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magazine

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Soft landing ahead

## PROJECTS

A house in the foothills of the Pyrenees

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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.

Cer magazine is an integral part of the new communication platform [www.ceramica.info](http://www.ceramica.info).

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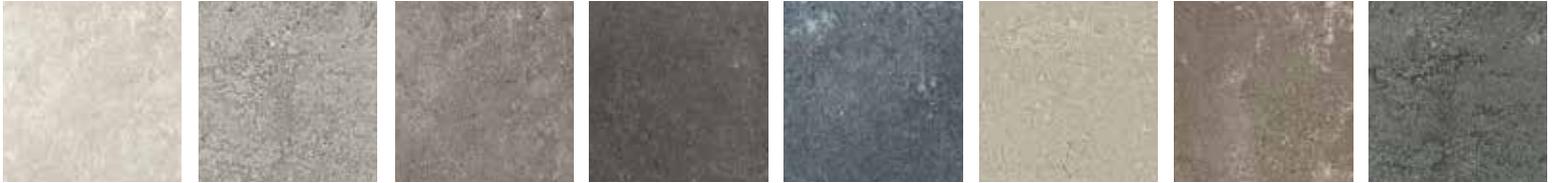
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## Contemporary Floor Therapy





cover  
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# Shades

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# Ceramic. A safe choice.

by Andrea Serri

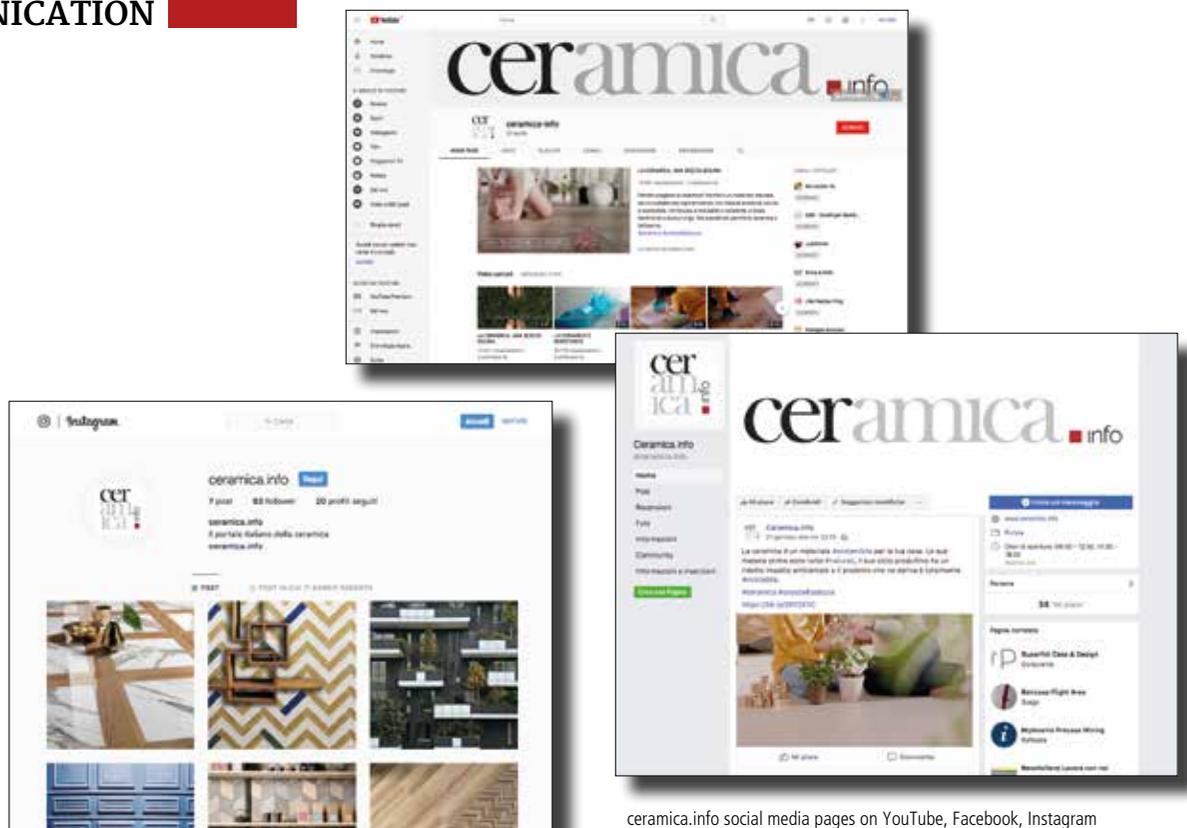
A recently-launched communication campaign aims to promote awareness of the positive values of ceramic amongst end consumers by using videoclips posted to digital and social media channels. First introduced to the Italian market by the Italian ceramic manufacturers' association, the initiative is being 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](http://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.

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





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](http://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.

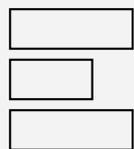
**Diffusion in the international marketplace**

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 (ASCER), Germany (BKF) and the USA (TCNA), the Dutch tile layers’ association (BOVATIN) and the ceramic tile distributors’ and installers’ associations of France (UNECEB), 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"  
 ▶ [www.ceramica.info/en/ceramic-a-safe-choice/](http://www.ceramica.info/en/ceramic-a-safe-choice/)

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# Open Cersaie: A New Era

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

by Cristina Faedi

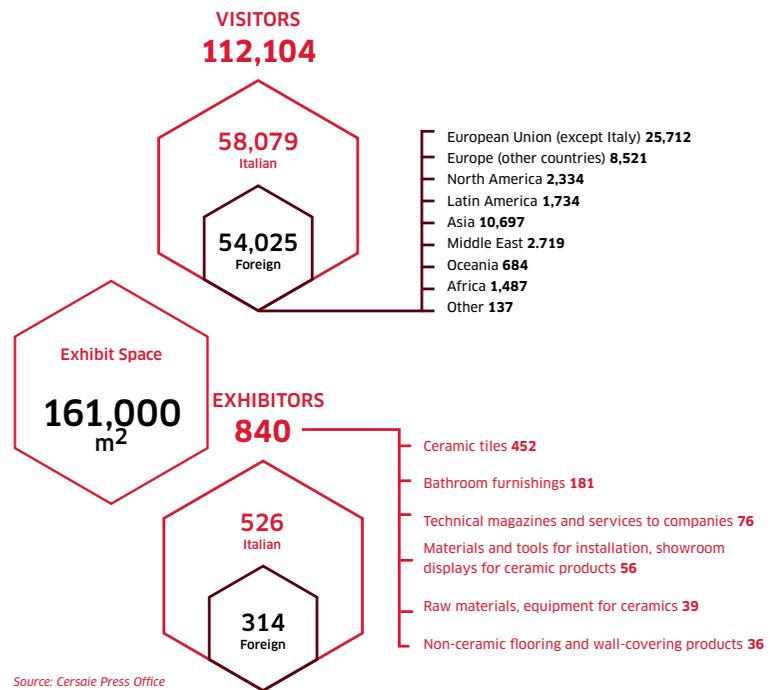
To reflect the many changes the show has undergone in recent years, **Cersaie is adopting a new image**. An international point of reference for the world of ceramic design, surface coverings and bathroom furnishings, Cersaie offers a unique overview of the most important global trends. Architects, designers, 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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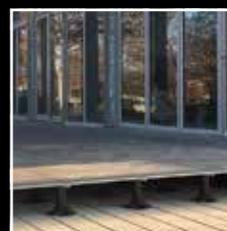
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The Future

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STEFAN BLACH OF STUDIO LIBESKIND TALKS ABOUT HIS PASSION FOR PLANNING AND HIS RESPONSIBILITIES IN CREATING GREAT ARCHITECTURE THAT WILL AFFECT FUTURE GENERATIONS

by Barbara Musso



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“Architecture and particularly public buildings very much form people’s daily experience, affect their wellbeing and their perspective of the world. So, it is the people, the public at large you ultimately build for and not only the people of today but the people of many years to come, future generations.”

Stefan Blach

T

The New York-based Studio Libeskind deals with the design and implementation of a diversified range of urban, cultural and commercial projects all over the world.

The studio is well-known for their emotional approach to design: the Jewish Museum in Berlin, the Masterplan of Ground Zero in New York, the Military History Museum in Dresden only to mention a few.

**Stefan Blach**, partner of the studio for nearly two decades, shares his vision on Architecture and Design.

*Translating an idea, a sketch or a dream into reality is at the heart of your work. Where do you find inspiration for your projects and what is your personal approach to design?*

I find inspiration in the place, first of all – place meaning the physical site but also its context, the city or landscape where it is situated, its history. No less I find it in the people who are involved, the clients, stakeholders, the local communities.

*Architecture is an applied and public art: the designer has to respond to a brief but he/she has a social responsibility towards the communities that are impacted by his/her vision. What’s your perspective on this?*

I could not agree more. Architecture and particularly public buildings very much form people’s daily experience, affect their wellbeing and their perspective of the world. So, it is the people, the public at large you ultimately build for and not only the people of today but the people of many years to come, future generations.



Photo: ©Hufton-Crow

SAPPHIRE RESIDENCE COMPLEX, BERLIN (D), 2017



Photo: ©Hufton-Crow

THE CONGRESS CENTRE IN MONS (B), 2015



Photo: ©Hufton-Crow



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THE JEWISH MUSEUM IN BERLIN (D), 2001

*You have extensive experience working with Italian businesses and business people. What are your key takeaways so far?*

We have worked extensively in Italy and still do, and so far our collaborations have resulted in very successfully executed projects. We find a high sense of quality in Italy, in terms of design sensibility but also construction quality, based on a rich tradition of design and craftsmanship.

*Studio Libeskind started out from a traditionally two-dimensional material – the ceramic tile – not only giving*

*it a three-dimensional shape but also using it on extremely fluid architectural volumes. How stimulating do you find pushing the limits of a material?*

The material is never the starting point. But the choice of the material for any specific project is a critical one, which ultimately determines the character of the building. We have always been interested in using material in unexpected ways – titanium zinc at the Jewish Museum Berlin, black locust wood for the Mons Convention Center, 3d ceramic tile for the Vanke Pavilion at Expo Milan...

*Fractile is a stoneware collection designed by Libeskind for Casalgrande Padana. It features a unique advanced technology to help self-cleaning and air purification: what is your responsibility as an architect on environmental and more in general sustainability issues?*

Buildings are the primary consumers of energy globally. This puts an enormous responsibility on architects to make the right choices in terms of building orientation, massing, envelopes, materials and heating and cooling systems. It is often challenging but it is also very interesting.

*If you were not an architect today, what would you be?*

At this point in life it is hard to imagine being anything else but an architect. It includes elements of so many other professions – artist, urban designer, structural engineer, construction manager, business consultant, analyst...I could imagine taking on any of those, but then again, it is best to be an architect.



Photo: ©Hufton+Crow

THE VANKE PAVILION, EXPO MILAN 2015



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CITYLIFE RESIDENCES IN MILAN, 2014



**Related articles:**

The Sapphire House

[www.ceramica.info/en/the-sapphire-house/](http://www.ceramica.info/en/the-sapphire-house/)

**BIOGRAPHY**

**Stefan Blach** has been working with Studio Libeskind for nearly two decades and manages many of the Studio's most complex large-scale projects around the globe, coordinating consultants in a wide range of cultural, residential and commercial developments. He is responsible for the coordination of design teams, including the completion of the 2,000-seat Grand Canal Theatre project in Dublin, the extension of the Felix Nussbaum Haus in Osnabrück, Germany, the Military History Museum in Dresden, the Ko-Bogen shopping complex in Dusseldorf and the Zhang Zhidong Museum in Wuhan, China that opened in 2018. Before coming to Studio Libeskind, Mr. Blach gained professional experience working both independently and with a number of leading architects, including Tim Heide (Berlin) and Salvador Pérez Arroyo (Madrid), where he worked on the Museo de la Ciencia en Cuenca. He received a Diploma in Architecture from the Technische Universität, Berlin, in 1991. Stefan is fluent in German and English, and proficient in Spanish.



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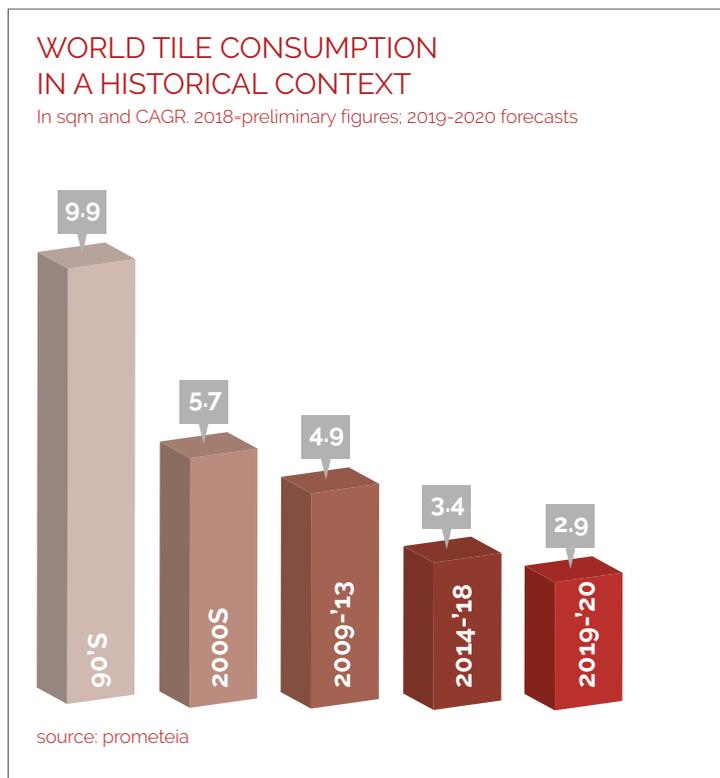
# Soft landing ahead

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

**T**he 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

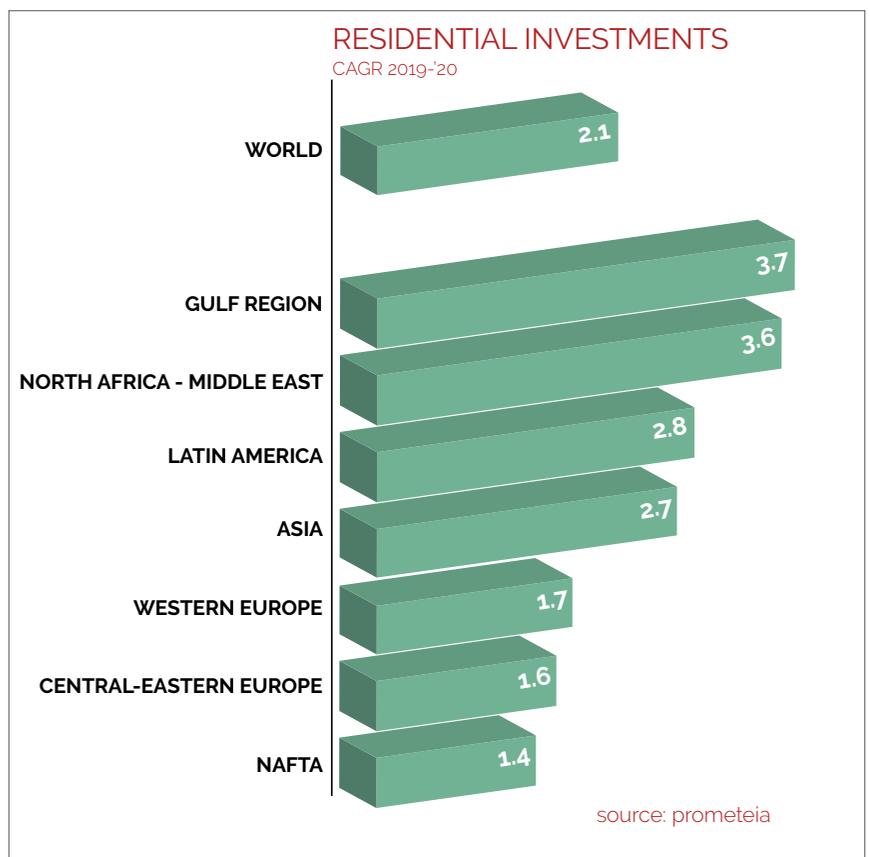


recovery in 2020. Growth in supply continues to be constrained by a lack of skilled labour and building space, while further factors such as higher mortgage rates are dampening housing demand. The trend towards more moderate investment growth will continue in all Western European markets with the exception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

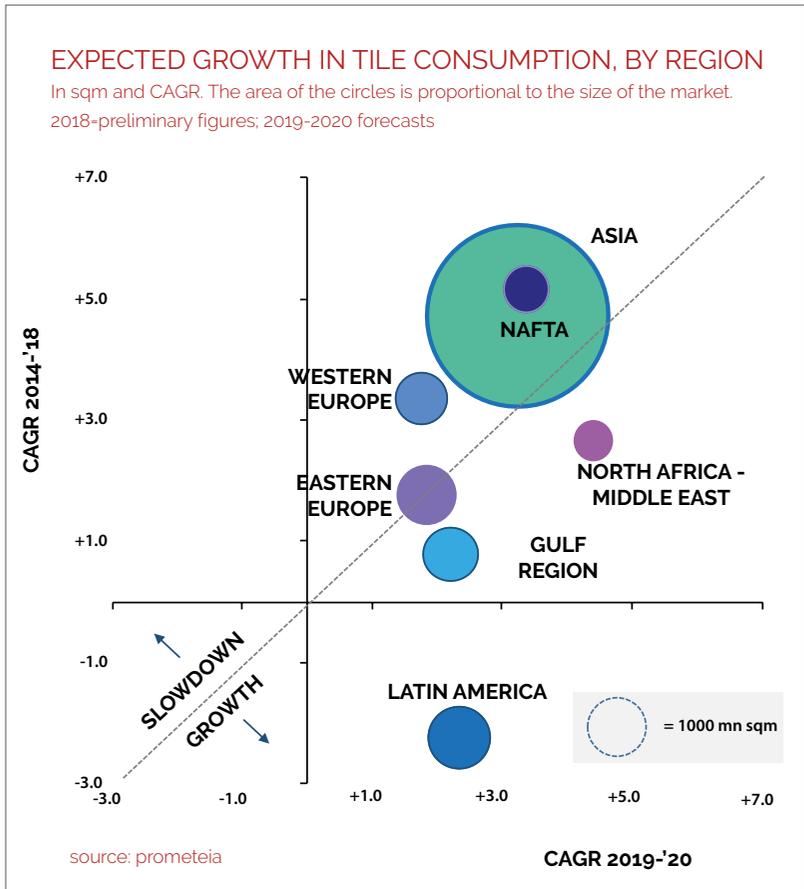


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**EXPECTED GROWTH IN TILE CONSUMPTION, BY REGION**

In sqm and CAGR. The area of the circles is proportional to the size of the market.

2018-preliminary figures; 2019-2020 forecasts



source: prometeia

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

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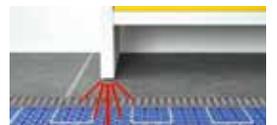
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# A house in the foothills of the Pyrenees

IN THE BREATHTAKING SETTING OF THE CATALAN PYRENEES,  
A TWO-FLOOR HOME WITH SPLENDID VIEWS OF THE SURROUNDING  
LANDSCAPE SKILFULLY COMBINES MODERNITY AND TRADITION

by Elena Pasoli

**PRIVATE  
RESIDENCE  
IN LLEIDA**

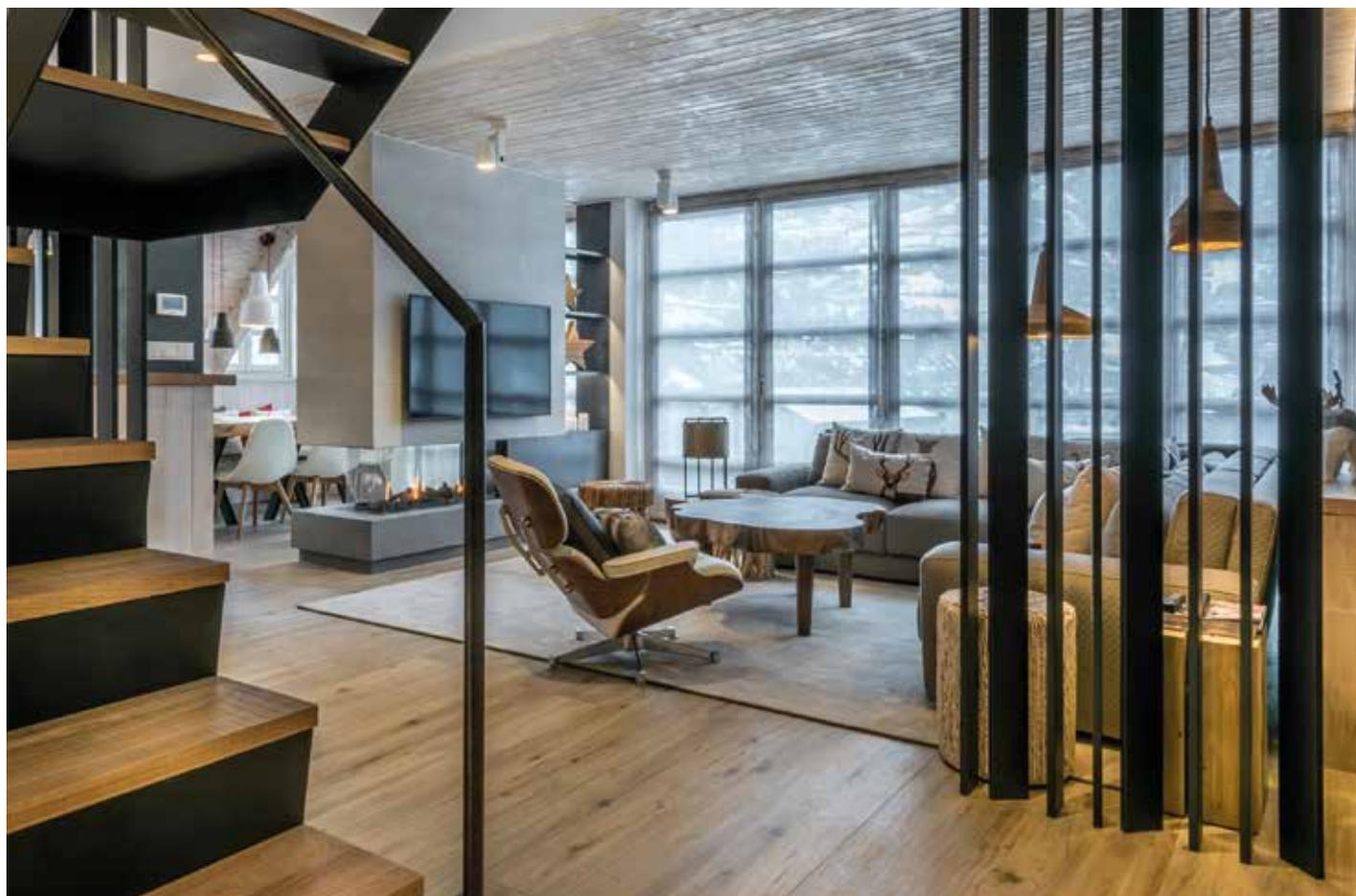
**PROJECT**  
BE-DE-O  
RELATIONAL PROJECTS  
WWW.BEDEO.ES

**PHOTOS**  
ANGEL RODRIGUEZ  
WWW.ANRODPHOTO.COM

**CERAMIC SURFACES**  
MARAZZI  
WWW.MARAZZI.IT

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CERAMICAS ANCHUSTEGUI  
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**YEAR OF COMPLETION**  
2017





Among the many factors that contribute to the charm of the Catalonian city of Lleida, perhaps the most significant is its strategic position as the gateway to the Pyrenees. With its splendid landscapes and colours of rare intensity, it is located in a stunning natural environment that includes the magnificent Aigüestortes i Estany de Sant Maurici National Park and boasts a deep-rooted architectural tradition epitomized by the Romanesque church complex of Vall de Boí, a UNESCO World Heritage Site.

This uniquely beautiful setting is also home to a private residence with strongly contemporary architecture that nonetheless blends in perfectly with the surrounding mountain landscape. This highly original project was the work of Lleida-based architecture and interior design firm Be-De-O Relational Projects. “Our main goal is to develop projects that are unique and reflect the personality of the client, in this case a modern, active, nature-loving family with very clear ideas,” said the architects. “We wanted to recreate the

THE DOMINANT MATERIAL IN THE PROJECT IS WOOD, BOTH IN A NATURAL VERSION AND IN THE FORM OF WOOD-LOOK PORCELAIN. IT HAS BEEN CHOSEN IN DIFFERENT VARIETIES AND COLOURS TO GIVE THE ROOMS A SENSE OF SPACE AND PROVIDE A CONTEMPORARY REINTERPRETATION OF THE ATMOSPHERE OF A BORDA, A TRADITIONAL MOUNTAIN HOME IN THE PYRENEES



 view the other houses and villas in the project gallery



CERAMIC IS GIVEN A VARIETY OF ROLES WITHIN THE PROJECT, INCLUDING THE STRIPED THREE-DIMENSIONAL EFFECT OF THE FIREPLACE CLADDING AND THE VISUALLY-STRIKING CEMENT TILES USED IN THE MASTER BATHROOM

**SPACES**  
non-urban residential

**APPLICATIONS**  
interior floor and wall coverings

**ceramic surfaces**  
Marazzi porcelain tiles  
Clays, Materika, Mystone,  
Stone Art, Treverktrend  
various sizes

**technical characteristics**  
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): class 5

**certifications**  
LEED





atmosphere of a *borda*, a traditional Pyrenees mountain home, but with the same modern, timeless touch we like to bring to all our projects.” Materials play a vital role in the design of the house, which extends over two floors and offers stunning views of the surrounding mountain landscapes. Most importantly, different types of wood are used on the floors and walls, for the kitchen furniture and doors, as furnishings and on the ceiling. But despite all appearances, the wood-look surfaces are not just of natural origin, as the floors consist of wood-effect porcelain from the Marazzi Treverktrend collection, chosen in a natural oak version with a worn look and contrasting knots and indentations. Installed in all the rooms, it creates a distinctive and very pleasing sense of spatial continuity. “Although materials such as stone, cotton and iron played a key role in creating the atmosphere we had in mind, the most important materials of all were wood and ceramic. We chose them very carefully, looking closely at every detail and choosing finishes that would enhance their functionality, natural appeal and warmth, while using soft colours to generate a sense of spaciousness and harmony. We wanted to create a place where the client would really

feel at home and would be able to appreciate the creativity, sensibility and enthusiasm that inspired the project.”

The ceramic tiles, all produced by Marazzi, not only play a vital role as a floor covering but are also used in place of stone. *Mystone Ardesia* serves as the cladding on a series of dark volumes, while *Stone Art* decorates the fireplace with a horizontally-striped 3D effect. A number of decorative accents have also been created using other ceramic wall tiles. In the master bathroom, *Materika* collection cement tiles are used to decorate the main wall, while products from the same collection but in the *Spatula* version are used on the adjacent wall, where they coordinate perfectly with wood. And in a fascinating mix&match combination, *Treverktrend* wood-effect porcelain contrasts with the *Clays terracotta-cement* effect surfaces chosen in the colour *Lava* for the secondary bathroom.

#### RELATED ARTICLE

Ceramic tiles and their place of use

➤ [www.ceramica.info/en/ceramic-tiles-and-their-place-of-use/](http://www.ceramica.info/en/ceramic-tiles-and-their-place-of-use/)

THE WOOD-EFFECT PORCELAIN FLOOR TILES COORDINATE PERFECTLY WITH THE NATURAL WOOD OF THE FURNISHINGS AND WITH THE TERRACOTTA-CEMENT EFFECT PORCELAIN USED IN THE SECONDARY BATHROOM

# A sports-inspired home

THE RENOVATION PROJECT FOR A SMALL APARTMENT IN ROME OPTS FOR BOLD AND VISUALLY-STRIKING GRAPHIC SOLUTIONS AND TRANSPARENT ACCENTS

by Silvia Airoidi

Tell me your sport and I'll tell you what kind of home you live in! An apartment in Rome's Prenestino neighbourhood underwent an unusual restyling project commissioned from architecture and design firm Brainstorm. Architect Paola Oliva and designer Marco Marotto drew inspiration from the owner's passion for sport, recreating a miniature version of a basketball court on the living room walls. The apartment's original 1960s layout – comprising a long corridor, kitchenette, small bathroom and, at the entrance, a living room

and bedroom – was completely reconfigured. “We created functional and dynamic spaces tailored to the needs of the clients, a young couple, adopting fitted walls, built-in wardrobes and transformable furniture to compensate for the home's small size of just 65 m2,” explained the architect. “Now it even has two bathrooms.” The living area is an open-plan space with industrial-style accents extending around a central TV cabinet and partition element that separates the living room from the kitchen. The food preparation



**PLAYGROUND  
APARTMENT**

**PROJECT**

BRAIN FACTORY -  
ARCHITECTURE & DESIGN  
WWW.BRAINFACORY.IT

**PHOTOS**

MARCO MAROTTO

**CERAMIC SURFACES**

ABK  
WWW.ABK.IT

**YEAR OF COMPLETION**

2018



 Go to the Project Gallery for other urban residential spaces

CLEAN AND  
ESSENTIAL LINES  
CREATE A MINIMALIST,  
FUNCTIONAL STYLE  
INTERPRETED IN  
A PLAYFUL WAY  
BY ORIGINAL  
GRAPHIC DESIGNS

## PROJECT

THE REFERENCE TO BASKETBALL CAN BE SEEN IN THE COURT MARKED OUT IN BLACK LINES ON THE LIVING ROOM WALL AND IN THE CORRIDOR WHERE A QUOTE BY MICHAEL JORDAN URGES READERS TO OVERCOME THEIR LIMITS. "BECAUSE 'LIMITS LIKE FEAR ARE OFTEN JUST AN ILLUSION"

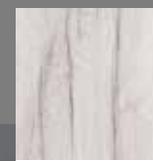


### SPACES

urban residential

### APPLICATIONS

interior floor and wall coverings



Soleras  
white

### ceramic surfaces

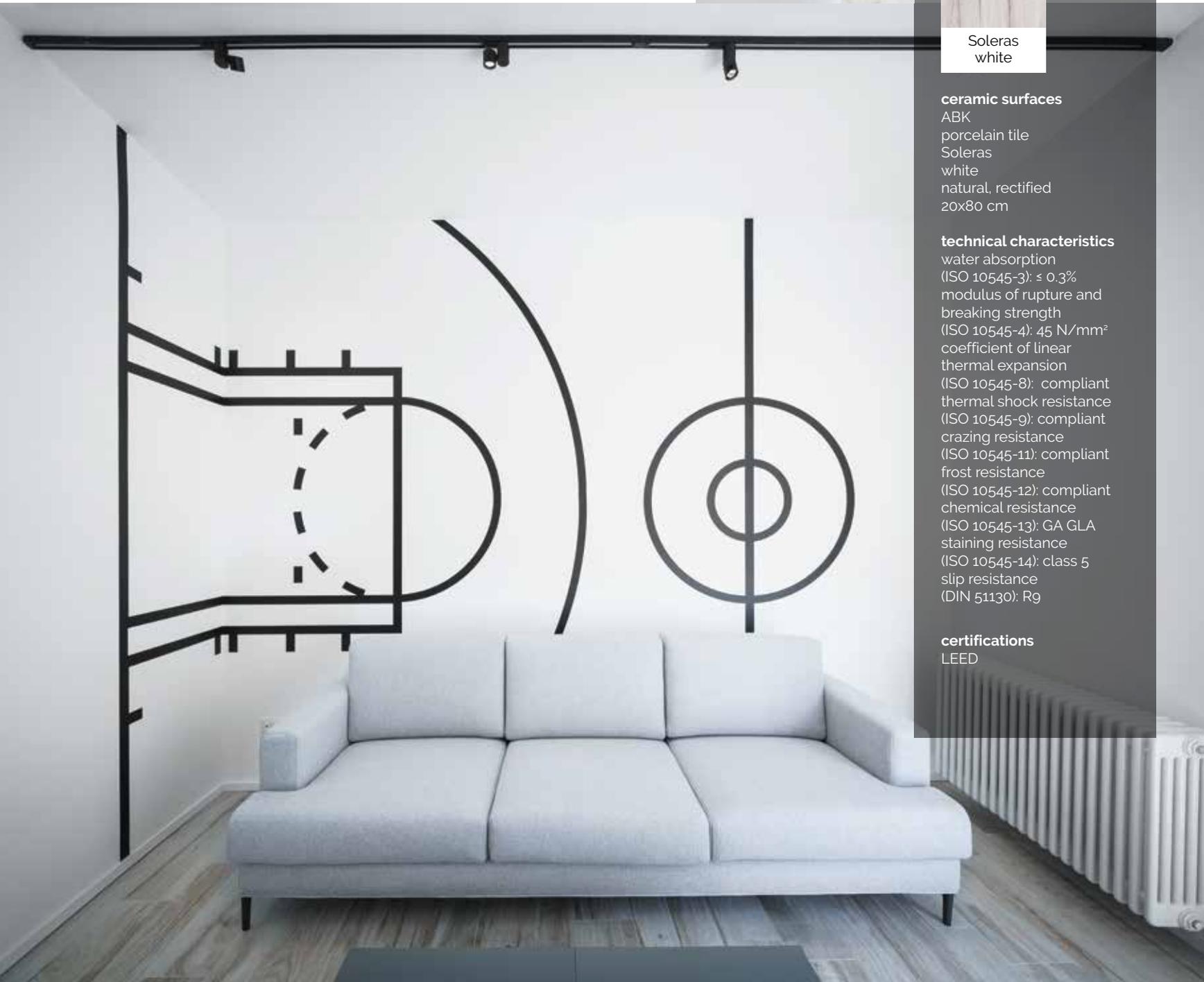
ABK  
porcelain tile  
Soleras  
white  
natural, rectified  
20x80 cm

### technical characteristics

water absorption (ISO 10545-3):  $\leq 0.3\%$   
modulus of rupture and breaking strength (ISO 10545-4): 45 N/mm<sup>2</sup>  
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): GA GLA  
staining resistance (ISO 10545-14): class 5  
slip resistance (DIN 51130): R9

### certifications

LEED





and cooking space is half hidden from view by frosted glass incorporated into the partition, allowing light to pass through while maintaining the privacy of the two rooms. The minimalist atmosphere is punctuated by a small Zen garden set into the screened corner, a visual comfort zone of light and shadow within the total-white setting that serves to magnify the sense of space. But the colour design also includes the black lines of a miniature basketball court running the entire length of the white wall. The design is integrated into the architecture, its evocative, iconographic power lending character to the essentiality of the spaces and bringing a personal touch to the project as a whole. In accordance with the wishes of the client, the design firm opted for a porcelain tile surface covering. Chosen in a white colour, the Soleras collection from ABK is inspired by the natural veins and mottled markings of wooden slats reclaimed from barrels used for ageing high-quality sherry and madeira. “It wasn’t our intention simply to reproduce a wood look. We felt that the wealth of tones and the splendid colour variation and bleached effect of the texture would bring an original touch to the project.” The 20x80 cm planks enhance the sense of depth on the functional walls in the two bathrooms in keeping with the design principle of continuity. Further themes include the play of volumes in the staggered heights of the ceilings, the play of directions reflected in the line of lights and the glass shower screen in the windowless bathroom, and the play of graphic designs on the black and white basketball court drawn on the living room wall. After all, the reference to sport represents “the game of domestic life that has just begun”, concludes the architect.

ABOVE LEFT, THE WHITE KITCHEN ISLAND AND THE COLUMNS WITH CEMENT-EFFECT TEXTURES. ABOVE RIGHT, THE FROSTED GLASS WALL THAT ALLOWS LIGHT TO ENTER THE WINDOWLESS BATHROOM AS VIEWED FROM THE BEDROOM. RIGHT, THE BATHROOM FURNISHED WITH A MINIMALIST DESIGN REPRISSES THE COLOURS OF THE LIVING AREA AND THE SAME CERAMIC TILING, WHICH HERE HIGHLIGHTS THE FUNCTIONAL WALL



#### RELATED ARTICLE

Improving living spaces with ceramic tiles

> [www.ceramica.info/en/improving-living-spaces-with-ceramic-tiles/](http://www.ceramica.info/en/improving-living-spaces-with-ceramic-tiles/)

# Relaxing in a lounge bar

GUESTS AT THE PALAZZO VARIGNANA RESORT & SPA CAN CHILL OUT IN AN ELEGANT AND PRESTIGIOUS LOCATION IN THE EMILIA-ROMAGNA COUNTRYSIDE

by Elisa Montalti

Set in a splendid location in the hills above Castel San Pietro Terme, this luxury resort is a jewel of hospitality and wellness where the original historic buildings and new constructions are interconnected by underground corridors and elegant internal walkways. The complex has evolved around what was formerly known as Palazzo Bentivoglio, a historic villa set in 20-hectare grounds originally built in 1705 as a country residence. In this context, the Bologna-based general contracting and design company Paolo Castelli Spa was commissioned to redevelop a 300 square metre section of the reception building previously used as a gym and service space. The renowned contract and custom

furnishing company was tasked with renovating the entire space and transforming it into a contemporary and elegant lounge bar.

The room has one fully glazed wall looking out onto a large terrace, which in turn faces onto the main swimming pool. Natural light is exploited as a design element that interacts with the floor and ceiling in a play of reflections and references. The ceiling's mirror finish amplifies the volume and depth of the space, while the onyx-effect porcelain floor tiles stand out for their high gloss surface and veins. The Aesthetica tile collection, produced by LA FABBRICA SpA under the AVA brand name, was chosen by the architects in the colour Wilde and natural finish specifically for its onyx stone look.



THE INTERIOR WAS DESIGNED WITH A FOCUS ON LUXURY AND STYLE USING HIGH-QUALITY MATERIALS AND SOPHISTICATED FURNISHINGS



**PALAZZO VARIIGNANA  
LOUNGE BAR**

**PROJECT**

PAOLO CASTELLI  
WWW.PAOLOCASTELLI.COM

**PHOTOS**

ANTONIO VIGARANI  
WWW.ANTONIOVIGARANI.COM

**CERAMIC SURFACES**

AVA - LA FABBRICA  
WWW.AVACERAMICA.IT

**YEAR OF COMPLETION**

2017



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THE REFLECTIONS AND VEINS OF THE ONYX-EFFECT FLOOR ARE ENHANCED BY THE LIGHT AND THE MIRROR CEILING

**SPACES**

leisure and socialization

**APPLICATIONS**

interior floor coverings

**ceramic surfaces**

AVA  
porcelain slabs  
Aesthetica  
Wilde  
160x80 cm

**technical characteristics**

water absorption (ISO 10545-3): ≤ 0.05%

modulus of rupture and breaking strength (ISO 10545-4): >700 N > 35 N/mm<sup>2</sup>  
deep abrasion resistance (ISO 10545-6): ≤ 175 mm<sup>3</sup>  
coefficient of linear thermal expansion (ISO 10545-8): compliant  
thermal shock resistance (ISO 10545-9): compliant

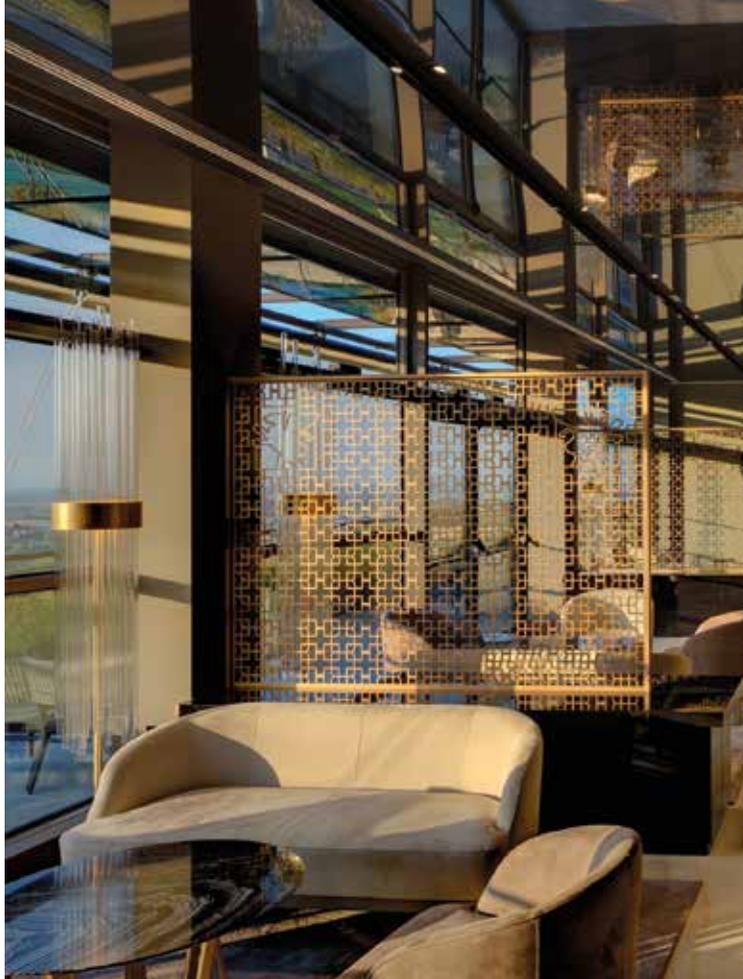
crazing resistance (ISO 10545-11): compliant  
frost resistance (ISO 10545-12): compliant  
chemical resistance (ISO 10545-13): UA ULA UHA  
staining resistance (ISO 10545-14): > 4  
slip resistance (DIN 51130): R9



Aesthetica  
Wilde

The large 160x80 cm floor slabs with a thickness of just 6 mm give the room a pale colour that enhances the natural and artificial light and brings a sense of elegance and prestige. The bright, luminous surface contrasts effectively with the dark tones of the wood panelling and the bar counter in an alternation of textures, lacquered surfaces and timber effects. The monolithic counter is made from black Marseilles marble with a black lacquered glass top.

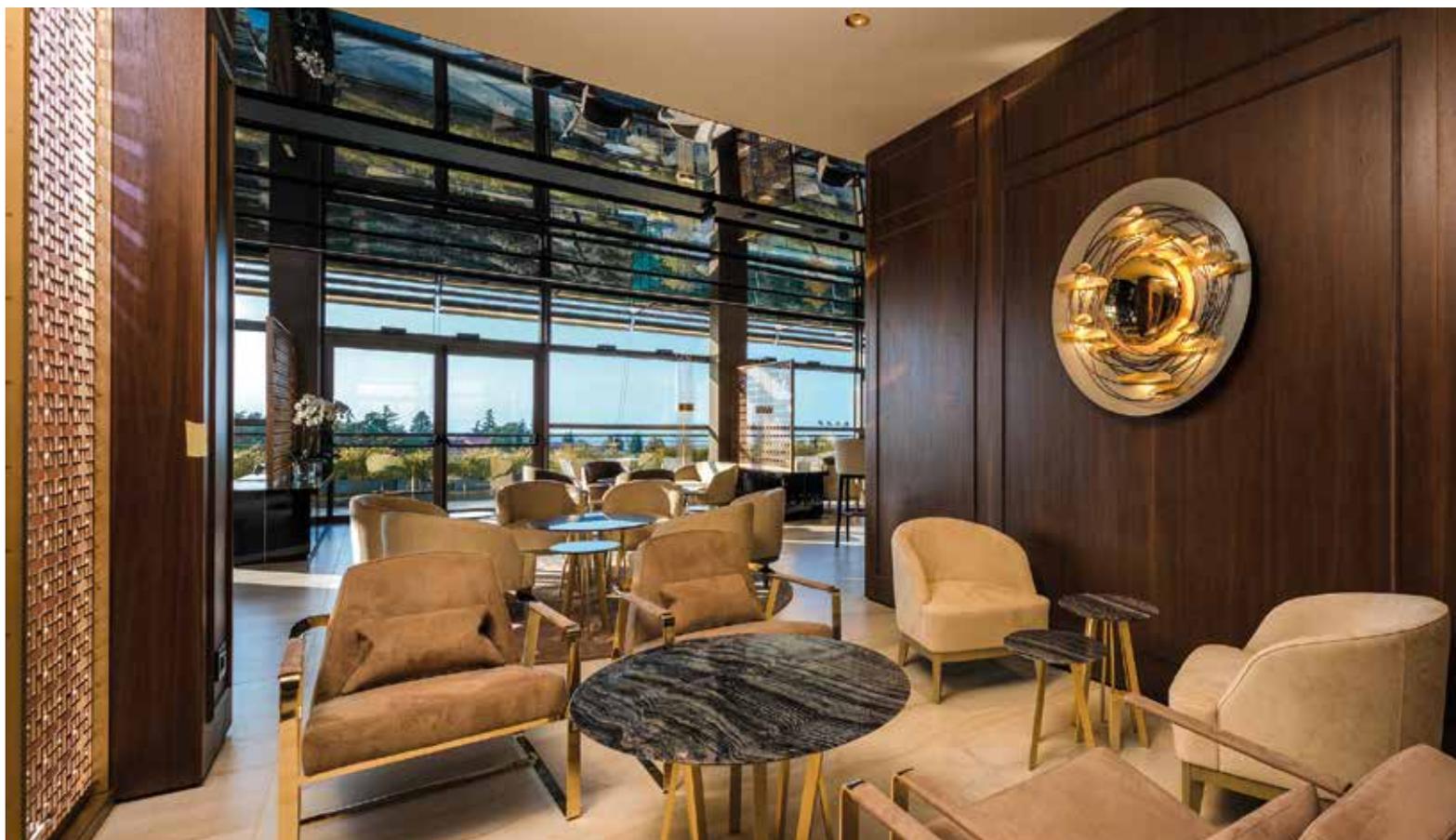
The bar detailing, counter, lights, tables and chairs in this new space were all chosen from the Inspiration by Paolo Castelli collection with the aim of “creating a pleasant, high-quality space ideal for users seeking an intimate atmosphere while also serving as a venue for events and business meetings”. The room is divided into 6 relaxation areas of various sizes, characterised by pale, warm tones and fitted out with cream, taupe and beige coloured chairs. The conversation areas are separated by gold-painted laser-cut metallic lattice screens designed by the Contract Division of Paolo Castelli Spa. These double-sided partitions are mounted on black lacquered wooden storage units. The perimeter walls stand out for their elegant customised oak panelling equipped with functional and display niches.



#### RELATED ARTICLE

Installation requirements for a long-lasting tiled floor

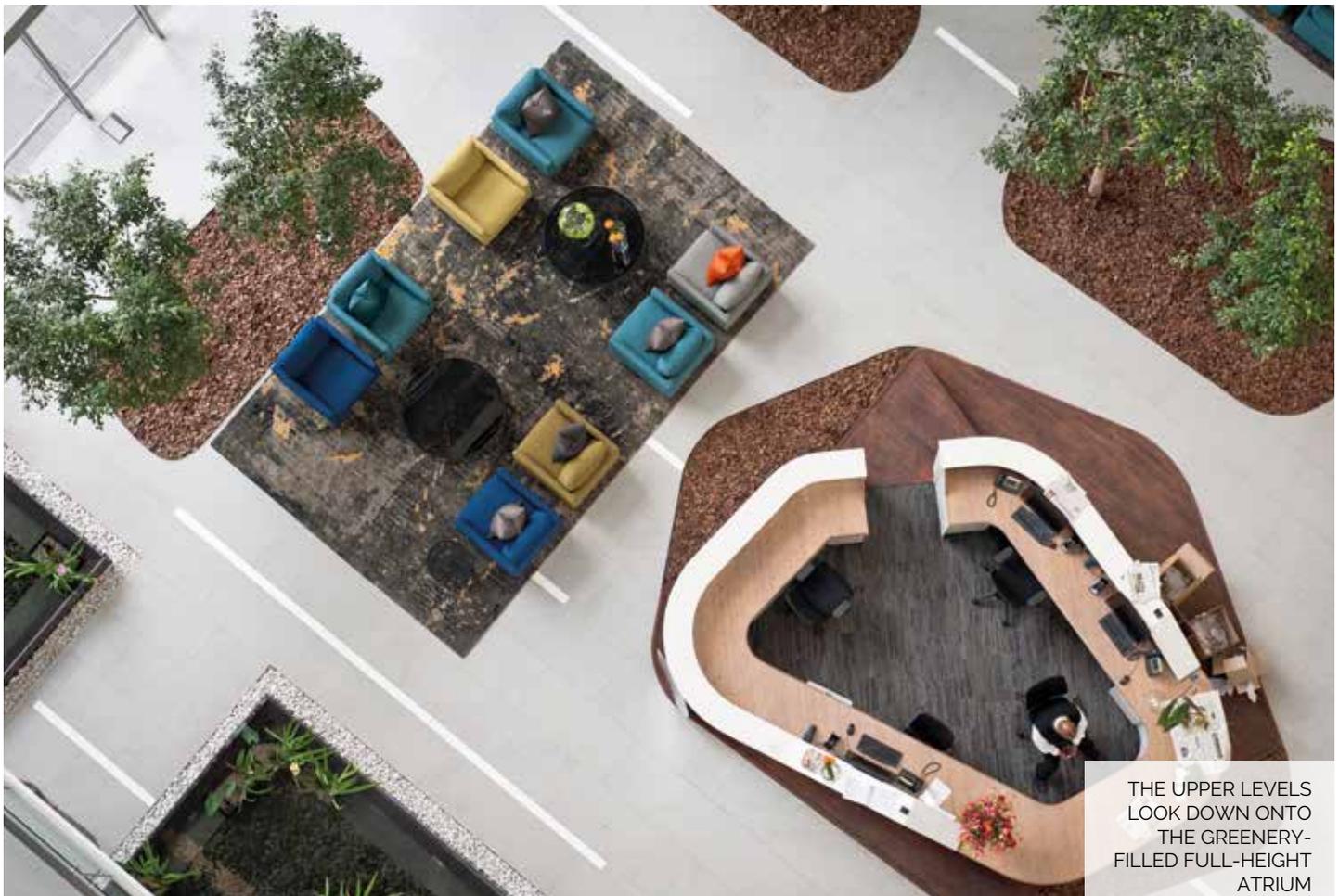
[www.ceramica.info/en/installation-requirements/](http://www.ceramica.info/en/installation-requirements/)



# The natural choice made by Paragon Architects

THE PRESTIGIOUS NEW HEADQUARTERS OF THE FINANCIAL GROUP  
ALEXANDER FORBES SUCCESSFULLY COMBINES ENERGY EFFICIENCY AND  
INNOVATION WITH A PARTERRE PAVED ENTIRELY WITH ITALIAN CERAMIC TILE

by Alfredo Zappa



THE UPPER LEVELS  
LOOK DOWN ONTO  
THE GREENERY-  
FILLED FULL-HEIGHT  
ATRIUM



**ALEXANDER FORBES  
HEADQUARTERS**

**PROJECT**

ANTHONY ORELOWITZ,  
VIVIEN YUN, AMIR LIVNEH  
PARAGON ARCHITECTS  
[HTTP://PARAGON.CO.ZA](http://paragon.co.za)

**PHOTOS**

PETER HASSALL

**CERAMIC SURFACES**

CASALGRANDE PADANA  
[WWW.CASALGRANDEPADANA.IT](http://www.casalgrandepadana.it)

**YEAR OF COMPLETION**

2016

Leaving behind us the leafy residential suburb of Atholl Gardens, we turn into West Street in central Johannesburg. For those who are not accustomed to driving on the left-hand side of the road, every intersection is a challenge. Our old four-cylinder VW Beetle gives a jolt, then begins crawling forward again slowly. But Mike, accompanying me, knows what he is doing and doesn't bat an eyelid. Before reaching the intersection with Katherine Street, he stirs and points at our destination: the new headquarters of the financial group Alexander Forbes.

We park and gaze for a moment at the building from the sidewalk opposite. It's always important to establish an empathic relationship with architecture and I enjoy the privilege.

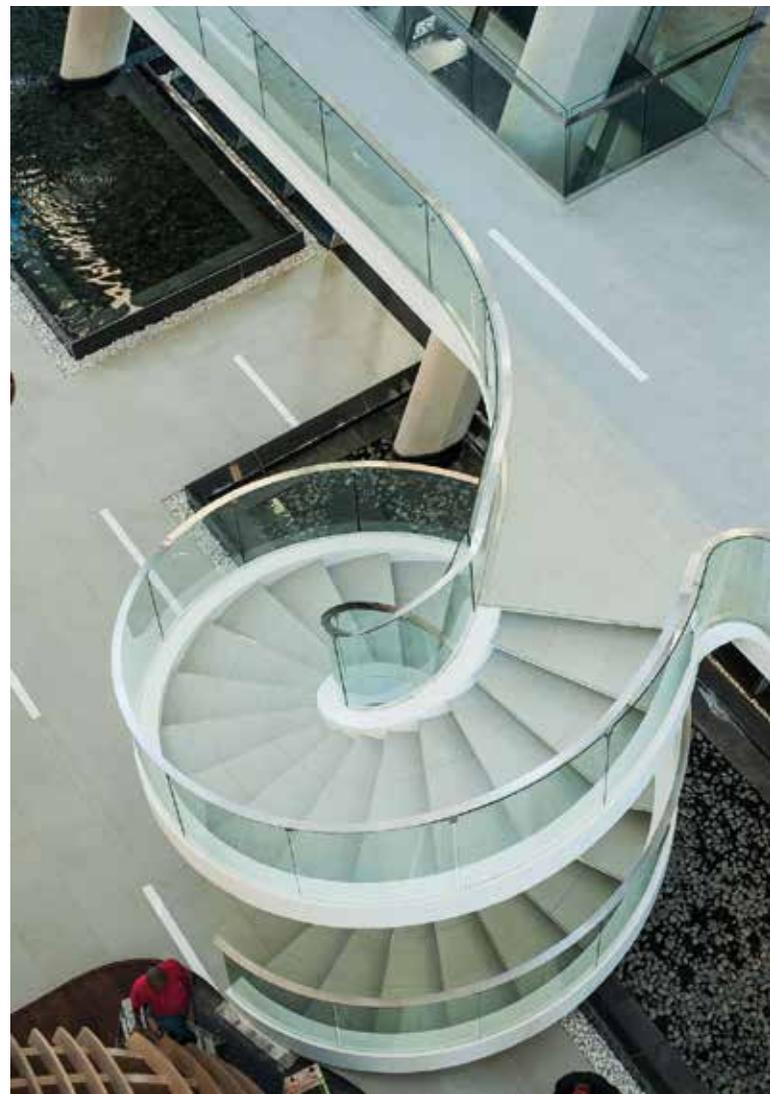
Consisting of two parallel buildings connected by a large full-height atrium, the complex enjoys a certain iconic status. It was designed by Anthony Orelowitz, Vivien Yun and Amir Livneh from the firm Paragon Architects and is an extremely high-efficiency building compliant with South Africa's new energy legislation.

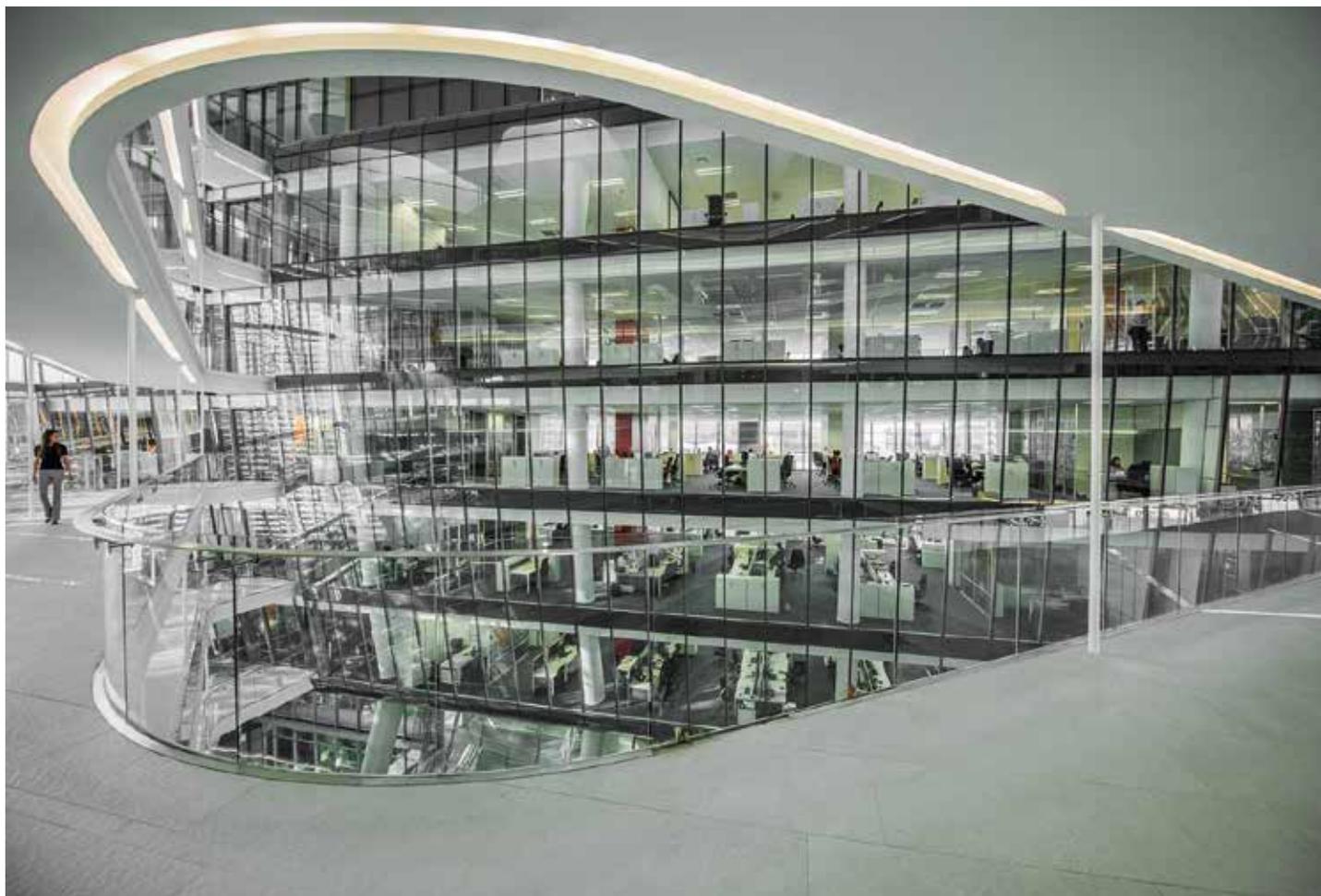
We enter the visually-striking, luminous central volume which serves as a distribution point for accessing the various levels. Along with offices for around 2500 employees, the building has many different facilities, including a crèche, canteen, bar, gym, medical office, prayer areas and a 200-seat auditorium and much more.

The atrium in which we are standing is filled with greenery, while a series of aerial walkways suspended from the roof structure serve to connect the offices. Looking up, you can see twelve skylights that allow plenty of natural light to enter.



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THE DISTRIBUTION PATHS, CIRCULAR STAIRCASES AND LARGE TRANSLUCENT SURFACES OF THE OFFICES CREATE A SPECTACULAR, VISUALLY-STRIKING BACKDROP



**SPACES**  
business locations

**APPLICATIONS**  
interior floor coverings



**ceramic surfaces**

Casalgrande Padana  
Granitogres porcelain tile  
Pietre Rare Monviso  
Unicolore Bianco Assoluto  
60x120, 10x120 cm

**technical characteristics**

water absorption  
(ISO 10545-3):  $\leq 0.1\%$   
modulus of rupture and

breaking strength  
(ISO 10545-4): 50-60 N/mm<sup>2</sup>  
deep abrasion resistance  
(ISO 10545-6): compliant  
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):  
R12 A+B+C, R9

**certifications**  
LEED, EMAS, NF-Upec



Looking down again, you can appreciate the important compositional and functional role played by the ceramic tiled parterre. Porcelain slabs from the Granitogres line, Pietre Rare collection, colour Monviso in sizes 60x120 cm and 10x120 cm with a non-slip finish were chosen as the floor coverings in all the pedestrian areas, atriums and entrance zones, canteen and bar, as well as on the aerial walkways, the spiral staircase and the rest and relaxation areas on all floors. Every third and fifth slab alternates with offset strips made of the same material interspersed with Unicolore inserts in a white “Bianco assoluto” colour with a polished finish that act as a counterpoint to the lights and the design of the false ceiling.

As the architects from Paragon explained to us during the award ceremony for the tenth edition of the Grand Prix international architecture competition promoted and organised by Casalgrande Padana, where they won 3rd prize in the Shopping Centres and Offices category for the Alexander Forbes Headquarters: “The choice of ceramic tile was dictated by the needs of the client. Forbes is a leading supplier of financial services in South Africa and combines cutting-edge technology with a strong presence in the country. With this in mind, our client asked us to find a tile that would represent both natural elements and technological innovation. The solution from Casalgrande Padana fit the bill perfectly, so it was the natural choice.”

ALL THE FLOORS,  
WALKWAYS,  
STAIRCASES AND  
REST AREAS ARE CLAD  
WITH PORCELAIN  
TILES WITH A  
NON-SLIP FINISH

#### RELATED ARTICLE

A modern material for contemporary architecture

➤ [www.ceramica.info/en/a-modern-material-for-contemporary-architecture/](http://www.ceramica.info/en/a-modern-material-for-contemporary-architecture/)



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[ceramica.info](http://ceramica.info)     



**Ceramics of Italy**

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Bologna - Italy

# Sunlit workspaces



THE VULCANGAS HEADQUARTERS IN RIMINI REFLECTS THE COMPANY'S MISSION AND THE PRINCIPLES OF BIOCLIMATIC ARCHITECTURE

by Elisa Montalti



**NEW VULCANGAS  
HEADQUARTERS**

**PROJECT**  
STUDIO SIMONETTI  
WWW.STUDIOSIMONETTI.IT

**PHOTOS**  
DIEGO DE POL  
WWW.DIEGODEPOL.COM

**CERAMIC SURFACES**  
LAMINAM  
WWW.LAMINAM.IT

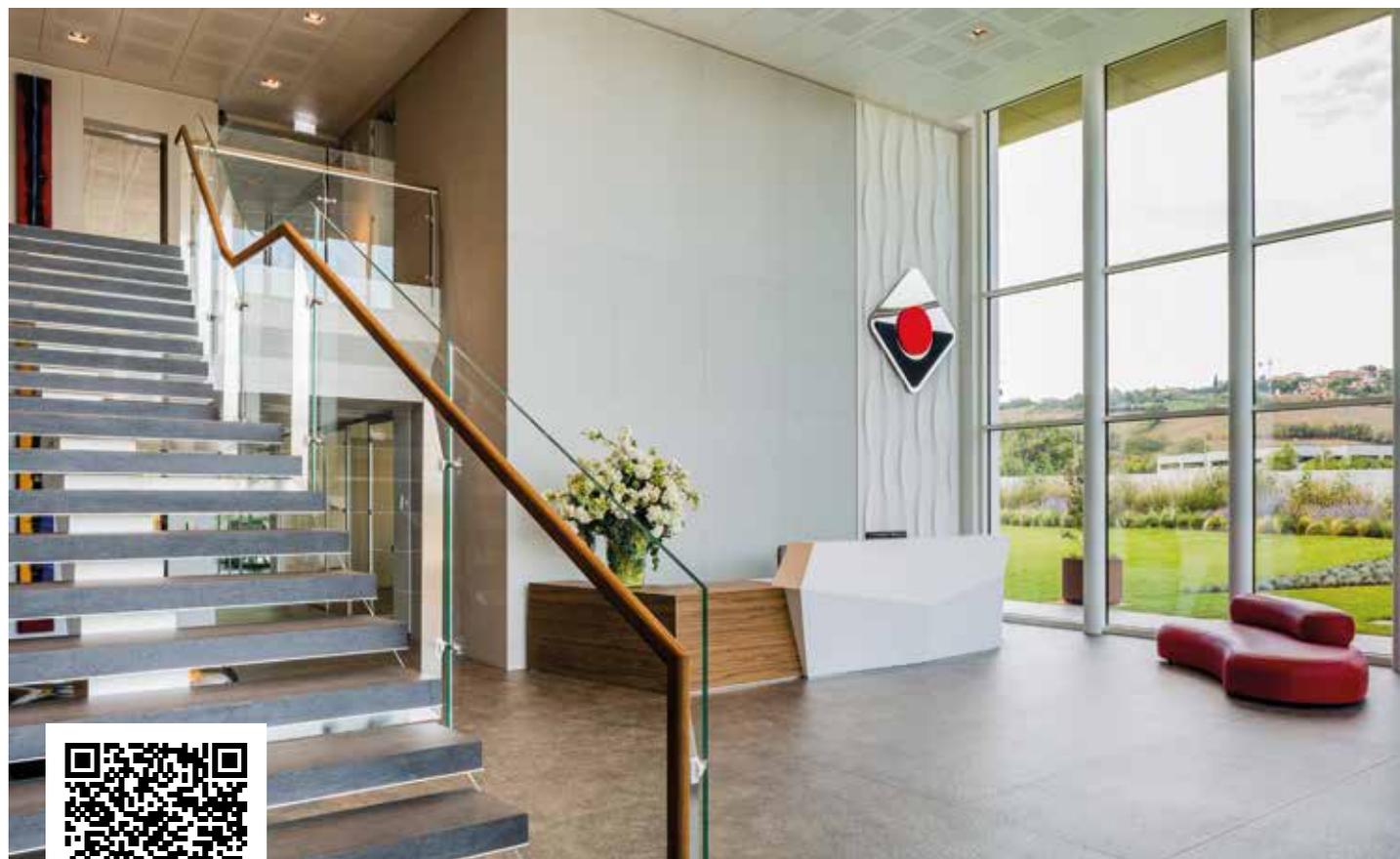
**YEAR OF COMPLETION**  
2017

The new Vulcangas headquarters has become an architectural manifesto for Società Italiana Gas Liquidi S.p.A., a leading Italian player in the field of clean energy distribution. The office building was designed by Studio Simonetti Srl in accordance with principles of bioclimatic architecture with the specific aim of reducing its environmental footprint. The building is located in Poggio Torriana close to the river Marecchia in an industrial area surrounded by open countryside and just a few kilometres from the sea, a fragile ecosystem in urgent need of preservation. The architects chose spruce laminate, an abundant natural material,

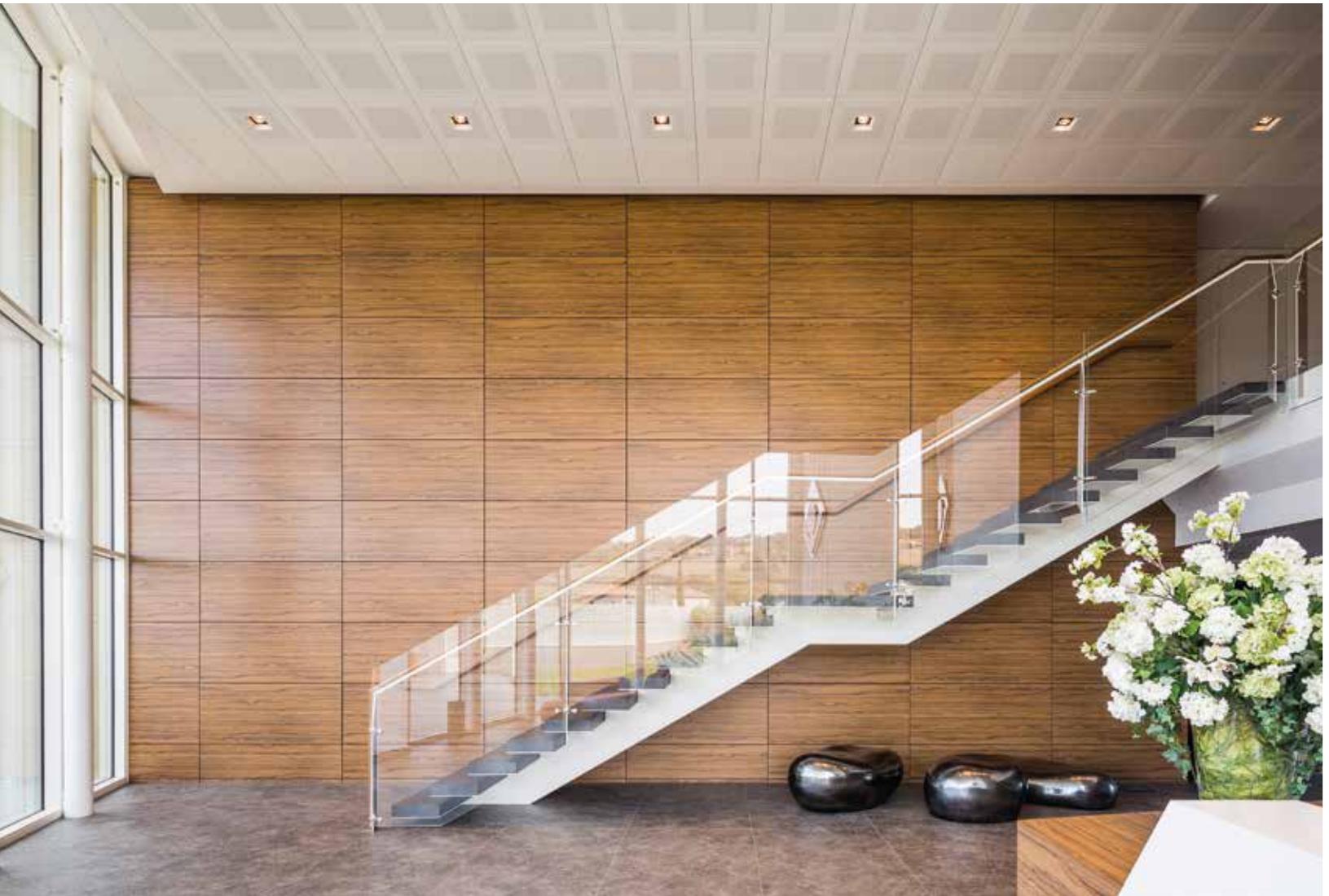
for the structure, roof, floors, wall panelling and doors. "Every cubic metre of concrete that is replaced by wood means one less tonne of carbon dioxide emitted into the atmosphere, the same effect as taking 100 cars off the road," they explained. "The dry construction system also helps reduce building times and costs, while the potential for recycling individual components brings benefits throughout the building's life cycle."

The volume was designed taking account of the angle of the sun and natural ventilation when planning the spaces and the envelope.

THE BUILDING IS FLOODED WITH NATURAL LIGHT AND COLOURS AND OFFERS SPLENDID VIEWS ONTO THE SURROUNDING LANDSCAPE



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THE ENTRANCE LOBBY FEATURES A HARMONIOUS MIXTURE OF MATERIALS: WOOD, GLASS AND STONE-LOOK CERAMIC. THE STAIRCASE STANDS OUT FOR ITS RIGOUR AND ELEGANCE

**SPACES**

business location

**APPLICATIONS**

interior and exterior floor coverings, staircase

**ceramic surfaces**

Laminam  
porcelain slab  
I Naturali,  
- Emperador  
Grigio Spazzolato  
- Pietra di Savoia  
Grigia Bocciardata  
1000x3000 mm

**certifications**

UNI EN ISO 9001  
UNI EN ISO 14021

**technical characteristics**

water absorption (ISO 10545-3):  $\leq 0.3\%$   
modulus of rupture and breaking strength (ISO 10545-4): 50 N/mm<sup>2</sup>  
deep abrasion resistance (ISO 10545-6):  $\leq 175 \text{ mm}^3$   
coefficient of linear thermal expansion (ISO 10545-8):  $\alpha \leq 6.6 \times 10^{-6} \text{ } ^\circ\text{C}^{-1}$

thermal shock resistance (ISO 10545-9): compliant  
frost resistance (ISO 10545-12): compliant  
chemical resistance (ISO 10545-13): compliant  
staining resistance (ISO 10545-14): class 4/5  
slip resistance (DIN 51130): R9 > Emperador  
R10 > Pietra di Savoia



Pietra di Savoia  
Grigia Bocciardata



Emperador  
Grigio Spazzolato



The north side, adjacent to other buildings, is protected by a compact wood wall that folds over onto the roof and extends as far as the glazed south and west façades. Although designed to capture the maximum solar radiation and natural light, the transparent façades are partially screened by an overhanging section of the roof, which juts out most noticeably on the west side. The entrance in front of the lobby and reception is protected from excessive sunlight by a full-height porticoed space displaying the Vulcangas logo.

To optimise interior comfort and reduce indoor pollution, the work spaces are designed with easily recyclable materials and earth tones. The lobby, offices and meeting rooms also feature custom-designed furnishing accessories, photos and art works. At night, thanks to a meticulously-designed lighting project, the glazed building stands out in the landscape like a magic lantern.

For the interiors, exteriors and stairs, the designers chose the technical and aesthetic qualities of stone-look ceramic from Laminam. A material that avoids causing further damage to already depleted marble quarries, the I Naturali collection comes in 1000x3000 mm size surfaces with a thickness of just 5.6 mm.

This material is also extremely resistant to scratching, abrasion and staining and guarantees durability and long-term sustainability. Large Emperador Grigio Spazzolato version panels with a dark colour and strong visual impact were chosen for both the interior and exterior. In the entrance lobby, an aerial backlit staircase with a customised glass parapet runs in front of the wood-panelled wall. Ceramic steps made of Pietra di Savoia Grigia Bocciardata lead to the first floor where the chairman's offices and meeting rooms are located.

IN THE MEETING ROOMS, THE WALLS AND CEILINGS FEATURE A VARIETY OF TEXTURES AND SOPHISTICATED DESIGNS ENCLOSING A PERFECT WORKSPACE

#### RELATED ARTICLE

What are ceramic tiles?

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# Glass, metal and Italian ceramics

DESIGNED BY KINCL ARHITEKTI, NEIDHARDT ARHITEKTI AND INSTITUT IGH, THIS ICONIC, CONTEMPORARY TERMINAL BUILDING SERVES THE MAIN AIRPORT OF A COUNTRY THAT HAS ITS SIGHTS FIRMLY SET ON FUTURE GROWTH

by Laura Milan



The new passenger terminal at Franjo Tuđman International Airport, Croatia's most important airport located 10 km south of the capital Zagreb, came into operation in March 2017 following a project to modernise the original terminal built in the early 1960s. It is a contemporary building with a bright, shimmering envelope designed by a Croatian design group consisting of the two architectural practices Kincl Arhitekti and Neidhardt Arhitekti and the engineering firm Institut IGH, winners of an international design competition launched in 2008 which attracted entries from leading names in the world of international architecture, including Pritzker Prize laureates Shigeru Ban (second), Norman Foster (third) and the late Zaha Hadid (fifth). The project, which is also the largest infrastructure work to have been carried out in the country in the last 10 years, aims to cope with the steady

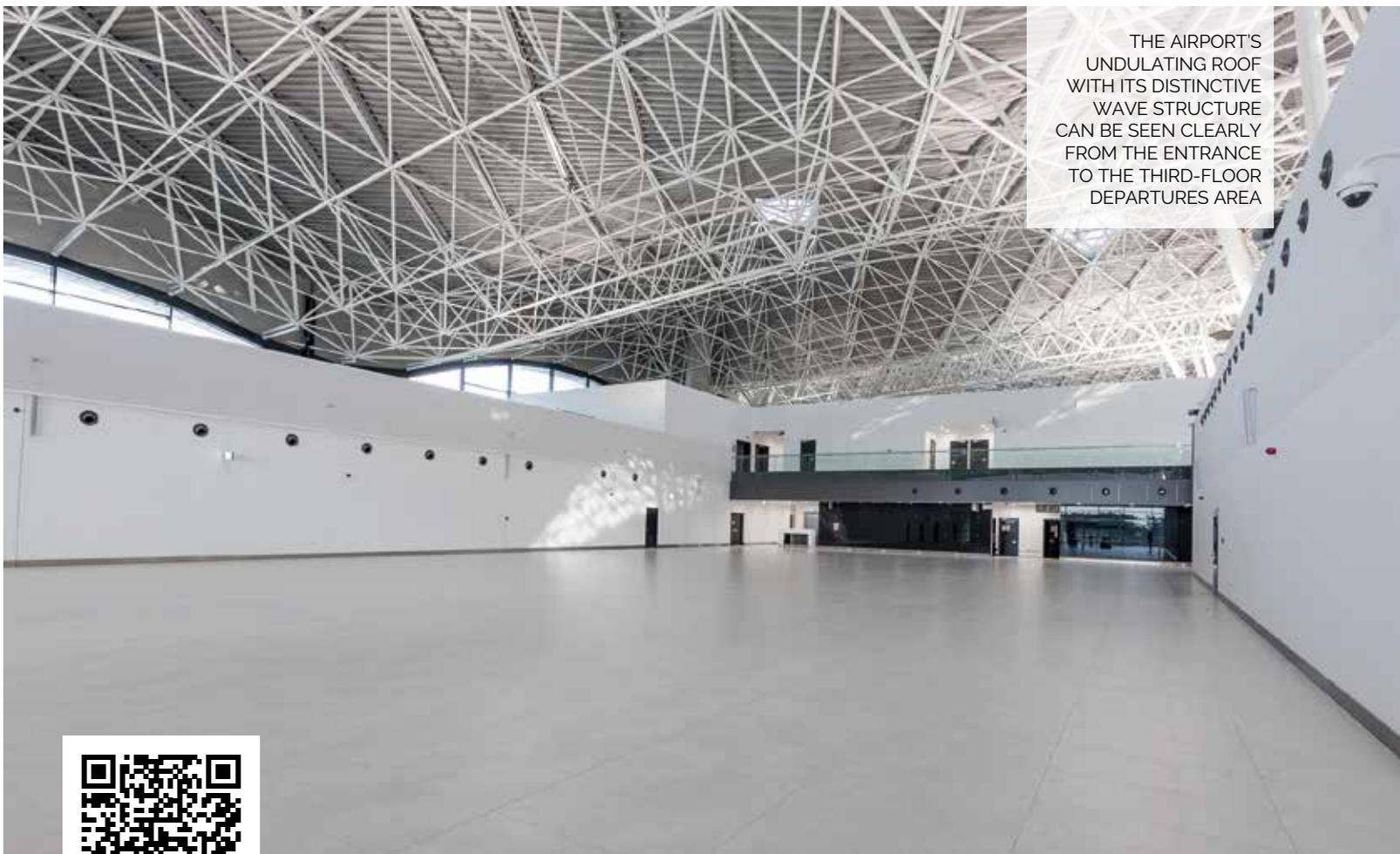
growth in numbers of passengers and is part of the medium-term national strategy of boosting Croatia's tourist industry and building up the country's credentials as a major Southeast European international passenger hub, a strategy that has also involved significant investments in Split and Dubrovnik airports. The design group's project for the new terminal consisted of two communicating blocks enclosed in a structural glass and aluminium envelope defined by complex continuous and undulating volumes. With its light, ethereal aesthetics inspired by the crests of the nearby Mount Medvednica, this iconic building marks the first step in a future project to create a tertiary and service hub called Airport City. The main block occupies an almost square area of 137.5 x 131.1 m with an internal height of between 20 m and 34 m, while the second is a pier extending parallel to the runways with 8 air-bridges, waiting

**ZAGREB AIRPORT  
NEW PASSENGER TERMINAL**

**PROJECT**  
KINCL ARHITEKTI  
NEIDHARDT ARHITEKTI  
INSTITUT IGH

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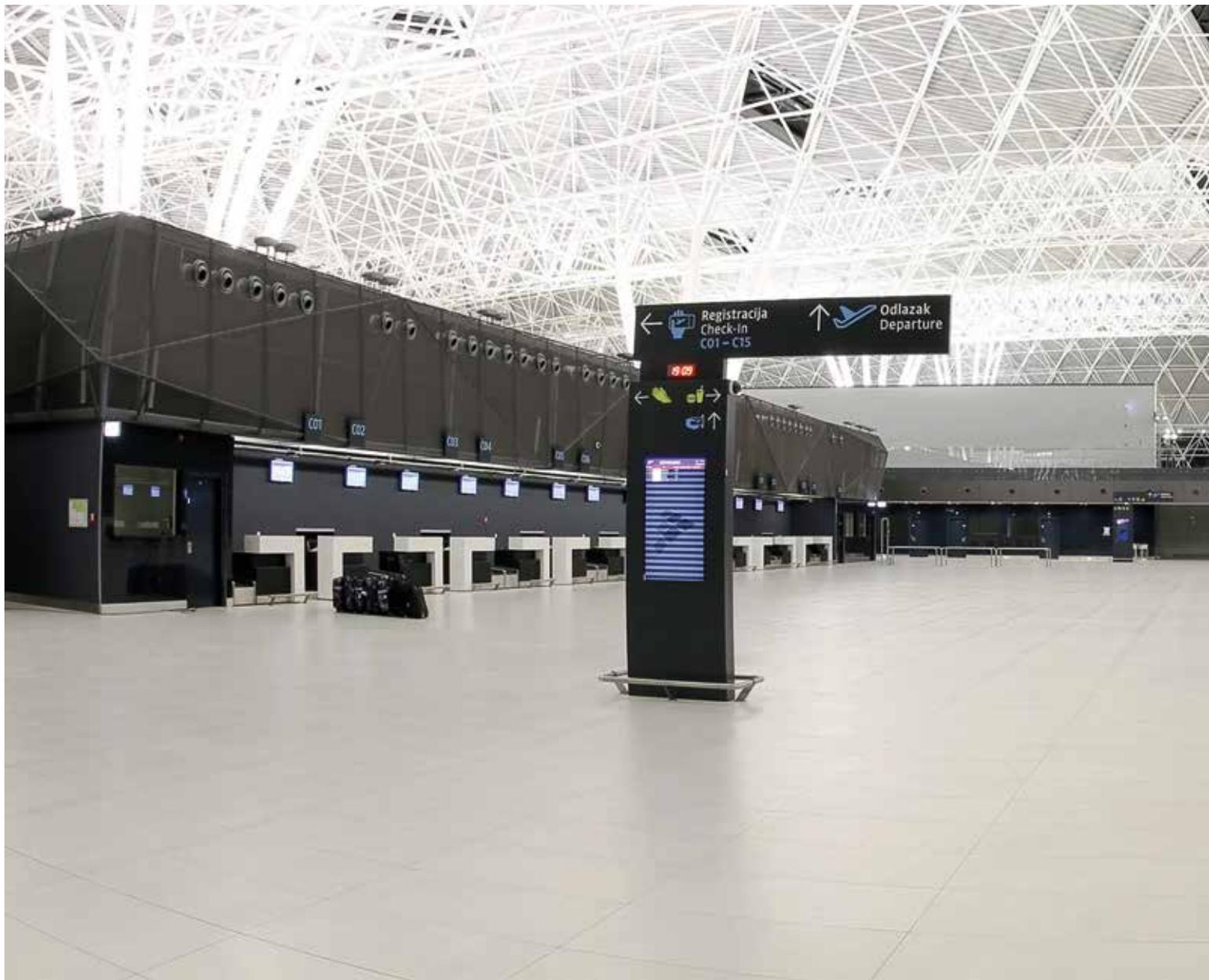
**YEAR OF COMPLETION**  
2017



THE AIRPORT'S  
UNDULATING ROOF  
WITH ITS DISTINCTIVE  
WAVE STRUCTURE  
CAN BE SEEN CLEARLY  
FROM THE ENTRANCE  
TO THE THIRD-FLOOR  
DEPARTURES AREA



 Go to the Project Gallery for other transport facilities in Italy and worldwide



THE COMPLEX ROOF SUPPORTING STRUCTURE HAS AN ETHEREAL, ALMOST WEIGHTLESS LOOK THANKS TO THE USE OF THE COLOUR WHITE, ENHANCED BY THE INTENSE NATURAL LIGHT THAT FILTERS IN THROUGH THE LARGE WINDOWS

**SPACES**  
transport facility

**APPLICATIONS**  
interior floor coverings



**ceramic surfaces**  
Imola Ceramica  
porcelain tile  
Micron 2.0  
white, natural finish  
60x120 cm

**technical characteristics**  
water absorption (ISO 10545-3): ≤ 0.1 %  
modulus of rupture and

breaking strength (ISO 10545-4): > 45 N/mm<sup>2</sup>  
deep abrasion resistance (ISO 10545-6): < 140 mm<sup>3</sup>  
coefficient of linear thermal expansion (ISO 10545-8): ≤ 7 × 10<sup>-6</sup> °C<sup>-1</sup>  
thermal shock resistance (ISO 10545-9): compliant  
frost resistance (ISO 10545-12): compliant

chemical resistance (ISO 10545-13): A LA  
staining resistance (ISO 10545-14): class 5  
slip resistance (DIN 51130): R10

**certifications**  
Ecolabel, LEED, EMAS, ISO 14001, NF-UPEC



areas and a shopping arcade. The airport functions are organised on four levels: the arrivals area with baggage reclaim and inbound passport control on the lower two levels, and the departures area with check-in and security on the upper two levels. The brightly-lit interior has a simple and functional layout and cool colours ranging from white to multiple shades of grey. The large, transparent surfaces look out strategically onto the landscape and allow plenty of natural light to flood in during the day while connecting seamlessly with the dynamic aluminium panelled roof. The envelope consists of a complex, exposed white spatial reticular structure consisting of 26,000 steel tubes held together by 6,100 nodes and supported by 18 columns.

The extensive floor coverings are an important feature of the interior spaces. To withstand the footfall of the millions of passengers passing through the terminal each year, they must be durable and functional but without sacrificing aesthetics. As a counterpoint to the large roof structure, the architects installed 30,000 square metres of 10.5 mm thick extra-large slabs from Imola Ceramica's Micron 2.0 collection, the ideal choice for a project that is deeply symbolic of the country's future growth.

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Guide to choosing ceramic tiles

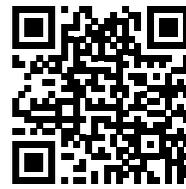
# Ceramic for architectural envelopes

FROM TRADITIONAL VERTICAL FAÇADE CLADDING TO THE LATEST DRY-MOUNTED RAINSCREEN TECHNOLOGIES, CERAMIC HAS DEMONSTRATED AN EXCEPTIONAL ABILITY TO MEET THE NEEDS OF THE WORLD OF ARCHITECTURE AND CONSTRUCTION

by Livio Salvadori

In recent years, the world of architecture has been devoting ever greater attention to the building envelope in terms of both its aesthetic qualities and technical performance. Consisting of technological units that interact as a system and create a functional boundary between the interior and exterior spaces of a building, the envelope performs a variety of essential tasks. It protects the building from atmospheric agents and determines its aesthetic image, it helps reduce energy consumption and optimises climatic and environmental comfort, and it creates a private space. It is therefore extremely simplistic to limit the discussion of the building envelope to mere aesthetic considerations: all parts of the construction must contribute to architectural quality while meeting a range of sophisticated and complex needs. Outstanding results can be achieved through an integrated, coherent and conscious design approach that covers aspects such as structure, architecture, functionality, plant engineering, energy and comfort, and makes use of available and proven construction components and solutions. Building envelope systems that use ceramic cladding elements have long been considered a dependable solution in terms of their aesthetics, technological reliability and technical performance, as well as the environmental sustainability of the materials themselves. From traditional vertical façade cladding with mortar or cementitious adhesive installation through to special applications on prefabricated infill panels, sunscreen systems and the latest dry-mounted ventilated façade technologies, ceramic has demonstrated an exceptional ability to meet the needs of the world of architecture and construction. This is evidenced by the many leading architects who regularly use ceramic elements for the envelopes of their buildings. Rainscreen cladding systems in particular are evolving continuously and have achieved high levels of technical performance in terms of safety and





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reliability coupled with exceptional architectural quality and energy savings. The development of advanced structural anchoring solutions with exposed or hidden fixing systems and the use of external claddings made of innovative ceramic materials such as porcelain stoneware (available in large-size slabs or panels up to 160x320 cm in size and corresponding submultiples), single fired tile and latest-generation extruded terracotta allow for the creation of fixed or mobile rainscreen cladding and solar screening systems including solutions tailored to specific design needs. The versatility of these materials makes them ideal for creating special accessories and façade finishing elements that further enhance the uniformity of the building envelope.

The widespread availability of large-size thin porcelain panels has likewise led to the development of external insulation systems in which ceramic panels are used to protect the insulating layers, a solution that brings considerable functional and aesthetic benefits.

In terms of environmental degradation, it is also worth noting that all ceramic tiles are unaffected by smog and do not suffer damage even if they are installed in industrial or highly polluted urban areas. To further improve these functional characteristics in façade applications, some companies have developed specific anti-polluting, self-cleaning and antibacterial solutions that counteract the effects of atmospheric contamination. These innovative qualities are based on a photocatalytic process similar to photosynthesis: the tiles contain bioactive substances which in the presence of sunlight react naturally with polluting agents present in the atmosphere, making them biodegradable. The photocatalysts present on the ceramic surface use light energy to trigger an accelerated oxidation process capable of decomposing toxic organic and inorganic substances and transforming them into harmless environmentally-friendly components that can be easily removed and washed away by rainwater.

Ceramic is therefore a highly advanced and innovative material capable of meeting the increasingly stringent demands placed on modern envelope systems in terms of architectural and technological quality and sustainability.

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# The Italian ceramic industry and the UN 2030 Agenda

by W.Sancassiani and L.Manicardi - Focus Lab

IN RECENT YEARS THE SECTOR HAS DEVELOPED 52 PROJECTS ADDRESSING 9 OF THE UN'S SUSTAINABLE DEVELOPMENT GOALS (SDGs), INCLUDING "RESPONSIBLE CONSUMPTION AND PRODUCTION", "INDUSTRY, INNOVATION AND INFRASTRUCTURE" AND "DECENT WORK AND ECONOMIC GROWTH"



Watch the video about the sustainability of the Italian ceramic tiles

To be able to compete at an international level, it is necessary amongst other things to address new sustainable development goals and approaches. In September 2015, the United Nations' 193 Member States signed the 2030 Agenda for Sustainable Development, which established 17 Sustainable Development Goals (SDGs) divided into 169 Targets to be achieved by 2030.

The 2030 Agenda is the international reference platform for global sustainable development and serves as a benchmark for evaluating commitments to various aspects of economic, social and environmental sustainability on the part of governments at various levels, companies of different sizes and sectors, and civil society.

The 17 SDGs and the 169 thematic reference targets have a number of characteristics: they have a global and local dimension, they can be measured using appropriate metrics, and they are scalable and adaptable to companies of different sizes and sectors. They cover new concepts such as the Circular Economy, resilience, Smart Cities and new architecture, research and education, inclusion and social innovation, well-being, ecosystem services and climate change actions.

Companies from different industrial sectors play a key role in developing solutions to the 17 Goals because they are capable of mobilising resources and delivering management and technological know-how as well as innovative new products and services with low environmental and social impact. They also offer fresh commercial opportunities for the development of new solutions and services for

THE GLOBAL GOALS FOR  
SUSTAINABLE DEVELOPMENT  
SIGNED BY THE UNITED NATIONS'  
193 MEMBER STATES



global and local economic challenges.

Several of the Goals focus prevalently on the role of companies, particularly Goal 8 (Decent work and economic growth), Goal 9 (Industry, Innovation and Infrastructure) and Goal 12 (Responsible consumption and production). Companies may also play a role in achieving other SDGs through partnership projects.

At an international level, companies and networks of companies are undertaking a range of commitments aimed at tackling the 17 SDGs with a view to demonstrating to stakeholder groups their integrated approach to the various dimensions of sustainability as a factor promoting responsible competitiveness.

As for Italy, in 2018 Confindustria promoted a manifesto entitled “Industry 4.0 Corporate Social Responsibility” and called on companies to make a commitment towards achieving the various SDGs at an Italian level.

The Italian ceramic industry can inspire and support sustainable development actions addressing the 17 Goals and 169 targets at both a sectoral and individual company level.

In early 2019, Confindustria Ceramica commissioned Focus Lab to conduct the first sector Review with the aim of highlighting the main actions that have been adopted and are already consistent with various SDGs. The Review showed that **a total of 52 projects, initiatives and relevant practices** have been developed by the sector in recent years.

Overall it was found that the 52 selected projects are aligned with 9 SDGs. Most significantly, these

include Goal 12 (Responsible consumption and production) with 22 practices, Goal 9 (Industry, Innovation and Infrastructure) with 7 projects and Goal 8 (Decent work and economic growth) with 6 initiatives.

This sector review of the Italian Ceramic Industry was one of the first of its kind in Italy and had two underlying goals. The first was to determine the main sustainable development actions completed and in progress within the sector with respect to a range of issues (Green Management, Health and Safety, green product certifications, education and cultural events) and towards various key stakeholder groups including customers, architects, influencers, employees, suppliers, the public administration, regulatory authorities, research institutions and sales promotion agencies. The second goal was to identify new areas of development and actions for continuous improvement and integrated sustainability, targets for individual companies and the sector as a whole, dedicated evaluation metrics, new partnership opportunities and a vision of local and global social responsibility.

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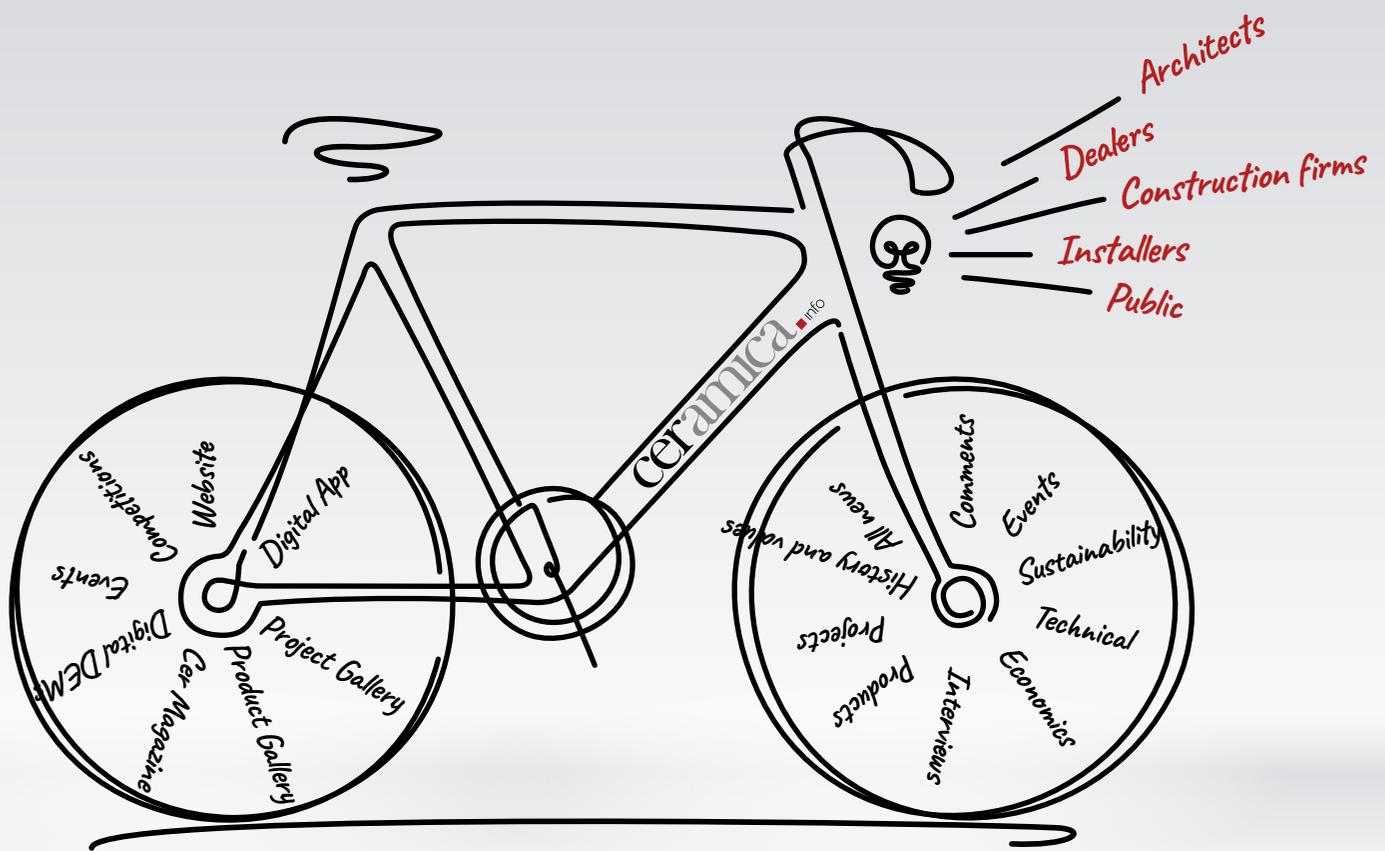
Overview of the EPD

➤ [www.ceramica.info/en/sustainability/epd](http://www.ceramica.info/en/sustainability/epd)

The Italian ceramic industry embraces CSR and UN Global Goals

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