

EVENTS

Cersaie 2020
will take place in November

MARKETS

A rollercoaster ride for the
global construction industry

TRENDS

New horizons for ceramic surfaces

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ANDREA SERRI
EDITOR OF CER MAGAZINE
ITALIA AND INTERNATIONAL

The Italian ceramic industry resumes production

After resuming the shipment of finished products on 3 April, Italian ceramic companies are now restarting their production activities.

This is an important step that allows companies to return to full-scale operation and recall employees, logistics operators and transporters while complying with applicable regulations.

Highly stringent and precautionary measures to ensure the safety of employees have been set out in the Memorandum of Understanding of 24 April, signed by the government, Confindustria and the trade unions, and that of 10 April, signed by Confindustria Ceramica and the trade unions.

Measures include circulating information as required by law; distributing personal protective equipment; more frequent sanitisation of workspaces; organising workstations and eating areas in such a way as to maintain safety distances; and making it easier for office staff to work from home.

To protect drivers and shipping personnel, ceramic companies have adopted containment measures such as new entry, transit and exit procedures and the use of dedicated routes and pre-established timescales to ensure that people maintain a safe distance at all times.

This review of all internal company procedures aims to guarantee the safety of employees while continuing to deliver the high-quality products and services expected from the Italian ceramic industry, a sector renowned the world over for its innovation, technology, design, healthiness and sustainability.

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BOLOGNA | ITALY
9-13/11/2020



cover

Hamad International Airport,
Al Mourjan Business Lounge

Doha, Qatar - 2014

project: Antonio Citterio

Patricia Viel Interiors

photo: Leo Torri

ceramic surfaces: Cotto d'Este

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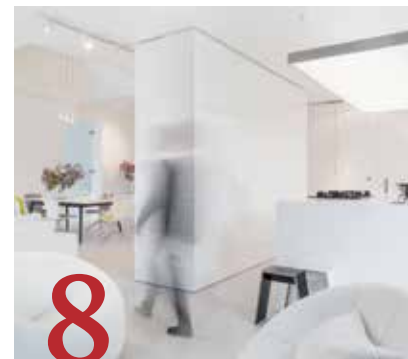
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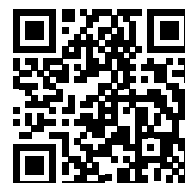


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Cersaie 2020 will take place in November

CERSAIE 2020 WILL BE HELD IN BOLOGNA FROM 9 TO 13 NOVEMBER. "THE HEALTHINESS OF CERAMICS FOR RETHINKING HOME DESIGN AND ARCHITECTURE" IS THE TITLE OF THE 38TH SHOW

by Maria Teresa Rubbiani



Cersaie 2020 is being moved to new dates and will adopt a safer, more engaging and more international exhibition format. The show will be held in the Bologna Exhibition Centre **from 9 to 13 November** and will maintain the events and appointments that have made it a global benchmark for the world of ceramic tile, bathroom furnishings, design and architecture.

The exhibition has been pushed back by 42 days with respect to the original dates for several reasons. "The fact that we will have to live with COVID-19 for some time makes it essential to adopt European protocols to keep exhibitors and visitors safe during their stay in Bologna," says **Antonio Bruzzone**, General Manager of *BolognaFiere*. "We're pursuing this important goal at a national and European level while working alongside the institutions and trade associations to support companies during the economic recovery and boost the competitiveness of our industrial supply chains."

A second important factor was the need to ensure that the **new Hall 37** will be ready following the shutdown of all construction work in Italy. The space available in this new hall will enable the various product categories to be reorganised while moving the bathroom furnishings sector to the heart of the exhibition centre. The entire Hall 18 will be transformed into the **Contract Hall** and will host leading companies from new product categories.

This edition of the show will be highly innovative in terms of both its content and its exhibition formula. "For this year's Cersaie we chose the title 'The healthiness of ceramics for rethinking home design and architecture'," says *Confindustria Ceramica* Chairman **Giovanni Savorani**. "We want it to be the first international event in the sector that draws lessons from the emergency and rethinks the world of architecture and home design in a way that brings together health and beauty. At the same time Italy will need to make a concerted effort to convey the image of safety needed to kick-start our industry." The title will be the starting point for a dedicated cultural, training and information programme. "Given the



BOLOGNAFIERE NEW HALL 37 RENDERING (©DI GREGORIO ASSOCIATI ARCHITETTI)

exceptional circumstances, there will also be significant changes in the way the exhibition and the conference programme are organised,” says **Emilio Mussini**, *Chairman of Confindustria Ceramica’s Promotional Activities and Trade Fairs Commission*. “These aspects will be presented to the media at a digital press conference to be held on Thursday 21 May and, most importantly, will be discussed over the following weeks with all Italian and foreign exhibitors in order to find the best and most effective solution possible.” The countdown to Cersaie 2020 began in March with a series of initiatives broadcast on the revamped **Cersaie TV YouTube channel**. These include the ‘*Cersaie Small Talks*’ webinars with the owners of 11 architecture firms currently working from home; ‘*The Experience – From our archives*’, which repeats 10 of the most popular conferences in the Building Dwelling Thinking programme; ‘*The World’s Best*’, a series of short video messages discussing Cersaie and the current situation recorded by prominent institutional and professional visitors from around the world; ‘*Women at work: le architетtrici*’, a series of three live meetings moderated by **Fulvio Irace** in which three female architects – **Elisabetta Trezzani**, **Patricia Viel** and **Benedetta Tagliabue** – and writer **Melania Mazzucco** discuss the issues facing the profession today; ‘*Exhibitors’ projects*’, where exhibitors at Cersaie 2020 use the exhibition’s social media channels to present their best projects carried out during the last year. Another outstanding initiative, organised by Cersaie and Casabella, is entitled ‘*Here and Now*’ and will consist of six conversations between **Francesco Dal Co** and illustrious architects. The first, held at 6.30 pm on Sunday 10 May, featured **Toyo Ito** from his home in Tokyo, followed by **Renzo Piano** from Paris, **Norman Foster** from Switzerland, **Frank Gehry** from Los Angeles, **Smiljan Radic** from Santiago de Chile and **Eduardo Souto de Moura** from Porto. Further initiatives will be held during the weeks and months between now and the opening of Cersaie 2020. So see you in Bologna from 9 to 13 November 2020!



Visit the Cersaie website

Pure white

by Laura Ragazzola



ON THIS AND THE
FACING PAGE: THE LIVING
ROOM AND DOUBLE-
HEIGHT KITCHEN: PURE
WHITE DOMINATES THE
INTERIORS IN TERMS OF
COLOUR AND MATERIALS.

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Gazing at the gleaming white terraces of the famous Salt Hill, located in the spa area of Egerszalók in north-eastern Hungary, one cannot help but wonder whether it was this astonishing geological formation that inspired the interior renovation project described in this article. The 300-square-metre home, located close to the spa, opted for a pure white look in terms of its material and colour, a design solution that ensures a truly original visual relationship between interior and exterior, between

E. HOUSE

PROJECT

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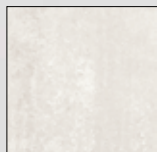
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SPACES

non-urban residential

APPLICATIONS

interior floor coverings,
wall cladding



Marte
Thassos

ceramic surfaces

Casalgrande Padana
porcelain tile
Granitogres, Marte
Thassos
60x120 cm

technical characteristics

water absorption
(ISO 10545-3): $\leq 0.1\%$
modulus of rupture and
breaking strength
(ISO 10545-4): $>45 \text{ N/mm}^2$
deep abrasion resistance
(ISO 10545-6): $\leq 150 \text{ mm}^3$
coefficient of linear
thermal expansion
(ISO 10545-8): 6×10^{-6}
thermal shock resistance
(ISO 10545-9): compliant
crazing resistance
(ISO 10545-11): compliant
frost resistance
(ISO 10545-12): compliant
chemical resistance
(ISO 10545-13): compliant
staining resistance
(ISO 10545-14): compliant
slip resistance
(DIN 51130): R9

certifications

LEED, EMAS,
ISO 14001, UPEC



THIS PAGE: THE
FIREPLACE FRAMING
THE WINDOW IS
EMPHASISED BY THE
CHOICE OF BLACK.

architecture and nature. Nonetheless, the connection with the landscape has resulted in simple, clean volumes, as if to differentiate the orderly and rational internal spatial organisation from the site's complex landform.

We spoke to the architect responsible for the project, Glória Papp from P-Art/TNA Studio. "Our primary aim was to create a perfectly proportioned and highly functional interior," she said. And choosing the colour of the Salt Hill proved to be a way of restoring formal purity and simplicity to the rooms. "By using white as the common feature of all the design solutions, we were able to create a homogeneous and unobtrusive domestic environment that was ready to be personalised by the owners," she continued. The custom-designed furnishings are discreetly incorporated into the storage volumes and become an integral part of the walls, while the white painted surfaces contribute to the sense of unity. The only exception, explains the architect, is "the fireplace, which reveals its autonomous presence through the choice of black as a distinctive colour".

By contrast, the tables, chairs and sofas provide a splash of colour and design, energising the interiors and reflecting the personalities of the owners. But what makes the project truly unique and creates a powerful sense of visual continuity between all the rooms in the house is the choice of the surface coverings. The use of ceramic tiles for the floors and walls (with the sole exception of the bedroom) creates a sense of neutrality – always refined, never anonymous – enhanced by the choice of pure white as the epitome of light and airiness. In particular, the architects opted for large porcelain surfaces (the Marte collection from the Granitogres line in a 60x120 cm size, produced by Casalgrande Padana), reminiscent of the white textural look of local travertine and explicitly referencing the beauty of the local landscape.

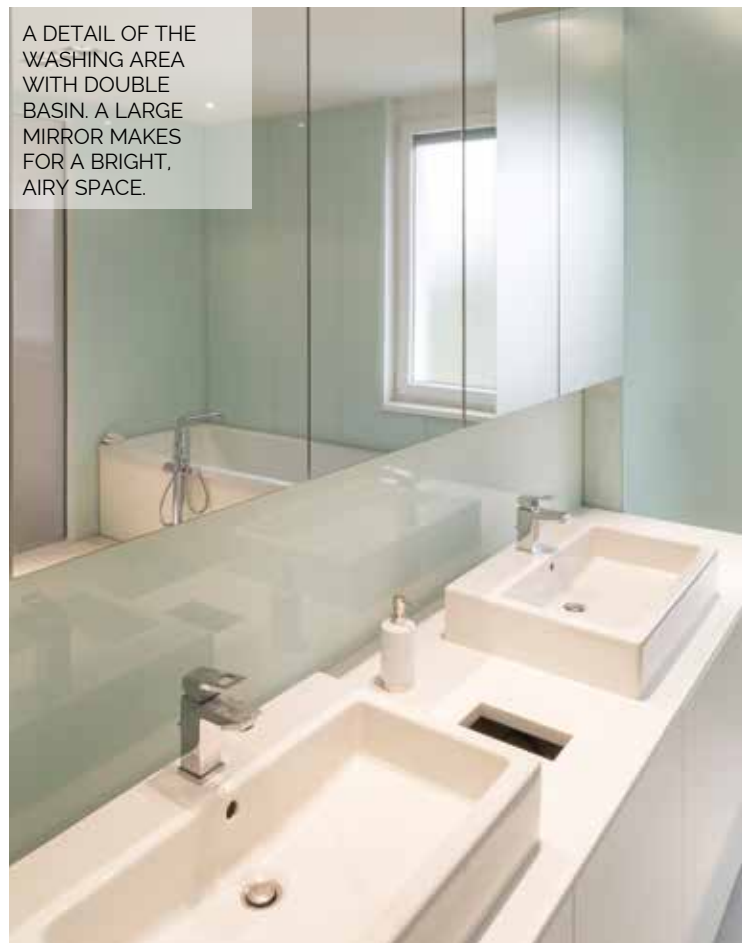
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New uses for ceramic tiles in the home

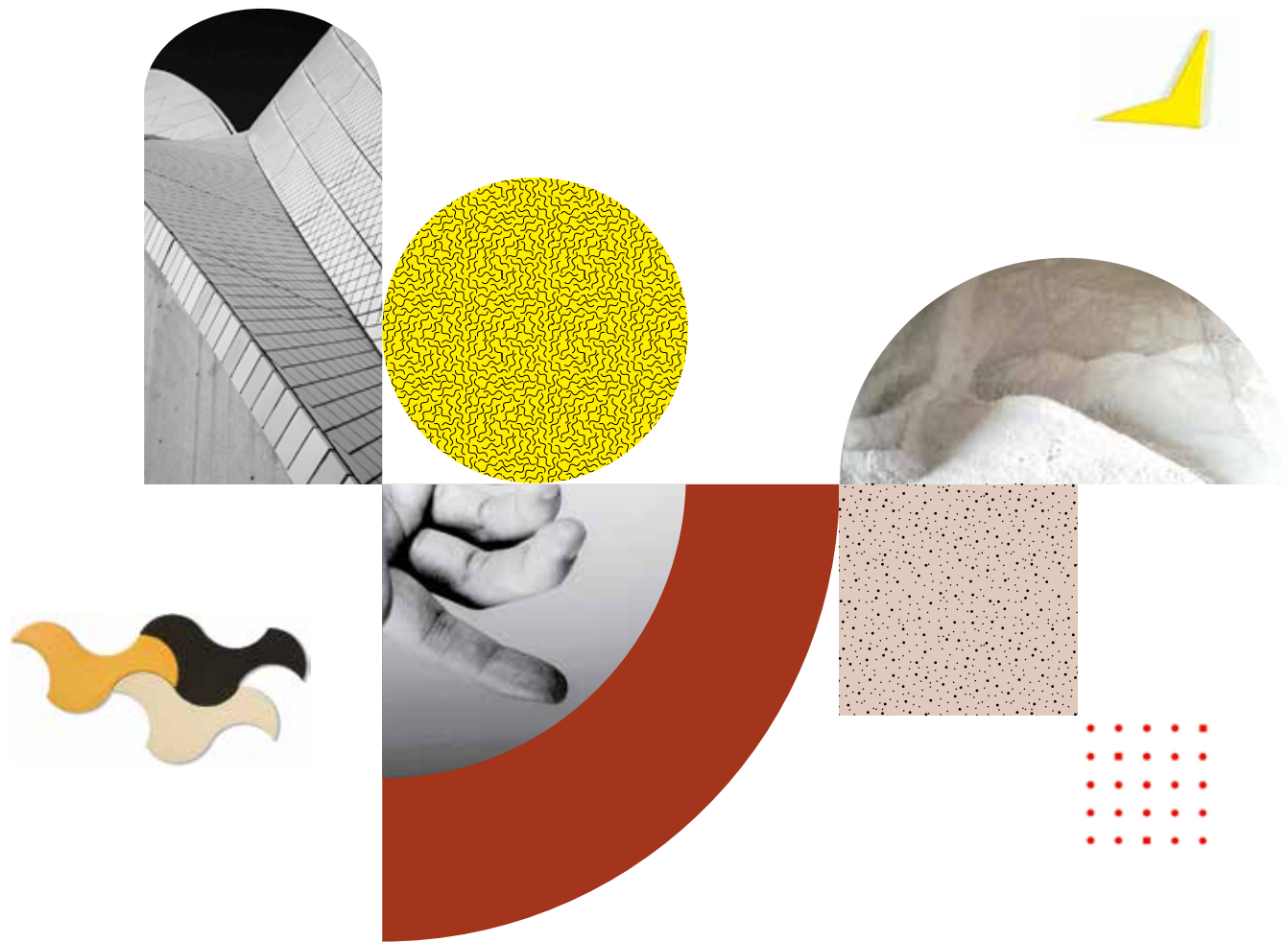
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New horizons for ceramic surfaces

THE DOMINANT TRENDS IN THE SECTOR OFFER USEFUL INSIGHTS INTO THE POTENTIAL DESIGN SCENARIOS OF THE NEAR FUTURE AND ARE EVOLVING IN DIFFERENT WAYS IN RESPONSE TO A VARIETY OF NEEDS, FROM A SKILFUL INTERPRETATION OF TRADITIONAL DECORATIVE MOTIFS THROUGH TO A SWEEPING AND FARSIGHTED VISION OF TECHNOLOGICAL INNOVATION

by Elena Cattaneo



Limpha, from **Casalgrande Padana**, belongs to the generation of Bios Ceramics® bioactive materials with anti-bacterial, self-cleaning and pollutant-reducing properties. In the Coral Rose version, a highly realistic digital print transforms the interior and exterior walls into vertical gardens complete with flowering buds.
www.casalgrandepadana.it



Delight from **Lea Ceramiche** is a complete ceramic tile collection offering a choice of four sophisticated marble surfaces (pictured, Calacatta Oro) with novel tactile sensations and exquisite decorations, available in six large sizes.
www.leaceramiche.it



The new StepWise™ technology patented by **Marazzi** can also be applied to a small, highly decorative format such as that of the **D_Segni Blend Crucible** series. The result is a floor covering with high slip resistance coupled with a soft touch and ease of cleaning. These properties are intrinsic to new products rather than created through a surface treatment.
www.marazzigroup.com

The versatility of ceramic surfaces coupled with in-depth technological research is fuelling an endless sequence of trends. Rather than stand still, the ceramic sector points the way forward for architects and interior designers. Each year at the end of Cersaie (this year's show will take place from 9 to 13 November 2020), the people responsible for communication in this sector face the challenge of drawing together the many different proposals from exhibitors and incorporating them into coherent guidelines. This is what we plan to do here, based on the enormous range of new products presented by the sector's leading brands.

Technology and high technical performance

The use of innovative technology has led to the production of ceramic tiles in ever larger sizes and smaller thicknesses. A number of companies have also concentrated on surface processing operations aimed at producing interesting and functional combinations of materials, recreating textures that closely resemble other materials such as wood, marble and stone, or achieving outstanding environmental performance.

Laminam's new **In-Side** technology is capable of seamlessly reproducing the aesthetics of natural stone across the body, surface and edges of the slab, a continuous material effect that is maintained even after the mechanical finishing operations. The photo shows a detail of a kitchen composition using In-Side slabs in the black mottled Pietra di Cardoso version.
www.laminam.it





See the latest trends
in the Product Gallery

Megeve Cerdisa from **Ricchetti** is a splendid ceramic material that faithfully reproduces the craftsmanship and natural warmth of the wooden planks traditionally used in mountain resorts.

www.ricchetti.it



The outdoors and the need for nature

Outdoor spaces have become increasingly important in recent years. With long-term climate forecasts pointing to long periods of milder weather even in winter, we may find ourselves spending time outdoors for much of the year. In new buildings, the presence of large windows tends to blur the distinction between interior and exterior. This is prompting companies to speed up their research into materials that are tough, practical and durable, as well as aesthetically appealing. Nature is the most common source of inspiration, particularly surfaces that coordinate with or closely resemble natural stone.

The new **Promenade** collection from **Serenissima** explores the aesthetics of a natural stone from southern France. It is available in an outdoor version with a thickness of 19 mm (60x120 cm and 60x60 cm) and R11 finish suitable for dry or traditional mortar bed installation and can be used to create raised floors on adjustable supports.

www.serenissima.re.it



The **Indian Summer** rectified porcelain stoneware slabs, produced in a 20 mm thickness specially for outdoor installation, has a distinctive colour inspired by the beauty of Indian slate, a material renowned for its imperviousness. The **Bet** collection from **Gambini** is available in a 60x90 cm rectangular size and is suitable for installation on gravel, sand or grass.

www.gambinigroup.it

The **Loft** collection from **Ceramica Rondine** is inspired by the appeal of industrial cement flooring in its most natural form. The collection is available in six different colours and numerous sizes, including a brand new 100x100 cm format.

www.ceramicarondine.it





1. Matter, one of the new products from **Settecento**, is based on an exploration of handcrafted materials by Massimo Nadalini. The idea was to return to the original value of ceramics, recreating imperfections in particular through the production of a series of plaster casts.

www.settecento.com

2. Colour takes centre stage in the new **Hub** collection from **Naxos**, a series of ceramic surfaces with powerful shades and linear designs. The combination of white-body wall tiles with porcelain floor tiles makes it a complete solution for design applications.

www.naxos-ceramica.it

3. Rectified porcelain embraces the art of illumination thanks to the mother-of-pearl onyx effect finish. **Akoya** from **Ceramica Sant'Agostino** is available in four colours, a range of different sizes and a thickness of 10 mm.

www.ceramicasantagostino.it



Decors for the most intimate space

The design of domestic and hotel bathrooms is progressing in leaps and bounds. Without question, the bathroom is the space that has attracted the greatest interest from interior designers. Ever larger in size, it is seeing growing demand for custom designs and dedicated functions, while in many cases it is the surface coverings that determine the way spaces are subdivided. The bathroom is the space where we can indulge in decorations, colours and textures that would be difficult to use successfully in any other interior.



The new **Tele di Marmo Revolution** collection from **Emilceramica** consists of large slabs with a marble effect that brings a touch of elegance to architectural spaces.

www.emilgroup.it



Concept 1 from **Gigacer** creates a harmonious living space with a high level of uniformity between the different rooms. It is a hard-wearing, eclectic porcelain tile collection in natural colours, available in five background shades, five surfaces and three thicknesses.

www.gigacer.it



The **Glitch** porcelain tile collection from **Ceramiche Piemme** was designed by the London-based firm Benoy. The meaning of the collection is inherent in the name itself, the word "glitch" referring to the flicker that is produced on a computer screen by an unforeseen error. The intention was to recreate the errors of digital technology in material form.

www.ceramichepiemme.it

1. Play 2020 is the new decorative porcelain tile collection from **ABK** devoted to the 20x20 cm size. Concrete Retro, in particular, is inspired by early twentieth-century terrazzo floors and even reproduces their aged appearance.

www.abk.it

2. Marble has now become widely accepted for the decoration of contemporary spaces, and thanks to porcelain stoneware can be used in the most diverse living contexts. **Bloom** from **Del Conca** is available in the form of large eye-catching slabs in 120x120 cm and 120x260 cm sizes.

www.delconca.com

3. The bevel edge wall tiles, popular for large-scale projects at the beginning of the last century, are the result of extensive research and study by **Etruria** design. In the new **Concetto Spaziale** collection, stylistic experimentation has led to a fresh interpretation of three-dimensionality based on a continuous interaction between craftsmanship and cutting-edge technology.

www.etruriadesign.it



Legacy of the past

We noted the resurgence and rapid diffusion of ceramic surfaces inspired by early twentieth century cement tiles, but in reality this was just the beginning of a broader trend. A number of Italian companies are devoting time and energy to the study of materials and decorations typical of previous historical periods, in most cases associated with their own local traditions. This has given rise to a number of highly original collections produced in accordance with contemporary criteria but inspired by traditional aesthetics.

4. Produced by **La Faenza**, the **Terra** coloured-body porcelain tile collection offers a contemporary interpretation of one of the world's oldest forms of craftsmanship, the production of terracotta.

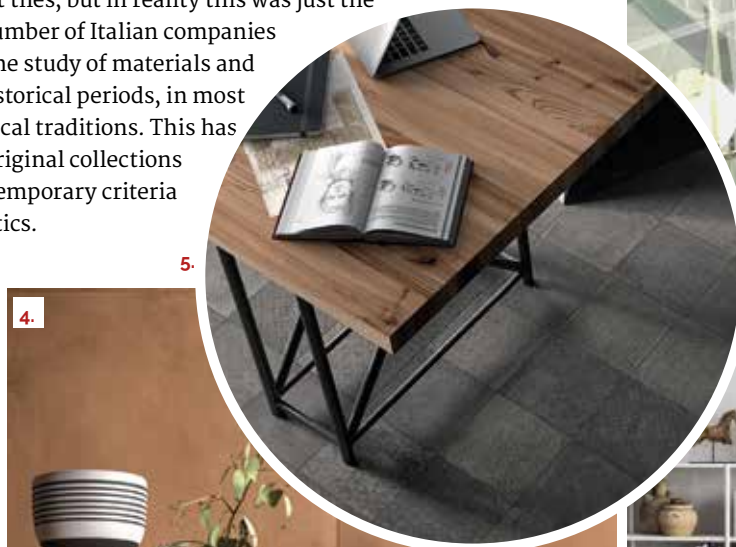
www.lafaenzaceramica.com

5. **Panaria Ceramica's** new concrete effect collection is named after the street number in the town of Finale Emilia where the company first began operating back in 1974: **Opificio 22/A**. The concrete effect is available in 5 colours and is accompanied by numerous decorative elements inspired by cement tiles.

www.panaria.it

6. Among its new products, **Refin** is introducing **Risseu** (meaning "pebble" in Genoese dialect), a collection of porcelain tiles inspired by the typical pavings of Genoa's church squares and urban gardens. The delicate relief texture accentuates the highly realistic effect of the pebbles.

www.refin.it



Preserving the traces of history

A HISTORIC BUILDING IN THE TOWN OF NARO IN SOUTHERN SICILY DISPLAYS TRACES OF PAST CENTURIES ALONG WITH A CONTEMPORARY CERAMIC TILED FLOOR

by Maria Giulia Zunino



Strolling through this delightful town in southern Sicily, we come across an eighteenth-century building with a first-floor balcony supported by a series of corbels with human features. Technically known as “caryatids”, the locals refer to these figures as “masks” and art critics are divided as to their meaning: for some they represent the four seasons, for others the states of the human soul. Along with this balcony, another distinctive feature of the building is its twentieth-century central staircase, also supported by cast-iron winged caryatids and designed by the founding father of the Sicilian Art Nouveau movement Ernesto Basile. After beginning his career as an architect in Palermo (where he worked on the family home Villino Basile alongside his father Giovanni Battista, already an established architect, and also designed Villa Igea, Villa Florio and many others), Basile moved to Rome where he worked on the project to remodel Palazzo Montecitorio, where he added the so-called Transatlantico, the long and impressive salon which surrounds the debating chamber and now acts as the informal centre of Italian politics. But he was also a pioneering designer, renowned in particular for his furniture, and a university professor. The balcony and staircase grace the exterior of Palazzo Gaetani in Naro, a baroque jewel in the province of Agrigento which was already a flourishing royal city under Frederick II, Duke of Swabia. Extending over two floors looking out onto an Italian garden, not far from the now abandoned Norman Cathedral, the building is still inhabited by the heirs of a noble family of Neapolitan origin, whose family history includes Pope Boniface VIII (Cardinal Benedetto Gaetani, consecrated Pope in Castel Sant’Elmo in Naples on 24 December 1294). Inside, the elegant rooms are steeped in culture and

A DIFFERENT
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THE FLOOR TILES ADOPT VARIOUS TWENTIETH-CENTURY DESIGNS WITH THE SAME COLOUR SCHEME.

SPACES

hospitality facilities

APPLICATIONS

interior floor coverings

ceramic surfaces

Ceramica Faetano
glazed porcelain tile
London
Camden, White Chapel,
Notting Hill
20x20 cm



London
Camden



London
Notting Hill



London
White Chapel

technical characteristics

water absorption
(ISO 10545-3): $\leq 0.5\%$
modulus of rupture and
breaking strength
(ISO 10545-4): $> 35 \text{ N/mm}^2$
surface abrasion resistance
(ISO 10545-7): PEI 4
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): GA
staining resistance
(ISO 10545-14): class 5
slip resistance
(DIN 51130): R9

decorated with Rococo, Empire and Art Nouveau furnishings, including splendid curtains, mirrors, sofas and armchairs upholstered in velvet or embroidered fabrics, dressers and chandeliers. The ceiling vaults were frescoed by Olivio Sozzi – an eighteenth century Palermo painter who would later become famous for the decoration of the Basilica of Santa Maria Maggiore in Spaccaforro, the present-day Ispica – and depict a series of classically-inspired stories in the artist's grandiose baroque style. In contrast, the floor has been renovated using a contemporary material inspired by the past. Ceramic tile was chosen not just for its recyclability, durability, resistance and ease of maintenance, but above all for its aesthetic qualities.

The London collection produced by the Del Conca Group company Ceramica Faetano stands out in particular for its ability to blend in with the unique characteristics of the location. These porcelain tiles reflect a return to a traditional 20x20 cm size and are inspired by the cement tiles that were used in many early twentieth-century homes and were popular for their distinctive designs and colours. Moreover, the choice of 5 decorations (Camden, Mayfair, Notting Hill, Soho and Whitechapel) together with the 4 basic colours white, cyan, grey and taupe meant that a different floor could be created in each room. It is a coherent choice that serves as a harmonious counterpoint to the frescoes.

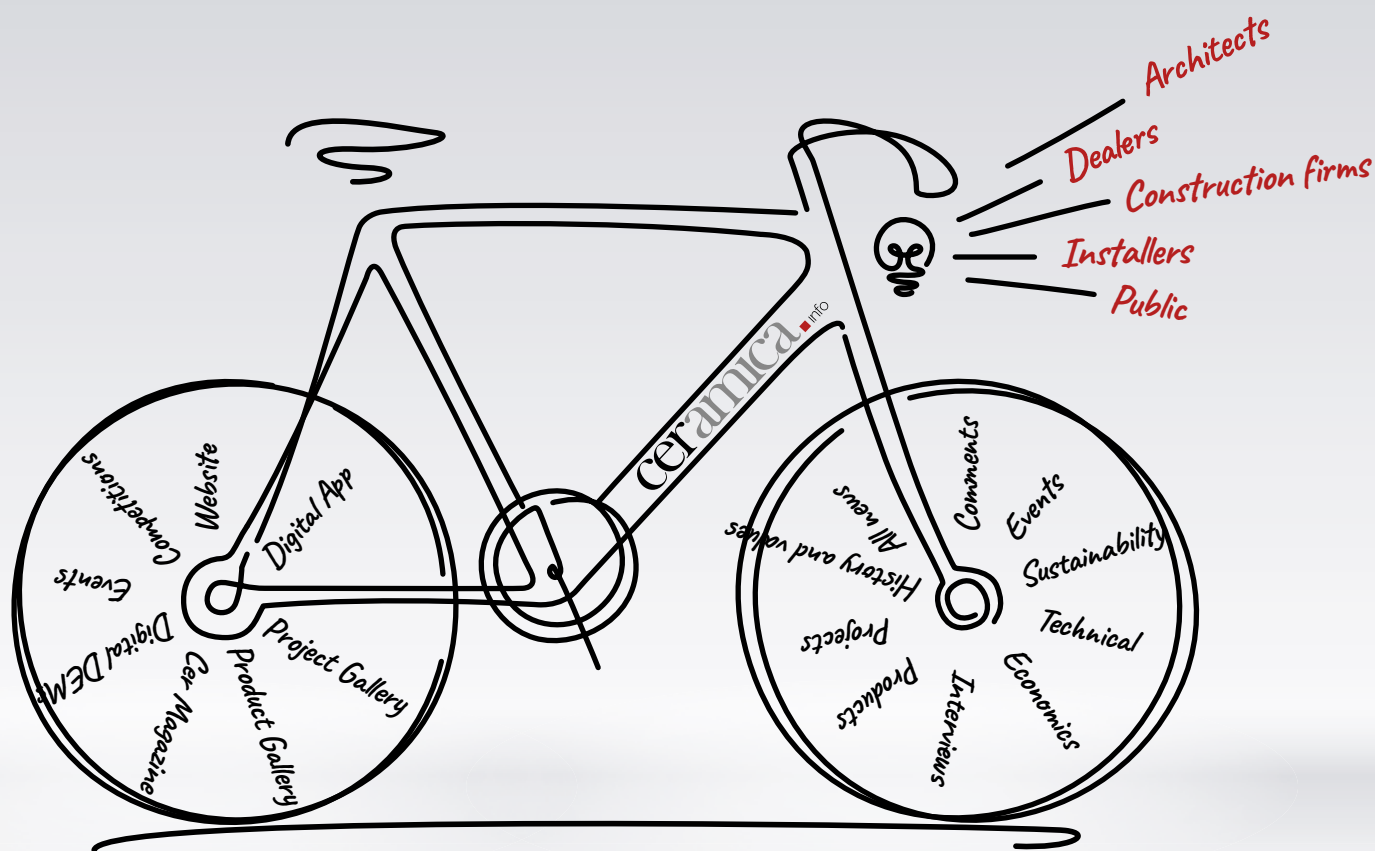


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Space-saving ideas for smaller bathrooms

WHEN SPACE IS TIGHT, SUPER-PRACTICAL SOLUTIONS COME TO THE RESCUE: SANITARY FIXTURES, FURNITURE, SHOWERS AND TAPS THAT COMBINE A SMALL SIZE WITH GUARANTEED FUNCTIONALITY AND INNOVATION

by Antonia Solari

The **Forty3** collection from **Ceramica Globo** consists of washbasins, WCs and bidets along with the furnishing units, which are likewise designed in a reduced-size version suitable for small bathrooms. The series comes in 14 colours as well as classic white. The wall-hung flush-mounted WC measures 36x43 cm.

www.ceramicaglobo.com

W

Whether it's because they are second bathrooms created by repurposing or dividing up an existing room or simply because the spaces in modern apartments are always a little tight, there's no denying the fact that the bathrooms in today's homes tend to be on the small side. So much so in fact that companies are now offering space-saving versions of their sanitary fixtures and bathroom furnishings that ensure the maximum functionality, design and style in even the tiniest of bathrooms.

Just like their larger counterparts, products developed specifically for smaller bathrooms also come in a wide range of colours and finishes – whether matt or smooth – while adopting innovative technological solutions.

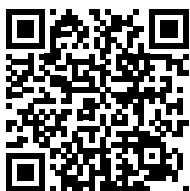
Examples include easy-to-clean rimless WCs equipped with specially designed flush systems and hinges that facilitate the opening and closing of shower cubicle doors and toilet seats. Or taps that come in special small-size versions with internal geometries designed to save crucial millimetres, coordinated with compact yet fully functional handbasins. The furniture units themselves focus on small thicknesses and interlocking volumes.

By using cutting-edge materials for the structures and countertops and designing the geometries in such a way as to incorporate the maximum possible number of functions, producers have come up with solutions that pack drawers, washbasins, mirrors and lighting into a space of just 50 cm.



Above: **Connect Space** from Ideal Standard is a series developed with intelligent use of space in mind and includes small-size versions specially designed for tight spaces. In this case the sanitary fixtures are up to 6 cm smaller than the standard sizes and are available in free-standing or wall-hung versions.
www.idealstandard.it

Left: **Form** from Ideagroup, a collection of floor-standing or wall-hung cabinets, comes in 41 matt lacquered, 41 gloss lacquered, 41 soft touch lacquered and two polymeric wood finishes. The wall-hung vanity unit has a depth of 28 cm and a width of 45 or 60 cm.
www.ideagroup.it



See the latest trends in ceramic sanitaryware in the Products Gallery

1 - The corner shower enclosure in the **Quattro range** from **Box Docce 2B** is available in a black version. The simplicity of styling and compact dimensions make this model suitable for even the smallest bathrooms.
www.boxdocce2b.com



1

2 - As part of its space-saving solutions, **Arbi Arredobagno** presents the **Materia Vip 03** composition. It measures 85,6x50,5 cm and consists of a washstand base with green velvet lacquered Comodoro frame combined with a glossy white lacquered front and a Fenix vanity top with Seed 45 ceramic countertop washbasin. The Light mirror with LED On spotlight provides the finishing touch. www.arbiarredobagno.it



2

3 - The **Agile** collection from **Simas** includes a small size 40x20 cm wall-hung handbasin. It has a minimalist design and is available in glossy black and white and 11 other colours with matt finishes. The wastes are also made of matching coloured ceramic.
www.simas.it



3

4 - The **Nanotech** line designed by Phicubo Design for **RubINETTERIE Treemme** features a waterfall spout with front outlet, a solution that has allowed the size of the mixer tap to be reduced to a minimum. It is available for washbasins, bidets, bathtubs and showers.
www.rubinetterie3m.it

5 - The **TimeAster** tap collection from **RubINETTERIE Stella** is inspired by the world of watchmaking and includes dial-shaped handles. Available in two sizes (52 mm and 65 mm in diameter) to adapt to the size of the sanitary fixtures.
www.rubinetteriestella.it



4

5



Once the most suitable space-saving solutions have been chosen – which in the majority of cases means the mini versions of each collection – the final result will depend on decisions dictated purely by interior design criteria. Glossy paint or tiles are preferable for the walls as they reflect light and make for a bright, vibrant and harmonious ambience, while wall hung solutions help to create a sense of airiness. Pale colours generate an illusion of large open spaces. In general, it is always best to focus on simplicity. The golden rule here is to avoid excessive decoration and to keep the number of elements present in the bathroom to a minimum: simplicity is key to a harmonious and welcoming living space.

Architect Marco Olivo offers the following advice: “While there’s no single recipe for designing a small bathroom successfully, there are a few tricks we can all use to get the most out of a small space. These include choosing space-saving solutions such as smaller sanitary fixtures and shallow shelving and vanity units, and making full use of vertical space. Arranging the elements intelligently not only makes the bathroom more functional but also makes it look bigger. Another useful tip is to transform apparent defects such as niches and irregular walls into features such as storage containers or focal points. In this case a touch of creativity certainly helps.”



1 - The Acanto series from Geberit stands out for its technology and design. Despite their small size, the bidets and WCs (wall-hung and free-standing) are brimming with innovative features. The WCs are rimless and equipped with quick-release hinges to allow the seat to be removed quickly for ease of cleaning. The rimless wall-hung WC measures 35x51x41 cm.

www.geberit.it

2 - Gallery 3000 from Duka is a collection of shower enclosures available in a variety of sizes and designed to guarantee ergonomics and functionality. The double-acting hinges allow for simple and adjustable inward/outward opening; the handles ensure a safe and ergonomic grip even with wet hands; the anti-flood profiles are more durable than ever.

www.duka.it

3 - Mini Link from Ceramica Flaminia is the wall-hung version of the Link series. It is smaller in size and has a steel base (polished or satin-finished) that enables it to be mounted as a countertop solution with the waste outlet either on the ground or on the wall. It comes in five colours and a glossy or matt ceramic surface.

www.ceramicaflaminia.it

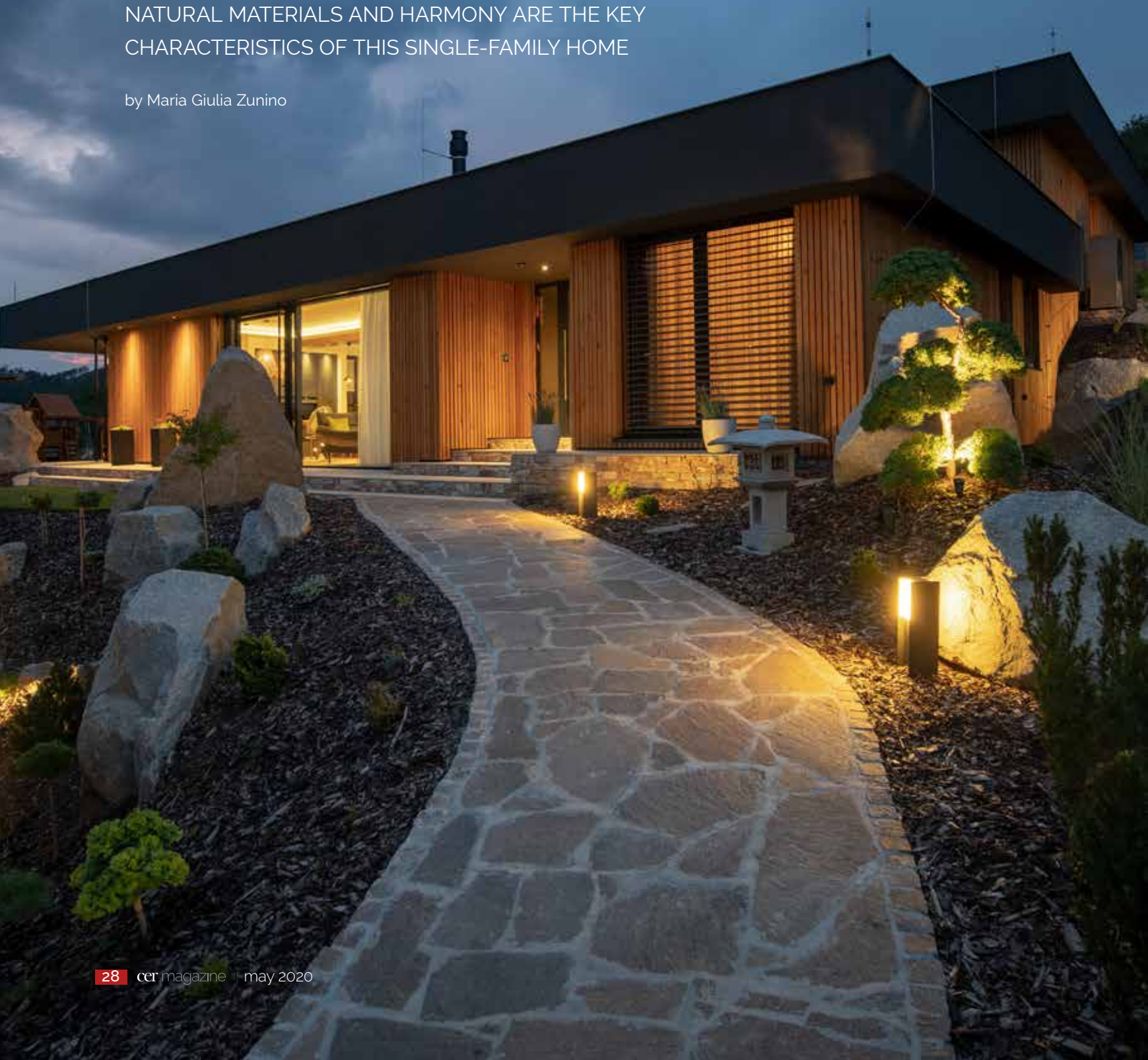
PROJECT

Home Králův Dvůr, Czech Republic

Eco-friendly & healthy

PLENTY OF NATURAL LIGHT, LOW ENERGY CONSUMPTION,
NATURAL MATERIALS AND HARMONY ARE THE KEY
CHARACTERISTICS OF THIS SINGLE-FAMILY HOME

by Maria Giulia Zunino



Králův Dvůr is a town in the Czech Republic located about seventy kilometres from Prague in southern Bohemia, a region famous for its mild climate and fairy-tale landscape with deep valleys and rivers winding through forests, fields and vineyards as well as mediaeval towns with castles, palaces and gardens. It is also the location of a new residence designed by LUCERN s.r.o., a property developer renowned for its turnkey projects combining high-quality solutions with meticulous construction works. Key design features include the use of natural and recyclable materials to ensure eco-compatibility; a high-performance envelope with a low heat exchange coefficient for reduced energy consumption; and a favourable orientation to ensure brightly lit, comfortable interiors. This house displays all these principles. The harmonious combination of brick, wood and ceramic is already evident on the exterior of the building, where the geometric composition of pure volumes fits in perfectly with the garden and the swimming pool. And it is repeated with reassuring consistency inside, where the soft, measured aesthetics underscore the seamless continuity between interior and exterior. This sense of continuity is further emphasised by the ceramic floor covering, which consists of Sand version tiles from Panaria Ceramica's Prime Stone collection, a stone-effect porcelain tile



PRIVATE RESIDENCE

PROJECT

LUCERN S.R.O.
WWW.LUCERN.CZ

PHOTOS

MARTIN ZEMAN
DATELIER.CZ

CERAMIC SURFACES

PANARIA CERAMICA
WWW.PANARIA.IT



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YEAR OF COMPLETION

2019



 Go to the Project Gallery for other non-urban residential projects in Italy and worldwide



ABOVE: THE LIVING AREA IS A WELL-ORGANISED OPEN-PLAN SPACE; THE CERAMIC TILED FLOOR CONTINUES OUTDOORS.
BELOW: A BATHROOM.

SPACES
non-urban residential

APPLICATIONS
interior floor and wall coverings

ceramic surfaces

Panaria Ceramica
porcelain tile

Prime Stone

Silver Prime*, 45x90 cm
Black Prime*, 45x90 cm
Sand Prime*, 90x90 cm
Sand Prime**, 45x90 cm
*(11 mm thick)
**(20 mm thick)

technical characteristics

water absorption
(ISO 10545-3): 0.05%
modulus of rupture and
breaking strength
(ISO 10545-4): 50 N/mm²

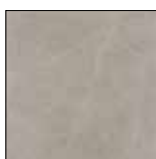
deep abrasion resistance
(ISO 10545-6): 145 mm³
coefficient of linear thermal
expansion (ISO 10545-8):
 $\alpha \leq 7 \cdot 10^{-6} \text{ } ^\circ\text{C}^{-1}$
crazing resistance
(ISO 10545-11): compliant
frost resistance
(ISO 10545-12): compliant
chemical resistance
(ISO 10545-13): ULA UHA
staining resistance
(ISO 10545-14): class 5
slip resistance
(DIN 51130): R9

certifications

Ecolabel, LEED, EMAS,
ISO 14001



Prime Stone
Black Prime



Prime Stone
Silver Prime



Prime Stone
Sand Prime



that conveys the same sense of solidity as the local stone blocks strewn around the garden. Suitable for both indoor and outdoor use, it comes in 7 sizes, 3 thicknesses, 5 colours and 6 decorations and offers designers plenty of scope for creativity.

While the pale, luminous colour of sand was chosen for the floors (in a 45x90 cm size for the exterior and a 90x90 size for the living area), the dark grey of the Black version was selected for the walls of the living area as it coordinates perfectly with the natural tones of wood and brick.

The large space is kept free from partitions to avoid blocking the flow of natural light flooding in through the windows. It is a single open-plan space carefully organised into living, dining and kitchen areas, where wood and copper lamps are used to differentiate between the functions of the spaces. Meticulously designed, it is warm and welcoming, never monotonous or excessive. The monolithic grey fireplace dominates the sofa and TV area, while the ceiling stands out for its original parquet effect with staggered slats, a surprising and slightly disconcerting element that extends as far as the metal-legged dining table next to the brick wall adjoining the open kitchen. Here, wood is the dominant furnishing material, while the dark ceramic wall tiles add a touch of colour. The wood-porcelain combination continues in the bathrooms, where the Prime collection is again used but this time in the paler Silver grey colour and a decorated version chosen for the wall: the 30x60 cm Muretto tiles recalling the staggered wooden slats present on the living room ceiling.

RELATED ARTICLE

The technical criteria for choosing ceramic tiles



WWW.CERAMICA.INFO/EN/THE-TECHNICAL-CRITERIA-FOR-CHOOSING-CERAMIC-TILES/



TOP: THE OPEN KITCHEN FACING THE DINING AREA. ABOVE: EXTERIOR WITH SWIMMING POOL. THE PROJECT STANDS OUT FOR ITS USE OF WOOD, BRICK AND CERAMIC TILE.

Ceramic tile e-commerce

SET UP FIFTEEN YEARS AGO BY TWO YOUNG ENTREPRENEURS, **FLIESEN-RABATTE.DE** IS NOW ONE OF THE TILE INDUSTRY'S TOP E-COMMERCE WEBSITES

by Alessandra Ferretti





Read other interviews with
Italian tile distributors worldwide



M

Marco Simuttis is the owner and managing director of Dortmund-based sales company Fliesenrabatte. After training as a wholesale and foreign sales manager at Raab Karcher in Dortmund and working at the company for two years, he felt disillusioned by the lack of prospects in the sector and decided to study economics with a specialisation in e-commerce at the Fachhochschule in Dortmund. During his studies, in 2004, he founded the online company Fliesenrabatte.de together with Jean-Philipp Berfeld.

What gave you the idea of starting up a ceramic tile distribution company?

During my training, I learned a lot about ceramic tiles. At that time there was only one competitor in the sector who was selling ceramic tiles, so Berfeld and I saw an opportunity to start up a similar business. Recognising the potential of e-commerce, we initially opted for an online sales model then in 2013 opened a physical sales outlet.

What were the most important steps in your company's history?

One of the most important steps in our development was the opening of a 450 square metre showroom in Dortmund in 2013, followed by a 600 square metre store in Münster in 2015. In 2016 we expanded the warehouse to a capacity of 4,000 square metres. Our latest expansion was in 2019 when we added a further 1,000 square metres to the Dortmund showroom. Both showrooms, the 1,450 square metre site in Dortmund and the 600 square metre space in Münster, are close to the city centre. We now have a total warehouse capacity of 60,000 square metres of tiles.

How is Fliesenrabatte currently organised and how is it performing in the market?

Fliesenrabatte had an average of 25 employees in 2019, including 15 sales staff. Tiles are our core business, but we also sell sanitaryware items along with all the other products displayed in our showrooms.

Round photo, from left: Marco Simuttis, (CEO Fliesenrabatte.de) with Brigitte Zypries (former Federal Minister for Economic Affairs and Energy and Chairman of the Advisory Board DISQ) and Gabriele Simuttis (Manager of Fliesenrabatte.de) receiving the Deutschlands Beste Online-Shops 2019 prize. (Foto: Thomas Ecke/DISQ/n-tv)



We also recognise the potential of wood and have teamed up with Parkettrabatte.de, an online sales channel like ours that specialises in parquet and traditional and sliding doors. Together with them we have set up an in-house partner network with the same sales philosophy.

How is your online ceramic sales business going?

Sales are growing steadily and our Internet presence is increasing every month. The concept of combined online and offline sales (currently 50% per channel) is proving very successful.

In 2019, we were very proud to receive the prestigious Deutschlands Beste Online-Shops 2019 prize in the Tile Shops category from the Deutsches Institut für Service-Qualität (DISQ). And in an Internet and telephone survey of 40,000 people, asking them what they thought of this and other sites, our website topped the rankings in terms of quality and value for money.

Who are your main customers?

95% are end consumers. We are also seeing growing interest amongst architects because we offer design-oriented products and present them well. In the end, the architect advises the customer, who also buys from us.

What are the main areas of use of the tiles you sell?

We cater for all end customers' needs, particularly interior tiles for use in the bathroom, living room, kitchen and guest rooms, although we are

also seeing growing interest in exterior tiles in thicknesses of 2 cm and 3 cm. Customers realise that by choosing the same tiles for the patio or garden as for the living room they can create a sense of seamless continuity between indoor and outdoor spaces. This way, when they look out of the window the room seems to extend outwards and appears much larger.

Compared to the past, what do you see as the most important aspects of customer relations?

By the time customers come to us, they have already picked up a lot of information from the Internet, particularly through social media such as Instagram, Pinterest, Facebook and Google, and have very clear ideas.

We have to be able to answer all their questions, so our employees need to be very knowledgeable about our product range and our suppliers. Customers are always impressed and inspired by our staff's professionalism and expertise. We aim to offer a solution to every problem.

What are your expectations from your ceramic tile suppliers? And what are the most important qualities of Italian tiles?

Italy maintains its leadership position in terms of design. Italian tiles always look special, they have the best feel and the most beautiful aesthetics and texture. Cheap products simply can't compare. We always focus on quality, and with Italian products we're used to having the very best.



What do customers look for in Italian products?

Above all, quality, design and expertise. The Made in Italy label is a positive quality for our customers. Italy is renowned the world over for its design, fashion, lifestyle, cars and food, and customers rightly project the qualities of these sectors onto the tile industry. Whether fashion, ceramics, food or home design, a product acquires greater value if you communicate the fact that it's Italian. Customers want the very best product, something sophisticated. The days when price was the most important factor are over.

What differences do you see between Italian products and those of other countries?

Italy is a trendsetter. It's always one step ahead of the others and offers sophisticated products. Other countries look at what the Italians are doing and copy them. Every year we go to Cersaie to see the latest Italian products. It's the Italian brands that dictate global trends in tile design.

What should Italian producers do to further improve their performance?

One thing that needs to be improved with some urgency is marketing for the German market. Presentations and catalogues are often incorrectly translated into German and sometimes the only language available is English. We often show customers products directly on the Italian companies' websites and only a few of these have a German version. This would be a very effective way of improving visibility and sales.

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

Construction continues to boom, driven by low interest rates and cheap money. But although there's plenty of work there are no skilled tile layers available.

ITALIAN BRANDS DISTRIBUTED BY FLIESEN-RABATTE.DE

Atlas Concorde
Cerdomus
Del Conca
Emilceramica
Imola Ceramica
Kronos Ceramiche
Lea Ceramiche
Marazzi
Marca Corona
Monocibec
Pastorelli
Sichenia



A rollercoaster ride for the global construction industry

by Francesca Iori

THE MARKET PROSPECTS FOR THE CONSTRUCTION INDUSTRY, INFLUENCED BY LOW INTEREST RATES, DECLINING CONFIDENCE AND THE IMPACT OF THE CORONAVIRUS OUTBREAK

Investments in residential building
Av. annual % var.

	2018	2019	2020	2021	2019	2020
					May 2019	
United States	-1.5	-1.6	1.9	2.6	-1.4	1.3
Western Europe	3.3	2.5	1.5	1.5	1.3	1.6
- Germany	3.1	3.8	2.1	1.8	3.2	2.6
- France	2.0	1.6	1.1	1.0	-0.8	1.1
- Spain	7.7	3.1	2.8	2.3	3.6	2.8
- UK	3.5	1.0	0.2	0.5	-0.5	0.2

Source: Confindustria Ceramica-Prometeia forecasting report | December 2019

Investments in residential building
Av. annual % var.

	2018	2019	2020	2021	2019	2020
					May 2019	
C./Eastern Europe	1.8	-0.6	1.7	2.1	0.7	2.3
Asia	-0.8	0.8	1.6	1.8	2.9	2.8
Latin America	-0.4	0.3	2.4	3.3	1.4	3.2
Gulf Region	2.4	1.3	3.9	4.2	3.2	4.1
North Africa	0.7	3.0	3.8	4.4	0.9	4.0
World	1.5	0.9	1.9	2.3	1.1	2.2

Source: Confindustria Ceramica-Prometeia forecasting report | December 2019

The world construction market and ceramic tile sector are seeing divergent trends, driven by factors that vary according to the different markets and competitive scenarios.

The US residential construction sector is expected to recover gradually in 2020-2021 on the back of the anticipated upturn in Canada and the US coupled with more favourable financing conditions. With Chinese export market shares hit by import duties, Italian exports will have a chance to resume growth, albeit more slowly than their main competitors. As a result, Italian market share is expected to return to 8% with direct export flows reaching about 3 million square metres. Latin America is also seeing a renewed upswing driven by the recovery in Brazil, although downside investment risks persist due to weak foreign demand, sluggish economic reform and a renewed contraction in GDP forecasts for Argentina. The civil engineering sector is expected to be fairly dynamic, the residential sector less so. However, the ongoing difficulties encountered by Italian companies attempting to enter this market will continue in 2020-2021.

The outlook for construction in the Gulf region remains more positive due to the increased investment in Saudi Arabia, although the Emirates market is becoming less dynamic as the positive effects of the Dubai Expo gradually fade. Tile consumption will be boosted both

World ceramic tile market

Tile consumption worldwide

	2018 levels	% Var.					
	(mn sqm)	2017	2018	2019	2020	2021	
Western Europe	750	5.4	1.0	1.9 ▲	1.3 =	1.3	
C./Eastern Europe	826	4.2	0.5	1.3 ▼	2.4 ▼	2.5	
Balkans	107	7.1	4.8	4.7 =	3.8 ▼	3.5	
NAFTA countries	561	6.0	-0.6	-1.9 ▼	1.6 =	2.3	
Latin America	1081	-0.5	0.7	0.5 ▲	3.0 ▲	3.8	
Gulf region	827	0.7	-1.9	0.4 ▼	2.9 =	3.3	
North Africa and other M.E.	411	3.3	3.9	5.2 ▲	5.4 ▲	6.0	
Far East	7743	4.7	-5.1	0.5 ▼	1.5 ▼	1.6	
Rest of the World	394	-4.5	-1.0	0.7 ▲	1.5 ▲	1.4	
World	12699	3.7	-3.0	0.7 ▼	1.9 ▼	2.1	

Source: Confindustria Ceramica-Prometeia forecasting report | December 2019

by the completion of new infrastructure projects and by the growth of the residential market and is expected to resume its expansion at a CAGR of over 3% in 2020–2021. Investments in construction are also picking up slowly in Israel, Morocco and Tunisia, especially in the Israeli residential sector, although the increase remains modest in terms of growth rate volumes. By contrast, the start of reconstruction activities in Libya continues to be mired in uncertainty.

Chinese residential construction continues to slow, although government intervention will enable the sector to avoid a hard landing by easing restrictions on the real estate market. The prospects for civil engineering are more favourable following the approval of a new infrastructure investment plan, while the Chinese market is expected to expand at a CAGR of 1.5% in 2020–2021. It is not yet clear how the coronavirus outbreak will affect market forecasts. New infrastructure investment programmes are also planned for India, where civil engineering continues to be the most dynamic sector, while the credit crisis is impacting investment in residential construction. No significant developments are expected in the Far East: the recovery of the South Korean market (+2.8% CAGR in 2020–2021) will be offset by the continued underperformance of Japan due to the lack of growth in residential construction investments.

Western Europe is expected to see a slowdown in its macroeconomic scenario due to low household consumption and above all low levels of business investment. The Spanish, French and German markets are expected to maintain an expansive, albeit gradually decelerating, profile. The expectations of a slowdown have been confirmed in the UK residential sector, which has been hit by the process of exiting the EU and declining property prices. No substantial recovery is expected in the Greek market, where Turkish, Spanish and Indian companies will continue to enjoy the strongest growth potential. Demand for tiles in the Balkan region is expected to maintain the upward trajectory that has been observed for the past five years. Up to 20 million square metres of Italian-made tiles may be exported to the region in 2021, the biggest markets being Croatia, Slovenia and Bulgaria. The upward trend in Italy's construction industry is expected to gain further momentum in 2020–2021, particularly in the new building sector, although at a more moderate pace than in the previous two years and mitigated by the slowdown in the renovation segment.



See other articles on the real estate business

STANDARDS

Floor coverings and slip resistance

MATERIALS MUST BE CHOSEN TAKING INTO ACCOUNT THE PLACE OF INSTALLATION, CONDITIONS OF USE, LAWS AND APPLICABLE STANDARDS

by Barbara Mazzanti and Leonardo Sanseverino (Centro Ceramico)

Slip resistance is one of the most important characteristics to be taken into consideration in the design, production and maintenance of pedestrian floors. It is an important parameter not just for designers and manufacturers of floor covering materials but also for users, whether the flooring is installed in residential, public or private spaces or in areas used for industrial activities.

The choice of floor covering material must take account of the place of use, the risks associated with the specific conditions of use and the legal and regulatory requirements in force in the country of installation. It is also important to take account of the many factors that influence the relative motion between two contact surfaces (e.g. floor and sole of footwear/bare feet, area, shape/profile, composition of the contact materials, walking speed, weather conditions, presence of contaminants, etc.).

TABLE 1 - CLASSIFICATION IN ACCORDANCE WITH DIN 51097

Average angle of inclination	Group
≥ 12°	A
≥ 18°	B
≥ 24°	C

In Italy, Ministerial Decree D.M. 236/89 states that, in private buildings and subsidised and social housing, floors "... in common and public use areas must be "non-slip" i.e. made from materials whose dynamic coefficient of friction, measured using the Tortus floor friction tester in accordance with the method of the *British Ceramic Research Association Ltd.* (B.C.R.A.) Rep. CEC. 6/81, is higher than the following values:

- 0.40 using leather as the sliding element over a dry floor;
- 0.40 using standard hard rubber as the sliding element over a wet floor."

In Germany, the German Social Accident Insurance (DGUV) establishes the permitted levels of slip resistance for different areas of use: wet barefoot areas (e.g. saunas, swimming pools, etc.) are covered by DGUV 207-006, and workplaces and working areas by DGUV Regel 108-003. The test method uses a ramp to determine the angle of inclination at which the operator is no longer able to walk without falling. The operating conditions are as follows:

- on floor covering materials in areas normally used barefoot (e.g. saunas, swimming pools, etc.): operator walks barefoot on a test surface contaminated with water + neutral wetting agent. The reference standard is DIN 51097, which defines 3 slip resistance classes: A, B, C (Table 1).
- for floor covering materials in workplaces and industrial transit areas: operator wearing safety footwear walks on a test surface coated with oil.



The reference standard is DIN 51130, which defines 5 classes from R9 to R13 (Table 2).

In France, standard NF P05-011 “*Revêtements de sol – Classement des locaux en fonction de leur résistance à la glissance*” approved in 2019, establishes a similar type of classification of areas of use to the German standard. Floor covering materials are evaluated using the ramp method for walking barefoot and with footwear (CEN/TS 16165 ANNEX A, ANNEX B) and are classified into 4 and 5 classes respectively (PN6, PN12, PN18, PN24; PC6, PC10, PC20, PC27, PC35).

The reference standard **in Spain** is the *Documento Básico SUA* of 2019, a building safety document that sets out requirements for floor covering materials in relation to various risks, including falls. The materials are classified on the basis of slip resistance measurements performed using the test method indicated in UNE ENV 12633 (withdrawn, but still taken as reference and mentioned in the *Documento Básico*), which specifies the use of the pendulum method; floor covering materials are classified into 4 classes (0-3) according to their intended use and level of risk.

When used as a floor covering material, the slip resistance of ceramic tiles must be declared for the purposes of CE marking in accordance with Annex ZA (Table ZA.1.1) of standard EN 14411 *Ceramic tiles – Definition, classification, characteristics, assessment and verification of constancy of performance and marking*. For the purposes of CE marking, the value must be declared using one of the test methods listed in Technical Specification CEN/TS 16165 (ramp, pendulum and generic tribometer) unless a different method is required by law in the European country where the material is sold. Technical committee CEN/TC 339 *Slip resistance of pedestrian surfaces – Methods of evaluation* has recently begun work on developing a shared European standard based on CEN/TS 16165. In addition to the test methods set out in the standard, it is worth mentioning that it is possible to study the surface and its texture using an optical profilometry technique, which involves measuring

TABLE 2 - CLASSIFICATION IN ACCORDANCE WITH DIN 51130

Corrected Mean Total Acceptance Angle (α_{ges})	Slip resistance class
$6^\circ \leq \alpha_{ges} \leq 10^\circ$	R 9
$10^\circ < \alpha_{ges} \leq 19^\circ$	R 10
$19^\circ < \alpha_{ges} \leq 27^\circ$	R 11
$27^\circ < \alpha_{ges} \leq 35^\circ$	R 12
$\alpha_{ges} > 35^\circ$	R 13

parameters such as maximum height of the profile (Rz), mean spacing of profile elements (Rsm), root mean square slope (Rdq) and core roughness depth (Pk) (Figure 2). This technique represents an innovative approach that is extremely useful for developing products with high slip resistance right from the design stage. Ceramic tiles come in a wide range of sizes and thicknesses that make them suitable for outdoor use, and their various surface finishes mean they can be used in a variety of applications such as pool surrounds and garden walkways, thereby maintaining stylistic continuity between indoor and outdoor spaces. This wide range of applications derives from the ability of ceramic tiles to cover all slip resistance classes (e.g. from R9 to R13 according to DIN 51130), unlike competitor materials which are limited to indoor use and/or applications requiring only low levels of slip resistance.




 **Read the other technical articles**



Photo: ©Eugenio Giovannardi

HOTEL PETRONIO, RICCIONE, ITALY.
CERAMIC SURFACES BY REFIN

VENTILATED FAÇADES

The evolution of anchoring systems

by Thomas Foschini


THE MAIN SOLUTIONS
ON THE MARKET.
THE WATCHWORDS
ARE PRE-ASSEMBLY AND
SIMPLIFIED INSTALLATION

The anchoring and installation technology used for ceramic ventilated rainscreen façades has evolved enormously since the pioneering solutions of the early nineties, on the one hand keeping pace with contemporary architectural trends and on the other attempting to solve issues relating to on-site installation, including safety, durability and of course costs.

THE CHALLENGE OF SIZES AND THICKNESSES

Alongside the increase in size, the use of ever thinner tiles has posed a major technological challenge for manufacturers of mechanical anchors, particularly in terms of the increased difficulty of riveting these ultra-thin panels. Alongside traditional solutions such as visible clips or Keil anchors, a variety of new design solutions are available including aluminium honeycomb panels, which can be used to anchor ceramic tiles of any size



 Read the other
technical articles



PROGEDIL HEADQUARTERS, ROME.
CERAMIC SURFACES
BY MARCA CORONA



up to 1.5x4.5 metres and thicknesses from 3 to 7–10 mm and greater. As an alternative, anchoring can be performed using a coupling system consisting of snap-in contrasting stainless steel springs, a solution that is not only stable over time but also allows the joint width to be adjusted to within a tenth of a millimetre.

Manufacturers approach the problem of thicknesses in different ways: from those offering standard solutions from 3 mm and upwards to those who make a clear distinction between the installation of ventilated rainscreen façades with standard tiles (10–14 mm) and those with thin panels (less than 6 mm). In the case of thin panels, two separate families of anchoring systems are available. For standard tiles, the preferred solutions consist of either visible systems (with baked-enamel steel clamps in colours matching those of the tiles) or concealed systems (with steel inserts located in holes drilled into the backs of the tiles used to mount aluminium anchoring brackets). In the case of larger and thinner panels, it is preferable to adopt anchoring solutions consisting of L profiles fixed to the backs of the panels by means of certified structural gluing.

SAFETY AND DURABILITY

Safety is a crucially important issue, particularly in the light of recent tragedies such as the Grenfell Tower fire in London. Today, the leading manufacturers of high-quality anchoring systems guarantee products as being in fire class A2 [*the first useful class after fireproof or “non-combustible” products, Ed.*]. Furthermore, a few years after the first installations, the problem of the long-term durability of these systems and the economic feasibility of maintenance interventions are becoming increasingly urgent issues.

The main culprits behind the risk of rapid delamination of tiles from the substrate include certain types of glues and chemical agents, which are increasingly widely used to reduce the costs of on-site anchoring and installation but experience long-term stability issues. For this reason, some manufacturers have switched to exclusively mechanical anchoring systems, which are always pre-assembled in-factory in a controlled and repeatable environment. Others, while continuing to use chemical adhesives, have attempted to improve long-term performance by adopting



IL CHIOSTRO RESIDENCE, MILAN. CERAMIC SURFACE BY EMILGROUP.



mechanical systems to ensure proper anchoring of the tile, for example by means of an undercut slot that engages with an elliptical groove in the ceramic panel by means of the 90° rotation of a stud bolt. In these solutions the structural adhesives merely serve to compensate for expansion between the tiles and the aluminium profiles.

A HELPING HAND FOR THE INSTALLER

Factory-prepared anchoring panels arrive on site cut to size and are subsequently positioned on the pre-assembled structure. The ceramic tiles are prepared in advance by drilling holes into the back and are accompanied by an assembly kit. Essentially, it is a kind of flat-pack system that eliminates all risk of error and reduces problems and waste during installation.

Another option that is being explored by leading companies in the sector is to bypass the assembly stage completely and supply pre-assembled tile/panel packages ready to be fixed to the metal framework, a solution that further reduces time, costs and problems on site. As the companies themselves explain, this is a way of providing architects and designers with fully-fledged turnkey solutions in which aesthetic performance, cost and timeframes can be quantified in advance.

DESIGN AND OTHER TRENDS

As industry professionals are aware, the latest architectural trends are leading towards so-called “zero-joint” installations, in other words with gaps between tiles of less than 5-7 tenths of a millimetre. This means it is necessary not only to reduce potential errors on site, but also to cut installation costs, which are universally recognised as having an increasing impact on the total cost of the project.

Further measures have been identified to meet designers’ requirements in terms of durability, safety and maintenance. One of these is to install partitions inside the wall to prevent excess ventilation and the consequent fire risk and to avoid the build-up of water and dirt inside the cavity. One of the most frequently requested specifications is for the wall to be able to withstand any type of extreme seismic or atmospheric event (for which purpose pressure resistance certification up to 450 joules/sqm is required).

One solution is to apply coated glass fibre sheets to the back of the tiles with suitable adhesives to prevent them from splintering even in the event of breakage while at the same time increasing their mechanical strength and consequently durability.

As an alternative to mesh, new generation fasteners have been developed (mechanical fastening accompanied by gluing with aluminium strips) that provide a greater level of assurance to ceramic tiles fixed with Keil anchors. All of these solutions are of particular interest for projects in busy pedestrian or urban areas.

THE ISSUE OF INSULATION

Broadly speaking, many of the patented solutions involve pre-assembly in the factory followed by guided installation. Moreover, one of the biggest challenges facing manufacturers is the need to anchor panels effectively to potentially weak substructures such as insulated walls, exposed cladding, lightweight concrete or even structures made entirely of wood or OSB. Clearly, these solutions serve to reduce the energy footprint of buildings, but they are significantly less robust than masonry and are not suitable for the installation of conventional anchors.

EUROPEAN CERTIFICATION

Certification is one of the aspects of greatest concern to suppliers of anchoring systems, at least those operating in the mid- to high-end segment of the market. Unlike the currently used calculation report, the certification of conformity will hopefully pave the way for a fully-fledged CE mark for the installation of façade panels. This would also be very useful in terms of legal responsibility, because, as the manufacturers themselves explain, the existence of a European marking for the entire façade system would allow the responsibility for execution to be transferred from the installer to the manufacturer of the anchor/fixing system. It would also help overcome the fierce competition posed by solutions that involve gluing directly onto profiles, which have the advantage of significantly lower costs but experience major long-term durability and maintenance issues. In reality, these problems are not caused by the adhesives themselves (which in the case of certified



CENTURA HEADQUARTERS, QUEBEC CITY, CANADA.
CERAMIC SURFACES BY FLOOR GRES.

Photo: ©Stephane Groleau

products supplied by leading manufacturers guarantee strengths of up to 12 kg per cm²) but are a consequence of the normal maintenance needs of the building. For example, in order to carry out utility inspection or maintenance, glued-on tiles may have to be broken and subsequently replaced in order to gain access. Designers should bear this in mind when making a preliminary assessment of the various systems on the market and should consider maintenance as an integral part of any cost-benefit analysis.

So in general, several years after the first installations, ventilated rainscreen façades are now approaching maturity in terms of the available technologies. The production of sufficiently affordable but at the same time durable solutions (such as tiles that are anchored mechanically or are glued on but can be easily removed) is the biggest challenge facing companies in Italy and abroad in this important field of use for Italian ceramic tiles.

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

The Italian ceramic industry embraces CSR and UN Global Goals

by Loris Manicardi, Focus Lab

THE SUSTAINABILITY OF THE ITALIAN CERAMIC INDUSTRY INCLUDES ACTIONS TO PROTECT WORKERS, THE LOCAL AREA AND THE COMMUNITY, WITH A PARTICULAR FOCUS ON THE 2030 AGENDA

The Italian ceramic tile industry has embraced a broad vision of sustainability, ranging from the use of non-toxic raw materials to efficient, high-performance production systems, from the protection of workplaces to full compliance with regulations and worker rights. These efforts have led to a policy of Corporate Social Responsibility through numerous initiatives benefiting workers and the surrounding area. This attention is also future-oriented as it embraces the new goals established by the UN.

Corporate Social Responsibility (CSR) and Company Welfare

In 2011 Confindustria Ceramica published the 1st Directory of Good CSR Practices in the Italian ceramic industry, the first systematic collection of recent CSR initiatives conducted by member companies, bringing attention to the significant number of actions already under way in the various CSR areas (Environment, Community, Employee Welfare). In 2015 a new survey highlighted the many formal and informal Corporate Welfare practices adopted in the sector to improve the quality of life of employees and their families.

Agenda 2030 – UN Sustainable Development Goals (SDGs)

In 2019, Confindustria Ceramica clarified the Italian ceramic sector's position with respect to the 17 new UN Sustainable Development Goals (SDGs) by drafting a Report devoted specifically to the characteristics of the Italian ceramic industry.



Watch the video about the sustainability of Italian ceramic tiles



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

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The Italian ceramic industry embraces CSR and UN Global Goals

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Experiential, sustainable design: the way of the future



DONNA CHILDS, A PRINCIPAL AT **TVSDESIGN** AND ONE OF THE LEAD DESIGNERS OF THE MERCEDES-BENZ STADIUM IN ATLANTA, GA, TALKS ABOUT THE HOLISTIC DESIGN APPROACH THAT SECURED THIS PROJECT A WINNING SPOT IN THE 2019 CERAMICS OF ITALY TILE COMPETITION, AND SHARES A BEHIND-THE-SCENES LOOK INTO TVSDESIGN'S COLLABORATION PROCESS

by Caroline Busch



 Read other interviews with architects and designers

“As a firm, we create high performance, high impact environments that help individuals, businesses and communities thrive. We want the spaces we design to feel good, and Mercedes-Benz Stadium achieves this across the board.”

Donna Childs

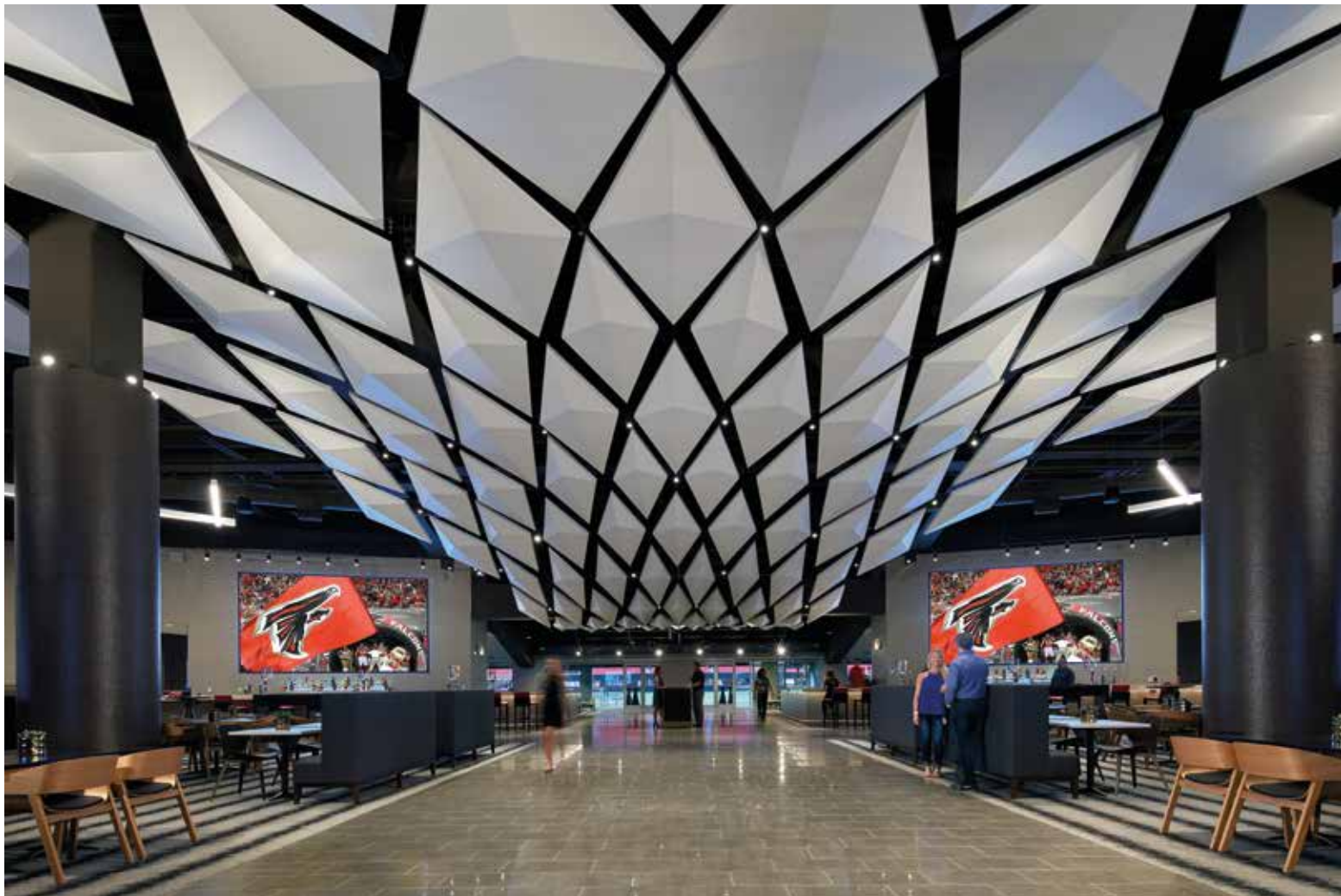
Founded in 1968, Atlanta-based design firm tvsdesign embodies what it means to be forward-thinking – everything they produce demonstrates a careful consideration of technology, sustainability, and the user experience. To date, the 180-person firm boasts over 300 design awards, 37 LEED certified projects, and services ranging from architecture and interiors to urban design and planning. Notable work includes the expansion of **New York City’s Jacob K. Javits Convention Center**, the **Las Vegas Convention Center expansion**, the **College Football Hall of Fame**, and the **Vision Tower in Dubai**.

We spoke with **Donna Childs**, a principal at the firm and one of the lead designers of the **Mercedes-Benz Stadium** in Atlanta, GA. Here, Donna talks about the

holistic design approach that secured this project a winning spot in the 2019 Ceramics of Italy Tile Competition, and shares a behind-the-scenes look into tvsdesign’s collaboration process.

Your firm specializes in the design of large-scale commercial and hospitality spaces. When it comes to working on projects of this size, what are some practices and tools that help you and your team collaborate most efficiently?

The first thing we do is meet with our client and all the major stakeholders involved in the project. This is usually an all-day affair, and it allows everyone to express and share ideas freely. At the end of the day, a shared vision is established and everyone feels like they have authorship over the design.



MERCEDES-BENZ STADIUM

Photo: ©Brian Gassel



UNITED WAY OF GREATER ATLANTA



COUSINS PROPERTIES

Photo: ©Darris Harris Photography

We also divide and conquer, splitting up the various areas of a project and coming together often to exchange thoughts and information. Sitting together in an open office environment allows us to easily use each other as a sounding board and hear conversations. Also, it helps to have everyone together as we create and build finish palettes and materials.

Keeping the client involved with regular meetings and through technology is key. Not all clients can read drawings, so being able to “walk” them through a model of their space helps them to understand how the space really feels.

What is your personal design philosophy? How does it affect the projects you design for your clients?

What I absolutely love about interior design is the creative design process and the satisfaction I get from helping clients create spaces that reflect what they want to achieve. My design philosophy balances thoughtful space planning, artistic vision and user experience in order to improve the quality of the spaces I design. I also believe that design is a team sport—having the right people on your team that share and expand upon your vision is key to success.

Your project, Mercedes-Benz Stadium in Atlanta, GA, won our 2019 Tile Competition in the Commercial category. Can you walk us through some of the design goals for this project?

Mercedes-Benz Stadium set out to provide an iconic, unparalleled fan experience that would get fans off their sofas and into must-see, photogenic destinations. The client sought to offer 100,000 square feet of private space as hospitality-driven clubs with options that would appeal to a variety of demographics, serve as multifunctional alternative revenue streams, and

elevate the guest experience. Specifically, the spaces needed to be awesome for game day and also offer the community swank, tailored event space to throw an office holiday party, host fundraisers, hold weddings and more.

The client presented the designers with a challenge of creating the different clubs as immersive, distinct environments that range from refined and sophisticated elegance to an edgy and industrial loft aesthetic.

Additionally, the quality of the intended detail had to be maintained while working in an adaptive environment with construction time constraints. Another challenge was that most of the club spaces are located under the seating bowl: high to very low, very dark, and with lots of movement. Unique to the project, the design team had to work with the many club sponsors as well as the owner to create immersive brand experiences.

Overall, the client was clear that they wanted an iconic building, which set the tone for the entire project inside and out. The designers needed to contribute to a common design goal of reinventing the guest experience as progressive, innovative and contemporary. Focusing on the “guest experience,” the designers employed an overarching hospitality mindset while designing the spaces.

How did Italian ceramic tile contribute towards achieving these goals?

Italian tiles are beautiful yet durable, so we were able to easily use them to create these beautiful spaces for a fairly rough crowd. Also, Italian tiles are very stylish, offering a wide assortment of design opportunities. We used Italian tile on bar fronts, wall surfaces and floors, implementing dimensional tiles, large format tiles, as well as glossy and matte tiles throughout.



JACOB JAVITS CONVENTION CENTER, NEW YORK CITY (rendering)

Your mission statement notes a focus on “solutions that promote health, sustainability and joy.” How are these values reflected in the Mercedes-Benz Stadium project?

As a firm, we create high performance, high impact environments that help individuals, businesses and communities thrive. Ultimately, we want the spaces we design to feel good, and Mercedes-Benz Stadium achieves this across the board. The immersive environments at the stadium enable an elevated experience for guests that span well-beyond game day. The flexibility of the stadium lends itself to wellness programming like “Yoga on the Field,” as well as arts and cultural events at the adjacent Home Depot Backyard. Designed for sustainability, Mercedes-Benz Stadium is the world’s first LEED Platinum building in its category, having earned the highest score ever for a sports venue. All finishes selected had to meet the requirements of this LEED level while still creating a lush, five-star hotel experience.

What types of projects are you most excited by?

During the design process, we work very hard and spend countless hours coming up with the best design ideas for our clients. When I am lucky enough to have a team (and this includes owner, contractor, management and design team) that works well together and has fun during the creation process—now that really gets me excited!

As far as the type of projects that I love to design, I am most excited by projects centered around where people choose to spend their free time; where people go to have fun or relax. It’s like being an author of a great book. I can choreograph the guest’s experience from the moment they arrive until they depart, creating amazing unique opportunities along their journey.

BIOGRAPHY

Donna Childs

Donna is the leader of the tvsdesign retail and sports interior design practice. She has been instrumental in the success of the firm's largest and most complex sports venues and retail centers all around the globe. Believing that successful design focuses on the guest experience, Donna brings teams together with an overarching hospitality mindset to create immersive environments that elevates these experiences for guests spanning well beyond game day. As a core principal of tvsdesign with more than 20 years as an employee and leader, she brings a cross-section of lessons learned from the firm's sports, hospitality and retail portfolio that will add value to the design process. Her track record of leading large-scale interior design efforts involves being an advocate for the client and a coach and mentor to the design team, establishing motifs and value-appropriate project execution. Donna's approach to leadership is evident in her portfolio of amenity-rich projects such as Mercedes-Benz Stadium, Atlanta United's Training Facility, Concepts for Club Renovations at Manchester United, Manchester UAE, Jio World Plaza in Mumbai, India, Tyson's Galleria Expansion & Renovation in Tysons Corner, VA and Plaza Egana in Santiago, Chile.



www.tvsdesign.com

Urban carpet

by Alfredo Zappa



PROJECT

MOSÈ RICCI
FILIPPO SPAINI
ORAZIO CARPENZANO

PHOTOS

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CERAMIC SURFACES

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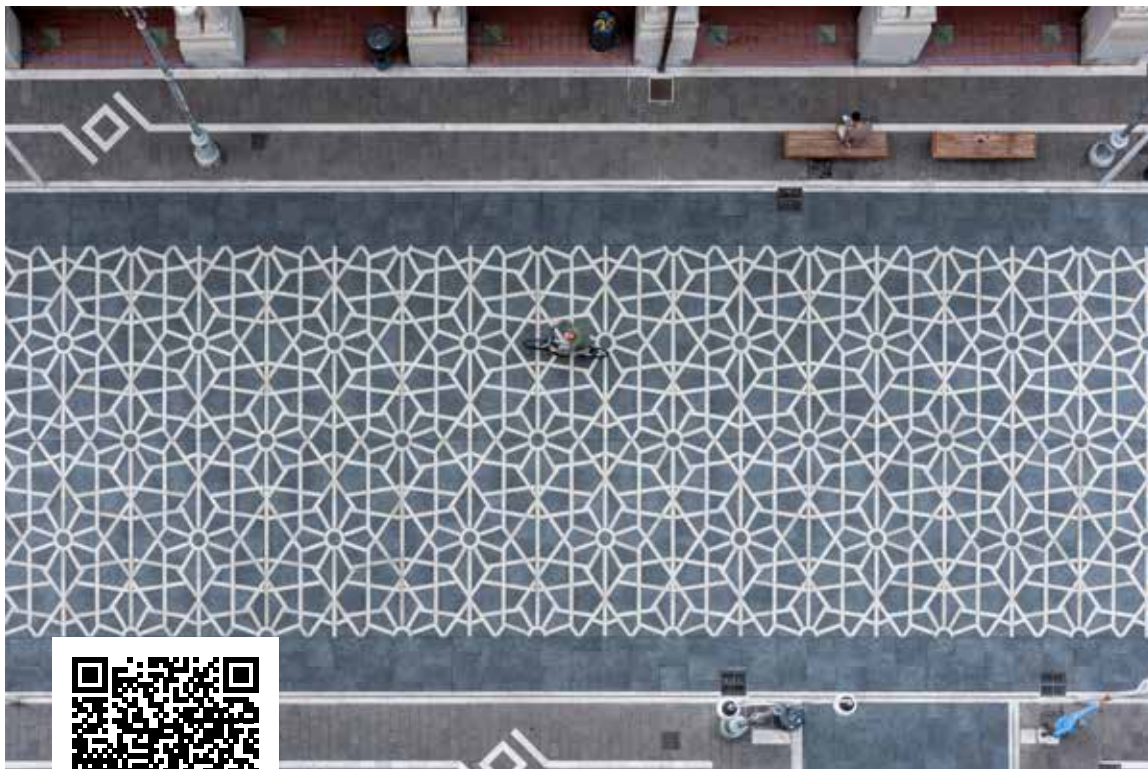
YEAR OF COMPLETION

2019

THE HISTORIC URBAN PROMENADE IN THE CENTRE OF THIS TOWN IN THE ABRUZZO REGION HAS BEEN GIVEN A NEW LEASE OF LIFE IN TERMS OF ITS COLLECTIVE HERITAGE THANKS TO AN EYE-CATCHING PAVING SYSTEM MADE ENTIRELY OF HIGH-THICKNESS PORCELAIN

Human settlements are places that are in constant evolution. But given our own impermanence, it is only by observing the urban fabric and buildings from a historical perspective that we can perceive a process what would otherwise require centuries of time-lapse photography. Lanciano, a town in Italy's Abruzzo region, is no exception and only a peregrine falcon soaring over the Sangro Valley would have the privilege of taking in the urban patchwork in a single instant. Founded in 1179 BC by the Trojan refugee Solima, the town expanded over the millennia, establishing itself on three hills and erecting walls around the historical nucleus. It was not until the end of the nineteenth century that the town began its extramural growth, carrying out major urban

works and commencing construction of the "new town", which was built from the early twentieth century onwards to a project by architect Filippo Sangiacomo. The backbone of the settlement is the new street Corso Trento e Trieste, opened in 1904 and dominated by large, eclectic-style institutional buildings constructed from the 1920s onwards alongside elegant middle-class residences, which in turn fuelled the town's steady growth. The Corso, which originates in the Cathedral square, is the main urban promenade and is popular with both tourists and locals. To reaffirm the street's role and value in terms of the collective heritage, the municipality of Lanciano signed an agreement with the firm RicciSpaini Architetti Associati and the Department



HERE AND ON THE PREVIOUS PAGE, TWO BIRD'S-EYE VIEWS OF CORSO TRENTO E TRIESTE. IT STANDS OUT FOR THE NEW CERAMIC PAVING INSPIRED BY ANCIENT DECORATIVE MOTIFS FROM THE ABRUZZO REGION.



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COMPLETE PEDESTRIANISATION
HAS MADE THE STREET IDEAL
AS AN URBAN HUB HOSTING
CULTURAL INITIATIVES, CIVIL
AND RELIGIOUS CELEBRATIONS
AND TOURISTIC AND
COMMERCIAL ACTIVITIES.

SPACES
urban spaces

APPLICATIONS
floor coverings

ceramic surfaces
Marazzi
porcelain tile
SistemN 20mm
Sabbia and Grafite
60x60 cm

technical characteristics
water absorption
(ISO 10545-3): $\leq 0.5\%$
modulus of rupture and

breaking strength
(ISO 10545-4): $\geq 45 \text{ N/mm}^2$
deep abrasion resistance
(ISO 10545-6): 120-150 mm³
coefficient of linear
thermal expansion
(ISO 10545-8): compliant
thermal shock resistance
(ISO 10545-9): compliant
crazing resistance
(ISO 10545-11): compliant

frost resistance
(ISO 10545-12): compliant
chemical resistance
(ISO 10545-13): compliant
staining resistance
(ISO 10545-14): compliant
slip resistance
(DIN 51130): R10

certifications
Ecolabel, LEED, Greenguard



of Architecture and Design of the Sapienza University of Rome for a complete redevelopment and pedestrianisation project with a view to hosting social activities, cultural initiatives, commercial offerings and religious events.

One of the highlights of the project is the new paving system, a kind of enormous carpet extending along the entire pedestrianised route that removes architectural barriers and eliminates the height differences that were present in the previous pavements.

Orazio Carpenzano, Director of the Department of Architecture and Design (DiAP) of the Sapienza University of Rome who was responsible for scientific and project coordination together with Mosè Ricci and Filippo Spaini, explained: "Restoring the street's identity and dignity was achieved by redesigning the pavement, which incorporates some of the Abruzzo region's traditional decorative motifs and transforms them into an urban backdrop to the interactions between citizens and the interplay between old and new collective rituals."

The entire pavement was created from porcelain stoneware elements which were specially cut to fit into the sophisticated grid layout created by the architects. As the starting point, SistemN20 double-loaded porcelain stoneware slabs from Marazzi Tecnica were chosen in a 60x60 cm size and the colours Sabbia and Grafite.

With their extra-large 20 mm thickness, non-slip surface and stylish colour palette, together with scope for creating custom elements through specialist machining operations, SistemN20 slabs have a high level of resistance to mechanical stress, making them ideal for intensive use and heavy loading in outdoor civil, residential and urban design applications, as well as in commercial and industrial environments.

RELATED ARTICLE

Ceramic tiling must withstand a variety of stresses

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THE PAVING WAS CREATED ENTIRELY FROM PORCELAIN TILES CUT TO SIZE. IT EXTENDS ALONG THE STREET LIKE A CARPET, ELIMINATING HEIGHT DIFFERENCES, PAVEMENTS AND ARCHITECTURAL BARRIERS.

Comfort in the little things

OPENED IN NOVEMBER 2018, THE CITY LODGE HOTEL IN DAR ES SALAAM, TANZANIA IS ONE OF THE LATEST ADDITIONS TO A CHAIN OF MORE THAN 60 HOTELS LOCATED THROUGHOUT AFRICA

by Roberta Chionne

City Lodge Hotel Group is a South African company founded by Swiss entrepreneur Hans Enderle in 1985 which currently operates more than 60 hotels across the African continent. One of these is the 3-star City Lodge Hotel in Dar es Salaam, which together with the Maputo Hotel and another establishment currently under construction in Johannesburg has chosen as its motto the phrase “Comfort in the little

things”. Because, as the management explains, “Years of experience in the hospitality industry has taught us that it’s the little things that can turn a good stay into an incredible stay”, reflecting a philosophy that is attentive “to the importance of the safety and well-being of guests in our ‘homes from home’”.

Located about ten kilometres from the airport in



THE RECEPTION
DESK. FACING PAGE:
A CONNECTING AREA
BETWEEN THE GUEST
ROOM FLOORS.

CITY LODGE HOTEL

CERAMIC SURFACES
ITALGRANITI
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YEAR OF COMPLETION
2018



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hospitality facilities in Italy and worldwide



THE HOTEL LOBBY.

SPACES
hospitality

APPLICATIONS
interior floor and
wall coverings



ceramic surfaces
Italgraniti
porcelain tile
Stone D
Quarzite di Barge
Quarzite Bianca

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

breaking strength (ISO
10545-4): 35 N/mm²
deep abrasion resistance
(ISO 10545-6): ≤ 150 mm³
coefficient of linear thermal
expansion (ISO 10545-8):
6.8 MK⁻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): UA
staining resistance
(ISO 10545-14): class 4-5
slip resistance
(DIN 51130): R11

certifications
LEED, EMAS, ISO 14001,
NF UPEC

THE STAIRCASE
CONNECTING THE
VARIOUS FLOORS.

BELOW: A GUEST
BATHROOM.

the Ilala neighbourhood, close to the city centre and the ferry to Zanzibar, it is a functional, modern and air-conditioned establishment capable of meeting the needs of both business and leisure travellers. The building, which offers 148 well-appointed guest rooms, three meeting rooms, a mini-gym, a swimming pool and a large underground car park, stands out for its sober contemporary architecture characterised externally by its bright red façades on some elevations and a glassed-in staircase that allows natural light to flow into the common areas on all floors. The same sobriety permeates the interiors, which are reassuringly “homely yet international” thanks to a well-balanced blend of neutral and bright colours, wood detailing and contemporary materials. The prevailing colour palette, consisting of shades of white and grey, is tempered by the wood furnishings, partitions and design elements and the bright splashes of colour provided by the fabrics of cushions, chairs and armchairs. But the most important unifying element in terms of colour and material is the ceramic tiled flooring, consisting of a total of 5,500 square metres of porcelain tiles of outstanding aesthetic and technical quality supplied by the Italgraniti Group. Two of the three collections selected by the architects feature a stone effect (Stone D version), chosen in Barge Quartzite grey for the floors of the main common areas, entrance, stairs, corridors and access routes to the rooms on the various floors and in the lobby. Here, the grey tone is juxtaposed with the white Quartzite colour, creating a floor design that extends all the way to the reception and information desk and contrasts with the diagonal lines and different materials used for the reception desk. The same collection was also chosen for the floors and walls in the ensuite bathrooms. Porcelain was likewise used for some of the outdoor areas in the form of extra-thick stone effect slabs from the Stone Plan collection, in the colour Vals. In contrast, the area around the swimming pool was paved with wood-effect slabs from the Listone D collection, guaranteeing comfort, hygiene and safety along with a sense of natural warmth.

RELATED ARTICLE

Installation requirements for a long-lasting tiled floor



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PROJECT

Architecture Doha, Qatar

The sky's the limit

WHEN WORKING ON THE INTERIOR DESIGN PROJECT FOR THE PASSENGER SPACES AT DOHA'S HAMAD AIRPORT, DESIGNED BY THE AMERICAN FIRM HOK AND INAUGURATED IN 2014, ANTONIO CITTERIO AND PATRICIA VIEL'S PRACTICE ADDRESSED THE ISSUES OF SCALE AND DURABILITY

**HAMAD
INTERNATIONAL
AIRPORT**

PROJECT

HOK
WWW.HOK.COM

INTERIOR DESIGN

ANTONIO CITTERIO
PATRICIA VIEL INTERIORS
CITTERIO-VIEL.COM

PHOTOS

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CERAMIC SURFACES

COTTO D'ESTE
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YEAR OF COMPLETION

2014

by Donatella Bollani

In early 2020, Hamad International Airport (HIA) announced that it had served a record number of 38,786,422 passengers in 2019, an increase of 12.44% over the previous year and the largest number since it began operations in 2014.

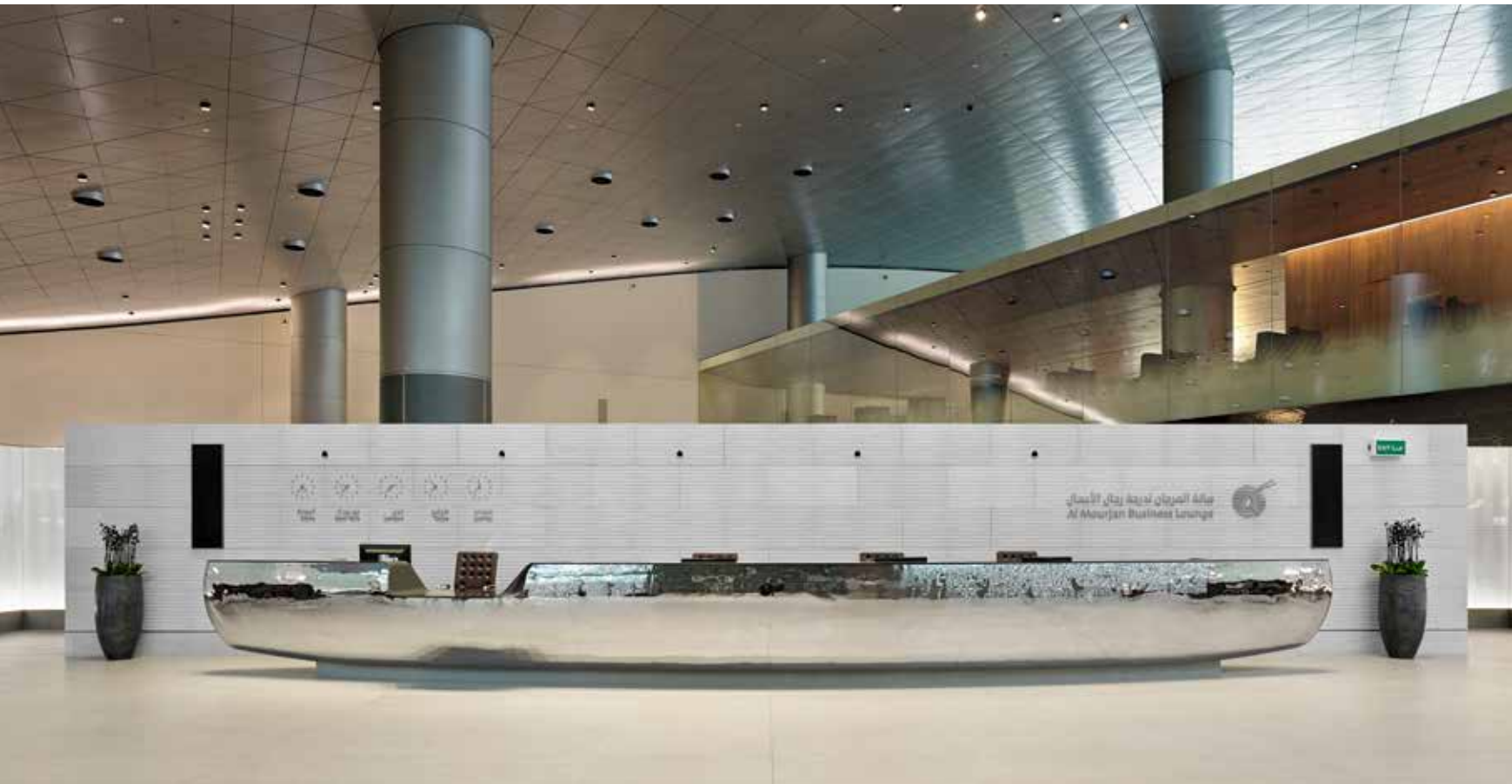
At the same time, Hamad International Airport also announced a multi-stage airport expansion plan. By the end of the first phase, due to be completed by 2022, it will be capable of handling more than 53 million passengers annually; the second phase, to be carried out after 2022, will see Concourses D and E expanded to increase the airport's capacity to over 60 million passengers per year. Included in the expansion project are a 10,000 square metre indoor tropical garden, an almost 300 square metre water feature, plenty of new retail and catering spaces and the 9,000 square metre Al Mourjan Business Lounge.

An international project

The airport's future success and need to expand had already been anticipated in 2014, when the management committee assigned the planning, construction and project management of the facilities to the company Bechtel. The architectural project was awarded to HOK, a firm with 1,800 employees working at 24 locations across three continents. The engineering, procurement and construction contract for both the first and second phases was awarded to the Turkish company TAV Construction and the Japanese firm Taisei Corporation. The interior design project was assigned to the Italian firm Antonio Citterio Patricia Viel. The work involved the integrated design of lounges, premium check-in areas and so-called activity nodes, open and freely accessible areas offering a wide range of services (playgrounds, internet points, TV zones, refreshment



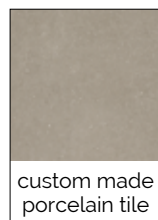
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THE MORE THAN 9,000 SQM SPACE OF THE AL SAFWA FIRST LOUNGE HOSTS A SPA, A CONCEPT STORE, A RESTAURANT AND A BAR, A SERIES OF PRIVATE RELAXATION ROOMS AND FAMILY SPACES

SPACES
transport
facilities

APPLICATIONS
floor coverings



custom made
porcelain tile

ceramic surfaces

Cotto d'Este
custom made porcelain tile
60x120 cm - 14 mm thick

technical characteristics

water absorption
(ISO 10545-3): $\leq 0.05\%$
modulus of rupture and
breaking strength
(ISO 10545-4): 50 N/mm²
deep abrasion resistance
(ISO 10545-6): 143 mm³
coefficient of linear thermal
expansion (ISO 10545-8):
 $\alpha \leq 7 \cdot 10^{-6} \text{ } ^\circ\text{C}^{-1}$
thermal shock resistance
(ISO 10545-9): compliant
frost resistance
(ISO 10545-12): compliant
chemical resistance
(ISO 10545-13): LA HA
staining resistance (ISO
10545-14): class 5
slip resistance
(DIN 51130): R9

certifications

Ecolabel, EMAS,
LEED, ISO 14001

areas and interactive artworks). The spaces are managed by Qatar Airways, Qatar Aviation Service, Qatar Duty Free and Hamad International Airport and located inside the passenger terminal, where they occupy a total area of 45,000 square metres.

Focus on integration

One initial aspect that required attention was the specific needs associated with Islamic culture. The main lounges are equipped with prayer rooms, while the bathrooms – or ablution areas – are designed to cater for Islamic customs and the security areas located in the same lounges allow for discreet identification of women in traditional Islamic dress. The design brief itself was based on multidisciplinary efforts that provided input on topics close to the concept of “design for all”. The client’s technical support team was on hand throughout the design period to provide support in dealing with the various spatial situations that arose in the different project areas.

Flows and orientation

The design concept focused on separating the service flows from passenger flows, and was followed by a thorough analysis of the terminal's internal transport infrastructure serving the various lounges. Orientation and accessibility are vitally important aspects for an airport, and this is reflected in the design of areas that all passengers will find easy and comfortable to use. The spaces are designed to be simple to navigate, with orientation seen as a key element in determining the layout right from the design phase. The aim was to enable all passengers to immediately identify the various facilities and destinations.

The use of local materials

The aim of blending in with the local spirit of this new area of the city was largely achieved by exploiting the sensorial qualities of natural materials. "The use of solid materials – unfinished but engraved, decorated and textured – was the main theme of the interior design project; the intention was to generate authentic sensory experiences within an artificial environment," said Antonio Citterio. The sequence of the lounges is inspired by a distinctive local sandstone coupled with the Qatar Airways logo, a setting desert sun behind the head of an oryx.

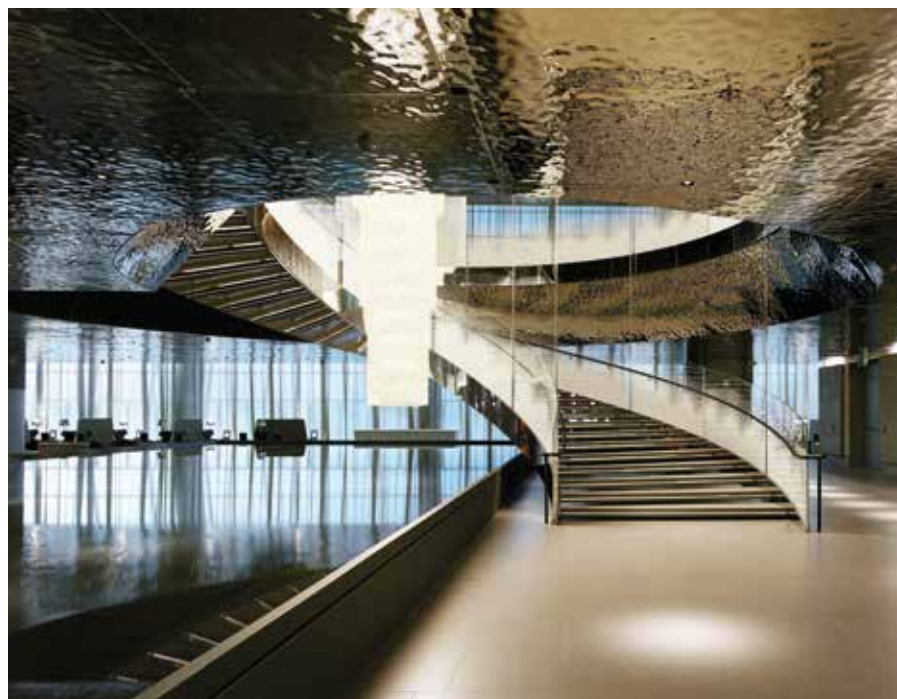
The Al Safwa First Lounge has a particularly complex functional programme, its 9,000 square metre space accommodating a spa, a concept store, a restaurant and bar, a series of private relaxation rooms, family rooms and games rooms. At the centre of the space stands an iconic nine-metre-high sandstone wall. The "special inserts" continue to have a powerful visual impact in the central walkway, where a sequence of Islamic art objects and a large waterfall culminate in a fountain-sculpture consisting of an eight-metre-diameter bronze disc.

The common theme shared by the various spatial sequences is the extra thick porcelain tile flooring specially developed by Cotto d'Este. To meet the complex aesthetic and functional requirements, the company developed a special custom-made product in a large rectified 60x120cm size and 14 mm thickness that would comply with the strictest performance standards for surfaces in high-traffic public spaces. With their distinctive natural-look surface finish, the tiles coordinate effectively in terms of colour and aesthetics with the stones, metals, water and wood that make up the various furnishings and surface coverings used in the space.

RELATED ARTICLE

Sustainability of ceramic materials and surfaces

➤ WWW.CERAMICA.INFO/EN/SUSTAINABILITY-OF-CERAMIC-MATERIALS-AND-SURFACES/



THE LOUNGE FEATURES A SEQUENCE OF ISLAMIC ART OBJECTS AND A LARGE WATERFALL, WHICH CULMINATES IN A FOUNTAIN-SCULPTURE CONSISTING OF AN EIGHT-METRE-DIAMETER BRONZE DISC. THE VARIOUS SPATIAL SEQUENCES ARE CONNECTED BY THE PORCELAIN TILED FLOOR.

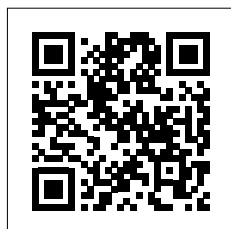
The times I met Versace

THE MATER CERAMICA RESEARCH PROJECT REVEALS FASCINATING STORIES ON A WEBSITE ENTIRELY DEVOTED TO ITALIAN CERAMIC CULTURE

by Maria Teresa Rubbiani



PORTRAIT OF GIANNI VERSACE
(FROM THE PHOTOGRAPHIC
ARCHIVE OF THE MAGAZINE
"CER IL GIORNALE DELLA CERAMICA").



Watch the video
of Mater Ceramica

A ceramist who has spent his whole life working in the industry, **Agostino Salsedo** is also well known in the Sassuolo ceramic district as “the Versace man”. When he was about forty years old, he was working at Cerdisa, a historic Sassuolo-based company founded in 1959.

Born in Tunis to Italian parents, Salsedo is one of the many ceramists who trained at the Ballardini Institute in Faenza and was taught by artists of the calibre of Angelo Biancini and Carlo Zauli. “Between 1980 and 1995, I regularly met Versace in person,” he says. “My company had given me the job of liaising with him. Versace wanted just a single contact person, and that person was me.”

Salsedo remembers Versace as expansive, mercurial and full of ideas. “When he had an idea, I had to make a note of it straight away as he was a very quick thinker and immediately knew what he wanted.”

Versace had fabric samples sent to Salsedo to serve as inspiration for decorations, along with handmade sketches by the fashion house’s designers that were to be followed in creating the Versace line tiles.

The account of the collaboration between Cerdisa and Versace is just one of the many different stories collected by **Mater Ceramica**, the nationwide project forming the initial nucleus of a centre of documentation for Italian ceramic production. Financed by the Italian Ministry for Economic Development, it is an ambitious, cross-cutting project covering all areas of Italian ceramic production: industry, craftsmanship and art. It aims to interconnect and give visibility to the many centres of ceramic culture present throughout Italy and to



ORIGINAL SKETCH
BY A VERSACE
GRAPHIC
FOR CERDISA.

PAGE FROM A
HISTORIC CERDISA
CATALOGUE
DEVOTED TO THE
VERSACE LINE.

gather together documentation on both contemporary and historical ceramic production. Between 2017 and 2019, researchers working on the Mater Ceramica project have collected together and collated an enormous quantity of data and information in a geo-referenced database of production centres. The information covers more than 3,000 craft workshops, 500 industrial companies complete with historical and contemporary data, more than 4,000 industrially made ceramic tiles dating back to the beginning of the 20th century, 2,000 architects, ceramists, designers and artists, around fifty towns and cities renowned for their traditional ceramic production complete with ceramic-themed tourist routes, 150 ceramic museums all over the country, 10 national research centres and 54 ceramic training schools.

This enormous quantity of data has been collected together on the website www.materceramica.org, which is soon to be launched online.

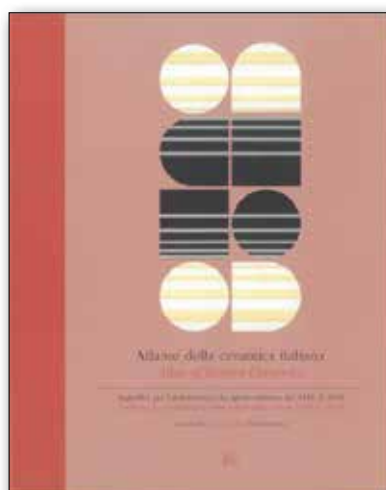
The database has also spawned a number of bilingual Italian and English publications by the partners involved in the project: Confindustria Ceramica, Associazione Città della Ceramica (AiCC), International Museum of Ceramics in Faenza (M.I.C.) and Centro Ceramico.

The book *La ceramica nel tempo* (*Ceramics through time*) by Vittorio Amedeo Sacco offers a journey into the world of ceramics through the centuries and features a wealth of images and information on ceramic tiles in the pre-industrial age and the design of household ceramics.

The *Atlas of Italian Ceramics* explores the development of industrially-produced ceramic tiles from the period



"OLIMPIA" TILE, MARMI
SERIES, PRODUCED
BY CERDISA, FIORANO
MODENESE, MO. 1980.
GLAZED COTTOFORTE
WITH SILKSCREEN
PRINTING DECORATION.
20x30 CM.
HOUSED IN THE
"CENTRO DI
DOCUMENTAZIONE
DELL'INDUSTRIA ITALIANA
DELLE PIASTRELLE DI
CERAMICA" IN SASSUOLO.



following the Second World War to the present day. Fulvio Irace, a professor at the Milan Polytechnic, was given the task of editing the book and writing a critical essay featured in the publication and entitled: ***From tiles to surfaces: an Italian story***. Irace's essay analyses the development of ceramic products in terms of their technical and aesthetic aspects and applications, focusing on the significant changes they have undergone over the decades. In particular, he explores the close connection between the Italian ceramic tile industry and its sociocultural context against the backdrop of the history of Italian design and manufacturing.

The volume is illustrated by a series of infographics devoted to ceramic producers, technological development and economic data as well as a selection of about a hundred product sheets from Mater Ceramica spanning 70 years of production from 1945 to the present day. The volume also contains focus sections covering several different topics: the relationship between the ceramic industry and trade magazine advertising by Maria Teresa Feraboli; collaborations with fashion designers by Maria Canella; collaborations with artists by Elena Dellapiana; and technological evolution by Pier Giorgio Burzacchini.

The Mater Ceramica project has also resulted in the publication of a tourist guide entitled ***Le città della ceramica*** (*Cities of ceramics*) by Touring Club Italiano, which contains information on ceramic-themed tourist itineraries that can be organised in Italy.

Further publications include the volume ***La ceramica artistica in Italia*** (*Artistic ceramics in Italy*) devoted to the artisanal sector and an Italian/English Glossary containing technical terms used in both the industrial and artistic ceramic sectors.

Mater Ceramica is a highly innovative brand heritage project in which the brand is represented not by the trademark of a single company but by the Made in Italy ceramics label in its broadest sense. The project adopts a cultural approach in order to promote awareness and appreciation of the value of Italian ceramic products and to disseminate knowledge of their history and modern-day production.

Also see:

The first Italian Ceramic Culture Centre is opened

> www.ceramica.info/en/first-italian-ceramic-culture-centre/

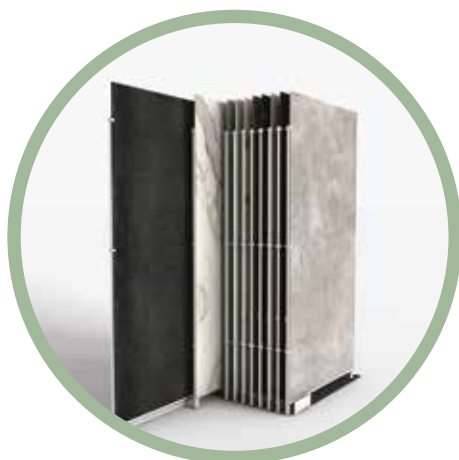
"Mater Ceramica", an ancient yet utterly modern material

> www.ceramica.info/en/mater-ceramica/

D I S P L A Y

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