



■ TRENDS

The poetry of Italian ceramics

TECHNICAL

Installation requirements
for a long-lasting tiled floor

PROJECTS

Friendly and informal
with a touch of glamour

ENVIRONMENT

Italian sanitaryware:
product and process sustainability

INTERVIEW ■

Tim Power
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PROVENZA



ANDREA SERRI
EDITOR OF CER MAGAZINE
ITALIA AND INTERNATIONAL

The importance of design in the use of ceramic tiles

Once upon a time, there were Italian ceramic tiles with their well-known dimensional, aesthetic and technical characteristics. This was a world in which Italy enjoyed an undisputed leadership position in terms of both global volumes and the presence of Italian technology and service companies. However, as ceramic technology was exported worldwide, Italy's tile industry found itself facing a tough challenge to its leadership.

Today, while maintaining our capabilities in the field of ceramic tiles and innovation – after all Italy is still the cradle of innovation for modern industrial ceramic technologies and products – the Italian ceramic industry has gone one step further, casting its leadership in new terms: that of using Italian ceramics in the most prestigious architectural projects worldwide. It is clear that ceramic tiles and panels remain the basic building blocks of large public and private installations, but the real difference between Italy and its competitors today is that only Italy has the capability to complete the most prestigious large-scale architectural projects the world over, whether in private apartments, shopping centres, retail outlets, public spaces or city centres.

This leadership is evident in the Projects Gallery on our website, which features more than 800 projects completed in recent years by almost 100 Italian companies. This extraordinary repertoire of excellence, covering all possible applications, showcases the versatility of Italian design as it relates to stylistic fashions, lending a strong, distinctive identity to each individual project. This vast collection of projects is today supplemented by the reference books of Italian ceramic companies, professional documents which can be found in the Projects section of the site. These two sections provide valuable information and serve as a source of inspiration for new projects, which we look forward to receiving from our members for publication.

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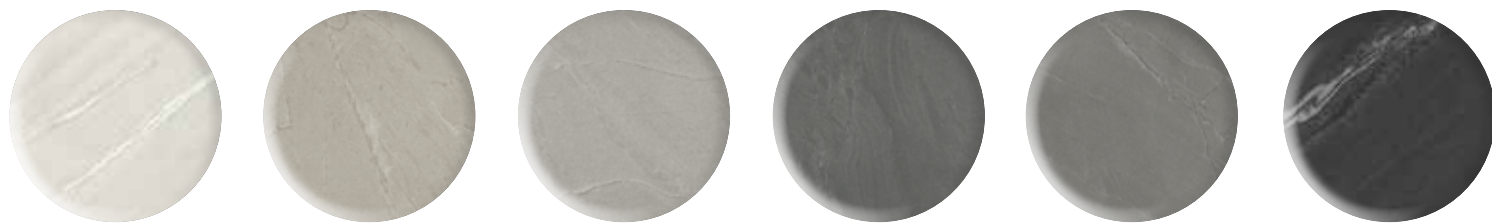


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Contemporary Stone Therapy





cover
PRIVATE RESIDENCE
Oberhausen (D), 2017
Project: Anja Engelshove
Photo: Arnd Haug
Ceramic surfaces:
Cotto d'Este



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“Ceramics of Italy”

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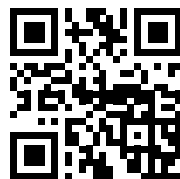
Cersaie 2018 warms up its engines

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



View the 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

> www.cersaie.it/en/s_immagine.php



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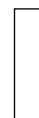
SEMI-POLISHED

THICKNESS 9,5 mm

SEMI-POLISHED



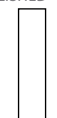
24"x48" -
60x120 rect.



12"x48" -
30x120 rect.



24"x48" -
60x120 rect.



12"x48" -
30x120 rect.



12"x24" -
30x60 rect.



12"x24" -
30x60 rect.



12"x24" -
30,5x60,5



AZUL



WHITE



NATURAL

Italian ceramics will be taking part in these exhibitions and events

April 3-6, 2018

1 BATIMAT MOSCOW

Crocus Expo IEC
Moscow (Russia)

May 8-11, 2018

2 COVERINGS

Georgia World Congress Center
Atlanta, GA (USA)

May 20-23, 2018

3 ICFE

Jacob K. Javits Convention Center
New York City (USA)

June 2018

4 GERMAN B2B ROADSHOW

Leipzig (Germany)

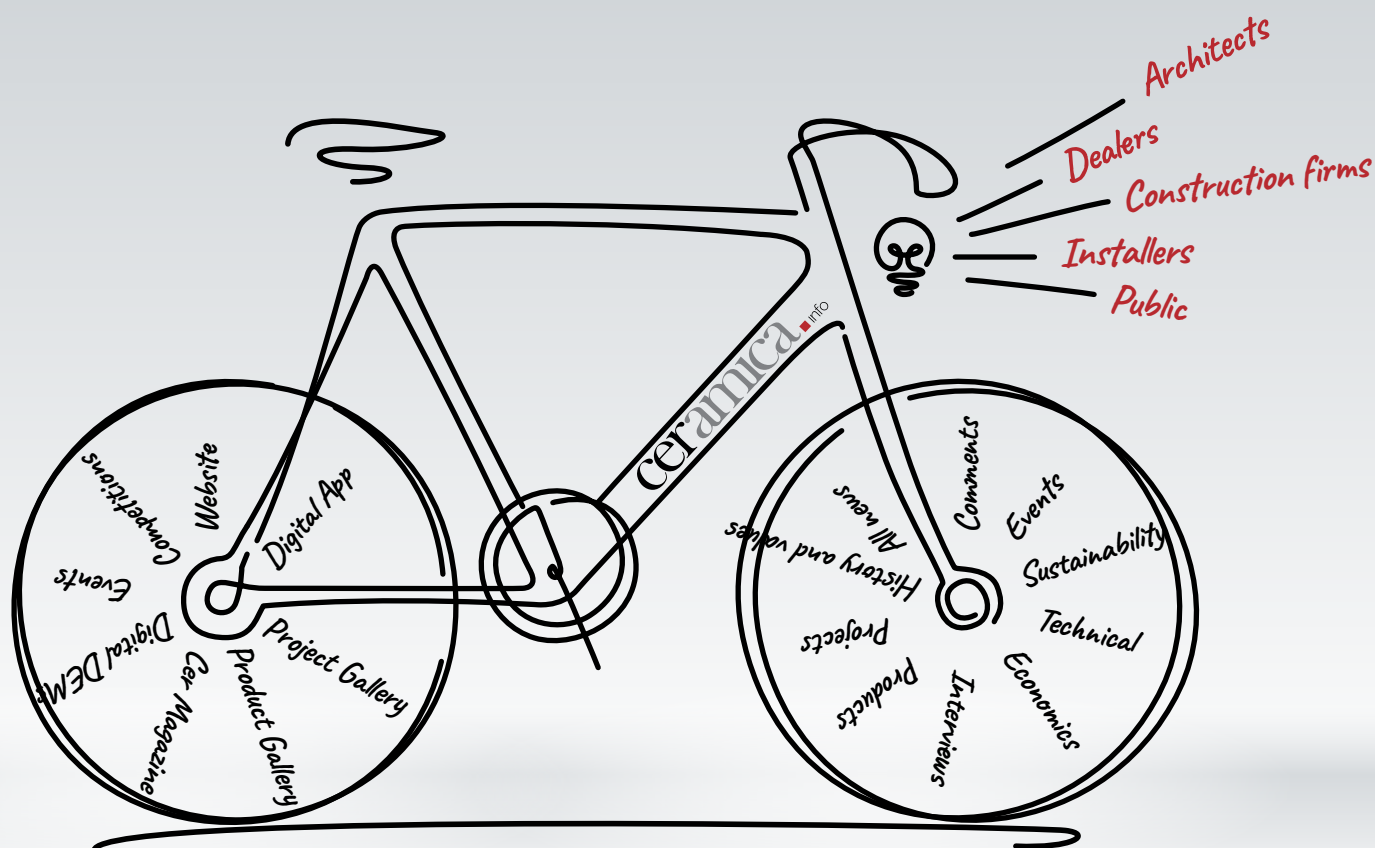
September 24-28, 2018

5 CERSAIE

Bologna Fairground
Bologna (Italy)



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Learning from the masters

AMERICAN ARCHITECT TIM POWER STARTED UP HIS OWN PRACTICE AFTER GAINING EXPERIENCE AS A STUDENT OF ETTORE SOTTASS. HE HAS WORKED FOR ALMOST THIRTY YEARS IN ITALY, MAINTAINING A STRONG SENSIBILITY TOWARDS THE TRADITION OF MASTER ARCHITECTS AND WORKING ON SCALES RANGING "FROM THE SPOON TO THE CITY".

by Alessandra Coppa



 Read other interviews with architects and designers

“I created a number of items for companies that had collaborated with masters of design, such as Montina, Fontana Arte, Poltronova and Oluce... I chose to proceed respectfully, almost on tiptoe, but without being afraid to do something new.”

Tim Power

Before starting up my practice I was involved with the Superstudio multidisciplinary group in Florence during the post-radical period, after which I also collaborated with Gianni Pettena and Sottsass in their heyday. I began my education at a highly technical institution, the California Polytechnic State University, then in Italy I came into contact with a world that touched on art and society, land art and body art. In the late eighties and early nineties, Milan was a major centre for this fusion of the arts. Gregotti's rigorous school of thought coexisted with the more transgressive approach taken by Sottsass, and at the same time Citterio and Lissoni were also setting up their practices. It was a small, closely-knit world where architects all knew each other and there was plenty of work. Perhaps it is only now that Milan is returning to that kind of vitality after a number of difficult years.

What do you remember from the years spent working at Sottsass's studio?

I arrived in Milan in 1990 and worked with Sottsass in his studio in Via Borgonuovo. One of the most important things I learned from Ettore and from that experience was without doubt his transversal approach combining architecture with the art world – not just in terms of visual art but also aesthetics. Despite the fact that I ended up changing direction when I started up my own practice, the years spent with Sottsass were very formative.

In what way?

I didn't assimilate his style, only the conceptual values that are expressed in his works, and this complemented my technical training. Sottsass valued the ingenuity and energy of young people, their desire to change the world. His confidence in the younger generations and his preference for jobs that were not technically complex was something I very much appreciated. Then in 1996 I opened my own studio without having a single client. I don't know if it was through courage or recklessness! And although I had been

involved in architecture projects at Sottsass's practice, I began working in the design sector for several small Italian, Scandinavian and Japanese furniture companies, simply because the field of design was much more open to foreigners.

What was your first project?

My first project was Chip Chair for the company Zeritalia. It took me four hours of frenetic work to create something that was the precise opposite of Ettore's way of thinking... and then it was suddenly published everywhere! I then worked with my close friend James Irvine on the design of a Mercedes Benz bus, a wonderful job for the city of Hanover. Then Sottsass – who was very generous even with former co-workers – passed me an assignment for WMF, a German company that produces cutlery and saucepans, and put me in touch with a ceramic company called Cedit, which wanted to produce a line for the Asian market. These projects enabled me to survive at the beginning of my career.

Besides Sottsass, you have often been involved in projects that touch on the work of other great Italian architects, such as the restyling of Franco Albini's Rinascente building in Rome and Achille Castiglioni's Palazzo della Permanente in Milan.

For the renovation of Albini's Rinascente building in Rome, we were asked to carry out a fairly radical intervention that involved altering the circulation flows. This was very difficult because our normal approach in the case of iconic works

The new governmental center for the Province of Bergamo. Tim Power Architects with Jun Aoki and Paolo Pomodoro.



Social Housing Via Cenni Milan. Tim Power Architects for Social Housing Foundation.

Giardini di Porta Nuova in Milan. Tim Power Architects with West8 and Paolo Pomodoro for the City of Milan.



of architecture like this is to avoid excessively altering the original aesthetic appearance. However, Albini simply didn't have the technologies that are available today so to bring the building up to the necessary functional standards we had to renovate it. We didn't want to touch the stairs designed by Albini but we did upgrade the technology and tried to "reknit" the façade and other elements of the building as respectfully as possible. I renovated several floors while attempting to keep my intervention to a minimum so as to preserve the original spirit of the building. We followed the same approach for the Museo della Permanente in Milan, where we created numerous spaces for temporary exhibitions. In one of these interventions we uncovered traces of the original work done by Castiglioni. After the exhibition, the Museo della Permanente asked us to leave these traces exposed, which we did.

Which are your most significant projects?

My career has proceeded in a number of major steps. In the early years it was far from easy for a foreigner to enter the world of architecture. In Milan there were only a few firms that worked on large-scale projects. So I started out by focusing on the world of design, particularly furniture, but at a certain point I had to make a choice. At that time, but already from the 1950s onwards, Italian architects tended to work on all scales "from the spoon to the city," and the

reason I had come to Italy in the first place was to be able to do a bit of everything. After starting out with furniture as my main line of work, I subsequently turned to the world of interior design. I worked for the Louis Vuitton group, mainly in Asia, restyling their standard furniture and interiors while at the same time continuing to work in the field of design. For example we created contract furnishings for Cassina and B&B.

In 2005 you designed a very beautiful chair for Montina...

The chair is called T1 and the company Montina, founded by the Montina family with Gio Ponti as art director, was a very important company. I also created a number of items for other companies that had collaborated with masters of design, such as Fontana Arte, Poltronova and Oluce. Here too, I proceeded respectfully, almost on tiptoe, but without being afraid to do something new.

Have you ever worked on architectural design since your experience with Sottsass?

After collaborating with Vuitton, we did a lot of work in the world of retail and interiors in Japan. Following this experience I wanted to return to architecture, to creating buildings. However, in Italy I have only done small jobs. We're also taking part in competitions, such as the one for the Porta Nuova area in Milan in collaboration with the Dutch firm West 8, where we

focus on the idea of water and the Navigli canals. We often collaborate with firms that are more structured than ours so as to be able to take a “directorial” approach with large-scale strategies.

Regarding your work with ceramics, earlier on you mentioned your collaboration with Cedit.

We designed a collection that would be produced in Italy for the Asian market with the idea of selling it through major retail outlets in China. In the late 1990s, the Chinese wanted to buy Sottsass's collection at much lower prices, but that was simply not possible. For Cedit we designed a floral collection with geometric and abstract lines, softer than those proposed by Sottsass.

Did that work continue?

About ten years ago I collaborated with Provenza Ceramiche alongside other designer friends such as Konstantin Grcic and Fabio Bortolani. The company was starting up production of 3 by 1 metre porcelain panels and asked us to experiment with different ways of using their products. This highly abstract, clean line was called Landscape. Now there's this idea of reproducing natural textures, stone and marble ...

What do you think of this trend of ceramic imitating other materials?

I think it's very interesting. Although real marble and wood are exceptional materials that gain in beauty over the years, there are simply not enough natural products available for use in projects. In the field of ceramics I particularly love stoneware, it's a material that ages very well.



Discover Tim Power

His projects

tim-power.com

Louis Vuitton Japan Office Building
One Omotesando, Tokyo Japan.
Architecture: Kengo Kuma Associates;
Interior Fixtures, Finishes and Furniture:
Tim Power Architects;
Production: Cassina.

BIOGRAPHY

In 1996 Tim Power founded Tim Power Architects and carried out architectural and design projects in the USA, Europe and Asia. He has worked on shops, offices and workspaces for clients including Louis Vuitton, Motorola, Texas Instruments, Muji, J Walter Thompson and UCI (Paramount Pictures), designing and building the interior architecture of complete buildings. In the field of design he has created industrial products, furniture and objects for FontanaArte, Oluce, Poltronova, Rosenthal, Mitsubishi, Cassina/Interdecor, WMF, Montina, David Design, BRF and Alfi. His work in the field of culture includes exhibitions and installations for the Venice Biennale, the 1999 St. Etienne Biennale of Design, and the Triennale in Milan, where in 2016 he curated the section devoted to design from Asia at the 21st Triennale International Exhibition. He has collaborated with international practices such as West 8, Akihiro Hirata, Sou Fujimoto Architects, 8 Inc., nendo, Jun Aoki & Associates, Rosemarie Trockel, SWA Group, Foreign Office Architects, James Corner Field Operations, Junya Ishigami, Toyo Ito, Sam Hecht and Morphosis Architects on projects, proposals and architecture competitions.

How bathroom renovation is changing

THE 2017 GLOBAL HOUZZ BATHROOM TRENDS STUDY, CONDUCTED BY THE WORLD'S LEADING PLATFORM FOR HOME DESIGN AND RENOVATION, HAS REVEALED MAJOR CHANGES IN THE WAY BATHROOM RENOVATION PROJECTS ARE BEING CARRIED OUT TODAY



The study, which surveyed homeowners who are in the midst of, are planning, or recently completed a bathroom renovation in 14 countries worldwide, showed that renovating a bathroom is a serious investment across the globe.


Germany and Japan are the biggest-spending countries at €12,200 and €11,500 respectively, while most other countries fall into the average expenditure range of €5,000–€8,000.

This is perhaps partly explained by the fact that on average at least 16 years goes by between one facelift and another. In most of the surveyed countries, around half of the bathrooms currently undergoing renovation were last updated more than 15 years ago. Russian and Spanish homeowners are the most likely to give their bathrooms a frequent facelift, although here too a large percentage of bathrooms were last renovated at least 16 years ago (26% and 38% respectively).

But what changes are being made to the bathroom during renovation?

Contemporary is the most popular style the world over, which means not just clean, essential styling but also larger bathrooms. Japanese homeowners are the most likely to increase the size of their bathrooms (40% vs. 21%–34% in all other countries). More homeowners are also opting for larger showers, although less so in Japan and Russia (19% and 22%, respectively, compared with 42%–72% in other countries).



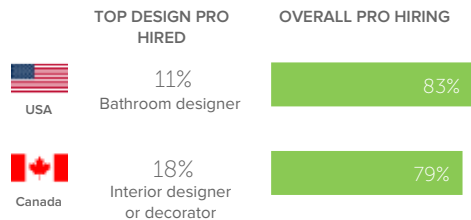
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How We Are Updating Our Bathrooms: *Pro Hiring*

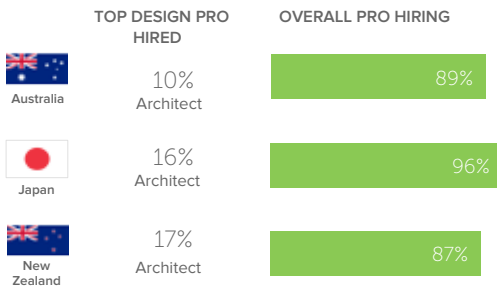
Charts below show frequency of hiring help, as reported by homeowners who renovated their bathrooms in the past 12 months, are currently renovating their bathrooms or are planning to renovate their bathrooms in the next 3 months.



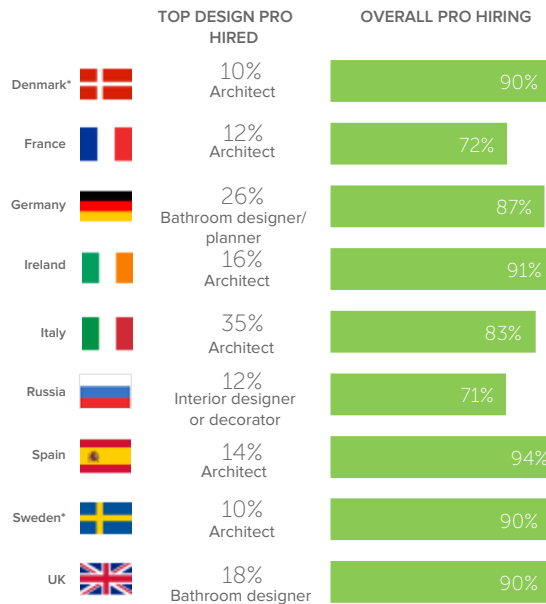
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Asia - Pacific



Europe



*Percentages reflect the combined data for Sweden and Denmark.

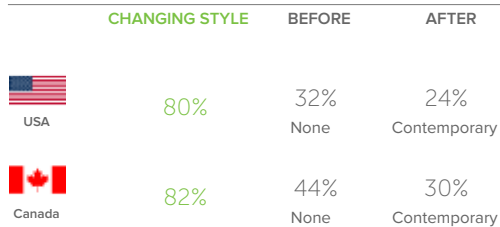
Source: Houzz Inc. 2017

How We Design Our Bathrooms: *Style*

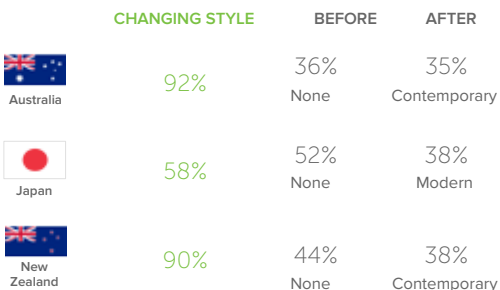
Charts below show frequency of homeowners choosing to change their bathroom style, as well as the style before and after among style changers, as reported by homeowners who renovated their bathrooms in the past 12 months, are currently renovating their bathrooms or are planning to renovate their bathrooms in the next 3 months.



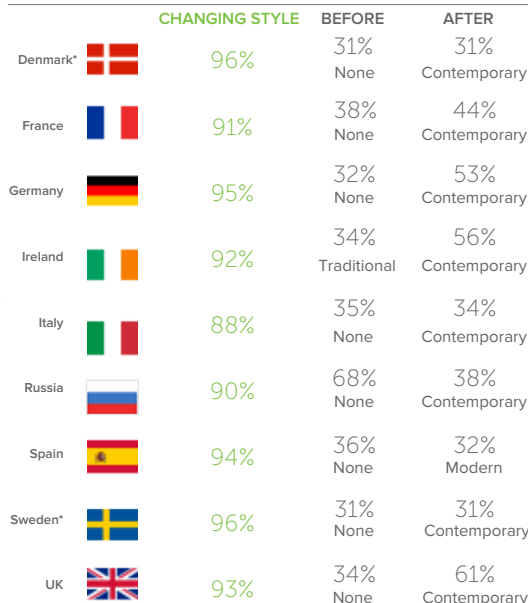
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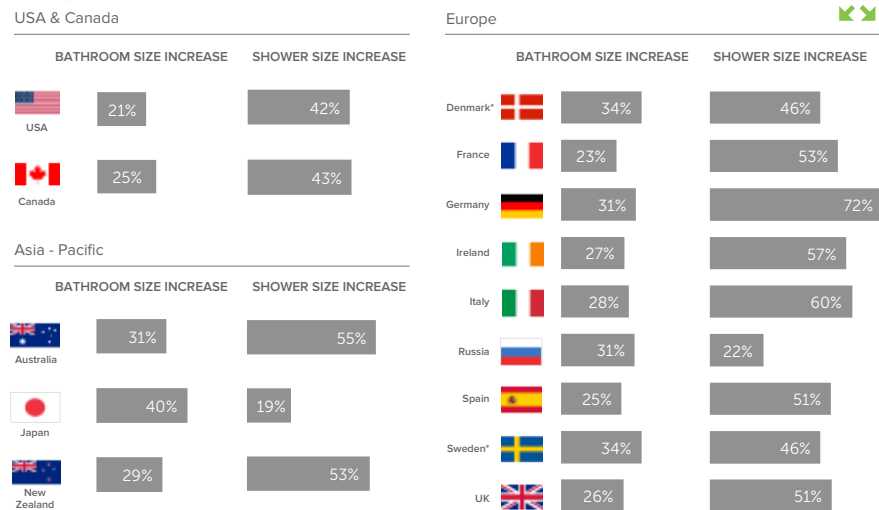


*Percentages reflect the combined data for Sweden and Denmark.

Source: Houzz Inc. 2017

What We Are Updating in Our Bathroom: *Size Increase*

Charts below show frequency of homeowners increasing the size of the bathroom and the size of the shower, as reported by homeowners who renovated their bathrooms in the past 12 months, are currently renovating their bathrooms, or are planning to renovate their bathrooms in the next 3 months



Source: Houzz Inc. 2017

One of the top priorities amongst homeowners the world over is functionality. The most important criteria in bathroom renovation are ease of cleaning (from 44% in Italy to 68% in New Zealand) and good lighting (from 17% in Japan to 53% in Russia).

On a more curious note, a special mention goes to Japan for the most frequent hi-tech toilet installations (93% vs. 9%-29% in other countries) and to Spain and Germany for the most frequent curbless entry installations during shower upgrades (60% and 55% vs. 3%-39%). Italy stands out for the choice of finishings, with 75% of homeowners choosing rain or waterfall showerheads and 21% choosing a hi-tech shower.

Today's bathrooms are increasingly a fully-integrated part of the home, so there is a real need to make them warm and welcoming so that we can spend as much time as we like there. The survey shows that we spend more than 30 minutes a day in the bathroom. The country where people spend the most time in the bathroom is Germany (80% of the population spend more than 30 minutes a day there), followed by the United States (more than 78%), Italy (more than 76%), Russia (more than 75%) and Spain (more than 74%). Italy is the country where people spend the most time in the bathroom with a mobile device, with 78% of Italian respondents saying they use a mobile device in the bathroom at least once a week.

Also see:

Projects' Gallery

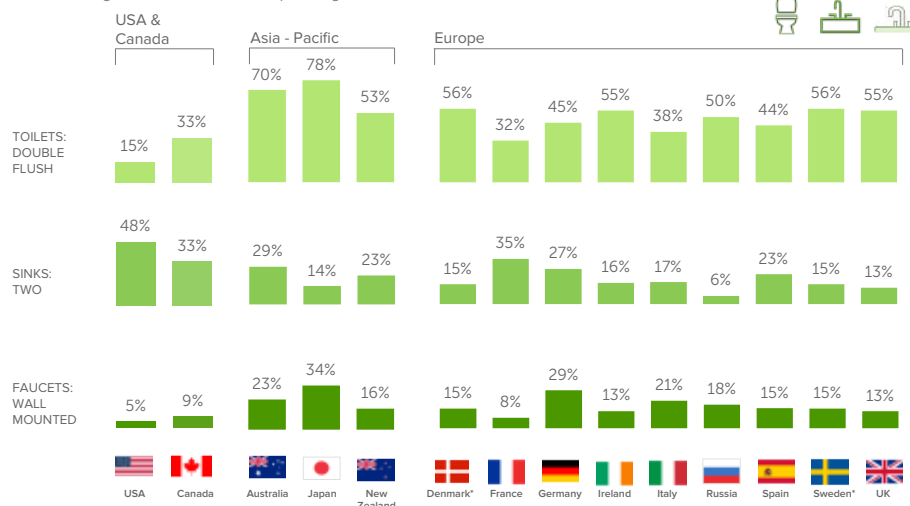
www.ceramica.info/en/categoria-cer/projects/

Products and Trends Gallery

www.ceramica.info/en/products/gallery/

What Products & Materials We Install In Our Bathrooms: *Plumbing Fixtures*

Charts below show frequency of top toilet types, sink quantity, and faucet mounting style among those upgrading their toilets, sinks and/or faucets, as reported by homeowners who renovated their bathrooms in the past 12 months, are currently renovating their bathrooms, or are planning to renovate their bathrooms in the next 3 months.



Source: Houzz Inc. 2017



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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/



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www.ceramica.info



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Ceramics of Italy

Frame

collection

adv studio21

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.



Sharp10 by **Simas** is a countertop washbasin of height 44 cm, ideal for creating soft, familiar atmospheres that evoke popular tradition.



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.

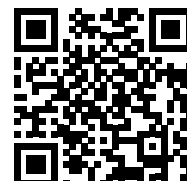
Brushed steel taps, geometric lines and water saving

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

Mit Smartphone in die Badewanne

➤ www.ceramica.info/de/articoli/mit-smartphone-die-badewanne



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Ceramics of Italy



White stuff: Naima Annoni, Enrica Caiello, Riccardo Piovesan, Maria Cristina Ziviani
Brera - Accademia Belle Arti

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BOLOGNA ■ ITALY

INTERNATIONAL EXHIBITION
OF CERAMIC TILE AND BATHROOM
FURNISHINGS

www.cersaie.it

24-28 SEPTEMBER 2018

promoted by



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EdiGer SpA

show management

Promos srl



 view the other houses and villas in the project gallery

Understated architecture

IN THIS MODERNIST STYLE VILLA COMBINING FUNCTIONALITY WITH AESTHETICS, THE QUIET, UNDERSTATED ARCHITECTURE IS REFLECTED IN THE CHOICE OF COLOURS AND MATERIALS by Laura Ragazzola

PRIVATE RESIDENCE
PROJECT
ANJA ENGELSHOVE
ENGELSHOVE ARCHITEKTEN
WWW.ENGELSHOVE.DE

PHOTOS
ARND HAUG
WWW.ARNT-HAUG.DE

CERAMIC SURFACES
COTTO D'ESTE
WWW.COTTODESTE.IT

YEAR OF COMPLETION
2017

Located in a residential neighbourhood of Oberhausen, a German city in the heart of the Ruhr valley, this light-filled home immediately reveals its minimalist ethos. Using a limited colour palette with a predominance of white along with a harmonious combination of glass, concrete and ceramic tile, it conveys a sense of calm, cleanliness and purity.

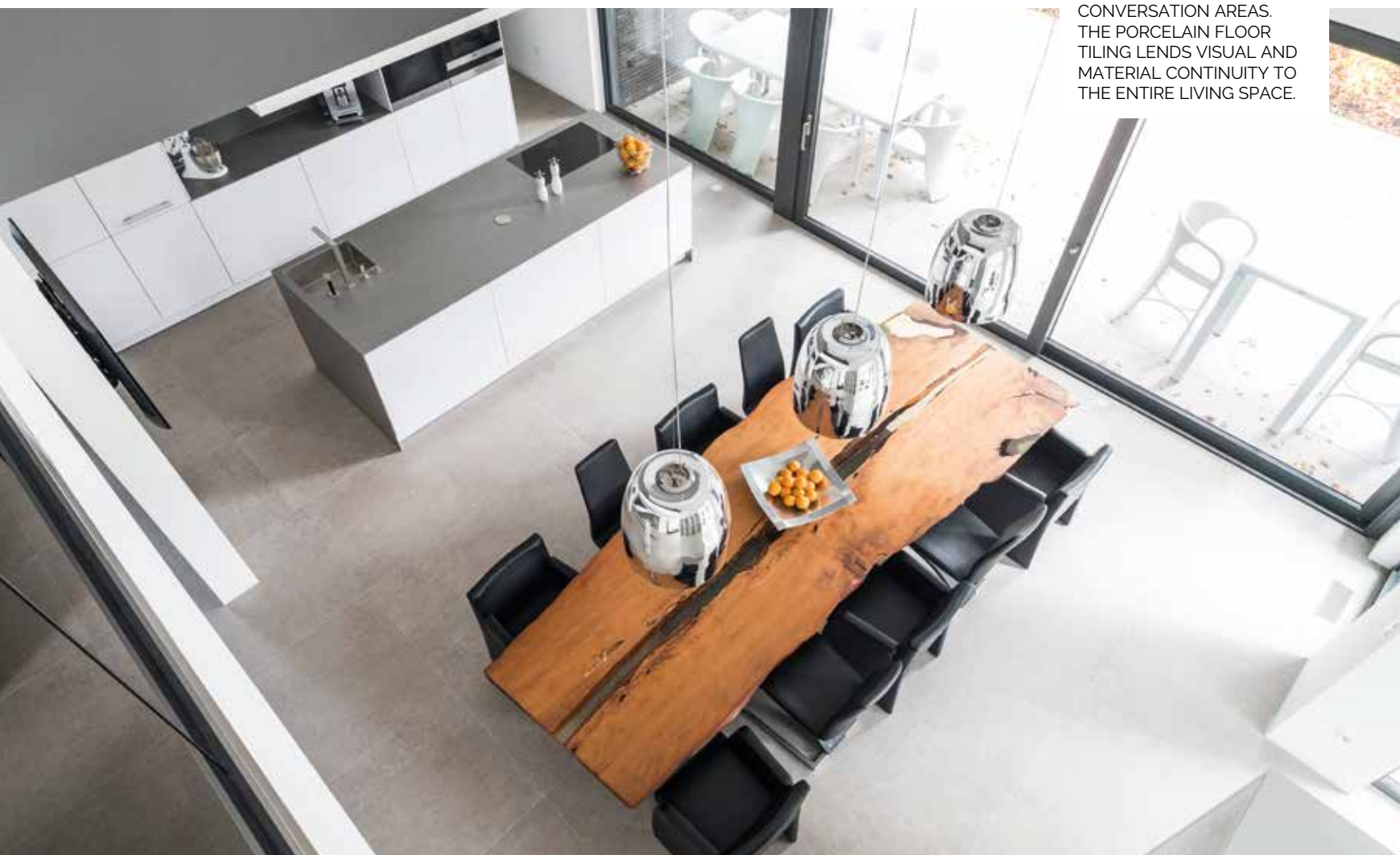
The owners, a couple with children, dreamed of living in a place surrounded by trees, so nature obviously played an important part in the choice of the home's location and design. They commissioned the project from the German architecture firm Engelshove Architekten, which immediately focused on the relationship between interior and exterior, building and landscape, public and private.

The concept involved creating a composite volume made up of layers of concrete whose solidity balances the airiness of the fully glazed surfaces. The project extends over two levels: the ground floor which looks out onto the garden through large full-height windows covering almost the entire façade; and the solid white cantilevered first-floor volume which shades the patio below and is delimited by a long terrace skirting the bedrooms.



AN EXTERIOR VIEW OF THE VILLA, WITH LARGE WINDOWS LOOKING OUT ONTO THE LANDSCAPE.

THE LIVING SPACE WITH KITCHEN AND DINING AREA. BELOW RIGHT, DETAIL OF THE STAIRS CONNECTING THE TWO FLOORS; LEFT, THE CONNECTING SPACE BETWEEN THE DINING AND CONVERSATION AREAS. THE PORCELAIN FLOOR TILING LENDS VISUAL AND MATERIAL CONTINUITY TO THE ENTIRE LIVING SPACE.





TOP, THE CONVERSATION AREA CENTRED AROUND A CONTEMPORARY FIREPLACE. ABOVE, THE OUTDOOR DINING AREA WHICH COMMUNICATES WITH THE INDOOR DINING ROOM VIA LARGE SLIDING GLASS DOORS.

RELATED ARTICLE

Ceramic tiling in accordance with standards: choosing the right adhesive

➤ WWW.CERAMICA.INFO/EN/THE-RIGHT-ADHESIVE

The architecture is specially designed to enhance the perception of the landscape, as in the choice of large windows which allow the interiors to merge seamlessly with the outside world. At certain points the narrow threshold separating the interior from the exterior expands to create transitional spaces, such as the patio which looks out onto the swimming pool area, opening up the living space and widening the perspective. The sense of permeability of the envelope is maintained inside the house, where the open, fluid layout creates the sensation of freedom to move in all directions.

The partition walls, doors and windows are carefully positioned to ensure uninterrupted views, allowing the landscape to extend into and through the house. The choice of ceramic tiles played an important role in achieving this result. For the flooring the architects opted for large-size porcelain tiles with a texture reminiscent of rolled concrete. The chosen collection was X Beton from Cotto d'Este in an alternation of 90x90 cm and 60x120 cm sizes (thickness 14 mm) in the entrance hall, the swimming pool area and the terraces and a 90x90 cm size in the kitchen and living room. A warm grey colour is the common thread running through all the interior and exterior spaces, regardless of their size or shape. The multifunctionality of X Beton is enhanced by the special antibacterial technology incorporated into the collection. The tile surface is protected by an innovative antibacterial shield which eliminates up to 99.9% of harmful bacteria while being completely non-toxic and safe for human health.

The interior design project fits in perfectly with the less-is-more spirit of the architecture. The large, brightly lit spaces are dotted with a few pieces of designer furniture (the only exception being the large table made from two reclaimed planks cut from a century-old tree trunk) and furnishings that are integrated perfectly into the walls. Apart from a small number of items such as the stainless steel bell-shaped ceiling lamps used in the dining room, the lighting system is inspired by the same concept. For all their minimalism, the rooms are well-proportioned. The atmosphere is never cold as the search for sobriety has always gone hand-in-hand with a focus on living comfort and pleasure.

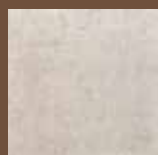


SPACES
non-urban residential

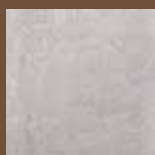
APPLICATIONS
interior floor and wall coverings - exterior floor

ceramic surfaces

Cotto d'Este
porcelain tile X-Beton
DOT-30, DOT-50, DOT-70
90x90 and 60x120 cm, thickness 14mm
outdoor; 90x90 cm indoor



X_Beton
DOT-30



X_Beton
DOT-50



X_Beton
DOT-70

technical characteristics

water absorption (ISO 10545-3): $\leq 0.05\%$
modulus of rupture and breaking strength (ISO 10545-4): 50 N/mm²
deep abrasion resistance (ISO 10545-6): 143 mm³
coefficient of linear thermal expansion (ISO 10545-8): compliant
thermal shock resistance (ISO 10545-9): compliant
crazing resistance (ISO 10545-11): compliant
frost resistance (ISO 10545-12): compliant
chemical resistance (ISO 10545-13): ULA UHA
staining resistance (ISO 10545-14): compliant
slip resistance (DIN 51130): R11

certifications

ISO 14001, NF-UPEC

Quality reinvents history

by Maria Giulia Zunino

DESIGN, INNOVATION, EMOTION,
WELL-BEING, ENERGY SUSTAINABILITY
AND VISIBILITY: THE NEW BID ON FASHION
STORE DESIGNED BY ROBERTO DRIGO
IS ALL OF THIS AND MORE



BID ON FASHION STORE PROJECT

ROBERTO DRIGO
WWW.STUDIODRIGO.COM

CERAMIC SURFACES

CASALGRANDE PADANA
WWW.CASALGRANDEPADANA.IT

YEAR OF COMPLETION

2014

The brand's history is summed up in the reference to 1938 contained in the company logo, the year when Giovanni Bidon began producing and selling wooden clogs.

The desire to explore new avenues of growth combining footwear production with clothing and event organisation prompted Giovanni's grandson Angelo and his wife Veronica to adopt a new strategy. Exploiting their close links with the local area and their passion for their work, the first step they took was to build a new store which would meet their need for visibility and innovation.

A turning point in the project came when they met engineer Roberto Drigo, founder of the Drigo consultancy firm in 1980, who was tasked with designing the BID ON Fashion store in Fossalta di Portogruaro (province of Venice).

Amongst the many commercial constructions located along the road to Lignano and Bibione, this building stands out for its sheer quality. A dark grey monolith standing on lightweight white pillars, it subverts the standard stylistic features of this type of architecture and acquires all the dignity of an urban construction. Every detail is designed meticulously, from the joints to the lighting fixtures and furnishings.

The monolith's external ceramic envelope is rendered particularly dynamic by the metallic coloured joints between the tiles, which have been chosen from the Architecture series from Casalgrande Padana in two sizes and a Dark Grey colour. The tiled surface takes on different degrees of luminosity according to the time of day or night, while the visually striking punctuated effect of the protruding and recessed fenestration of different shapes and sizes emphasises the relationship between interior and exterior. The solidity of the upper volume devoted to the commercial area contrasts with the lightness of the ground floor, which has been simplified in terms of both form and function.

Consisting of just a few organic elements (the glazed entrance surrounded by water flowing from two fountains; the windows cut out from the walls of the store; the elliptically shaped bar), it serves as a kind of covered square where meetings, fashion shows and events can be held.



THIS PAGE: PLAYS OF CONTRASTS (LIGHT-DARK, EMPTY-FULL, NATURE-ARTIFICE) ENHANCE THE EMOTIONAL ENGAGEMENT AND WELL-BEING OF CUSTOMERS.



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



Moving the large showroom away from the road creates a sense of expectation amongst customers and the sensation of taking part in a ritual, a feeling that becomes even stronger inside the monolithic volume itself.

Elements that contribute to the welcoming atmosphere include the Warm Grey coloured ceramic tiles from Casalgrande Padana's Architecture series, branching tree-like columns and a skilful mix of artificial and natural light with windows that look out onto the surrounding sky, countryside and built fabric. The unusual circular product layout rejects normal hierarchies and creates an element of surprise, inducing shoppers to stop and take a closer look.

Alongside its focus on innovation and emotionally and visually engaging aspects, the building also displays the characteristics that are typical of all good architecture. One of the most important of these is care for the environment, which is achieved through the use of ventilated façades and ceramic tile, an eco-friendly material with outstanding aesthetic qualities.

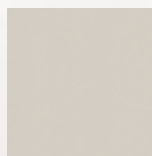


SPACES
shopping venue

APPLICATIONS
interior floor coverings
exterior facade



Architecture
dark grey



Architecture
warm grey

ceramic surfaces

Casalgrande Padana
porcelain tile
Granitogres Architecture
Dark Grey, Warm Grey
60x60 cm, 60x120 cm

technical characteristics

water absorption
(ISO 10545-3): $\leq 0.1\%$
modulus of rupture and
breaking strength
(ISO 10545-4): $> 45 \text{ N/mm}^2$
deep abrasion resistance
(ISO 10545-6): $\leq 150 \text{ mm}^3$
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

certifications

LEED, EMAS,
ISO 14001, NF-UPEC



ABOVE: OVERTURNING
CONVENTION, THE RETAIL
AREA HOUSED IN THE
UPPER-FLOOR VOLUME
BECOMES AN EMOTIONAL,
SPATIAL EXPERIENCE.

LEFT: IN THE NEW
COVERED PLAZA, THE
POOL WITH FLOWING
WATER SEPARATES THE
STORE'S CURVED WALL
AND DISPLAY WINDOWS
FROM THE GLAZED
VOLUME ENCLOSING
THE STAIRS.

RELATED ARTICLES

Rules for installing large-size ceramic tiles

[CERAMICA.INFO/EN/RULES-FOR-LARGE-SIZE-TILES-INSTALLATION/](https://ceramica.info/en/rules-for-large-size-tiles-installation/)

Ventilated façade anchoring systems

[CERAMICA.INFO/EN/ANCHORING-SYSTEMS](https://ceramica.info/en/anchoring-systems)

A question of materials

THE WORLD'S LARGEST CHAIN OF FITNESS CENTRES HAS CHOSEN THE AESTHETIC QUALITY AND PERFORMANCE OF AN EXCLUSIVE CONCRETE-EFFECT CERAMIC TILE COLLECTION FOR ITS CLUBS IN PRETORIA

by Alfredo Zappa



VIRGIN ACTIVE SOUTH AFRICA

PHOTOS

ROBERT SMIT
WWW.RSFREELANCE.CO.ZA

CERAMIC SURFACES

ITALGRANITI GROUP
WWW.ITALGRANITIGROUP.COM

YEAR OF COMPLETION

2016

Virtually unknown in his homeland and forgotten even in his native city of Detroit, American singer-songwriter Sixto Rodriguez unwittingly became a legend in South Africa, where his work was taken up as an anthem of the anti-apartheid struggle. The story is brilliantly told in the award-winning documentary (Oscars 2013) “Searching for Sugar Man” directed by Malik Bendjelloul.

Another rather different story set in South Africa involves two extremely well-known companies that operate respectively in the worlds of fitness and ceramic tiles.

One is Virgin Active, a global chain of fitness centres owned by Richard Branson’s Virgin Group. The other is Italgraniti Group, a dynamic and innovative Italian ceramic tile manufacturer that has seen considerable growth in recent years driven by investments in cutting-edge technology. Founded in the UK in 1998, Virgin Active has a business model that seeks to combine physical fitness with mental well-being. Envisaged more as health clubs than traditional gyms, the facilities offered include gym rooms, fitness studios, swimming pools, spas, relaxation areas and cafés, as well as spaces set aside for children’s activities.

There are currently 233 Virgin Active health clubs located in 8 countries worldwide with a total membership of 1.4 million people. They are particularly popular in the UK and Italy with 43 and 33 clubs respectively, but perhaps surprisingly the country with most clubs of all is South Africa with 138, including 18 in the urban area of Pretoria alone.

For its clubs in Pretoria, Virgin Active South Africa chose large-format porcelain panels from Italgraniti Group’s Materia D collection for the floors and walls.

This exclusive concrete-look collection is extremely versatile in terms of both surface finishes and sizes and meets aesthetic and performance requirements in both residential applications and public spaces, including high-traffic areas.



 View other recreation/sports facilities in Italy and worldwide in the Project Gallery



BOTTOM: THE CHANGING ROOM IS ALSO TILED WITH ITALIAN CERAMICS. AESTHETICS, FOOT TRAFFIC RESISTANCE AND EASE OF CLEANING WERE THE FACTORS BEHIND THIS CHOICE.



SPACES
wellness/sport facilities

APPLICATIONS
interior floors and walls
gym, changing rooms,
swimming pools

ceramic surfaces
Italgraniti Group
porcelain tile
Materia D collection
Tecno (Bianco, Cenere,
Fumo); Rullato (Fumo,
Bianco, Cenere, Grigio)
30x60 cm

certifications
LEED, EMAS

technical characteristics
water absorption (ISO 10545-3): compliant
modulus of rupture and breaking strength (ISO 10545-4): compliant
deep abrasion resistance (ISO 10545-6): $\leq 150 \text{ mm}^3$
coefficient of linear thermal expansion (ISO 10545-8): 6,2 MK
thermal shock resistance (ISO 10545-9): compliant
frost resistance (ISO 10545-12): compliant
chemical resistance (ISO 10545-13): UA
staining resistance (ISO 10545-14): compliant
slip resistance (DIN 51130): Rg A (Tecno) - R11 A+B+C (Rullato)





ABOVE AND BOTTOM:
WATERPROOF AND
NON-SLIP
CHARACTERISTICS
ARE VITAL
FOR WET AREAS.

It is particularly suitable for complex interior design solutions because the wide range of sizes and surfaces guarantees aesthetic continuity between the floors and walls. With their pronounced surface texture and neutral colour, the Materia D panels enhance the rigorous, linear volumes of the Virgin Active clubs in Pretoria. The pure, essential surfaces are not only ideal for their aesthetics but are also extremely practical for use in gyms and swimming pool areas, where they are appreciated for their non-slip surface and a texture that makes them pleasant to walk on with bare feet. Enhanced by soft side lighting, the textural qualities of the surfaces help to create spaces with a strong sense of identity.

RELATED ARTICLE

A single seamless surface

WWW.CERAMICA.INFO/EN/LARGE-SIZE-ITALIAN-TILES



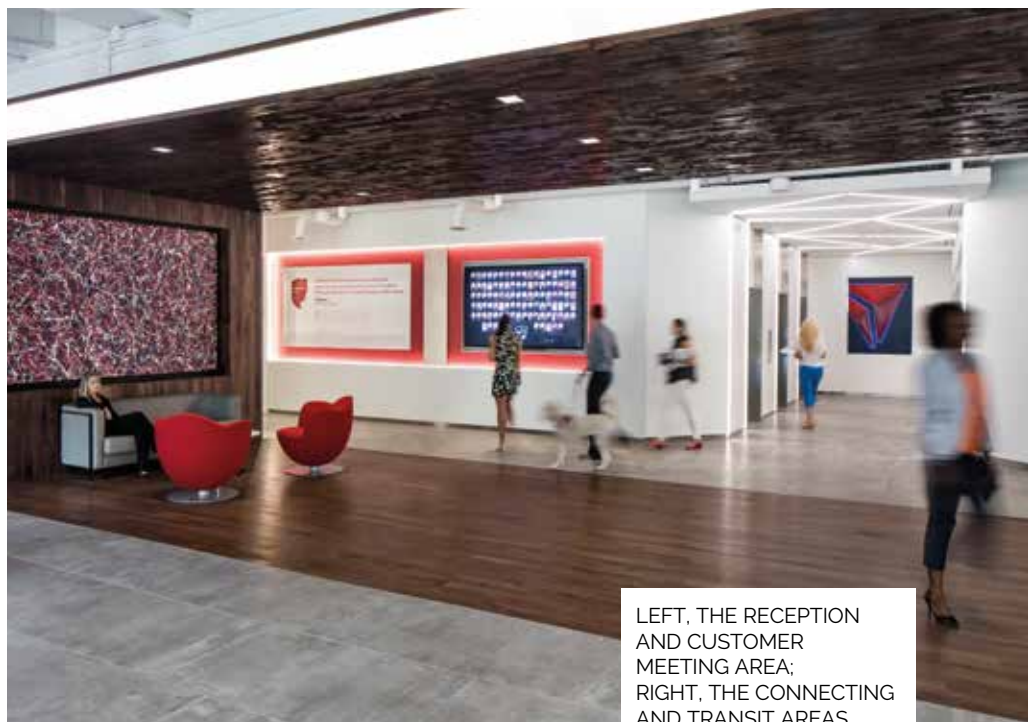
Friendly and informal with a touch of glamour

OPEN, DYNAMIC AND METROPOLITAN, THE DELTA AIRLINES HEADQUARTERS' NEW LOOK IS AN INVITATION TO FLY, WORK AND COMMUNICATE

by Roberta Chionne

"An airline is a team. It must be friendly, courteous, cooperative, efficient and bound as closely as a devoted family." These words uttered by the founder of Delta Airlines and transcribed on a coloured panel in the new headquarters sum up the spirit of this project, whose aim was to refresh the look of the Atlanta headquarters while preserving the values of the airline's tradition. The goal was to create an innovative and stimulating open space that would inspire employees and customers, narrate the company's history and create an atmosphere conducive to relaxation and socialisation.

The new lobby was designed with four different areas in terms of energy and functions: a brightly-lit, energising and visually-striking entrance connected to the cafeteria; a relaxing space for meeting customers that stands out for its warm colours and soft lighting; a rapid transit space that tells the story of the brand; and finally the hall with the stairs and lifts to the offices. The architects envisaged the new Woolman Café as a lively, cheerful space that could be described by keywords such as lively, refresh, nourish, energize and work. This area projects many different visual messages: the typically industrial



LEFT, THE RECEPTION AND CUSTOMER MEETING AREA; RIGHT, THE CONNECTING AND TRANSIT AREAS.

**DELTA AIRLINES
HEADQUARTERS**

PROJECT

IDEA SPAN
WWW.IDEA-SPAN.COM

PHOTOS

RAFTERMEN
WWW.RAFTERMEN.COM


CERAMIC SURFACES

MARCA CORONA
WWW.MARCACORONA.IT

YEAR OF COMPLETION

2016



 Go to the Project Gallery for other
business centres in Italy and worldwide



THE WOOLMAN CAFÉ:
IN THE BACKGROUND
THE ENTRANCE TO
THE FITNESS ROOM.

SPACES
business centres

APPLICATIONS
interior floor coverings



Stoneone
Silver

ceramic surfaces
Marca Corona
porcelain tile
Stoneone
colour Silver
75x150 cm

certifications
LEED, NF-UPEC

technical characteristics

water absorption (ISO 10545-3): $\leq 0.1\%$
modulus of rupture and breaking strength (ISO 10545-4):
 $\geq 45 \text{ N/mm}^2$
deep abrasion resistance (ISO 10545-6): $\leq 150 \text{ mm}^3$
coefficient of linear thermal expansion (ISO 10545-8):
 $\leq 7 \text{ (MK)}^{-1}$
thermal shock resistance (ISO 10545-9): compliant
frost resistance (ISO 10545-12): compliant
chemical resistance (ISO 10545-13): UA ULA UHA
staining resistance (ISO 10545-14): class 5
slip resistance (DIN 51130): R11

TWO VIEWS OF
THE WOOLMAN CAFÉ
DINING AREA.

look of coloured metal beams, the reassuring nature of wood panels and false ceilings, and the sheer energy of the colour red chosen for many of the furnishings and portions of walls and ceilings. Elements that help create a bright, informal atmosphere include the large windows, a fitness room, coloured panels and furnishing solutions in an array of colours, layouts and materials. Employees can choose from several different options for their rest breaks: round tables with comfortable armchairs, long tables for socialising in company, bar counters with stools for a quick snack, or the intimate micro-spaces typical of American bars. Amidst all the apparent heterogeneity, three common factors can be identified: the “ceiling carpet” of lights and exposed installations; use of the colour white; and above all the metropolitan effect of the ceramic panels chosen for the floor covering in all spaces, which bring style and character to the project while guaranteeing the safety and ease of cleaning required of high-traffic spaces. Fulfilling the need for materials that are hard-wearing, hygienic, easy to clean and pleasing to touch and look at, Stoneone collection tiles from Marca Corona – chosen in this case with a stone/concrete effect surface and in the colour One.Silver – fit perfectly into the context and are ideal for creating an informal, glamorous atmosphere.

RELATED ARTICLES

Ceramic tiling in accordance with standards: joints

➤ [CERAMICA.INFO/EN/CERAMIC-TILING-JOINTS](https://ceramica.info/en/ceramic-tiling-joints)

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Requirements for a long-lasting tiled floor

GIVEN THE MANY DIFFERENT AREAS OF APPLICATION OF CERAMIC TILING, IT IS CRUCIAL TO PERFORM A DETAILED ANALYSIS OF THE RELEVANT INSTALLATION REQUIREMENTS, INCLUDING PROJECT DATA, SPECIFIC ASPECTS OF THE APPLICATION CONTEXT AND THE CHARACTERISTICS OF THE SUBSTRATE LAYERS.

by Alfredo Zappa

The standard UNI 7999 offers guidelines on how to correctly perform this analysis. The general requirements are classified by UNI 11493 according to the characteristics of: Regularity, Durability, Maintainability/Cleanability, Safety and Sustainability.

The parties involved

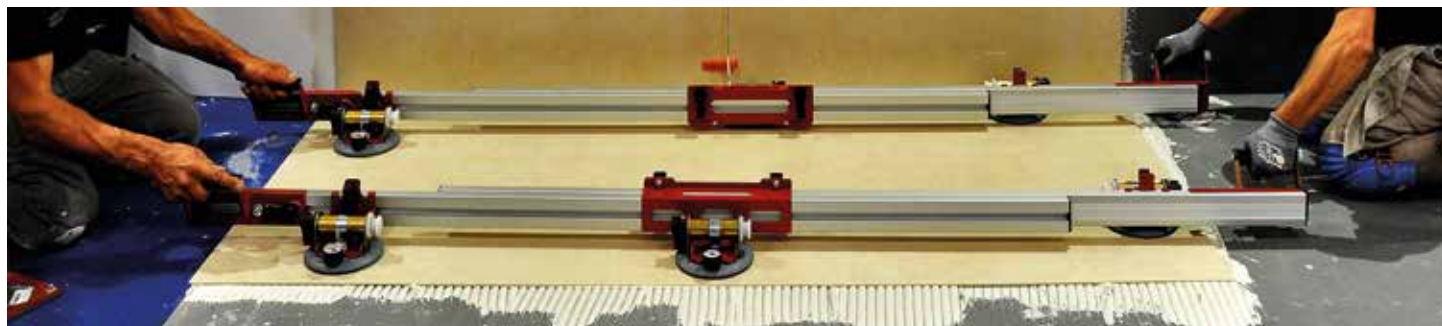
The designer: responsible for developing the construction solution in accordance with the client's requirements in terms of materials and technology and in keeping with the general aims of the project.

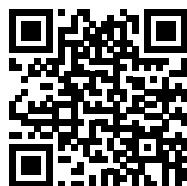
The client: provides full information on the use of the spaces and the expected stresses so as to identify and determine the requirements and performance specifications of the tiling in collaboration with the designer.


The tile layer: installs the tiling in accordance with the specifications and informs the Works Manager of any conditions or critical issues that might prevent the project requirements from being met.

In detail

For the **requirement of Regularity**, the standard identifies an extensive series of compliance checks. Along with proper and appropriate installation, other important factors include: the choice of raw materials; the technological consistency, type and stratification of the substrates; and the choice of adhesive/mortar. Regularity is verified by evaluating appearance, flatness, lippage, levelness (for floors), plumbness (for walls), joint width and straightness of grouting. For each of these aspects, the standard indicates the relevant methods, verification tools and acceptance tolerances. It also notes that the **requirement of Durability** must be met right from the initial stages of the project through a choice of suitable materials and technological solutions according to the specific mechanical, chemical and thermo-hygrometric stresses and operating conditions the ceramic tiles and other materials will be subjected to during their service lifetime. Similar considerations apply to the **requirement of Maintainability/**





 Read the other technical articles



Cleanability, where an accurate knowledge of the conditions of use right from the design phase is an important factor. For the **requirement of Safety**, the following aspects must be taken into consideration: slipperiness and an even surface (to prevent falling and tripping); reaction to fire (although ceramic tiles are well known for their fire resistance); release of toxic substances, particularly VOCs (ceramic tiles release zero or negligible quantities of dangerous substances); hygiene; risk of injury caused by sharp or non-chamfered edges. Last but not least, the standard notes that safety is also associated with durability and the risks deriving from deterioration. While recognising that raw materials and industrial processes are part of an increasingly environmentally virtuous supply chain, to meet the **requirement of Sustainability** the standard explicitly indicates a preference for products (tiles, adhesive, grout, etc.) whose sustainability parameters are measured and declared by the manufacturers.

RELATED ARTICLE

Ceramic tiling maintenance



[CERAMICA.INFO/EN/CERAMIC-TILING-MAINTENANCE](https://ceramica.info/en/ceramic-tiling-maintenance)

FOR FURTHER INFORMATION

Italian standard UNI 11493 -1:2016

Ceramic floor and wall tiling

Instructions for design, installation and maintenance

Ch. 5 - CHARACTERISTICS AND REQUIREMENTS OF CERAMIC TILING

Paragraph:

5.2. Regularity;

5.3 Durability;

5.4 Maintainability/Cleanability;

5.5 Safety;

5.6 Sustainability;

5.7 Specific performance characteristics

Annex: B - Classification and analysis of operating conditions



Warm tile surfaces provide you new design options....

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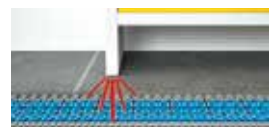
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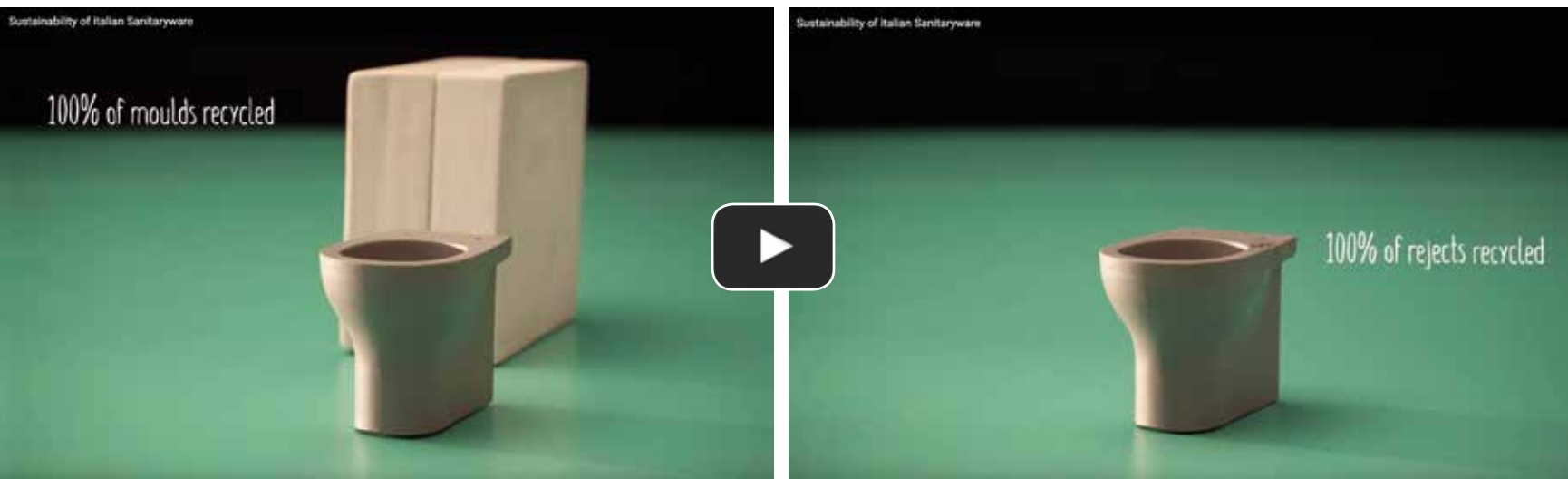


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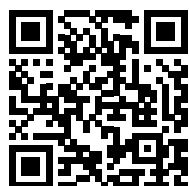


ITALIAN SANITARYWARE

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



Watch the video on the sustainability of Italian Sanitaryware

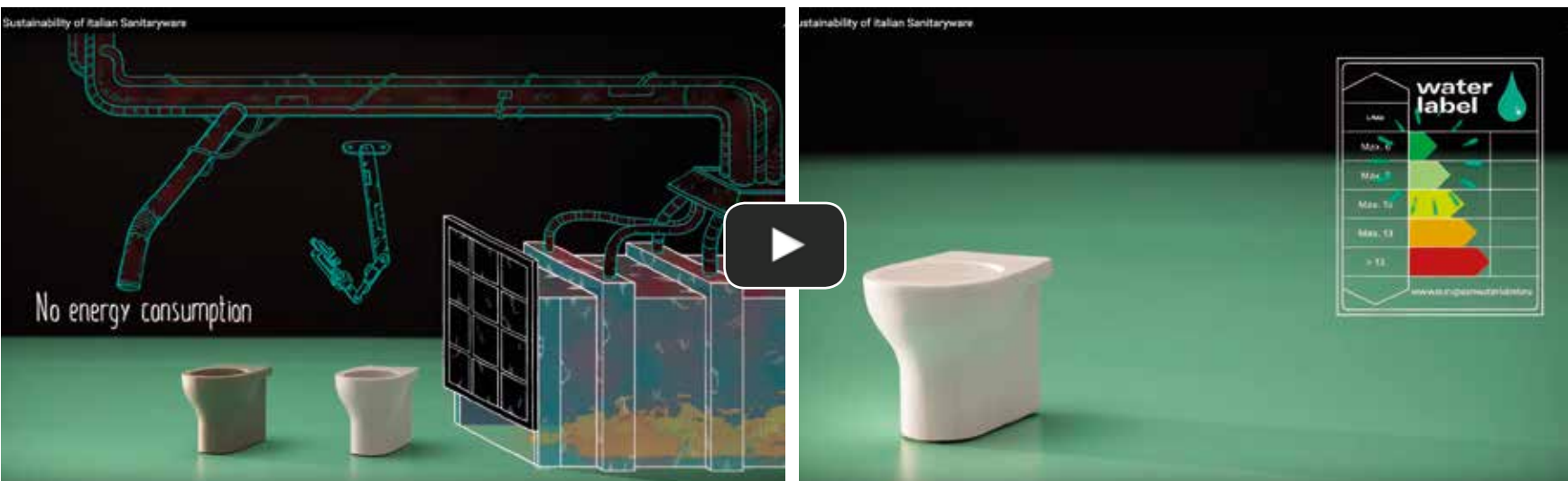
Fired clay products in their various forms are amongst the most widely used materials in traditional building construction.

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

Building envelopes: energy requalification, aesthetic improvement and saving

> www.ceramica.info/en/building-envelopes-energy-requalification



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