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Cersaie 2021 returns with 600 exhibitors in 15 halls

Cersaie is making its return from 27 September to 1 October in the Bologna **Exhibition Centre**, where 623 exhibitors from 28 countries will completely occupy no fewer than 15 halls. A truly global show, it will further consolidate the signs of recovery that have begun to emerge in world markets by promoting inperson meetings between manufacturers, distributors, installers, architects and journalists.

A lot of effort has gone into ensuring the complete safety of everyone taking part in Cersaie at every stage of their journey. All associations and organisations involved in providing hospitality to exhibitors and visitors have pledged to strictly observe health protocols, a commitment made at the event held on 5 July in Palazzo Re Enzo (Bologna) and fulfilled through a multimedia programme entitled "Bologna together with Cersaie".

This year's Cersaie will accommodate stands ranging in size from a few tens of square metres up to a maximum of 400 square metres, allowing professional visitors to discover the latest new products showcased by exhibitor companies. Attendees will also have the chance to enjoy high-quality accommodation and transport thanks to a 1.2 million euro agreement with the Italian Trade Agency ITA for destination management services. Cersaie is a truly international event with a programme that includes a Keynote Lecture by Pritzker Prize laureate Shigeru Ban, the G124 exhibition by Renzo Piano on redeveloping the suburbs, the Tiling Town installation showcases, the 18 Press Cafés and the Cersaie Designs Your **Home** consultancy service for homeowners.

This year's Cersaie is also collaborating with new players operating in a wide range of different fields. The ten architecture firms in the Contract Hall work on major international projects that not only adopt ceramic tiles and bathroom furnishings but also use outstanding Italian products in the fields of lighting, outdoor design, wellness, kitchens and interior finishes, making them the perfect partners for discovering new opportunities.

One of the most exciting new aspects of this year's event is Cersaie Digital, the technological platform that from 20 September to 8 October will give visitors the chance to find out more about Cersaie and its exhibitors, make appointments at the in-person show and interact with exhibitors online. Besides catering for the needs of our dramatically changed world, Cersaie Digital is first and foremost a useful tool for organising participation at the physical event in keeping with **Cersaie's mission as the ideal meeting place** between companies and the market and between products and culture.





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CONFINDUSTRIA CERAMICA

Publishing Director Giovanni Savorani

Andrea Serri (aserri@confindustriaceramica.it)

Editorial Staff

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

Editorial Office

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

Contributors

Elena Cattaneo, Roberta Chionne, Alessandra Coppa, Giorgio Costa, Brittney Harmond (Novità PR), Santino Limonta, Simona Malagoli, Laura Milan, Elisa Montalti, Elena Pasoli, Laura Ragazzola, Sara Seghedoni, Antonia Solari, Maria Giulia Zunino.

Translations John Freeman

Graphic Design Riccardo Leonetti

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Advertising

Pool Magazine di Mariarosa Morselli Via Tacchini 4 - 41124 Modena - Italy tel. +39 059 344 455 - Fax +39 059 344 544 info@pool.mo.it

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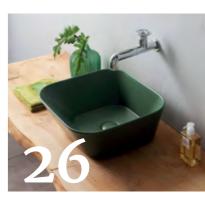
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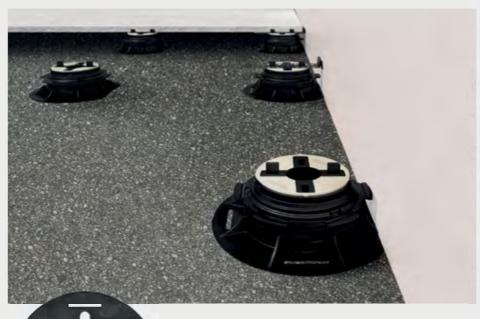








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Cersaie is back

CERSAIE, THE PRE-EMINENT INTERNATIONAL EXHIBITION FOR THE WORLD OF CERAMICS, BATHROOM FURNISHINGS, ARCHITECTURE AND DESIGN, IS RETURNING TO THE BOLOGNA EXHIBITION CENTRE FROM 27 SEPTEMBER TO 1 OCTOBER 2021

by Sara Seghedoni

The 38th edition of Cersaie, which features a packed programme of initiatives organised with the support of the Italian Ministry of Foreign Affairs and the Italian Trade Agency ITA, marks the return of the exhibition as an in-person event in compliance with the strictest health and safety protocols. With this in mind, Cersaie and the city and regional institutions held an event in early July to present Bologna Together with Cersaie, a digital poster illustrating all the activities and services offered to Italian and international visitors to help them organise their participation in the safest and most effective way possible. In particular, current regulations require a Green Pass for admission to the show and the presence of two Covid testing points, one at the Costituzione Entrance and the other at the Nord Entrance. This year's edition of the International Exhibition of Ceramic Tile and Bathroom Furnishings occupies all 15 halls



of the Bologna Exhibition Centre and is hosting around 623 exhibitors, including 38% non-Italian companies from 28 different countries. This large number of exhibitors confirms the show's enormous international appeal. Following the official opening of Cersaie with the traditional ribbon-cutting ceremony held in Piazza della Costituzione, the first appointment in the programme will be the Opening Conference to be held in the Europauditorium of Palazzo dei Congressi on Monday 27 September at 11:00 am. Entitled "Sustainability, energy transition and international competitiveness of the Made in Italy brand", the conference will see the participation of the Minister for Economic Development Giancarlo Giorgetti, the President of the Emilia-Romagna Regional Government **Stefano** Bonaccini, the Chairman of UniCredit Pier Carlo Padoan and the Chairman of Confindustria Ceramica Giovanni Savorani. At 2:30 pm, Hall 18 will see the official opening of the Contract Hall and Archincont(r)act, a new space devoted to networking between producers and architecture firms and their clients in the real estate and contract sectors.

The Ceramics of Italy International Press Conference, due to be held at 6:30 pm in the splendid setting of Palazzo Re Enzo in Piazza del Nettuno in Bologna, will explore the current state and future prospects of the ceramic sector in the presence of the world's journalists and media professionals. Talks will be given by Carlo Maria Ferro, Chairman of the Italian Trade Agency ITA; Vincenzo Colla, councillor for Economic development and green economy, employment and education, Emilia Romagna Region, Emilio Mussini,





BENEDETTA TAGLIABUE

Confindustria Ceramica chairman for promotional activities; and Andrea Serri and Cristina Faedi from Confindustria Ceramica. The event will be moderated by Confindustria Ceramica managing director Armando Cafiero. In the second part of the International Press Conference, the 24th Ceramics of Italy Journalism Award will be presented to the author of the best article on Cersaie and the Italian ceramic industry published in a foreign magazine along with three honourable mentions, and the Ceramic Tiles of Italy Design Competition will be presented to the best architectural projects carried out in North America using Italian ceramic tiles. Next, the Confindustria Ceramica Distributor Awards will be presented to five distributors (from France, Germany, Israel, Italy and North America) who have excelled in their dealings with the Italian ceramic industry and the US Young Distributor Awards, the second edition of the award presented to an outstanding young distributor who has worked with Italian ceramic producers while demonstrating passion and leadership within his or her company.

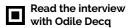
An exhibition organised as part of the "building, dwelling, thinking" programme will explore projects carried out by a group of young architects under the supervision of Renzo Piano. Named G124 after the senator-for-life's office in Palazzo Giustiniani, the working group consists of young architects tasked with conducting studies into the concept of "mending" the suburbs. The exhibition will present a selection of projects carried out since 2014 with a focus on those currently in progress in Modena, Padua and Palermo.

The **official opening** of the exhibition, to be held at 10.00 a.m. on Tuesday 28 September, will be

followed at 11.00 a.m. in the Palazzo dei Congressi by a conference devoted to G124 entitled Beauty will save the world. One person at a ODILE DECQ time, but it will do it. The experience of G124 Renzo Piano "Mending the suburbs". Talks will be given by Matteo Agnoletto, lecturer at the Department of Architecture of the University of Bologna and tutor of G124 Bologna, Edoardo Narne, lecturer in Architectural and Urban Composition at the University of Padua, Edoardo Tresoldi, artist, and Stefano Mancuso, lecturer and director of the International Laboratory of Plant Neurobiology at the University of Florence. Cersaie 2021 is welcoming numerous well-known figures in the context of the "building, dwelling, thinking" cultural programme. These include two internationally acclaimed female architects who will speak a conference moderated by architecture historian Professor Fulvio Irace and entitled "Sensitive Architecture", which will be held on Thursday 30 September at 11.00 am in the Palazzo dei Congressi in the Bologna Exhibition Centre. Following the long months of lockdown and enforced isolation during the Covid-19 pandemic, we have come to realise the importance of the tactile and sensorial aspect of architecture: the rediscovery of our bodies, colours, symbols and light. Through a description of their latest projects, Odile Decq and Benedetta Tagliabue will help participants discover the importance of these aspects in our daily lives.

This will be followed at 3:00 pm, again in the Palazzo dei Congressi, by a conference entitled





"Small Talks Reloaded - To travel is to study", with the participation of 11 well-known Italian architecture firms: Atelier(s) Alfonso Femia

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Cersaie's Keynote Lecture will once again be given by a Pritzker Prize laureate. This year's guest speaker is Japanese architect Shigeru Ban, who will give a talk on Friday 1 October 2021 at 11:00 am in the

Palazzo dei Congressi at BolognaFiere following an introduction by architecture historian Professor Francesco Dal Co. This year the **Press Cafés** will see the participation of 18 leading Italian publishers: Abitare, AD Architectural Digest, Around Water, Chiesa Oggi,

DDN - Design Diffusion News, Domus, Elle Decor Italia, IFDM, Il Bagno Oggi e Domani, Interni, l'Arca International, Design di Repubblica, NiiProgetti, Platform, Quotidiano Nazionale, Suite, The Plan and Ville&Casali.

To accommodate such a large number of events, they are being held at three different times of day:

Breakfast Time (10:00 am - 10:45 am), Appetizer Time (12:00 pm - 12:45 pm) and Coffee Time (3:00 pm - 3:45 pm). The afternoon sessions are being held in two different locations: the Media Centre (located in the fairground's Services Centre) devoted to conferences on topics related to interior design, materials

and bathroom furnishings, and the Talks Room in the Contract Hall (Hall 18) featuring discussions on

architecture and real estate. Once again this year, Cersaie

is hosting Tiling Town, the meeting place for Italian and international tile laying professionals located in Hall 32 close to the Piazza Costituzione entrance. On each of the five days of Cersaie, visitors to the ninth edition of Tiling Town will have the chance to attend installation showcases given by expert tile layers focusing on outdoor spaces and the installation of large slabs. Cersaie Designs Your Home, also now in its

9th edition, will be held in the Media Centre on Thursday 30 September and Friday 1 October. It will maintain the now customary format in which architects from 12 leading Italian interior design magazines will give homeowners advice on home design and renovation projects.

Again on the subject of home improvement, on Thursday 30 September at 4:30 pm in the Media Centre (Services Centre) there will be a meeting entitled "Superbonus and other incentives for ceramics and bathroom furnishings" involving

the participation of Emilio Mussini,

Confindustria Ceramica vice-chairman, Enrico Celin, chairman of Angaisa,

> and Lucia Positano, Tax Director at PwC TLS Avvocati e Commercialisti, a leading consultancy firm that provides advisory services for companies operating in plumbing, heating and ceramics.







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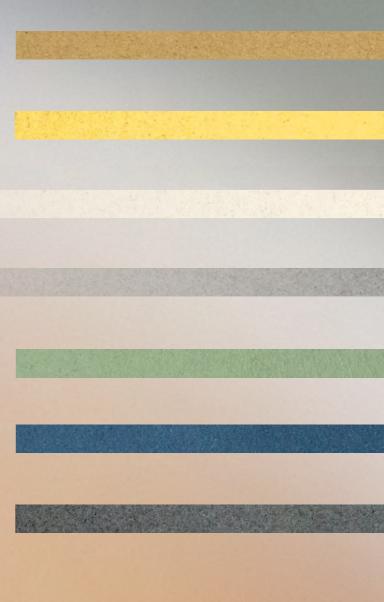






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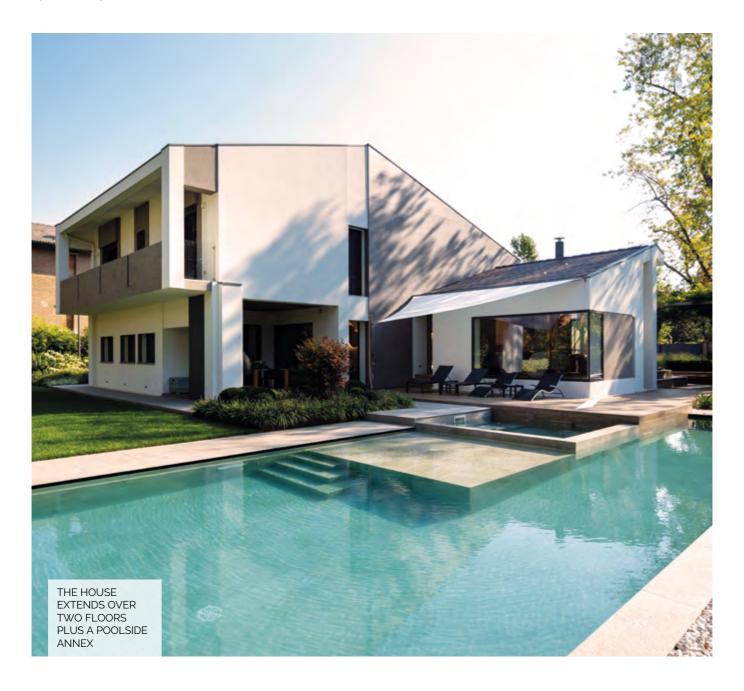




A contemporary style

A SINGLE-FAMILY HOME IN THE PO VALLEY FOLLOWS A MODERN AND RATIONAL STYLE IN TERMS OF CONSTRUCTION AND MATERIALS

by Laura Ragazzola





PRIVATE RESIDENCE

PROJECT

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CERAMIC SURFACES

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YEAR OF COMPLETION 2020

A single-family home immersed in the tranquillity of the Po Valley adopts a very different style to the construction techniques typically seen in the region. The bold design choices made by architect Raffaele Patimo in complete agreement with the owners focused on contemporary architectural solutions with simple, linear volumes dominated by the colour white, the symbol of clarity. The two-floor house consists of a main volume which dispenses with the traditional tiled roof while retaining the double-pitched structure, emphasising the volumetric alternation of white and grey on the main façades.

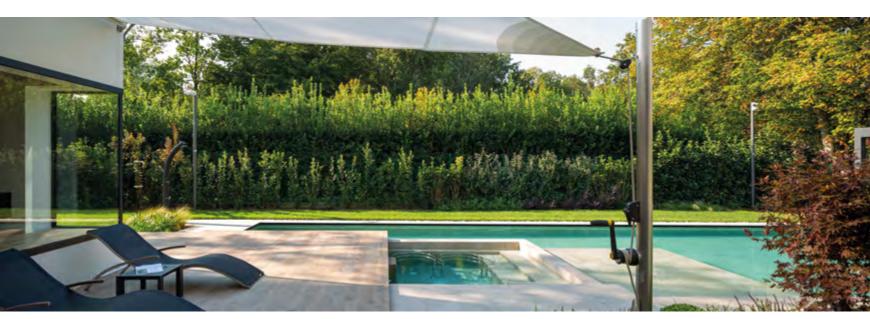
A staggered volume breaks up the continuity of the

façade fronting the garden, creating a long balcony servicing the first-floor bedrooms, while a square gallery creates an open-air dining area in the ground floor living space.

Finally, a smaller and functionally autonomous lower volume alongside the main building serves as an annex to the swimming pool.

The entire project stands out for the geometric, rational design that extends throughout both the building itself and the garden, where Filippo Marsigli, founder of the practice Marsigli lab, has completed the work of architect Raffaele Patimo by designing green spaces in complete harmony with the contemporary spirit of the house.





ON THIS PAGE, THE POOL AREA: THE MINIMALIST DESIGN OF THE HOUSE IS ALSO REFLECTED IN THE LAYOUT OF THE GARDEN.

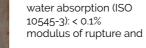
SPACES

non-urban residential

APPLICATIONS

exterior wall and floor coverings

Shadestone Taupe Nature Bisque technical characteristics



ceramic surfaces

porcelain tile

Oxidart Iron

Ceramica Sant'Agostino

breaking strength (ISO 10545-4): > 35 N/mm² deep abrasion resistance (ISO 10545-6): compliant coefficient of linear thermal expansion (ISO 10545-8): compliant thermal shock resistance (ISO 10545-9): compliant frost resistance (ISO 10545-12): compliant

chemical resistance (ISO 10545-13): staining resistance (ISO 10545-14): slip resistance (DIN 51130): R11





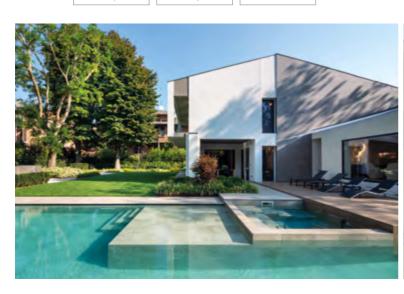
Nature Bisque



Shadestone Taupe



Oxidart Iron









The outdoor space is divided into three functional areas: the swimming pool area, the living area and the large lawn for relaxation and leisure. The house's minimalist style is also reflected in the design of the garden thanks to highly consistent choices of colours and materials, particularly porcelain tiles from Ceramica Sant'Agostino. These include the Nature collection, which creates an original wood decking effect in the swimming pool area while guaranteeing the nonslip and stain-resistance characteristics that are essential for a wet area; the Shadestone stoneeffect collection in a large 40x120 cm size for the entrance to the house; and finally the Oxidart series with a striking oxidised metallic effect chosen for the walls of the barbecue area. The combination of shrubs and trees chosen for the garden shield the house from the surrounding properties and create a sense of privacy and seclusion for the home and its inhabitants.

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A FUNCTIONALLY **AUTONOMOUS** LOWER VOLUME ATTACHED TO THE MAIN BODY OF THE **HOUSE SERVES AS** A SWIMMING POOL ANNEX.



Waterfront House

STANDING ON THE BANKS OF A RIVER IN A SPLENDID NATURE RESERVE IN SOUTH CAROLINA. USA. THIS HOLIDAY HOME BLENDS IN WITH THE NATURAL ENVIRONMENT. PARTICULARLY IN TERMS OF THE CHOICE OF MATERIALS

by Laura Ragazzola

SURROUNDED BY GREENERY, THE HOUSE HAS A UNIQUE PAGODA ROOF THAT EXTENDS OVER THE FAÇADE TO FORM A SHADED PORCH.

"It's wonderful when our clients get excited about their new home, but nothing feels better than having them come back to tell us they're still in love with it years down the road," says architect Steve Herlong, founder and Design Principal of Charleston, South Carolina-based architecture and interior design firm Herlong Architects. The practice specialises in Waterfront Houses, which seems only fitting given that water is the dominant element of the splendid natural environment surrounding Charleston, where lakes, small islands, marshes and rivers create a precious ecosystem inhabited by the unique local flora and fauna.

Numerous holiday homes have been built close to

the edge of this nature reserve, almost all of them positioned on the banks of a waterway. The house we look at here is a former 1950s ranch renovated by Herlong Architects as an exclusive Lowcountry-style residence with a contemporary feel, and above all tailored to the needs of the owners.

"We always work closely with the owners," explains architect Steve Herlong. "Each of our projects is the result of a shared creative process and always involves the valued contribution of our clients. Our goal is to achieve a seamless blend of form, function and style that creates a truly timeless home where people can gather and live out their passions and dreams."

JAMES ISLAND ESTATE

PROJECT

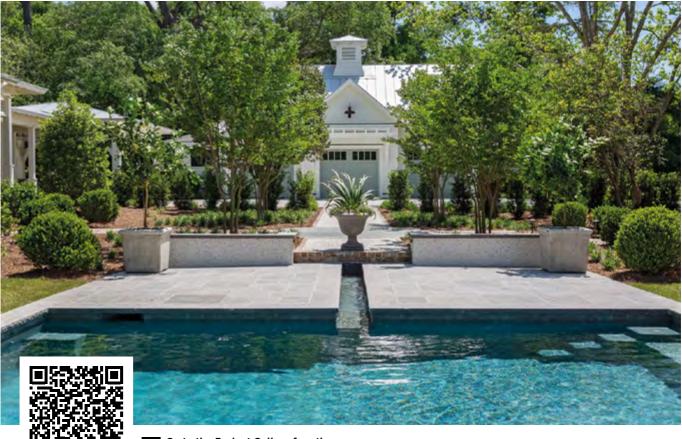
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CERAMIC SURFACES











A LARGE BATHTUB RESTING ON THE BLACK PORCELAIN STONEWARE FLOOR DOMINATES THE MASTER **BATHROOM**

The house standing on the banks of James Island Creek certainly deserves its description of a "dream home". Surrounded by a lawn, the pure white waterfront house has a distinctive pagoda roof that stretches across the façade to form a shaded porch, while old oak trees border the property and partially hide the view of the river.

The ground level of the two-floor building is occupied by the living area, consisting of a large kitchen, dining room and conversation area alternating with more intimate lounges and reading rooms. The owners' bedroom is also located on this level, while the first floor is entirely reserved for guests to allow for greater privacy. Throughout the home, large windows look out onto the landscape, like canvases painted with views of nature, whether this is the river, the forest or a sunset.

The interior has a complex spatial layout with circulation routes that offer interesting views of the various rooms. The choice of materials also helps to bring a sense of movement to the spaces in the home. The floors and walls are clad with wood, stone and facing bricks in an alternation of colours and textures that creates a sense of harmony and elegance. While the effect is that of a country house, the country style itself is mitigated by the choice of discreet, understated solutions that also ensure the functionality of the rooms. A case in point is the large master bathroom, where the Stoneline porcelain tile collection from Marca Corona has been used for the floor covering. The natural look of the stone-imitation surface and the choice of the colour black create an extremely harmonious overall effect without sacrificing the practicality and durability of ceramics.

RELATED ARTICLE

How our choices can improve the environment



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IN THE BATHROOMS, THE NATURAL LOOK OF THE STONE-**IMITATION FLOOR** TILES CREATES AN EXTREMELY **HARMONIOUS** OVERALL EFFECT WITHOUT SACRIFICING THE PRACTICALITY AND DURABILITY OF CERAMICS.



Stoneline black

SPACES non-urban residential

APPLICATIONS interior and exterior floor coverings

ceramic surfaces

Marca Corona porcelain tile Stoneline black 30x60 cm

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Five surface style trends

by Antonia Solari

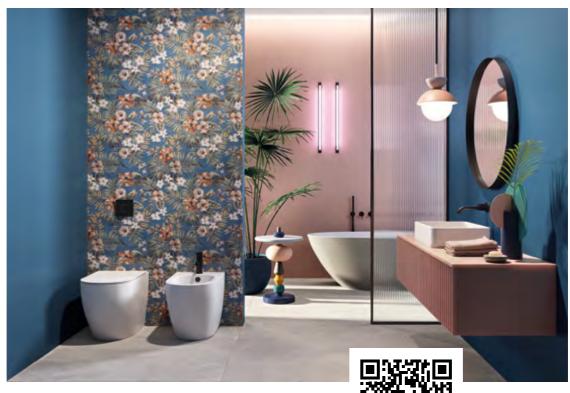
There are a number of characteristics now shared by many ceramic surfaces, including their technical qualities and, increasingly frequently, the solutions adopted to reduce the environmental footprint of the manufacturing process. Control over the energy consumption of the entire production chain, durability of products and guaranteed compliance with environmental certification are just a few of the characteristics found in many high-end tiles, which means it is left to styles, colours, decorations and textures to set companies' offerings apart from those of their competitors.

Amongst the multiplicity of trends and the now

very real possibility of finding a solution to any design requirement, we can identify the following five major themes.

Floral decoration

The floral decoration trend is a variation on the highly successful jungle style but with echoes of the past. It reflects a desire to bring a small piece of nature into our homes, allowing us to enjoy the beneficial effects of contact with greenery however abstract - even in indoor spaces. As a result, we are seeing more and more tile designs with floral motifs of various sizes and a variety of colours.



Wide&Style Mini from ABK comprises a palette of 10 plain colours and 8 decorative designs, including floral patterns that recreate the sensation of wellbeing associated with contact with nature www.abk.it

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↑ The Timeless series from Naxos, Fincibec Group, was developed with the aim of creating relaxing spaces characterised by a neutral nature-inspired colour palette and floral decorations. www.naxos-ceramica.it



↑ The Touch collection from Ceramiche Brennero is a plaster-effect matt wall tile with decorations applied to soft coloured bases. The Silk Sand decoration is faithful to the collection's delicate style and consists of plant- and leaf-inspired designs in matching tones. www.ceramichebrennero.com



↑ Chromagic from Serenissima combines matching or contrasting wallpaper-effect decorative motifs with a palette of ten resin-effect colours for original and creative $combinations. \ {\color{red} www.grupporomanispa.com}$

→ The Carpet collection, designed by Giuliano Andrea dell'Uva for Ceramica di Vietri - Francesco de Maio, features overlapping "ceramic carpets". These majolica tiles are closely linked to the traditions of the Campania region and stand out for their fifties-style brushstrokes. www.francescodemaio.it

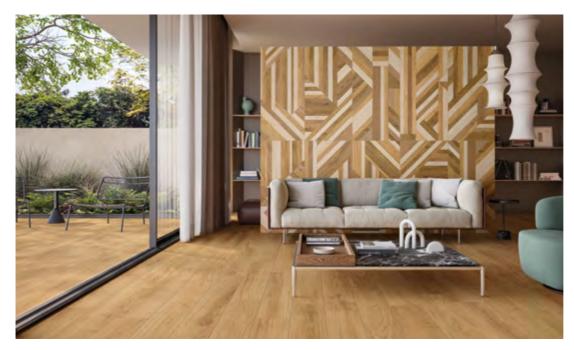
Decorative surfaces

Ceramic surfaces are increasingly being used as furnishing elements, including tiles with decorations inspired by the world of art in terms of both the motifs and craftsmanship. One example is that of ceramic carpets painted with clearly visible brushstrokes. Another is the wallpaper effect in which the decorations extend across the porcelain surfaces and bring a typically British decorative style to residential spaces.



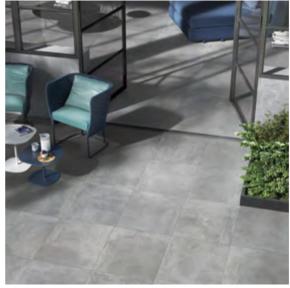
Continuity between indoors and outdoors

In recent months, the growing interest in outdoor spaces such as terraces, patios and balconies has led to a proliferation of architectural and design projects aimed at connecting interiors and exteriors. The ceramic tile industry is responding by developing collections with versions suitable for both indoor and outdoor use. All that changes is the slip rating, generally R9 for indoor and R11 for outdoor applications.



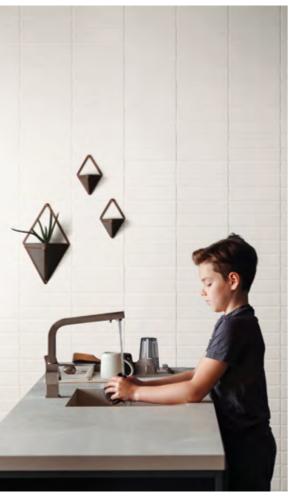
← Lineo from Ceramiche Keope is a series of wood-effect porcelain tiles designed for use in hybrid indoor and outdoor spaces. The photo shows the **Honey** version, available with a slip rating of R9 for interiors or R11 for exteriors. www.keope.com





← The Colorful collection from **Pastorelli** offers a ceramic interpretation of concrete and comes in 7 standard and 7 brick-format sizes, including warm and cool shades and surfaces inspired by terrazzo. Slip rating from R9 to R13 for indoor and outdoor use. www.pastorellitiles.com

↑ The **LeGarage** collection from Cerdomus stands out for its freedom of design and is inspired by an urban style and the texture of concrete. It comes in the five colours Ivory, Silver, Sand, Grey and Charcoal, three sizes and three decorations. www.cerdomus.com



← Stile. from Imola Ceramica, comes in a 6x24 cm size and a variety of colours, from powder pink to tobacco, pistachio green and sugar paper blue. The matt version has a high relief texture. www.ccimola.it

↓ The Quadri version of Verde1999's Livingstone collection, available in a melange/black/gold colour scheme and a 26x26 cm size, creates the illusion of relief through an alternation of colours and geometries. www.verde1999.com

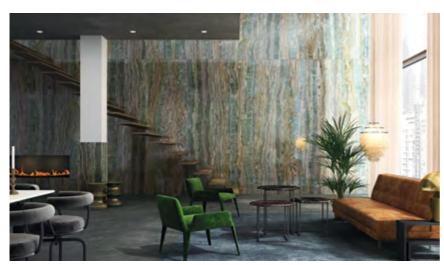


3D effects

Another stylistic solution adopted by designers to lend a sense of uniqueness to porcelain tiles and slabs is the use of graphic designs and processes that appear to transform the surfaces into three-dimensional volumes. This involves the use of geometry and colours, as well as relief façades capable of reflecting light and creating 3D effects.

> ↓ The undulating texture of the Glow series from the Armonie Ceramiche group creates unique plays of light thanks to the majolica effect and densely glazed surfaces. www.armonieceramiche.com





↑ Onice Smeraldo, from **Ava Ceramica** is the new collection devoted to indoor spaces and inspired by the exquisite colours of onyx. It comes in a variety of designs and six sizes, from 80x160 cm up to 320x160 cm www.avaceramica.it

→ Amazzonite green from Energieker is one of the company's many interpretations of marble. The series comes in four sizes, from 60x60cm to 120x270cm. www.energieker.it

Natural material look

The natural material trend has long been popular and remains one of the surfaces most frequently requested by customers. Easier to work with than real wood, more accessible than marble slabs, easier to install than concrete or resin surfaces, tiles that reproduce other materials are an essential component of the collections offered by sector companies.





Nature is a need

by Elena Cattaneo

WELL-BEING AND SAFETY ARE THE TWO MAIN BATHROOM **DESIGN TRENDS** IN EVIDENCE AT CERSAIE 2021. NATURE IS CLOSELY **CONNECTED WITH** BOTH, COMBINING A VISUAL SENSATION OF CALM WITH THE SENSE OF REASSURANCE THAT COMES FROM PROJECTS WITH A LOW ENVIRONMENTAL **FOOTPRINT**



← Along with **Simas**' focus on water saving, the circular economy, ease of cleaning and user safety, the **Wave** collection also stands out for its unique range of colours (pictured: colour **Mirto**). The round, square, oval or rectangular washbasins have an asymmetrical bowl with a slightly sloping front edge. The wastes are also made of matching coloured ceramic.

www.simas.it



Colours and customisation

Gone are the days of standardised bathrooms designed according to functional needs and optimal use of space, equipped with hi-tech sanitary fixtures but lacking in personality. The concept of the home that has emerged in recent months, a period in which we have spent much more time indoors than in previous years, is one with a strong personality and sense of warmth. And the bathroom is the room that more than any other epitomises this transformation. Nature is the dominant theme in terms of colours and materials, but everyone is free to pursue different trends according to their own personal tastes. Some people prefer matt finishes because they imitate natural elements more realistically than glossy surfaces, explains colour designer Francesca Valan. Others opt for colours inspired by water, earth or the plant world. The colour green in particular can be considered the "new neutral" in all its infinite shades. More than any other, it is the colour that makes us feel part of nature while at the same time eliciting a more or less unconscious need to protect and cherish the natural world.



↑ The **Linea** bathroom collection from **Itlas** combines the natural. appeal of wood with other materials such as marble and resin. In this composition, the D10 Oak wood cabinet is accompanied by a wood wall (5 mm Rovere Collection) and the Dot Collection Pattern vanity top designed by Scholten & Baijings, with a Luce di Carrara marble washbasin, www.itlas.com



♠ Refined and essential. the Piana collection from antoniolupi is ideal for tailormade projects. With their many different sizes, colours and finishes, the units can be used to create a highly customised bathroom. The vanity top is made of Colormood, the company's patented new material consisting of non-toxic, eco-friendly and compact resin with a soft touch finish. www.antoniolupi.it

← Natural wood takes centre stage in the **Wood** range of vanity tops from Gaia Mobili. The Wood series shelves are made of 7 cm thick solid chestnut wood and can be customised in terms of length and depth. www.gaiamobili.it



↑ Mobilduenne takes an inclusive and wide-ranging approach to environmental sustainability. In 2016, for example, it introduced solid wood for the production of bases and tops. This high-quality material is complemented by a sophisticated multi-layer processing technology that guarantees its solidity. All products are made in Italy and processing waste is recovered and recycled. (photo: COMP 685 verde comodoro). www.mobilduenne.it



↓ A commitment to water saving has long been driving Ceramica Globo to design efficient products and systems. The company's latest WCs are optimised in terms of their dimensions and are equipped with the ${\bf Globo}$ Water ${\bf Saving}$ system, which reduces the average flush volume to less than 3 litres.

www.ceramicaglobo.com



→ The **Ipalyss** series of washbasins designed by Studio Levien for Ideal Standard combine a super slim profile with a wide range of colours and outstanding durability. Diamatec®, the company's patented ceramic material, stands out for its strength even when used to make low-thickness articles.

www.idealstandard.it



↑ The new **Vague** collection from **Badenhaus** stands out in particular for its eco-friendly PET coated panels. Stylistically, the collection combines minimalism and rationality and incorporates graceful flowing lines capable of satisfying all aesthetic and spatial requirements. www.badenhaus.it



ightharpoonup The colours of the new collections proposed by Ceramica Flaminia recall sand and earth tones and enhance the sensation of warmth and intimacy of the bathroom environment (pictured: **Nudaslim 60**). The company has been adopting an industrial waste management system since 2005, enabling it to obtain ${\sf ISO~14001:2004~certification.} \ {\color{red} www.ceramicaflaminia.it}$



See the latest trends in the Product Gallery

Transparent communication

Along with aesthetic considerations, companies' production processes are another factor that must be taken into account. Today's customers choose a given product or material over another either because of its special characteristics or because they are aware of the company's commitment to an environmentally sustainable supply chain. So while it was previously important but not crucial, transparent and highquality communication is now absolutely essential. Moreover, it is not sufficient for companies to advertise the unique performance characteristics of their products, they must also share the latest ecofriendly innovations they have introduced into their production processes, the latest certifications they have obtained or the fact that they are members of internationally recognised associations.

Eco-friendly technologies

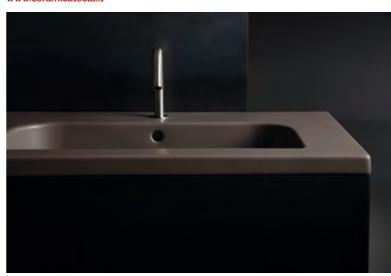
Choosing eco-friendly design means identifying companies that are committed to improving the environmental sustainability of their production processes by lowering emissions, reducing or eliminating production waste and using locally sourced raw materials. Choosing to work with local craftsmen and businesses is also a sustainable choice as it avoids long-distance movements of materials and products and reduces transport and related environmental costs. Green products are typically made from materials and components that meet strict environmental criteria, are manufactured using a certain percentage of recycled or recyclable material, adopt finishes that reduce the need for chemical cleaning agents, or are equipped with water-saving systems and technologies.

ALSO SEE:

From the production process through to end products, Italian sanitaryware is becoming increasingly sustainable

WWW.CERAMICA.INFO/EN/PROCESSO-PRODOTTO

↓ Ceramica Tecla's efforts to reduce the environmental impact of its production processes have focused on the use of photovoltaic panels and the recycling of unused by-products. Siena Cemento is the name of one of the colour proposals that most closely responds to the need for contact with nature. www.ceramicatecla.it





↑ The freestanding (or wall-hung) WCs in Geberit's new Style range are equipped with Rimfree® water-saving technology. The absence of a rim also eliminates areas where germs and dirt can build up, allowing for very rapid cleaning. In addition, the 4.5-litre flush system achieves excellent levels of performance and removes waste effectively and thoroughly. www.geberit.it

A piece of Palm Springs in New Zealand

by Laura Milan

MODERNIST INFLUENCES HAVE SHAPED AN ELEGANT HOME FOR A FAMILY OF THREE BUILT BY O'NEIL ARCHITECTS AND LUME DESIGN TO REPLACE AN EARTHQUAKE-DAMAGED PROPERTY IN CHRISTCHURCH

Christchurch is the largest town on New Zealand's South Island and capital of the Canterbury Region. Fendalton is one of its wealthiest suburbs, located to the west of the centre. The numerous earthquakes that have struck New Zealand in recent years have not spared Christchurch, which was badly damaged in 2011 and again in 2016.

Built to replace an existing earthquake-damaged building, the Fendalton House 4 project is the result of a collaboration between the two local practices O'Neil Architects, a Christchurch-based firm founded by Darren O'Neil, and Lume Design, an interior design firm led by Jeff and Melissa Merrin. Fendalton House 4 is inspired by the aesthetics of the famous International Style which originated in

the mid-twentieth century on the West Coast of the United States from projects by architects such as Richard Neutra, Paul R. Williams, Donald Wexler and William F. Cody and continues to be celebrated annually during Modernism Week. The house is one of the many diverse residential projects carried out by Darren O'Neil's practice in this part of the country as part of the earthquake reconstruction efforts. The intentionally simple architecture consists of three partially superimposed parallelepiped volumes arranged in an L-shape layout. One is a ground-level single-floor volume while the other is a two-storey structure with a partially cantilevered front. The cantilever, facing the entrance, is supported by three dynamic, deftly placed prongs.



THE COMPLETE TRANSPARENCY OF THE LIVING SPACES AT GROUND LEVEL AND THE EXTERNAL AREA.







THE LIVING ROOM WITH ITS LINEAR AND CONTEMPORARY FIREPLACE LOOKS TO THE GARDEN.

non-urban residential

APPLICATIONS

interior and exterior floor coverings



Prowalk Grey

SPACES ceramic surfaces

Ascot Everytile porcelain tile Prowalk Grey 75x150 Nat, 60x60 Out

technical characteristics

water absorption (ISO 10545-3): ≤ 0.5 % modulus of rupture and breaking strength (ISO 10545-4): 40-55 N/mm² deep abrasion resistance (ISO 10545-6): PEI V 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): class 5 slip resistance (DIN 51130): R10 (Nat), R11 (Out)

certifications EPD, LEED, QB UPEC





THE SPACES ARE **COMPLETELY FLUID** WITH A BLURRED **BOUNDARY** BETWEEN INTERIOR AND EXTERIOR.

The entrance leads into the central section of the house, a double-height fulcrum located at the point of intersection between the volumes and furnished by an essential, light staircase made of square American oak beams jutting out from the wall and clad with Timaru stone slabs.

The house is inhabited by a family of three and organised over three open, brightly-lit levels, two above ground and one basement. It has five bedrooms and four bathrooms distributed over two floors, a multimedia room, an office and a yoga room looking out onto the outdoor pool. A lift connects the basement, with its eight parking spaces, to the service area behind the open-plan kitchen. The living area, an open space facing onto the exterior of the property, is located on the ground floor and communicates with the garden thanks to the large full-height windows on both sides.

Fully opening motorised sliding doors and windows connect the living spaces with the exterior. The interior adopts a minimalist colour palette, counterbalanced by textures and a judicious choice of materials in the colours white, black and multiple shades of grey. According to Darren O'Neil, "material variety was an important aspect of the design. The muted, near-monochromatic colour palette allows the architecture to speak for itself. Uncomplicated but sophisticated, the compilation of soft greys and neutral shades lends itself perfectly to the elegant and simplistic aesthetic direction." Completely white walls inside and out complement the grey of the natural stone and the soft, concrete-effect shades of the porcelain tiles produced by Ascot Everytile. Grey slabs from the Prowalk collection are installed on all indoor and outdoor floors, bringing the sophistication and quality of Italian ceramics to the faraway land of New Zealand.

RELATED ARTICLE

Five ways Italian tile can improve the value and safety of your home



WWW.CERAMICA.INFO/EN/FIVE-WAYS-ITALIAN-TILE-CAN -IMPROVE-THE-VALUE-AND-SAFETY-OF-YOUR-HOME/





A contemporary pile dwelling

PEACE, CLEAN AIR, LUSH VEGETATION, SPORTS FACILITIES, ENTERTAINMENT AND GOOD FOOD: THE ISLAND OF ALBARELLA OFFERS ALL THIS AND MORE

by Maria Giulia Zunino

A house in a tree or under the sea is every child's dream. But while no adult would want to live like Cosimo Piovasco di Rondò, the protagonist of Italo Calvino's novel Baron in the Trees, a house on an island may be a far more realistic dream. Take for example Albarella, an island 45 km from Comacchio and 30 km from Chioggia connected to Rosolina (Rovigo) by a bridge and requiring a pass for access. A car-free oasis measuring 5 km by 1.5 km in the northern Adriatic Sea, it is named after the white poplar trees that dominate its 528 hectares of nature in the Po Delta Regional Park, a UNESCO Biosphere Reserve.

The privately-owned island was formed through

the accumulation of debris from the flooding of the river Po. In the 17th century the Republic of Venice put it up for auction, after which it passed through the hands of a series of noble families and entrepreneurs. Since 1988 it has been 51% owned by the Marcegaglia Group.

"A client of mine from Albarella, an architecture enthusiast, asked me to design a house that he could sell," says Genny Augusti, founder of the Adria, Rovigo-based practice Studio di Architettura Leonardo. "He had purchased a plot of land with a two-storey building. The building itself was dilapidated and lacking aesthetic quality, but the location was stunning."



TRANSPARENCY. LIGHTNESS AND **ESSENTIALITY ARE THE** DISTINCTIVE QUALITIES OF VILLA LEVANTE. A PROJECT THAT STRIVES TO CREATE A SENSE OF CONTINUITY BETWEEN INTERIOR AND EXTERIOR WHILE **EMPHASISING THE** PROXIMITY OF THE SEA.

non-urban residential Marazzi

interior and exterior floor and wall coverings



Memento Silver



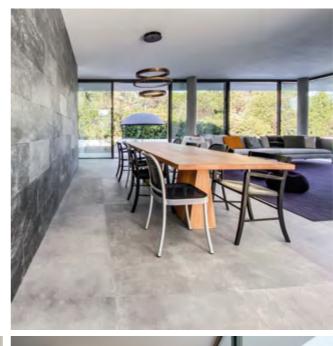
Mystone Ceppo di Gré

SPACES ceramic surfaces

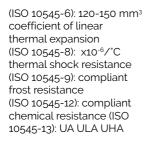
porcelain tile **APPLICATIONS** Memento+Memento20 Silver 50x100, 75x150cm Mystone Ceppo di Gré Grey 75x150 cm

technical characteristics

water absorption (ISO 10545-3): ≤ 0.05% modulus of rupture and breaking strength (ISO 10545-4): 45 N/mm² deep abrasion resistance







staining resistance (ISO 10545-14): class 5 slip resistance (DIN 51130): R9-R10

certifications **LEED**





IN THE BATHROOMS, THE LARGE-SIZE WALL TILES ARE **REMINISCENT OF** NATURAL STONE, ADDING TO THE MATERIAL LOOK AND FEEL OF THE SURFACE.

The architect, a graduate of the IUAV (University Institute of Architecture in Venice), knows the area well. For the design of Villa Levante, she drew inspiration from water and lagoon constructions and exploited the presence of the sea just 150 steps away through the greenery to the east. "The first sketch represented a pile dwelling," the architect explains. "The project gradually took on the form of a house that - with the exception of the fourth bedroom - extends entirely over a single level alongside a swimming pool. Access is via a walkway leading to a short flight of steps made from suspended slabs," she says. "The villa is formed from two intersecting parallelepipeds, one of which is horizontal, white, larger and more complex, while the other is vertical and dark in colour." With its almost square layout, this second volume intersects the first at the edge of the dining area and emerges through its projecting flat roof, where it delimits the volume of the fourth bedroom with ensuite bathroom and culminates in the panoramic roof terrace. It derives its dark colour from the full-height porcelain tile cladding from Marazzi's concrete-effect Memento series. Chosen in a large 150x75 cm size with a silver colour and installed with almost invisible joints, the tiles create a seamless surface. On the lower level they continue along the floor to emerge beneath the arcade leading to the swimming pool, while on the upper level they extend onto the terrace where they are used in a 20 mm thickness to ensure greater resistance to sunlight and salt spray. Villa Levante is notable for its transparency, its interconnected interior and exterior, the sense of weightlessness enhanced at night by the lowlevel lighting, and the simplicity of its essential volumes emphasised by primary colours. At the same time it stands out for its attention to energy saving and the environment, its versatility and the many details that help to create a comfortable and pleasant living space, such as the small herb garden located behind the kitchen.

RELATED ARTICLE

What is BIM and how is it used?

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The power of trendsetting and cultivating relationships

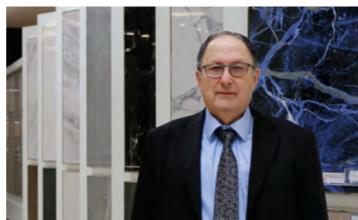
SINCE IT WAS FOUNDED IN 1956, **OLYMPIA TILE HAS ESTABLISHED ITSELF** AS AN INTERNATIONAL LEADER IN THE DISTRIBUTION OF CERAMIC TILE PRODUCTS ACROSS NORTH AMERICA

by Brittney Harmond

With over 900 employees across more than 50 facilities, Olympia Tile is the largest importer of tile in Canada and a leading supplier in the U.S. Ceramic and porcelain tile accounted for 75% of Olympia Tile's total sales in 2020, with Italian tile accounting for 55-60% of that. With this in mind, we are pleased to celebrate Olympia Tile's outstanding achievements and valuable contributions to the industry by presenting them with the Confindustria Ceramica 2021 North American Distributor Award. We spoke with Senior Vice President George Gal, who will be accepting this award at Cersaie 2021.



Main office in Toronto, ON



What are your company's guiding principles? At Olympia Tile, we work to ensure the best service to our clientele by keeping large inventories of the vast range of products we market. We aim to be "avantgarde" and trendsetters by marketing and constantly sourcing new products. This policy is facilitated largely by Italian tile manufacturers, whose technology and innovations are excellent.

Who are your main clients and what types of projects do they work on?

Our main clients are tile contractors, tile retailers, and flooring contractors. A large part of our extensive marketing efforts lies in visits from architects,





Toronto showroom sales staff

Read other interviews with Italian tile distributors worldwide





designers, real estate developers, and owners. This allows them to see our products firsthand and specify products for their many projects, which encompass the residential, commercial, and institutional sectors.

Since its establishment in 1956, Olympia Tile has become an international leader in the ceramic tile industry. How does this affect your influence over trends and client demands in the market?

Over its long history, it has been a fundamental principle of our company to deal fairly, correctly, and collaboratively with all members of our organization, and most importantly, we maintain excellent relationships with our suppliers. This, in turn, has resulted in the most distinguished tile manufacturers preferring to give our company exclusive rights to market their new and sought-after products. This affects our markets greatly due to the high technological capabilities of the Italian industry, who we consider the primary trendsetters in the tile industry.

COVID-19 has affected the tile and design industry in many ways. What are some of the challenges your company has faced and how did you overcome them?

The greatest challenge for our company has been COVID-19. Seemingly, the pandemic triggered unprecedented and drastically high ocean freight rates, which significantly impacted the import and distribution of ceramic tile.













MARKET







Olympia Tile has grown significantly over the years and is now the largest importer of tile in Canada and a leading supplier in the U.S. How does Italian tile perform in each of these markets? Do you see any overlapping trends? The Canadian and U.S markets are very similar with many overlapping trends. In our particular case, we are a Canadian company that began importing tiles in 1956 and has developed since then in terms of our marketing ability. We have also grown much further than any of our competitors, from the size of our organization and operations to our relationships with our suppliers and customers. This, in turn, has enabled us to be trendsetting leaders in the industry. In the U.S., it is different in that we started operations only several decades ago, by establishing local facilities in various regions there. Since then, we have continued this process of opening outlets by establishing showrooms and warehouses locally in a constant fashion.

In terms of our product mix, including Italian tile, it is very similar in the U.S and Canada. Of course, all the advantages of quality, innovation, etc. that we encounter in Canada, we see in the U.S. as well.

What do you love most about the tile industry? Are there specific qualities you look for when sourcing new tile products? Is sustainability a contributing factor? We love the aesthetics provided by tiles, as well as their functionality. Since its use dating back to antiquity, the endurance of ceramic tile has never been matched. In present times, it is still a product that is easy to maintain, ideal for cleanliness, and environmentally friendly, among many other desirable properties.



HALL 32 BOOTH A22-B23





SCORE CUTTING



WFT AND DRY 90° AND 45° BEVEL CUT



WET AND DRY 45° BEVEL CUT



VIBRATION (AIR REMOVAL)



"SCREW" LEVELING SYSTEM



WEDGE/CLIP LEVELING SYSTEM



CIRCULAR CUTS











INSTALLATION





CORNIERS PROTECTION

TRANSPORT



raimondispa.com

Global markets offer strong investment opportunities

MONACO AND HONG KONG ARE THE STAR PERFORMERS. FOLLOWED BY BERLIN, LONDON AND PARIS

by Giorgio Costa

The global real estate market still offers plenty of investment opportunities but is increasingly seeing targets chosen according to criteria of connectivity and sustainability, a trend fuelled in part by the awareness that real estate is responsible for around 40% of global carbon dioxide emissions. Smart buildings in particular can make a vital contribution to the change of direction that is now urgently needed. Research for Markets estimates that the value of the global smart buildings market will grow from almost US \$8.5 billion (2016) to US \$57.8 billion by 2023, corresponding to a compound annual growth rate of 31.5%. However, according to the Nuveen Real Estate report, the pandemic has not brought about a change of course in the real estate sector but has merely accelerated existing trends. And despite the lockdowns, the major European markets have continued to attract investment. Far from being in decline, the housing market appears to have emerged almost unscathed from the crisis unleashed by the Covid-19 pandemic.

Property investment as an opportunity

Amid emerging signals of economic recovery, real estate investment is now offering good opportunities. In particular, the Nuveen Real Estate report found that over a 12-month period: - lenders are continuing to show forbearance

towards borrowers in the real estate sector in the belief that the effects of the pandemic are

temporary;

- domestic markets are responding well, while international capital flows are less agile due to travel restrictions;
- the expected rise in inflation and soaring longterm yields point to improved growth prospects and greater interest in investment. Moreover, according to Nuveen, the share of enforced savings triggered by the pandemic restrictions will create a rebound effect in the consumer sector, driving demand for housing, e-commerce and services. According to the Nuveen Real Estate Outlook, three major trends will bring about a permanent change in the real estate sector:
- the growth in alternative real estate: as investment opportunities evolve over the next decade, the flow of investments from institutional investors into alternative assets will increase from 10-12% to over 50%;
- the impact of ESG (Environmental, Social and Governance) factors in the real estate sector: the transition towards carbon-neutral real estate is already underway and European and American emissions regulations are spurring greater attention to the social value of real estate. Over time, this will open up opportunities for the redevelopment of underused types of properties in order to offer more attractive buildings to local communities;
- increasingly flexible working: one of the most significant societal transformations brought about

by the pandemic is the change in approach to office work. Never before have companies been so strongly focused on the concepts of home working and flexibility. This is driving a surge in demand for smart buildings capable of supporting hybrid working models and office buildings that can have a positive influence on personal well-being.

The economic climate in European markets

The Nuveen Outlook notes that the major European markets have continued to attract investment despite the lockdowns. Domestic markets (such as Germany, Sweden and France) have reacted better than international markets (such as Poland and the UK). The support of governments, the accommodative policy of the European Central Bank and the forbearance of lenders have been crucial factors in easing the pressure on real estate investors in the struggling retail and hotel sectors. The logistics sector is flourishing, with rental and sales prices expected to rise throughout the year, and prop-tech (real estate management innovation) is also gaining momentum. As for the retail sector, a distinction must be drawn between large and small/medium-sized retailers. Shopping centres continue to struggle due to enforced closures during lockdowns, while supermarkets are benefiting from extended opening hours, restaurant closures and the fact that people are eating in.

Monaco gains superstar status

Meanwhile, Monaco retains its unique status in terms of exclusivity. One of the world's smallest states, it also boasts the highest average prices per square metre for the purchase and rental of prime real estate. A report by Savills reveals that real estate in the Principality is more expensive than in Hong Kong or New York. According to the Savills World Cities Index 2020, Monaco remains the most expensive location in the world for residential property with an average price per square metre in excess of 48,000 euros.

Competition between rental and ownership

The impact of the pandemic on housing markets varies from one market to another and between the rental and property sectors, as the recent Cushman and Wakefield report shows. Rents have fallen in 18 out of the 27 markets covered by the global survey whereas property prices have risen in 22 out of the 27 markets, suggesting that residents have confidence in these global urban centres. Property owners have largely overestimated

rental prices because the pandemic has hit renters harder than homeowners and those with the means to purchase houses. Housing sales have accelerated and have been brought forward due to the pandemic, suggesting that sales may fall in the post-pandemic period, particularly given the surge in prices. Rental and sales prices have both increased during the pandemic. Although growth rates in some of these markets slowed in 2020, the overall growth points to continued strong demand for housing in Paris, Amsterdam, Berlin, Atlanta, Stockholm and Shanghai. The only cities where the rental market has grown are Shenzhen and Mexico City. Two factors go a long way to explaining Shenzhen's popularity as a luxury rental location. Firstly, the market started out from a lower base than markets such as Shanghai. Secondly, the market is rewarding the city's status as China's leading technology hub. By contrast, the fact that Madrid and Milan suffered some of the worst Covid-19 outbreaks in 2020 helps explain their poor performance compared to other regional



See other articles on the real estate business

MARKETS TO WATCH

Table 3-1 Overall real estate prospects

verall rank		Overall prospects		
1	Berlin	2.20		
2	London	2.12		
3	Paris	2.09		
4	Frankfurt Amsterdam Hamburg	1.87		
5		1.86		
6		1.77		
7	Munich	1.77		
8	Madrid	1.55		
9	Milan Vienna	1.25		
10		1.24		
11	Dublin	1.20		
12	Brussels	1.18		
13	Barcelona	1.16		
14	Warsaw	1.15		
15	Lisbon	1.09 Mea		
16	Stockholm	1.01		
17	Luxembourg	0.97		
18	Copenhagen	0.97		
19	Helsinki	0.81		
20	Zurich	0.71		
21	Lyon	0.64		
22	Manchester	0.63		
23	Rome	0.60		
24	Prague	0.59		
25	Birmingham	0.57		
26	Budapest	0.47		
27	Edinburgh	0.45		
28	Athens	0.45		
29	Oslo	0.41		
30	Istanbul	0.36		
31	Moscow	0.15		

More than 1 standard deviation above mean +/- 1 standard deviation of mean More than 1 standard deviation below mean

Source: Emerging Trends Europe survey 2021

Table 3-2 Local outlook: Change expected in rents and capital values in 2021

Munich Zurich Vienna Hamburg Berlin Luxembourg Copenhagen Frankfurt Atthens Amsterdam	- 3.27 - 3.12 - 3.15 - 3.14 - 3.06 - 3.10 - 3.02 - 2.92	— 3.29 — 3.39 — 3.28 — 3.24 — 3.16 — 3.08 — 3.08
/ienna Hamburg Berlin Luxembourg Copenhagen Frankfurt kthens	- 3.15 - 3.14 - 3.06 - 3.10 - 3.02 - 2.92	— 3.28 — 3.24 — 3.16 — 3.08
Hamburg Berlin Luxembourg Copenhagen Frankfurt Athens	- 3.14 - 3.06 - 3.10 - 3.02 - 2.92	- 3.24 - 3.16 - 3.08
Berlin Luxembourg Copenhagen Frankfurt Athens	- 3.06 - 3.10 - 3.02 - 2.92	— 3.16 — 3.08
.uxembourg Copenhagen Frankfurt Athens	- 3.10 - 3.02 - 2.92	3.08
Copenhagen Frankfurt Athens	- 3.02 - 2.92	
Frankfurt Athens	- 2.92	3.08
Athens		
		- 3.02
Amsterdam	 2.98	2.95
	— 2.89	 2.95
Varsaw	2.81	2.88
Stockholm	 2.76	2.82
Oslo	- 2.73	2.85
Helsinki	2.74	2.84
Paris	 2.71	2.82
Prague	 2.72	 2.75
yon	- 2.73	 2.73
Birmingham	— 2.58	 2.79
Brussels	2.61	2.69
Dublin	 2.63	2.64
isbon	 2.65	2.61
Milan	 2.59	2.57
Budapest	 2.62	∨ 2.49
Edinburgh	∨ 2.48	2.63
Manchester	∨ 2.47	2.61
Madrid	 2.52	2.52
ondon	∨ 2.35	∨ 2.49
stanbul	∨ 2.45	∨ 2.31
Rome	∨ 2.36	∨ 2.38
Barcelona	∨ 2.35	∨ 2.33
	∨ 2.33	∨ 2.29
	oublin isbon Allan Sudapest Edinburgh Annchester Aadrid Jondon Stanbul Bome	Dublin — 2.63 Jisbon — 2.65 Allan — 2.59 Joldapest — 2.62 Joldinburgh — 2.47 Aladrid — 2.52 Jondon — 2.52 Jondon — 2.35 Statnbul — 2.45 Jorne — 2.36 Jarcelona — 2.35 Jarcelona — 2.35

Source: Emerging Trends Europe survey 2021

Note: Respondents who are familiar with the city scored the expected change for 2021 compared to 2020 on a scale of 1-elecrease substantially to 5=increase substantially and the scores for each city are averages; cities are ranked on the basis of the average of expectations for rents and markets. However, most global gateway markets saw rising house prices and falling rents in 2020, suggesting that residents are reaffirming their commitment to these markets by purchasing homes rather than moving away. Rents have fallen in general as the benefits of urban living have declined during the pandemic, resulting in reduced inflows. At the same time, house prices have risen as affluent renters make the transition to home ownership, often in search of more space. Rising house prices are therefore a sign of confidence in the long-term economic prospects of these markets, which in turn will attract renewed demand from post-pandemic renters.

The dynamics of European markets

In a PWC survey of European market prospects, Berlin has climbed one position to reclaim the top spot and oust Paris, which in turn has fallen to third place just behind London. The German capital is much in demand for its office space and potential rent increases. Germany's other three main markets remain firmly in the top 10, with Frankfurt, Hamburg and Munich in fourth, sixth and seventh positions respectively. Moreover, Germany is in better shape than most other economies, making the country popular for investments. London takes the silver medal position this year, up two places ahead of Paris, and is seen by many investors as a resilient prospect in the medium to long term, although the hard Brexit agreement may harm the market over the next couple of years. For investors not present in London, falling prices may provide an opportunity to build a high-quality portfolio. The Covid-19 pandemic has not been a "good crisis" for the large capital cities. In London and Paris, for example, public transport plays a disproportionately important role and it is harder to get to work on foot, by bicycle or even by car than in smaller competing cities. And in reality people have returned to working in offices much more in Frankfurt than in London. This circumstance could favour smaller cities after decades spent in the shadow of their larger counterparts, provided they are well connected in terms of transport. In a world of more home working, even if one's employer is based for example in Munich, one could choose to live in Ingolstadt or Regensburg, beautiful cities an hour and a half away by train, and just go to the office two or three days a week. It is also noteworthy that digital connectivity is more highly rated this year (with 43% of respondents saying it is very important against 32% last year). This also applies to residential and logistics. In addition, the outlook for southern European cities has worsened given the sheer scale of the current economic

challenges. With Spain and Portugal heavily reliant on tourism, Madrid, Barcelona and Lisbon have all slipped down in the rankings, to numbers 8, 13, and 15, respectively. Madrid has dropped three places but still remains popular. Italy's two main markets, Rome and Milan, have very different outlooks. At number 23, Rome's prospects are lowly ranked, although many investors believe Rome is the new city to invest in as it has reached the bottom of the economic and social cycle. Milan, on the other hand, is increasingly treated as a "northern" city and at number 9 sits just above Vienna. Yields for its best offices are level with parts of Germany and it is a prime target for logistics operators. In Dublin, ranked 11th, demand for private rental residential and student housing remains extremely strong. However, there is concern about Dublin's office market as new stock becomes available. Warsaw (14), Luxembourg (17) and Zurich (20) stand roughly midtable, although some observers believe that prices in Warsaw will need to fall to make the city attractive to potential investors. In reality, investors in search of a safe haven are opting for medium-large cities and capitals, such as London, Paris, Amsterdam, Milan, Munich and Frankfurt.

The retail property market

According to Scenari Immobiliari, the European retail property market has been severely hit by the pandemic. Store and retail chain closures, coupled with a smaller number of openings, led to a 31.1% decline in 2020 to a total of around 29 billion euros. A 20.7% increase to 35 billion euros is estimated for 2021, although this remains the lowest value of the century. The decline in commercial real estate investment has been driven not only by the onset of the pandemic in 2020 but also by the steady growth of online sales. Increasing investor caution, leading to a gradual reduction in the share of commercial property in large portfolios to around 16%, has been compounded by the effects of the lockdown, with profitability impacted by tenants struggling to pay rent due to lost earnings.

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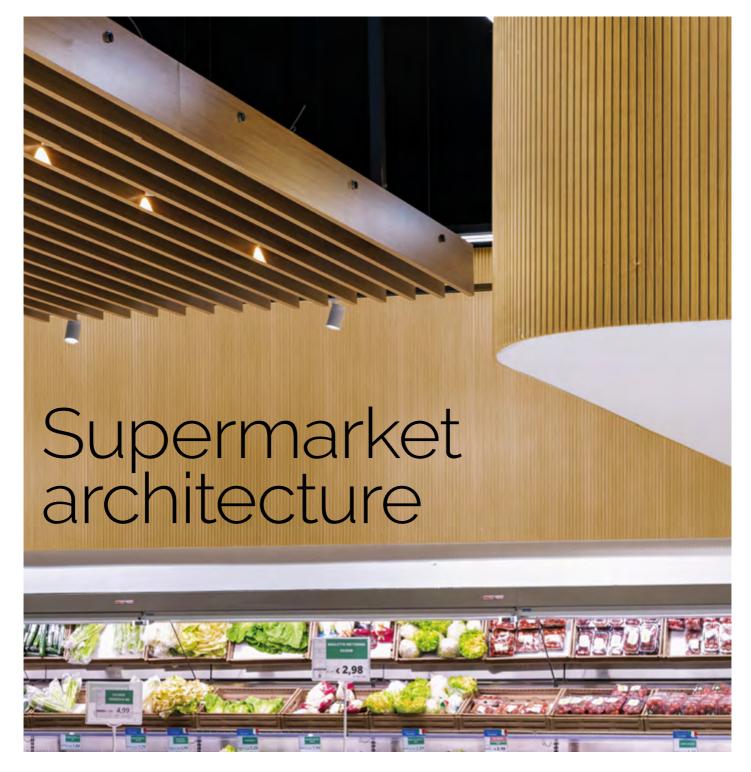




HALL 31 - STAND B53



HALL 7 - STAND C5



FOLLOWING HIS EXPERIENCE WORKING WITH IGNAZIO GARDELLA ON THE ESSELUNGA SUPERMARKET PROJECTS, CARLO ALBERTO MAGGIORE CONTINUED TO MODERNISE THE ARCHITECTURAL IMAGE OF THESE RETAIL SPACES WITH HIS DESIGN FOR THE NEW MIGROSS SUPERMARKET CHAIN'S FLAGSHIP STORE IN BOZZOLO IN THE PROVINCE OF MANTUA

by Alessandra Coppa

66 In the first decade of the 2000s, we worked on several urban transformation projects in which the supermarket played a central role within the system of relational spaces. Today, visual barriers are being eliminated in new supermarkets and the activities of the staffed service counters, once hidden away behind the scenes, are now being opened up as a kind of show that shoppers can watch through large glass windows. The interiors are taking centre stage. 99

Could you tell us about your experience working on the Esselunga projects and your collaboration with Ignazio Gardella?

I began working at Gardella's practice in the early 1990s. At that time, Ignazio had been commissioned by Esselunga to give a new architectural identity to the supermarkets then under construction in northern Italy. Large commercial buildings were still an unusual area of practice for "cultured" architects. It all began in 1989 in Alessandria with a project to regenerate an abandoned industrial site formerly occupied by the hat manufacturer Borsalino. The building programme involved the construction of housing, offices and a supermarket. Gardella saw the project as an opportunity to refresh the image of the building, replacing the existing industrial aluminium slat cladding with a more solid, distinctly architectural façade. He wanted to recreate the look of exposed brickwork, so he used a pattern of clinker tiles with staggered joints, interrupted above the entrances by a Luserna stone strip. By replicating this model with simple, controlled variations, Esselunga was able to rapidly refresh the image of its stores, improving brand recognition while at the same time introducing different architectural characteristics tailored to specific contexts. This strategy proved particularly effective in the suburbs, where these supermarket architectures have established themselves as important neighbourhood service hubs. Following in Gardella's footsteps, over the next few years Fabio Nonis and I had the opportunity to expand the boundaries of the project to include not just the building itself but also the ancillary areas, the pedestrian spaces and walkways, and the outdoor and underground car parks which effectively constitute the entrance to the building and together make up the architectural landscape. Pursuing the goals of efficiency, accessibility, ease of orientation and visual comfort, we equipped the main functional nucleus with large glazed vestibules on the basement floors, mobile ramps illuminated by natural light, arcades and equipped pedestrian areas, green landscaped spaces and tree-lined car

parks. In the first decade of the 2000s, we worked





ABOVE AND FACING PAGE: THE NEW MIGROSS SUPERMARKET IN BOZZOLO (MN).



THE ESSELUNGA SUPERMARKET IN SAN DONATO (MI) DESIGNED BY CARLO ALBERTO MAGGIORE AND FABIO NONIS

on several urban transformation projects in which the supermarket played a central role within the system of relational spaces.

How has the supermarket typology changed over the vears?

Local markets have been making a comeback in recent years. Trade has been returning to the city and reclaiming its original spaces (markets, squares, shopping streets) in a more organised way, expanding significantly and becoming an integral part of urban life. The architecture itself has also evolved and become more sophisticated. The old vernacular designs, which often turned these buildings into crude caricatures of urban spaces, are being replaced by an innovative design aimed at communicating corporate values and lending a touch of theatricality to the products on display. The envelope is becoming more transparent, the lighting warmer and the space more continuous. Visual barriers are being eliminated and the activities of the staffed service counters, once hidden away behind the scenes, are now being opened up as a kind of show that shoppers can watch through large glass windows. The interiors are taking centre stage. While technology has taken on an essential role in supporting communication, multimedia and interactivity, at the same time the new formats facilitate interaction between the sales areas and the new complementary spaces devoted to eating, smart working and entertainment designed to offer customers an increasingly comfortable and extended shopping experience.



Read other interviews to architects and designers

What was the creative process behind the new Migross supermarket flagship store?

Two years ago, the Verona-based company Migross S.p.A. invited us to participate in a competition for the design of a new prototype superstore. They wanted to completely reinvent the image of their stores, which are mostly located in the Veneto region and the eastern provinces of Lombardy. It was an exciting challenge because, unlike previous experiences, we would not be limited to designing the external architecture of the building but would also work on the internal spaces and even be involved in reorganising the various store departments. This would allow us to enter an entirely new area of operation. The design work began with the heart of the building, the retail area, which also needed to be renewed in terms of its commercial offerings with the introduction of new specialised areas such as a parapharmacy, wine shop and pet store. This led us to organise the circulation routes as sequences of perspectives aimed at highlighting the most distinctive staffed counters, such as fruit and vegetables, delicatessen, and above all patisserie and the associated in-store bakery. The shopping area is accessed via a gallery illuminated by large truncated pyramidal skylights, overlooked by double-height craft shops and the Café & Bistrò, the company's new food court format. The first of these new superstores was built in Bozzolo, in the province of Mantua. It is a prototype that can be replicated and adapted to different contexts. The prefabricated structure with just four columns in the retail hall provides the maximum freedom in terms of layout, movement and visual perception of the spaces.

Did you use ceramic materials in the design of the exteriors and interiors?

Both inside and outside, we exploited the contrast between different but complementary materials, and ceramics played an important role in this. The building's volume is divided visually into two parts: the retail area is clad externally with a ventilated façade consisting of large vertical panels of porcelain stoneware reproducing the characteristic texture and natural colour of Ceppo di Gré stone (Marazzi Mystone series, Ceppo di Gré effect in the colour Grey, size 75 x150 cm) installed with staggered joints on a metallic substructure, while the front volume housing the gallery and services is clad with composite wood honeycomb sunscreen profiles. Ceppo di Gré effect porcelain was also used for the interiors to give





a material look to the large floor that extends throughout the various areas of the store, gallery and food court. In this case, in consultation with the client we opted for a rectified 60x60 cm size with suitable mechanical characteristics in order to guarantee the durability and flatness required for the use of shopping trolleys. The material has a soft, pleasant appearance and a colour tone that coordinates perfectly with the pale wood. To enhance the rear walls of the bakery and the food court, we used a large-format slate-effect porcelain tile, again from Marazzi's Mystone series, while the exposed walls in the service areas are clad with glossy white 10x30 cm glazed tiles arranged in a staggered vertical pattern.

Did the coordinated graphic design serve to communicate the goals of the project?

Definitely. It was immediately obvious that several different professional figures would be needed to carry through the company's process of modernisation and that an interdisciplinary approach to the project would be required right from the outset. We needed to rebuild the corporate identity that the company had lost over the years. So we set up a working group together with Studio Lancellotti for the graphic design and with Brand Angel Consulting for communication. Together we discussed ways of restoring the founding values of this family business which has been operating for almost fifty years in the field of food distribution and is well established in the local area, as well as the need to rethink certain practices which had resulted in inconsistent and superfluous communication and a disorderly use of space.

We realised that we needed to adopt a less-ismore approach, eliminating everything that was not strictly necessary and using a small number of simple elements to bring a sense of order and comfort to both communication and the physical space. This would make it easier for customers to move around the store while at the same time facilitating the work of the staff. The Migross rebranding project involved creating a new payoff, restyling the logo and redesigning the brand's key physical and digital touch points. The signage and coordinated image were given a clear and essential graphic design that integrated perfectly with the interior architecture and with the distinctive lines of the brand.

TWO DEPARTMENTS IN THE MIGROSS SUPERMARKET IN BOZZOLO (MN).

Carlo Alberto Maggiore is an architect and adjunct professor of Architectural and Urban Design at the School of Architecture, Urban Planning and Construction collaborating with Ignazio Gardella until 1995, he worked on the Carlo Alberto Macion design of commercial, residential and the commercial residential residential and the commercial residential residentia and universities and on renovation projects for buildings, interiors and public spaces, initially as a partner at Nonis Maggiore Associati and later with his own practice CAM architetti. He has participated in numerous design competitions and has won a number of awards and recognitions. His professional and research activities are focused on the themes of architectural and urban regeneration at different scales and on the strategic role of architectural practice as a tool for innovation. He has written monographs, articles and essays on modern and contemporary architectural design and the reuse of urban spaces. He has coordinated and participated in several international design workshops and has been a member of selection committees for architecture and public works contracts.

A modern but traditional mall

THE NEW SHOPPING CENTRE IN KAZAN PROVIDES ALL THE ADVANTAGES OF MODERNITY WHILE EMBRACING TATARSTAN'S MULTI-ETHNIC AND MULTICULTURAL TRADITION

by Santino Limonta

THE FACADE OF KAZAN MALL WITH ITS CHARACTERISTIC **HEXAGONAL TATAR** DECORATIONS, VIEWED FROM THE **NEW CITY SQUARE DESIGNED BY** KSENIYA MANOKHINA.

Kazan, capital of the multi-ethnic republic of Tatarstan, is an economically dynamic and culturally vibrant city located on the river Volga 700 km from Moscow. It is also home to the Kazan Mall, Tatarstan's largest shopping centre opened in December 2020. The three upper levels accommodate 150 shops, 30 restaurants and cafés, a 9-screen cinema and IMAX theatre, a children's entertainment centre and much more, while the two lower levels house a 1500-space car park. The mall extends over a total area of 140,000 square metres, including 54,000 square metres of retail space. The project for all the public areas (15,000 square metres), the outdoor landscaping (30,000 square metres), the directional signage, the graphic design of the temporary display areas and the partly openair rooftop lounge area was awarded to architect Kseniya Manokhina and her Moscow-based practice KMarchitects due to their extensive experience in architecture and retail design. So what were the guiding principles behind the project? "The basic idea was to create modern, fresh and stylistically unobtrusive interiors using contemporary materials, while at the same time reflecting the honeycomb design of the façade and the Kazan Mall logo," explains Kseniya Manokhina. "The hexagon, one of the oldest and most widely used geometric motifs in Tatar ornamentation, can be seen everywhere in the decoration of floors, columns, escalators, ceilings, furniture and even in graphic elements. The exterior plaza also features hexagonal benches that fit in perfectly with the design of the façade."







SPACES shopping venues

APPLICATIONS interior floor coverings



Venus

ceramic surfaces

Fondovalle porcelain tile Planeto Venus 30x60, 60x60, 80x80, 20x120, 30x120, 60x120 cm

technical characteristics

water absorption (ISO 10545-3): ≤ 0.1% modulus of rupture and breaking strength (ISO 10545-4): ≥ 45 N/mm² deep abrasion resistance (ISO 10545-6): ≤ 130 mm³ thermal shock resistance (ISO 10545-9): compliant frost resistance (ISO 10545-12): compliant chemical resistance (ISO 10545-13): A LA HA staining resistance (ISO 10545-14): class 5 slip resistance (DIN 51130): R 10, R 11 (outdoor)





THE VISUALLY-STRIKING FLOOR **INSTALLATION WAS CREATED USING CUSTOM CUT** PORCELAIN TILES.

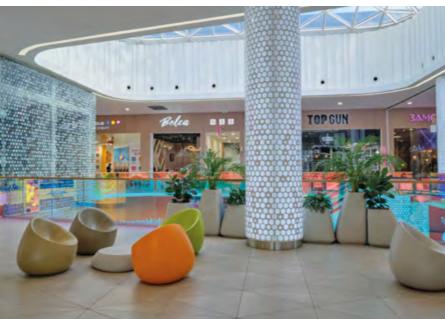




THE DESIGN PRINCIPLE WAS TO CREATE MODERN, FRESH AND STYLISTICALLY **UNOBTRUSIVE** INTERIORS.

The focus on greenery is evident in the tropical garden in the entrance foyer and reflected in the plant arrangements present throughout the Kazan Mall. The triangular ceiling recalls the decorative elements of the façade and the logo. Vortex fountains integrated with benches and planters have been installed in the central atrium, while the RGB lighting echoes the colour palette of the glass balustrade coated with iridescent dichroic film. The columns have acquired their striking appearance thanks to the translucent artificial stone finish. The food court and food hall have been designed with pale colours and abundant wood trim to create a comfortable environment for visitors. "The zoning of the food court is based on the presence of various types of furniture, from individual seats and bar tables to cosy alcoves with poufs and rocking chairs for children, the perfect place for a large family to relax," notes the architect. Stone-effect porcelain tiles from Fondovalle's Planeto collection are the key elements of this project and are used in a variety of sizes and custom cuts reminiscent of a hexagon. Chosen in the delicate Venus and the more distinctive Mars shades, they stand out for their timeless elegance and originality.

The large number of sizes and the extremely realistic texture of this collection offered the architect plenty of opportunities when carrying out the interior design project.



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YEAR OF COMPLETION

A GUESTROOM WITH PANORAMIC VIEW OF THE SPIRES OF MILAN'S CATHEDRAL AND THE CITY

Under the spires of Milan cathedral

GUEST ROOMS WITH A VIEW OF THE DUOMO OVER MILAN'S ROOFTOPS. AN OLD DISUSED APARTMENT HAS BEEN CONVERTED INTO A CONTEMPORARY B&B WHERE EVERYTHING HAS BEEN DESIGNED TO ENSURE THE UTMOST WELL-BEING FOR GUESTS

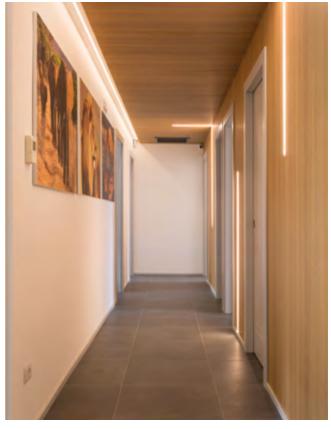
by Santino Limonta



Go to the Project Gallery for other public hospitality facilities



Located in an upscale condominium in the heart of Milan's historic city centre, the Enjoy B&B in Via Flavio Baracchini 9 is an exclusive retreat where guests can unwind after a busy day spent working or visiting the bustling northern Italian city. Opened in 2020, the new B&B is the result of a radical renovation project commissioned by the owner to restore a 300-squaremetre private apartment built in the last century and long out of use. The result is a warm, welcoming establishment with just ten rooms, some of which offer breathtaking views of the Duomo and where every detail has been designed to ensure the utmost tranquillity and comfort for guests. There is also a basic kitchen with cement resin base units and white lacquered wall units in a large breakfast room furnished with bistro tables. And of course the B&B offers all the usual amenities for guests travelling through Milan. The architectural project was created by architect Lorenzo Rossetti (Studio Mass) and carried out by his practice in close collaboration with the Molino 48 showroom. which acted as the contractor for the selection and supply of materials and furniture. The key element is the central corridor which connects all the rooms and is decorated by oak panelling with LED strip lights. The rooms are all unique and feature contemporary furniture set within a sober and elegant overall design, with a predominance of oak alternating with a pale







textile effect. Each room has a private bathroom with a shower. "The timber surfaces contrasting with the textile-effect panels of the furniture are echoed in the slats on the bathroom ceilings," explains architect Lorenzo Rossetti. "This is both an aesthetic choice and a practical solution for concealing the air conditioning vents while incorporating the LED lighting strips that replicate those found in the corridors. The materials in the bathrooms merge seamlessly with the solutions chosen for the guest bedrooms. The designs of ABK's porcelain stoneware surfaces from the DO UP Affresco Light, DO UP Memory Sabbia and DO UP Memory Rust lines decorate the shower area with a sartorial motif reminiscent of the Milanese and Italian industrial heritage." By contrast, the floor is tiled with largeformat porcelain stoneware slabs from ABK's LAB 325 Base collection. "The same tiles with the same finish were installed in all the rooms, including the terraces," says the architect. "The resulting continuous surface unifies the structure and creates a very pleasant contrast with the wood details and with the white of the modern kitchen in the breakfast area. All the materials and furnishings come together to create a welcoming and comfortable environment."





IN THE SHOWERS THE CUSTOMISED PORCELAIN SURFACES FROM ABK ARE INSPIRED BY THE MILANESE INDUSTRIAL HERITAGE.













Pepper

SPACES

public hospitality facility

APPLICATIONS

interior wall and floor coverings

ceramic surfaces

ABK porcelain tile Do Up Memory Do Up Affresco Lab 325 Base 60x120, 120x120 cm

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): ≤ 175 mm³ coefficient of linear thermal expansion (ISO 10545-8): compliant thermal shock resistance (ISO 10545-9): compliant chemical resistance (ISO 10545-13): compliant

staining resistance (ISO 10545-14): class 3 slip resistance (DIN 51130): R10 (Lab 325)

certifications **LEED**

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Ceramic tile as a design element

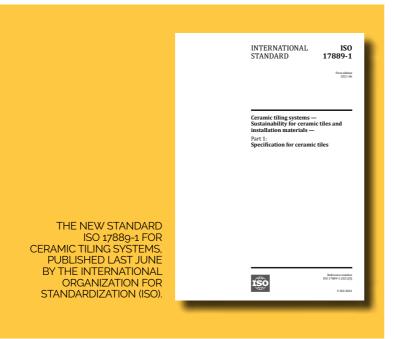


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Paving the way to a more sustainable world

CERAMIC TILES LEAD THE WAY WITH THE FIRST ISO INTERNATIONAL SECTOR STANDARD FOR SUSTAINABLE PRODUCTS

by Simona Malagoli



Architects, construction companies and building materials manufacturers are becoming increasingly aware of the urgent need for concrete action to reduce the environmental impact of buildings and to create more sustainable living spaces.

Through their production processes and levels of performance, construction products can make an important contribution to achieving these objectives. With this in mind, last June the International Organization for Standardization (ISO) published the world's first standard outlining the requirements of a sustainable product, in this case ceramic tiles. The new ISO standard will be presented during Cersaie at a conference entitled "Sustainable tiles? Now there's an ISO standard" to be held in Sala Concerto in Block D of the Services Centre at 3.00 p.m. on Thursday 30 September. At the conference, Andrea Contri from Confindustria Ceramica, Project Leader and Convenor of the group of experts that developed the standard, will outline the structure of the standard and the various sustainability indicators; Maria Chiara Bignozzi, Director of the Centro Ceramico and a professor at the University of Bologna, will provide a simulation of how the standard will apply to a typical Italian tile production activity; and Marco Mari, Chairman of GBC Italia, will discuss the potential role of the new standard in building rating systems.

The standard ISO 17889-1:2021, Ceramic tiling systems - Sustainability for ceramic tiles and installation materials - Part 1: Specification for ceramic tiles is a pioneering standard in terms of sustainability in the construction products sector. It outlines the requirements for sustainable ceramic tiles according to environmental, economic and social criteria.



Read other articles about sustainability The standard also includes evaluation to enable the results of assessments to be compared, thus supporting certification schemes. It also enables architects and end customers to select products that most contribute toward sustainability in buildings. This standard also contributes to the Sustainable Development Goals (SDGs) defined by the UN as part of the 2030 Agenda, specifically goal number 12: responsible consumption and production.

A second part of the standard is currently in development and will specifically apply to tile installation materials such as adhesives, grouts and membranes.

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ITALIAN CERAMICS ARE MADE OF A MATERIAL THAT RESPECTS THE ENVIRONMENT

HYGIENE AND CLEANLINESS

Maintenance of simple: hot water and neutral detergents are required. This also results in tangible savings for consumers while reducing the risk of pollution.



HEALTHINESS OF INDOOR SPACES

Indoor products (building materials, furniture, etc.) have

a significant impact on indoor air quality and can release different types of harmful volatile organic compounds (VOCs) when breathed in. Ceramics

do not emit VOCs because they are inert materials. This characteristic of healthiness is also enhanced by antibacterial treatments that inhibit the growth of the bacterial load.

ENERGY EFFICIENCY AND URBAN REGENERATION

Tiles are one of the best solutions for ventilated walls: they are robust and with a system of ventilated ceramic façades is up to 35% more energy efficient

DURABILITY

Carpet, vinyl sheets and wood floor coverings have an average life cycle of six, ten and fifteen years respectively, while tiles have an average life cycle of over 50 years.

INNOVATIVE SURFACE FUNCTIONALITY

Innovative surfaces have been introduced, for example with **hydrophobic** characteristics - by not retaining water they are self-cleaning; there are also surfaces with air pollutant abatement functions.

DURABILITY AND SAFETY

Tiles are resistant to: outdoor fire, flooding, humidity, temperature changes, and UV rays. Ceramics are therefore advantageous in situations of severe environmental stress.

Source: Confindustria Ceramica





AN OUTSTANDING EXAMPLE OF SCHOOL ARCHITECTURE IN THE PROVINCE OF MODENA ENRICHES CHILDREN'S LEARNING EXPERIENCE

An intense dialogue between architecture, educational science and environmentally sustainable construction are the essential elements of the Toddler Bilingual School in Formigine, in the province of Modena. The approximately 1,000 square metre building is located in a green area of more than 4,000 square metres, 70% of which consists of entirely permeable surfaces. The use of concrete is kept to a minimum, even in the foundations, thanks to the choice of a wooden frame structure with rock wool insulation.

Both the architecture and the furnishings of this highly innovative school were designed by ZPZ Partners, a practice which counts educational buildings amongst its areas of specialisation. ZPZ's

founder Michele Zini in fact wrote the "Guidelines for the school of the future" with INDIRE (National Institute for Documentation, Innovation and Educational Research).

"The basic idea behind this project was to break away from the model of a school organised around classrooms, corridors and the needs of traditional teaching methods," Michele Zini explains. "All the areas face directly onto a large central plaza which serves as a relational space, a place for small group activities or assemblies that is also ideal for meetings with parents and the community. It extends around a central green space that allows natural light to flow in and also features a dining and workshop area facing directly onto the kitchen. We organised the

TODDLERS PRIMARY SCHOOL

PROJECT

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YEAR OF COMPLETION 2020





SPACES educational buildings

APPLICATIONS interior floor coverings



Extra Light White



Rex, Miel



Neutra 6.0 05 quarzo

ceramic surfaces

Florim porcelain tile Materia Project 05 20x80, 80x80 cm Extra Light Diamond+White mosaic circle-29.5x27.7 cm Planches de Rex Miel 4.6x60, 26.5x180 cm Neutra 6.0 - 05 quarzo

technical characteristics (Planches de Rex)

water absorption (ISO 10545-3): ≤ 0.08 % modulus of rupture and breaking strength (ISO 10545-4): 50 N/mm² deep abrasion resistance (ISO 10545-6): ≤ 140 mm³ thermal shock resistance (ISO 10545-9): compliant frost resistance (ISO 10545-12): compliant

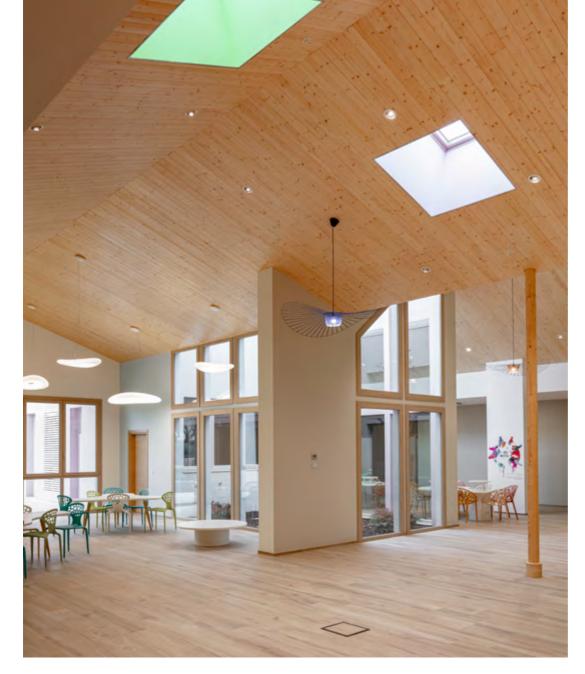
chemical resistance (ISO 10545-13): UA ULA staining resistance (ISO 10545-14): class 4 slip resistance (DIN 51130): R10 (matte), R11 (structured)

certifications

LEED, ISO 9001, ISO 45001, ISO 14001, ISO 50001



THE SOFT WOOD TONES OF BOTH THE FURNITURE AND THE **CERAMIC TILED FLOORS** CREATE A WARM AND WELCOMING EFFECT.





entire structure around juxtaposed pavilions, which create an internal roof of varying heights and outdoor activity areas that serve as a continuation of the internal spaces and transform the school's perimeter into a permeable, functional membrane connecting the interior and exterior."

In order to foster the children's cognitive development, the interior is a highly multisensorial space with a wide variety of finishes and materials, a variety of light sources generating diaphanous yet clearly defined shadows, and a magnificent colour palette consisting of shades that go well beyond primary colours and play deftly with the natural light originating from the skylights and the central garden. The ceramic tiles, all supplied by Florim, play an important role. The Neutra 6.0 collection slabs from Casa dolce casa - Casamood are large surfaces (240x120 cm) with deep colours and material patterns that signal the entrances to the rooms; the Rex Extra Light mosaics are like droplets of light in the bathrooms juxtaposed with wood and ceramics; the Planches de Rex floor tiles create a continuous

pattern of exceptional visual quality that echoes the wood of the structure and the hipped ceiling. "The ceramic materials we have chosen contribute to the equilibrium between filmic (applied) and intrinsic (native) colours, creating a complex yet harmonious environment for the children's educational adventure," says Michele Zini.

The furnishings play an equally important role and were designed together with the architecture to make a decisive contribution to the material and colour scheme of the environment. They were mostly supplied by PLAY+ and are all made from strictly non-toxic materials and based on more than twenty years of research in partnership with Reggio Children.

HARMONY OF THE ENVIRONMENT.

AND OVERALL

IN THE BATHROOMS,

THE WOOD EFFECT

TILES CONTRIBUTE TO THE BRIGHTNESS

RELATED ARTICLE

Ceramic is a hygienic, odourless material



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A song of stone

THE NEW WELLNESS CENTRE IN THE CORTE SAN RUFFILLO COUNTRY RESORT HAS A STONE-EFFECT PLINTH, A LIGHTER METALLIC CENTRAL SECTION AND A FLAT WOODEN ROOF

by Elisa Montalti

Located on the edge of the Foreste Casentinesi national park close to the border with Tuscany, the village of Dovadola is home to an exclusive farmhouse where time and space seem to stand still. Immersed in nature and silence, Corte San Ruffillo is part of an eighteenth-century complex offering comfortable guest rooms, a gourmet restaurant and an organic farm. The complex has listed status due to the ancient origins of the buildings (church, rectory, cellars, services and stately home). The owners, the Vespignani family, have always taken care to ensure that all new interventions are clearly distinguishable from the original, authentic buildings.

This criterion also underpinned the latest expansion project carried out by architect Giorgio Liverani from Modigliana-based practice Ellevuelle, a wellness centre featuring a sauna, Turkish bath, massage room, indoor pool with whirlpool and an outdoor pool alongside the guest rooms, restaurant and farm. The main axis of the new extension converges with the entrance walkway at the reception, which welcomes visitors, provides them with information on the services and offers tastings of local products. The spaces display a contemporary style and fit gracefully into the historical context of the main building in a dialogue between old and new.

THE EIGHTEENTH-**CENTURY CORTE SAN RUFFILLO COMPLEX** HAS BEEN EXPANDED WITH THE ADDITION OF A SOPHISTICATED WELLNESS CENTRE AND OUTDOOR **SWIMMING POOL** LOOKING OUT OVER THE SPLENDID



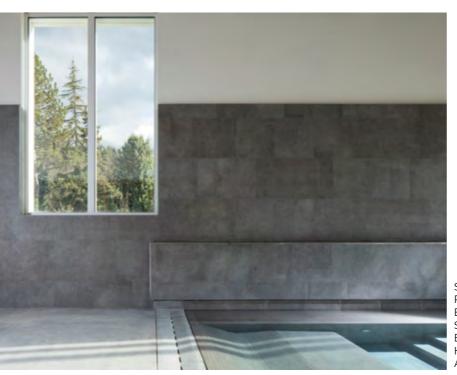




PROJECT







SPACES

hospitality facilities

APPLICATIONS

interior and exterior floor and wall coverings



Square Grey Rock

STONE-EFFECT PORCELAIN SLABS EXTEND OVER DOORS, STAIRS, PLINTHS AND BENCHES, CREATING A HIGHLY ATMOSPHERIC AMBIENCE.

ceramic surfaces

Cercom porcelain tile Square Grey Rock 30x60, 60x60, 60x120 cm

technical characteristics

water absorption (ISO 10545-3): \leq 0.1 % modulus of rupture and breaking strength (ISO 10545-4): 35 N/mm² deep abrasion resistance (ISO 10545-6): ≤ 175 mm³ 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): A LA HA staining resistance (ISO 10545-14): class 5 slip resistance (DIN 51130): R10-R11

certifications

CE

The extension consists of three main elements: the plinth, which emerges directly from the ground and accommodates the slopes and unevenness of the terrain; a central section consisting of a highly modern metal structure; and the roof, a wooden coffered structure that mimics the roofs of the existing buildings. The colours and materials of the new building reflect those already present in the complex: stone for the plinth and floors, off-white plaster for the metal structures and wood for the

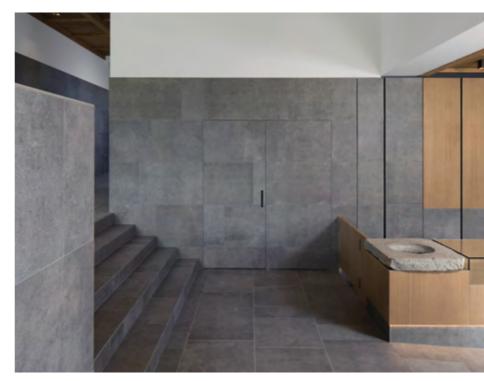
"For the floor and wall coverings of the spa and swimming pool, we opted for a ceramic product with the best technical characteristics while of course not neglecting aesthetics," explains the architect. "We needed to ensure maximum slip resistance by adopting R10 and R11 rated surfaces both indoors and outdoors. The Square collection from Cercom has all the qualities we were looking for." The series combines high technical performance with design and displays an essential, practical elegance. To complete the new spaces, a stylish installation pattern was adopted for both the floors and walls consisting of a mixed composition of three sizes (120x60 cm, 60x60 cm and 30x60 cm) in the Grey Rock colour. The final effect is a striking combination of motion and uniformity.

The project has created a flexible and functional space ideal for hosting events while providing a cosy atmosphere for visitors who want to relax in the wellness centre while gazing out over the surrounding landscape and hills.

RELATED ARTICLE

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THE CHOSEN TILE INSTALLATION CONSISTS OF A MIXTURE OF THREE SIZES COMBINING MOTION AND UNIFORMITY.





BONFIGLIOLI RIDUTTORI HEADQUARTERS

PROJECT

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Founded 65 years ago, Bonfiglioli Riduttori Spa designs, manufactures and distributes equipment for the industrial automation, mobile machinery and renewable energy sectors. Its corporate identity as an innovation-focused company has prompted it to create a renovated site that is "at once an operational space, a headquarters and a product showcase", as well as an NZEB (Nearly Zero Energy Building) designed to combine production spaces and offices. The Evo Plant project is based on two key principles: care for the environment and a focus on the quality of life of the workforce. As the architects at the Bologna-based practice Open Project who were

awarded the contract explain, "The aim of the project

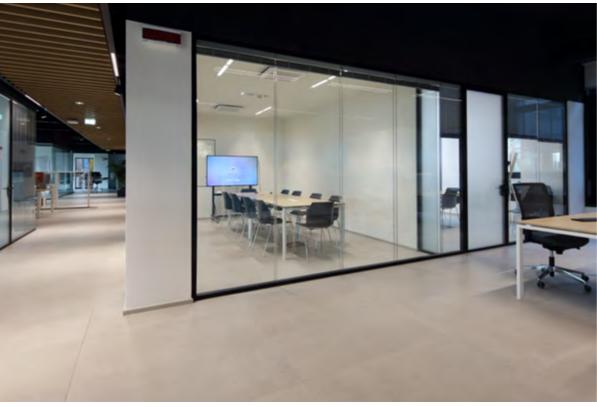
was to forge a dialogue between innovation and

quality of living, to create a space that on the one hand improves production processes and on the other serves as a workplace where staff can interact in an environment free from barriers between the different functions and roles." Designed to foster collaboration, integration and sharing, the building consists of rooms designed as a single unit characterised by large spaces, glass walls and versatile, multifunctional furniture. This search for interconnection extends outside with two courtyard gardens in line with the aim of creating "a building in which the functionality of the factory never takes precedence over a pleasant workspace experience". The combination of colours and surface coverings played an important part in achieving this goal.



THE EXTERIOR OF THE BUILDING AND THE ENTRANCE FOYER WITH THE RECEPTION DESK.

PROJECT PROJECT







Metal

Corten

SPACES business location

Metal

Iron

APPLICATIONS interior wall and floor coverings

Slimtech Delight Calacatta Oro



ceramic surfaces Cotto d'Este

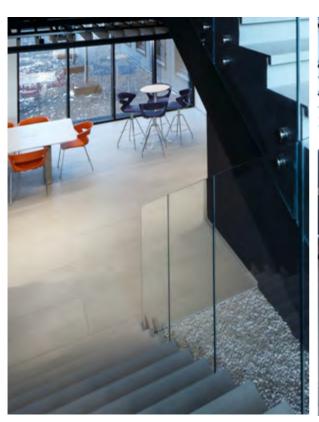
- Kerlite 5plus Cement Project Color 10 Cem 60x120 cm
- Cement Project Color 10 Land 14 mm thickness 60x120 cm
- Kerlite 5 Plus Metal Corten+Iron 100x300 cm
- Limestone Slate 60x120 cm 20 mm thickness

Lea Ceramiche Artistiche

Slimtech Delight

· Calacatta Oro Levigato

ABOVE, THE GROUND FLOOR SPACES AND ONE OF THE MEETING ROOMS; BELOW, A LOUNGE AREA FOR INFORMAL CONVERSATIONS.





"In the offices, the choice of colours was based on the lighting design," continue the architects. "By suitably positioning the lighting fixtures and creating exposed ceilings with a dark coloured finish, it was possible to direct the view towards the working areas and ensure optimal conditions of both natural and artificial lighting, while at the same time emphasising the paler coloured floors." Porcelain tiles from Panariagroup were chosen to achieve the high levels of technical and aesthetic quality required for the floor coverings. Cotto d'Este supplied the materials for the raised floor in the offices, specifically the 14 mm thick Cement Project collection, as well as the floor surfaces in other areas including the company restaurant, where the same Kerlite 5Plus collection inspired by hand-trowelled concrete floors blends harmoniously with the blue of the walls and furnishings referencing the corporate colour and slogan. The Limestone collection in a 20 mm thickness, Slate colour and Fiammata surface was used for the portico, while the metal look of Kerlite 5Plus Metal was chosen for the ventilated façade of the entrance foyer in the intense rust colour of Corten and Iron. Lea Ceramiche's contribution concerned the entrance foyer floor, where 6 mm thick marble-effect slabs from the Slimtech Delight Calacatta Oro collection were used.

RELATED ARTICLE

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CLOCKWISE FROM TOP: A STAIRCASE CONNECTING THE COMMUNAL AREAS, THE COMPANY RESTAURANT AND THE INNER COURTYARD.

Francesco De Maio ceramics museum

HAND-DECORATED MAJOLICA ROOTED IN A TIMELESS ARTISANAL TRADITION

by Simona Malagoli

Vietri ceramics boast a centuries-old history, a tradition handed down through the generations which can still be seen today in all its artistry in alleyways, houses and workshops, earning the admiration of tourists and visitors from all over the world for its splendid patterns and vivid colours. The stunning coastal landscape around the town of Vietri sul Mare is reflected in its ceramic artifacts, in the intense, multifaceted sea blue colours and the magical floral motifs.

Located in Nocera Superiore, just a few kilometres inland from Vietri sul Mare at the gateway to the Amalfi Coast, Ceramica Francesco De Maio is not only an integral part of this fascinating history but has also documented its ancient origins. The Cassetta family, with whom the De Maio family were united through marriage in 1959, were among the first terracotta masters of the late 15th and early

16th centuries, renowned for production of mostly unglazed crockery, amphorae and roof tiles prior to the advent of more sophisticated handmade majolica terracotta in around 1550. This is confirmed by an important historical document concerning the sale by the terracotta master Matteo Cassetta on 3 October 1494 of 50 pitchers "for containing oil" to Franceschetto Longo, a document that today is housed in the Francesco De Maio Ceramics Museum. Through ink sketches, period photographs, clay tiles, 18th-century majolica and sketches, the museum tells the story of Vietri ceramics and in particular the production of the Cassetta family as it was passed down through the generations. Glass shelves set in secluded niches are used for example to display the works of Giuseppe Cassetta (born in 1894, the son of Biagio Cassetta who was also a ceramist and decorator) and the ceramic panels designed by







ON THIS AND FACING PAGE: SEVERAL VIEWS OF THE MUSEUM

Gio Ponti in the 1940s. The story culminates in the present day with the marriage between Giuseppe Cassetta's daughter Vincenza and ceramist Francesco De Maio, heir to a long family tradition of handmade terracotta production close to the clay quarries of Ogliara. Their union brought together two historic ceramic dynasties and led to the foundation of the first of their companies in 1963: Ceramica di Vietri Francesco De Maio. This company marked the fulfilment of a dream that remains very much alive today and strives to pass on the cultural, artistic and craft heritage of Vietri ceramics. With passion and professionalism, the master craftsmen at Ceramica Francesco De Maio continue to create hand-decorated majolica, adapting traditional techniques to modern tastes and trends.

More than five centuries of ceramic history and passion for handmade products are jealously protected by Ceramica Francesco De Maio, which created the museum to allow visitors to discover and share in this fascinating history. Visitors to the museum are not only struck by the beauty of the artifacts on display, but are immediately enthralled by the history of this family steeped in the Vietri ceramic tradition. The walls display large black and white photographs of Giuseppe Cassetta, who started out as an apprentice to his uncle Giovanni Tajani (owner of the factory which in the 18th century built the splendid dome of the Cathedral of Vietri sul Mare, decorated with luminous green, yellow and blue majolica tiles), then in 1927 moved to the Industria Ceramica Salernitana owned by Lithuanian businessman and ceramist Max Melamerson, before opening his own factory in 1944: the "Ceramica Artistica Cassetta" (C.A.C.), in Fontana Limite in Vietri sul Mare. In the late 1940s, he met Gio Ponti, who commissioned him to create a

number of terracotta majolica designs. After arriving in Salerno, the Milanese master fell in love with the beauty of the gulf and drew inspiration from the dominant blue and white colours of the magical setting for his famous two-tone patterns designed in 1960: thirty-three patterns with geometric, natural and floral motifs, each with at least four possible combinations. Ceramica Francesco De Maio continues to feel a strong historical connection with Gio Ponti and after almost sixty years has created a series of majolica tiles, mostly faithful reproductions of the originals but also a number of designs based on previously unseen decorations by the great master. An entire wall of the Francesco De Maio Ceramics Museum is devoted to this extraordinary work of craftsmanship, which symbolises the modern artisanal approach pursued by the company today. The aim is not only to immortalise the timeless "Blu Ponti" majolica tile collection but above all to document and pay tribute to the close ties between an extraordinary piece of Italian design history and this magnificent coastal region.

Each artifact in this museum of handmade majolica tells the story of Vietri and its terracotta master craftsmen, a story centred around the members of a single family that looks to the future while drawing from the experiences of the past.







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* to have new ideas a long time before other people start to think in the same way.

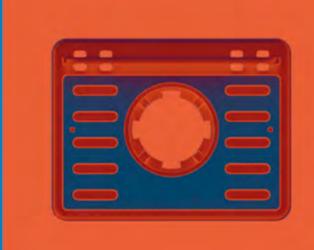
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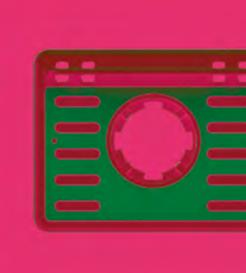














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