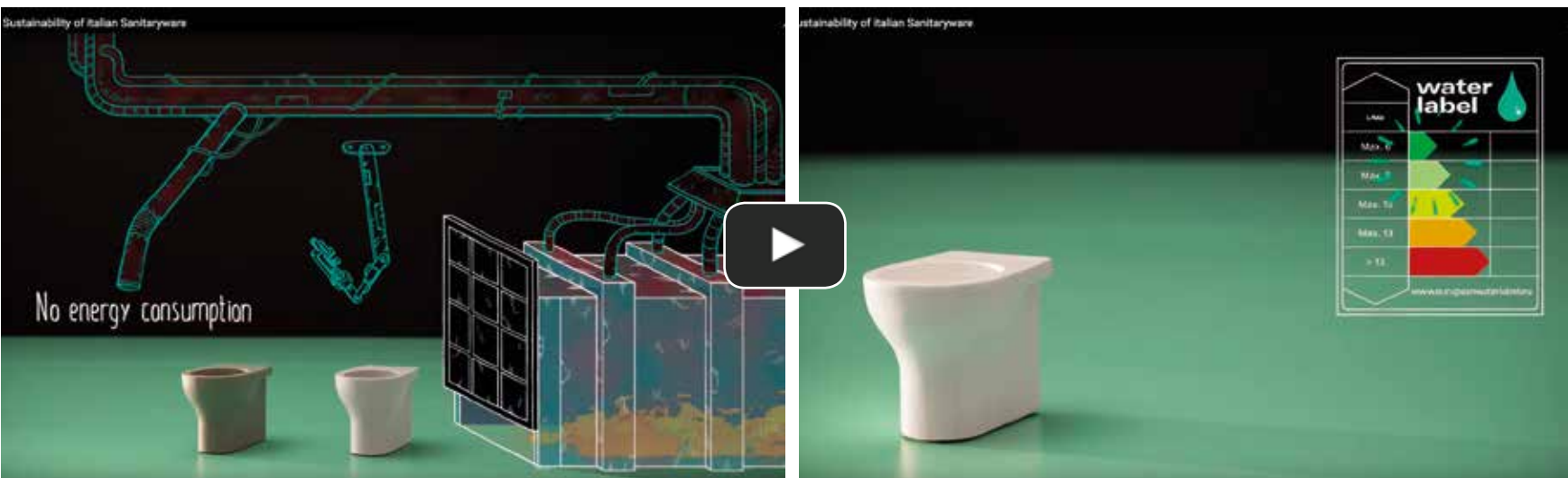
Fired clay products in their various forms are amongst the most widely used materials in traditional building construction.

Versatile, hard-wearing and now increasingly sustainable and environment-friendly, they are key components of structures (brickwork for masonry and floors), finishings (interior and exterior tiles) and bathroom furnishings.

Italy has always been a leading producer of ceramic sanitaryware. The Civita Castellana area in particular is one of the world's foremost centres of production, research and development, renowned for the exceptional levels of design and technical quality of its products.

Research and innovation efforts are now focused on achieving ever higher levels of sustainability in terms of both production processes and the performance of finished products.

For example, by choosing WCs from the Water Ecolabel 6 litre class (instead of the still widely



The video on the sustainability of the Italian sanitaryware industry can be found on the Ceramics of Italy YouTube profile (a few frames from the video can be seen above).

adopted 13 litres), a building with 50 housing units will save a total of 547,000 litres of water each year. Efforts to improve the efficiency of the entire production cycle result in a smaller carbon footprint, considerable improvements in the consumption of non-renewable resources and less environmental pollution, as well as cost savings at source which ensure a better quality-to-price ratio. Recycling, recovery and care for the environment are the bywords right from the very first steps in the process. Based on a hand drawing of the object, a resin model is made using numerically-controlled machines guided by a virtual 3D model. The resin model is then used to create a reusable plaster mould, into which the mixture of water, clay and aggregate is poured. It is left to dry for 5 days, then fired in kilns and glazed.

The resultant Water Ecolabel 6 litre class product is treated with glazes designed to ensure the safety of installers, prevent the formation of mould and

bacteria and facilitate cleaning and hygiene. The heat produced in the kilns is recovered and reused in the drying process, while 95% of all wastewater is recycled. All defective pieces and old plaster moulds are fully recycled, as is the hazardous ceramic sludge which in the past was the main source of environmental pollution.

Related articles

Overview of the EPD

> www.ceramica.info/en/sustainability/epd/

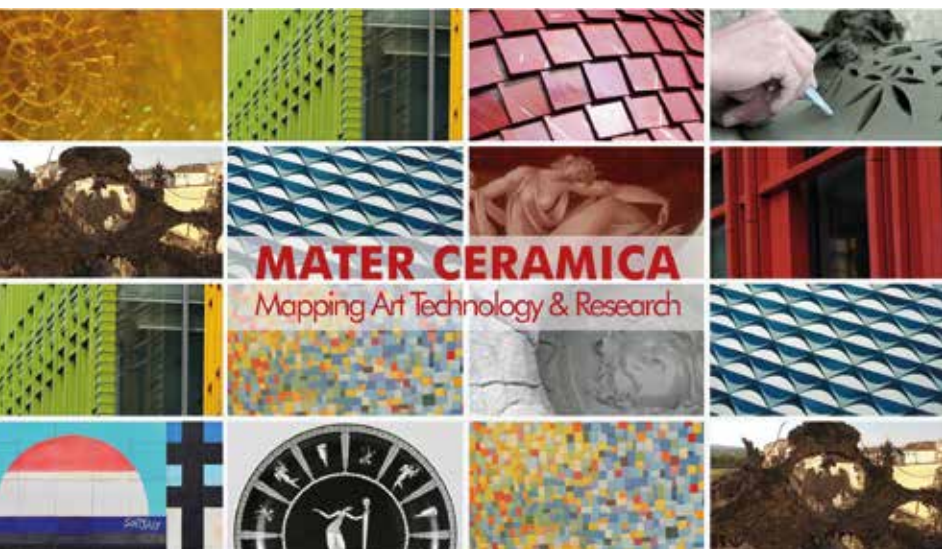
Watch the video on the sustainability of ceramic tiles

> www.ceramica.info/en/sustainability/sustainability-video/

The first Italian Ceramic Culture Centre is opened

THE RECENTLY OPENED ITALIAN CERAMIC CULTURE CENTRE PROMOTED BY CONFINDUSTRIA CERAMICA MARKS THE FIRST ATTEMPT IN ITALY TO BRING TOGETHER DIFFERENT VIEWPOINTS AND FIELDS OF STUDY IN THE WORLD OF CERAMICS: INDUSTRY, ARTISANSHIP, SCIENTIFIC RESEARCH, MUSEUMS AND ART

by Maria Teresa Rubbiani



Also see:

International Museum of Ceramics in Faenza

➤ www.micfaenza.org

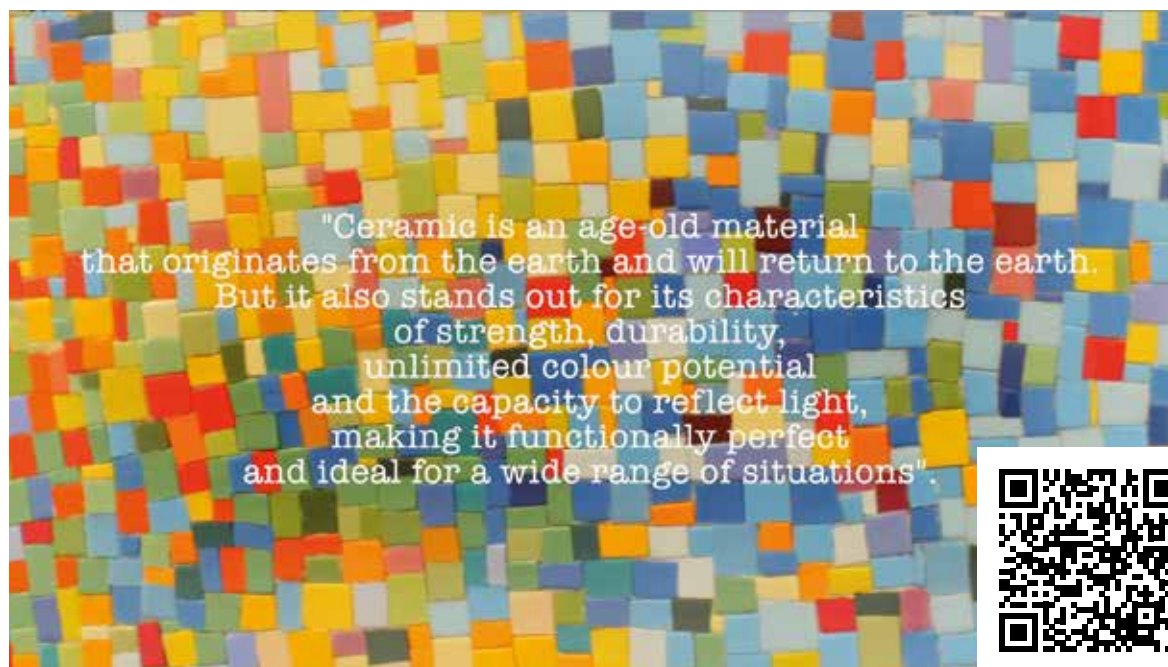
The history of the oldest ceramic factory in Sassuolo

➤ www.ceramica.info/en/articoli/the-marca-corona-museum/

The first platform for promoting knowledge of the Italian ceramic sector at a national level was recently unveiled. For two years the International Museum of Ceramics in Faenza MIC (for the cultural section consisting of art and museums), Italian Ceramic City Association AiCC (for artisanship), the CCB Centro Ceramico Bologna (for technical and scientific research) and Confindustria Ceramica (for the industrial sector) will work together with the aim of raising awareness of the quality of Italian ceramics and thereby improving the sector's competitiveness at an international level in all its constituent segments: **industrial, artisanal and artistic.**

The first stage of the project will focus on research. This will involve mapping Italian ceramic production and creating a database, a kind of search engine for Italian ceramics available for use by companies and which may be useful for the purposes of competition (go-to-market strategies) in order to understand the risks and opportunities of the current market. The database will cover the following categories: industry (number of companies, geolocation, size, production archives); ceramic cities with complete information on the 37 cities with an ancient ceramic tradition recognised by the Ministry of Economic Development MISE; ceramic museums and libraries, research and innovation institutes and educational institutes; artisans and artists.

The second phase will focus on innovation. In particular, it will promote and support scientific and technological studies focusing on the performance characteristics of ceramic materials, including through personnel training. The aim will be to improve the quality and sustainability of industrial ceramic products (tile, sanitaryware and tableware



sectors) and thereby improve their competitiveness in the international marketplace.

The third phase will be entirely devoted to promotion. This will include creating the ceramic portal aimed at making all data collected during the research stage available and accessible to everyone; publication of a historical and geographical atlas of Italian ceramics containing historical and geographical maps of the areas of production, as well as a critical study of industrial ceramic production in the context of the history of Italian design; a tourist guide in Italian and English to the cities of ceramic production; and a glossary of the terms used in the ceramic sector.

The initiatives will be disseminated through the national media and promoted at some of the most important Italian events devoted to artistic, artisanal and industrial ceramics: Argillà Italia 2018, Buongiorno Ceramica 2018 and Cersaie 2018.

"Our efforts in terms of networking and communication have led to funding being granted by the Ministry of Economic Development MISE for this project, which for the first time brings together the interests of industrial and artistic ceramics as part of a vision that is both cultural and scientific," said senator Stefano Collina, Chairman of AiCC.

"The efforts on the part of the Italian Association of Ceramic Cities to promote engagement have resulted in collaboration between very different sectors. In the future we hope to be able to extend these partnerships to all artisanal associations."

"This is the first time in Italy and probably also in Europe that an entire sector has collaborated on a shared project involving all its constituent segments: industry, artisanship and art," said Vittorio Borelli, Chairman of Confindustria

Ceramica. "Ceramics continue to be produced in Italy in all three of these ways. While art and artisanship have ancient and highly prestigious roots in Italy, industry has been developed from this age-old ceramic expertise and knowledge. Moreover, the Italian ceramic industry – especially that of tiles – now has a history of its own dating back more than a century and a decades-long tradition of international prestige as a peak of excellence of Italian industry."

"The entire project is intended to highlight the value of ceramic materials in their various industrial, artisanal and artistic applications," said Eugenio Emiliani, chairman of the MIC Foundation. "The creation of a freely accessible website for all players large and small may contribute to the dissemination of commercial and technological knowledge, which is essential for the development of a sector in which Italy is the world's top exporter of high-quality products. For the International Museum of Ceramics in Faenza it is a great honour to have been involved in this project."

"We are very pleased to be taking part in this ambitious project, in which we are responsible for innovation and research," said Maria Chiara Bignozzi, Director of Centro Ceramico Bologna. "By providing technical and scientific support, including participation in national and international standards committees, we will continue our efforts to raise awareness of the quality of Italian ceramic products with a view to gaining recognition as a global excellence in terms of performance and design."

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White stuff: Naima Annoni, Enrica Caiello, Riccardo Piovesan, Maria Cristina Ziviani
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