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ANDREA SERRI
EDITOR OF CER MAGAZINE
ITALIA AND INTERNATIONAL

You only buy what you know

Every purchasing decision begins with knowledge: people buy things they know are capable of satisfying an existing or latent need. This is self-evident, as clearly no one purchases a product or service they know nothing about.

Communication, the act of providing information, therefore plays a key role in the decision-making and purchasing processes. These considerations were the starting point for the communication campaign entitled 'The values of ceramic', a digital marketing strategy for the Italian and international markets aimed at improving end consumers' knowledge of the many unique qualities of ceramic.

The communication campaign reaches consumers through media they are familiar and comfortable with and use on a daily basis: the Facebook and Instagram accounts of *ceramica.info* and the landing pages specially set up on the *ceramica.info* website. A range of content consisting of text, photos and videos provides information on the distinctive characteristics of ceramic and explains them to end consumers in simple and down-to-earth language.

Outstanding resistance to frost, acids and fire, durability, healthiness, environmental friendliness and safety are just a few of the unique attributes of ceramic, setting it apart from other natural and industrially-made materials. Even more importantly, ceramic guarantees consistently high values in terms of all these characteristics, making it ideal for any application.

Modern consumers are strongly influenced by aesthetic factors but also have the good fortune of being able to choose between a range of different products – something that is as true in the field of surface covering materials as anywhere else. In this respect, ceramic's unique versatility in terms of aesthetics and colour and the fact that digital decoration can reproduce any material in high resolution and with photographic quality makes it suitable for all possible applications. Its unique combination of beauty and technical characteristics makes it the right solution in any situation.

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CONFINDUSTRIA CERAMICA

Publishing Director
Giovanni Savorani

Editor
Andrea Serri (aserri@confindustriaceramica.it)

Editorial Staff
Valentina Candini (vcandini@confindustriaceramica.it)
Simona Malagoli (smalagoli@confindustriaceramica.it)
Valentina Pellati (vpellati@confindustriaceramica.it)

Editorial Office
Barbara Maffei (bmaffei@confindustriaceramica.it)
Patrizia Gilioli (pgilioli@confindustriaceramica.it)

Contributors
Luca Agolini, Federica Andreini, Katrin Cosseta,
Cristina Faedi, Federico Ferrari, Benedetto Marzullo,
Barbara Musso, Luisa Pianzola, Livio Salvadori,
Walter Sancassiani, Roberta Valli.

Translations
John Freeman

Graphic Design
Riccardo Leonetti
Fastforward (www.fast-f.com)

Advertising
Pool Magazine di Mariaros Morselli
Via Cattaneo 34 - 41126 Modena - Italy
tel. +39 059 344 455 - Fax +39 059 344 544
info@pool.mo.it

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Editorial offices
Edi.Cer. SpA Società Unipersonale
Viale Monte Santo 40 - 41049 Sassuolo (Mo) - Italy
T +39 0536 804585
F +39 0536 806510
info@edicer.it - www.ceramica.info
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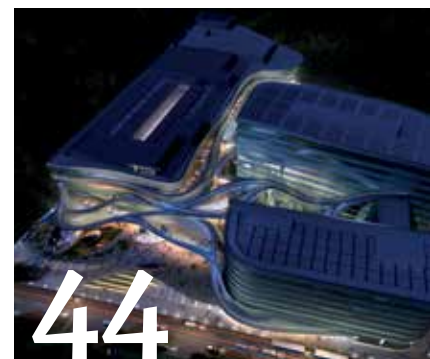
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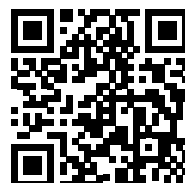


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Ceramic. A safe choice.

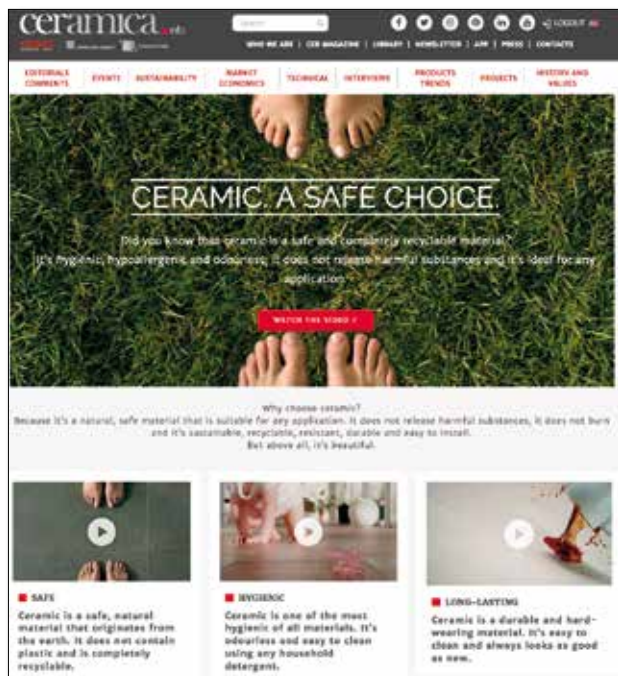
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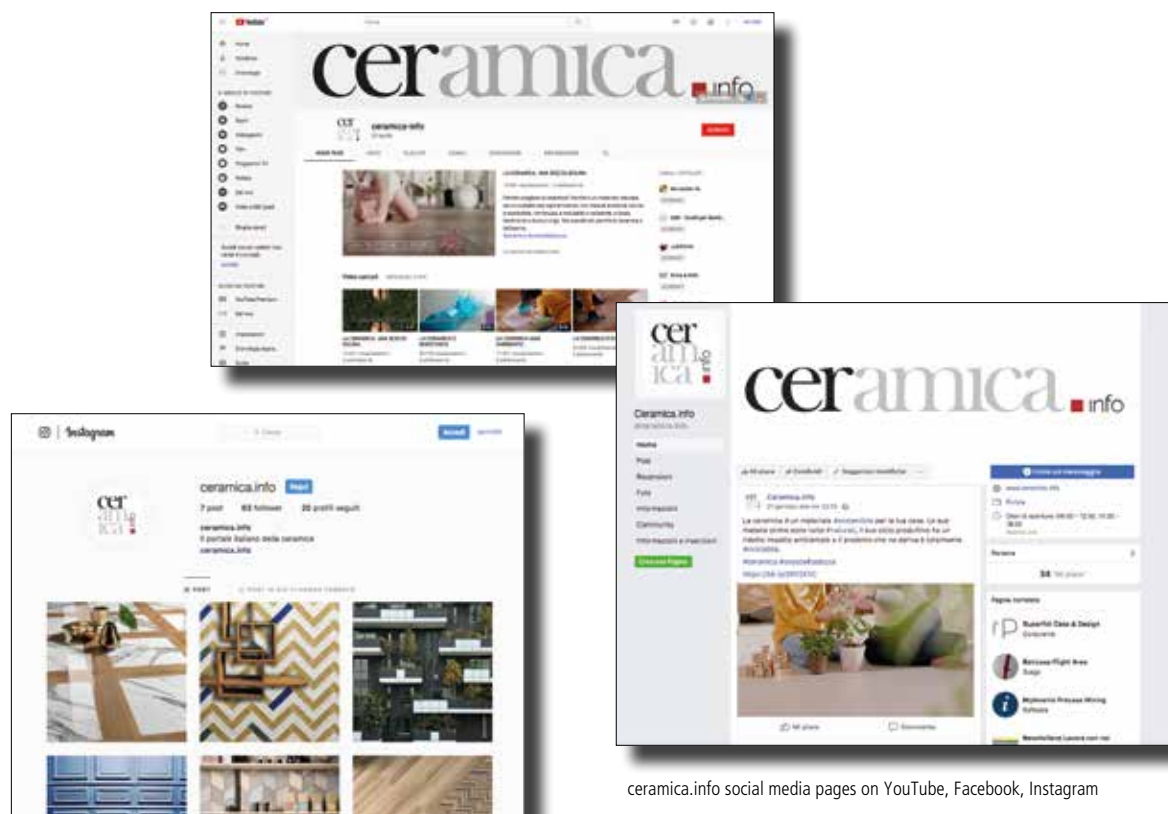
A NEWLY-LAUNCHED COMMUNICATION CAMPAIGN AIMS TO USE DIGITAL CHANNELS TO PROMOTE AWARENESS OF THE POSITIVE VALUES OF CERAMIC AMONGST END CONSUMERS, THEREBY WIDENING THE PRODUCT'S POTENTIAL MARKET IN EUROPE AND THE UNITED STATES

A recently-launched communication campaign aims to promote awareness of the positive values of ceramic amongst end consumers by using videoclips posted to digital and social media channels. First introduced to the Italian market by the Italian ceramic manufacturers' association, the initiative is being developed internationally through collaboration with Spanish, German, French and American partners, who are working together with the exclusive aim of promoting the unique, universal values of ceramic.

Reaching out to end consumers through social media

The starting point of the campaign was the observation that end consumers are increasingly responsible for their own purchasing decisions and that they use the internet to acquire information on product characteristics and applications and to explore the various options available to them. With this in mind, eight 15-second videoclips were produced in collaboration with the agency Exprimio to illustrate the distinctive qualities of ceramic (hygiene, durability, fire resistance and much more). These videos were uploaded to the website www.ceramica.info, where they appear on dedicated landing pages with links to articles relating to the various topics. Along with these original eight themes, a further four will be added by the end of April to explore outdoor ceramic applications, including facades, swimming pools, residential driveways and raised floors.





ceramica.info social media pages on YouTube, Facebook, Instagram

The messages are disseminated exclusively through the digital channels YouTube, Facebook, Instagram and the website www.ceramica.info using the hashtags #ceramic and #asafechoice to maximise visibility and reach the target audience effectively. Ceramic is a durable consumer good, a one-off purchase that is nonetheless influenced by fashion. And given that on average an individual makes a house purchase or renovation once every 19–20 years, just 5% of the total population is interested in purchasing floor or wall tiles in any given year. Choosing digital media that are capable of accurately targeting people who are in the process of choosing floors or are interested in renovating their homes is therefore the most effective communication strategy.

The stakeholders: professionals and end consumers

For a sector that has always been strongly B2B oriented, conducting a campaign targeted at end consumers may be challenging. This problem can be resolved by using two different channels. The first consists of direct communication campaigns targeting end consumers and featuring sponsored advertisements on the three above-mentioned social media channels as well as indirect campaigns conducted through commercial and design intermediaries. This second approach involves sending out Direct Email Marketing (DEM) messages at 10-day intervals to the 40,000 contacts (architects, distributors, construction firms,

installers and the general public) contained in the CRM database of ceramica.info. The second channel involves the active collaboration and engagement of Italian ceramic companies, who have posted the information and videos of the campaign on their corporate websites, their newsletters and their social media channels.

Diffusion in the international marketplace

Following the Italian launch, the next step was to widen the campaign to the important European markets and the United States. The same messages – suitably translated into English, French, German and Russian – and methods of dissemination were used for these markets, but they involved cooperation with different players: the ceramic tile producers' associations of Spain (ASCE), Germany (BKF) and the USA (TCNA), the Dutch tile layers' association (BOVATIN) and the ceramic tile distributors' and installers' associations of France (UNECB), Austria (OFV) and Switzerland (ASP). This wide-ranging multi-player communication campaign spanning two of the most important continents for ceramic tile consumption aims to promote awareness of the many positive values of ceramic. The first step focuses on knowledge as a starting point for business development.

Related articles

The video "Ceramic. A safe choice"

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Open Cersaie: A New Era

by Cristina Faedi

THE INTERNATIONAL EXHIBITION OF CERAMIC TILE AND BATHROOM FURNISHINGS IS CHANGING ITS IMAGE AND ADOPTING A NEW LOGO AND A FORWARD-LOOKING COMMUNICATION STRATEGY

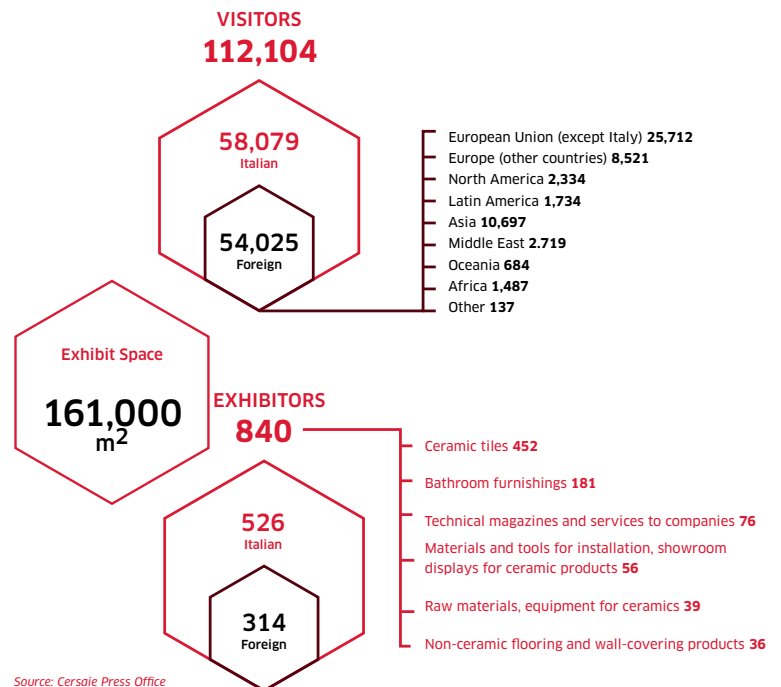
To reflect the many changes the show has undergone in recent years, **Cersaie is adopting a new image**. An international point of reference for the world of ceramic design, surface coverings and bathroom furnishings, Cersaie offers a unique overview of the most important global trends. Architects, designers, contractors, retailers and international exhibitors meet here every year to get up to speed with the latest developments in the industry while building professional relationships and exploring the innovative products and projects showcased by leading Italian and international companies.

This new **OPEN CERSAIE** concept will enhance the visibility of the represented sectors by investing in diversity and reaching out to new target audiences, investors and markets.

A **pictogram** and a **new logo** have been created to give CERSAIE a more comprehensive and institutional brand architecture that will meet the challenges of an increasingly competitive world. The image is connected visually with Cersaie's most important initiatives aimed at the various target audiences: the *Building Dwelling Thinking* programme of architectural meetings; the *Cersaie Business* missions for international architects; the design and lifestyle meetings hosted in the *Press Cafes*; the practical and theory demonstrations in *Tiling Town*; and the home renovation meetings for end consumers in *Cersaie Designs Your Home*.

The same open vision is found in the image strategy and media plan, which aim to establish Cersaie amongst the key international events for innovators and to reach out to new audiences through increased investments in the digital sector. As a result, Cersaie is transformed from an "exhibition" venue to a "relational" space. **The offline and online worlds** are fully integrated and "communication" becomes "conversation".

New relational dynamics can be developed before, during and after the show, then continued throughout the year to maintain a constantly high level of interest and attention. **Social media** play a vital role part in this communication strategy as virtual spaces where Cersaie can forge a powerful identity and open its doors to exhibitors, visitors, influencers and the city itself.



Renowned for its friendly, inclusive and open spirit, **Bologna** is the perfect place to develop this open vision. Thanks to Bologna Design Week programme, whether strolling around a city-centre courtyard or savouring a wine produced in the local hills while enjoying the specialities of one of the most famous regional cuisines of Italy, it is the perfect place for networking and building relationships or for negotiating complex business deals.

With the support of the historic city of Bologna, Cersaie is looking to the future and is ready to embrace the changes that will come into sharp focus at this year's show in September.



Visit the Cersaie website

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Tile and Vision

CONESTOGA TILE IS ONE OF THE MOST VALID DISTRIBUTORS OF ITALIAN CERAMIC TILES. THE COMPANY IMPORTS, DISTRIBUTES, AND MARKETS HIGH-QUALITY CERAMIC AND PORCELAIN TILE TO THE UNITED STATES THROUGH THREE SHOWROOMS LOCATED IN PENNSYLVANIA, MARYLAND AND VIRGINIA AND RECEIVED THE NORTH AMERICAN DISTRIBUTOR AWARD IN 2008 FOR ITS ONGOING DEDICATION TO THE PROMOTION OF ITALIAN CERAMIC TILES IN THE U.S. MARKETPLACE.

by Barbara Musso, Novità Communications

Becky French is the Manager of Architectural & Design Services for the company and has been in this role for the past seven years. **Jim Vogel** is the President and co-owner of the company and has recently been inducted into the Ceramic Tile Distributor Association's Hall of Fame.

You have many branches and many collaborators. How do you prepare your sales and promotion team?

Jim: As we introduce new products, we will purposely introduce only a limited number of product lines at a time. This provides our staff time to introduce and train their customers on these products. Providing too many product lines at the same time will overwhelm most audiences. We have found that product lines are more successful if your staff can focus on a smaller group which allows for a more in-depth presentation of the product line.

How important is it to have fully trained staff?

Jim: Architectural firms handle many different aspects of the project including the design of the building structure and the interior finishes. These firms rely on their product representatives to assist them in both installation solutions and also finding tiles to fit their design visions. Ongoing training is two-fold – installation and design. We see many new



Above: Jim Vogel receiving the North American Distributor Award during Covering 2008 from the Confindustria Ceramica past president Alfonso Panzani.



technological advances in installation products that an architectural representative needs to know in order to be a valuable resource to the firms. On the design side, representatives need to have a grasp on not only the latest design visuals, but also the technical characteristics of the tile which will impact its performance. The architectural representative will then pass on their learned knowledge to the firms through seminars or one on one interactions.





Becky French

Having a well-trained staff is vital in maintaining our position as a reputable resource for our industry partners.

How many Italian ceramic brands do you carry?

Jim: We are currently representing 18 different Italian manufacturers. While we import most of the Italian products, several of the manufacturers also have either additional warehousing or production in the United States for sourcing options.

How important is the curation of product in order to retain your customers?


Jim: Anyone visiting Cersaie or Coverings will recognize that there are a lot of choices in tile designs from many manufacturers throughout the world. Taking the thousands of new offerings and curating them into our product offering is very valuable to our success and our clients' success. Often, we are looking for a product that is on the cutting edge of design while also being a visual that would be of interest to both residential and commercial clients. A lot of investment is made to inventory new products and to market them to the design community, local dealer showrooms and also consumers. Therefore, we want to ensure that our new products will create excitement. From the show, we will have 40-60 new product series that have interested us. Our new products committee will review and grade these series based on design, function and pricing. In keeping with our training philosophy, we will end up with 20-25

new products that can be introduced over the next 8-10 month period. Our clients rely on us to provide them with a steady flow of new products meeting their clients' demands for both quality and design. Maintaining a curated selection of products is crucial in balancing between current and future trends.

Large architectural projects must meet certain sustainability requirements. How does a material like Italian ceramics, thanks to innovative technological investments, answer many of those requirements?

Becky: The push for sustainability and transparency in product design continues to be a major force in our industry. We are seeing an increased demand for products which can help meet LEED v4 requirements, especially in our DC market. Today's designers are environmentally conscious and know that they have the ability to make a positive impact through their material selection. At the same time, they expect innovative designs and exciting new formats. I think the introduction of large gauged porcelains



 **Read the other interviews with Italian tile distributors worldwide**



is a great example where our Italian partners have met this demand. We see manufacturers creating gorgeous marble visuals or cutting-edge modern designs in a thinner format that uses less raw materials and has a lower environmental impact.

Do you have any suggestions for Italian tile producers?

Jim: Tile sizes are getting bigger. The larger the format, the better a design feature can be visualized. For example, in a product line offered in both 12x24 and 24x48, the veining and flow of the design becomes more appealing in the larger sizes. When visiting architectural firms, it is difficult to translate these incredible designs with an architectural binder showing small cut pieces of the product. We continue to be challenged in finding ways to best represent the true beauty of the product. It just isn't feasible to carry in 6-8 pieces of 24x48, not to mention the large gauged tiles, into a firm's office. We are looking for new marketing tools to help showcase these larger tiles.

What are the most popular trends?

Becky: We continue to see the use of larger rectangular formats for both floor and wall. Both marble and wood looks continue to increase in

popularity. Our Italian partners in particular have made amazing advancements in the visuals and finishes of their marble looks. We are seeing these porcelains being favored over their competing natural stones. Likewise, the wood looks in porcelain are incorporating more unique visuals (painted woods, charred wood), and mixes of sizes (different widths and lengths) and patterns (parquet) to compete with real hardwood. Commercial designers have also been trending towards wall installations with 3D tiles, bold graphics, geometric shapes and hand sculpted looks.

What are the trends that you think will be the most appreciated by the general public?

Becky: The public appreciates the wide variety of options the industry has to offer. Italian tile manufacturers seem to be taking more creative risks and the design community has responded very positively to that.

You have been awarded as distributors thanks to the 2018 Residential Project Award won by Ziger/Snead Architects with the Baltimore Slate House project. How did you celebrate?

Becky: With a nice dinner!

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Soft landing ahead

by Luca Agolini and Federico Ferrari, Prometeia

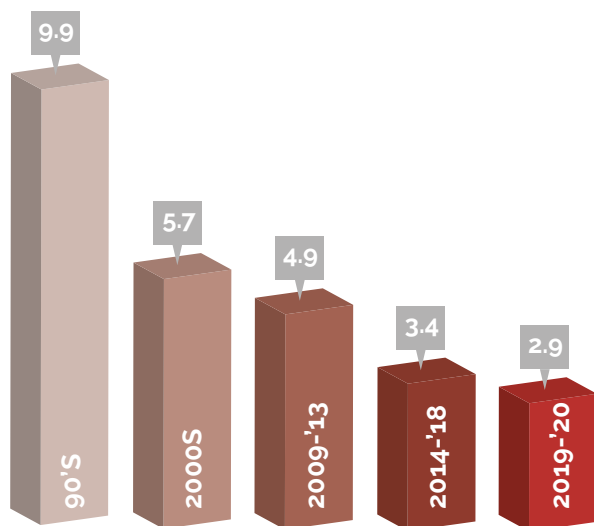
EXTERNAL FACTORS SUCH AS THE CONTRACTION IN INTERNATIONAL TRADE ARE IMPACTING THE VARIOUS SEGMENTS OF THE BUILDING INDUSTRY AND CONSEQUENTLY TILE CONSUMPTION

The world economy is experiencing a slowdown that is expected to continue through 2019–2020, with annual average GDP growth slackening to 3.2% compared to the 3.7% maintained over the previous two years. The main factor behind this deceleration is the impact of protectionist policies on international trade and consequently on companies' investment plans, including the effects of tariffs that are already in place and the uncertainty surrounding future trade. Even if these trade tensions, especially those between the United States and China, do not lead to a fully-blown trade war, they may not be resolved rapidly, in which case the climate of uncertainty is likely to continue for some time. Further risk factors contributing to the slowdown in the world economy include the uncertainty surrounding the Brexit process, the cooling of the Chinese economy and difficulties in a number of emerging markets. Taking a closer look at the main world economies, the United States is expected to see its annual average GDP growth rate drop to 2.2% in 2019–2020 compared to the almost 3% of 2018, while the EMU region will struggle against a less favourable international backdrop and continued domestic uncertainty, causing growth to slow to an annual average of 1.4% compared to the 1.8% of 2018. China is expected to see a gradual shift towards slower growth, with policymakers pledging more support for the economy to avert a hard landing.

In this scenario, the expansionary phase of the residential building sector began losing steam in 2018. According to preliminary estimates, growth in global investments dropped to 1.7% last year compared to the previous year's 3.8%. In 2019, investments are expected to continue to grow at a similar pace (1.8%), returning to a more sustainable growth rate (2.4%) in 2020. Naturally this aggregate picture reflects a range of different situations in individual areas and countries. Amongst the traditional export markets for ceramic tile, residential building in the United States is expected to remain essentially stagnant in 2019, followed by a moderate

WORLD TILE CONSUMPTION IN A HISTORICAL CONTEXT

In sqm and CAGR. 2018-preliminary figures; 2019-2020 forecasts



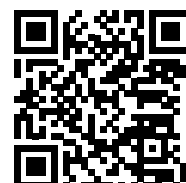
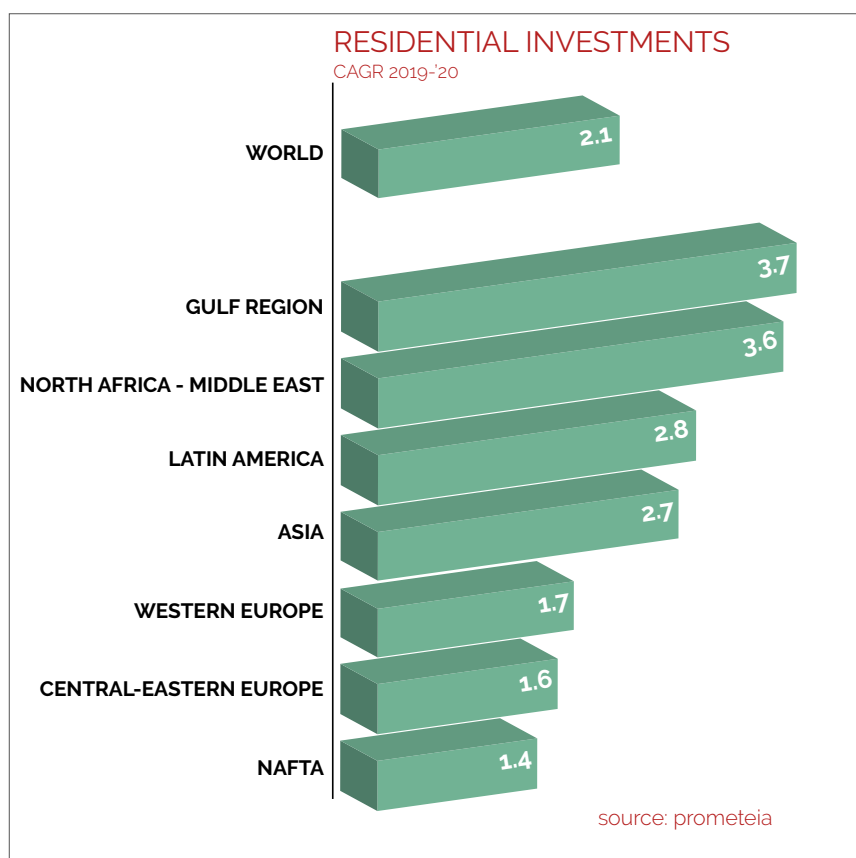
source: prometeia

recovery in 2020. Growth in supply continues to be constrained by a lack of skilled labour and building space, while further factors such as higher mortgage rates are dampening housing demand. The trend towards more moderate investment growth will continue in all Western European markets with the exception of France, which is expected to see a gradual recovery in 2020.

As for newly emerging markets, the Gulf region and North Africa-Middle East are expected to show the highest growth rates (3.7% and 3.6%, respectively), while the Far East will see slower growth (2.7%). Within this latter region, India, Indonesia and other Southeast Asian economies will continue to register the best performances, partly compensating for the expected slowdown in building activity in China. However, the Chinese housing market appears unlikely to see a sharp decline, as housing demand continues to be driven by the steady growth in household income and the ongoing process of urbanisation. Investments in Latin America are expected to return to positive territory, boosted in particular by the recovery of the Brazilian market. By contrast, Central and Eastern Europe will experience a slowdown driven by the decline in building activity in Turkey, sectors will be affected by the financial crisis, especially housing. The slowdown may be partly mitigated by clear signs of a recovery in the Russian building industry.

Given the prospects for only a modest expansion in global housing investments, it appears unlikely that world tile consumption will see significant acceleration over the two-year period 2019-2020 following the slowdown in 2018 (estimated growth just over 3%). But again, this aggregate figure reflects different situations in different geographical areas.

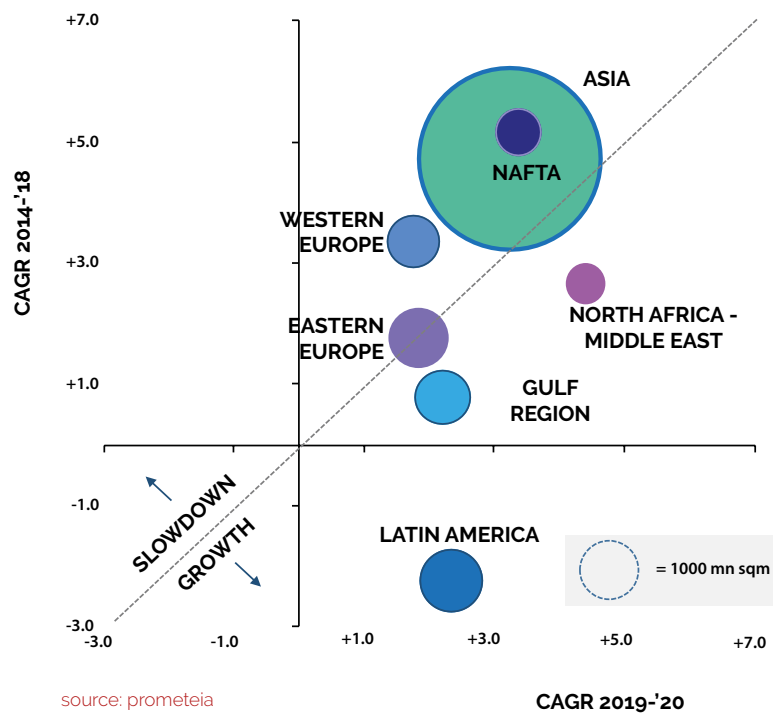
Looking in detail at the main advanced economies, no significant growth is expected in Western Europe, where tile consumption is expected to maintain only modest



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EXPECTED GROWTH IN TILE CONSUMPTION, BY REGION

In sqm and CAGR. The area of the circles is proportional to the size of the market.
2018-preliminary figures; 2019-2020 forecasts



expansion in 2019-2020 (average +1.7% over the two-year period). The NAFTA region may see stronger growth rates (+3.4%), albeit almost 2 percentage points below the average of the previous five years, with the gradual decline in the USA offset by the expected growth in the Mexican market. But the outlook for emerging markets closer to Italy is more varied. The lacklustre performance of Eastern Europe, aggravated by the anticipated slowdown in the Turkish market, will be counterbalanced by the more dynamic results in the Gulf region, where Saudi Arabia may gradually see consumption pick up after two years of sharp contraction. However, it is the North Africa - Middle East area that appears likely to be the most dynamic of all the monitored regions, with average growth in consumption expected to hit more than 4% in 2019-2020, largely due to the contribution of Egypt.

In the more distant geographic regions, a moderate recovery is expected in the South American market as Brazil's tile consumption returns to positive territory. By contrast, the Asian market is expected to see a gradual slowdown, with the higher growth in Indonesia and above all India insufficient to compensate for the gradual slowdown in China (which accounts around 70% of Asian and 45% of world tile demand). For this reason, consumption in the Far East may grow at an average rate of 3.2% in the two-year forecasting period, 3 tenths of a point higher than the increase in world demand over the same period (+2.9%) but 1.5 percentage points below the region's average growth rates between 2014 and 2018.

To conclude, the slowdown in growth in the world economy appears likely to impact global investments in residential building and consequently world tile consumption, albeit to varying degrees in different areas. As a combined result of the various trends, tile consumption is expected to maintain annual average growth rates of close to 3%, not far short of the 2018 figures but half a percentage point below the average growth rates observed over the last five years.

Also see:

The unexpected cities

> <https://www.ceramica.info/en/the-unexpected-cities/>

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Vulcanika Tile Collection

Floor: Raku blue 60x60cm, Raku white 10x60cm

Wall decoration: Capture Raku blue 30x60 cm

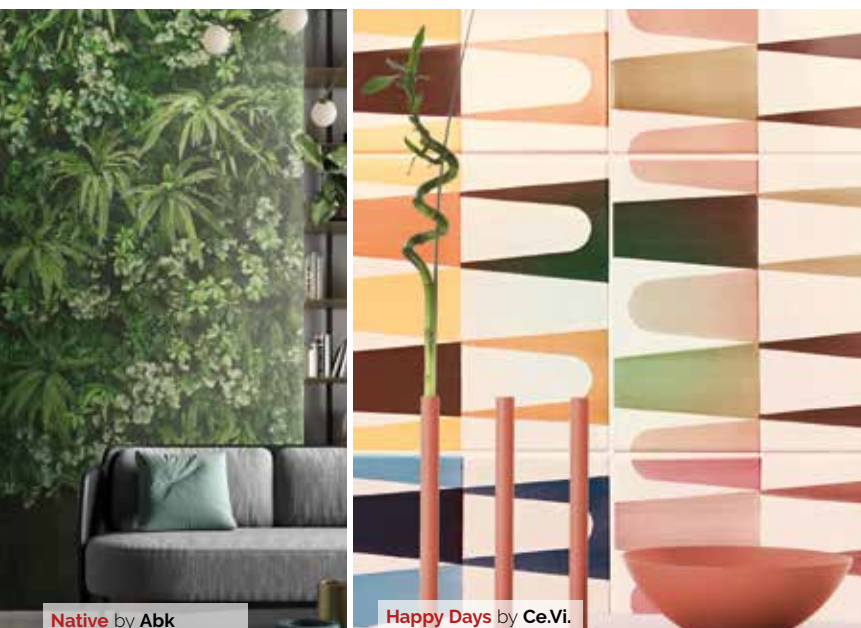
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PROVENZA

How ceramic surfaces are changing

A MAN-MADE MATERIAL OF NATURAL ORIGIN THAT IS TRANSFORMED INTO A DESIGN AND ARCHITECTURE PRODUCT

by Cristina Faedi



Each year Cersaie offers a preview of the latest ceramic tile trends before they hit the world's stores and showrooms. At the last edition of the show, ceramic discovered the energy, brio and vibrancy of **colour**, a kaleidoscope of shades that coordinate perfectly with texture and material effects.

The dominant colour was blue in all its possible hues, from the painterly irregularities of watercolours through to the myriad geometries and astonishing crystal effects of precious stones. But nature was the real source of inspiration for designers looking to create ceramic surfaces with a sensation of comfort. The verdant tones of the "jungle look" rub shoulders with Mediterranean atmospheres in a green-chic style that embraces everything from plain colours through to the most striking **patterns**, ideal for transforming the surfaces of large slabs into extraordinary wallpapers.

We saw a wealth of circle and dot patterns in a magical celebration of Italian tradition and creativity, decorative elements in solid colours or on raw concrete slabs, multicoloured pointillist-style watercolours, and accent pieces that offer a contemporary reinterpretation of vintage cement tiles. The circle merges with other geometries, disintegrating in a play of shapes and breaking up into ever smaller irregular fragments to create a sense



Sequoia Century by Elios



Steamwork by Ascot



Miami
by CIR

of movement on light or dark coloured walls, lending the utmost originality to any ceramic surface.

Ceramic adapts perfectly to both indoor and outdoor installations. Just as **metal sheets** react with oxygen to form rusty, aged surfaces, so too porcelain slabs reproduce the oxidised metallic effect in a gritty yet elegant industrial style. Every aspect reveals obsessive attention to detail throughout the production process, from the colours to the exquisitely-balanced shade variations, from copper and rusty reflections through to bronze tones. **Wood-look ceramic** surfaces likewise take on the same variations in colour. Inspired by a return to woodworking as a noble form of art and craftsmanship, they come in the contemporary pale tones of caramel, honey and raw oak as well as the darker classic shades of chestnut and walnut. The cutting process enables modules to be produced in many different combinations and elegant geometric patterns for the most sophisticated layouts. The extraordinary dimensions of the large-size slabs reflect the sheer power of the material, available in 6 mm thick panels with side lengths of up to 3 metres or more and extra-thick versions (2 cm and 3 cm) that guarantee the maximum reliability for indoor and outdoor applications.



Relate by Caesar



 See the trends on the Product Gallery



TRENDS

Stone 21 by Cedir

All of these qualities derive from the unique characteristics of ceramic. It is resistant to scratching and abrasion, mould and fungi, staining, chemicals and UV radiation; it has high slip-resistance and is hygienic, low-maintenance and easy to clean.

As for stylistic trends, the industrial look explores the world of recycled materials and combinations of **stone and metal**, incorporating these two natural elements into the ceramic surface and adopting an antiquing and scratching process to create a product that will lend distinctive aesthetic appeal to any space.

Today's ceramic products dialogue with the world of architecture. **Concrete-effect tiles** in particular are highly innovative solutions that stand out for their perfectly silky, monochromatic surfaces and pleasant, uniform touch, ideal for spaces embracing a metropolitan look.

Alongside artificial materials, tiles with a **natural stone** effect continue to be very popular, drawing inspiration in terms of their visuals and texture from basalts, sedimentary stones, slates and limestone.

The result is a new ceramic material with vibrant energy available in every colour shade and texture.

Finally, ceramic draws from tradition in its reinterpretation of **terrazzo and agglomerate tiles** with their precious stone and mineral inclusions, their glittering, sandy speckles on cementitious bases. The retro style lends a timeless atmosphere to even the most contemporary spaces.


Marble-effect ceramic tiles, one of the most enduring and fashionable of all ceramic trends, continue to undergo aesthetic research in a quest for elegance and harmony in large spaces. They stand out for their astonishing graphic realism and attention to detail in terms of colours, veins, fossil inclusions and crystal fragments. The mirror-polished surfaces guarantee exceptional qualities of resistance, strength and ease of cleaning while accentuating every detail of the different types of marble, from the classic statuario through to arabesque, breccia and black. And in the most sophisticated versions, they are transformed into precious stones such as geodes, onyx, alabasters and agates.

See also:

From large sizes to decorative details



www.ceramica.info/en/from-large-sizes-to-decorative-details/



Am One by LeonardoCeramica



Preziosa by Brennero



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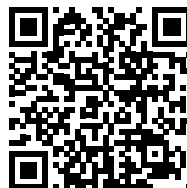
TRENDS

A future-looking comfort zone

by Luisa Pianzola

Designed by Paolo D'Arrigo for **Cielo**, the **Shui Comfort** collection includes a generously-sized bath with slender walls
www.ceramicacielo.it

THE BATHROOM IS EVOLVING AND CHANGING LOOK, BREAKING AWAY FROM PRE-ESTABLISHED PATTERNS AND OFFERING FLEXIBLE SOLUTIONS TO THE NEEDS OF CONTEMPORARY LIVING



See the latest trends in ceramic sanitaryware in the Products Gallery

Until recently nature was the dominant source of inspiration for bathroom furnishings, but it has now been supplanted by concepts of emotion, experience, visual lightness and attention to design – even in the most technical details. And while attention to the environment is reflected in reduced levels of consumption and sustainable use of materials and finishings, traditional natural materials such as wood, stone and marble are increasingly being replaced by reconstituted stone with a soft matt surface. Ceramic, a supremely natural material due to its high clay content, likewise maintains its vital role both for surface coverings and for sanitaryware while exploring increasingly hi-tech and high-performance solutions.

Decorative minimalism and a strong use of colour

But let's take a closer look at furnishings. In general, stylistic references to a reassuring past alternate with bold future-looking solutions, but in all cases mediated by a warm, decorative and never cold minimalism. One key element in determining the aesthetic potential of this new wellness space is colour, which is increasingly being used in striking ways for WCs, washbasins and baths. Earthtones and pastel colours are especially popular, but in all cases intense and saturated. And unlike the formerly dominant ton-sur-ton fashion with beige and total white palettes, the current trend is for mix-and-match, often with daring combinations.

Taps take on a black colour or dark metal finishes

This colour trend also applies to taps. Coloured mixer taps are hardly a new look in the bathroom, as evidenced by the brightly-coloured Balocchi taps from the seventies, design classics that are still in production today. But while bright colours were once used sparingly as slightly transgressive, playful solutions, they are now being proposed as a genuine alternative to the standard chrome finishes. However, there is one important difference: coupled with slender, minimalist design, the dominant colour



Standing out for its ergonomic and sinuous lines, the **Sofi** mixer tap range from **Nobili** comes in royal gold, champagne and soft rosé finishes
www.grupponobili.it



1

1 - Available in both single and double versions, the **Twenty** washbasin designed by Massimiliano Cicconi for **Ceramica Tecla** stands out for its ultraslim styling
www.ceramicatecla.it

2 - **Baden Baden**, inspired by the famous spa resort, is a line of washbasins, WCs and accessories from **Simas** that combines rigorous lines with soft round styling. Based on the geometric figure of the trapezium, it stands out for its sophisticated details such as the straight upper edge and the ceramic waste in the same colour as the sanitary fixtures
www.simas.it

3 - **App**, from **Flaminia**, is a versatile series ideal for use in the home and contract furnishing sectors. The collection includes a WC and bidet with a rounded design and carefully chosen dimensions inspired by the great classics of bathroom furnishing
www.ceramicaflaminia.it



2



3

is now matt black, often reprised in the structure of the shower enclosure. As an alternative to black or the traditional chrome finish, we are also seeing plenty of copper and brass-like metallic finishes. Another popular trend amongst new collections is that of brushed stainless steel with a strong industrial flavour.

Lifestyle for all

Attentive observers will have noted that bathroom furnishings embracing principles of inclusive design or “design for all” are increasingly adopting aesthetic effects that make no distinction between users with different physical abilities. A wide range of solutions are now available and can be used in any kind of living space with the utmost elegance and practicality. The following are a few of the latest bathroom trends, some of which are entirely new while others are already established: sanitaryware with compact volumes and slender edges; a preference amongst users, companies and designers for showers rather than baths, assigning them a large space that integrates seamlessly into the bathroom thanks to their slender structures, concealed drainage channels, transparent walls and ultrathin or walk-in shower trays; the return of free-standing WCs after many years of domination of wall-hung units, but with compact shapes and in some cases decorative textures; the material appeal of surfaces, whether matt or glazed and often displaying 3D effects. As for washbasins, one of the most important bathroom furnishing elements, countertop models continue to be popular for their visual appeal and furnishing potential.

Also see:

The hi-tech and low-tech bathroom trends

➤ www.ceramica.info/en/articoli/the-hi-tech-and-low-tech-bathroom-trends/

Italian ceramic sanitaryware: design, sustainability and cost savings

➤ www.ceramica.info/en/articoli/sustainability-italian-sanitaryware-industry/



1 - In the **Hug Life Caring Design** furnishing system designed by Daniele Trebbi for **Ponte Giulio**, the main element is the functional stainless steel bar, available in horizontal and vertical versions and complete with shelves www.pontegiulio.it

2 - **Duka** is presenting a new finish for its **Libero 3000** shower enclosure with a screen-printed geometric design on the glass walls that reproduces industrial-style wrought iron window frames www.duka.it

PROJECT Home Rome

CASA MORENO

PROJECT
STUDIOTAMAT
WWW.STUDIOTAMAT.COM

PHOTOS
SERENA ELLER VAINICHER
WWW.SERENAELLER.COM

CERAMIC SURFACES
MARCA CORONA
WWW.MARCACORONA.IT

YEAR OF COMPLETION
2018



Roman Holiday

IN ROME'S TRASTEVERE NEIGHBOURHOOD, A NEWLY-RENOVATED APARTMENT COMBINES BOHEMIAN ATMOSPHERES WITH BOLD AND INNOVATIVE ARCHITECTURE

by Benedetto Marzullo, Living

A couple of tourists ride cheerfully around the streets of Rome on a Vespa. On arriving in the Trastevere neighbourhood, they dismount and – still smiling – step through a door into a historic building. The scene is from a fifties movie starring Gregory Peck and Audrey Hepburn entitled “Roman Holiday”. But why mention this? – you might ask. Because the apartment we look at in this article is a holiday home located in the centre of the very same famous Rome neighbourhood, just a short walk from the Basilica di Santa Maria in Trastevere and from the old town with its maze of narrow streets and small squares.

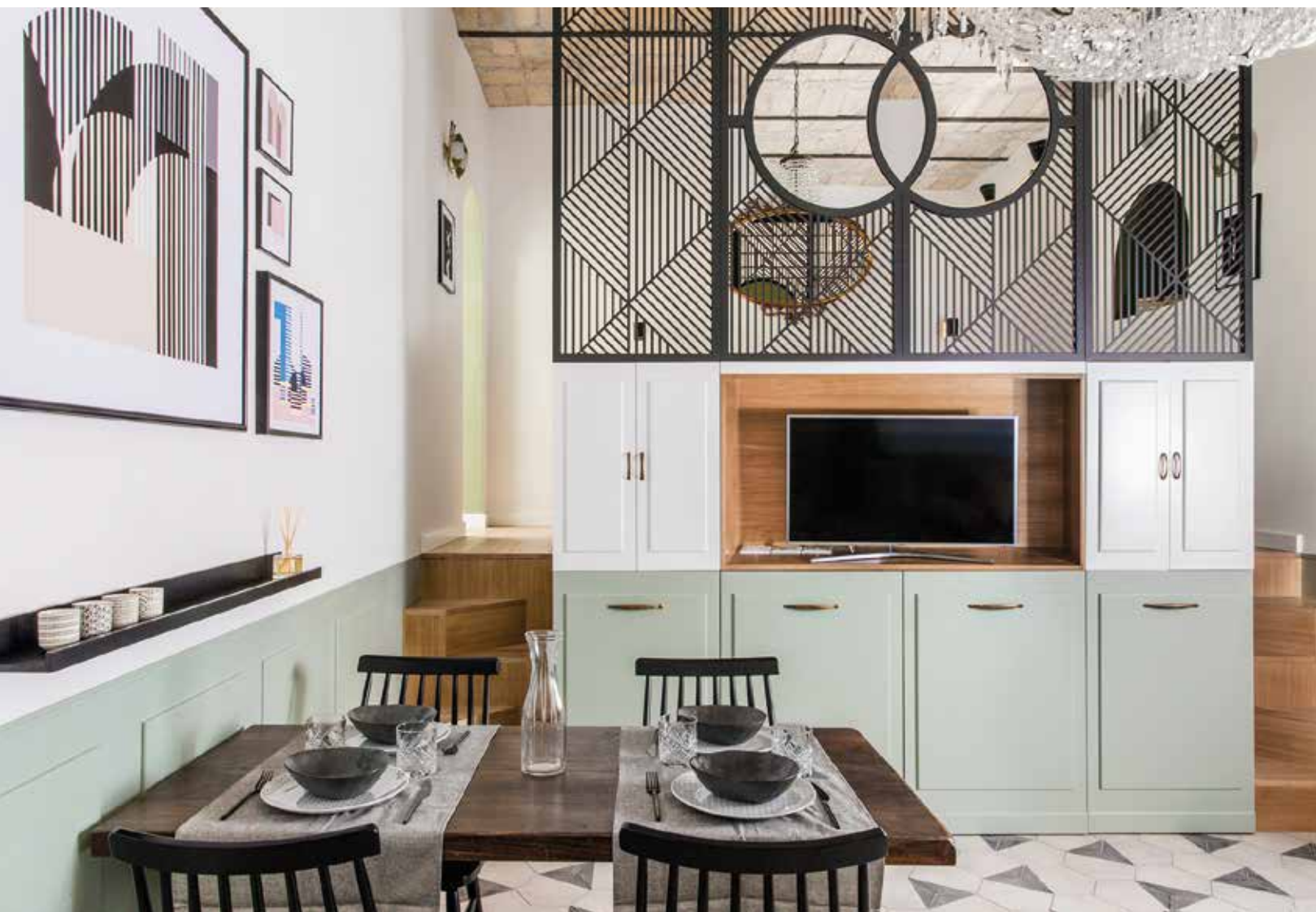
Casa Moreno, as the apartment is called, was designed by Rome-based practice Studio Tamat and is located in an old five-floor building with a neoclassical façade. Its sophisticated and slightly bohemian style blends well with the modern solutions chosen for the layout, finishes and materials. The entrance door opens onto a large open-plan space consisting of the living room, kitchen and – on a mezzanine level – the first of the two double bedrooms. The apartment stands out in particular for its distinctive assortment of furnishings, some of which were purpose-designed while others were bought at antiques markets, and for the choice of materials and colours.



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DETAILS OF THE LIVING ROOM IN CASA MORENO FRAMED BY THE METALLIC LATTICE SCREEN THAT SEPARATES THE LIVING AREA FROM THE MEZZANINE LEVEL BEDROOM



ABOVE, THE DINING AREA WITH THE CUPBOARD AND LATTICE SCREEN THAT SEPARATE IT FROM THE MEZZANINE LEVEL BEDROOM (RIGHT).
FACING PAGE: TOP, THE DINING ROOM FROM ANOTHER ANGLE; BOTTOM, AGAIN THE BEDROOM VIEWED FROM THE ARCHWAY LEADING TO THE WALK-IN CLOSET





The dominant white of the walls, further accentuated by the high ceilings, contrasts pleasantly with a sage green coloured strip – a kind of wainscoting panel – that runs around the entire room and continues in the hallways and corridors, and with the floor covering. In the kitchen and dining room, Terra Porzione cement tiles from Marca Corona were chosen for their timeless style and hexagonal format, their distinctive play of geometries and chalky tones that create an intimate, sophisticated atmosphere. This atmosphere is further enhanced by the exposed brick and black metal beam ceilings. The bedroom faces directly onto the living space, partially screened by an original black metal lattice panel. The second and more secluded bedroom, complete with its own bathroom, is located in another portion of the house. This highly original apartment is a home-from-home for the perfect holiday... a Roman holiday, of course!

RELATED ARTICLE

Ceramic tiles and their place of use

➤ WWW.CERAMICA.INFO/EN/CERAMIC-TILES-AND-THEIR-PLACE-OF-USE/



SPACES
urban residential

APPLICATIONS
interior floor coverings



Terra
Porzione F

ceramic surfaces

Marca Corona
porcelain tile
Terra
Porzione vers. F
25x21.6 cm

technical characteristics

water absorption (ISO 10545-3): $\leq 0.1\%$
modulus of rupture and breaking strength (ISO 10545-4): 45 N/mm²
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): UA ULA UHA
staining resistance (ISO 10545-14): class 5
slip resistance (DIN 51130): R9

certifications

LEED, NF-Upec

Mediterranean luxury

ON THE ISLAND OF IBIZA, JUST A FIFTEEN-MINUTES DRIVE FROM THE NIGHTLIFE CAPITAL, STANDS AN OASIS OF PEACE THAT BLENDS INTO THE LANDSCAPE. A VILLA OF SUMPTUOUS SIMPLICITY, A SYMPHONY OF STONE, WOOD AND WATER

by Katrin Cosseta

Set on a rocky promontory jutting out into the sea and surrounded by a thick pine wood that offers protection from the wind and prying eyes, this villa was conceived as the ultimate fusion of architecture and landscape.

The house was designed by Paris-based practice AS Architects (led by husband-and-wife team, architect Axel Schoenert and interior designer Zsafia Varnagy), who described it as a perfect example of “Gesamtkunstwerk” or “total work of art”, where architectural project, interior decoration, furniture design and exterior all come together as equally important components of the final building concept. With a floor space of more than 500 square metres, the villa consists of a single building extending

lengthwise on a single above-ground level in keeping with the model of a “*finca*”, the traditional rural cottages found throughout the Balearic Islands. But that’s where the analogy ends, as apart from the pure volume, the flat roof covered with plants to allow it to blend seamlessly into the landscape and the alternation of stone and white plaster, the villa has nothing of the rural simplicity of a *finca*, opting instead for refined and essential luxury with a decidedly contemporary flavour.

To achieve the maximum permeability between interior and exterior, the living space at the centre of the building and the four bedrooms located at the two ends are all equipped with large sliding glass walls that offer splendid views of the garden and the



THE ROCK

PROJECT

AXEL SCHOENERT
WWW.AS-ARCHITECTURE.COM

PHOTOS

LUC BOEGLY
WWW.OPICTURES.FR

CERAMIC SURFACES


COTTO D'ESTE
WWW.COTTODESTE.IT

YEAR OF COMPLETION

2018

FACING PAGE: THE VILLA'S
ENTRANCE FAÇADE AND THE SIDE
FACING ONTO THE GARDEN. ABOVE:
THE POOLSIDE LIVING/DINING
AREA. BELOW: VIEW FROM THE
LIVING SPACE LOOKING TOWARDS
THE POOL AREA, WITH THE LATTICE
SUNSCREEN STRUCTURE THAT
ACTS AS A FILTER BETWEEN
INTERIOR AND EXTERIOR



 view the other houses and
villas in the project gallery



VIEW FROM THE KITCHEN
ONTO THE LARGE OPEN SPACE
WITH THE WOOD DINING TABLE
AND RELAXATION AREA.
THE STONE END WALL IS
EQUIPPED WITH A FIREPLACE

SPACES

non-urban residential

APPLICATIONS

interior and exterior
floor coverings

ceramic surfaces

Cotto d'Este
porcelain tile
Cluny
Argerot Layè, Argerot Sablé
75x75 cm - thickness 14mm

technical characteristics

water absorption (ISO
10545-3): 0.05 %
modulus of rupture and

breaking strength (ISO
10545-4): 14mm: 6080 N
deep abrasion resistance
(ISO 10545-6): 143 mm³
coefficient of linear thermal
expansion (ISO 10545-8):
 $\alpha \leq 7 \cdot 10^{-6} \text{ } ^\circ\text{C}^{-1}$
thermal shock resistance
(ISO 10545-9): compliant
crazing resistance (ISO
10545-11): compliant

frost resistance (ISO 10545-
12): compliant
chemical resistance (ISO
10545-13): LA HA
staining resistance (ISO
10545-14): class 5
slip resistance (DIN 51130):
R10 (Sablé) - R11 (Layè)

certifications

EMAS, LEED, ISO 14001,
ISO 13006-G



Cluny
Argerot Sablé



Cluny
Argerot Layè

TWO BEDROOMS; THE ONES LOCATED AT THE ENDS OF THE BUILDING ARE FITTED WITH SLIDING GLASS CORNER WALLS



swimming pool area. A 22-metre pool runs almost the entire length of the house, mirroring the blue of the sea that can be glimpsed on the horizon. Acting as a spectacular filter between interior and exterior, a cantilevered lattice sunscreen structure creates a powerfully graphic play of shadows that changes with the passing hours like a sundial. The dynamic mesh-like pattern projected onto the floor and wall softens the volumetric austerity and uniform colour of the house, the carefully-designed balance between neutral tones and selected materials. This harmony with the surrounding natural environment is symbolised by the stones that have been left exposed in the entrance façade and have inspired the name of the house: “The Rock”. The doors, the full-height wall that lends a personal touch to the kitchen and the long dining table are all made of wood. In contrast to the rigorously white walls and ceilings, the taupe, pale grey and beige colours chosen for the ceramic floor tiles mimic the shades of the surrounding natural landscape. The ceramic tiles create a physical and conceptual link between the interior and exterior. Porcelain tiles in a 75x75 cm size and 14mm thickness from the Cluny collection by Cotto d’Este, inspired by Burgundy stone, were chosen in a textured non-slip surface version (Argerot Layé) for the swimming pool area, and in a soft-touch and visually-uniform finish (Argerot Sablé) for the interior of the villa. The result is a sense of spaciousness and fluidity, further enhanced by the interior design – a perfectly-balanced mix of custom furniture and design classics.

RELATED ARTICLE

What are ceramic tiles?



WWW.CERAMICA.INFO/EN/WHAT-ARE-CERAMIC-TILES/





IT'S ILARIA'S SCRUPULOUSNESS
THAT MAKES ITALIAN CERAMICS
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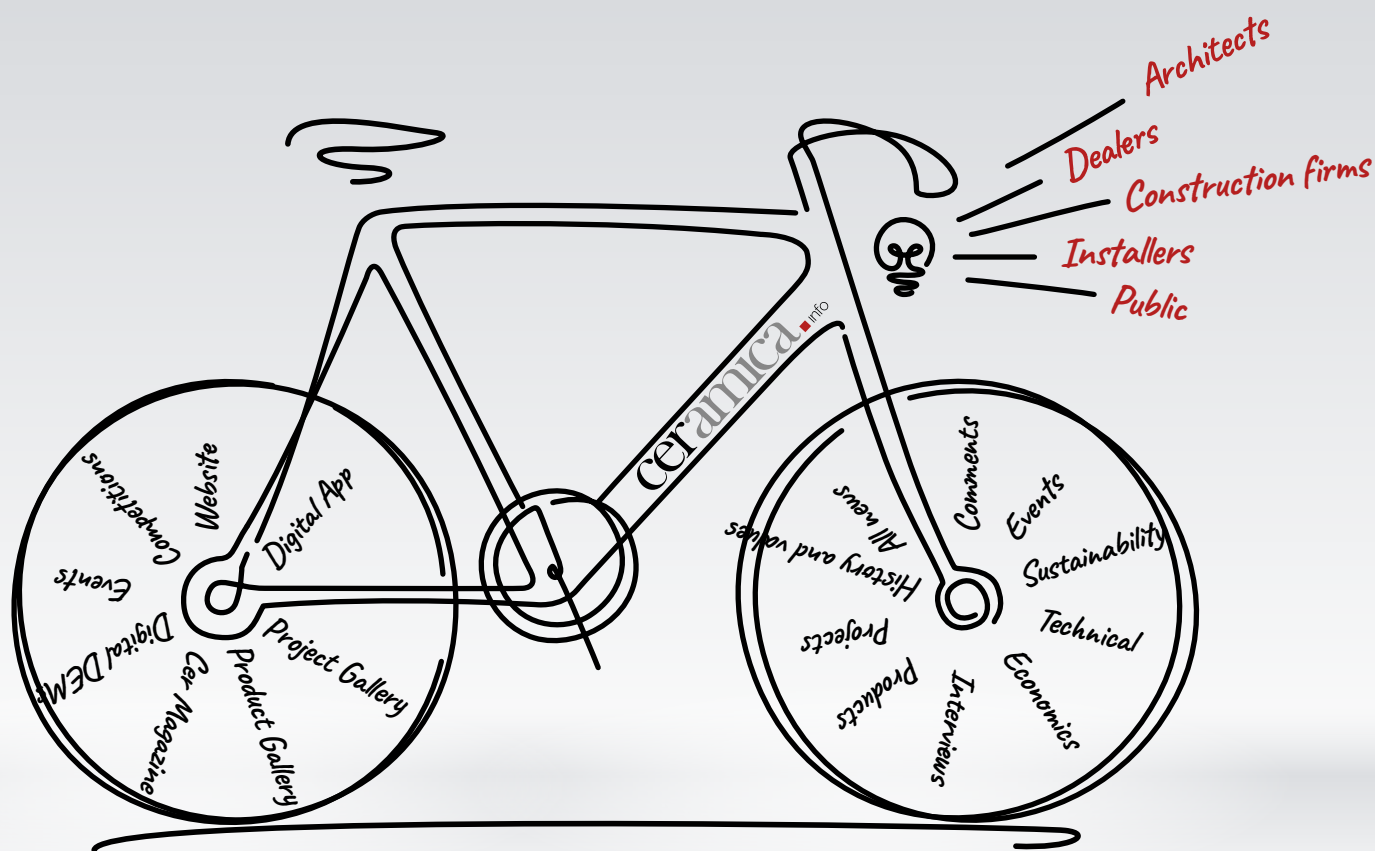
It's Italians who make the difference. Like Ilaria, who performs laboratory tests on finished ceramic products, checking their composition, durability and strength to ensure they meet the most exacting quality specifications. Only the very best manufacturers of Italian ceramic tiles, sanitaryware and 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.

ceramica.info     

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Food philosophy

AN ORGANIC, CONTEMPORARY SPACE WHERE GUESTS CAN RELAX
WHILE ENJOYING DELICIOUS DISHES AND CELEBRATING THE
AGE-OLD CONNECTION BETWEEN FOOD, MAN AND NATURE

by Roberta Valli

Chengdu, capital of China's southwestern province of Sichuan, is a city with a thousand-year-old history suspended between past and present, between skyscrapers and traditional pagoda-roofed buildings. Today, Chengdu is a city with a population of 15 million well on the way to becoming an international megacity. But at the same time its inhabitants remain strongly attached to their traditions. They sit in tearooms and play Mahjong, they stroll around the stalls of craft markets and enjoy traditional massages after work. This same contrast between past and future is clearly perceptible on entering the "La Terre" brunch store, where the Asian inspiration

blends pleasantly with a more western, almost Scandinavian style.

Extending over two levels, a ground-floor café and an upper-floor restaurant, the location stands out for its soft, natural pale wood and sand tones, enlivened here and there by a few pastel green elements, the terrazzo-effect porcelain floor and contrasting black metal profiles.

The café features a series of semi-circular upholstered alcoves, while curved lines are a recurrent design theme on both floors, taking the form of arc-shaped lamps, decorative elements and quarter-circle partitions, tables and chairs with rounded profiles.





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LA TERRE BRUNCH STORE

PROJECT

ARCHETYPE DESIGN
WWW.ARCHETYPEDESIGN.CN

PHOTOS

HERE SPACE PHOTOGRAPHY

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YEAR OF COMPLETION

2018





Archetype Design chose organic, rounded shapes to create soft ambiances where space becomes fluid and separations are never sharp or angular. Instead, guests are invited to “stop, relax and enjoy exquisite dishes in a welcoming atmosphere flooded with sunlight”.

Everywhere, light is dominant. It enters the café through the street-facing windows and a skylight filtered by a “plant lattice”. The restaurant has two fully-glazed façades screened by slatted wood blinds, creating an alternation of light and shadow that makes for a warm, relaxing and typically oriental atmosphere.

The mood of the interiors created by Archetype Design reflects the philosophy behind the “La Terre” brand: a desire to “return to nature, to the earth, to the authentic, original taste of food”. The ingredients are considered a means for returning to a healthy lifestyle in close contact with nature. They are produced in accordance with relaxing natural rhythms and should be savoured calmly and joyfully. Food is the expression of a lifestyle based on the motto: “Respect yourself, respect others and respect nature”. Or, as written on a wall in the brunch store, “Food is our common ground, a universal experience”. The designers fully achieved their goal of creating a space that would be both relaxing and engaging, where materials, forms, furnishings, natural elements, lighting and food presentation come together to deliver a multisensorial and immersive food-tasting experience.

In a space dominated by a wealth of material textures, Chinese and European aesthetics coexist in an utterly contemporary style, further enhanced by the choice of Italian porcelain floor tiles from the Digitalart collection by Ceramica Sant’Agostino. Chosen in a 60x60 cm size, these tiles are inspired by stone terrazzo floors (with their artistic, decorative and modernist interpretation of nature) and feature an innovative fabric effect that helps create the soft, relaxing atmosphere sought by the designers.

RELATED ARTICLE

Installation requirements for a long-lasting tiled floor

➤ WWW.CERAMICA.INFO/EN/INSTALLATION-REQUIREMENTS/

SPACES

recreation and socialization

APPLICATIONS

interior floor coverings



Digitalart mix

ceramic surfaces

Ceramica Sant’Agostino
porcelain tile
Digitalart
mix
60x60 cm

technical characteristics

water absorption
(ISO 10545-3): $\leq 0.1\%$
modulus of rupture and
breaking strength
(ISO 10545-4): 45 N/mm²
surface abrasion resistance
(ISO 10545-7): class 5
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): UA ULA UHA
staining resistance
(ISO 10545-14): class 5
slip resistance
(DIN 51130): R10

certifications

LEED



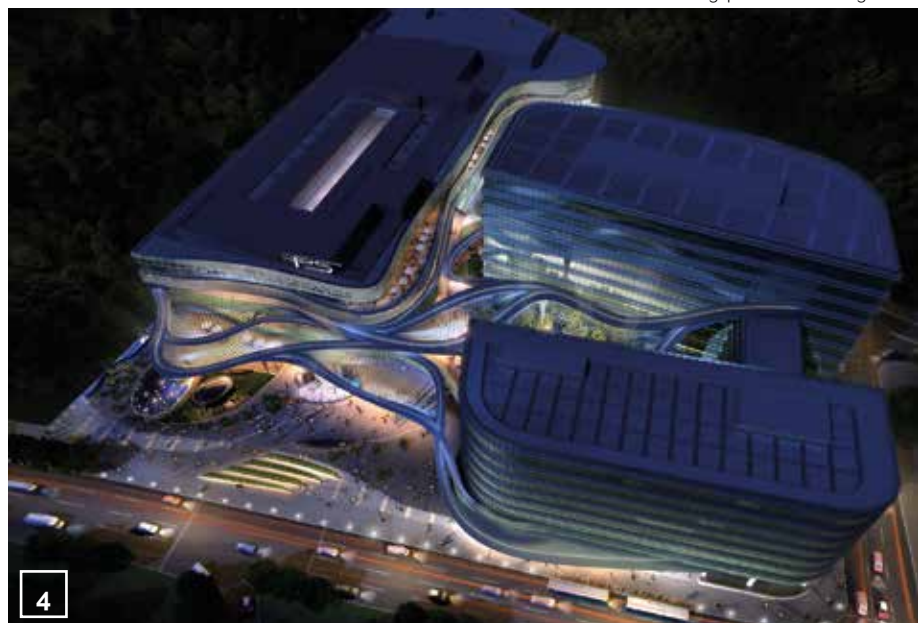
The legacy and cultural heritage of the Lion City

AS AN EXPRESSION OF DESIGN CULTURE, SINGAPORE AND ITS PLAZA SINGAPURA SHOPPING CENTRE BRING TOGETHER HISTORY, CULTURE, ARCHITECTURE AND THE COMMERCIAL SOUL OF A CITY

by Federica Andreini



THESE PICTURES SHOW THE THREE STAGES OF THE HISTORY OF ORCHARD ROAD AND PLAZA SINGAPURA. HERE AS IN VERY FEW OTHER LARGE-SCALE PROJECTS, WE CAN SEE HOW THE PROJECT ADAPTED TO THE SPIRIT OF THE PLACE OVER THE DECADES





PLAZA SINGAPURA SHOPPING CENTRE

CERAMIC SURFACES

VALENTINO BY
CERAMICHE PIEMME
WWW.CERAMICHE
PIEMME.IT/VALENTINO

YEAR OF COMPLETION

2015

Large-scale projects like the Plaza Singapura shopping centre can make you feel slightly dizzy. Confronted with the sheer scale of the real-estate development (a staggering 122,155 square metres), you glance from one photo to another, from one space to the next, searching for a point of reference that will enable you to comprehend what you are seeing. An invaluable source of historical information, the website of the National Heritage Board of Singapore provides a series of archive photos spanning the period from the early twentieth century through to the present day. In the following descriptions, we take a closer look at a few of these images.

Photo 1: Orchard Road, where Plaza Singapura was first built in 1974 by BEP Akitek Pte Ltd. The photograph was taken on a typically sunny day and shows a road lined with tall trees. The photo is in black and white, and like all vintage photos is slightly out of focus. In the distance we see carts and human figures on foot. But rather than being flanked by vegetation, the road itself appears to be entering a wild, untamed forest.

Photo 2: 1977. The photo immortalises the façade of what was then the largest shopping centre in Southeast Asia. Compared to the redevelopment and expansion project carried out in 2012, it's almost unrecognisable. The photo is part of a series of images documenting how this space was used by the inhabitants of Singapore, a kind of reportage into the lifestyle of the times. Gazing at these photos, the sensation of dizziness passes and we are able to enter a world that is distant but recognisable, contextualised by the presence of people. People with different customs and lifestyles but sharing in the now universal experience of large shopping centres.

Photo 3: Façade of the newly renovated shopping centre in 2012. A few months earlier, the owners, CapitalMall Trust, decided to invest 150 million Singapore dollars in a project to redevelop



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

BOTH PHOTOS DEMONSTRATE HOW CERAMIC TILES CAN BE USED EFFECTIVELY IN A REDEVELOPMENT PROJECT. THE FLOOR TILES BECOME AN ARCHITECTURAL MOTIF AND DEFINE THE VERSION 2.0 OF PLAZA SINGAPURA



IF THE EXTERIOR PAVINGS ARE ARCHITECTURE, THE INTERIOR FLOORS DIALOGUE WITH THE COOL, BLUISH LIGHT OF THE ENORMOUS SKYLIGHT, CREATING A SENSE OF WARMTH AND PERSPECTIVE

SPACES

commercial spaces and shopping centres

APPLICATIONS

interior floor coverings

ceramic surfaces

Valentino by Ceramiche Piemme
porcelain tile
Urban
bianco, sabbia
60x60 cm

technical characteristics

water absorption
(ISO 10545-3): $\leq 0.5\%$

modulus of rupture and breaking strength
(ISO 10545-4): compliant
deep 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): R11

certifications

LEED, ISO 14001, NF-Upec



Urban
bianco



Urban
sabbia

Plaza Singapura over a period of 21 months. The façade consists of 170 metres of undulating panels that connect the windows horizontally, illuminated in the evening to maintain their distinctive white colour. They appear to represent the waves of the nearby sea or the flow of people visiting the shopping centre's nine floors (two underground and seven above-ground) as they move fluidly between shops, restaurants and transit areas. The same wave concept is reprised in the interior lighting design, like trails of tentacles that embrace the entire complex and counterbalance the 10,000 sq.m of sand- and white-coloured floor tiles from the Urban collection by Ceramiche Piemme. The ceilings and floors accentuate the impression of an unbounded, undefined wave-like space, the combination of the contemporary materials chosen for the redevelopment project in 2015 and a structure that had already been in existence for 45 years. The 2015 restyling project involved not just the surfaces but above all the lighting system, service areas, lifts and nursing rooms.

Photo 4: Aerial view of the complex at night. The illuminated wave-like structures look like a trail of stars, giving the three large buildings a sense of weightlessness. They almost look like a lion's mane blown by the wind. Fittingly, Singapura ("Lion City" in Sanskrit) was the original name given to Singapore by the Srivijayan prince Sang Nila Utama. After sailing from the island of Sumatra, the prince ran into a fierce storm and landed on the beaches of Singapore. As he set foot on the island, he saw a lion standing on the beach as though to welcome him. Believing the animal to be a good omen, he decided to build a new city here and called it Singapura.

The name of this vast modern project recalls the origins of the city, which since 1299 has had a varied and fascinating history, attracting people from all over the world and developing a powerful economy built on trade. It celebrates the city's age-old historical heritage while leaving a rich legacy for the future.



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Guide to choosing ceramic tiles

From ordering to maintenance

A FEW USEFUL TIPS FOR CORRECTLY ORDERING TILES, CHECKING THEM ON ARRIVAL, INSTALLING THEM AND PERFORMING MAINTENANCE TO ENSURE THAT THEY REMAIN IN PERFECT CONDITION FOR MANY YEARS

by Livio Salvadori

In any tiling project, it is essential to resolve a series of seemingly trivial but actually very important issues before ordering the tiles. First, you need to calculate the exact size of the surface to be tiled (both floors and walls) and draw up a meticulous project that takes account of the installation technique, the layout pattern and the joints. Secondly, you should calculate the quantity of offcuts that will be produced due to operations such as drilling and cutting the tiles to meet specific project requirements, the characteristics of the room and the chosen installation technique (for example, a diagonal layout produces more waste than a parallel layout). It is also good practice to keep a few spare tiles left over at the end of the job for repairs, so it is worth ordering a quantity about 10% larger than the size of the surface to be tiled.

Be sure to order the right quantity the first time around because tiles in subsequent orders may vary slightly.


Once the tiles have arrived, be sure to check that the main product details are correct (manufacturer, catalogue name of the product, size and colour) and that they correspond to the chosen quality class. For first choice tiles in particular, remember that the reference standard for surface quality defects permits no more than 5 defective tiles every 100.


Two other very important parameters are tone, which represents the colour of each specific tile batch, and calibre, the precise manufacturing size of the tiles. Both of these values must be uniform across the entire batch of supplied tiles as any differences might affect the finished installation. Tiles of the same type but with a different tone or calibre should be considered different products and therefore not suitable for use on the same surface.

However, if the project is large enough to allow for the use of batches with different tone or calibre, these should be kept in different locations on the worksite to avoid confusion.





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After carrying out these checks, the next step is to set up and organise the site and start laying the tiles. Once the substrates have been carefully analysed and prepared, the tile layer can carefully check the measurements, squaring, verticality of the walls, uniformity of the floor slabs and the presence of slopes, and take any action necessary. To achieve a uniform tiled surface, suitable reference points should be chosen to avoid the presence of visual distractions such as cut or poorly joined tiles in highly visible areas. Prepare the mortar or adhesive then proceed to lay the tiles. Before grouting the joints and performing final cleaning of the surface, the tiling should be left for anything from few hours to several days depending on the type of installation and the products used.


When finished, the tiled surface is handed over to the client, who plays an important role because the durability of the surface will depend on how it is used and maintained. To preserve the technical and aesthetic qualities of the ceramic tiling, a few simple and common-sense precautions should be followed according to the characteristics of the materials. The following are a few useful tips for effective maintenance.

The tiled surface consists of tiles and joints, so it is important to look after both of these aspects. For cleaning, use suitable products such as commercially-available tile detergents, avoiding very strong and aggressive acids. Do not use highly abrasive cleaning agents such as wire wool, especially in the case of glossy tiles which are more likely to show up the visible effects of scratching and loss of shine. Also bear in mind that certain types of dirt such as dust and sand increase the abrasive effect of foot traffic, so it is important to keep the floor as clean as possible and to use a door mat at the entrance to prevent dirt from being carried in from outside on shoes.

Also remember to protect the floor appropriately while performing work in tiled rooms and avoid dropping heavy objects.

RELATED ARTICLE

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

The sustainability of materials and surfaces

by Walter Sancassiani, Focus Lab

PRODUCT EPD, LCA, ENVIRONMENTAL CERTIFICATIONS AND ABOVE ALL THE INTRINSIC NATURE OF CERAMIC TILES ARE THE KEY ENVIRONMENTAL FACTORS

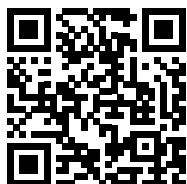
Product quality, design, innovation, Italian origin and the product sustainability profile are all key intangible aspects that enable the Italian ceramic industry to maintain and strengthen its leadership. The products made by Italian ceramic manufacturers are used as surface coverings in residential and non-residential contexts and optimise the spaces where they are installed.

Green product innovation

Clearly, the intrinsic characteristics of ceramic products make them preferable to other materials in terms of their limited impacts over their life cycle. Their resistance to extreme atmospheric conditions, chemicals, humidity, temperature variations and UV rays mean they are highly durable (estimated life cycle of more than 50 years) and therefore compliant with the principles of the Circular Economy. For these reasons, ceramic products are also ideally positioned with respect to the new Minimum Environmental Criteria made obligatory by recent regulations (Procurement Code) covering the building activities of the public administration.

Ceramic product life cycle and EPD

The Italian tile industry recently analysed the product's environmental impacts over its entire life cycle by means of a Life Cycle Assessment (LCA). The assessment was conducted by the University of Modena and Reggio Emilia and compared the total life cycle impacts of different types of floor covering materials: porcelain tile, carpet, parquet,



■ Watch the video about the sustainability of the Italian ceramic tiles



marble, resin and linoleum. It revealed the superior environmental performance of Italian porcelain floor tiles. The sectoral EPD (Environmental Product Declaration) was based on primary data for 84 factories accounting for 82.6% of Italian ceramic tile production. The EPD is an independently certified and verified Environmental Product Declaration which provides a transparent and objective statement of a product's environmental performance over its entire lifetime in accordance with international standard ISO 14025. Some companies in the district have already published Environmental Declarations for their products.

Ecolabel

As for environmental product certifications, Italy is the leading country in terms of the number of companies boasting the EU Ecolabel, the European Union's ecological quality mark which selects the products and services with the best environmental performance over their entire life cycle. 10 Ecolabel licenses have been issued covering 32 sector brand names and more than 10,000 certified products.

ISO Sustainability of ceramic products

The Italian tile industry has promoted the creation of a new ISO international standard defining the characteristics that a ceramic tile must possess in order to be considered sustainable (ISO 17889 – Part I – Ceramic Tiling Systems). The draft standard, which is close to receiving final approval,

removes all uncertainty with regard to interpretation of sustainability by adopting a practical “compliant/non-compliant” approach and allows products to be differentiated by means of a measurable score.

Ceramics for Green Building

Ceramic products can be certified as complying with the main international green building assessment protocols (LEED, BREAM, etc.). Ceramic products may be compliant because they possess many of the characteristics required to earn credits, such as: a content of at least 20% by weight of post-consumer recycled material or the equivalent percentage of pre-consumer recycled material, the absence of VOC emissions, sector or product EPD certification, and optimised energy performance.

Related articles

Overview of the EPD

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

The Italian ceramic industry embraces CSR and UN Global Goals

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**IT'S ALESSANDRO, DAVIDE, ILARIA AND
ROBERTO WHO MAKE ITALIAN CERAMICS
SO SPECIAL.**



CERAMICS OF ITALY. ITALIANS MAKE THE DIFFERENCE.

It's Italians who make the difference. Like Alessandro, Davide, Ilaria and Roberto who work hard every day to ensure that Italian ceramics are the finest in the world. 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.

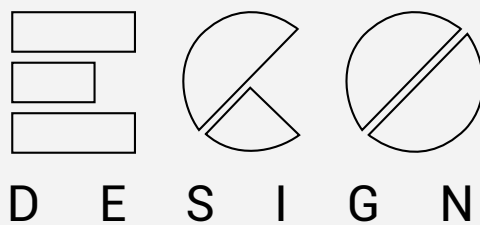
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ECODESIGN srl

VIA FERRARI, 25/B 41043 CORLO DI FORMIGINE (MO) - ITALY - TEL. +39 059 7470235 - INFO@ECODESIGNSR.IT - WWW.ECODESIGNSR.IT



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