

■ EVENTS

The Italian ceramic industry places its bets in Las Vegas!

MARKETS

The European real estate market weathers the Covid storm

TRENDS

Classic but with a twist

PROJECTS

A sculptural house in Lodz

INTERVIEW ■

Francesca Singer:
Interconnecting cocoons

SURROUNDED BY BEAUTY,
INSPIRED BY COLOR



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ANDREA SERRI
PUBLISHING DIRECTOR
CER MAGAZINE INTERNATIONAL

Italian ceramics, a sustainable material

The perceived sustainability and value of ceramic materials in the European and North American markets coupled with the intrinsic characteristics of Italian products and manufacturing has served as a springboard for a major communication and promotional campaign for the Italian ceramic industry. Over the next few months, the **Ceramics of Italy for Sustainability** project will illustrate the distinctive characteristics of Italian ceramics and the important role these materials can play in sustainable contemporary architecture. The project was initiated in October 2020 and was divided up into five separate phases. Following an initial assessment of the ways in which the Italian ceramic industry has studied and communicated its sustainability practices over the last ten years, the next step was to expand the scope of the analysis to include competitor materials. Phase three involved extensive consultations with international distributors, designers and installers regarding their perception of sustainability in the use of materials in construction and, above all, their future expectations in terms of demand, market trends and consumer awareness. The next phase was to establish the position of Italian ceramic materials with respect to the emerging trends in the world of urban planning, construction and interior design in the various countries where our products are used. The fifth and final step will see the launch of the strategic communication and promotional plan over the coming months. Italian ceramic materials are widely recognised for their potential and value in terms of sustainability. The market is already aware that Italian products are made in factories that optimise all their atmospheric emissions, reuse waste from the production cycle and minimise the use of water and all other production factors. At the same time, these products deliver the distinctive value of Italian design and the intrinsic characteristics of ceramics, such as hygiene and ease of cleaning, healthiness, durability and suitability for the purpose of green building ratings. By focusing on the sustainability of Italian ceramics, this major communication and promotion project underscores the fact that it is everyone's duty to protect the planet.

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Ceramics of Italy

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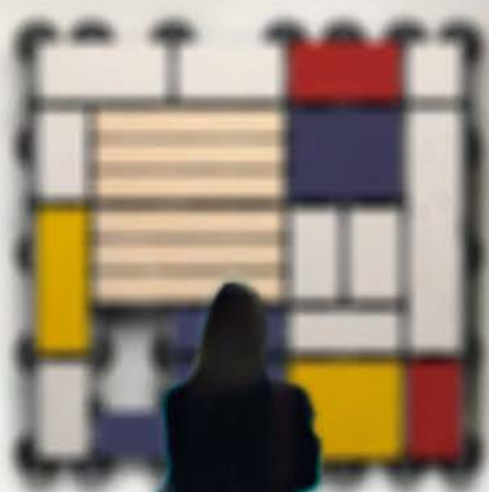
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MEET US AT COVERINGS (05-08/04) LAS VEGAS

COVERINGS 2022

The Italian ceramic industry places its bets in Las Vegas!

by Cristina Faedi

Following the cancellation of the 2020 show and the US travel ban that effectively prevented European producers from taking part in 2021, the Italian ceramic tile industry will be back in force at **Coverings 2022**, America's pre-eminent ceramic tile and natural stone event to be held at the **Las Vegas Convention Center** from 5 to 8 April. Last September Cersaie 2021 reasserted its role as the world's top exhibition for the ceramic sector, while Coverings 2022 remains the industry's premiere overseas event.

Despite the severe problems caused by soaring gas and freight prices, the Italian ceramic tile industry will be present in Las Vegas in a 58,000 square foot **Ceramics of Italy pavilion located in Central Hall**. The pavilion will host around seventy Italian companies (representing more than 100 brands),

which will be present with their own booths and in some cases in meeting suites.

Amid the current challenges, the industry is finding it far from easy to pick up where it left off back in 2019. Nonetheless, Italian companies have confirmed their tenacity and their determination not to miss this premiere event in one of the industry's most important export markets.

The Italian pavilion will be carpeted in the country's signature light blue colour, while floor plans of the pavilion and Ceramics of Italy banners will be displayed at the intersections between aisles.

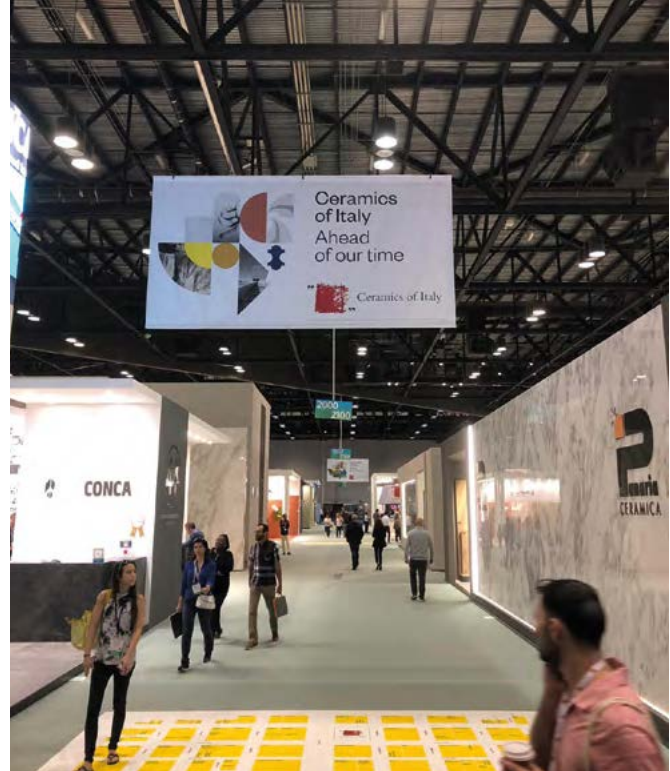
The **Ceramics of Italy institutional area** (Booth C6433) will form the hub of the Italian pavilion and will provide visitors with a wealth of information along with traditional Italian hospitality. Designed by **e+i Studio**, this area will serve as a meeting point



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EVENTS

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THE CERAMICS OF ITALY PRESS CONFERENCE AND A HALL IN THE ITALIAN PAVILION AT COVERINGS 2019.

THE PROGRAMME OF TRAINING SESSIONS

Attendees at Coverings 2022 will have the chance to participate in a robust programme of educational offerings, including numerous sessions qualifying for Continuing Education Units (CEUs) and covering three specific learning paths: Installation & Fabrication, Materials & Trends, and Workforce & Profits. The educational opportunities at Coverings 2022 will focus on the key themes of Health, Well-being and Environment, Timeless Luxury and Outdoor Living Spaces. All educational sessions are designed to provide attendees with the information content they need to excel in today's highly competitive tile and stone market. The **Installation & Fabrication** sessions will offer a wealth of information on industry best practices and cutting-edge techniques for installation and fabrication. Participants will be given the tools, training and technical know-how they need to keep at the cutting edge of the tile and stone industry. The **Materials & Trends** sessions will focus on the breathtaking world of tile and stone, offering participants the opportunity to learn about the health benefits of tile, get inspired by the latest trends and achieve concrete results for their business and projects. The **Workforce & Profits** sessions will help participants

discover new and successful practices and tactics to grow and manage their business, benefiting from business-building solutions and strategies for attracting and retaining customers and employees. The complimentary educational sessions

available at Coverings have clear training objectives and cover all segments of the industry.



 View the exhibition programme for full details

and an informal Italian-style reception area fitted out with ceramic tables and benches where visitors can prepare for a busy day with an authentic coffee or cappuccino or enjoy the unique flavour of an Italian ice cream in the afternoon.

But of course new products are the main point of interest at Coverings, and visitors certainly won't be disappointed. The enormous variety of tiles and surfaces on display at the show will be highlighted in particular at two specific initiatives: the **Global Tile Trends session on 5 April at 11.00 a.m.** where industry experts will discuss the emerging trends in the ceramic tile market, and a guided **Press Tour of the Italian pavilion** on 7 April at 10.00 a.m.

The traditional **Ceramics of Italy press conference** will be held on 6 April at 4 p.m. in Room N245. Following a speech by Emilio Mussini, vice-chairman of Confindustria Ceramica, the winners of the **29th Ceramics of Italy Tile Competition** will present their architectural projects involving the use of Italian ceramic tiles, moderated by Confindustria Ceramica managing director Armando Cafiero.

Next, the institutional stand will host an aperitif and the award ceremony for the **32nd Confindustria Ceramica North America Distributor Award**.

With its large number of exhibitors and a packed programme of events, Coverings 2022 offers American trade visitors the opportunity to get the latest updates and insights on the Italian ceramic tile industry, including new product trends, the most innovative installation solutions and indoor and outdoor applications.

It will be the perfect opportunity to take the pulse of the industry ahead of the international appointment with **Cersaie 2022** in Bologna later in the year (26-30 September).

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IN THE HEART OF THE BRERA DESIGN DISTRICT IN MILAN, TWO ARTISTIC CERAMIC CARPETS SERVE AS THE VISUAL FOCUS OF A SMALL APARTMENT LOCATED IN A TRADITIONAL "BALCONY HOUSE" WHICH HAS BEEN RENOVATED WITH GOOD TASTE AND SOBRIETY ON A LIMITED BUDGET

Fresh life for a 'balcony house' in Milan

by Riccardo Bianchi





APARTMENT IN MILAN'S BRERA DISTRICT

INTERIOR DESIGNER

FEDERICA SARDO
WWW.FEDERICASARDO.IT

PHOTOS

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YEAR OF COMPLETION

2021

In this renovation project, an apartment located in a nineteenth-century “balcony house” (*“casa di ringhiera”*), a form of popular housing that consisted of several apartments with open balconies on each floor facing onto a communal courtyard) has been lovingly restored, evoking memories and sounds of a world that is far removed from the noise and bustle of today’s urban living. The building is located in Via San Carpoforo in the heart of Milan’s picturesque Brera neighbourhood, a place where just a century and a half ago – in the days for example of painter Giovanni Segantini – artists’ studios stood side by side with brothels and often vied for custom. In one of the apartments in the building, architect and interior designer Federica Sardo was assigned the unusual task of creating a visually striking interior with a limited budget. “The apartment is tiny, with just enough space for two rooms and a bathroom,” she said. “When we visited it with the owners, a young couple with good taste, we found that the interior lacked a clear form so we had to give it some kind of meaning, partly by exploiting the exterior views. We positioned the kitchen-dining area with a small sofa in the first room overlooking the courtyard, while the bedroom looks out over Via San Carpoforo. In between these two rooms there is a bathroom and a small hallway.” This almost obligatory layout served as the starting point for Federica Sardo’s real creative work. “Design is the part of my profession that I like to spend the most time on,” she explains. “I carry out a precise and detailed study of the space, of how to organise each



of the rooms until I find a satisfactory solution to all of the problems. I make a lot of freehand drawings, because that’s how I express myself and how my ideas come to life. In this case I thought back to the Milanese homes of the early 20th century, to their simple and expressive floor coverings. In particular, I drew inspiration from cement tiles, traditional handmade tiles made from Portland cement mixed with marble and iron oxide powders to give them

THE ENTRANCE AREA OF THE TWO-ROOM APARTMENT CONSISTS OF A SEATING AREA AND KITCHEN. IT FEATURES A PORCELAIN STONEWARE CARPET THAT REPLICATES THE DECORATIVE EFFECT OF VINTAGE CEMENT TILES.

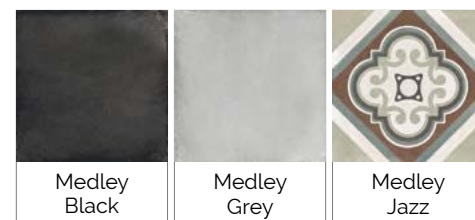


SPACES

urban residential

APPLICATIONS

interior floor and wall coverings



ceramic surfaces

GCR Decor
glazed porcelain tile
Medley
Black, Grey, Jazz
20x20 cm

technical characteristics

water absorption
(ISO 10545-3): $\leq 0.5\%$
modulus of rupture and breaking strength
(ISO 10545-4): $\geq 35 \text{ N/mm}^2$
surface abrasion resistance
(ISO 10545-7): compliant
coefficient of linear thermal expansion
(ISO 10545-8): compliant
thermal shock resistance
(ISO 10545-9): compliant
crazing resistance
(ISO 10545-11): compliant
frost resistance
(ISO 10545-12): compliant
chemical resistance
(ISO 10545-13): compliant
staining resistance
(ISO 10545-14): compliant
slip resistance
(DIN 51130): Rg

certifications

EPD, EN14411, BOOT 3000, CCC, Ceramics of Italy



TOP: VIEW FROM THE KITCHEN-DINING AREA TOWARDS THE BEDROOM. LEFT: THE BEDROOM. THE VINTAGE DRESSER AND WARDROBE WERE PURCHASED AT A MARKET. IN BOTH ROOMS THE DECORATIVE FOCUS IS ON THE CERAMIC CARPET, WHICH ALSO SERVES TO VISUALLY STRAIGHTEN OUT THE CROOKED FLOOR PLAN.

their artistic appearance. My efforts to recreate a retro look found a powerful ally in Jazz porcelain tiles from the GCR Decor Medley collection by Gruppo Cerdisa Ricchetti. I used these tiles to create two ceramic carpets in the kitchen and bedroom, bordered by a frame of Black version tiles from the same collection, which for the sake of continuity I also used in the hallway between the two main rooms and the bathroom while opting instead for the grey colour version on the walls. These ceramic carpets create a powerful decorative effect and straighten out the visual perspective of the rooms, which are actually slightly crooked.”

After designing the floors, enhanced by the neutral colours of the walls, the architect proceeded to work on the functional and decorative aspects of the interiors, again adopting great sobriety and drawing inspiration from the warm simplicity of Milanese homes of the past. She opted for an elegant Ikea kitchen with induction burners, a sofa and double bed from Maison du Monde, and a sideboard and low glass cabinet for the kitchen and dining room. The owners bought a chest of drawers and a wardrobe for the bedroom at a market, while Federica Sardo designed the bedroom desk and a small wardrobe. A large mirror was used to brighten up the otherwise dark kitchen-diner, while the architect chose Milan-themed prints and engravings for the walls as a tribute to the location. Last but not least, all the utilities are concealed to avoid disturbing the linear simplicity of the living space. This includes the heating and air conditioning system which runs under the ceiling and is powered by a heat pump to avoid the use of gas. The overall effect is attractive and intimate, ideal for creating a sense of warmth and homeliness for the short-term tenants to whom the owners have decided to let out the apartment.

RELATED ARTICLE

New surfaces for comfortable spaces

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ABOVE: VIEW TOWARDS THE KITCHEN. ANOTHER VIEW OF THE BEDROOM. THE CEMENT EFFECT FLOOR AGAIN TAKES CENTRE STAGE. LEFT: THE BATHROOM WITH PORCELAIN TILED FLOOR AND WALL UP TO A HEIGHT OF 1.5 METRES.



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Contemporary classic

A RENOVATION PROJECT IN THE BUCOLIC SETTING OF THE TIBER VALLEY IN CENTRAL ITALY RECREATES THE TIMELESS APPEAL OF A RURAL FARMHOUSE WHILE ADDING A CONTEMPORARY TOUCH THROUGH A JUDICIOUS CHOICE OF MATERIALS AND FINISHES

by Roberto Negri

THE NEW BUILDING CONSISTS OF A TWO-FLOOR SQUARE CENTRAL VOLUME CONNECTED TO ANOTHER TWO SINGLE-LEVEL STRUCTURES, A VERANDA AND A PERGOLA.

Perched on a limestone hill in the Tiber valley in the central Italian region of Umbria, Amelia is a historic town overflowing with vestiges of its past, including Renaissance buildings and churches and numerous ruins dating back to Roman times. The charming atmosphere of the old town centre is complemented by the view of the surrounding countryside dotted with old stone farmhouses, one of which was recently at the centre of a renovation and expansion project. The owners wanted to maintain the traditional characteristics of Umbrian rural constructions, so this was the philosophy that guided the design and material choices. The result is a splendid two-floor farmhouse complete with an annex and a swimming pool located on the downslope side of the main building.

The new property consists of a two-floor square central volume connected on either side to two single-level structures, one with a double-pitched roof housing the living area and the other with a single-pitched roof for the guest sleeping quarters, as well as a veranda and pergola on the sides facing the valley. An Umbrian natural stone laid using the opus incertum technique was chosen for the facing of the exterior wall, along with terracotta tile thresholds and an entrance door framed by a basalt portal. The annex is a single-level square-shaped structure with a double-pitched roof and a wooden porch on the side facing the valley, in this case plastered and painted in earth tones. "For the choice of interior finishes, we looked for a solution that would allow us to adopt modern





PRIVATE COUNTRY HOUSE

PROJECT
SERGIO MELCHIORRI

PHOTOS
LUCIANO BUSANI

CERAMIC SURFACES
FIORANESE
WWW.FIORANESE.IT

YEAR OF COMPLETION
2020



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non-urban residences in Italy and worldwide



THE PROJECT MAINTAINED THE TRADITIONAL CHARACTERISTICS OF UMBRIAN RURAL BUILDINGS, AN APPROACH THAT ALSO DETERMINED THE LAYOUT AND CHOICE OF MATERIALS.

SPACES
non-urban residential

APPLICATIONS
floor and wall coverings



Montpellier
Sabbia



Heritage
Grey



Blend Concrete
Sabbia



Cementine
Retrò Deco



Formelle 20
Mix 4 colours

ceramic surfaces

Fioranese
porcelain tile
Montpellier
Heritage
Blend Concrete
Cementine Retrò
Formelle 20

technical characteristics

water absorption
(ISO 10545-3): compliant
modulus of rupture and
breaking strength
(ISO 10545-4): compliant
deep abrasion resistance
(ISO 10545-6): compliant
coefficient of linear thermal
expansion
(ISO 10545-8): compliant
thermal shock resistance
(ISO 10545-9): compliant
frost resistance
(ISO 10545-12): compliant
chemical resistance
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staining resistance
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certifications

LEED, EMAS, ISO 14001





materials while maintaining traditional warmth and appeal,” says architect and project manager Sergio Melchiorri. “We found sand-coloured porcelain tiles from Ceramica Fioranese’s Montpellier collection to be the best choice for the interior flooring inside the farmhouse, their irregular colour enhanced by the combination of three different sizes in striking contrast to the geometric regularity of the rooms.” Given the material’s good anti-slip properties (compliant with Italian Ministerial Decree no. 236 regarding the elimination of architectural barriers), it is also suitable for use in outdoor areas, blurring the distinction between the interior and exterior in terms of materials and colour and enhancing the sensation of being immersed in nature. Several other Fioranese collections were also used in the project. In the guest bathroom, Formelle_20 collection tiles in four colours and a variety of decorations were chosen to ensure a seamless transition between the shower floor and wall. In the upstairs bathroom, the planed wooden floor planks were combined with the sand-coloured Blend series, while the corner washbasin and shower are decorated with the Cementine_Retrò cement tiles chosen in a variety of colours and geometries. This modern take on traditional terrazzo tiles perfectly sums up the spirit of the project. In the annex, the use of the Heritage collection in the colour grey and four sizes has produced the same result as in the farmhouse itself, combining a traditional sensation of warmth with a more contemporary look in terms of heterogeneous colour and geometry. The same series in smaller sizes was used for the walls in the kitchenette and shower.

THE INTERIOR SURFACE COVERINGS REPRODUCE THE COLOURS AND TEXTURES OF TRADITIONAL MATERIALS, BUT WITH A CONTEMPORARY TWIST THANKS TO ORIGINAL COMBINATIONS OF COLOURS AND SIZES



RELATED ARTICLE

Nature is a need

WWW.CERAMICA.INFO/EN/NATURE-IS-A-NEED/

The **Imola Ceramica**'s choice of expanding its **The Room** collection with a new selection of precious marbles caters for one of the most popular contemporary trends, that of giving free rein to personal tastes. .
imolaceramica.com



THE LONG-AWAITED APPOINTMENT WITH COVERINGS - THE GLOBAL TILE & STONE EXPERIENCE, NORTH AMERICA'S PRE-EMINENT EXHIBITION OF NEW PRODUCTS FOR THE FLOOR AND WALL COVERING, CERAMIC TILE AND NATURAL STONE INDUSTRY, WILL BE HELD IN LAS VEGAS FROM 5 TO 8 APRIL 2022

by Elena Cattaneo

Italian trends across the ocean

→ The **Mediterranea** coloured-body porcelain tile collection from **Tagina** is inspired by sun-drenched, timeworn stone from Mediterranean lands.
tagina.it



One of the most interesting new products presented by **Nuovocorso** is **Macchia Vecchia Azzurra** from the **Bigslabs** large-format porcelain tile collection.
nuovocorso.it



Oxide from **Gardenia Orchidea** stands out for its industrial-style inspiration and a highly realistic surface that reproduces the tactile and visual appeal of oxidised metals. gardenia.it



↑ The **Poetry House** collection is the result of a collaboration between **ABK** and Paola Navone's design firm **Studio Otto**, starting with two types of ceramic surfaces developed from inspirational materials: wood and stone. abk.it

Coverings – The Global Tile & Stone Experience is an important event for Italian companies because it gives them a unique opportunity to meet visitors and showcase the new products they have developed specifically for the American market. Alongside the need for hygienic and easily cleanable surfaces that emerged in the wake of the pandemic, the latest home design trends have focused on

three specific requirements: flexibility and customisation, intimate spaces, and visually-striking effects that brighten up the home. **Flexibility and customisation** are now taken for granted. Spaces take on different functions without being limited by traditional boundaries, so surface finishes have to be flexible and give occupants the freedom to use the rooms in their homes as they wish according to the time of day.



← **Casalgrande Padana** has elegantly reinterpreted the austerity of concrete in its new **Metropolis** collection of porcelain slabs in eight different colours. casalgrandepadana.com



View the new Product Gallery



↑ One of the new products presented by **Appiani** (Altaeco Group) is the **Lapis** ceramic mosaic collection developed in collaboration with Studio Metco, a specialist in the application of silver particles. appiani.it



Intimate spaces

Alongside the need for flexibility, another trend that has reasserted itself in the home is the desire for solitude, for an intimate space where one can spend time alone. It doesn't matter which room it is, the important thing is that it should have a warm, welcoming and unobtrusive atmosphere. The materials must be combined delicately, with nature-inspired colours used to create backdrops that blend in with any furnishing style.

The need for intimacy and comfort is also bound up with the need for safety, informed by our experience during the past two years. This is why porcelain is currently so popular: its guaranteed hygiene and ease of cleaning and maintenance makes it the perfect solution. Finally, the need for intimacy is also reflected in the popularity of the minimalist aesthetic trend, particularly for the bathroom and kitchen.

↑ The **Jungle Stone** series from **La Fabbrica's Pietre** collection explores the idea of energy, solidity and purity. Available in 5 colours, the three-dimensionality of the surface is achieved using glues and grits. lafabbrica.it

↓ The **Paint** porcelain tile collection is the result of painstaking colour research carried out by **Dado Ceramica**. The original inspiration is Venetian stucco, a finish dating back around 4,000 years. dadoceramica.it



↑ The **More** collection, shown here in the colour Nut, is created using the innovative 3D Shaped Technology, a unique three-dimensional digital printing technology adopted by **Edimax Astor**. edimaxastor.it



↑ The **Terra Crea** collection from **Kronos**, available in 5 colours, is based on the study of clay and its use in the age-old artisanal tradition. kronosceramiche.it



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↑ The new **Tinturi** collection from **Cerasarda** comes in thirteen luminous colours and stands out for its shiny craquelé glaze and unusual diamond shape. cerasarda.it

→ For poetic, nature-inspired spaces, the **Japan** series from **Sichenia** features a decoration that refers to the Japanese word Sakura or cherry blossom, a symbol of prosperity. sichenia.it



→ The new **Fap Murals** collection consists of eye-catching wall tiles. The large ceramic surfaces with their geometric macro-patterns become furnishing elements in their own right. fapceramiche.com

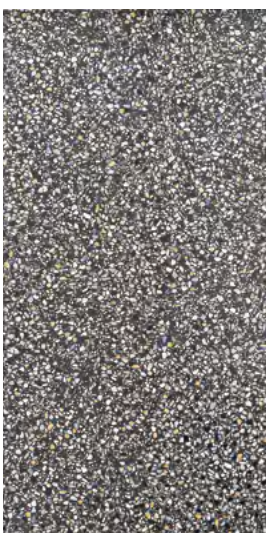


Dramatic effects

Alongside the search for intimacy and minimalism, we are observing another only seemingly contradictory trend: the desire to surprise. In reality, we don't choose visually dramatic decorations for our living spaces because we want other people's approval, but simply to project our own personalities onto the rooms where we spend most of our time, free from external influences and judgements. This means that one room in the home may be delicately coloured, minimalist and essential in style while another is decorated with vibrant motifs and bright colours. The important thing is a sense of harmony and an experience of genuine well-being on the part of the occupants. 3D ceramic surface decorations have enormously expanded the range of available solutions, allowing designers and homeowners to truly unleash their creativity.



← **Jasper**, the new collection from **Ceramiche Mariner**, reinterprets a classic product with a modern twist thanks to its contemporary shade variations and colour combinations. cermariner.it



↑ The **Shine** porcelain tile collection from **Saime Ceramiche** is a cutting-edge material that recreates the charm of precious stones such as onyx and alabaster. saimeceramiche.com



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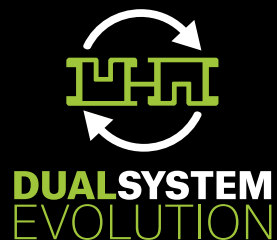


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Inspired by Italian rationalist architects such as Piero Bottoni, the **Madre** collection from **Ceramica Flaminia** aims to create a classic bathroom with new proportions rather than simply replicate the geometries of the past. ceramicaflaminia.it

Classic but with a twist

THE INCREASINGLY POPULAR VINTAGE TREND COMBINES TWENTIETH-CENTURY GEOMETRIES AND DECORATIONS WITH THE LATEST TECHNOLOGICAL INNOVATIONS IN TERMS OF WATER SAVING, PRODUCTION PROCESS EFFICIENCY AND MATERIALS RESEARCH

by Antonia Solari



↑ **Ideal Standard's Tipo-Z** washbasin, designed by Palomba Serafini Associati, represents a contemporary reinterpretation of the Zeta basin originally designed by Gio Ponti but now produced as a single piece of fine ceramic. With its slender, monolithic silhouette, it coordinates perfectly with other sanitaryware collections within a vintage-style bathroom. (Ph. Carlo William Rossi+Fabio Mureddu). idealstandard.it



↑ The **Selnova** collection from **Geberit** has been expanded with the introduction of the **Square** model, which revisits the company's historic ceramic collection with more angular forms. The discreet design of the elements allows them to fit in with both retro and contemporary style bathrooms. geberit.it



← The mirrors from **Progetto Group's Baroque Review** line are made of fused and frosted glass and stand out for their curved and intricate frames. A variety of different finishes are available, including black and gold. laprogetto.it

Lozenge-shaped tiles, alternating black and white optical-style contrasts, curved sanitaryware lines and a return to gold or rose coloured taps: a vintage bathroom may include all these elements or just one – because all it takes is a single design detail to recreate the atmosphere of a past century.

With the elegance and sophistication of the various styles in vogue in the twentieth century, from the curves of 1920s Art Nouveau through to the pure geometries of architectural rationalism, the retro bathroom is becoming an increasingly popular choice for today's interior design projects, especially in the context of historic building renovations.

When choosing a vintage style, designers and their clients can now opt for solutions that combine the geometries of the past with the latest technologies in terms of innovative finishes, water-saving taps and certified sustainable production processes.



← **Coloniale**, **Gioielli** (photo) and **Imperiale** are three examples of classic-style taps from **Fiore**, available in both single-lever and traditional dual handle versions. These series also come in coloured finishes, from bronze to gold, pink gold and copper. fiore.it



See the latest trends
in the Product Gallery

TRENDS

→ The **Evolution** series designed by Terri Pecora for **Simas** harks back to the past while catering for contemporary needs, as in the case of the glossy black version. It is inspired by Art Nouveau style popular in the early 20th century, revisited with a rounded square design. simas.it



→ The **Waldorf** ceramic sanitaryware series from **Kerasan** features rounded corners and extra-thick edges and is inspired by the style in vogue in the early 20th century. The washbasin is available in a variety of sizes, including a vintage double bowl version. The elements can be mounted on chrome-plated metal structures that recall the design of the 1930s. kerasan.it



→ → The **Paestum** series from **Ceramica Globo** repropose classic motifs with elegant and innovative finishes. These solutions combine traditional lines with a fresh style and are available in numerous versions complete with a range of accessories. ceramicaglobo.com





← **Devon&Devon** has looked to the 1950s for inspiration for its **Rose** collection, which stands out for its classic lines and white porcelain pedestal systems. The collection is complemented by a matching three-hole mixer set.
devon-devon.com

↓ The **Hermitage** tapware series from **Vicario Armando** pays homage to late 19th century art and the Belle Époque period. The mixer has a white control knob that contrasts with the stainless steel body of the tap.
vicarioarmando.com



While having the appearance of a period project, a modern vintage-look bathroom is in fact the result of extensive research focused on efficiency, sustainability and optimisation of resources. One especially popular trend is the faithful reinterpretation of bathrooms in vogue during the late 19th-century Belle Époque period, along with Art Nouveau elements or revisitations of more recent projects by great masters of design such as Gio Ponti. The aim of these projects is to infuse a sense of history into the domestic environment or create sophisticated hotel or café bathrooms while maintaining the contemporary ideal of the bathroom as a place of well-being and relaxation. Another advantage of a vintage style bathroom is the fact that it represents a shift away from minimalism and the almost complete absence of accessories, instead leaving room for the multiplicity of design details and elements typical of a space devoted to personal care. Whether mirrors, hooks, shelves or

handcrafted furniture, these accessories contribute to the decorative aspects of the project while ensuring the maximum functionality and convenience.

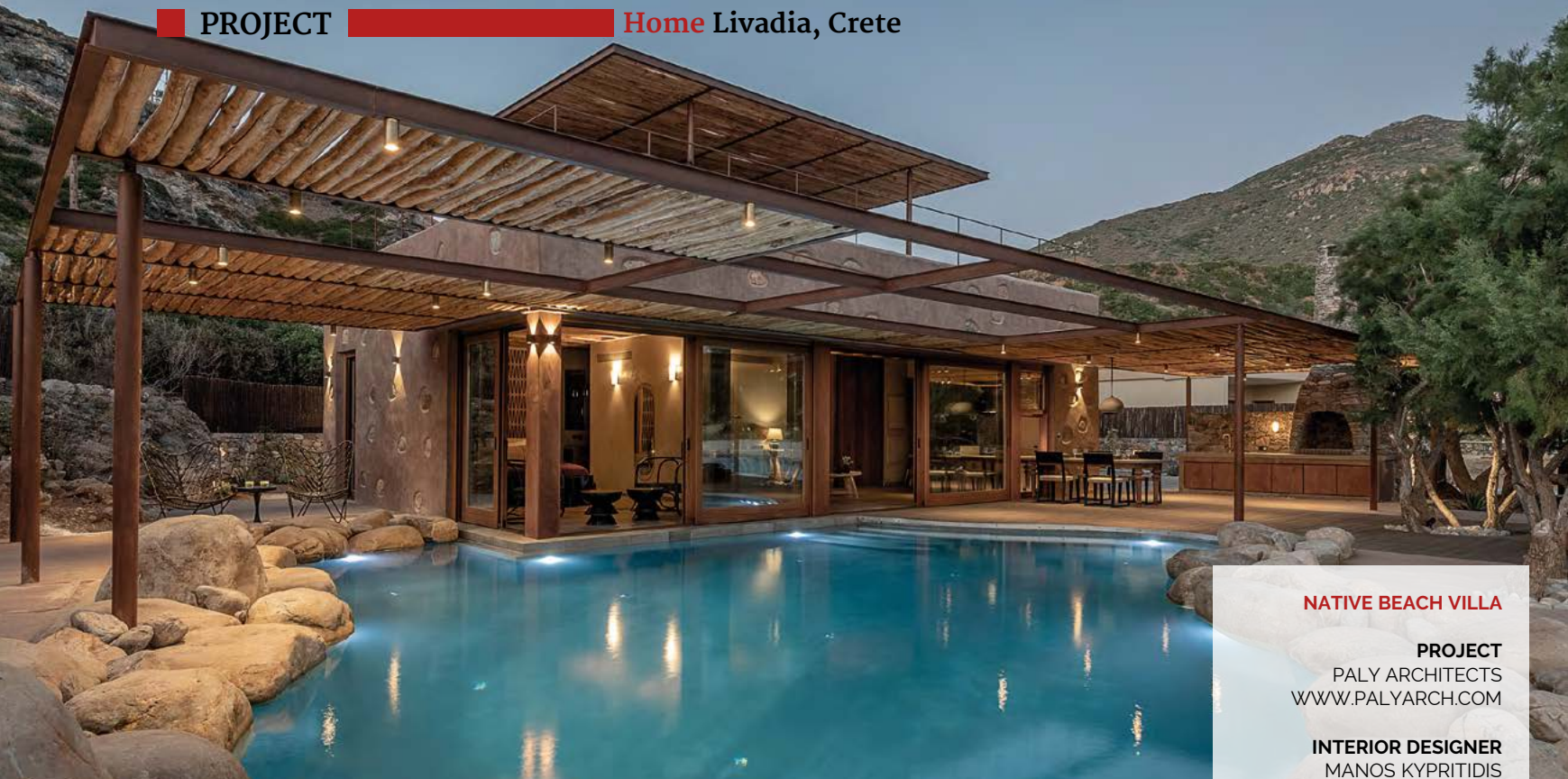
Here too, it is essential to seek a sense of overall harmony and consistency between the elements – it would be a mistake for example to combine Art Nouveau bathroom fittings with accessories inspired by other styles. Projects that revisit the fashions of the past require meticulous planning and a search for cross-cutting solutions, so it is just as well that there are plenty of options available!

ALSO SEE:

The goal? Water savings!

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PROJECT **Home** Livadia, Crete



NATIVE BEACH VILLA

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YEAR OF COMPLETION
2021

THE OUTDOOR PATIO THAT SURROUNDS THE VILLA AND COVERS PART OF THE SWIMMING POOL, BORDERED BY LARGE BOULDERS. ABOVE, THE LIVING ROOM WITH FULL-HEIGHT SLIDING WINDOWS OPENING ONTO THE EXTERIOR.



THE LIVING ROOM, AN OPEN SPACE COMPLETE WITH A KITCHEN AREA, ADOPTS NATURAL TONES AND MATERIALS THAT ARE ECHOED IN THE STONE GREY PORCELAIN FLOOR TILES.

On the shores of a mythical sea

ON THE SOUTHWEST COAST OF CRETE, A VILLA OVERLOOKING THE CRYSTAL-CLEAR WATERS OF A BAY REFLECTS THE SPIRIT OF THE GREEK ISLAND WITH ITS FLUID SPACES AND MATERIALS IN HARMONY WITH NATURE

by Antonella Galli

Crete is a land of myths, history and nature. As writer Nikos Kazantzakis, a native of the island and author of *Zorba the Greek* (1946), put it, “Whoever sets foot on this island senses a mysterious force branching warmly and beneficently through his veins”. In keeping with the spirit of this Mediterranean island, Paly Architects, an Athens-based practice founded by architects Nikos Lykoudis and Ismene Papaspiliopoulou, designed a holiday home called Native Beach Villa as part of the Elafonisi Villas collection of luxury properties. Located in the village of Livadia in the southwest

of the island, the villa blends in perfectly with its rugged and fascinating surroundings. The property boasts a splendid beachfront location in an unspoilt bay sheltered by a rocky escarpment that slopes gently down to the sea. A haven of peace and tranquillity, it follows the shape of the land and in keeping with local tradition maintains a harmonious relationship with the outside world. The villa consists of an 82-square-metre single-floor volume surrounded by a large patio and a curved swimming pool delimited by large boulders. On the roof, a pergola shelters a solarium area



TOP AND ABOVE: THE KITCHEN FEATURES A PORCELAIN SINK AND WORKTOP THAT CONNECTS WITH THE OUTDOOR TABLE SEPARATED BY A GLASS DOOR.

with jacuzzi. “The minimalist rectangular volume contains the solids and voids that make up the living spaces,” explain the architects. “Three tamarisk trees in front of the villa provide shade and delimit the boundary with the rocky beach. The outdoor oven made of local stone separates the entrance path and the patio while concealing the view of the private area from outside.”

The interior space of the villa, divided into two bedrooms, two bathrooms, a living room and an open-plan kitchen, was designed to maintain a sense of seamless continuity with the exterior. In the living room and the master bedroom, both of which overlook the patio and the swimming pool, the full-height glazed walls offer stunning views of the sea. In addition, the two adjoining rooms can be easily connected or separated thanks to a wooden sliding partition.

The materials chosen by Paly Architects – wood, stone and dusty, textured plaster, grey on the inside and light brown on the outside – draw from the local tradition and maintain as natural a look as possible. The furnishings are essential but stylish, made of solid wood and rattan and upholstered in neutral coloured fabrics. “The materials we chose – stone, metal with rust finishes, chestnut wood and earth-toned plaster – are all sourced locally,” explain the architects. The exterior paving is made from traditional local stone, while porcelain tiles from Kronos Ceramiche’s La Reverse collection were chosen for the interior thanks to their meticulous reproduction of the texture of natural stone. The tiles were chosen in the dove grey colour Taupe with Antique and Elegance finishes. The same products were also used for the wall tiles and for several custom-made elements, from the kitchen top to the tables and washbasins. These design solutions enhance the sense of continuity and the natural look of the rooms in harmony with the ancient landscape surrounding the villa.

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/



SPACES

non-urban
residential

APPLICATIONS

interior floor and
wall coverings
countertops
washbasins



ceramic surfaces

Kronos Ceramiche
porcelain tile
Reverse Taupe
Elegance, Antique
30x80, 50x80 cm

technical characteristics

water absorption
(ISO 10545-3): $\leq 0.04\%$
modulus of rupture and
breaking strength (ISO
10545-4): 53 N/mm²
deep abrasion resistance
(ISO 10545-6): ≤ 128 mm³
coefficient of linear thermal

expansion (ISO 10545-8):
 $\alpha = 7 \times 10^{-6} / ^\circ\text{C}^{-1}$
thermal shock resistance
(ISO 10545-9): compliant
frost resistance
(ISO 10545-12): compliant
chemical resistance
(ISO 10545-13): UA ULA UHA
staining resistance
(ISO 10545-14): class 5
slip resistance
(DIN 51130): R10

certifications

LEED

TOP, THE MASTER
BEDROOM AND,
ABOVE, ONE OF THE
TWO BATHROOMS
AND THE TWIN
BEDROOM. GREY
TONES ARE
USED FOR THE
PLASTER AND THE
PORCELAIN FLOOR
AND WALL TILES.



 view other non-urban residential
in the project gallery



A sculptural house in Łódź

ARCHITECT MARCIN TOMASZEWSKI'S PROJECT FOR A HOUSE STANDING ON A SLOPING PLOT OF LAND USES VERSATILE LARGE-SIZE CERAMIC TILES FOR THE EXTERNAL CLADDING TO CREATE AN ICONIC STRUCTURE

by Laura Milan



RE: VMAX HOUSE

PROJECT

MARCIN TOMASZEWSKI
REFORM ARCHITEKT
WWW.REFORMARCHITEKT.PL

CERAMIC SURFACES

LAMINAM
WWW.LAMINAM.COM

YEAR OF COMPLETION

2021

Re: VMax House in Łódź, Poland was designed as a sculptural dwelling by REFORM Architekt, a Polish practice founded and led by architect Marcin Tomaszewski.

The building, a single-family home set in a lush private garden, pursues the ideal of perfection. A small compact volume with a square base and a side length of 13.5 metres, it draws its powerful personality from the imposing, almost graphic white V-shaped sides that stand out against a completely black background.

The house is built on a steeply sloping 1,500 square metre plot of land, its two-storey interior layout adapted to a height difference of 8 metres. In view of the elevation and the location of the entrance,

the interior layout reversed the usual rules of space and function. The driveway and pedestrian entrance along with the entire living space are located on level 0 overlooking a green area, while the sleeping area occupies the lower level with direct access to the garden.

The 300-square-metre interior consists of a variety of spaces designed for a sheltered but luxurious family life. The upper level is open on all four sides. At the rear is a double garage with direct access to the service areas: the boiler room, the pantry and a changing room/cloakroom. At the front, a large open space houses a living area which communicates with the dining room and open-plan kitchen and faces onto a long terrace with

ELEGANCE AND SOPHISTICATED CHOICES DEFINE THE ENTRANCE TO THE VILLA, WHERE ACCESS TO THE GARAGE IS COMPLETELY CONCEALED BY SHINY, REFLECTIVE BLACK SURFACES.



THE SIDE ELEVATION AND A THREE-QUARTER VIEW EMPHASISE THE LARGE TRANSPARENT BOX-SHAPED STRUCTURE, REVEALING THE SWIMMING POOL AND A LUSH GREEN GARDEN.



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

full-height windows looking out onto the garden. The upper ends of the large V accommodate enormous 6-metre-high windows that allow large quantities of light to flood into the interior.

The pedestrian entrance is located laterally with respect to the main façades and also leads to a small, totally independent service apartment with a single bedroom and bathroom.

The central space in the house is occupied by a single-flight linear internal staircase leading to a partially underground lower level that looks out only on one side and houses a sleeping area with exceptional service spaces.

The staircase landing leads directly to two single bedrooms looking out over the garden, served by a bathroom and a laundry room. On the opposite side, the private master area consists of a bedroom with a large walk-in wardrobe and a bathroom with sauna connected to a gym. There is also a working space with an office.

The exterior of RE: VMAX HOUSE is dominated by the alternation of black and white, where Italian ceramic tiles have been used to create a spectacular sculpture effect. The large V stands out against the glossy black background thanks to the use of 1 x 3 metre, 3 mm thick large-format tiles from Laminam's Collection line, produced specially for this project in a solid, absolute white colour.

As Marcin Tomaszewski explains, "Inspiration to create a single block can be found anywhere. But the best inspiration comes from people, from nature and also... from the complex and challenging shape of the plot of land set aside for the construction of a house. This was the case with VMax House, where the sloping terrain determined the final shape and functionality of the volume. The result is not just an interesting shape, but also a house where the functional layout is reversed!"

RELATED ARTICLE

Installation of large ceramic slabs

 WWW.CERAMICA.INFO/EN/INSTALLATION-OF-LARGE-CERAMIC-SLABS/



RE: VMAX HOUSE HAS TWO MAIN FAÇADES THAT ARE COMPLETELY DIFFERENT IN TERMS OF OPENNESS AND HEIGHT. THEY ALSO OFFER TOTALLY DIFFERENT VIEWS: ARTIFICIAL AND CLOSED AT THE REAR, NATURAL AND OPEN AT THE FRONT.

SPACES

non-urban residential

APPLICATIONS

exterior façades

ceramic surfaces

Laminam
porcelain tile
Collection
Bianco Assoluto
1000x3000mm Laminam 3

technical characteristics

water absorption
(ISO 10545-3): $\leq 0.1\%$

modulus of rupture and
breaking strength
(ISO 10545-4):
average value 50 N/mm²
deep abrasion resistance
(ISO 10545-6): $\leq 175 \text{ mm}^3$
coefficient of linear thermal
expansion (ISO 10545-8):
 $6.6 \cdot 10^{-6}/^\circ\text{C}$
thermal shock resistance

(ISO 10545-9): compliant
frost resistance
(ISO 10545-12): compliant
chemical resistance
(ISO 10545-13): from A to B
staining resistance (ISO
10545-14): class from 4 to 5

certifications

LEED, ISO 14001

Pursuing tomorrow's vision

A SPECIALIST SUPPLIER OF THE WORLD'S FINEST CERAMIC AND PORCELAIN TILES, SANITARYWARE AND BATHROOM ACCESSORIES IN QATAR, **HIGHRISE** IS INVOLVED BOTH IN THE QATAR NATIONAL VISION 2030 AND THE PROJECTS FOR THE FIFA WORLD CUP 2022. BUT MOST OF ALL, MANAGING DIRECTOR **SHAJI N NAIR** LOVES ITALIAN CERAMICS AND CONSIDERS HIMSELF THEIR AMBASSADOR

by Roberta Chionne

Founded in 2016 in Doha with the mission of supplying high-quality construction products in Qatar, **Highrise Qatar** has been playing an important role in the recent “golden age of construction” which continues amid work for the FIFA World Cup 2022 and the Qatar National Vision 2030. A specialist supplier of the world's finest ceramic and porcelain tiles, sanitaryware and bathroom accessories, the

company's mission is to close the gap between market needs and the availability of greener products and environmentally sustainable building solutions. It has been involved in both the National Vision 2030 since its inception and the projects for the FIFA World Cup 2022, and considers itself an “ambassador for Italian ceramic tiles and the Italian tile industry,” as Managing Director **Shaji N Nair** explains in this interview.



Highrise reception (Ph: Shaji Panicker)



Shaji N Nair



Two installations with Italian tiles.

Mr. Shaji N Nair, could you outline the key steps in Highrise Qatar's development and tell us about its "Reliable, Durable & Sustainable" mission?

Success is not achieved overnight. Highrise Qatar was founded in 2016 with the mission of supplying high-quality construction products in Qatar. We aim to close the gap between market needs and the availability of greener products and environmentally sustainable building solutions. As a growing institution, we believe it is our responsibility to support the green initiatives of the State of Qatar and promote carbon emissions reduction programmes. We are committed to providing our clients with the most reliable service, durable products and sustainable interior finishing solutions.

What is the current state of the construction industry? And how is Qatar's National Vision 2030 progressing?


The construction industry has been booming in Qatar in recent years and continues to do so ahead of FIFA 2022 and Qatar's National Vision 2030, which we have been involved in since its inception. The coming years will be remembered as the golden era for construction in Qatar, with a new set of construction sector and planned infrastructure projects accounting for a large portion of overall investment. Despite the

repercussions of the pandemic, Qatar's construction industry has seen a more than 4% increase compared to the previous years.

What effect has the FIFA 2022 World Cup had on the local building industry?

The day we won the rights to host FIFA 2022 paved the way to a vibrant and glorious period in Qatar's construction sector and will be etched in our hearts forever. Ahead of FIFA 2022 and Qatar's National Vision 2030, Qatar has embarked on a mission to build and strengthen its infrastructure along with other facilities in the construction, tourism and hospitality sectors.



 Read other interviews with Italian tile distributors worldwide



The Al-Bayt Stadium at Al Khor (Qatar) and a Doha Metro Station – Qatar Rail (photos by: Shaji Panicker)



What kind of clientele do you cater for?

Highrise Trading has been involved in many noteworthy projects in the hospitality sector. One of these is the Salwa Beach Resort, which is considered a premium landmark of Qatar and for which we supplied Etruria Design tiles from Italy. The FIFA 2022 stadiums are another series of large-scale projects. Highrise, along with its long-standing partner Atlas Concorde, has supplied tiles for the major stadiums including Al Bayt Stadium, Thumama Stadium, Al Rayyan Stadium and Lusail Stadium. Each stadium in Qatar pays tribute to the rich and diverse Arabic culture in which each element is chosen in keeping with Qatar's joint mission to promote green products. We have also supplied premium quality Italian mosaic from Appiani Mosaic for the Qatar Metro Rail project and played an active role in promoting Italian products in Qatar's budding tourism sector. The Zulal Destination Spa & Family Resort is an outstanding resort development in the northern coastal town of Al Khor, where Italian tiles from Arpa Ceramiche have been used for most of the flooring.

What are the most important aspects of your customer service?

We have always prioritized the need to serve our customers with the best service and top-quality products. As a professionally managed organization, we are well equipped to handle high-end projects in the government or corporate sector. Although Highrise caters mainly for commercial projects such

as towers, stadiums, hospitals, airports, sea ports, malls, schools, hotels and similar, we appreciate the creativity and the product interest associated with private projects. Over the years we have catered for many private projects including residences, villas and office spaces, and each project has proved an outstanding platform for showcasing the scope for creativity and indigenous design in the construction sector. We take great pride in associating with budding designers and freelance architects and are always thrilled to see a design vision come to life through our products.

Have lifestyle and demands changed in Qatar during the Covid pandemic?

The past three years have taught us all a few lessons. The most important of these is that we must value the time we spend with our families and loved ones. The pandemic years will be remembered in history as the time when the world stood still. At a professional level, we have had to adapt to the new market demands. The most notable paradigm shift has been the transition towards digital technology. All businesses have been striving to adopt the new technologies and move away from traditional marketing methods in favour of social media platforms, web-based apps, online meeting platforms and similar tools. We see this as a much-needed and positive outcome of the pandemic.

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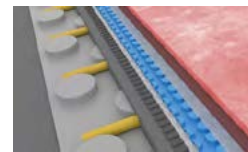
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What are the main trends in the ceramic tile sector?

The recent marketing and awareness campaigns have been promoting the benefits of ceramic and porcelain tiles and have led to a major shift in the construction sector towards this material instead of the previously preferred natural stone. The interest in greener building solutions has played a significant role in this shift in interest in Qatar. We have come to realize that the ceramic and porcelain industry is a sustainable and viable alternative to the exploitation of natural resources. The latest technologies allow for the creation of products with a very similar look and texture to natural stone. We are forever indebted to the Italian manufacturers for pioneering the latest technologies in tile manufacturing and enabling us to deal with competition from alternative flooring materials. We see ourselves as the ambassadors of Italian ceramic tiles and the Italian tile industry and welcome everyone to visit Qatar, where we will be delighted to be your guides.

How do you see the future of ceramic tile in the Qatar National Vision 2030?

Looking forward, the most interesting and publicised development is the upcoming globally inspired township extending more than 18 kilometres in Qatar's coastal region. The Lusail development is envisaged as by far the most prestigious and iconic venture undertaken in Qatar. Highrise is already working on this project together with major Italian manufacturers including Atlas Concorde, Etruria Design, Cipa Gres, Laminam, Cotto Manetti and other similar brands. The aim is to promote the activities planned for 2022 and to boost tourism.

What should Italian companies do to raise their approval level within your country's distribution system?

Over the years, Highrise Trading has been promoting Italian-made products and has received much-appreciated support from its longstanding Italian partners. In the coming years, we are looking forward to expanding our market reach beyond our national boundaries and to take with us the products that we have valued and helped build over the years.



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The European real estate market weathers the Covid storm

AMID RISING PRICES AND INCREASED SALES,
LONDON AND GERMANY ARE LEADING THE WAY

by Giorgio Costa

A According to forecasts published by leading industry experts, the 2022 trends in the European real estate sector may include higher office and warehouse prices, lower demand for city centre homes and strong overall growth in property values. While London and Germany will be the most popular locations for global investors, there is a risk of a bubble in the most dynamic markets (Moscow and Stockholm), although this is not expected to affect Milan or Paris.

The European Union's statistical office Eurostat recently published a report showing the house price trends since 2010 in all member countries.

The picture that emerges is one of overall growth, albeit with a few exceptions. An analysis of the data shows that house prices experienced a growth phase from 2010 to 2011, which came to an abrupt halt in the second quarter of 2011. This was followed by a downward trend that continued until the first quarter of 2013 and then a situation of substantial stability for a couple of years. In early 2015, house prices resumed their steady growth, as evidenced by the 7.3% increase between the second quarter of 2020 and the first quarter of 2021. Prices rose on average by 34% between 2010 and 2021, but with significant disparities between EU countries. Estonia, Luxembourg and Hungary led the rankings with growth of 133%, 111% and 109% respectively, while the only countries experiencing a decline in prices were Greece (-28%), Italy (-13%), Cyprus (-8%) and Spain (-3%).

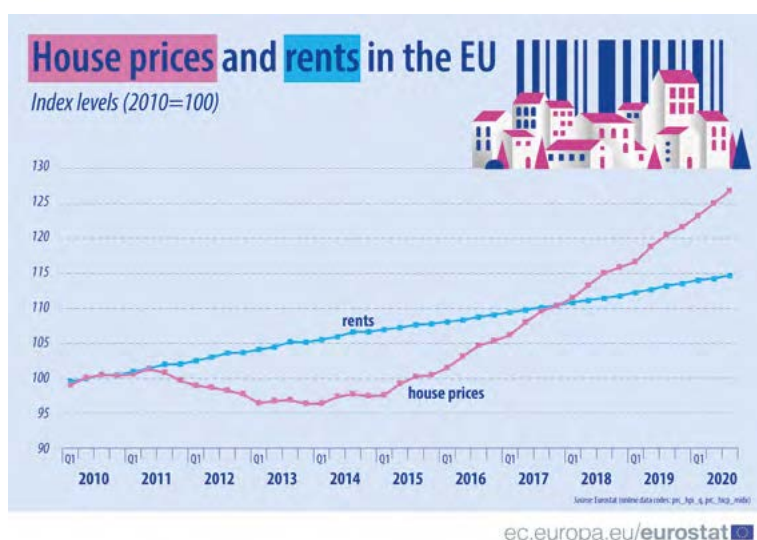
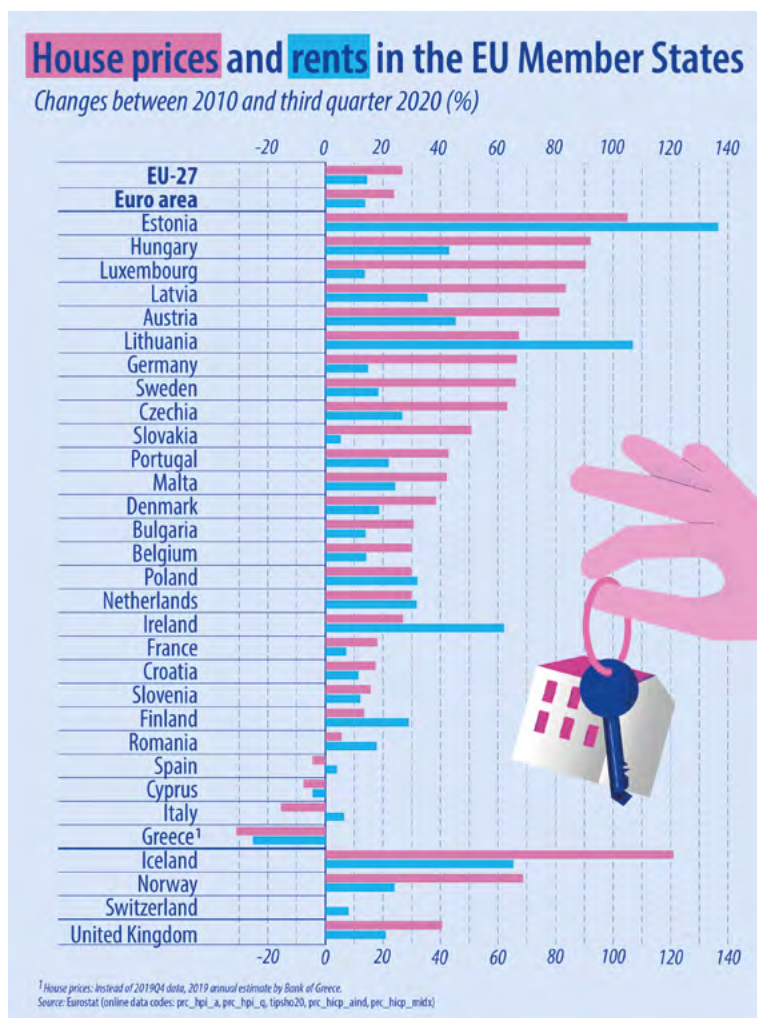
During 2021, property in prime London locations fell in value by between 2.3% and 14% while locations outside the capital and elsewhere in the country recorded increases of between 11% and 15%. The type of housing most in demand in London underwent a significant shift towards more spacious homes with gardens, while the market was badly hit by the absence of wealthy foreign buyers. However, the situation changed from March 2021 onwards, and with the lifting of lockdown restrictions and the return of wealthy foreign investors, house prices in the city centre rose by 1.5% in October. A recent survey by the Urban Land



Institute and PwC found London to be the most attractive European city for property investment. Rightmove also forecasts a 5% increase in 2022. According to **France's National Institute of Statistics and Economic Studies (INSEE)**, the French real estate market has held up well, with increases of 5.85% up until the second quarter of 2021. Paris saw a small decline in sales (-0.2%) due to the lower demand for suburban housing, although this may be offset by demand for city centre properties on the part of foreign investors. Between 2015 and 2020, house prices in Paris jumped by 30%. The small correction seen in the last year would appear to be a consequence of the strong growth in previous years.

The outlook in Europe

According to the **European Outlook 2022** published by **Scenari Immobiliari** last autumn, the 2020 downturn is already a distant memory. According to the report, all the major European real estate markets closed 2021 on a positive note and are set to achieve even better results in 2022. The total volume of real estate investments in Europe had already reached more than €100 billion by the end of the first half of 2021. This was slightly less than in the same period in 2020, but was followed by a sharp upturn in activity during the following quarter. Real estate investments in the EMEA region (Europe, Middle East and Africa) were expected to reach around €250-260 billion by the end of 2021, an increase of 8-10% compared to 2020, and the situation is expected to improve further in 2022. According to Scenari Immobiliari's Outlook, this year will see further growth with investment volumes expected to exceed €280 billion, not far short of the record 2019 figure of almost €300 billion. The recovery in the real estate sector is demonstrated most clearly by the strong percentage growth in turnover observed in individual European countries. The average increase compared to 2020 recorded in the five largest countries (Italy, Germany, France, Spain, UK) stood at almost 10%. These positive figures suggest that the recovery will continue to gain momentum in 2022, when the average growth of the five top countries is expected to exceed 15%. As for specific variations within the European residential sector, the German market is extremely buoyant with sales projected to



increase by 12.7% in 2021 followed by a further 9% in 2022. The UK is also expected to see significant growth in property sales with an 18% upturn compared to 2020 and further 10% growth in 2022. Considering only the EMEA region, France is the country that saw the biggest year-on-year growth in 2021 (+14.6%). Italy too closed out 2021 with an estimated 11% increase in sales compared to 2020 and positive projections for 2022, with the Outlook predicting 8.3% growth in house sales next year. The only country not to end the year with double-digit growth is Spain, although house sales at the end of 2021 remained in positive territory at +7.8%. The outlook for the real estate market in 2022 is therefore positive overall, with forecasts particularly rosy for the residential sector. And if the pandemic situation improves, the consequent economic upturn may lead to better-than-expected results.

Housing bubble risk

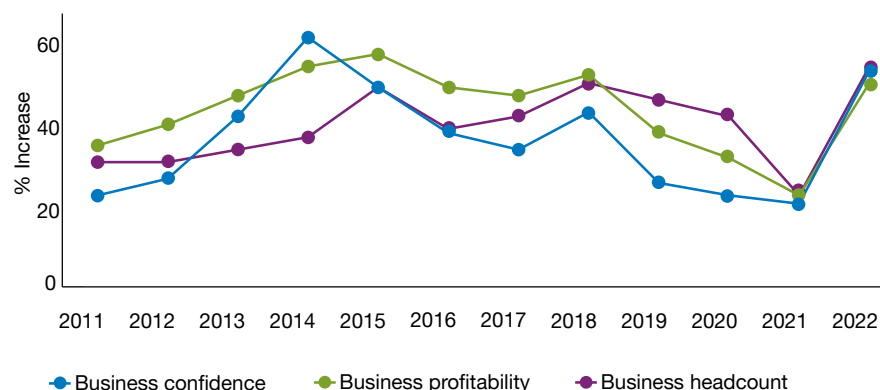
The UBS Global Real Estate Bubble Index 2021, an annual study conducted by the UBS Global Wealth Management's Chief Investment Office, indicates that bubble risk has increased on average during the past year, as has the potential severity of a price correction in many cities tracked by the index. House price growth in the cities analysed

accelerated to 6% in inflation-adjusted terms from mid-2020 to mid-2021. All but four cities – Milan, Paris, New York, and San Francisco – saw their house prices increase. Double-digit growth was even recorded in five cities: Moscow, Stockholm, and the cities around the Pacific, Sydney, Tokyo, and Vancouver. A confluence of special circumstances has sparked this price bonanza. Claudio Saputelli, Head of Real Estate at UBS Global Wealth Management's Chief Investment Office, explained: "Predominantly, the coronavirus pandemic has trapped many people within the confines of their own four walls, amplifying the importance of living space, and leading to a higher willingness to pay for housing."

City centres in decline and a boom in non-urban areas

In recent years, life in cities has seen a significant change for the worse. Due to lockdowns, economic activity has spread outward from city centres to their (sometimes distant) suburbs and satellites—and so has housing demand along with it. Consequently, for the first time since the early 1990s, housing prices in non-urban areas have increased faster than in cities with respect to mid-2020. While some effects may be transitory, this reversal weakens the case for quasi-guaranteed house price appreciation in city centres. The impact of this development will likely

Figure 1-1 Real estate business sentiment 2011–2022



Source: Emerging Trends Europe survey 2022

MARKETS TO WATCH

Table 3-1 Overall real estate prospects

Overall rank (2021)	Overall prospects	
1 (2) London	2.62	
2 (1) Berlin	2.24	
3 (3) Paris	1.97	
4 (4) Frankfurt	1.93	
5 (7) Munich	1.81	
6 (8) Madrid	1.80	
7 (5) Amsterdam	1.77	
8 (6) Hamburg	1.73	
9 (13) Barcelona	1.68	
10 (12) Brussels	1.37	
11 (9) Milan	1.26	
12 (10) Vienna	1.25	
13 (11) Dublin	1.22	Mean
14 (20) Zurich	1.20	▼
15 (14) Warsaw	1.15	
16 (15) Lisbon	1.02	
17 (17) Luxembourg	1.01	
18 (18) Copenhagen	1.00	
19 (16) Stockholm	0.96	
20 (22) Manchester	0.93	
21 (23) Rome	0.82	
22 (25) Birmingham	0.76	
23 (28) Athens	0.72	
24 (19) Helsinki	0.71	
25 (24) Prague	0.65	
26 (21) Lyon	0.58	
27 (27) Edinburgh	0.53	
28 (29) Oslo	0.46	
29 (26) Budapest	0.45	
30 (30) Istanbul	0.38	
31 (31) Moscow	0.24	

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

Source: Emerging Trends Europe survey 2022

Table 3-2 Local outlook: Change expected in rents and capital values in 2022

Overall rank	Rents	Capital values
1 Athens	▲ 3.72	▲ 3.93
2 Copenhagen	▲ 3.41	▲ 3.56
3 Berlin	▲ 3.47	▲ 3.58
4 Hamburg	▲ 3.41	▲ 3.50
5 Munich	▲ 3.44	▲ 3.66
6 Zurich	▲ 3.20	▲ 3.52
7 Vienna	▲ 3.36	▲ 3.57
8 Amsterdam	▲ 3.36	▲ 3.53
9 Madrid	▲ 3.34	▲ 3.49
10 Milan	▲ 3.37	▲ 3.57
11 Paris	▲ 3.23	▲ 3.42
12 Warsaw	▲ 3.21	▲ 3.45
13 Lisbon	▲ 3.14	▲ 3.42
14 Stockholm	▲ 3.37	▲ 3.51
15 Luxembourg	▲ 3.31	▲ 3.51
16 London	▲ 3.10	▲ 3.24
17 Oslo	▲ 3.42	▲ 3.55
18 Birmingham	▲ 3.35	▲ 3.33
19 Helsinki	▲ 3.12	▲ 3.49
20 Frankfurt	▲ 3.27	▲ 3.40
21 Prague	▲ 3.26	▲ 3.41
22 Dublin	▲ 2.96	▲ 3.24
23 Manchester	▲ 3.16	▲ 3.25
24 Lyon	▲ 3.07	▲ 3.28
25 Barcelona	▲ 3.04	▲ 3.28
26 Brussels	▲ 3.08	▲ 3.23
27 Rome	▲ 3.21	▲ 3.36
28 Budapest	▲ 3.35	▲ 3.41
29 Edinburgh	▲ 3.07	▲ 3.14
30 Istanbul	▲ 2.94	▲ 3.06
31 Moscow	▲ 2.95	▲ 3.00

▲ Increase — Stay the same ▼ Decrease

Source: Emerging Trends Europe survey 2022

Note: Respondents who are familiar with the city scored the expected change for 2022 compared to 2021 on a scale of 1=decrease 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 capital values.



See other articles on the real estate business

be even bigger in places with stagnating or shrinking populations (like most of Europe), as supply will have an easier time keeping up with demand. Matthias Holzhey, main author of the report and Head of Swiss Real Estate at UBS Global Wealth Management's Chief Investment Office, concludes: "Overall, a long, lean spell for cities' housing markets looks more and more probable, even if interest rates remain low." Looking in detail at the Eurozone, imbalances remain sky-high in Frankfurt, Munich, Paris and Amsterdam. Milan and Madrid were hit relatively harder by the pandemic, so a period of sustained and healthy economic growth would be needed to trigger a housing boom in these cities. As revealed in a report by Knight Frank, the Austrian real estate market has seen robust price increases, particularly for apartments. The office sector is predicted to attract

around one-third of the total cross-border capital coming into Austria in 2022, which will mainly stem from German investors. Finally, Polish offices are forecast to be in the global top 20 for cross-border capital flows, while in Russia the office sector vacancy rate will continue its downward trend as tenants face a limited choice of high-quality supply in key business locations. The bulk of office space demand will be generated by large-sized IT companies.

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Interconnecting cocoons

by Alessandra Coppa



DESIGNED BY THE JAPANESE FIRM SANAA AS PART OF A PROJECT TO REGENERATE A SITE FORMERLY OCCUPIED BY A DAIRY COLLECTIVE, THE NEW BOCCONI UNIVERSITY CAMPUS IN MILAN COMMUNICATES WITH THE CITY THROUGH A SERIES OF PERMEABLE AND LIGHTWEIGHT GIANT COCOONS

We met architect **Francesca Singer** for a tour of the new Bocconi University campus in Milan. Since 2011, she has been part of Tokyo-based practice **SANAA / Kazuyo Sejima + Ryue Nishizawa**, the firm that won a design competition launched in 2012 by the Bocconi University to redevelop the area formerly occupied by a dairy collective, the Centrale del Latte. In keeping with its time-honoured tradition, the Milanese university once again chose outstanding architects for this latest project. The first section of the campus was designed back in 1941 by Giuseppe Pagano, then Giovanni Muzio designed the student residence and canteens (1953–1956) and later the library and main lecture hall (1962–1966). An expansion was completed in more recent years by Grafton Architects (2002–2008). SANAA's new project, from the various stages of the design competition through to

implementation, was coordinated by Francesca Singer with the support of her young co-workers at the practice and in close cooperation with the client.

The result is stunning. The sense of equilibrium between the solids and voids of the open, lightweight new “cocoons” elicits a profound emotional response. The new collective interiors are permeable to the city and are visible from outside.

The first thing that strikes you when you look at the new Bocconi campus project is the sense of transparency, of a seamlessly uninterrupted flow. Could you tell us more about this design philosophy, which seems to me to be a key aspect of SANAA's projects?

The basic idea was to promote direct communication between what happens inside and what happens outside, so that life inside the

“The basic idea was to promote direct communication between what happens inside and what happens outside, so that life inside the building would not be separated from its context but would dialogue with it.”

© Philippe Ruault



building would not be separated from its context but would dialogue with it. This is reflected in the design of the circulation and distribution flows, the way people enter and use the interior space. Moreover, when walking around the building you can always see through the entire space. This concept is also reflected in the distribution of the interiors, where the hierarchy is never very strict.

On the Bocconi University campus, how does SANAA interpret the concept of Nature and the ability of architecture to interact with the environment?

In the case of the Bocconi University campus, part of the land had already been designated as a park as specified in the call for tenders. SANAA's projects establish a close relationship with the landscape, which as it changes maintains a continuous dialogue with the interior. At the Bocconi, the park is permeable and open not just to the buildings included in the project but also to the city itself. The park extends into the inner courtyards while student life inside the buildings extends outside.

Could it be said that there is an osmotic connection between the individual parts of the building as if they were the cells of an organism?

This is very evident in the Bocconi University project because the juxtaposition between the individual elements in the programme creates the idea of a continuous flow between one part and another. It was to be a large and complex project extending over three buildings, including a student residence, the offices and classrooms of the SDA School of Management and a sports centre with swimming pool that would be open for use by the public. While these applications differ in terms of type – classrooms, offices, halls, residences and sports areas – they were conceived as continuous spaces that would follow the gentle curves of the buildings in an entirely natural way.

How does the SANAA team in Milan coordinate with the studio in Japan?

For each project, someone normally travels out from SANAA's central office in Tokyo to work directly on site and liaise with Sejima and Nishizawa in Tokyo.

So you worked with SANAA in Japan before they assigned you to the Bocconi project?

After graduating from Milan Polytechnic, I spent five years in the USA. In New York I met an architect



who was working for SANAA and as a result of this contact moved to Japan in 2011 to collaborate with the office in Tokyo. So I was there by chance when Sejima and Nishizawa received the invitation to participate in the competition for the new Bocconi Campus. I stayed at the Tokyo office for five years, then returned to Italy during the execution and construction phase of the Bocconi project. For me it marked a return to Italy after a very long period abroad. I now continue to work with Sejima and Nishizawa as a partner in the practice.

Have you visited Milan with Sejima and Nishizawa?

Sejima and Nishizawa have always loved Italy and are very familiar with the country. We toured Milan together and attempted to identify some of its distinctive features. Together we visited the courtyards of the Università Statale and the Rotonda della Besana and went to see the old Milanese “*case a ballatoio*”, the traditional “balcony houses” with courtyards. The Bocconi project freely interprets the idea of a portico, of the Lombardy courtyard houses and the internal gardens in the residential part of the campus.

In the Bocconi University campus project, are the formal choices related to aspects of sustainability?

Does form facilitate energy saving?

The client had already made it clear in the competition brief that the construction was to be a zero-energy building and would need to achieve LEED Platinum status. So the design process followed these guidelines, which in turn determined many of the technical choices. For example, we incorporated external metal mesh to provide effective protection from sunlight. This mesh was chosen in accordance with the requirements of sustainability.

So it is not just an aesthetic gesture.

There's nothing formalistic about it. Everything has a role, there is always a reason for every design choice. All you need to do is look at the technical details to realise that these are not gestural or self-referential solutions. The curved shape of the classrooms was designed with great precision: the width is determined by specific criteria such as the width of the seating and the corridors in relation to the façade modules, the distribution of the columns and so on. The building expands and contracts according to the internal distribution. Each glazed module corresponds to two mesh modules. All these variables have led to a highly specific layout in which nothing is random or left to chance. This results in an efficient and functional space.



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Giving shape to beauty with Casalgrande Padana ceramic tiles.



Marmoker Night Storm 118x258 cm
Marmoker Titan White 118x118 cm

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BIOGRAPHY

Francesca Singer

graduated from the Politecnico di Milano in 2005, then studied at the Yale School of Architecture (MArch II 2010). She worked for Selldorf Architects and RAMSA in New York and since 2011 has been working for SANAA / Kazuyo Sejima + Ryue Nishizawa, Tokyo. She has followed several international projects for SANAA, overseeing all phases from the design competition through to the end of construction. One of these was the Bocconi University Urban Campus project in Milan. Since 2016, she has been working as a Teaching Assistant for Sejima's Architecture Studio at the Politecnico di Milano. In 2020 she was appointed a tutor at the Architecture Workshop of the YAC Academy in Bologna. She has been a partner at SANAA since 2021.



© Filippo Fortis 2020

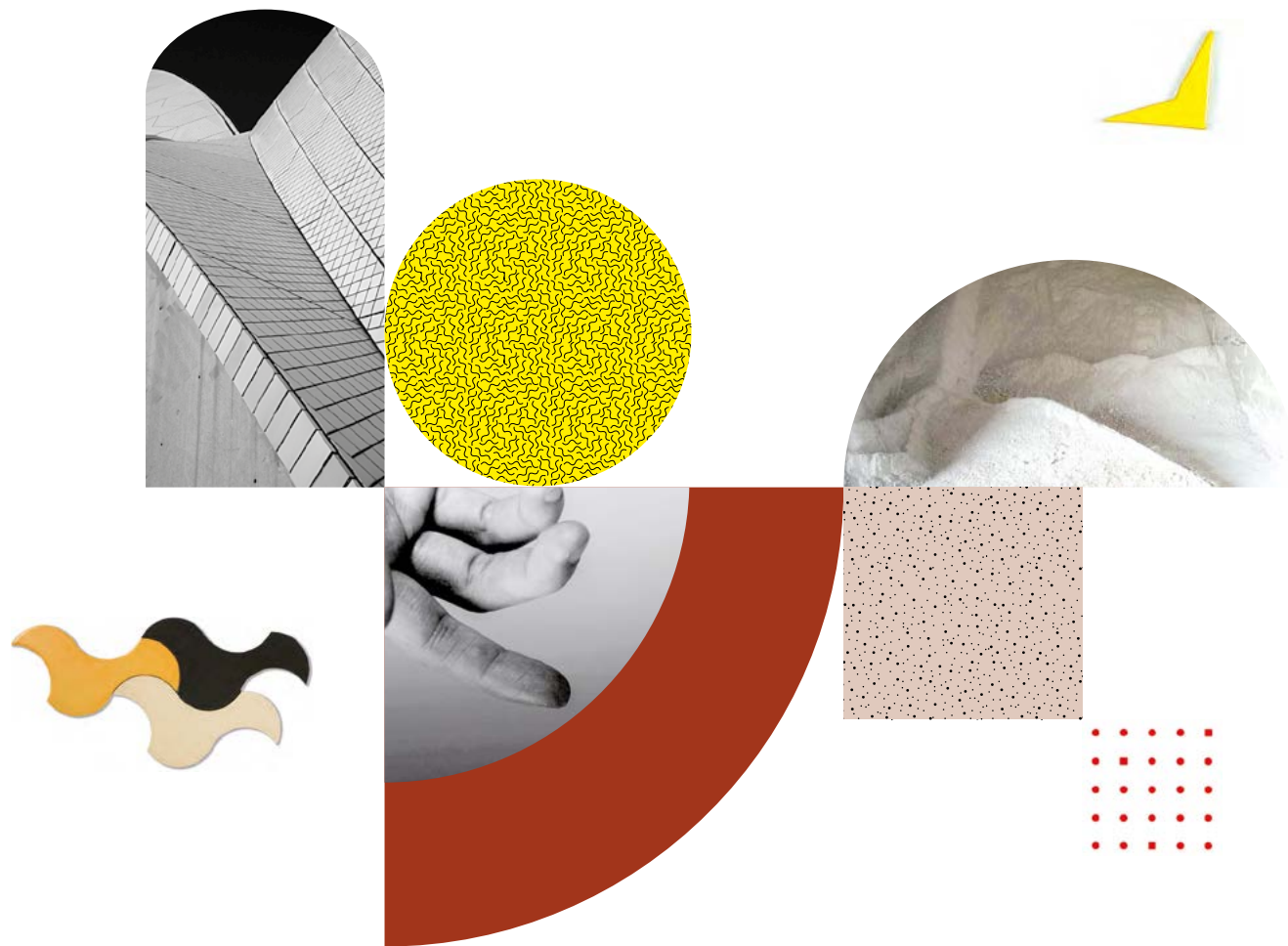
The external mesh that characterises the new campus is astonishing, you simply can't see the repetitive nature of the module.

There are several basic modules that are adapted to the curvature of the building. We started out with double or single curves, then Sejima and Nishizawa looked at how these should alternate, making many different models and mockups. The mesh has a diamond shape that is cut in the centre to ensure continuity between one panel and the next. The idea was that it should be perceived as a continuous mesh.

So an in-depth knowledge of materials is very important when making design choices. Did you use ceramic materials in this project?

Ceramic is an interesting material in terms of the frequency of the joints. Very large tiles have a smaller number of joints but are more complicated to produce and use. To create a continuous effect on curved walls the tiles need to be small, as in the case of the bathrooms on the Bocconi University campus.


www.sanaa.co.jp



Ceramics of Italy

Ahead of our time*

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

COLLINS ENGLISH DICTIONARY

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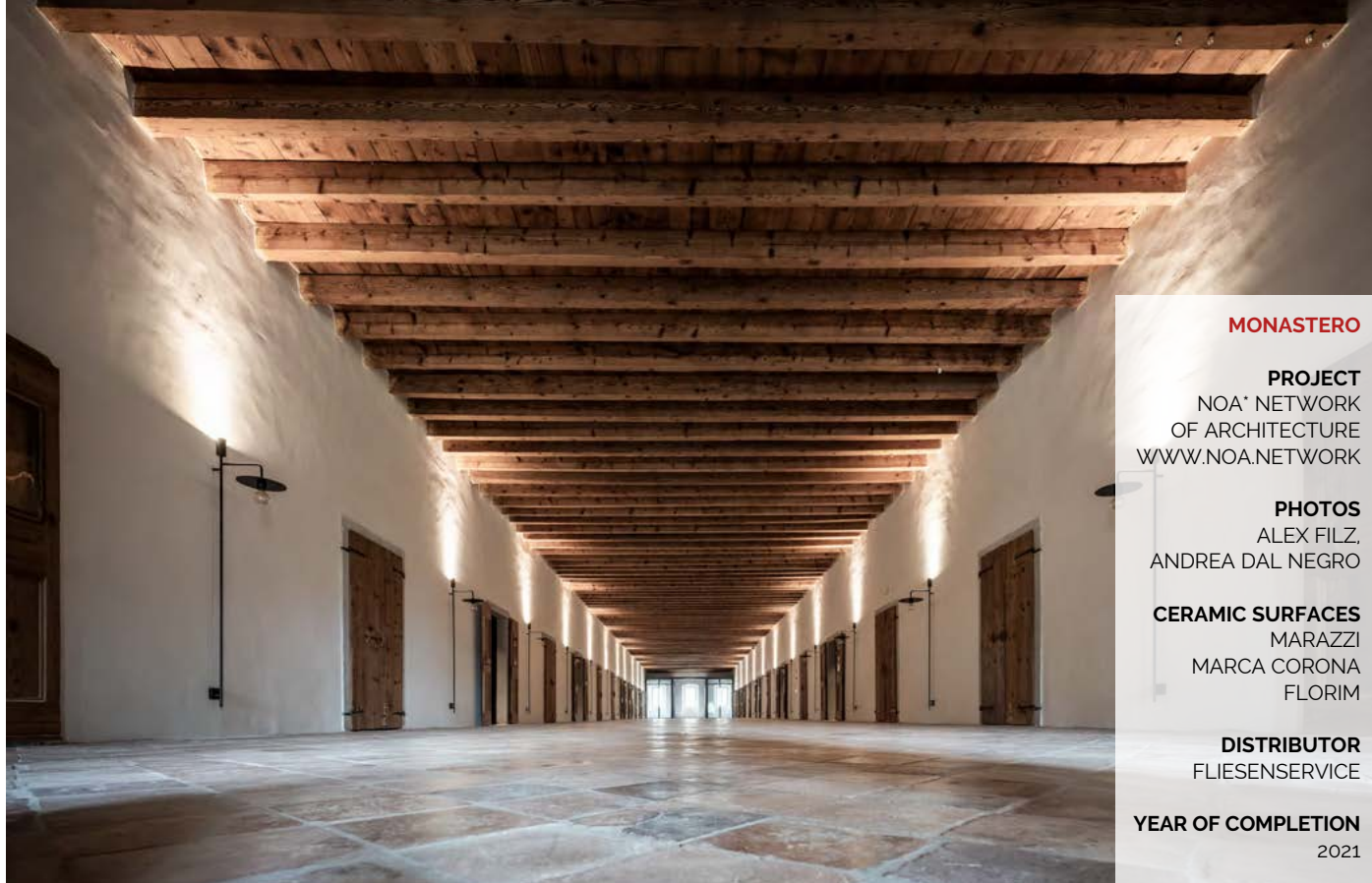
“  ” Ceramics of Italy



The art of good living

IN THEIR PROJECT TO CONVERT A FORMER CONVENT INTO A HOTEL, NOA* NETWORK OF ARCHITECTURE DREW INSPIRATION FROM THE LOCAL AREA, MAINTAINING A SENSE OF HISTORY WHILE LOOKING TO THE FUTURE AND ENHANCING THE CALM, NATURAL ATMOSPHERE OF THE LOCATION





MONASTERO

PROJECT

NOA* NETWORK
OF ARCHITECTURE
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YEAR OF COMPLETION

2021

by Maria Giulia Zunino

Enclosed within 7-metre-high walls, the Monastero Arx Vivendi consists of two buildings overlooking a garden, one a 3,800 square metre structure dating from the seventeenth century and now converted into a hotel, the other a transparent, contemporary volume devoted to wellness.

Located in the town of Arco close to the shores of Lake Garda, the new hotel's name is a reference to the building's original monastic function, to the name of the town and to the owners' intention to offer guests an experience based on *ars vivendi*, the "art of living".

The facility was designed by noa*, the young team of architects founded by Lukas Rungger and Stefan Rier who have added yet another project to their list of hospitality buildings, all of which testify to their skill in creating a powerful sense of place. "This was the first time we had worked on a listed historic building," says Francesco Padovan, "but we liaised closely with the Architectural Heritage Office and what had initially appeared to be a limitation actually turned out to be an opportunity to explore a fresh perspective. Our renovation project was guided by the monumental and spiritual nature of the existing building. Its rigorous spatial grandeur gives it a timeless quality. It is remarkable how each floor had a different layout: the ground floor was concentric; the first floor centred around the imposing 50-metre-long corridor punctuated by the ceiling beams; and the attic defined by the ceiling trusses.



We maintained all of these characteristics."

On the ground floor the common spaces are concentrated in the spectacular cross-vaulted central area encircled by a ring-shaped corridor with an old terracotta floor. On the first floor, the cells arranged in groups of 2 on either side of the corridor serve as the guest rooms. And in the attic, the corridor and bedrooms (a total of 40 plus 3 suites) are illuminated by the new full-length skylight. The choice of white, grey and black colours, the custom-made furniture and the materials are all factors that help maintain a

TOP: THE CORRIDOR WITH GUEST ROOMS ON THE FIRST FLOOR OF THE FORMER CONVENT. ABOVE: A WELLNESS SPACE. PREVIOUS PAGES: GENERAL VIEWS OF THE RENOVATED BUILDING AND THE WELLNESS AREA.



THE DINING AREA
IN ONE OF THE
VAULTED ROOMS ON
THE GROUND FLOOR
OF THE FORMER
CONVENT. ALL THE
FURNITURE WAS
DESIGNED BY NOA*.

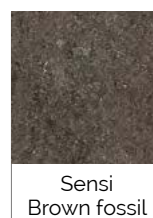


SPACES
hospitality facilities

APPLICATIONS
interior floor coverings,
countertops



ceramic surfaces
Marazzi
porcelain tile
Ceppo di Grè
60x60 cm
(floors, walls, washbasin
tops)



Marca Corona
porcelain tile
Stoneone Gray
60x60 cm
(connecting spaces)

Florim
porcelain tile
Sensi of Casa Dolce Casa
white fossil
brown fossil
(swimming pool and
hammam base)



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hospitality facilities in Italy and worldwide



sense of history. On the upper floors, the connecting spaces are paved with Stoneone slabs from Marca Corona, a material that brings together the unique character of stone and the elegant functionality of porcelain, while the bathrooms are dominated by the powerful stone look of Ceppo di Gré from Marazzi's Mystone collection.

Warmer colours were chosen for the new wellness area. Oak stands side by side with the "Sensi of Casa dolce casa" porcelain tile collection designed by Matteo Thun & Partners for Florim, inspired by the grainy texture of the earth. The furniture is all custom-made and includes a swinging crib. The joyful atmosphere extends throughout the wellness area. "Here everything references the local identity. The seven volumes abutting onto the white stone wall, a conceptual continuation of the pillar sustaining the former irrigation channel, evoke the simplicity of rural lemon houses," explains Francesco Padovan. The alternation between these volumes and the green courtyards creates a dynamic play of solids/voids, of projecting/recessed spaces, a checkerboard pattern that dictates the layout of the garden with its central swimming pool and profusion of palm trees, olives and cypresses typical of Lake Garda.

RELATED ARTICLE

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FROM TOP LEFT: THE STAIRCASE LEADING FROM THE FIRST FLOOR TO THE ATTIC OF THE FORMER MONASTERY; DETAILS OF A SUITE.



An innovative location in the city of Modena

A CAFÉ, FITNESS SPACE AND BISTRO ARE THE INDIVIDUAL COMPONENTS
OF AN ALL-ROUND HOSPITALITY CONCEPT AT A NEW MODENA VENUE
FOCUSING ON WELLBEING AND DESIGN

by Antonia Solari



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YEAR OF COMPLETION 2021

AMBER CAFÉ'S CENTRAL COUNTER IS CLAD WITH PORCELAIN TILES PRODUCED BY CERASARDA CUSTOM DIVISION IN THE BRAND'S TRADEMARK COLOURS.

Amber, a new concept venue located at the centre of the New Alfieri Maserati area of Modena, is a highly original and versatile project and the brainchild of four professionals with very different backgrounds: entrepreneur Filippo Bottura, chef Cecilia Montano, personal trainer Marco Farina and singer Benjamin Mascolo.

Drawing inspiration from the world of bees, the various spaces – Amber Fitness, Amber Café and Amber Lounge – explore the concept of well-being through sustainable cuisine and a way of life that maintains a sense of harmony with one's body.

"The pandemic has changed our way of living and triggered a paradigm shift in the world of catering," explains Filippo Bottura. "During the lockdown, people came to realise the importance of personal well-being, they rediscovered the value of food and felt an urge to reconnect with nature. Amber invites its guests to rediscover a sense of balance – in food, in nature and above all within themselves."

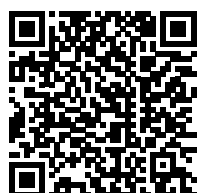
Amber Café is envisioned as a multifunctional

space where customers can arrive in the morning for a remote working session and order a breakfast with hot pancakes or scrambled eggs. Breakfast is followed by a lunch-time menu offering well-balanced and nutritious meals, ideal for example after completing a sports activity.

The spatial composition is organised around a central counter that acts as a service hub and conceals the bathroom and kitchen area. Dining tables are positioned in two areas, one close to the entrance and facing towards the large windows and the second in a more secluded space inside. Last but not least, the outdoor area can be used in all seasons and gives guests the chance to retreat from the urban environment.

Architect Filippo Franchini described the steps that led to the stylistic choices: "We designed the outdoor space around the existing large olive tree, installed a large communal table and planted 200 jasmine bushes to create a space dominated by nature.

For the interior furnishings we opted for artisanal



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SPACES

leisure and socialization

APPLICATIONS

interior floor and wall coverings

ceramic surfaces

CIR Ceramiche
glazed porcelain tile
Chromagic
floral yellow
60x120 cm, hexagon

technical characteristics

water absorption (ISO 10545-3): $\leq 0.1\%$
modulus of rupture and breaking strength (ISO 10545-4): $\geq 35 \text{ N/mm}^2$
(ISO 10545-7): class 3-4
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): A - LA - HA
staining resistance (ISO 10545-14): class 5
slip resistance (DIN 51130): R10

certifications

Ceramics of Italy

RELATED ARTICLE

Chemical resistance of ceramics to cleaning products



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LEFT: A VERSION WITH A YELLOW BACKGROUND FROM THE CHROMAGIC FLORAL SERIES WAS SPECIALLY CREATED FOR THE BATHROOM WALL TILES. BELOW, A DETAIL OF THE COUNTER WITH THE CUSTOM-MADE TILING

products. These include the counter, which is made of hand-painted tiles in our brand's colours, and the bathroom tiles with their powerful reference to nature and natural elements. We repurposed scraps of tiles left over from the bathrooms for use as table mats, underscoring the concepts of sustainability and circularity that apply not only to the food but to every aspect of the location. The choice of colours was an integral part of this philosophy, ranging from warmer amber tones through to a palette of greens and browns, but in all cases maintaining a reference to the world of nature."

Ceramic tiles supplied by Gruppo Romani's Cerasarda Custom division along with the Chromagic series from Cir Manifatture Ceramiche were used in accordance with the concepts behind the project. "The third-fire decorations covering the entire wall combined with coloured resin-effect surfaces give the room a natural, textured look that is reinforced by other elements such as the plants in the dining room and the plate decorations," says the architect. "The patterns were custom made in our trademark colour palette and are a tribute both to nature and to the brand's philosophy."



Ceramics of Italy: paths to sustainability

AN EXTENSIVE PROCESS OF CONSULTATION WITH VARIOUS EUROPEAN STAKEHOLDERS WILL LEAD TO THE FORMULATION OF A COMMUNICATION AND PROMOTION PLAN OVER THE COMING MONTHS

by Sara Seghedoni



FASTWEB HEADQUARTERS, MILAN. CERAMIC SURFACES FROM COTTO D'ESTE (Ph. Leo Torri)

The Italian ceramic tile industry has always focused on and invested in sustainability-related issues, both environmental and social. This vision is reflected in its choices of raw materials, production equipment, relations with employees and external stakeholders, the production process and the way products are used in different applications.

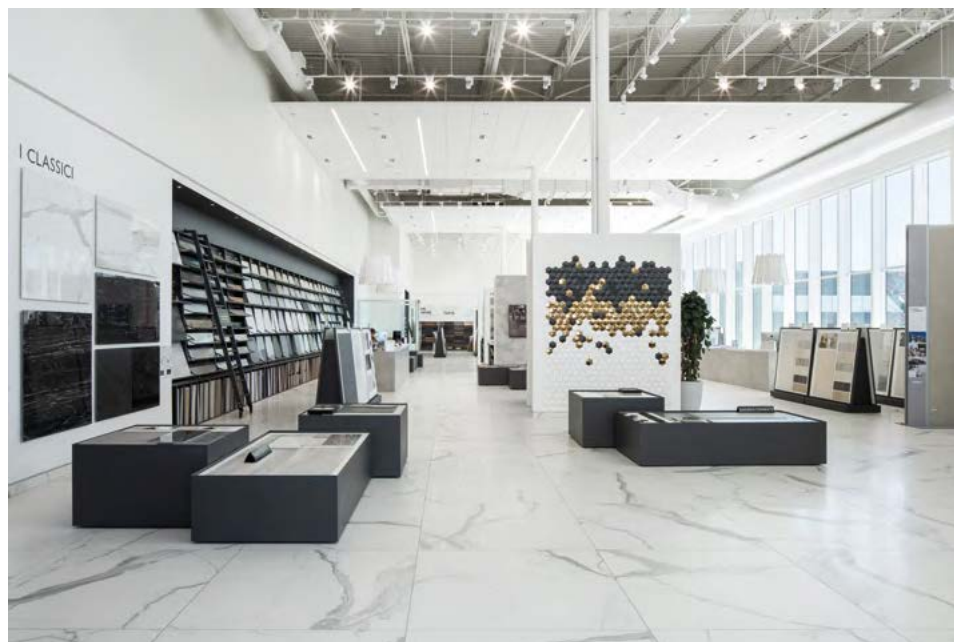
Ceramics of Italy for Sustainability is a strategic plan organised by Edi.Cer. and Confindustria Ceramica in collaboration with Focus Lab (a strategic research agency for sustainable innovation solutions, social responsibility and the green economy) and with the support of MAECI (Ministry of Foreign Affairs and International Cooperation) and ITA (Italian Trade Agency) aimed at promoting awareness of the sustainability profile of Italian-made ceramic tiles, sanitaryware, tableware, bricks and roof tiles. The project was launched in October 2020 and is divided into five phases. The first phase involved summarising the key elements emerging from an analysis of the institutional communication carried out over the last 10 years, in other words the environmental and social sustainability values attributable exclusively to the Italian ceramic industry. The second phase was devoted to the findings of sustainability analysis reports for competitor materials produced by the relevant sector associations. The third phase analysed the results of an extensive consultation process involving focus groups, interviews and online surveys to determine the perceptions and expectations of the Italian ceramic industry's main international stakeholders (distributors, designers and installers). The fourth phase examined the Italian ceramic industry's position with respect to international sustainability benchmarks. This phase also involved analysing the industry's



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about sustainability

position in relation to the main urban planning trends, the challenges facing the building sector, and the sustainability models and benchmarks which are emerging at a European and international level, and provided useful information for the industry's communication efforts. During the fifth and final phase, the *Ceramics of Italy for Sustainability strategic communication and promotion plan* will be drawn up according to the results of the project.

The Italian ceramic industry's key strengths include a number of **factors relating to environmental and social sustainability**. Regarding the product itself, Italian ceramics can offer outstanding characteristics such as a unique combination of Italian design and green process criteria, hygiene and healthiness, durability (an average life cycle in excess of 50–75 years), multi-functionality and suitability for green building ratings (LEED and Well credits, etc.). The potential offered by the production process is reflected in the ISO 14001 environmental management and ISO 50001 energy policy certifications and the EU's EMAS regulation and includes a reduction in almost all atmospheric emission factors, a circular economy approach based on the total reuse of waste from internal and external production cycles, less use of raw materials for glazing, and a reduction in water and energy use thanks to digital decoration. The ceramic tile industry has established important partnerships with schools, universities, communities and research centres and promoted business networking and community engagement activities. It has also demonstrated its commitment to safeguarding the planet through the process of decarbonisation, the circular economy and mobility of goods and people, and the use of rail as an alternative to road



CENTURA SHOWROOM IN TORONTO (Ph. Stephane Groleau)

transportation. As regards social sustainability, the ceramic industry focuses strongly on issues of corporate welfare and well-being, development of human capital and customer experience.

Among the **strategic objectives** in the field of communication, all stakeholders expressed the need to consolidate the existing strengths in terms of product and process sustainability, introduce sustainability content tailored to the various stakeholders and integrate communication tools to promote the sustainability profile. Sectoral-level objectives focus on the possibility of integrating different management levels, strengthening sustainability across the entire production and supply chain and building partnerships in sustainable innovation projects.

The project also included a SWOT (strengths, weaknesses, opportunities, threats) analysis to determine the Italian ceramic sector's strengths and the opportunities offered by the sustainability profile of the ceramic industry in general. This analysis shows that the industry's key strengths are the quality and durability of the product, recycling processes, energy efficiency, green product certifications and international standard ratings. Among the opportunities, greater emphasis should be placed on new urban planning scenarios and policies, smart city and urban regeneration projects, building redevelopment and new multi-stakeholder partnerships.

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Sustainable simplicity



THE PROJECT BY TAMASSOCIATI, WINNERS OF A DESIGN COMPETITION HELD AS PART OF THE PERCORSI DIOCESANI INITIATIVE, ADOPTS A CLEAR, SIMPLE LANGUAGE AND A SOCIALLY-ENGAGED DESIGN PHILOSOPHY. PORCELAIN TILES FROM CASALGRANDE PADANA WERE CHOSEN FOR THEIR QUALITY AND SUSTAINABILITY

by Laura Milan

**CHURCH OF THE RESURRECTION
OF OUR LORD, VARIGNANO**

PROJECT

TAMASSOCIATI
WWW.TAMASSOCIATI.ORG

PHOTOS

ANDREA AVEZZÙ

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CASALGRANDE PADANA
WWW.CASALGRANDEPADANA.COM

YEAR OF COMPLETION

2019



The Resurrection of Our Lord church and parish complex in Varignano, a historically working-class neighbourhood of Viareggio, was the result of an invitation-only design competition organised by the Archdiocese of Lucca and won by the award-winning Venice-based practice TAMassociati (Massimo Lepore, Raul Pantaleo and Simone Sfriso). It is part of the “Percorsi Diocesani” (“Diocesan Paths”) initiative launched in 2014 by the Italian Episcopal Conference (CEI) to support three dioceses in their efforts to plan, design and build three new church complexes with high-quality architecture. The initiative marks the continuation of the so-called “Pilot Projects” scheme organised by the CEI over the past 20 years, an innovative cultural operation that has promoted numerous design competitions over the course of its six editions. The winning projects enshrine the goals of the Percorsi Diocesani, namely to propose new and contemporary ways of spreading the gospel together with good architecture and the multiple aspects of sustainability.

The Viareggio project achieves all of this, adopting the simplicity of forms, volumes, colours and materials typical of a practice that has founded its design philosophy on the concept of “Taking care in architecture” with ethics and commitment. The project was launched in 2019 to replace the previous “green church”, so named after the colour of the original building, and saw the participation of liturgist Alessandro Toniolo and artist Marcello Chiarenza, who was commissioned to create works of art steeped in symbolism. Through a participatory process involving the local community, a number of elements from the existing church were restored and incorporated into the project, including the original entrance portal created by artist Franco Anichini. Adopting a simple, direct and minimalist language, the project includes a liturgical hall, a rectory and catechetical and meeting spaces as part of a compact, closed white volume. The belltower is located in the external churchyard. Inside, the functional areas are clearly separated but at the same time connected by a courtyard that remains invisible from the outside.

THE PROJECT FOR THE INTERIOR AND EXTERIOR OF THE NEW CHURCH ADOPTS SIMPLE LAYOUTS AND CLEAR VOLUMES DOMINATED BY LIGHT, THE COLOUR WHITE AND WARM WOOD TONES.



SPACES

places of worship

APPLICATIONS

interior floor coverings



Pietre di Sardegna
Caprera



Pietre di Sardegna
Cala Luna



Pietre di Sardegna
Punta Molara

ceramic surfaces

Casalgrande Padana

Pietre di Sardegna

porcelain tile:

- Caprera

30x60 cm x 10mm,

60x120 cm x 10mm,

90x90 cm x 20mm,

- Cala Luna

60 x 120 x 10mm

- Punta Molara

30 x 60 x 9mm

technical characteristics

water absorption (ISO

10545-3): $\leq 0.1\%$

modulus of rupture and

breaking strength (ISO

10545-4): 50-60 N/mm²

deep abrasion resistance

(ISO 10545-6): $\leq 150 \text{ mm}^3$

coefficient of linear thermal

expansion (ISO 10545-8):

compliant

thermal shock resistance

(ISO 10545-9): compliant

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

certifications

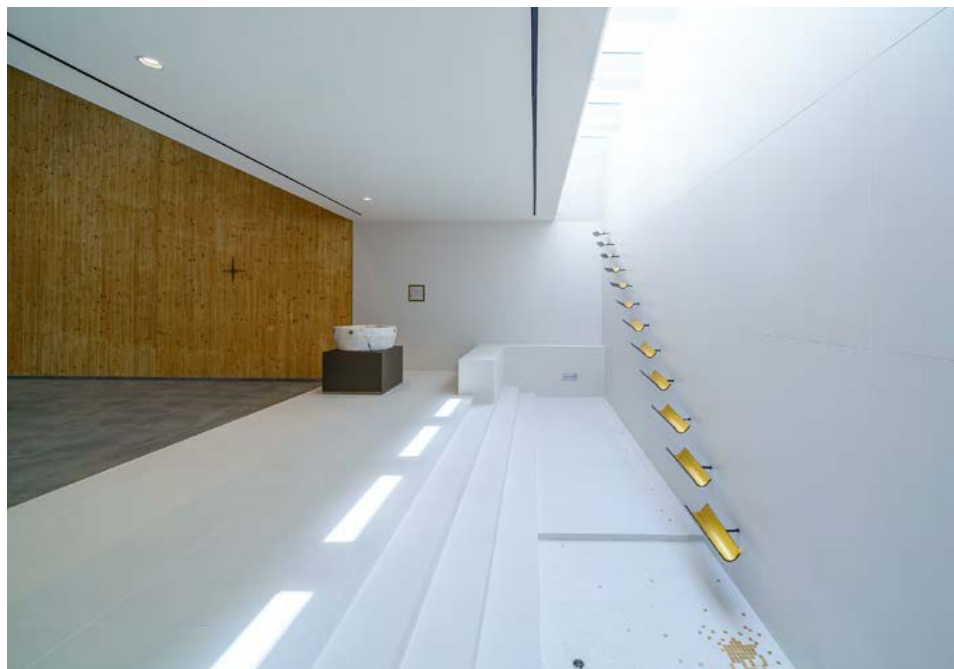
LEED, EMAS, ISO 14001



THE SINGLE, LARGE LITURGICAL HALL COMMUNICATES WITH THE INTERNAL GARDEN VIA THE PRESBYTERY AND A LARGE GIOTTOESQUE SKY VISIBLE FROM BOTH INSIDE AND OUTSIDE.



The liturgical hall is a single room with minimalist decoration, flooded with zenithal light entering through a flat shed roof. The space is dominated by white, grey stone and warm wood tones that enhance the visual impact of the 13x4.5 metre stained-glass window behind the altar, which with its intense, iridescent blue colour pays homage to Giotto's frescoes in the Scrovegni Chapel in Padua. Sustainability was a key requirement of the call for tenders and is the underlying principle of a building whose structural aspects were designed by the engineering firm Milan Ingegneria, which opted for a high-performance X-Lam wood solution to create a load-bearing and insulated shell within a very short timeframe. A 27 kW photovoltaic array concealed in the roof powers a heat pump for heating and cooling and generates electricity. The decision to use Italian ceramic tiles for the indoor and outdoor flooring also reflects the importance of quality and sustainability. The tile collections produced by Casalgrande Padana were chosen due to their almost exclusive use of local design and production processes. The architects opted for the warm tones of the Pietre di Sardegna collection – Caprera, Cala Luna and Molara – installed alongside a restored section of the flooring of the previous church. The new church not only stands out for its architectural value but, by fully espousing TAMassociati's ethos and philosophy, is intended to be one of the drivers of renewal for a neighbourhood badly in need of regeneration. "The liturgical hall, the rectory, the catechetical rooms, the study, play and meeting areas for associations and communities, the green spaces, the churchyard and the new bell tower are the cornerstones of a process of urban renewal in a historically difficult area of the city," explain the architects. "This is one of the challenges of architecture, which has the duty to make the new complex a fertile terrain and a driver of renewal and social regeneration."



SOBRIETY, REMEMBRANCE
AND AN INTENTIONAL
ABSENCE OF
MONUMENTALISM
COMBINED WITH A
POWERFUL SENSE
OF REBIRTH AND
RESURRECTION ARE
CONVEYED BY THE
SYMBOLIC DETAILS OF THE
CHAPEL AND THE ETHEREAL
BAPTISMAL FONT.



 Go to the Project Gallery for other places of worship in Italy and worldwide

RELATED ARTICLE

Spiritual matters

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**RIMINI NORTH SEA PARK**

**COORDINATION, ARCHITECTURAL
DESIGN AND IDENTIFYING ASPECTS**
FILIPPO BOSCHI, ANNA TRAZZI,
GIOVANNI BAZZANI, MAURIZIO ERMETI
AGENZIA PIANO STRATEGICO S.R.L.

PHOTOS
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YEAR OF COMPLETION
2021

Nature and soft mobility

by Antonella Galli

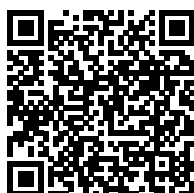
THE COAST ROAD SEPARATING THE TOWN OF RIMINI FROM ITS BEACHES IS BEING TRANSFORMED WITH CYCLE PATHS, PEDESTRIAN WALKWAYS, MINI-PLAZAS AND AN ABUNDANCE OF GREENERY

The redevelopment of the sixteen-kilometre seafront that extends northwards and southwards from Rimini between the town and its long sandy beaches is eloquently named Parco del Mare (Sea Park) and represents a major multi-year public works project. It was launched in 2019 with the aim of remediating the functional and visual characteristics of this highly developed area alongside a busy road that has effectively formed a barrier between Rimini and the sea. In the new project, the seafront is envisaged as a connecting element that prioritises greenery, soft mobility and leisure spaces. The Rimini North Sea Park, a more than six-kilometre section running between Rivabella and Torre Pedrera, has already been completed, while work on the southern section is still in progress.

As the project coordinator, architect Filippo Boschi, explains, the figures for the northern section give an idea of the sheer scale of the intervention. “The project concerned a 6.1 km stretch of seafront extending over a total of approximately 90,000 square metres of public space,” he said. “It involved the construction of

5.8 km of walkways and cycle paths, an 80,000 square metre pedestrian area, and 10,000 square metres of new green areas and so-called “rain gardens” [*flowerbeds with a central depression to absorb rainwater, ed.*] planted with more than 700 new trees.” Community squares have been created amidst the greenery as places where people can relax, work or study in the open air. Each element is designed to reconnect the town with its beaches on multiple levels. “The alternation of materials, solutions and formal languages used in the project creates different landscapes that connect the beach to the urban frontage and underscore the presence of the sea,” explains the architect. “This ensures a significant improvement in comfort and caters for the needs of a wide range of users.” Continuity and fluidity were also the guiding principles behind the choice of paving. “The choice of a continuous, step-free pavement created a flexible space that is perceived as a single long plaza,” concludes Boschi. “Smoothed architectural concrete was used for the cycle paths and washed architectural concrete inserts in the more nature-inspired sections along with soft landscaping based

THE NORTHERN SECTION OF THE RIMINI SEA PARK IS A SIX-KILOMETRE STRETCH OF SEAFRONT BETWEEN RIVABELLA AND TORRE PEDRERA THAT PRIORITISES SOFT MOBILITY IN THE FORM OF PEDESTRIAN WALKWAYS, GREEN AREAS AND CYCLE PATHS.



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



THE PEDESTRIAN WALKWAY FEATURES AN ALTERNATION OF COVERED REST AREAS AND LARGER PLAZAS, UNIFIED BY THE USE OF CUSTOM-DESIGNED MULTI-FORMAT COTTO D'ESTE PORCELAIN PAVERS IN NATURAL COLOURS.

SPACES

urban spaces

APPLICATIONS

floor coverings



grey



sand



cream

ceramic surfaces

Cotto d'Este
high-performance
custom-designed
porcelain tile
cream, sand, grey
20/30/40x120 cm
thickness 20 mm

technical characteristics

water absorption
(ISO 10545-3): 0.05 %
modulus of rupture and
breaking strength
(ISO 10545-4): 50 N/mm²
deep abrasion resistance
(ISO 10545-6): 143 mm³
coefficient of linear thermal
expansion (ISO 10545-8):
 $\alpha \leq 7 \times 10^{-6} \text{ } ^\circ\text{C}^{-1}$
frost resistance
(ISO 10545-12): compliant
chemical resistance (ISO
10545-13): UA ULA UHA
staining resistance
(ISO 10545-14): class 5
slip resistance
(DIN 51130): R11

certifications

LEED, EMAS, ISO 14001
Ceramics of Italy





on Mediterranean coastal dune vegetation. The exclusively pedestrian areas were paved with stone-effect porcelain tiles.” A total area of 44,000 square metres was paved with multiformat porcelain slabs with a 20 mm thickness, a high-performance custom-designed solution from Cotto d’Este. The effect is that of a sedimentary stone formed on the seabed, with a rough surface obtained using casts made from natural stone and a flame-effect treatment in which the surface is exposed to a high-temperature flame and then cooled with water. An alternation of the two pale, luminous shades Cream and Sand are used to create a vivid, dynamic and natural-looking pattern with a contemporary character.

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THE SEAFRONT REDEVELOPMENT PROJECT RESTORES THE CONNECTION BETWEEN THE TOWN AND THE COAST BY MEANS OF HUMAN-CENTRIC SPACES AND PATHS WHERE PEOPLE CAN WALK, RELAX AND DO SPORT AMIDST THE GREENERY.

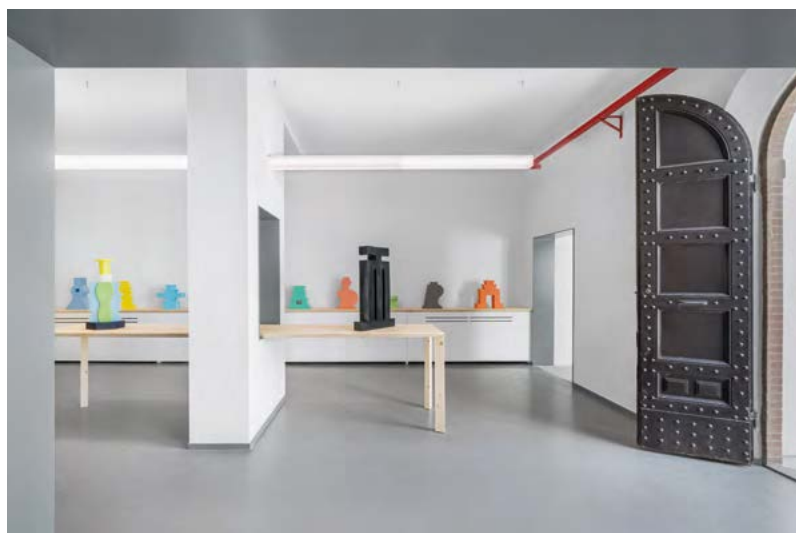


A hundred years of history

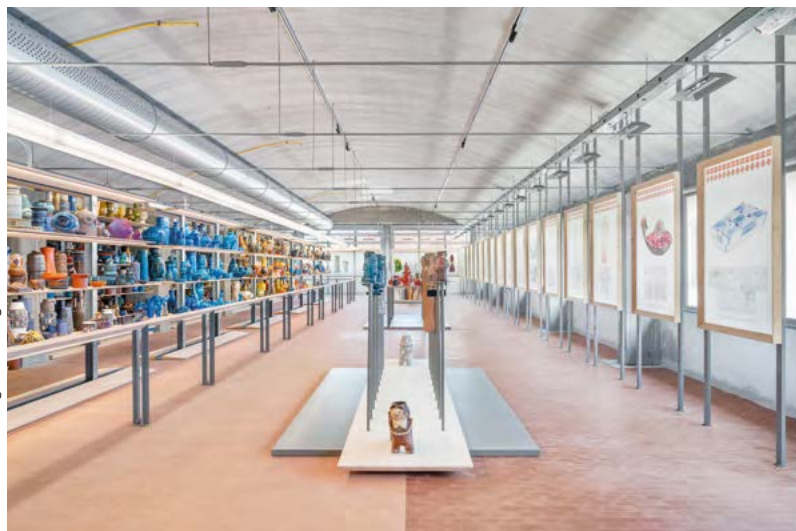
Ceramics viewed from Montelupo Fiorentino

THROUGHOUT ITS HISTORY, BITOSSI HAS COLLABORATED WITH EMINENT FIGURES FROM THE WORLD OF DESIGN. THE COMPANY'S NEWLY OPENED ARCHIVE MUSEUM IN MONTELUPO FIORENTINO TELLS THE STORY OF ITS ILLUSTRIOUS PAST IN RELATION TO ITS PRESENT AND ITS VISION FOR THE FUTURE. THE RESULT IS AN OUTSTANDING EXAMPLE OF A CORPORATE MUSEUM

by Elena Pasoli



A hundred years of art and design, entrepreneurial intelligence and dialogue between tradition and innovation are showcased in a new corporate museum opened in early September last year. The Bitossi Archive Museum was specially created to house the Bitossi industrial archive, a collection of more than 7,000 artefacts assembled thanks to the determination of art director **Ginevra Bocini**, a fourth-generation member of the Bitossi family, in collaboration with the many professionals who worked on the project. It is a unique tribute to a history of craftsmanship, innovation and collaboration with the great masters of design that has now been made accessible to the general public. The museum was opened to coincide with the centenary celebrations of the Colorobbia Group, an Italian centre of excellence that grew up in Montelupo Fiorentino, one of Italy's oldest centres of ceramic production deep in the heart of Tuscany. "The Bitossi Archive Museum embodies the company's identity. It is the custodian and disseminator of memory, the repository of industrial culture responsible for narrating the company's history and transformation from the past through to the present while always looking to the future," says Ginevra Bocini. It is only fitting that this story should be told in the splendid setting of the former Bitossi ceramics factory. Designed by architect **Luca Cipelletti**, founder of AR.CH.IT, the museum occupies a more than 1500 square metre space inside the former production facility. It maintains the site's original structure with the aim of preserving it as an example of industrial architecture. "The purpose of this approach is to tell a story not by isolating it





© Delfino Sisto Legnani - © Agnese Bedini

in areas devoid of identity but by contextualising it in spaces that are open to multiple levels of interpretation and stimulate the visitor's curiosity,' explains Cipelletti.

Visitors to the Museum Archive can explore a vast ceramic collection of around 7,000 items created through partnerships with numerous extraordinary artists and designers, collaborations that have shaped the company's history and personality and rendered it truly unique. These include established figures such as Ettore Sottsass, Nathalie Du Pasquier, George J. Sowden, Marco Zanini, Christoph Radl, Michele De Lucchi, Karim Rashid, Arik Levy and Fabio Novembre, as well as representatives of the younger generation such as Max Lamb, Formafantasma, Dimorestudio, Benjamin Hubert, Quincoces-Dragò, Bethan Laura Wood and Pierre Marie. The museum also houses the work of longstanding creative director Aldo Londi, who spearheaded Bitossi's research efforts and experiments for decades and personally carried out a number of splendid projects such as the animal and Rimini collections. One of the highlights of the archive is Mimmo Paladino's work "Il dormiente con il cocodrillo" ("The Sleeper and the Crocodile"), which ranks among the best-known and most exciting installations by the master of the

Transavanguardia movement. It is part of a series created for a major exhibition held in London in 1999, where it was presented in conjunction with a sound system specially designed by British musician Brian Eno.

Aside from the beauty and value of the exhibits themselves, a special mention should also go to the layout of the museum, which is the result of a carefully designed museographical and curatorial strategy. The ceramic pieces are arranged on spruce wood shelves organised according to chronology and type, while central islands are used to display works of particular importance due to their uniqueness or size. The collection is accompanied by an extensive archive of drawings, workbooks and other design and marketing documents, a kind of picture gallery that creates a link between materials and information. The last shelf remains empty, ready to be filled with the fruits of new collaborations, technical tests and prototypes.

The latest collection in the Bitossi catalogue is housed in a dedicated project room, which currently hosts a series of ceramic pieces created by French artist Pierre Marie as the result of an encounter between the artist's imaginative worlds and the long ceramic tradition.



 Read other articles about the history of the Italian ceramic industry



Of course, a historical archive of this size and importance is not something that comes about overnight and in fact dates back to 2008 when the Vittoriano Bitossi Foundation was set up for this specific purpose. The foundation is named after the man who took over his father's legacy in 1942 at the age of just 17 and oversaw the company's international expansion for many decades until his death in 2018. During the post-war boom years, he promoted the first collaborations between the world of ceramic production and leading designers, including the great Ettore Sottsass. "The work of many years is preserved here," says **Marina Vignozzi Paszkowski**, curator of the industrial archive. "It is a story of business culture, of a factory, a family, craftsmen and artists. A story of Italy itself." Her words are echoed by those of **Porzia Bergamasco**, whose work as curator of the exhibition involved organising this unusually vast collection in a visitor-friendly manner. "Visitors are treated to an immersive, totally physical and perceptual experience that unfolds in a rigid yet permeable space," she said. "A space where everything appears to float and come alive, that changes according to the point of observation, the echo of a silhouette, the vibration of a colour..."

The opening of the Archive Museum was accompanied by the publication of a book entitled *Handmade by Bitossi - 100 Years of Tradition* produced in collaboration with Christoph Radl, a follower of Ettore Sottsass. The book contains numerous contributions from the worlds of design, art and fashion, including surprising anecdotes, reflections and distant reminiscences. It also contains photographs of Bitossi ceramic artefacts set in splendid Milanese interiors by Delfino Sisto Legnani and the delightfully intimate and romantic photographs by Piotr Niepsuj.



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