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ANDREA SERRI
EDITOR OF CER MAGAZINE
ITALIA AND INTERNATIONAL

A Cersaie focused on architecture and design

Cersaie 2018, attended by 112,000 visitors over the course of five days in late September, reaffirmed its role as a major appointment for the world of architecture and interior design, both in Italy and abroad. Immensely popular amongst professionals the world over, for at least a decade the show has established itself as one of a very small number of truly unmissable international events.

One of the highlights of the show was the range of new products presented by the 840 exhibitors, who once again showcased cutting-edge solutions in terms of concept and graphic design, while the Italian companies in particular displayed products with exceptional levels of environmental sustainability. The use of visually striking, specially designed stands enabled the exhibitors to optimise their product communication efforts and clearly convey their company philosophy.

At the conferences held as part of the Building Dwelling Thinking programme – notably the keynote lecture given by Pritzker Prize Laureate Richard Rogers – a number of major contemporary architects discussed their projects and careers. These strongly attended events gave participants the chance to meet speakers who would not normally come to Italy.

The Press Cafés hosted a series of conversations on topical issues for the world of design and architecture. A total of 13 meetings with magazine editors explored themes ranging from large-scale real estate developments to large surfaces, sustainability in bathroom design and the latest trends in the hotel industry. Talks were also given by the Italian architects involved in some of the most important projects carried out in Italy. The format proved both enjoyable and engaging for participants.

These three different aspects of Cersaie all underscored its role as the home of world architecture and design. Held in Bologna at the end of September, the exhibition is in fact so eagerly anticipated that the countdown to the subsequent year's show begins just a few weeks after the previous one has ended!

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 Milan, 2017
project: Maurizio Varratta
photo: S. Lombardi Vallauri
ceramic surfaces: Marazzi

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Ceramics of Italy

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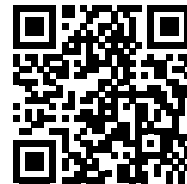
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All News

All the latest news on Italian ceramics



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CERSAIE 2018

A programme of events for building professionals

CERSAIE 2018, THE INTERNATIONAL EXHIBITION OF CERAMIC TILE AND BATHROOM FURNISHINGS, ATTRACTED LARGE NUMBERS OF ARCHITECTS AND FEATURED A KEYNOTE LECTURE BY PRITZKER PRIZE LAUREATE RICHARD ROGERS

by Maria Teresa Rubbiani

This year's Cersaie was attended by more than 10,000 architects and almost 2,500 interior designers, who travelled to Bologna to discover the many new ceramic products of high technical and aesthetic quality designed specially for use in architecture. Another factor prompting this large attendance was the range of cultural events organised specifically for architects as part of the "building, dwelling, thinking" programme, held for the tenth time this year. The conferences were attended by a total of almost 3,000 architecture professionals.

But the increase in attendance at Cersaie 2018 was not limited to architects, rising overall by 0.4% to 112,104 as a combined result of an increase in numbers of international visitors to 54,025 (+1.6%) and a slight fall in Italian visitors (58,079, -0.6%). The highlight of the "building, dwelling, thinking" programme was the Keynote Lecture given by Pritzker Prize Laureate **Richard Rogers**, held in the Europauditorium in front of a capacity audience of 1,800. The award-winning British architect and designer retraced many of the key steps in his career and discussed some of his most important projects



Photo: Giuseppe Suma/Elfeducto



Camilo Rebelo

and buildings, beginning with the iconic Pompidou Centre. “I was against it, but luckily the others were in favour. So I accepted the majority decision and we went ahead with it,” was how he remembered the origins of Beaubourg, dwelling in particular on the concept of the compact city. “If we don’t want to use our cars, if we want to talk to friends, the city must be compact,” he concluded.

Along with well-known guests from the world of architecture, Cersaie also hosted a number of events focused on specific themes. One of these was the conference entitled “The architecture of tolerance”, where Peruvian architects **Jean-Pierre Crousse** and **Sandra Barclay** gave a moving description of the project and the political and social conditions behind the creation of the splendid museum in Lima entitled “Lugar de la Memoria, la Tolerancia y la Inclusión Social” (LUM). The museum was built as a monument to a civil war that killed tens of thousands of civilians, many of whom were indigenous people from the Quechua communities, and which still divides Peruvian society today. The theme of tolerance was also explored by Sicilian architect Vincenzo Latina, who presented his project to redevelop a quarry in Lampedusa as a theatre for cultural events and as a memorial for migrants who died at sea, particularly the 388 victims of the shipwreck of 3 October 2013.



Mario Botta



Jean-Pierre Crousse and Sandra Barclay



Look at the videos and video interviews

The other conferences welcomed emerging young international architects such as the Portuguese architect **Camilo Rebelo** and the Brazilian **Carla Juaçaba**, along with well-known figures such as **Mario Botta** and **Guido Canali**. After illustrating a couple of their many projects (Botta presented two works carried out in his native Switzerland: the Fiore di Pietra restaurant on the summit of Monte Generoso and the project for the architecture theatre at the Università della Svizzera Italiana, while Canali presented three museums: the Palazzo della Pilotta in Parma, Santa Maria della Scala in Siena and the museum in Pontremoli), Botta and Canali engaged in a lively and very interesting discussion and concluded their conference with a shared vision. “Rather than imposing our own

views, we must listen to the people who will live in the buildings and the surrounding areas” Canali said. “If we start out from a position of arrogance, of pride, we betray our role.” Botta was in complete agreement: “I believe that humility is essential if we are to appreciate the tiny role we play in the construction of a landscape,” he said. “We measure ourselves against the earth’s crust, attempting to alter it, and in doing so reveal just how small we are.”

As for young architects, **Carla Juaçaba** gave a brief overview of her work then focused on the project presented in the Vatican City Pavilion at this year’s Venice Biennale, where she designed one of the ten Vatican Chapels assigned to different internationally acclaimed architects. Camilo Rebelo likewise gave an overall presentation of his work then concentrated on his project for the Museu do Côa (Côa Valley Museum of Art and Archaeology). “The context is crucially important in my architecture, whether it is the natural landscape or the city,” he said. The museum is built in the middle of the Côa Valley archaeological park, where one of the biggest challenges in the design of the building was that of respecting the surrounding environment.

Alongside the conferences, the programme also featured a number of other initiatives of interest to architects. These included the Press Cafés, which hosted 13 conversations on themes of topical interest in the company of guests from the world of design and architecture; the exhibitions entitled “The sound of Design”, “Ceramics and Design” and “Mater Ceramica”; and the technical meetings organised as part of Tiling Town.

RELATED ARTICLES:

Richard Rogers’ keynote lecture at Cersaie 2018

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

Tiling Town, a space devoted to tile installation

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Carla Juaçaba



Photo: Giuseppe Suma/Effecto

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2 December 5, 2018
B2B Workshop at
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Miami Beach Convention Center
Miami, FL (USA)

3 January 18-22, 2019
MAISON&OBJET PARIS
Paris Nord Villepinte (F)

4 April 2-5, 2019
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Visions of reason

KLAUS HANNAPPEL SEES ARCHITECTURE AS A COMPLEX, MULTIFACETED MACHINE CONTROLLED BY REASON, SPANNING INTERIOR AND EXTERIOR, LANDSCAPE AND DWELLING

by Alessandra Coppa

“Architecture must incorporate an idea or a vision regarding a specific interpretation of the task at hand and its constraints. Radicalism, as the expression of a coherent solution, is both useful and necessary.”

Klaus Hannappel

What is your design philosophy? What do you mean when you say that “architecture must incorporate an idea or vision regarding a specific interpretation of the task”?

Architecture is an important component of society and culture and must be part and parcel of social and cultural criticism. This means it is important to establish a clear position as a starting point for debate. Architecture must incorporate an idea or a vision regarding a specific interpretation of the task at hand and its constraints. This might mean using the public space or a single building, or simply giving new meaning to traditional forms. Some projects might seem radical by this standard. But radicalism, as the expression of a coherent solution, is both useful and necessary. For example, in a conversion project the addition or elimination of a single building or fragment creates a new context that “extracts” the existing figures. This may represent a continuation of the foundations or a reinterpretation, for example of the typology. It is important not to fall into the trap of mere reconstruction or academic modernism, which transforms space by removing the limitations of an existing context or maintaining and expanding its qualities. The origins should be comprehensible to the observer and the layman.



Read other interviews with architects and designers

PRIVATE APARTMENT, FRANKFURT (2009). INTERIOR VIEW AND VIEW TOWARDS TERRACE.

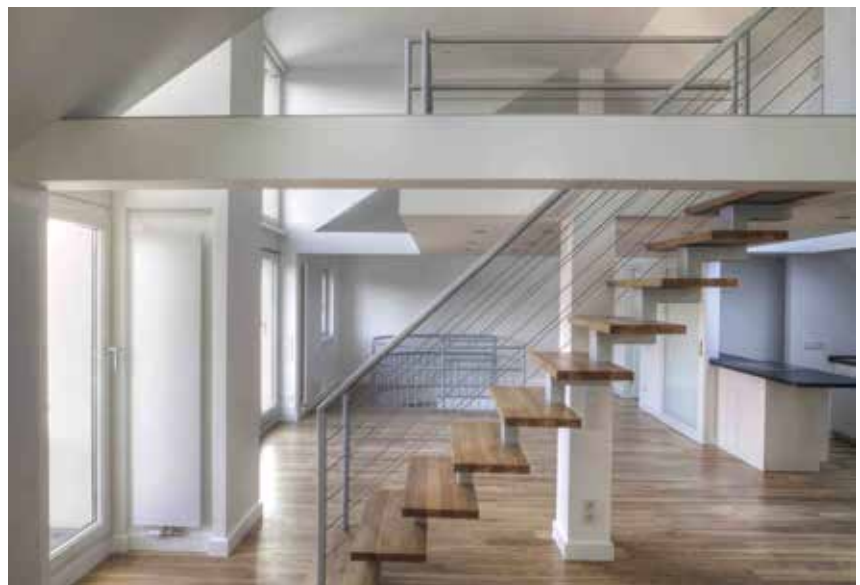


Photo: Michael Frank, Frankfurt





SINGLE-FAMILY HOUSE BUILT ON HILLSIDE IN SCHMITTEN - TAUNUS (2005). VIEW TOWARDS THE TERRACE, AN "OPEN-AIR LOUNGE"



Foto: Michael Frank, Francoforte

You have carried out a large number of residential building projects: how do you view the relationship between interior and exterior?

An architect must be aware of the dialectic relationship between inside and outside, between the shell and the interior, and consequently of the complex structure of architecture. The result is an integrative form of architecture in which the principles of the inside and outside of the room are the same. The inhabited cell is the basis of architecture and urban construction. The question of inside and outside is one of position and spatial experience. Interior design is not limited to surfaces but is part of a complex context that encompasses all constituent elements. It is a question not of scale but of attention. Le Corbusier took a congenial approach to the theme of inside and outside in his concept of architectural promenade, of walking through a building. Architecture thus becomes a combination of landscape and habitation.

How do your projects relate to their context?

Regional and topographical circumstances (such as climate, as Bruno Taut noted) are factors that have a significant influence on architectural projects. However, I don't believe that the main focus should be on contextual dependencies. It is more important to develop further concepts oriented towards a high-level design idea that will function as a declaration of intent.

Urban planning should not be based solely on traditional models but should instead adapt to changing needs. This means considering a system of hierarchies created by connecting together multilayered components.

It is not a question of offering something that is "pleasant" but seeking an interaction and developing a "rational" and therefore comprehensible language.

You have taught at many universities in Europe, including Milan Polytechnic and the Accademia di Mendrisio. What do you believe needs to be taught to the new generations?

As part of my teaching duties in Karlsruhe and Detmold, I taught at Milan Polytechnic where we addressed the themes of the city. During a guided tour organised by the Town Planning Advisory Committee of the city of Frankfurt, I was invited by Prof. J. Gubler to speak at a conference on the theme of the suburbs at the Accademia di Architettura di Mendrisio. In Udine I gave two lectures at the University and supervised a student's dissertation on a project concerning an area of Frankfurt. With regard to teaching, I agree with Luigi Snozzi when he said that "a project is a process of perception, cognition and change of human existence". I believe that the study of architecture must as far as possible train someone to be critical and responsible and capable of dealing with the issues of our times in a non-superficial way, in other words without seeing the exterior image as the primary goal of a project. The aim of studying should be to achieve a multifaceted vision of space.

What do you think of the expressive and design potential of ceramic?

Ceramic is an age-old building material that has had a special meaning throughout history. In Milan in particular, the splendid buildings by Luigi Caccia Dominioni are examples of a unique application of ceramic to façades, typical of their period. I believe that in contemporary architecture ceramic can also make an important contribution to the atmosphere of interior spaces.



Photo: Michael Frank, Frankfurt



VILLA WITH GARDEN IN BAD SODEN/TAUNUS (2008). VIEW TOWARDS TERRACE, THE INDOOR/OUTDOOR SPACE. VIEW TOWARDS INTERIOR.

Discover Klaus Hannappel and his projects:

www.klaus-hannappel.de

BIOGRAPHY

KLAUS HANNAPPEL (17 August 1961)
 Studied at RWTH Aachen, GH University of Kassel (Diploma)
 1986-1992 Collaboration with:
 PAS Jourdan, Mü- Jourdan+Müller PAS, Frankfurt
 - DDW Dudler, Dudler, Welbergen, Frankfurt
 - Gregotti Associati, Milan

PROJECTS COMPLETED:
 Houses, Villas and Offices (Structures and Interior design)
 - DekaBank Luxemburg, Am Senningerberg, (2000/01/02), Interior design project;
 - Skyper tower, Frankfurt (2003/04/05), Design of public spaces, ground floor and upper floors (both in collaboration with Beate Weller).

PUBLIC BUILDINGS (nurseries and schools)
 - KITA (nursery), Eschborn (2010/11/12)
 - Liebigschule, Frankfurt, various remodelling projects (2010-16)
 - Bonifatiuschule, various projects (2015-17)
 - Robert-Schumann-Schule (2017/18), various remodelling projects.

MUSEUM ARCHITECTURE
 Museum for Communication (2000-03)
 Satellite exhibitions, Frankfurt and Der Brief, Nuremberg,
 History of Instructions for Use, Frankfurt
 Jewish Museum, Frankfurt, "Neue Israelische Kunst" exhibition (2008)

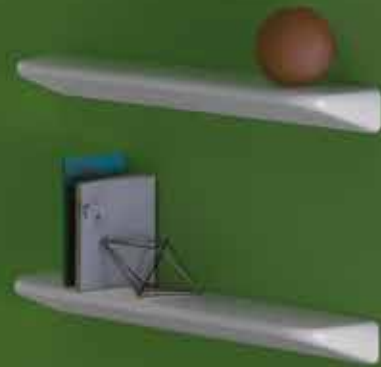
TEACHING
 University of Karlsruhe, Building design and urban planning (1996/97/98/99/00/01)
 City boundaries and suburbs, Milan Lambrate railway station
 University of Lippe / Detmold, FB Innenarchitektur (2002/03)
 Neighbourhood adjacent to Via Magenta, Milan
 RheinMain University in Wiesbaden, FB Architektur (2009-2018)

Since 04/1992: enrolled on the Register of Architects, Hessen
 Since 08/2002: member of Bundes Deutscher Architekten
 Since 2014: member of Eintragungsausschuss Architektenkammer Hessen.

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Hi-tech and low-tech bathroom trends

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

by Luisa Pianzola, IL BAGNO OGGI E DOMANI

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



D

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

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

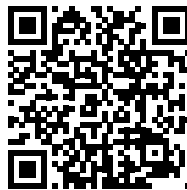
Ultra-customised wellness

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

But let's look back a few decades.

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

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



See the latest trends in ceramic sanitaryware in the Products Gallery

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





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

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

The triumph of low tech

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



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



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

Advanced (but discreet) functions make a comeback

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

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

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

Also see:

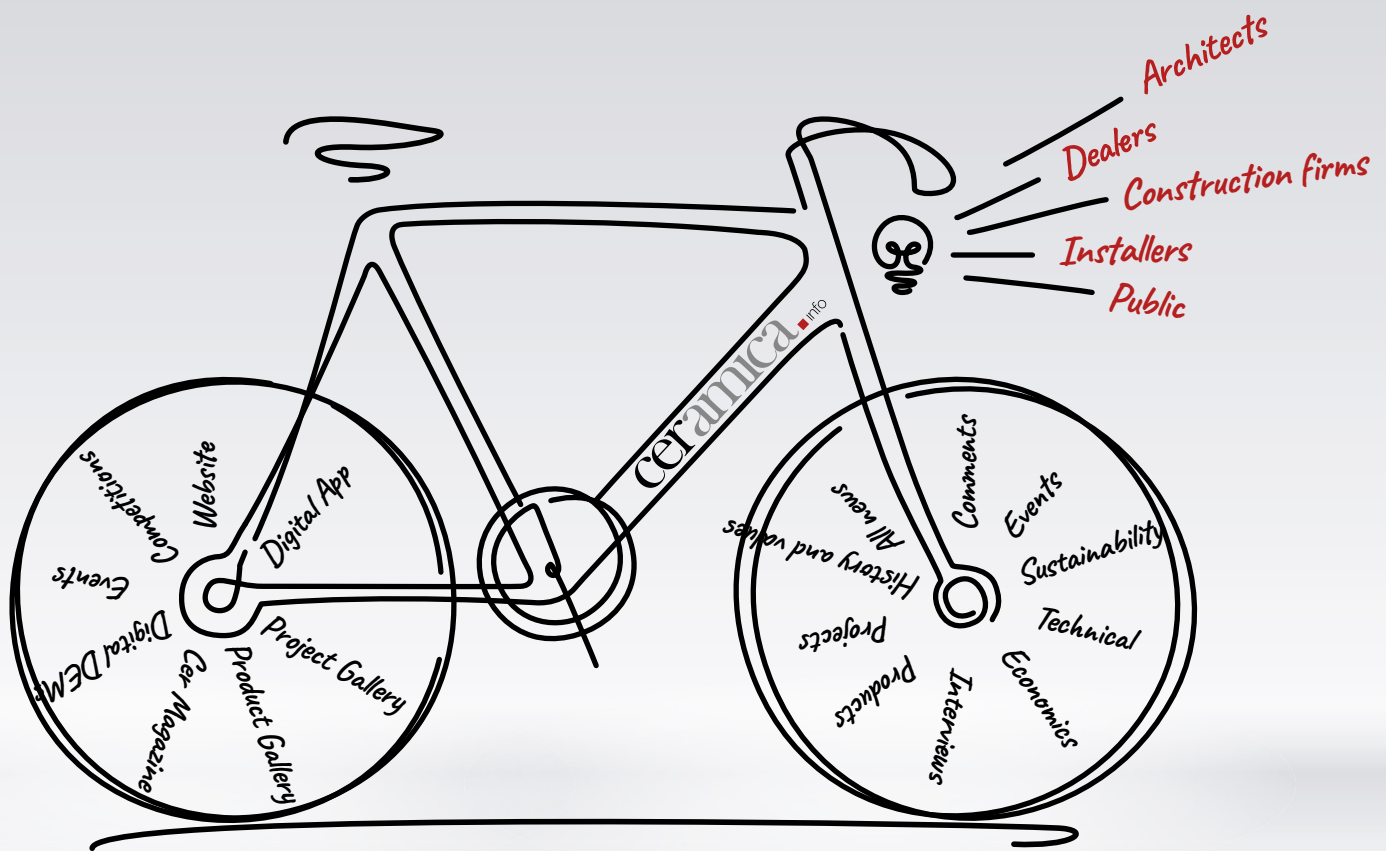
Italian ceramic sanitaryware: design, sustainability and cost saving

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



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

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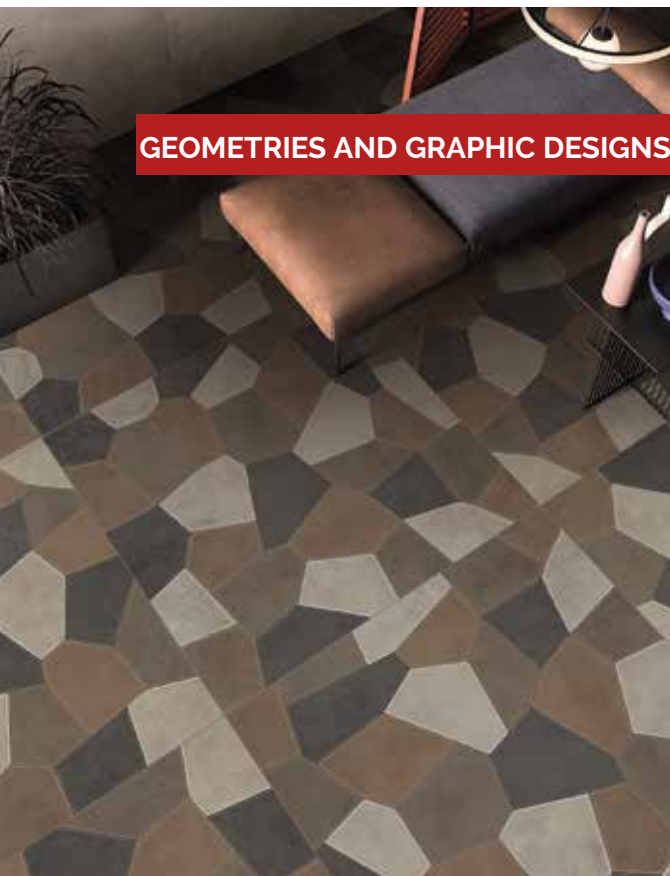
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Beyond trends, towards customisation

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

by Donatella Bollani



GEOMETRIES AND GRAPHIC DESIGNS

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

www.ariana.it

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

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

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

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

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

See the new Product Gallery



NATURAL MATERIALS AND DECORATIVE CONTRASTS



1.



2.



3.



4.



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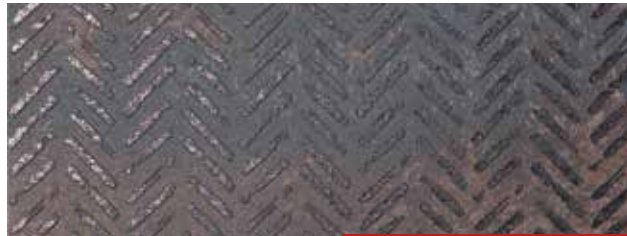
1. Bio Select from **Lea Ceramiche** recreates the aesthetics and warmth of wood floors in a ceramic surface, combining large-size planks with a wide range of decorations. The ample scope for cutting geometric sub-sizes further enhances the collection's versatility in terms of design.
www.ceramichelea.com

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

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

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

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



CLAYS AND METALS



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

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

FLOWING COLOURS



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

WARPS AND WEFTS



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



Also see:

A single seamless surface

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

LARGE CONTINUOUS SURFACES

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

www.casalgrandepadana.it



1.

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

www.refin.it



2.



3.

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

www.marazzi.it

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

www.florim.com

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

www.flavikerpisa.it

FRAGMENTS AND THE SIGNS OF TIME



1.



2.



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THAT MAKE ITALIAN CERAMICS
SO SPECIAL.**

CERAMICS OF ITALY. ITALIANS MAKE THE DIFFERENCE.

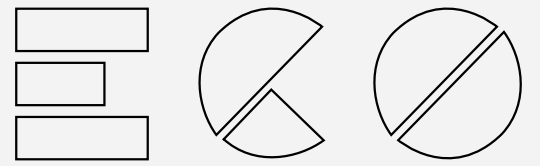
It's Italians who make the difference. Like Giordano, a highly skilled worker who uses his hands to create products of extraordinary quality. Only the very best manufacturers of Italian ceramic tiles, sanitaryware and tableware are entitled to use the Ceramics of Italy logo which certifies Italian quality,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

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D E S I G N

D I S P L A Y
S T A N D
S H O W R O O M



The Renaissance of engineering

CREATIVITY BEGETS CREATIVITY: THIS IS THE LESSON TO BE LEARNED FROM THE BERGERON CENTRE IN TORONTO, WINNER OF THE TILE COMPETITION 2018.

by Elena Pasoli

In recent years, particularly in the United States, there has been a marked tendency to redesign university and research institute buildings in keeping with creative criteria, a trend that began with M.I.T.'s Building 20 in Boston which was demolished and rebuilt by Frank Gehry in 1998 to create the spectacular Stata Center. The basic idea is that to cultivate creativity and promote profitable dialogue and collaboration between students and the teaching staff, it is essential to create an environment that is easy to transform and adapt to different subjects,

complete with active-learning hallways and open spaces that stimulate the exchange of ideas and free the imagination. These smart and flexible hi-tech buildings should nurture rapid thinking and creativity while displaying a preference for natural light and promoting sustainability and care for the environment.

An outstanding example of this trend is the Bergeron Centre for Engineering Excellence at the Lassonde School of Engineering of York University in Toronto, Canada, winner of the institutional



**BERGERON CENTRE FOR
ENGINEERING EXCELLENCE**

PROJECT

ZAS ARCHITECTS
WWW.ZASA.COM

PHOTOS

DOUBLE SPACE PHOTOGRAPHY
WWW.DOUBLESAPHO.COM

CERAMIC SURFACES

ABK
WWW.ABK.IT

SETTING MATERIALS

MAPEI
WWW.MAPEI.COM

CONTRACTOR

GEM CAMPBELL TERRAZZO & TILE INC.
WWW.GEMCAMPBELL.COM


DISTRIBUTOR

STONE TILE INTERNATIONAL
WWW.STONE-TILE.COM

YEAR OF COMPLETION

2015



 Go to the Project Gallery for other educational buildings in Italy and worldwide



THE MANY OPEN AND SOCIAL SPACES ARE CONDUCTIVE TO INTEGRATION AND DIALOGUE, KEY FACTORS IN FOSTERING CREATIVE THINKING AMONG STUDENTS.

category of the Tile Competition 2018. “The Centre was designed with the ambitious aim of creating a new generation of Renaissance engineers in the manner of Leonardo da Vinci, professionals who will be able to solve problems in a creative fashion and provide entrepreneurial leadership driven by a social conscience,” explained dean Janusz Kozinski. “The building was designed with this objective in mind, in accordance with the concept of multidisciplinary learning. The large number of social spaces reflect our philosophy of learning by doing.”

With a total surface area of more than 16,000 square metres spread over six floors, the building was designed by ZAS Architects with engineering by the British group Arup based on sustainable building criteria. It exploited the advantages of the energy system already present on the existing campus through the envelope design and the choice of materials for the interiors. These included Downtown porcelain tiles from ABK chosen in the colour Ash, which recreate the essence of natural concrete with their wealth of tones and variations. At once minimalist and fresh, it functions perfectly as a neutral backdrop of exceptional elegance. Used on the ground floor, in all the corridors and in the social spaces, the Downtown tiles stand out for their technical characteristics and composition with a minimum 40% of recycled material, helping the Centre gain LEED Gold certification.

In keeping with the Renaissance principles of innovation and non-conformity, the bold architecture of the Bergeron Centre has an undulating façade consisting of a series of triangles positioned according to a precise and complex algorithm. Inside, bright open spaces take the place of traditional classrooms and laboratories, with social areas skilfully located alongside research areas to promote integration between students, lecturers and staff. In a reversal of the traditional perspective, here it is the students who have access to the brightest and most prestigious spaces, while studios and offices are located in the interior and more mundane areas. Playful and unexpected design elements alternate with design icons such as the Eames chairs which enjoy pride of place in the lounge. “This is where you get to build things like solar cars,” says Paul Stevens, a senior principal at the practice ZAS. “Once students have their model, they can pitch it to industry leaders in a dressed-up lounge intended as a bridge space between students and the wider world.”

RELATED ARTICLE

Environmental Product Declaration (EPD)
for Italian ceramic surfaces

> WWW.CERAMICA.INFO/EN/EPD



SPACES
educational building

APPLICATIONS
interior
floor coverings

ceramic surfaces
ABK porcelain tile
Downtown, Ash
8x80 cm

technical characteristics
water absorption
(ISO 10545-3): ≤ 0.5%
modulus of rupture and
breaking strength

(ISO 10545-4): 40 N/mm²
coefficient of linear thermal
expansion
(ISO 10545-8): compliant
thermal shock resistance
(ISO 10545-9): compliant
frost resistance
(ISO 10545-12): compliant
chemical resistance (ISO
10545-13): class GL/GLA

staining resistance
(ISO 10545-14): class 5
slip resistance (DIN 51130):
Rg natural, R11 walk

certifications
LEED

setting materials
Mapei



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THE MOST COMPLETE RANGE OF TOOLS FOR LARGE FORMAT TILES



SAFETY HOOK FOR FAÇADES



INSTALLING



HANDLING



SCORE CUTTING



WET AND DRY CUTTING



LEVELING



VIBRATION



An award-winning sports centre

WITH ITS ARCHED ROOF, LARGE GLAZED FAÇADE AND ASTONISHING UNDERWATER WINDOWS, POLAND'S NEW AQUA LUBLIN SPORTS COMPLEX IS A MARVEL OF ARCHITECTURE

by Claudia Capperucci



AQUA LUBLIN SPORTS COMPLEX

PROJECT

PAWEŁ TIEPŁOW
WWW.TIEPLOW.COM

PHOTOS

MARCIN TARKOWSKI
WWW.PIXIMO.PL

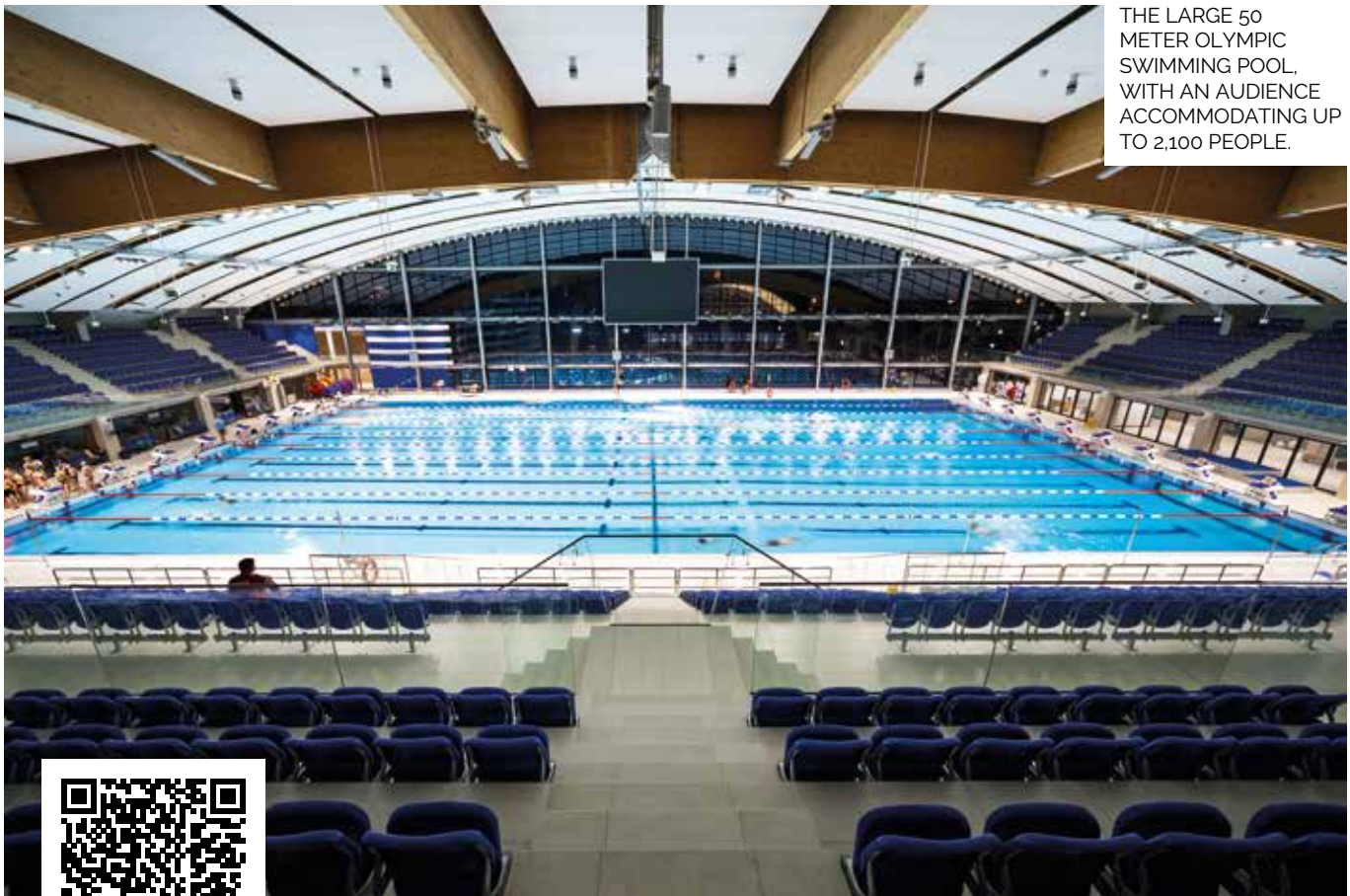
CERAMIC SURFACES

FLOOR GRES
WWW.FLORIM.COM

YEAR OF COMPLETION

2017

Following the recent remodelling project, the Aqua Lublin sports complex in Lublin in eastern Poland is now the largest and most hi-tech sports centre in the region. At the heart of the facility is a 50-metre Olympic swimming pool with a movable floor which can be divided into 10 lanes. The advanced technology allows the pool to be split into two parts for competitions held over a distance of 25 metres. Tiered seating can accommodate up to 2,100 spectators. Alongside the Olympic pool, there are also a wide range of leisure facilities including whirlpool baths, outdoor pools with water slides, a spa, a fitness centre, gym and saunas (following the restyling project, Aqua Lublin is now the largest sauna centre in Europe). For a city of less than 350,000 inhabitants, it is a truly remarkable facility that stands out in particular for its unique architecture. It has a modern structure with a spectacular arched roof that blends discreetly into the landscape, while natural light floods in through the large windows to ensure brightly lit interiors throughout the year. “We took up the challenge and our project won the design competition,” said Warsaw-based architect Paweł Tiepłow, whose practice was awarded the contract. “The design brief was to expand the existing building and integrate it with the local architecture. We built a square in front of the structure and opted for a façade with a strongly transversal design. This solution enabled us to create a parabolic structure that rises in an arc above the swimming pool. The slope towards the main entrance was achieved by positioning the entrance below the level of the pools. This is the most original detail of the structure because it enabled us to create three dramatic underwater windows, each 8x2 metres in size, in the main hall. The colour beige of the surface coverings was chosen to harmonise with the blue of the water of these large natural paintings.” After analysing many different floor tiles, the practice opted for the Industrial line from Floor Gres (Made in Florim) in various sizes and finishes, which they judged to be most suitable in terms of aesthetics and technical performance.



THE LARGE 50 METER OLYMPIC SWIMMING POOL, WITH AN AUDIENCE ACCOMMODATING UP TO 2,100 PEOPLE.



 [View the other sport facilities in the Project Gallery](#)

PROJECT

Slabs of 80x160 cm, 60x120 cm and 40x80 cm sizes were used for the corridors and main areas. For the sake of consistency, the same materials were used on the floors and walls in the showers, swimming pool corridors, changing rooms, counters and cash desk area. For design reasons, 10x10 cm tiles with a different surface texture were used on the floors and walls in a number of areas and 30x60 cm non-slip tiles in the same colours were chosen for the areas around the swimming pool. In 2015 the project won the Sports and Leisure Facilities category in the Crystal Brick award, the recognition for the best construction investment on the eastern border of the European Union organised by the agency Polskie Towarzystwo Mieszkaniowe Lublin. The more than 2,000-seat tiered stands were designed by Nowy Styl Group, owner of the Forum Seating brand. The Krosno-based firm has provided seating for many different locations and for a wide range of international events, including the Polish National Radio Symphony Orchestra,

RELATED ARTICLE

Installation requirements for a long-lasting tiled floor

WWW.CERAMICA.INFO/EN/INSTALLATION-REQUIREMENTS

BELOW, A GLIMPSE OF
THE COMMON AREAS,
WITH TABLES.

the Cité Musicale concert hall in Paris and the Munich Opera House (for which the brand redesigned historic armchairs in collaboration with an art restorer), famous theatres such as the ROME Musical Theatre in Warsaw and Leicester Square Theatre in London, as well as seating for the stadiums in Lyon and Nice where the 2016 European Football Championships were held. “For Aqua Lublin our project management team created a meticulously-designed project,” Nowy Styl Group explained. “The fact that it was a swimming pool meant that the Forum Seating system had to integrate perfectly with the ceramic tiling and guarantee total stability. We therefore had to carefully evaluate every risk, especially those deriving from movements caused by the use of the seats. We also had to adapt the seat design to the ventilation holes. For additional protection, special rubber seals were used for each of the anchors to avoid contact between the steel and the ceramic tiles, and alternative concrete solutions were adopted for the points in contact with the ceramic surface. For the metal frames it was essential to use materials compliant with C4 corrosivity (a high-corrosivity category according to the standard ISO 12944-5), so instead of metal we opted for hot galvanised steel technology.”



SPACES
sports complex

APPLICATIONS
interior floor coverings



ceramic surfaces

Floor Gres
porcelain tile
Industrial
Ivory
10×10, 30×60, 40×80,
60×120, 80×160 cm

technical characteristics

water absorption
(ISO 10545-3): 0.08%
modulus of rupture and
breaking strength
(ISO 10545-4): 50 N/mm²
deep abrasion resistance
(ISO 10545-6): 140 mm³
coefficient of linear thermal
expansion (ISO 10545-8):

compliant
thermal shock resistance
(ISO 10545-9): compliant
crazing resistance
(ISO 10545-11): compliant
frost resistance
(ISO 10545-12): compliant
chemical resistance (ISO
10545-13): UA ULA UHA
staining resistance
(ISO 10545-14): compliant
slip resistance
(DIN 51130): R11

certifications
LEED



A DETAIL SHOWING FLOORS
AND WALLS OF THE
COMMON AREAS AND THE
INNOVATIVE SPACE OF THE
MAIN ALL WITH THREE LARGE
UNDERWATER WINDOWS.



New energy

IN CONTEMPORARY MILAN, THE OLD ENERGY-INTENSIVE INDUSTRIES ARE BEING REPLACED BY NEW MANUFACTURING FACILITIES WHERE THE VITAL ENERGY IS THAT OF THE MIND AND THE BASIC REQUIREMENT FOR ACHIEVING IT IS THE PSYCHOPHYSICAL WELL-BEING OF HUMAN BEINGS

by Virginio Briatore



The new Prysmian Headquarters in Milan, designed by the practice of Genoese architect Maurizio Varratta, combines apparently simple architecture with extremely advanced technology in keeping with the latest principles of energy sustainability, high-quality living space and care for the environment.

The project stands on the site freed up by the demolition of the industrial building known as “Ansaldo 20”. Just two buildings were preserved from the existing complex: one on the northern edge of the site, referred to in the area’s redevelopment plans as the “Energy House” and used for the new complex’s plant systems; and the other called the “Torre di filatura” (“Drawing tower”) which was used for research on optical cables and fibres and stands as a landmark and symbol of the area’s industrial past.

Functionally, the entire complex consists of four buildings with a modular metallic framework structure, a pitched roof and prefabricated concrete floors designed for use as offices, services and related activities. These alternate with two “Greenhouses”, full-height glazed spaces connecting the various buildings and providing general accessibility where hydroponic vegetation interspersed with pools of water help regulate the microclimate.

Right from the outset, the project focused on care for the environment, explained architect Maurizio Varratta.

“The existing building was entirely demolished and all its constituent materials recycled. As the new building stands on a previously developed plot, it does not consume virgin land and in fact reduces the impact of the site. It uses a portion of the old foundations, while the absence of underground sections means that new excavations were not required.

PRYSMIAN GROUP HEADQUARTERS

PROJECT

MAURIZIO VARRATTA
WWW.VARRATTAARCHITECT.COM

PHOTOS

SAVERIO LOMBARDI VALLAURI
WWW.LOMBARDIVALLAURI.IT

CERAMIC SURFACES

MARAZZI
WWW.MARAZZI.IT

CONTRACTOR

ITALIANA COSTRUZIONI
WWW.ITALIANACOSTRUZIONISPA.IT

YEAR OF COMPLETION

2017



 Go to the Project Gallery for other business locations in Italy and worldwide



THE "GREENHOUSES" ARE FULL-HEIGHT GLAZED SPACES CONNECTING THE VARIOUS BUILDINGS; HYDROPONIC VEGETATION GROWS IN THE INNER GARDENS.

SPACES

business location

APPLICATIONS

interior floor coverings



fabric effect grey

ceramic surfaces

Marazzi
porcelain tile
custom made
fabric effect grey
30x60, 60x60 cm

technical characteristics

water absorption (ISO 10545-3): $\leq 0.5\%$
modulus of rupture and breaking strength (ISO 10545-4): $\geq 35 \text{ N/mm}^2$
coefficient of linear thermal expansion (ISO 10545-8): compliant

thermal shock resistance (ISO 10545-9): compliant
frost resistance (ISO 10545-12): compliant
chemical resistance (ISO 10545-13): compliant
staining resistance (ISO 10545-14): compliant

The construction materials were mostly recycled and are all recyclable.”

Photovoltaic panels installed on the south-facing roof pitches and on the glazed roofs covering the parking spaces meet virtually the entire energy needs of the building.

The complex as a whole is a kind of miniature city that is powered by and in turn radiates new energy. Everything is designed to generate a sense of harmony between man and environment – from the deciduous trees which follow the rhythms of the seasons to the choice of glass and external sun screening systems (brise-soleil outside and curtains inside), which guarantee excellent levels of natural lighting throughout more than 75% of the space. “The project guarantees a good quality of life for the occupants in accordance with the highest international standards,” said Maurizio Varratta.

A total surface area of around 16,000 square metres was covered with ceramic floor and wall tiles.

To meet the needs of durability, mechanical strength and cleanliness, the architects chose 60x60 cm size porcelain tiles for the office block floors, both raised and installed directly over the slabs. To achieve a finish that would evoke the warmth and aesthetics of fabric, they opted for a porcelain tile collection by Marazzi in a dark grey colour. Used throughout the entire building, it creates a powerful sense of continuity.

RELATED ARTICLE

Sustainability of Italian tiles

WWW.CERAMICA.INFO/EN/SUSTAINABILITY-VIDEO



THE GREY TILES USED THROUGHOUT THE BUILDING CREATE A POWERFUL SENSE OF CONTINUITY.



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Ceramics of Italy

CERSAIE

BOLOGNA ■ ITALY
INTERNATIONAL EXHIBITION
OF CERAMIC TILE AND BATHROOM
FURNISHINGS



23-27 SEPTEMBER 2019

SAVE THE DATE

PROJECT **Architecture Berlin**

SAPPHIRE RESIDENCE COMPLEX

PROJECT

DANIEL LIBESKIND AG (ZURICH)
WITH STUDIO LIBESKIND
WWW.LIBESKIND.COM

CERAMIC SURFACES

CASALGRANDE PADANA
WWW.CASALGRANDEPADANA.IT

CONTRACTOR

MEDICKE METALLBAU
WWW.MEDICKE.DE

YEAR OF COMPLETION

2017

The sapphire house

Architect Daniel Libeskind and Italian tile producer Casalgrande Padana have enjoyed a longstanding relationship, working together in Italy on a number of residential and non-residential projects in which ceramic tiles have played an important part in the design process. These include the Vanke pavilion at Expo 2015, the CityLife residences in Milan, and The Crown, a multicoloured landmark built close to the ceramic tile manufacturer's facility in the countryside near Reggio Emilia.

In 2017 they completed yet another collaboration with the inauguration of a residential building that was soon to become a prominent landmark in the German capital.

Located at the intersection between Chausseestrasse and Schwartzkopffstrasse, the Sapphire residences occupy part of the former site of the Wulfersche steel mill in the Mitte neighbourhood, a district renowned for its many restaurants, bars and nightclubs, government offices, museums and fashion stores.

The image it projects is that of a hard, faceted gemstone, a sapphire (from sappheiros, Greek for "blue", or sappir, "the most beautiful thing" in Hebrew). The colour of the ceramic tiles used on the building's envelope reflect the gemstone's light blue colour caused by the presence of the mineral corundum.

THE ASTONISHING SAPPHIRE RESIDENTIAL BUILDING DESIGNED BY DANIEL LIBESKIND, A LANDMARK IN BERLIN'S CENTRAL MITTE NEIGHBOURHOOD, IS A COMPLEX VOLUME CLAD WITH SAPPHIRE-LIKE CERAMIC PANELS. THE PROJECT WON THE COMMERCIAL CATEGORY IN THE TILE COMPETITION 2018

by Donatella Bollani

THE CERAMIC SLABS
STAND OUT FOR
THEIR DISTINCTIVE
SAPPHIRE BLUE COLOUR.



 Go to the Project Gallery for other urban buildings



Photo © Hufton + Crow

ABOVE AND ON THE FOLLOWING PAGE: THE EXTREME RESISTANCE AND VERSATILITY OF THE PRODUCT DESIGNED BY DANIEL LIBESKIND MAKE IT IDEAL FOR BOTH ENVELOPES AND INTERIORS.

SPACES
residential complex
urban landscape

APPLICATIONS
building envelope
ventilated façade
interior walls

ceramic surfaces
Casalgrande Padana
porcelain tile
Fractile
Silver Grey, Gold, Copper
30x60, 60x120 cm

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

breaking strength (ISO 10545-4): $50\div 60 \text{ N/mm}^2$
coefficient of linear thermal expansion (ISO 10545-8): 6×10^{-6}
frost resistance (ISO 10545-12): compliant
chemical resistance (ISO 10545-13): B
staining resistance (ISO 10545-14): compliant

certifications
ISO 14001, NF-UPEC



Fractile
Metallised

The complex geometries of the envelope are entirely enclosed within a ventilated façade clad with Fractile Bios Self-Cleaning® porcelain ceramic panels with a three-dimensional pattern designed by Daniel Libeskind and produced exclusively by Casalgrande Padana.

The panels were treated with the Bios Self-Cleaning Ceramics® system as part of a master agreement signed by Casalgrande Padana and the Japanese giant TOTO, world leader in this technology which has been adopted in more than a hundred production sectors. This technology gives envelope claddings and ventilated façades a significant capacity to self-clean and eliminate NOx, the nitrogen oxides and compounds that make up one of the most significant urban atmospheric pollutants. Along with the aesthetic and performance characteristics of porcelain tiles, this finish eliminates the need for cleaning and maintenance, guaranteeing significant cost savings without affecting the quality or appearance of the building.

The construction process also required meticulous attention and advanced management processes. Out of the total of 3600 ceramic panels supplied, just 500 were in the standard 600x1200 mm size. The remaining 3100 were cut to size using linear and waterjet cutting techniques according to precise specifications based on the layout of the façade surfaces.

The technique chosen for fixing the ceramic façade panels to the metallic substructure in keeping with the desired aesthetic result posed a major engineering challenge. The logistics of product shipment from the factory in Casalgrande to the construction site in Berlin also had to be meticulously planned in accordance with the order and position of installation of the individual panels and the state of progress of the work. This was achieved through perfect coordination and collaboration between Studio Libeskind, the works management and Casalgrande Padana through its Padana Engineering division. The main challenge of the building project as a whole was to fit a complex of more than seventy residential units into a small-size lot while creating interiors with a high level of originality and architectural quality. This was accomplished by adopting unusual visual angles and perspectives, introducing asymmetric elements, rigorously avoiding right angles, adopting variable-height ceilings, introducing inward-facing galleries and making extensive use of loggias, terraces and balconies. Last but not least, natural light was exploited as a key design tool through the use of large corner windows and inclined walls capable of capturing light and creating an overall sensation of airiness and space.

Sapphire is a unique building that combines design vision with production expertise in a poetry of form and function, technological innovation and overall quality.

RELATED ARTICLE

Ceramic for architectural envelopes

➤ WWW.CERAMICA.INFO/EN/CERAMIC-FOR-ARCHITECTURAL-ENVELOPES/



Photo © Corrado Ravazzini

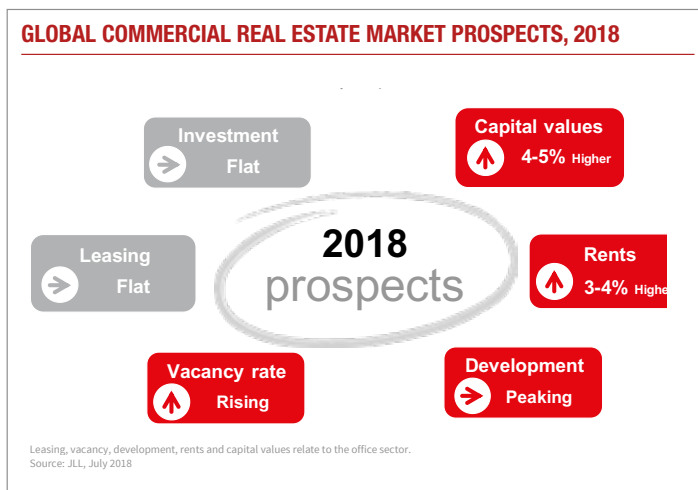


Global real estate markets remain robust in 2018

by Ilaria Vesentini

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

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



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MARKET SEGMENTS

OFFICES

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

PRIME OFFICES, PROJECTED CHANGES IN RENTAL AND CAPITAL VALUES

(2018)

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

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

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



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

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

Source: JLL, July 2018

RETAIL AND INDUSTRY

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

RESIDENTIAL

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

Also see:

The complete JLL research "Global Market Perspective":

www.ceramica.info/en/jones-lang-lasalle-global-prospects/



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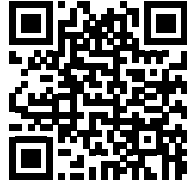
Designing and installing ceramic tiling


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

by Livio Salvadori



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



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

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



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

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Ceramic tiling maintenance



[CERAMICA.INFO/EN/CERAMIC-TILING-MAINTENANCE](https://ceramica.info/en/ceramic-tiling-maintenance)



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