

WAYNE TILE
Est. 1953

TRENDS

Beyond trends,
towards customisation

PROJECTS

A Neapolitan atmosphere
in Milan

MARKETS

Global real estate markets
remain robust in 2018

TECHNICAL

Designing and installing
ceramic tiling

INTERVIEW

Tim Westra, Wayne Tile:
Italian tiles lead the world

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ANDREA SERRI
EDITOR OF CER MAGAZINE
ITALIA AND INTERNATIONAL

Manufacturing excellence takes the spotlight at Cersaie

One aspect of Cersaie that at first glance might appear to be just a detail but is actually a crucial factor is that it is an exhibition of solely manufacturers. After all, it is manufacturing that creates the trends that are appreciated by end consumers and guide their purchasing decisions, so an international exhibition focusing on these originators of innovation is a major attraction in itself. But this is all the more significant if we consider that no fewer than 41 countries are represented at the show and that exhibition space was fully sold out months before it was due to open, obliging the organisers to limit participation to truly outstanding examples of global excellence. This is yet another factor contributing to the enormous appeal of Cersaie, the International Exhibition of Ceramic Tile and Bathroom Furnishings held at the end of September each year in Bologna.

Launching new products is a fundamental step in any company's business. It is vital to choose the best platform, the correct time and the right target audience: getting even one of these things wrong could prove fatal for the company's business growth. Cersaie is the right place and the right time. To appreciate this, all one has to do is wander around the stands and count up the number of new products that are being launched for the very first time at a world level. While this trend reflects the astonishing efforts made by individual companies, it becomes a truly collective phenomenon in terms of the potential expressed by the 840 exhibitors present.

This collective phenomenon has now entered a virtuous cycle and become reality for all players in the ceramic tile and bathroom furnishings supply chain at a global level. Originally organised as an exhibition catering for the Italian and international distribution networks, Cersaie has gradually reached out to other players such as architects, design firms and tile layers who are keen to follow the development of a product that is no longer limited to residential applications but has expanded into the field of large-scale projects.

This process of expansion of the target audience has extended as far as Italian end consumers interested in purchasing or renovating their homes, who come to the show in search of advice and inspiration.

There are very few exhibitions that can boast an attendance of more than 110,000 visitors, and almost none where international visitors make up almost 50% of the total. Cersaie is all of this and more.

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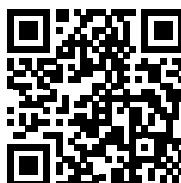


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Richard Rogers (photo: Andrew Zuckerman)



Camilo Rebelo (photo: Nuno Moreira Pinto)

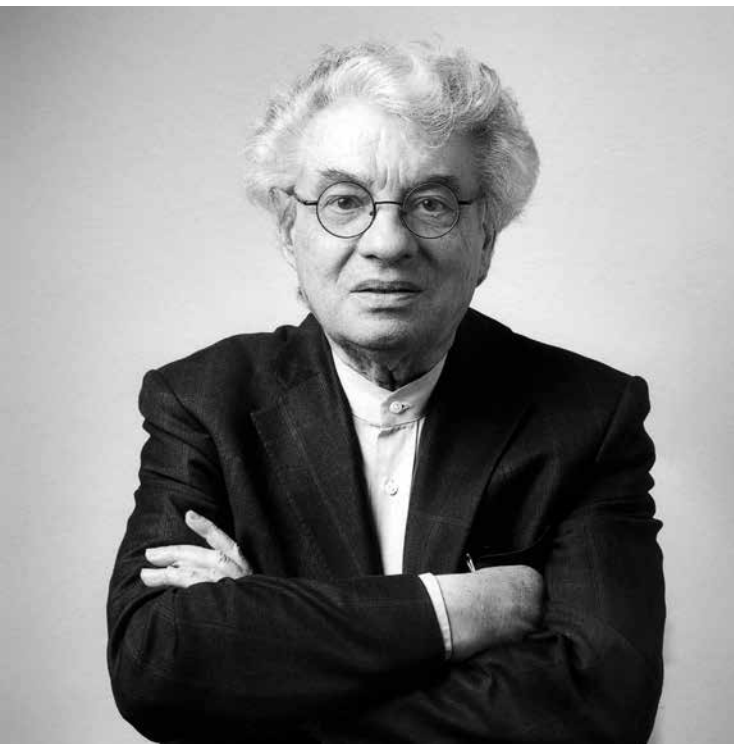
CERSAIE 2018

A major trade fair

by Simona Malagoli

FROM MONDAY 24 TO FRIDAY 28 SEPTEMBER, THE INTERNATIONAL EXHIBITION OF CERAMIC TILE AND BATHROOM FURNISHINGS RETURNS TO THE TOP OF THE AGENDAS OF PROFESSIONALS FROM ALL OVER THE WORLD. THREE NEW HALLS AND A CULTURAL PROGRAMME OF INTERNATIONAL INTEREST ARE THE KEY FEATURES OF THIS EDITION

From Monday 24 to Friday 28 September, **the International Exhibition of Ceramic Tile and Bathroom Furnishings**, returns to the top of the agendas of professionals from all over the world. The 36th edition of Cersaie, held in its regular venue of the Bologna exhibition centre, occupies a total exhibition space of 161,000 square metres, 5,000 sq.m more than in 2017, thanks to the addition of the three new Halls 28, 29 and 30. The space is fully occupied by no fewer than **840** exhibitors from **41** countries all over the world, just over half of whom are from the ceramic tile sector (452). The presence of 314 non-Italian companies demonstrates the show's unique international reach. There are also 181 companies representing the bathroom furnishings sector. After the ribbon-cutting ceremony in Piazza della Costituzione, Cersaie 2018 will begin with the **economic conference** to be held in the Europauditorium in Palazzo dei Congressi. Following the opening remarks given by the *Chairman of Bologna Fiere Gianpiero Calzolari* and the *President of the Emilia Romagna regional government Stefano Bonaccini*, talks will be given by the *President of the European Parliament Antonio Tajani*, the *Chairman of Confindustria Vincenzo Boccia* and the *Chairman of Confindustria Ceramica Giovanni Savorani*, moderated by *Sky Tg 24 journalist Maria Latella*. This year's theme is "Sustainability and health: Italian ceramics in international competition". Also held on Monday 24 September in Palazzo Re Enzo, in the central Piazza del Nettuno in Bologna, is the invitation-only **Cersaie Evening**, during which the **Confindustria Ceramica Distributor Awards**



Mario Botta (courtesy Fondazione Henraux; photo: Nicola Gnesi)



Sandra Barclay and Jean Pierre Crousse (photo: Alonso Molina)

will be presented to five distributors (this year from France, Germany, the Netherlands and Italy) who have excelled in their dealings with the Italian ceramic industry.

This year's **Keynote Lecture**, to be held on Tuesday 25 September in the Europauditorium, will be given by architect **Richard Rogers**. Winner of the Pritzker Prize in 2007, he is renowned for his many outstanding works of architecture including the Centre Georges Pompidou in Paris, designed together with Renzo Piano and Gianfranco Franchini.

On Wednesday 26 September at 10:30 am the Architecture Gallery will welcome Portuguese architect **Camilo Rebelo**, followed at 4:00 pm by Brazilian architect **Carla Juaçaba**, who is returning to Cersaie after taking part in 2013. Both events will be introduced by Francesco Dal Co.

On Thursday 27 September at 10:30 am, architects **Sandra Barclay, Jean Pierre Crousse** and **Vincenzo Latina** will speak at a conference entitled "The Architecture of tolerance" and moderated by Fulvio Irace, then at 4:00 pm there will be a discussion between the two architects **Mario Botta** and **Guido Canali**.

The now customary **Lesson in reverse** will be held on Friday 28 September at 11:00 am in the Europauditorium. This year's guest is photographer **Silvia Camporesi**, the first woman in the history of the initiative, who will be interviewed by a group of students from high schools throughout the Emilia-Romagna region and further afield.

The programme of **Press Cafés** has been further

expanded with the participation of 13 magazines compared to the nine that took part last year.

The exhibition entitled **The Sound of Design** will be inaugurated on Monday 24 September in Hall 30. Part of the exhibition will be held in Galleria Cavour in the centre of Bologna. The exhibition is devoted to the excellence of Italian Style and uses music to illustrate the way in which design adapts to fashions through the years.

The seventh edition of **Tiling Town** will be held in Hall 31, where the master tile layers from Assoposa will give daily tiling demonstrations and explain how to solve problems of cutting and installation on curved and angled surfaces and on different levels. There will be a daily seminar on large-size panels and slabs, an event that qualifies for training credits for participating architects and surveyors.

The seventh edition of **Cersaie designs your home** will be held in the Media Village in the Services Centre on Thursday 27 and on Friday 28 September. Designers from major Italian interior design magazines will offer free advice to visitors intending to renovate their homes or purchase a new property.



See Cersaie 2018 calendar of events

RELATED ARTICLES:

Richard Rogers to give keynote lecture at Cersaie 2018



www.ceramica.info/en/richard-rogers-cersaie-2018/

Tiling Town, a space devoted to tile installation



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- 1** B2B Workshop at
DESIGN WEEK DUBAI (Nov. 12-17)
Dubai Design District, UAE

December 5, 2018

- 2** B2B Workshop at
ART BASEL MIAMI (December 6-9)
Miami Beach Convention Center
Miami, FL (USA)

January 18-22, 2019

- 3** **MAISON&OBJET PARIS**
Paris Nord Villepinte (F)

April 2-5, 2019

- 4** **MOSBUILD**
IEC Crocus Expo
Moscow (RU)

April 9-12, 2019

- 5** **COVERINGS**
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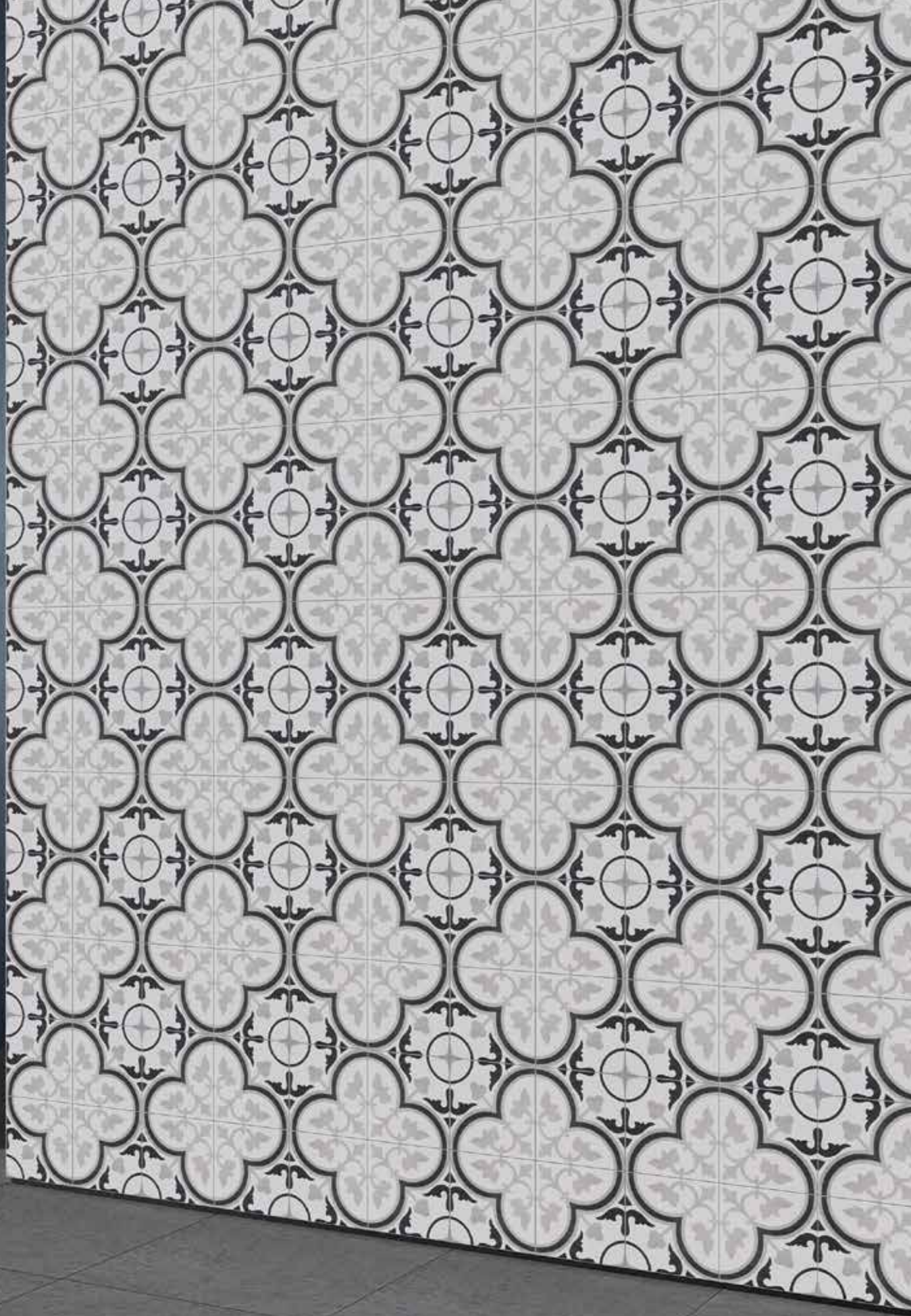
It's Italians who make the difference. Like Giordano, a highly skilled worker who uses his hands to create products of extraordinary quality. Only the very best manufacturers of Italian ceramic tiles, sanitaryware and tableware are entitled to use the Ceramics of Italy logo which certifies Italian quality, design and style. Always ask for Ceramics of Italy to be sure of the highest levels of excellence in world ceramics.

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Italian tiles lead the world

The US ceramic tile distributor **Wayne Tile** (based in the city of Wayne, New Jersey) was founded in 1953 and has many years of experience working successfully with leading Italian brands. We spoke to one of the company's owners **Tim Westra**.

Mr. Westra, how did the idea of selling tiles first come about?

During the post-war boom in the early 1950s, the three brothers Robert, Harry and Donald Westra were installing tiles in new homes, so they decided that it would simplify matters if they also sold the tiles that they were installing. At that time, the tiles were rather simple. Most of them were basic tiles made in the United States or imported from Japan.

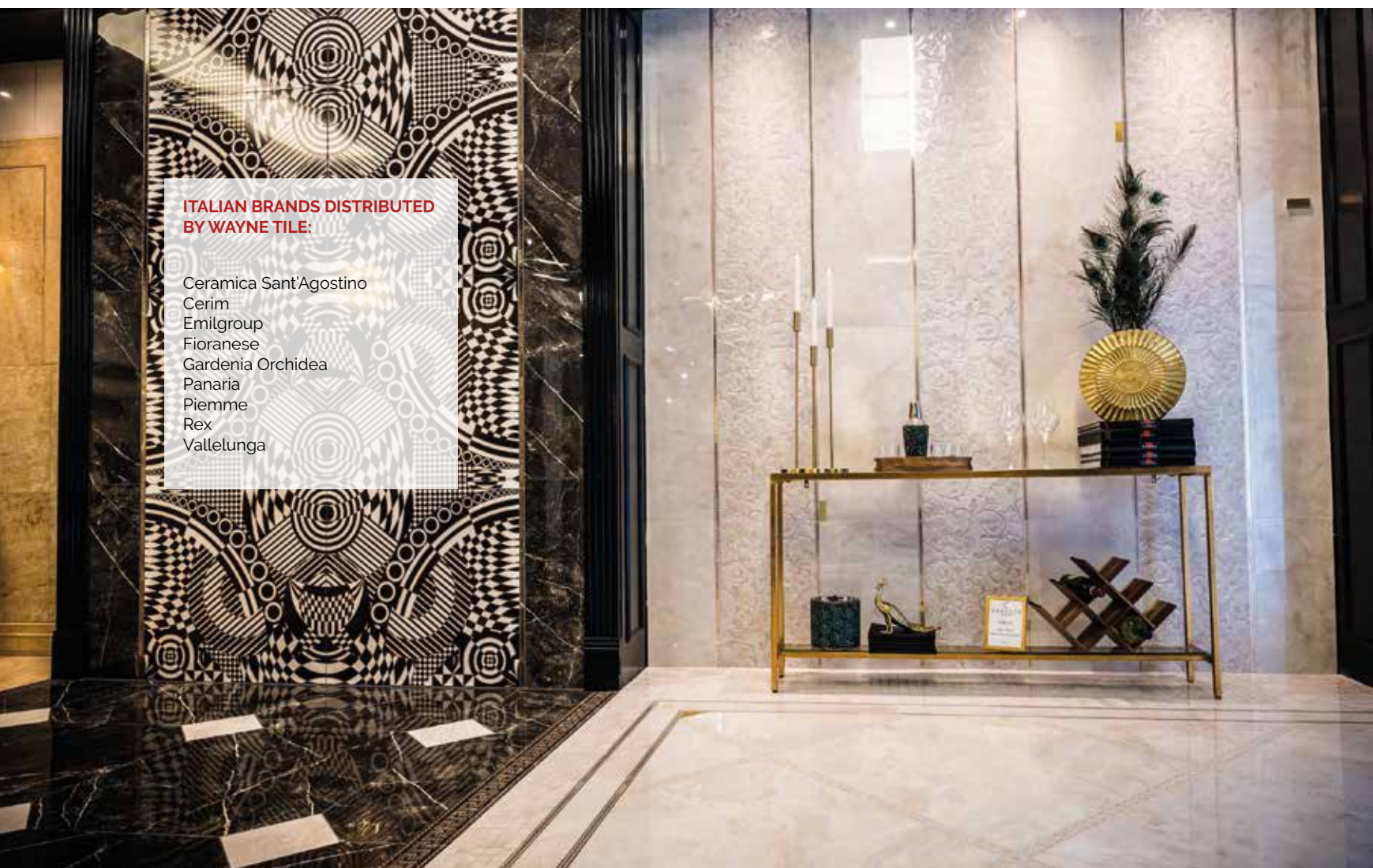
A BUSINESS DATING
BACK 60 YEARS,
WAYNE TILE HAS
CHOSEN ITALIAN TILE
FOR ITS DEMANDING
CLIENTELE

by Simona Storchi



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BY WAYNE TILE:**

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Cerim
Emilgroup
Fioranese
Gardenia Orchidea
Panaria
Piemme
Rex
Vallelunga





How has the company evolved since then?

Over the years Wayne Tile has evolved from a tile installation business to a complete floor covering business and then to an importer, distributor and retailer of ceramic and porcelain tile, natural stone, mosaic and glass and installation products. As ceramic tile and subsequently porcelain gained in popularity in the 1980s, we were able to make direct contacts with agents and tile factories. Our first direct imported container of tile was half Sichenia and half Athon Ceramiche. By the mid-1990s we were importing from Italy, Spain and other parts of the world. We now have more than 100 employees, four showrooms, two outlet stores and three warehouses.



 Read the other interviews with Italian tile distributors worldwide



What kind of clients do you work with?

We sell to mostly residential homeowners and to professional tile installers and builders. Our customers are loyal and demanding and appreciate the quality, style and value that can be found in Italian tiles today.

What are the main characteristics of your showrooms?

Our retail showrooms feature many permanent displays showing the latest tile fashions. Our salespeople are highly experienced and come from a variety of backgrounds in interior design, tile installation, retail sales and marketing to name just a few. Many of our sales people have worked for us for more than 10 years, and they are the most important part of our showrooms.

What makes Italian tile special?

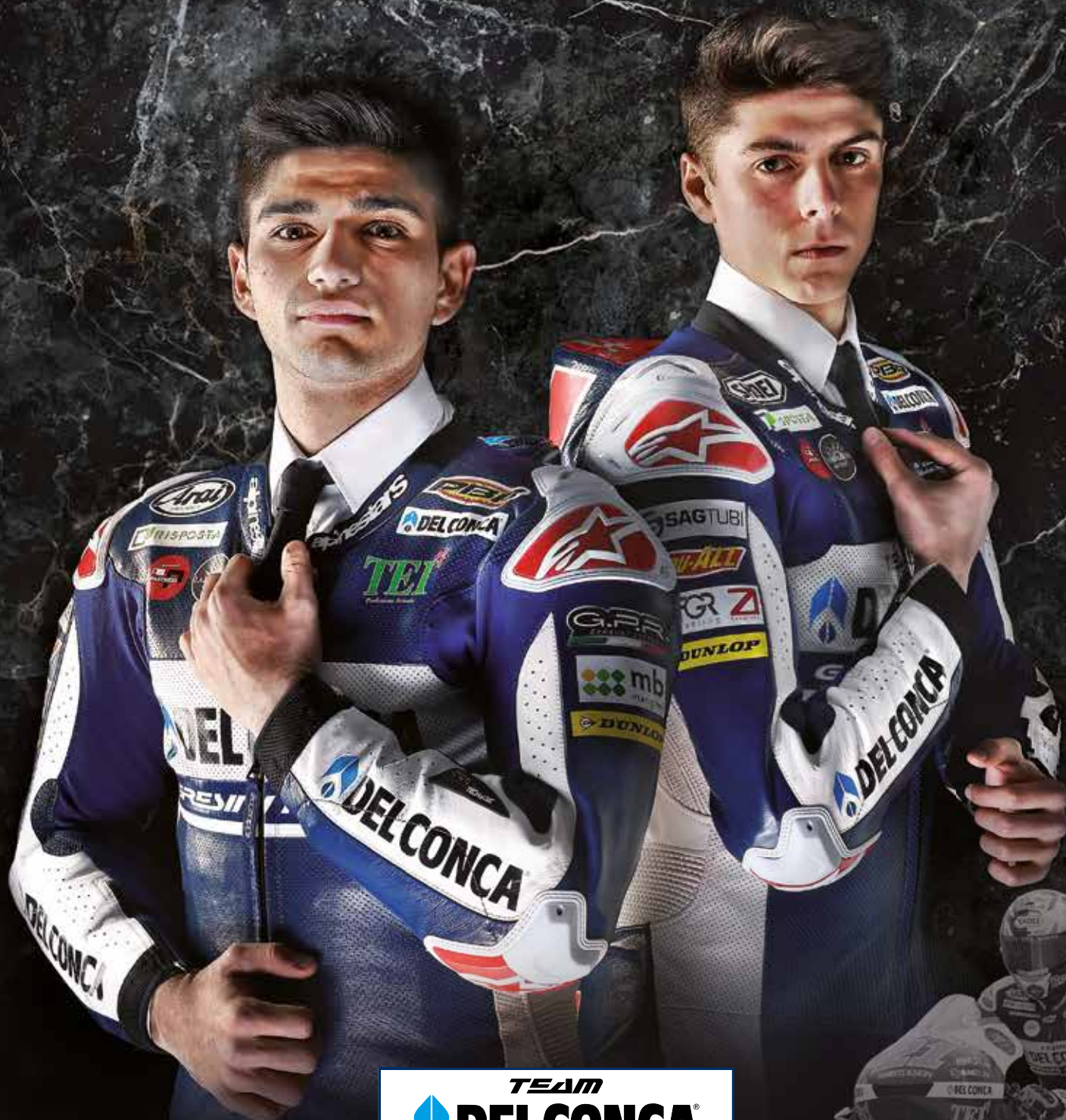
We love selling Italian tiles because the companies make it easier for us to sell their products. Italian tiles lead the world in both design and fashion and the companies are very helpful and loyal to us, providing excellent customer service and support.

What advice would you give Italian companies on how they can improve?

They should listen and learn about the American market. Above all, they need to realize that each region in the United States is different. No kind of tile is “one size fits all”.

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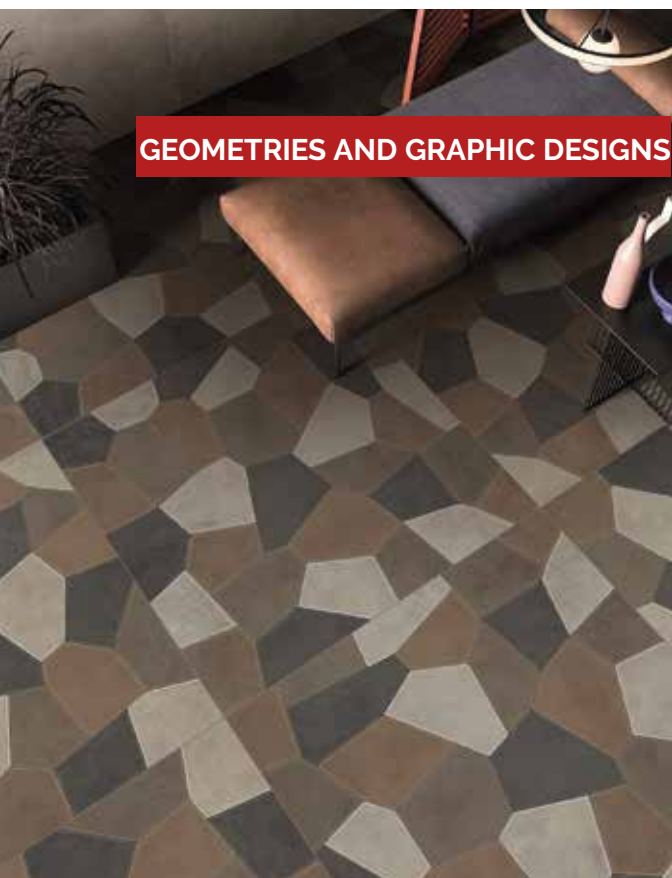


Beyond trends, towards customisation

NOT JUST NEW COLLECTIONS BUT AN ENTIRE VALUE PROPOSITION THAT COMBINES CATALOGUE PRODUCTS WITH NEW OFFERINGS TAILORED TO MARKET DEMANDS

by Donatella Bollani

GEOMETRIES AND GRAPHIC DESIGNS



Ariana is launching its **Worn Remake** multicolour version which uses all the colours in the range to create a modern patchwork effect. The Rombo 30 diagonal shape further enhances the collection's decorative potential, breaking away from traditionally orthogonal layouts and allowing for novel installation patterns and Mix&Style combinations with the other materials in the catalogue.

www.ariana.it

We always look forward to seeing new offerings at Cersaie and as usual we won't be disappointed. The exhibitors taking part in this year's ceramic tile and bathroom furnishings show have once again developed a wide range of products aimed at an increasingly international and specialised market.

And as always, we can recognise clear trends in the ceramic tile sector, including both novel interpretations of well-established products and entirely new proposals, some of which are destined to become future trends.

It is this tireless aesthetic and technological research that enables Italian exhibitor companies to truly set themselves apart from their international competitors.

The many buyers, installers and architects attending the show are already well aware of the unique technical and performance qualities of large-size thin tile. What they are really looking to discover in Bologna each year is the way in which these large-size tiles are reinterpreted and adapted to the needs of contemporary architecture. Alongside the wide range of large sizes, another key trend is the creation of smaller sub-sizes – in many cases with striking geometries and finishes – which complement the new collections and offer scope for original interpretations of existing products.

The process of change undertaken by ceramic companies in recent years, which involves innovating the entire production cycle and adapting manufacturing operations to make the entire process more flexible, reflects the need to compete in a volatile market and to strengthen companies' presence in the contract furnishing sector. This new market approach is reflected in the products we can expect to see at the show, including large-size tiles which are designed for ever bigger indoor and outdoor spaces and architectural envelopes but can easily be adapted to furnishing elements, worktops and accessories. To reach out to a broader public, we must continue to promote an awareness of ceramic as an attractive, hygienic and sustainable material while exploring new areas of use.



NATURAL MATERIALS AND DECORATIVE CONTRASTS



1.



2.



3.



4.



5.

1. Bio Select from **Lea Ceramiche** recreates the aesthetics and warmth of wood floors in a ceramic surface, combining large-size planks with a wide range of decorations. The ample scope for cutting geometric sub-sizes further enhances the collection's versatility in terms of design.
www.ceramichelea.com

2. The new **Loft** collection from Italgraniti exploits the value of wood surfaces transformed by nature and time. The collection reproduces the vintage look of reclaimed wood and creates interesting juxtapositions with many of the ranges in the catalogue.
www.italgranitigroup.com

3. Inspired by the lands of the ancient Celts, the new **Dotcom** collection from **Viva** reproduces the sandy, floury consistency of Northern European limestone. The compositional potential of the original material is further enhanced by the Ruled accent with its three-dimensional design and regular geometries and the eye-catching Random mosaic.
www.emilgroup.it/viva

4. Marvel Edge, the new **Atlas Concorde** porcelain tile and coordinated wall tile collection, is inspired by a selection of sophisticated marbles. The graphic perfection is further enhanced by a mirror honing technique while the depth of the marble effect is underscored by the large sizes. A decorative wall tile solution (pictured) contrasts effectively with the natural look of the slabs.
www.atlasconcorde.com

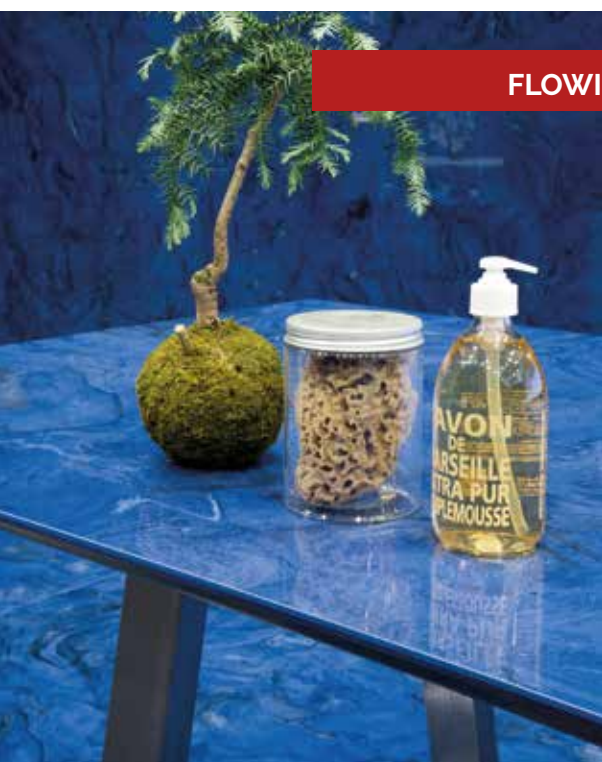
5. One of the latest offerings from **Cotto d'Este** available in the new Kerlite thicknesses, the **Pietra d'Iseo** collection is inspired by a Lombardy stone called Ceppo di Grè. Incorporating Protect antibacterial technology developed in partnership with Microban®, this finish stands out for its irregular design and countless grey tones and is specially designed for large indoor and outdoor surfaces.
www.cottodeste.it



CLAYS AND METALS

1. Fincibec Group has launched the **Over** collection, a brand specialising in large sizes (160x320 cm and 120x260 cm). Contemporary design materials provided the inspiration for Titan, a wide range of surfaces with metallic and cementitious appeal. www.fincibec.it

2. The Costruire collection from **Serenissima** is inspired by the material appeal and colour contrasts of clays and metals, as well as the soft look of freshly poured concrete. This innovative offering is based on the appeal of oxidised metals. www.serenissima.re.it



FLOWING COLOURS

The large-size **Laminam** ceramic slabs (1620x3240 mm, in various thicknesses) are available in a wide range of finishes along with the latest stunning **FluidoSolido** collection with its vibrant, luminous colours. The new ceramic surfaces are created through a process of controlled expansion of pigment flows. www.laminam.it



WARPS AND WEFTS

In the **Denim** collection from **Appiani**, a brand that began collaborating this year with FUD (the Lombardini22 group's branding and communication division), the essence of denim is reworked through three ceramic mosaic decorations (Striato, Ondulato, Sfilato). Different movements and colours are achieved by varying the inclinations, the relationship between warp and weft and the pattern of stripes and weaves. www.appiani.it



Also see:

A single seamless surface

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

LARGE CONTINUOUS SURFACES

1. Casalgrande Padana is expanding its **Kontinua** large size collection inspired by natural materials (pictured, Pietra del Cardoso) with the addition of new finishes and colours. The 6.5 mm thickness together with the large sizes (120x120 cm, 120x240 cm) expands the concept of surface covering, creating a sense of visual continuity between the various spaces and new integrated solutions for floors and walls, ventilated façades and custom furnishings.

www.casalgrandepadana.it

2. Plain is the new extra-large solution from **Refin**. The 120x278 cm slabs (6 mm thickness) offer plenty of potential for customisation and coordinate both with the new collections in multiple material versions and with existing finishes such as Master Plan (Plain, Mold and Block).

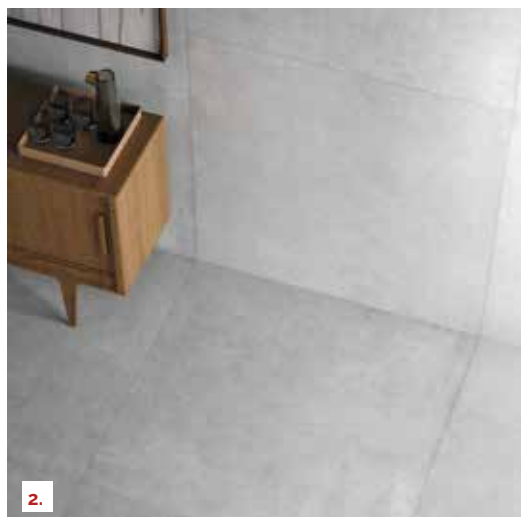
www.refin.it

3. The **Grande 2018** collection from **Marazzi** has become even larger. The iridescent metal, stone and rare marble effect surfaces, available with a satin and glossy finish and in solid colours, are now produced in the new sizes 160x320 cm (with a 6 mm thickness) and 162x324 cm (12 mm) to enhance the compositional potential and sense of visual continuity or discontinuity on large horizontal and vertical surfaces, furnishing elements, countertops and entire facades.

www.marazzi.it



1.



2.



3.

1. Small fragments of material and colour create a stylised texture, with irregular geometries that are a cross between Venetian terrazzo floors and Memphis Style patterns. In keeping with **Casamood's** usual experimental approach, **Artwork** revisits the original source of inspiration, transforming a traditional art into a new compositional strategy.

www.florim.com

2. The **River** collection from **Flaviker** offers an original interpretation of traditional Venetian terrazzo floors, combining surface homogeneity with the beauty of individual fragments while preserving the signs of wear and tear experienced over the centuries. The range includes micro-pebbles and submultiples that offer unlimited design potential for even the smallest details.

www.flavikerpisa.it



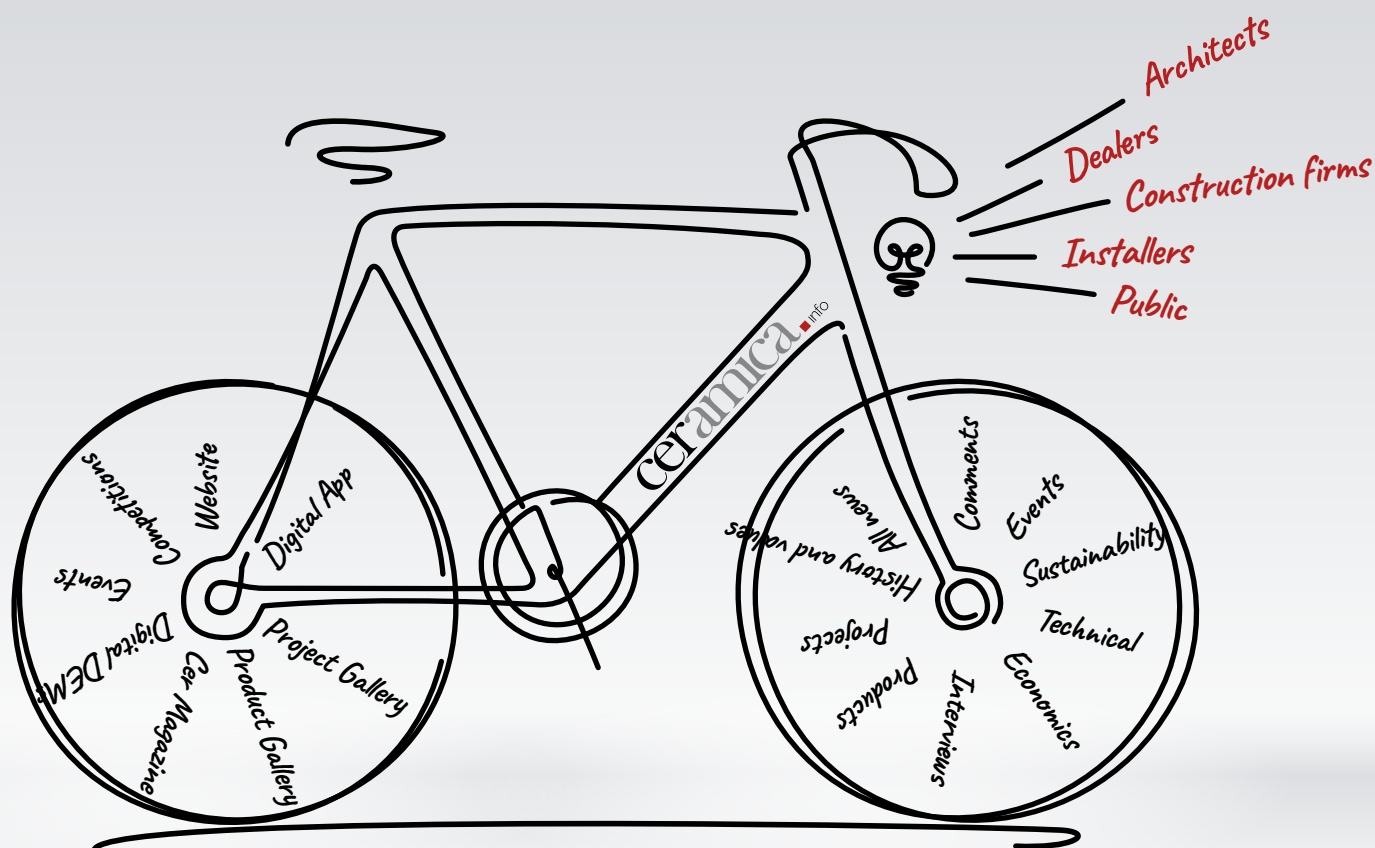
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FRAGMENTS AND THE SIGNS OF TIME

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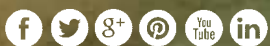
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Hi-tech and low-tech bathroom trends

THE PERVASIVE AND INCREASINGLY SOPHISTICATED PRESENCE OF TECHNOLOGY – ALBEIT VIRTUALLY INVISIBLE AND HIGHLY USER-FRIENDLY – IS FUELLING A DESIRE FOR ROUGH, MINIMALIST AND LOW-PROFILE BATHROOM FURNISHING SOLUTIONS WHERE RE-USED MATERIALS ARE COMBINED WITH LATEST-GENERATION OR INDUSTRIAL-INSPIRED SURFACES

by Luisa Pianzola, IL BAGNO OGGI E DOMANI

The **Ammoniti** bathroom vanity unit from **Bianchini & Capponi** is made of Stonelight (like the countertop and washbasin) with fossil-shaped carvings. The interiors are made of natural oak. Both doors and drawers are equipped with a push system. www.bianchinicapponi.it



P

Bathrooms are becoming increasingly hi-tech, incorporating technology that is so advanced that it is actually invisible. And although smart technology is being adopted throughout the home, it's in the bathroom – the space devoted to everyday wellness – that the trend is most evident.

Hi-tech bathroom devices include whirlpool baths and multifunctional shower cabins for chromotherapy, music therapy and aromatherapy, luminous shower heads with waterfall jets, low-consumption radiators, integrated systems with steam baths and saunas, endless pools for counter-current swimming, high-performance solid surface materials, heating mirrors and body-analysing toilets.

Ultra-customised wellness

Another major bathroom trend is that of home automation, an eco-sustainable and constantly evolving technology that allows water temperature, climate and other functions to be programmed directly from a smartphone or a touchscreen video system. But as a reaction to this pervasive technological presence – albeit one that is virtually invisible and easy to use – another trend is now making headway in the design and furnishing sector. This is the low-tech movement, which embraces simplicity and has evolved progressively in step with the inexorable advance of technology.

But let's look back a few decades.

In the early days of wellness, the bathroom was not so friendly

In the beginning, technology was neither invisible nor easy to use. Some of us may remember just how unfriendly the first whirlpool tubs were back in the early 1990s, in many cases showy status symbols installed in cold, impersonal bathrooms whose shiny surfaces were completely out of touch with the rest of the home.



See the latest trends in ceramic sanitaryware in the Products Gallery

400-ALU is the ultimate evolution of PBA's series of supports, complements and accessories for the bathroom. After using stainless steel, resin and copper, the line – conceived for healthcare facilities – exploits the appeal of aluminium to expand its application potential.
www.pba.it





Made of stainless steel and ideal for residential and contract furnishing applications, the new **SX series** designed by Makio Hasuike & Co. for **Cristina Rubinetterie** has a soft, tapered silhouette and a unique conical bevel that conceals the aerator. www.cristinarubinetterie.it

The intimidating operating panels clustered on the edges of the whirlpool tubs and shower columns were already prompting a rejection of all those buttons and a yearning for the simplicity of the old-style bathtub. And sure enough, this anti-technological trend was not long coming, and for a while at least whirlpool tubs vanished from our bathrooms. The room devoted to well-being began its process of transformation, evolving from an ultra-technical, showy space into today's intimate and reassuring environment, where the desire for a simple, shared everyday lifestyle is reflected in surfaces, colours and furnishings that are in perfect harmony with the rest of the home.

The triumph of low tech

During that period, technology was decidedly out of vogue and bubbling whirlpool tubs were nowhere to be seen. This was the heyday of the low-tech design movement spearheaded by the Dutch design firm Droog Design, renowned for its brilliant creativity that combined pragmatism, arte povera and conceptual art. Meanwhile, the concept of wellness was gaining ground in comfortable new spas (an acronym for "salus per aquam") redesigned with younger users in mind. In short, home wellness could wait!



Zenith, from the Eccelsa collection by **Samo**, is a minimalist shower cubicle with articulated and liftable hinge with a steel body and polished chrome casing, glass-mounted magnetic seals and chrome-plated arm or support kit. The door opening system allows for 90° inward and outward rotation of the hinges. www.samo.it



The sensation of natural stone makes the **Trendy** radiating panel the perfect compromise for those who want a simple object but with a well-defined character (by **Arblu** brand Livingstone).
www.arblu.it/livingstone

Advanced (but discreet) functions make a comeback

In recent years, we have begun to see yet another change, a shift towards user-friendly digital technology and advanced but simple-to-use functions, as well as ease of cleaning and maintenance. And whirlpools, along with other wellness devices, are making a big return even in the home. But tastes have changed and once simplicity has been rediscovered there's no going back. Relaxation and psychophysical regeneration call for calm movements, harmonious forms and colours, emotional choices inspired by the concept of "less is more". Paradoxically, however, the fact that technology is so advanced means that its physical presence is almost entirely eliminated, freeing the wellness space from the need to reveal its now outdated functional role.

Once simplicity has been rediscovered, there's no turning back

Excessive technology, unnecessary frills and superfluous decorations are being replaced by essential, matt and soft-touch surfaces; serial furnishing systems that integrate solid surfaces with reclaimed wood; natural finishes and colours; the inclusion of objects and accessories that are not specifically designed for the bathroom; compact and organic forms and volumes; a return to neo-industrial solutions such as painted steel washbasins and light perforated metal tops. In short, everything is simple, basic and low profile. And of course sophisticated!

Also see:

Italian ceramic sanitaryware: design, sustainability and cost saving



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



Canasta, from **Moma Design**, is a double washbasin top. In the middle, a teak storage compartment is hidden by two sliding shelves. The entire unit is housed in a matt white lacquered cabinet with invisible handles.
www.moma-design.it



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A RESIDENTIAL COMPLEX IN CYPRUS OFFERS
BREATHTAKING VIEWS THROUGH LARGE
WINDOWS OVERLOOKING THE SEA

by Benedetto Marzullo, LIVING



IHOME RESIDENCE

PROJECT

PANOS PANAYIOTOU + ASSOCIATES (PPA)
PPA-ARCHITECTS.COM

CERAMIC SURFACES

ATLAS CONCORDE
WWW.ATLASCONCORDE.COM

DISTRIBUTOR

SALT & PEPPER
HTTPS://SALT-PEPPER.COM

YEAR OF COMPLETION

2017

A stunning sea view was the primary design criterion of the project created by Panos Panayiotou + Associates (PPA) for a luxury complex on a coastal seafront site in Limassol, Cyprus. The new development, called iHome, consists of two residential towers with high-end apartments, lofts and penthouses. Intended to add a new dimension to an already highly distinctive stretch of Cyprus's southern Mediterranean coastline, it dominates the Limassol skyline and – according to the architect – brings together “everything that is special and luxurious in an exclusive collection of unique and elegant houses. It is a small corner of utopia”. The aim was to give the buildings the best possible sea view while leaving ample open spaces for a large garden area, which together with the external terraces and the shaded areas around a central swimming pool would make a unique lifestyle statement. “Taking all of this into account, we began by developing a concept that would create permeability between the buildings, allowing each group of apartments to ‘float’ inside an open structural mesh,” explained the architects. The interaction between solids and voids and the way in which light designs the shape of the buildings creates a thrilling composition. Both towers have transparent façades that make nature seem even closer.

An array of materials – mainly glass and oxidised copper as well as the highest quality marble, revisited with the reliability and versatility typical of porcelain stoneware – further underscores the sensation of complete harmony with the sky and the sea. Each apartment is spatially configured to achieve the best possible view, with many of the daytime

 View the other houses and villas in the Project Gallery



A LARGE WINDOW ILLUMINATES THE ENTIRE LIVING AREA; HERE, A KITCHEN ISLAND EQUIPPED WITH SNACK COUNTER CONNECTS THE DINING AREA WITH THE LIVING ROOM ITSELF.



PROJECT



A TOTAL-LOOK WOOD EFFECT: IN THE BATHROOM, THE CERAMIC TILING GIVES A SEAMLESS LOOK TO THE FLOOR AND WALLS. MOSAIC IS USED ON THE SHOWER WALLS.



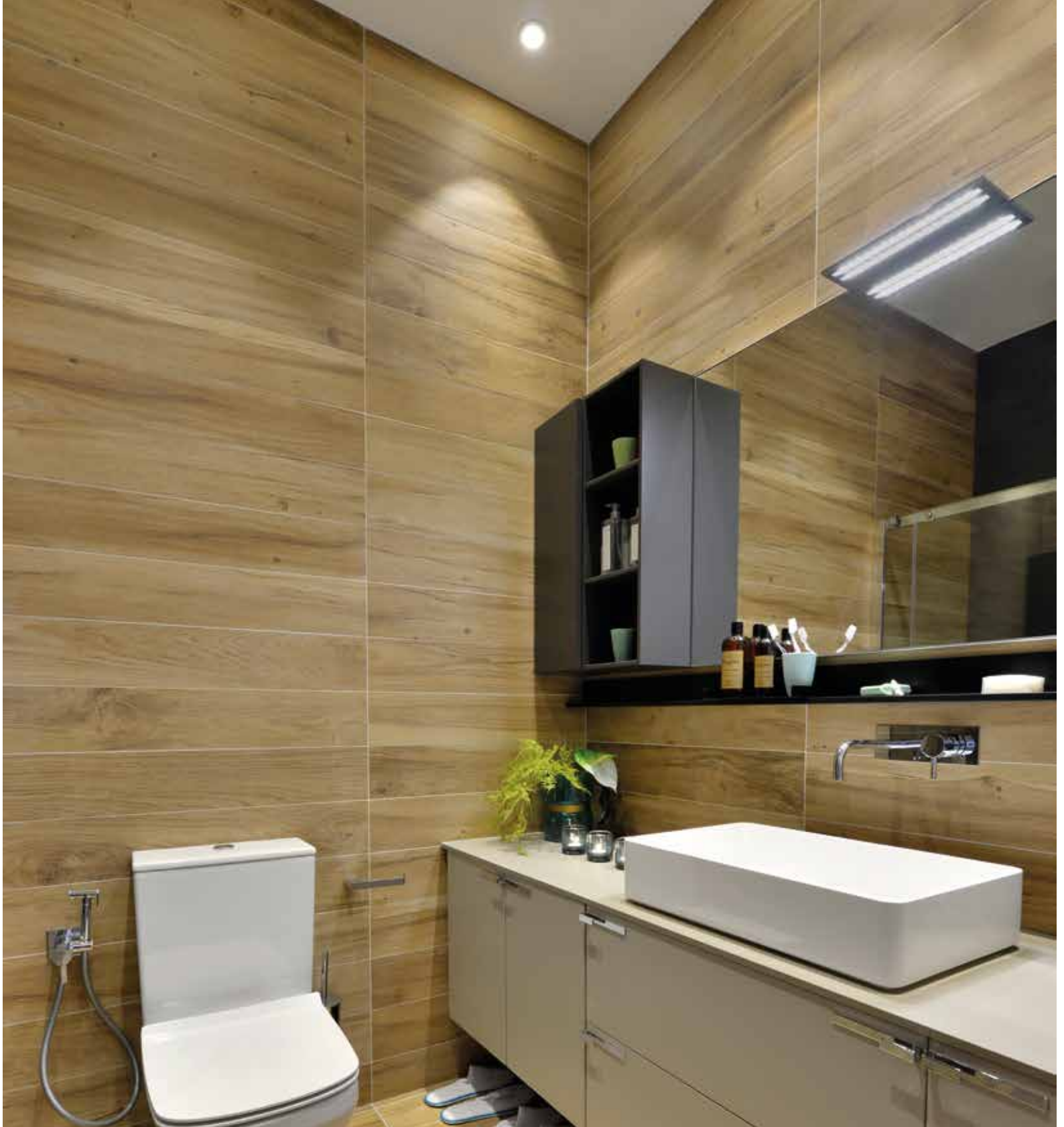
areas facing directly onto the balcony. The double-height penthouses occupy the upper floors and feature rooftop panoramic terraces. Wood floors, neutral walls and full-height windows serve as the perfect backdrop from which to enjoy a view that changes continuously throughout the day. Stone-effect porcelain tiles recreate the details of natural stone with their wealth of veins, colour gradients and material inclusions. The original and highly varied floor and wall tiles from Italian company Atlas Concorde create spaces with a high degree of personality in which stone-effect porcelain coordinates perfectly with cement-coloured tiles. The volumes of the individual cells that enclose the apartments are tempered by the use of curved façades, creating soft, floating solutions that are reprised as distinctive elements of the garden. The patinated copper tone chosen as the main colour of the façades helps to blur the boundaries between the garden and the building, placing nature firmly centre stage.

RELATED ARTICLE

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Marvel
Travertino Silver



Etic Pro
Rovere Venice

SPACES

residential spaces

APPLICATIONS

interior wall and
floor coverings

ceramic surfaces

Atlas Concorde
porcelain tile
Atlas Concorde,
Marvel, Marvel Gems,
Marvel Stone, Marvel Pro,
Brave, Etic Pro
Colors: Rovere Venice -
Travertino Silver
30x60, 60x60, 40x80,
50x110, 75x150 cm

technical characteristics

water absorption (ISO
10545-3): $\leq 0.1\%$
modulus of rupture and
breaking strength (ISO
10545-4): $\geq 40 \text{ N/mm}^2$
deep abrasion resistance
(ISO 10545-6): $\leq 150 \text{ mm}^3$
coefficient of linear thermal
expansion (ISO 10545-8):
compliant

thermal shock resistance
(ISO 10545-9): compliant
crazing resistance (ISO
10545-11): compliant
frost resistance (ISO 10545-
12): compliant
chemical resistance (ISO
10545-13): UA
staining resistance (ISO
10545-14): compliant
slip resistance (DIN 51130):
R9



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NEW POSITION, NEW STAND
COME VISIT US



RAIZOR RAIMONDI

PROJECT

Home Portobello di Gallura (Sardinia)

A dream home

CONCEALED AMONGST THE NATURAL COLOURS OF THE LOCATION AND THE CONTOURS OF THE LANDSCAPE, THE VILLA IS ORIENTED ACCORDING TO THE SUN AND THE WIND

by Maria Giulia Zunino





VILLA GIRASOLE

PROJECT

MARIO DAL MOLIN
WWW.MARIODALMOLIN.COM

PHOTOS

STEFANO MATTANA PHOTOGRAPHY
WWW.STEFANOMATTANA.COM

CERAMIC SURFACES

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ITER DI RUGGERI
WWW.ITERDIRUGGERI.IT

YEAR OF COMPLETION

2014

Villa Girasole is named after both the sunflower and the first energy-saving house, the eponymous rotating villa in the village of Marcellise (San Martino Buon Albergo, Verona), built between 1929 and 1935 by Angelo Invernizzi. A splendid example of liberty architecture and futuristic engineering, this “house with a tower” weighs 1500 tonnes and is clad with aluminium alloy panels. But the most distinctive feature is the fact that it rotates throughout the day, driven by a mechanism consisting of a central pivot, a circular track and a diesel engine. Moving at a speed of 4 millimetres per second, it follows the movement of the sun and absorbs heat, completing its rotation in 9 hours and 20 minutes.

The owner of the villa on Costa Paradiso in northern Sardinia is a big admirer of that prototype building. Perhaps this is one of the reasons why he decided to assign the project to an engineer, Mario Dal Molin, who started up his practice in Cagliari in 1989 and rapidly earned an excellent reputation for his architecture projects.

Rather than its movement, the new villa is inspired by the circular shape of the sunflower, which came to symbolise the entire project. The form of a circle evokes Sardinia’s ancient nuraghe stone towers, the corolla of the sunflower, Leonardo’s Vitruvian Man...

Its lines fit harmoniously into the rugged landscape dominated by mastic bushes and blocks of granite (Giallo San Giacomo) modelled by the wind that blows down to the sea.

The layout is based on the radial symmetry of the flower. Three large sea-view “petals” grafted onto a disk (the small rear courtyard sheltered from the wind and communicating directly with the kitchen) open in a fan-shaped pattern as part of a complex structure consisting of solids and voids that maintain a constant dialogue with each other, with the existing context and with the garden where cork and holm oak trees grow alongside exotic plants.

Each petal has a specific function: the two side petals serve as the sleeping areas and the central one as the living space. Delimited by walls that make them easy to identify even from outside, the petals open out onto the complex system of terraces



THE HEXAGONAL
FLOOR TILES
CREATE A SENSE
OF CONTINUITY
BETWEEN INTERIOR
AND EXTERIOR.



 View the other non-urban residential projects in the Project Gallery





SPACES
hospitality

APPLICATIONS
interior and exterior
floor coverings

ceramic surfaces
Settecento Mosaici e
Ceramiche d'Arte
glazed porcelain tile
Gea, Ocra
47.8x47.8 cm rectified
40.9x47.2 cm Esagona
47.8x97.2 cm Losanga

technical characteristics
water absorption
(ISO 10545-3): < 0.5 %
modulus of rupture and
breaking strength
(ISO 10545-4): compliant
surface abrasion resistance
(ISO 10545-7): PEI V
thermal shock resistance

(ISO 10545-9): compliant
frost resistance (ISO 10545-
12): compliant
chemical resistance (ISO
10545-13): compliant
staining resistance (ISO
10545-14): class 5
slip resistance (DIN 51130):
R9



and adapt to the irregular morphology of the land rather than violating it with excavation work. Inside, the steps connecting areas at different heights lend dynamism to the interior and offer ever-changing perspectives. The materials – granite, white limestone and sinuously shaped wrought iron for the parapets, along with dark wood, aged leather and matting – allow the building to blend harmoniously into the landscape. In addition, the choice of a single type of floor throughout the entire building with the exception of the north courtyard eliminates the traditional division between inside and outside, already rendered imperceptible by the fully opening full-height windows. Well aware of the challenges of designing buildings close to the sea (salt, sun and wind are the worst enemies of architecture), Mario Dal Molin chose glazed porcelain tiles for their green credentials and technical characteristics. In particular, he opted for tiles from Settecento – Mosaici e Ceramiche D'Arte, the Fiorano Modenese-based company renowned for its capacity for experimentation and its range of innovative solutions of outstanding aesthetic quality that modernise rather than replace tradition. The Gea collection tiles are used to customise the large covered area and its various extensions. The hexagonal honeycomb shape adds a sense of naturalness and dynamism. The honey colour coordinates with the yellow of the Giallo San Giacomo stone chosen for the exterior walls and with the granite and Spanish terracotta used in the northern courtyard.



RELATED ARTICLE

Choosing the right adhesive

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

THE DIVISIONS BETWEEN
EXTERIOR AND INTERIOR
SEEM TO HAVE VANISHED.

A Neapolitan atmosphere in Milan



CAFFÈ NAPOLI IN MILAN RECREATES THE HOMELY, PICTURESQUE ATMOSPHERE OF NEAPOLITAN HOUSES, ITS DETAILS REVEALING POWERFUL, AUTHENTIC CULTURAL INSPIRATIONS

by Claudia Capperucci

When one thinks of coffee, one can't help but think of the city of Naples with its noisy, colourful streets and the custom of the "caffè sospeso" or the "pending coffee", an act of kindness that involves paying for two cups, one for oneself and the other for a less well-off customer who might come along later.

This was the spirit of Caffè Napoli, a coffeehouse in Milan owned by the Exytus group which recreates a corner of Naples in the bustling heart of the northern Italian city. "Human relationships and interactions were the driving force behind this project, resulting in an open, welcoming space," explained architect Alexander Bellman and Gruppo C14, responsible for the concept and interior design.

The café's authentic Neapolitan spirit is projected onto the street through windows that open completely to reveal the fascinating, colourful spaces that lie within: the hand-painted majolica floor tiles from Ceramica Francesco De Maio (Fiori Scuri Ieranto collection, Rosso/Avana), the blue-green walls that evoke distant marine worlds and the vintage atmospheres.

Ceramica Francesco De Maio is one of the many historic tile producers located in the ceramic-producing town of Vietri in the Campania region (one of around 40 "ceramic municipalities" located throughout Italy) and even today its collections continue to be produced by local craftsmen specialised in the art of majolica.

CAFFÈ NAPOLI

PROJECT

GRUPPO C14
WWW.GRUPPOC14.COM

CERAMIC SURFACES

CERAMICA FRANCESCO DE MAIO
WWW.FRANCESCHEMAIO.IT

YEAR OF COMPLETION

2018



Go to the Project Gallery for other recreation spaces in Italy and worldwide





THE FURNISHINGS WERE CHOSEN TO RECREATE THE INFORMAL, CONVIVIAL ATMOSPHERE OF A HOME, AS IN THE CASE OF THE SQUARE, MINIMALIST STYLE OF THE HIGH TABLES SURROUNDED BY DARK METAL STOOLS.

SPACES
recreation and socialisation

APPLICATIONS
interior floor coverings



Ieranto
Rosso/Avana

ceramic surfaces
Ceramica
Francesco De Maio
hand painted double firing
Fiori Scuri Ieranto
Rosso/Avana
20x20 cm

technical characteristics
water absorption
(ISO 10545-3): compliant
modulus of rupture and
breaking strength
(ISO 10545-4): compliant
coefficient of linear thermal
expansion (ISO 10545-8):
compliant

thermal shock resistance
(ISO 10545-9): compliant
crazing resistance
(ISO 10545-11): compliant
chemical resistance
(ISO 10545-13): compliant
staining resistance
(ISO 10545-14): compliant
slip resistance
(DIN 51130): R9

BELOW, TWO VIEWS OF THE CAFÉ. THE DISTINCTIVE PERSONALITY DERIVES FROM THE CONTRAST BETWEEN THE BLUE/GREEN OF THE WALLS (EVOKING MARINE WORLDS AND A NOBLE PAST) AND THE WARM PATTERN OF THE CERAMIC TILES USED ON THE FLOOR.

The ceramic body is made from handcrafted terracotta consisting of a blend of locally-sourced light-coloured clays, which are filtered and mixed with water. The body is poured into the frames and hand moulded and finished, after which the form is dried and then fired. The tiles can be laid directly – as was customary on the floors of noble buildings – or used as a base for glazing and hand decoration. In Caffè Napoli, traditional Neapolitan pastries are displayed on antique wood sideboards, which together with the table clad with custom-designed white tiles create a warm, homely atmosphere, half kitchen and half dining room – like being in a friend's home. In Naples, drinking coffee is a ritual. It should not be done in haste but enjoyed at leisure, and perhaps taking the opportunity to socialise and chat for a few moments with people one has never seen before. With this in mind, the interior design project drew inspiration from symbols and perceptions that are common to different cultures. The street-front counter, where passers-by can order coffee from outside, is an integral part of city life. The minimalist furnishing elements, likewise inspired by domestic life, are designed to facilitate socialisation on different levels and include high tables with a square, linear design surrounded by dark metal stools, reading corners with low red fabric armchairs that reflect the floor colours, and wooden coffee tables where customers can sit and read a newspaper at their leisure. The black and white photographs are ideal for this discreet but poetic interior design. The idea for this concept came about during the months of Expo Milano in 2015. According to the café's website, it is "A space without visual or olfactory distractions, which focuses the customer's sensory experience on the famous *tazzulella* ("little cup" in Neapolitan); it reproduces the typical southern Italian concept of family life, where coffee is served at any time of day, anywhere and above all in good company". Since then, the Caffè Napoli chain has spread rapidly throughout Milan with 14 coffeehouses opened in strategic areas around the Lombardy capital, from the first Caffè Napoli in Largo La Foppa to the most recent location in Porta Vittoria.

RELATED ARTICLE

Installation requirements for a long-lasting tiled floor



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ASPEN

GLAZED PORCELAIN STONEWARE

“The new wood-effect collection, Aspen, is inspired by Alder wood, a very resistant wood”

10 mm	10 mm	10 mm
20,5x100 (8"x48")	15x100 (6"x15")	R11 STRONG 15x100 (6"x15")



A cosy atmosphere at 2,000 metres

LA HALLE DES CASCADES IS AN OLD SHEEPFOLD CONVERTED INTO A HIGH-ALTITUDE CHALET WITH A FAIRY-TALE NAME

by Roberta Chionne



The town of Bourg-Saint-Maurice in the French Alps is home to four chalets at different altitudes, each with its own unique atmosphere. The highest, immersed in the snow close to the slopes of the Arc 2000 ski resort, is perhaps the most distinctive of the four. Located at an altitude of 2,140 metres, La Halle des Cascades (literally the “Hall of the Waterfalls”) stands on the site of an old sheepfold next to a waterfall and is the result of a conversion project designed to surprise and enchant the visitor while creating a warm, homely atmosphere.

Opened in 2017, La Halle des Cascades has a floor space of around 400 square metres and is designed to accommodate 15 guests in 7 bedrooms, including 2 luxury suites. The entrance hall has a sports equipment storage area and opens into the main communal area of the house, nicknamed the “cathedral” due to its full-height space and the exposed wooden structures culminating in the double-pitched roof that maintains the shape of the original building.

Dedicated to dining and socialisation, this communal area is enclosed by large windows and features four reassuring elements: the kitchen, a bar counter, a long dining table and a cosy sitting area next to the fireplace where guests can get warm and relax in good company. Also on the ground floor, guests can use the small but delightful spa complete with sauna and swimming pool with views out onto the snow, while on the upper floor they can read or fall asleep while watching a film. The communal spaces are designed to meet all guests’ needs, including the chance to relax in the more secluded areas of the mezzanine, which are reached via a staircase and a glass and metal walkway overlooking the main room.



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

LA HALLE DES CASCADES CHALET

PROJECT

LAETITIA CRETIER
WWW.ATHOMEDECO.FR

PHOTOS

LOUIS GARNIER
WWW.LOUISGARNIER.COM

CERAMIC SURFACES

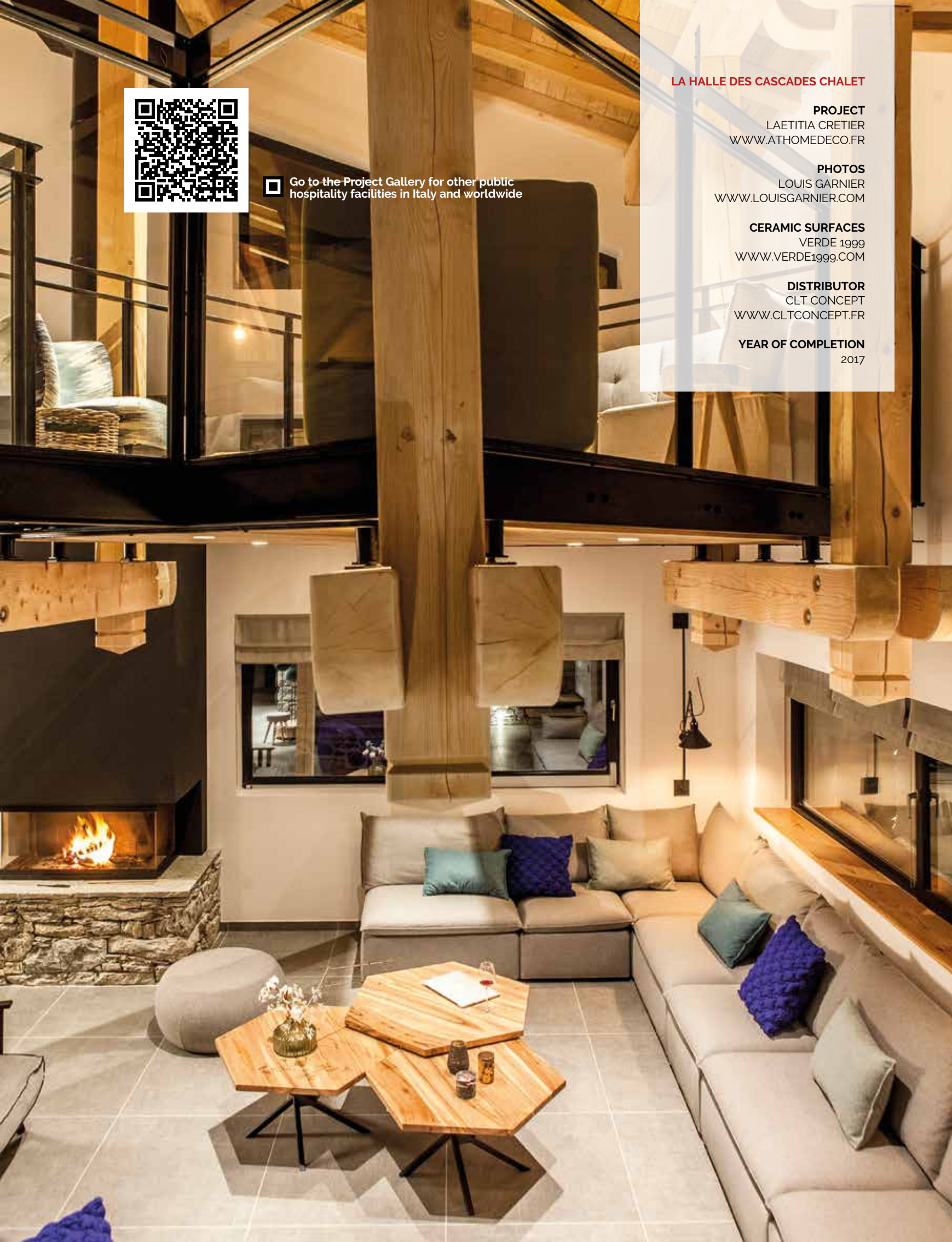
VERDE 1999
WWW.VERDE1999.COM

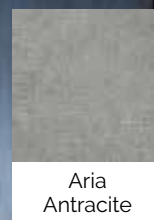
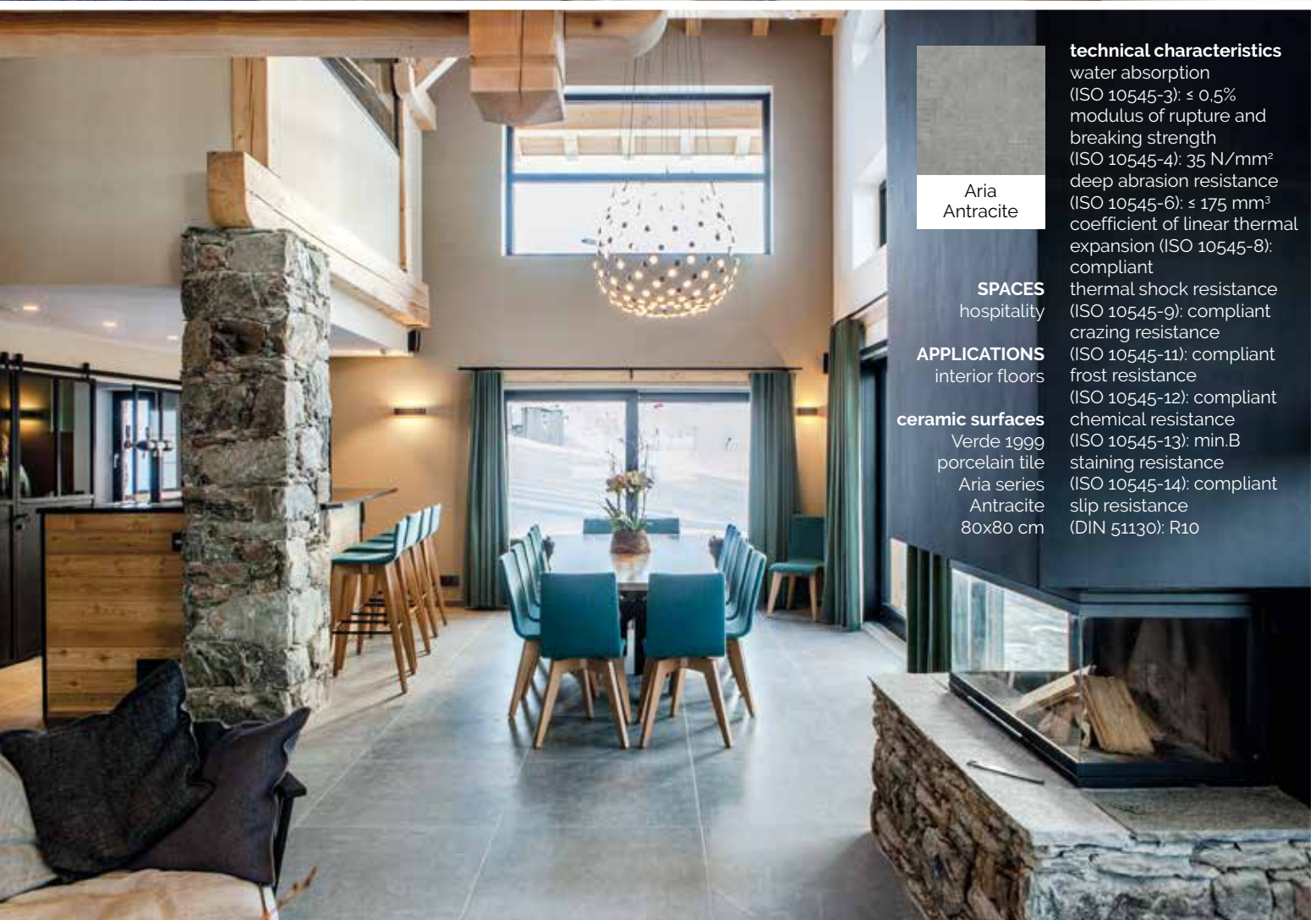
DISTRIBUTOR

CLT CONCEPT
WWW.CLTCONCEPT.FR

YEAR OF COMPLETION

2017





Aria
Antracite

technical characteristics

water absorption
(ISO 10545-3): $\leq 0,5\%$
modulus of rupture and
breaking strength
(ISO 10545-4): 35 N/mm²
deep abrasion resistance
(ISO 10545-6): $\leq 175 \text{ mm}^3$
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): min.B
staining resistance
(ISO 10545-14): compliant
slip resistance
(DIN 51130): R10

SPACES

hospitality

APPLICATIONS

interior floors

ceramic surfaces

Verde 1999
porcelain tile
Aria series
Antracite
80x80 cm

PREVIOUS PAGES: THE EXTERIOR OF THE CHALET AND VIEWS OF THE COMMUNAL AREA FOR DINING AND RELAXATION.

THIS PAGE: ONE OF THE SUITES AND THE SPA POOL.

The chalet's design was inspired by the shape and materials of the old sheepfold, including wood and stone for both the interior and exterior of the new building. In the "cathedral" room, the sheepfold's original stone structure can still be seen in the base of the fireplace and in the central totem-like column, and was also taken as reference for the choice of furnishings and materials. As designer Laetitia Cretier explained, the rough and multicoloured surface of stone became the leitmotif of the entire interior design project. The various shades of stone are reflected in the colours chosen for the main materials used in the interior, namely metal, textiles and ceramic. While the fabrics of the cushions, chairs and sofas were chosen in bright shades of green and blue, the brooding black of the metallic structures, windows and fireplace was inspired by the darker veins of stone. The iridescent grey of the porcelain floor tiles helped to create a space with a warm but contemporary look and a high level of performance, achieving an overall effect that goes well beyond the floor surface itself. The Aria slabs were also selected for their delicate Antracite colour tones on a grey background and their almost textile consistency, creating a chromatic and material unity that resonates with the other materials.

RELATED ARTICLE

We are what we design

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Seven rules for installing large-size ceramic tiles and panels

➤ WWW.CERAMICA.INFO/EN/RULES-FOR-LARGE-SIZE-TILES-INSTALLATION/

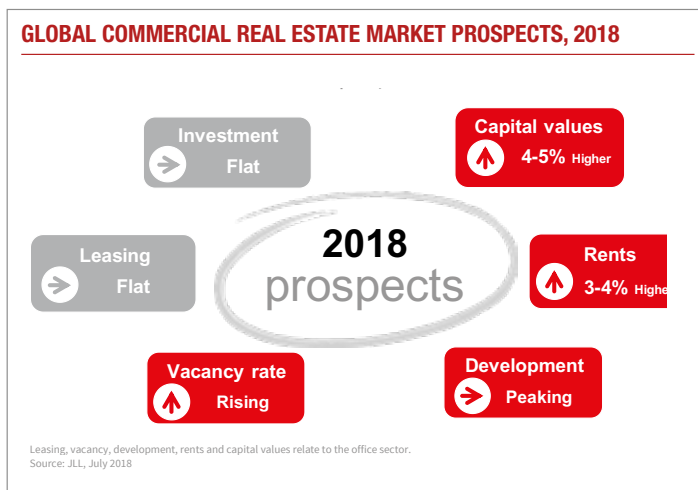


Global real estate markets remain robust in 2018

by Ilaria Vesentini

FIRST-HALF PERFORMANCE POINTS TO A STRONG FINISH TO THE YEAR DESPITE RISING UNCERTAINTY. THIS IS THE PICTURE THAT EMERGES FROM THE JONES LANG LASALLE REPORT ON THE GLOBAL PROSPECTS FOR THE REAL ESTATE MARKET

Global real estate markets are on track for a robust 2018 despite intensifying economic and political risks, with investments at their highest levels for more than a decade in the first half of 2018 (a 13% increase on an annual basis to US \$341 billion). A robust trend is also predicted for the coming months due to the growing number of groups increasing their allocations to real estate thanks to its defensive qualities. As a result, global investment in commercial real estate over the full year is expected to broadly match 2017 levels at around US \$715 billion, despite the supply of product coming to market remaining limited relative to the previous year. This is the picture that emerges from the report entitled Global Market Perspective published in August 2018 by Jones Lang Lasalle, the Chicago-based real estate investment management company which monitors world real estate health and scenarios on a quarterly basis through its network of 70,000 professionals across 80 countries. The Americas and EMEA remain the two most important regions for real estate, both with average growth rates of 9% in the first half of 2018 and volumes of around US \$130 billion, but with very mixed performances within the regions (+11% USA and -78% Brazil; +60% France and -30% Spain; +23% Germany and -14% Italy). As a consequence, the driver of global real estate from now to the end of the year will be the Asia-Pacific region, which after achieving 29% growth in the first half of the year (US \$81 billion of investments) is expected to guarantee 15% full-year growth.



See other articles on the real estate business



MARKET SEGMENTS

OFFICES

Q2 2018 saw the highest second quarter of office leasing activity since global records began in 2007, with volumes 15% higher than a year ago, driven by demand for healthier and high-quality workspaces. Asia Pacific witnessed the sharpest rise in activity, up an impressive 45% year-on-year in Q2 2018, to hit 2 million square metres for the first time (out of the 11.3 million square metres across the 96 markets analysed by JLL). The European office leasing markets also broke a Q2 record with levels 5% higher than a year ago (led by Paris, London and Moscow), while gross leasing volumes in the US were up 14%, despite a cooling in net absorption. The global office vacancy rate dropped to a new cyclical low of 11.5% in Q2 2018, 20 bps beneath the Q1 rate, with rates even lower in Europe (6.7%) and Asia Pacific (10.6%), while remaining unchanged in the Americas at 14.8%. With the global office development cycle expected to deliver 17.8 million square metres this year, the global vacancy rate is predicted to edge higher to just under 12% by the end

PRIME OFFICES, PROJECTED CHANGES IN RENTAL AND CAPITAL VALUES

(2018)

Rental Values		Capital Values	
↑ 10 - 20%	Singapore	Milan, Hong Kong, Amsterdam, Sao Paulo Brussels, Singapore, Beijing	
↑ 5 - 10%	Sydney, Hong Kong, Toronto, Sao Paulo Amsterdam, Berlin, Madrid, Milan, Stockholm	Moscow, Sydney, Toronto Berlin, Madrid, Stockholm	
↑ 0 - 5%	Brussels, Beijing, Paris, Moscow, Frankfurt, Boston Chicago, Los Angeles, New York, San Francisco Shanghai, Tokyo, Seoul, London, Dubai	Paris, Shanghai, Frankfurt, Boston Chicago, Los Angeles, New York San Francisco, Tokyo, Seoul, Mumbai Delhi, London, Dubai	
↓ 0 - 5%	Mumbai, Delhi, Washington DC, Mexico City	Mexico City, Washington DC	
↓ 5 - 10%	Jakarta	Jakarta	

New York – Midtown, London – West End, Paris – CBD, Dubai – DIFC. Nominal rates in local currency.
Source: JLL, July 2018

of the year. Rental growth for prime offices has remained steady within the 3%-4% range since the beginning of 2017. The top performances are expected to be in Singapore, Sydney, Toronto and Sao Paulo. Only a few major markets with large supply pipelines are expected to show rental corrections for the full year, notably Jakarta and Mexico City.



GLOBAL HOTEL INVESTMENT VOLUMES (H1 2017 vs. H1 2018)

US\$ billions	H1 2017	H1 2018	% change H1 17-H1 18
Americas	12.8	15.7	23%
EMEA	10.3	9.5	-8%
Asia Pacific	4.7	4.0	-15%
Total	27.8	29.2	5%

Source: JLL, July 2018

RETAIL AND INDUSTRY

Retailer demand remains selective and directed towards existing stronger-performing stores in many markets, as various traditional retailers continue to downsize store portfolios. This is leading landlords to look for new ways to differentiate themselves, while also opening opportunities for some smaller retailers to expand into newly vacated space. Conversely, healthy hotel operating performance, combined with growing demand for travel, paint a positive outlook for the hotel industry. Global hotel transaction volumes during the first half of 2018 totalled US \$29.2 billion, a 5% increase on last year's H1 activity. North American investors were the largest purchaser of international hotel real estate, with the majority of their investment directed towards Europe.

RESIDENTIAL

The global residential market also remains robust. US multifamily rental fundamentals continued to be held back from any major movements. Despite the added supply, vacancy levels held steady at 5.2% and rental rates continued to appreciate, climbing 2.4% over the past 12 months. With elevated deliveries expected through mid-2019, significant increases in rental growth will remain constricted throughout the coming year. US single-family home prices are continuing to increase. Institutional investor demand remains robust in Europe, with above-average transaction activity over the first half of the year in Germany and the Netherlands. Despite subdued price growth due to ongoing Brexit uncertainty, the UK investment market also remains active and is on track for record volumes in 2018. In Asia Pacific, government tightening measures were introduced in Hong Kong and Singapore in the second quarter in a bid to cool markets. In China, price caps were kept in place in Q2 for new launches in Shanghai, while developers offered more competitive prices in a bid to increase sales against a tight policy environment in Beijing.

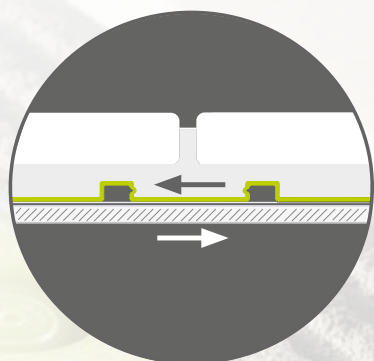
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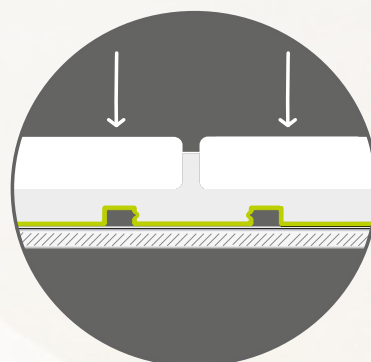
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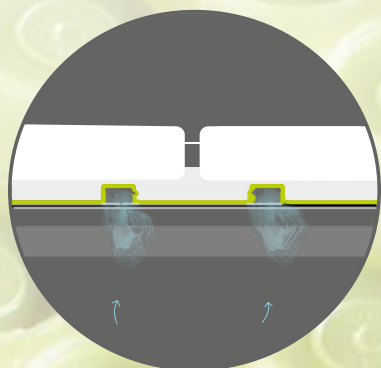
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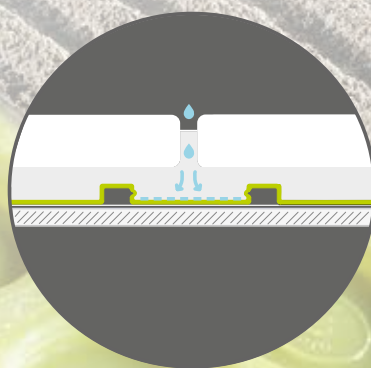
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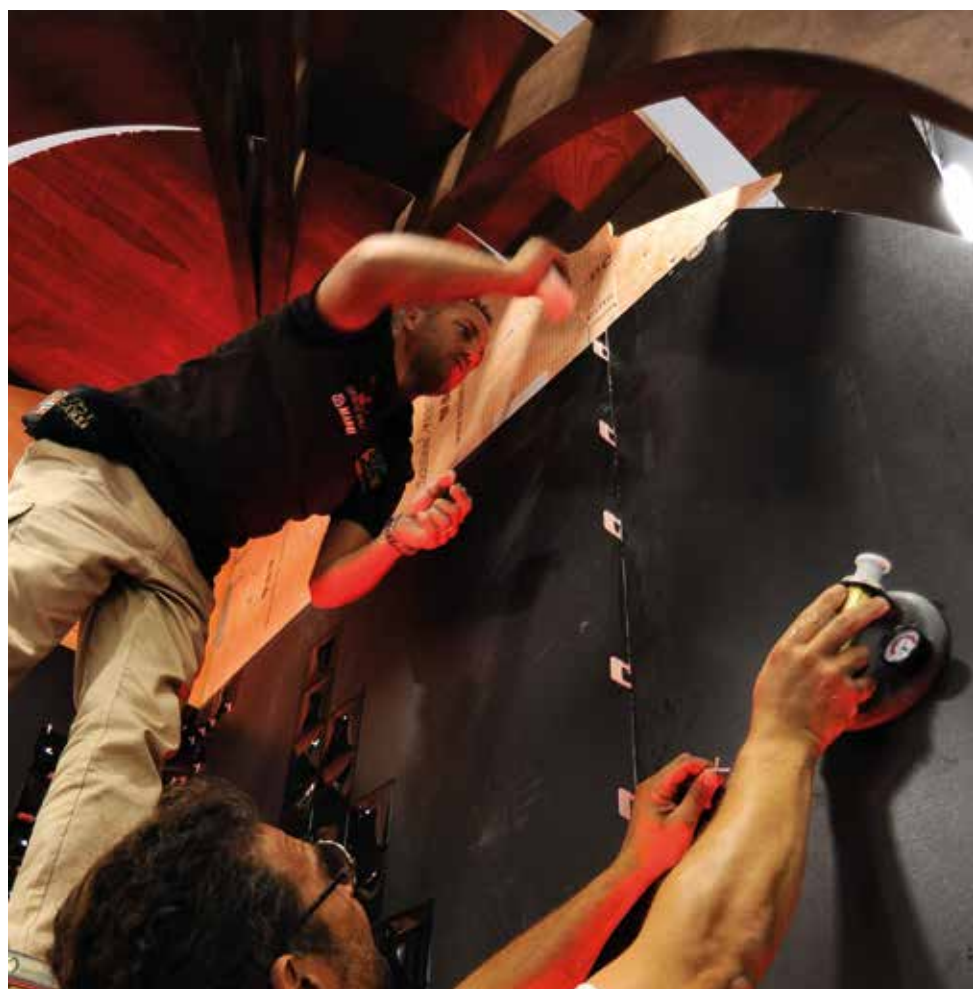
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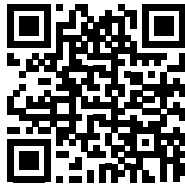
Designing and installing ceramic tiling

A tiling project must be meticulously planned to ensure a flat, regular and harmonious surface that combines integrity, durability and safety. During the design stage, the architect must carefully assess a number of key aspects including the characteristics of the substrate, the place of installation and the technical specifications of the chosen ceramic tiles. These criteria are used to establish a series of procedures. The first step is to determine the installation technique to be used as well as the type, composition, thickness and method of application of the bedding layer used to bond the tiles to the substrate. This layer may consist of cementitious mortar or various types of adhesive. In this stage it is necessary to decide whether any treatments need to be performed or products applied prior to tiling. The second step involves determining the width, direction and layout of the joints between the tiles, which can be straight or staggered, parallel, diagonal, etc. The type of material used for grouting the joints is also important. A wide range of products are available, including: traditional cementitious grouts; ready-mixed cementitious mortars complete with additives for guaranteed performance characteristics and a wide range of colours; chemical-resistant reaction resin grouts; elastic sealants for expansion and control joints; grouts incorporating antibacterial systems for use with antimicrobial tiles. Finally, it is necessary to determine whether expansion and deformation joints are required and if so their size. Although they may disrupt the visual discontinuity of the tiled surface, they are essential for guaranteeing the reliability and durability of the tiling. A wide range of new exterior paving and façade cladding technologies have emerged in recent years. As part of their continuous research efforts, installation product companies have developed increasingly high-performance materials and systems designed specifically for different types of projects, including highly challenging applications such as exteriors and large-size slabs and panels.

LIKE ANY GOOD PROJECT, A SUCCESSFUL TILE INSTALLATION NOT ONLY REQUIRES THE USE OF CORRECTLY-CHOSEN HIGH-QUALITY MATERIALS BUT ALSO RELIES ON THE WORK OF AN EXPERT ARCHITECT AND TILE LAYER

by Livio Salvadori





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These research efforts are focusing in particular on techniques capable of achieving the increasingly strict performance criteria associated with the use of ceramic tiles as a finishing element in technological systems.

In the field of façade installation, more complex techniques have now been introduced alongside the traditional adhesive and cementitious mortar methods. These include: mixed systems that use a combination of adhesives and mechanical anchors to create a strong bond in specific risk conditions; systems based on prefabricated infill panels, generally with a metallic or vibrated cement structure, clad with ceramic tiles fixed by means of adhesives or structural silicone; and complete ventilated façade systems consisting of large fiberglass-reinforced external ceramic slabs secured mechanically to a metallic substructure by means of dedicated visible brackets or retracting plugs mounted on the back of the slab.



Raised floor systems are also becoming increasingly popular for projects requiring high levels of functional performance. Based on well-established technology, these interior and exterior flooring solutions use adjustable-height metallic structures to support structurally-inert floor panels with a ceramic surface with specific dimensions, calibrations and edging.

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