

Mutina

A DIALOGUE ON CERAMICS



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A DIALOGUE ON CERAMICS

Un nuovo approccio alla materia ceramica. Creiamo collezioni di design, lavorando fianco a fianco con i migliori designer, architetti e artisti, per esaltare la materia ceramica. Osservarli, sostenerli è da sempre il motore dell'azienda. L'interazione che ne deriva, quello scambio creativo, progettuale, umano, ha un impatto fondamentale su tutti i progetti che prendono vita in Mutina: che si tratti di una collezione di rivestimenti ceramici, di una mostra collettiva d'arte contemporanea o di una collaborazione su un grande progetto architettonico. Tutto, in Mutina, è un lavoro a quattro mani, generato da una coerenza destinata a creare una sola voce. Il nostro mantra? "You can only work with people you like". Un motto che ha sempre guidato le nostre scelte.

In questo senso, quella di Mutina è una storia nata dal dialogo. Quello, fondamentale, tra i fondatori del marchio che, in un momento in cui tutti seguivano una rotta, hanno deciso di voltarsi e andare controvento; quello con i designer che, abbracciando una visione del tutto inedita e sperimentale, hanno deciso di lavorare sulla ceramica per riportarla alla sua vera essenza; quello con il mondo dell'arte, che ha sempre rappresentato un linguaggio intrinseco e un riferimento fondamentale, evolvendosi poi nel progetto Mutina for Art. Ognuno di questi mondi mantiene il proprio dialogo, costante, con la materia stessa attraverso sperimentazione e tecnologie innovative, per ottenere un prodotto di altissima qualità.

Fin dalla cultura classica, il dialogo nasce dall'esigenza di presentare e svelare il processo di scoperta e conquista di qualcosa, attraverso uno scambio di opinioni. Per Mutina questo processo è in continuo divenire, è un dialogo sempre aperto a nuovi interlocutori, nuove frontiere, nuove sfide. La più grande: una costante ricerca della bellezza, quel particolare assolutamente soggettivo capace di appagare lo spirito, divenendo oggetto di assorta contemplazione.

A new approach to ceramics. We create design collections by working side by side with the best designers, architects, and artists to enhance the essence of ceramic material. Observing them, supporting them has always been the driving force of the company. The interaction that arises, that creative, conceptual, and human exchange, has a fundamental impact on all projects that come to life at Mutina: whether it's a collection of ceramic coverings, a collective exhibition of contemporary art, or a collaboration on a major architectural project. Everything at Mutina is a collaborative effort, generated by a coherence aimed at creating a single voice. Our mantra? "You can only work with people you like." A motto that has always guided our choices.

In this sense, Mutina's story is one born from dialogue. The fundamental dialogue among the brand's founders, who, at a time when everyone was following a set course, decided to turn around and go against the wind; the dialogue with designers who, embracing a completely new and experimental vision, chose to work with ceramics to bring it back to its true essence; the dialogue with the art world, which has always represented an intrinsic language and a fundamental reference, evolving into the Mutina for Art project. Each of these worlds maintains its ongoing dialogue with the material itself through experimentation and innovative technologies, aiming to achieve a product of the highest quality.

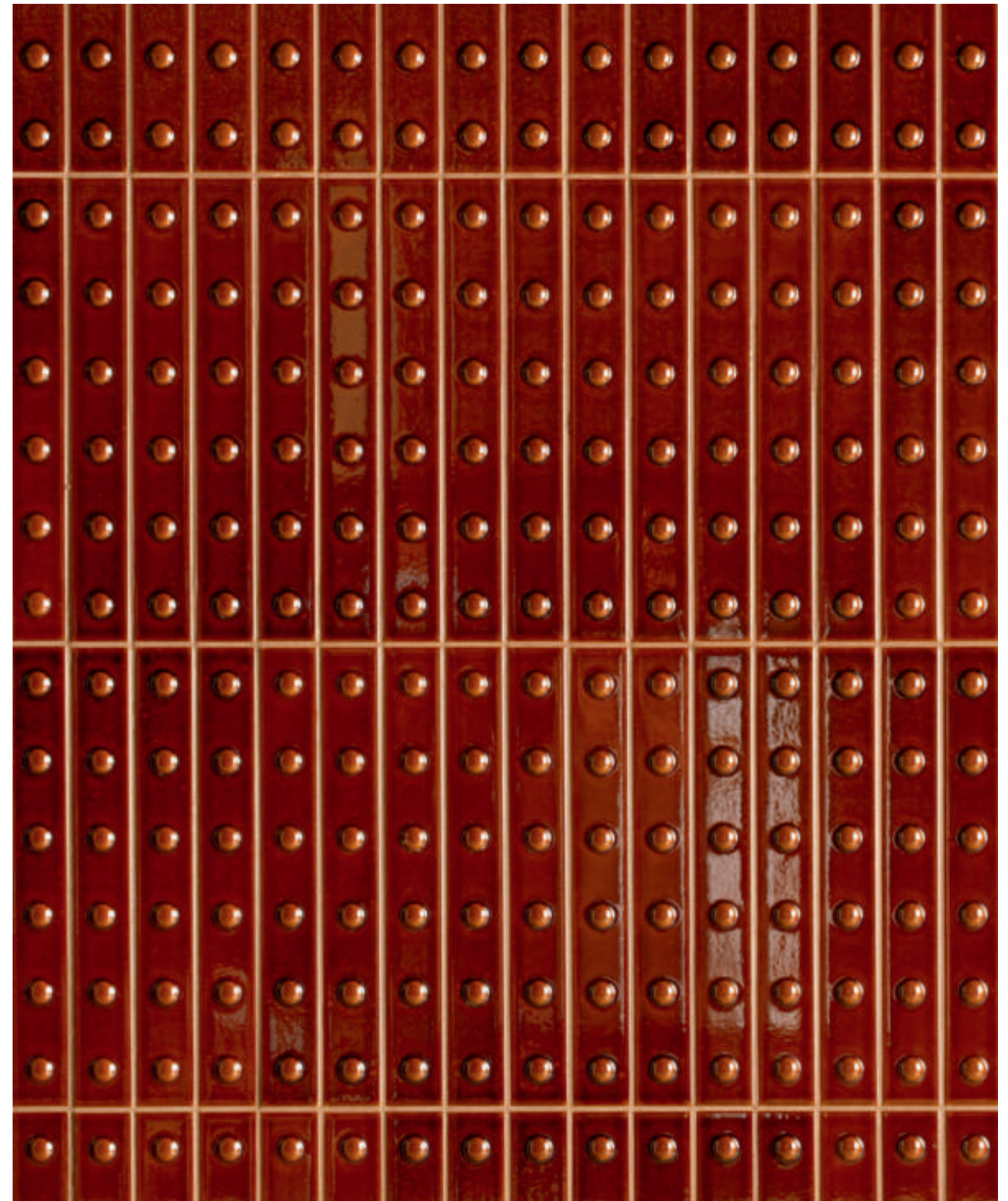
Since classical times, dialogue arises from the need to present and reveal the process of discovering and conquering something through an exchange of opinions. For Mutina, this process is continually evolving; it is a dialogue always open to new interlocutors, new frontiers, new challenges. The greatest one: a constant pursuit of beauty, that utterly subjective quality capable of satisfying the spirit, becoming the object of absorbed contemplation.

CERAMICS
DESIGN
ART

CERAMICS

La ceramica è un elemento primordiale, antico, tattile, una delle testimonianze più importanti dei primi passi compiuti dall'uomo nella storia della sua esistenza. Nel corso di 10.000 anni questo materiale, che nasce dall'unione dei quattro elementi fondamentali – terra, aria, acqua e fuoco – ha attraversato le più svariate epoche, assumendo forme, fattezze e utilizzi sempre diversi. In quest'alchimia si colloca il lavoro di Mutina, un progetto fondato sulla purezza intrinseca della materia ceramica, sulle sue proprietà tecniche, sulla sua estetica e sulle sue qualità funzionali. Così perfette da dover rimanere inalterate. La materia non dev'essere altro che sé stessa, un prodotto innovativo e al contempo equilibrato, di imprescindibile qualità, che esige di essere vissuto, sentito, toccato.

Ceramics are a primal, ancient, tactile element, one of the most significant testimonies to humanity's early steps in the history of its existence. Over the course of 10,000 years, this material, born from the union of the four fundamental elements - earth, air, water, and fire - has traversed various epochs, assuming ever-changing forms, appearances, and uses. In this alchemy lies the work of Mutina, a project founded on the intrinsic purity of ceramic material, its technical properties, aesthetics, and functional qualities. So perfect that they must remain unaltered. The material should be nothing but itself, an innovative and simultaneously balanced product of indispensable quality that demands to be experienced, felt, and touched.





MICHAEL ANASTASSIADES
BARBER & OSGERBY
RONAN & ERWAN BOUROULLEC
NATHALIE DU PASQUIER
KONSTANTIN GRCIC
HELLA JONGERIUS
LABORATORIO AVALLONE
OEO STUDIO
RAW EDGES
PATRICIA URQUIOLA
VINCENT VAN DUYSEN
TOKUJIN YOSHIOKA

È da una duplice intuizione che prende forma la filosofia di Mutina. La necessità di sublimare l'essenza della ceramica attraverso superfici caratterizzate da grande tattilità, è sicuramente uno dei cardini fondamentali della ricerca e delle origini dell'azienda. Chiamare i più importanti nomi del design a confrontarsi con questo nuovo, seppur antico, approccio ha suggellato un patto magico, un dialogo perfetto. Grazie a questo passo fondamentale, Mutina intraprende un percorso inedito insieme a Michael Anastassiades, Edward Barber e Jay Osgerby, Ronan ed Erwan Bouroullec, Nathalie Du Pasquier, Konstantin Grcic, Hella Jongerius, Laboratorio Avallone, OEO Studio, Raw Edges, Patricia Urquiola, Vincent Van Duysen e Tokujin Yoshioka. Lo scopo comune è sfidare le regole della ceramica non solo in termini di scala, texture e composizione, ma di creatività e sperimentazione.

The philosophy of Mutina takes shape from a dual intuition. The need to sublimate the essence of ceramics through surfaces characterized by great tactility is certainly one of the fundamental cornerstones of the company's research and origins. Inviting the most important names in design to engage with this new, albeit ancient, approach has sealed a magical pact, a perfect dialogue. Thanks to this pivotal step, Mutina embarks on an unprecedented journey alongside Michael Anastassiades, Edward Barber and Jay Osgerby, Ronan and Erwan Bouroullec, Nathalie Du Pasquier, Konstantin Grcic, Hella Jongerius, Laboratorio Avallone, OEO Studio, Raw Edges, Patricia Urquiola, Vincent Van Duysen, and Tokujin Yoshioka. The common purpose is to challenge the rules of ceramics not only in terms of scale, texture, and composition but also in terms of creativity and experimentation.



Michael Anastassiades
Barber & Osgerby
Ronan & Erwan Bouroullec
Nathalie Du Pasquier
Konstantin Grcic
Hella Jongerius

Laboratorio Avallone
Oeo Studio
Raw Edges
Patricia Urquiola
Vincent Van Duysen
Tokujin Yoshioka

Con il suo lavoro, Mutina non solo promuove bellezza e funzionalità ma persegue il valore dell'originalità e della ricerca, dell'eccellenza e dell'innovazione. Capire questa missione, significa capire perché l'azienda sia particolarmente vicina all'arte e scelga di renderla fonte di ispirazione per chi fa parte della propria realtà. Per condividerla, per farla scoprire. E per far sognare chi ci si ritrova, anche solo per un attimo. L'arte è qualcosa che ci ricorda che realizzare un prodotto al meglio significa crederci ogni giorno. La vicinanza con l'arte è un arricchimento, una suggestione, una proiezione costante di immagini appassionanti.

Le opere esposte in azienda appartengono ad alcuni dei più grandi artisti internazionali, offrono seducenti visioni, pongono costanti domande, e le lasciano aperte. Per un attimo, confondono i confini tra obiettivo e sogno. Cercare l'arte, scoprirla, ritrovarla nel proprio percorso lavorativo permette a chi lavora in Mutina di identificarsi con qualcosa che ha un valore speciale e unico.

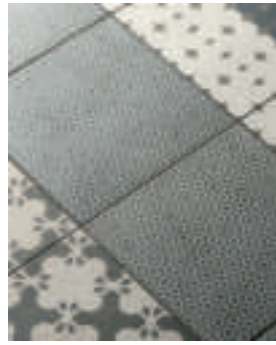
Mutina not only promotes beauty and functionality through its work, but also pursues the value of originality, research, excellence and innovation. Understanding this mission means understanding why the company is particularly connected to art and chooses to make it a source of inspiration for those who are part of its reality. To share it, to let it be discovered. And to allow those who encounter it to dream, even just for a moment. Art is something that reminds us that realising a product in the best possible way means believing in it, every day. Proximity to art is an enrichment, a spark, a constant projection of images which are captivating.

The works exhibited within the company's premises belong to some of the greatest international artists; they offer seductive visions, pose constant questions and leave them open. For a moment, they blur the boundaries between intention and dream. Seeking art, discovering it, finding it as part of their own professional path, allows those who are part of Mutina to identify with something that has a special and unique value.



COLLECTIONS

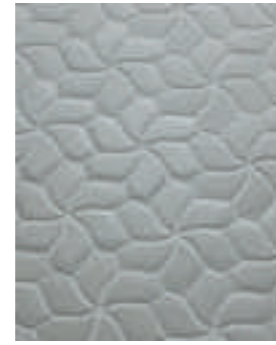
TILES



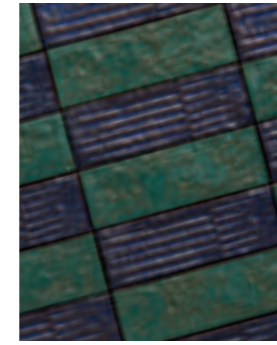
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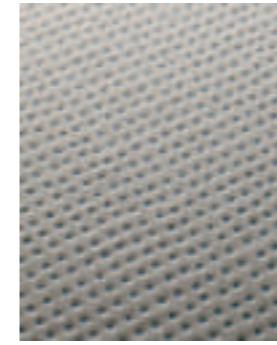
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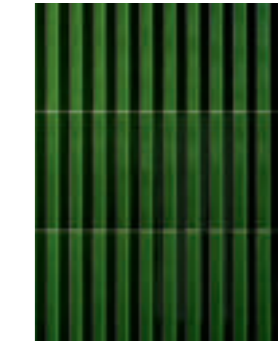
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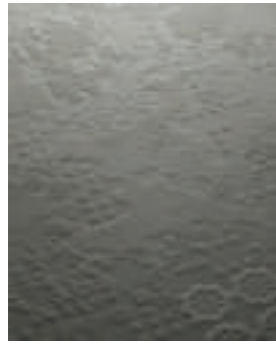
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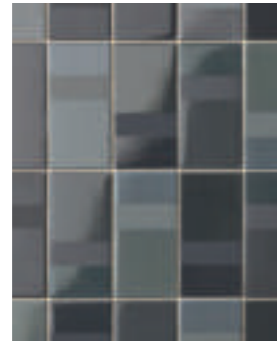
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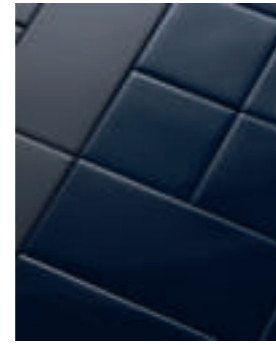
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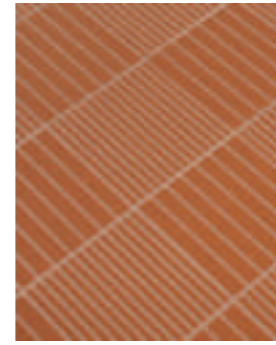
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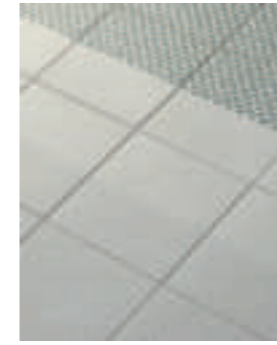
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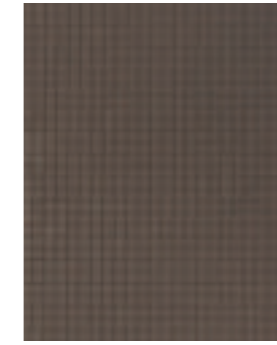
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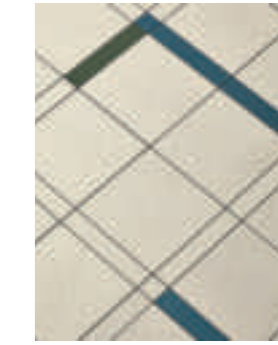
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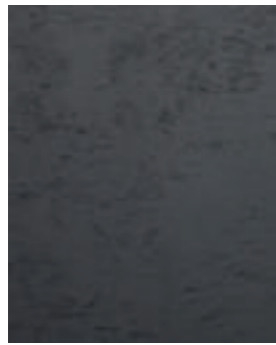
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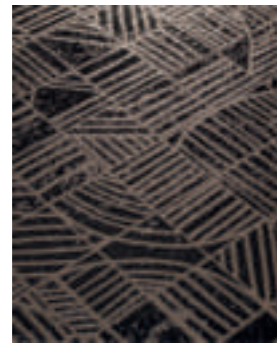
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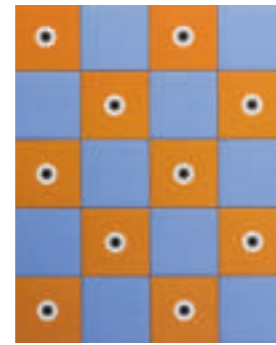
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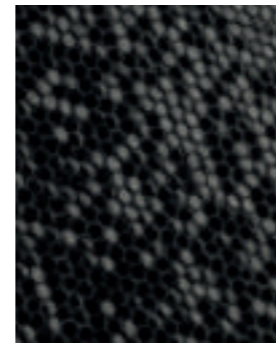
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Le collezioni Mutina sono frutto di una continua ricerca sulle tecnologie più avanzate, per produrre rivestimenti ceramici che vestano le architetture come una seconda pelle. Ogni progetto nasce e prende forma attraverso un incessante dialogo fra l'azienda e il suo team di designer, con l'obiettivo di valorizzazione a pieno la materia ceramica, sperimentando un'infinita gamma di texture e colori, dai toni neutri e delicati a quelli più audaci e vibranti.

The Mutina collections come about from the continuous research on the most advanced technologies, to produce ceramic tiles that adapt to architecture like a second skin. Each project results and takes shape through an ongoing dialogue between the company and its team of designers, with the aim of bringing out the best in ceramic material, experiencing the endless range of textures and colours, spacing from delicate and natural shades to the most bold and vibrant ones.



AZULEJ PATRICIA URQUIOLA

Azulej è volta a rivalorizzare la memoria delle antiche maioliche artigianali e del cemento idraulico, sperimentando una tecnica di stampa innovativa orientata verso un prodotto di larga diffusione. Questa tradizione – rivisitata in chiave contemporanea – viene realizzata serialmente in formato 20x20 cm. La composizione riprende le caratteristiche della tecnica patchwork: un mix and match innovativo, volutamente casuale, che abbina disegni astratti e colori non saturi, neutri, appena consumati, che si fissano al materiale di supporto in modo naturalmente irregolare.

In questo modo i pattern di Azulej combinano linguaggi volutamente diversi: memoria, geometrie, pixel, sviluppati sia in senso longitudinale che diagonale. Un risultato unico e sorprendente, che regala libertà compositiva e unicità di disegno, mantenendo intatte le caratteristiche del “fatto a mano”, con le prestazioni di un materiale ad alta tecnologia adatto sia a pavimenti che a rivestimenti.

Azulej is aimed at re-evaluating the memory of ancient handcrafted majolica and hydraulic cement, experimenting with an innovative printing technique aimed at mass distribution. This tradition – revisited in a contemporary way – is serially produced in the size 20x20 cm. The composition echoes the characteristics of the patchwork technique: an innovative, intentionally random mix and match, which combines abstract designs and unsaturated, neutral, barely consumed colours, that attach to the support material in a naturally irregular manner.

That's how Azulej's patterns combine intentionally different languages: memory, geometries, pixels, developed both longitudinally and diagonally. A unique and surprising result, which gives compositional freedom and unique design, keeping the characteristics of the “handmade”, with the performance of a high-tech material suitable for both floors and walls.



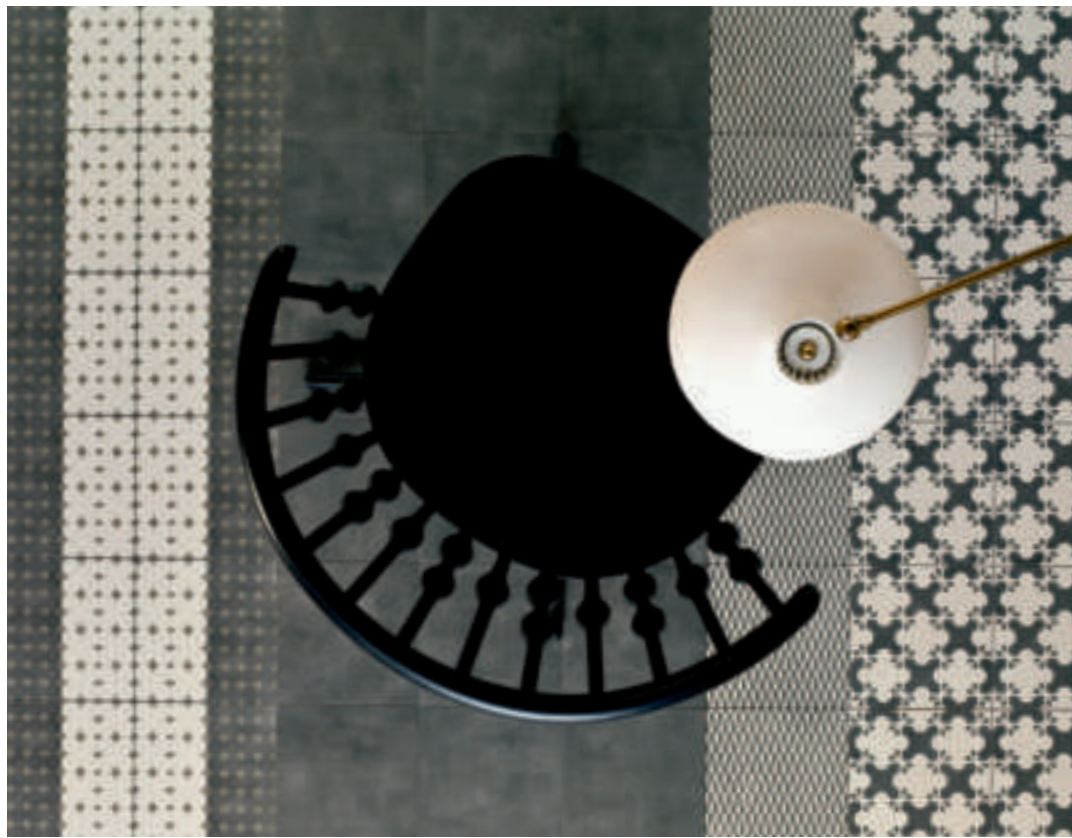


“CON LA COLLEZIONE AZULEJ VOLEVAMO DARE NUOVO VALORE ALLA MEMORIA DEL CEMENTO IDRAULICO. UN PROCESSO SVILUPPATOSI IN MODO ESPONENZIALE, DOVE ABBIAMO VOLUTO ABBOZZARE SOLTANTO LE PRIME COMBINAZIONI DI UNA LUNGA SERIE. E ORA, IT'S UP TO YOU!”

“WITH THE COLLECTION AZULEJ, WE WANTED TO EVALUATE THE MEMORY OF THE HYDRAULIC CEMENT. THE PROCESS HAS EXPONENTIALLY DEVELOPED, AND WE HAVE MANAGED ONLY TO SKETCH SOME POSSIBLE COMBINATIONS...NOW, IT'S UP TO YOU!”

PATRICIA URQUIOLA







BAS-RELIEF

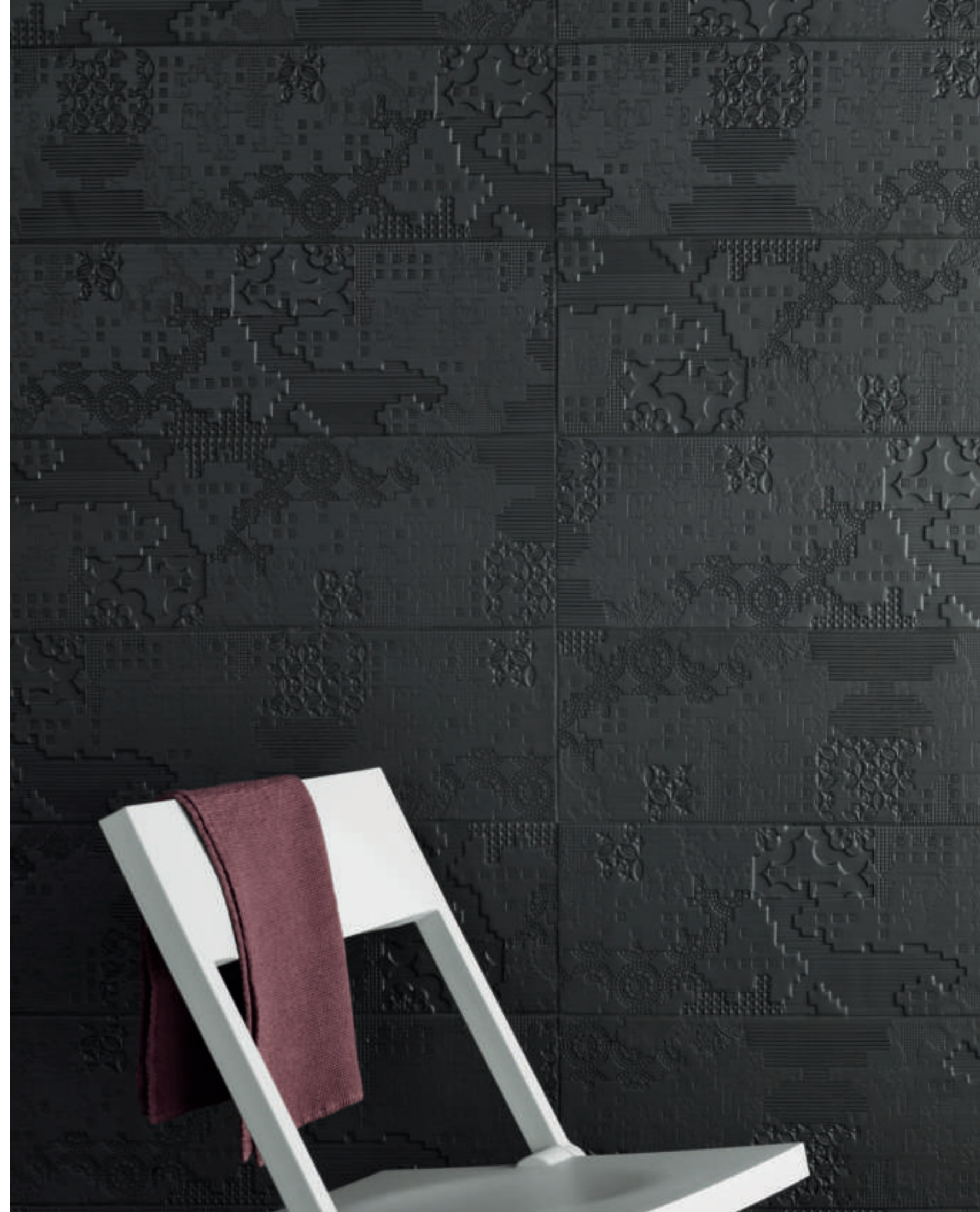
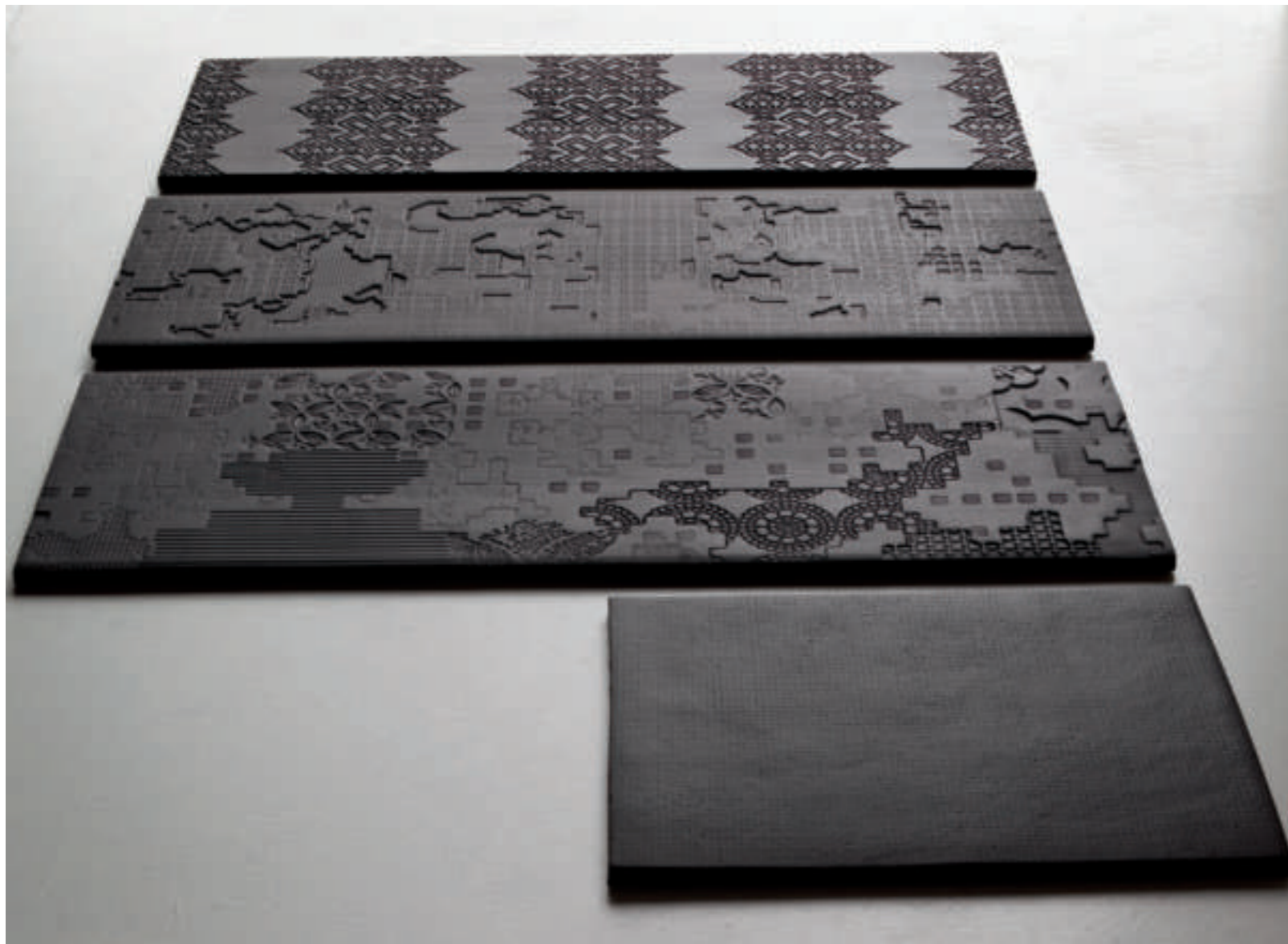
PATRICIA URQUIOLA

Bas-Relief è una collezione di produzione artigianale che vede protagonista l'antica arte del bassorilievo, qui riproposta in quattro diversi pattern decorativi – tre da rivestimento in formato 18x54 cm e uno da pavimento in formato 26,5x18 cm. La texture sofisticata e rigorosa di Code dà vita a un movimento che si ripete come un codice sulla superficie; Patchwork consiste invece in un mix and match di motivi che creano un disegno in continua evoluzione; con Garland, l'elemento floreale viene rivisitato in chiave contemporanea e digitale; Cloud, infine, è aereo e leggero come una nuvola, capace di creare un disegno astratto e continuo.

Bas-Relief è declinata in toni neutri e naturali quali bianco, cipria e nero, utilizzati in chiave innovativa. La finitura degli elementi presenta diverse profondità che restituiscono un effetto chiaroscuro più o meno pronunciato a seconda della luce.

Bas-Relief is a handmade collection where the ancient art of bas-relief becomes the protagonist, by being proposed in four different decorative patterns: three patterns just for wall covering in a 18x54 cm size and one for floor covering in a 26,5x18 cm size. Code is characterized by an austere and refined texture, expressed through a movement that repeats itself on the surface as a code; Patchwork consists of a mix and match of patterns that creates a constantly evolving design; in Garland, the flower element is revised with a contemporary and digital attitude; Cloud, the last one, is airy and light as a cloud, and it creates an abstract and constant design.

Bas-Relief is declined in natural and neutral tones such as white, powder and black, applied in an innovative way. The elements of the collection are characterized by different depths that create a chiaroscuro effect whose intensity depends on light.







Bas-Relief Code Bianco
Bas-Relief Code Cipria
Opposite page – Bas-Relief Cloud Cipria

BOTANICA TOKUJIN YOSHIOKA

Con Botanica, Tokujin Yoshioka continua a esprimere la sua profonda fascinazione per il mondo naturale, i suoi fenomeni e la poetica delle forme che ne fanno parte, progettando il primo mosaico Mutina pensato appositamente per il pavimento. La collezione viene realizzata in grès porcellanato smaltato e non rettificato, utilizzando un innovativo sistema digitale di applicazione a secco degli smalti.

Botanica propone due elementi ispirati alla natura, tanto nel nome quanto nelle linee: Seed, di dimensioni 14x15 cm, e Flower, di dimensioni 15x17 cm, entrambi con uno spessore di 9 mm. I moduli sono venduti esclusivamente su rete – Seed in un formato di 23,7x40,5 cm e Flower in un formato di 23,5x41,1 cm – e sono disponibili nelle colourazioni White e Grey, a loro volta declinate in una finitura super glossy e una matt cerata estremamente piacevole al tatto, e sono adatti sia alla posa a pavimento che a rivestimento. Questo consente di dare continuità alle superfici, dove il mosaico risulterà più o meno enfatizzato a seconda del colore dello stucco.

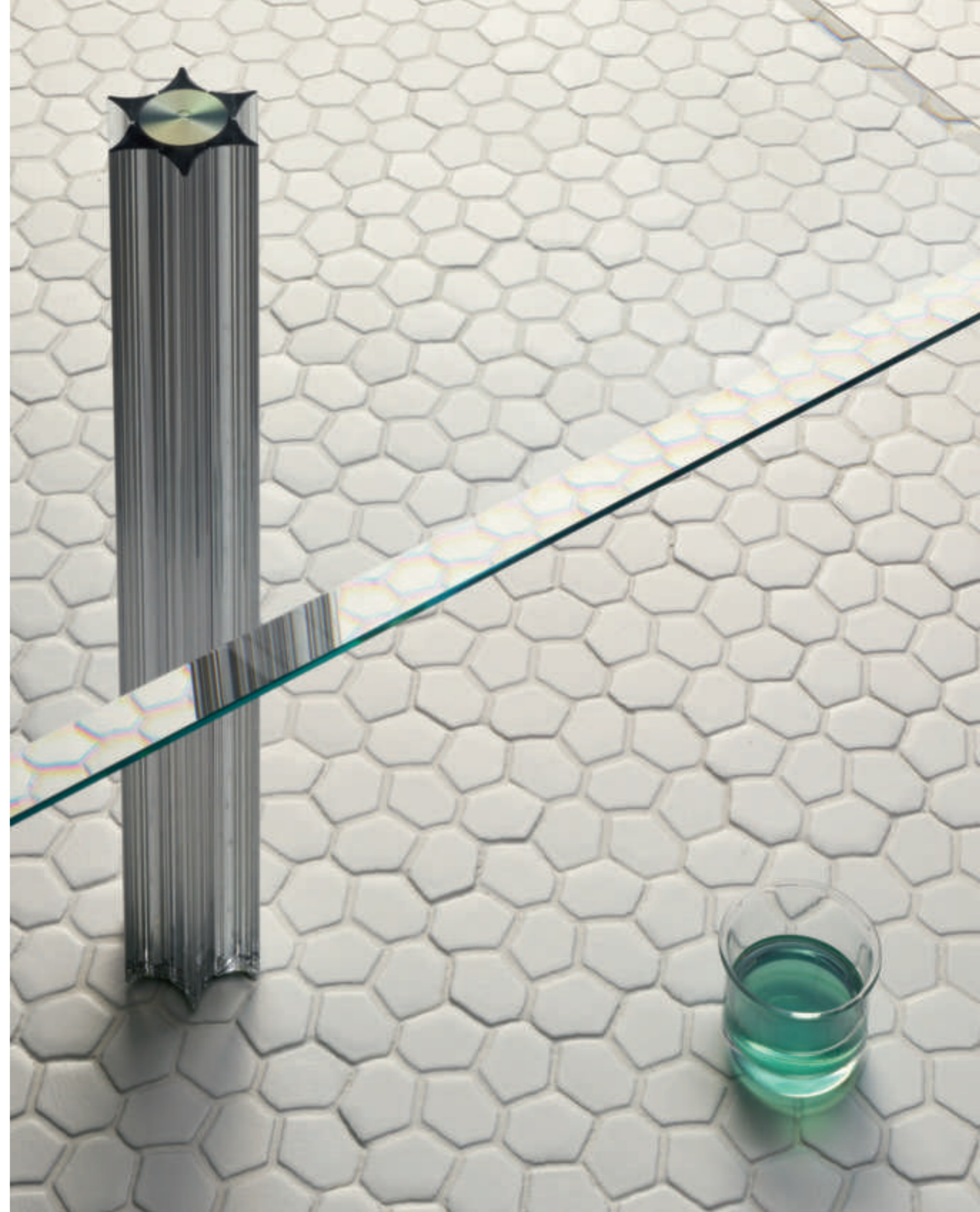
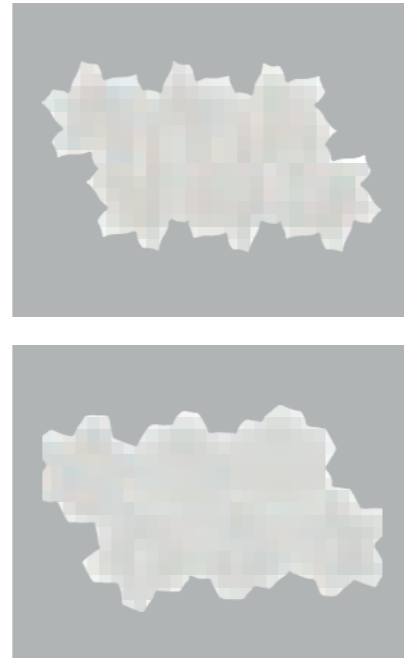
With Botanica, Tokujin Yoshioka expresses once again his deep fascination for the natural world, its different characteristics and the poetry of its forms, designing the first Mutina mosaic specially developed for floors. The collection is produced in non-rectified glazed porcelain stoneware, with an innovative digital system for the dry application of glazes.

Botanica features two elements inspired by nature, the names and the lines: Seed, in 14x15 cm format, and Flower, in 15x17 cm format, both with a thickness of 9 mm. The modules are sold exclusively on net – Seed in a 23,7x40,5 cm format and Flower in a 23,5x41,1 cm format – and are available in White and Grey colours, offered in a super glossy finish and a matt wax-coated one which is extremely pleasant to the touch, and are suitable for floors and walls. This makes it possible to give the surfaces continuity, in which the mosaic becomes more or less emphasised depending on the colour of the grout.

A MOSAIC DESIGNED FOR THE FLOOR.

Come molte delle creazioni di Tokujin Yoshioka, Botanica presenta due elementi ispirati alla natura, nel nome e nelle linee: Seed e Flower. Questi elementi hanno due colorazioni e due finiture, una super glossy e una matt cerata, estremamente piacevole al tatto, che rendono questo mosaico perfetto per una posa a pavimento.

Like many of Tokujin Yoshioka's creations, Botanica features two elements with a name and a shape inspired by nature: Seed and Flower. These elements come in two colours and two finishes, super glossy, matt and wax-coated, extremely pleasant to the touch, making this mosaic perfect for floor installation.



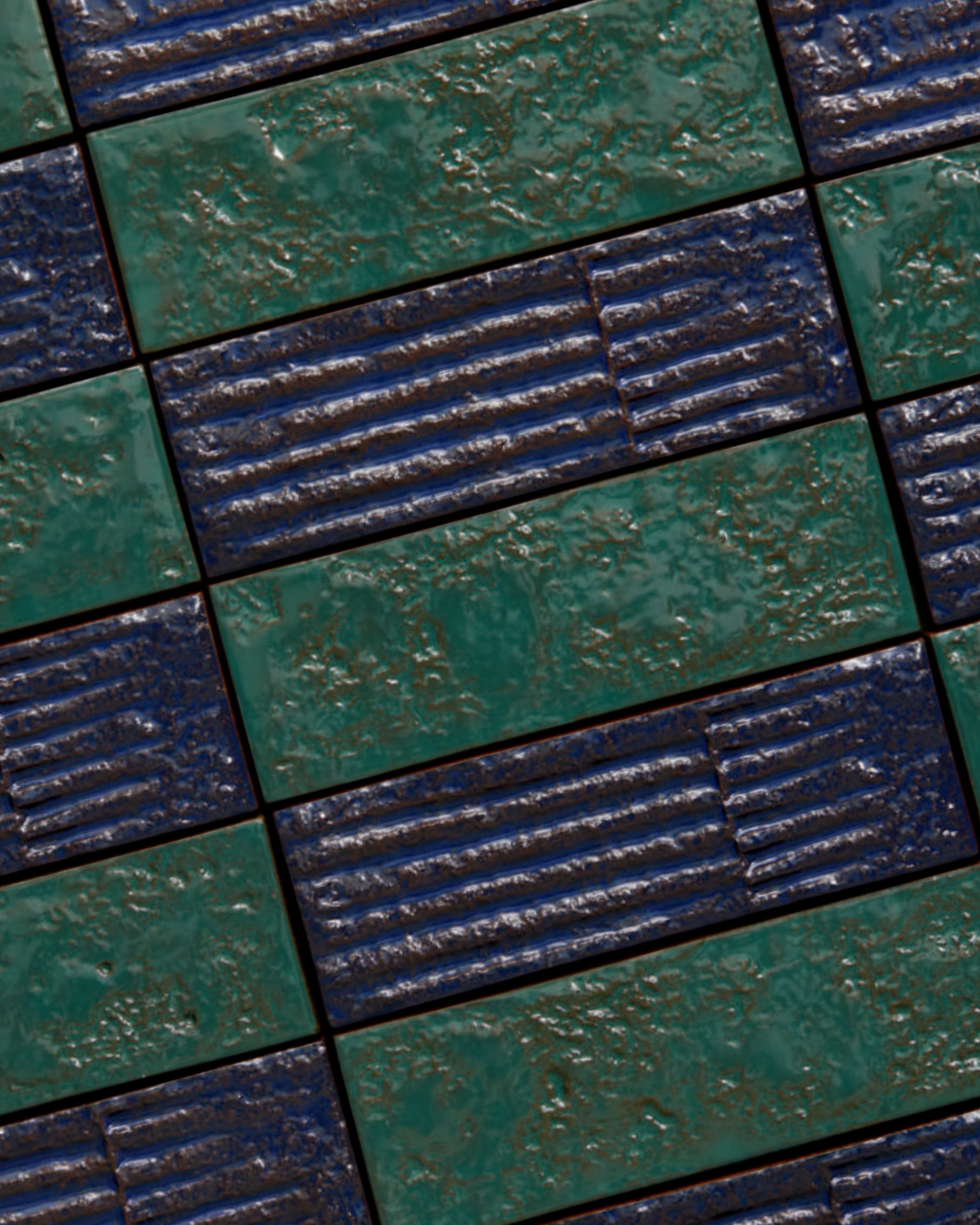
“PER LA COLLEZIONE BOTANICA, HO CREATO UN PROGETTO CHE IMPLEMENTA LA BELLEZZA DELLA NATURA NELLE FORME, COME A DIPINGERE UN PAESAGGIO. I SENSI SONO UN ELEMENTO FONDAMENTALE DEL MIO PROCESSO DI PROGETTAZIONE. NON SOLO QUELLI MATERIALI E VISUALI, COME IL TATTO E LA VISTA, MA ANCHE QUELLI PIÙ “ASTRATTI” COME L’OLFATTO. VIVO NELLA COSTANTE RICERCA DI QUALCOSA CHE SIA DEFINITO E PERCEPITO DA TUTTI E CINQUE I SENSI”.

“FOR THE BOTANICA COLLECTION, I HAVE CREATED A DESIGN THAT EXPRESSES THE BEAUTY OF NATURE IN DIFFERENT FORMS, AS IF I WERE PAINTING A LANDSCAPE. SENSES ARE A FUNDAMENTAL ELEMENT OF MY CREATIVE PROCESS. NOT ONLY MATERIAL AND VISUAL ONES, SUCH AS TOUCH AND SIGHT, BUT ALSO MORE “ABSTRACT” ONES, SUCH AS THE SENSE OF SMELL. I AM CONSTANTLY LOOKING FOR SOMETHING THAT IS DEFINED AND PERCEIVED BY ALL THE FIVE SENSES.”

TOKUJIN YOSHIOKA







CHAMOTTE

PATRICIA URQUIOLA

Chamotte – che prende il nome della materia prima composta dai frammenti di ceramica frantumati e incorporati nell'argilla grezza per ottenere una consistenza granulosa – è un progetto dedicato al colore puro. La collezione presenta una gamma di superfici dal sapore artigianale con una texture dal feeling tattile che esalta la bellezza naturale della materia ceramica, adatta a rivestire gli ambienti interni.

Chamotte è prodotta in un singolo formato di 7,2x21,3 cm, declinato in tre varianti: Linea, con tratti a rilievo continui che attraversano la superficie per tutta la lunghezza, Quadra, dove i tratti vengono momentaneamente interrotti creando una cuspide, e Mono, un elemento in tinta unita pensato appositamente per essere abbinato ai precedenti. La collezione è disponibile nei colori Bianco, Blu, Terra, Ocra, Nero e Verde con finitura lucida. L'impiego della tecnica di bicottura ha permesso di accentuare ulteriormente la ricchezza degli elementi smaltati, donando un'eccezionale brillantezza.

Chamotte – which takes its name from the raw material made of crushed ceramic fragments, embedded in raw clay to strengthen ceramic mixtures – is a project dedicated to pure colour. The collection presents a range of surfaces with an artisanal taste and a tactile texture that enhances the natural beauty of ceramics, suitable for indoor spaces.

Chamotte is produced in the size 7,2x21,3 cm, declined in three variants: Linea, with continuous traits in relief that run through the entire surface, Quadra, where the traits are momentarily interrupted creating a cusp, and Mono, a plain-coloured elements especially conceived to be paired with the previous ones. The collection is available in the colours Bianco, Blu, Terra, Ocra, Nero and Verde with glossy finish. The double-firing technique allowed to further accentuate the richness of the glazed elements, providing exceptional brightness.

WHY EACH PIECE IS TRULY UNIQUE.

Una terra rossa, estrusa, graffiata. Ogni pezzo è unico, diverso dagli altri, in quanto la smaltatura avviene a mano in maniera randomica per garantire massima variabilità. Ciò dà vita a una forte texture materica, sia alla vista che al tatto.

A red soil, extruded and scratched. Each piece is unique, different from the others, because the glazing process is carried out by hand in a random way, to guarantee maximum variability. This creates a strikingly tactile texture and appearance.



“LA COLLEZIONE CHAMOTTE NASCE DALLA VOLONTÀ DI REALIZZARE UNA PIASTRELLA DI GRANDE CONSISTENZA TATTILE CHE EVIDENZIA LA BELLEZZA BRUTALE E NATURALE DELLA CERAMICA. ABBIAMO LAVORATO SUI VOLUMI, CREANDO UNA SUPERFICIE RICCA DI STRATI E CONTRASTI, VISIVAMENTE E AL CONTATTO CON LA MANO”.

“CHAMOTTE COLLECTION COMES ABOUT FROM THE DESIRE TO DESIGN AN ELEMENT WITH GREAT TACTILE CONSISTENCY, THAT HIGHLIGHTS THE BRUTAL AND NATURAL BEAUTY OF CERAMICS. WE HAVE WORKED ON VOLUMES, CREATING A SURFACE FULL OF LAYERS AND CONTRASTS, BOTH TO THE EYE AND TO THE TOUCH.”

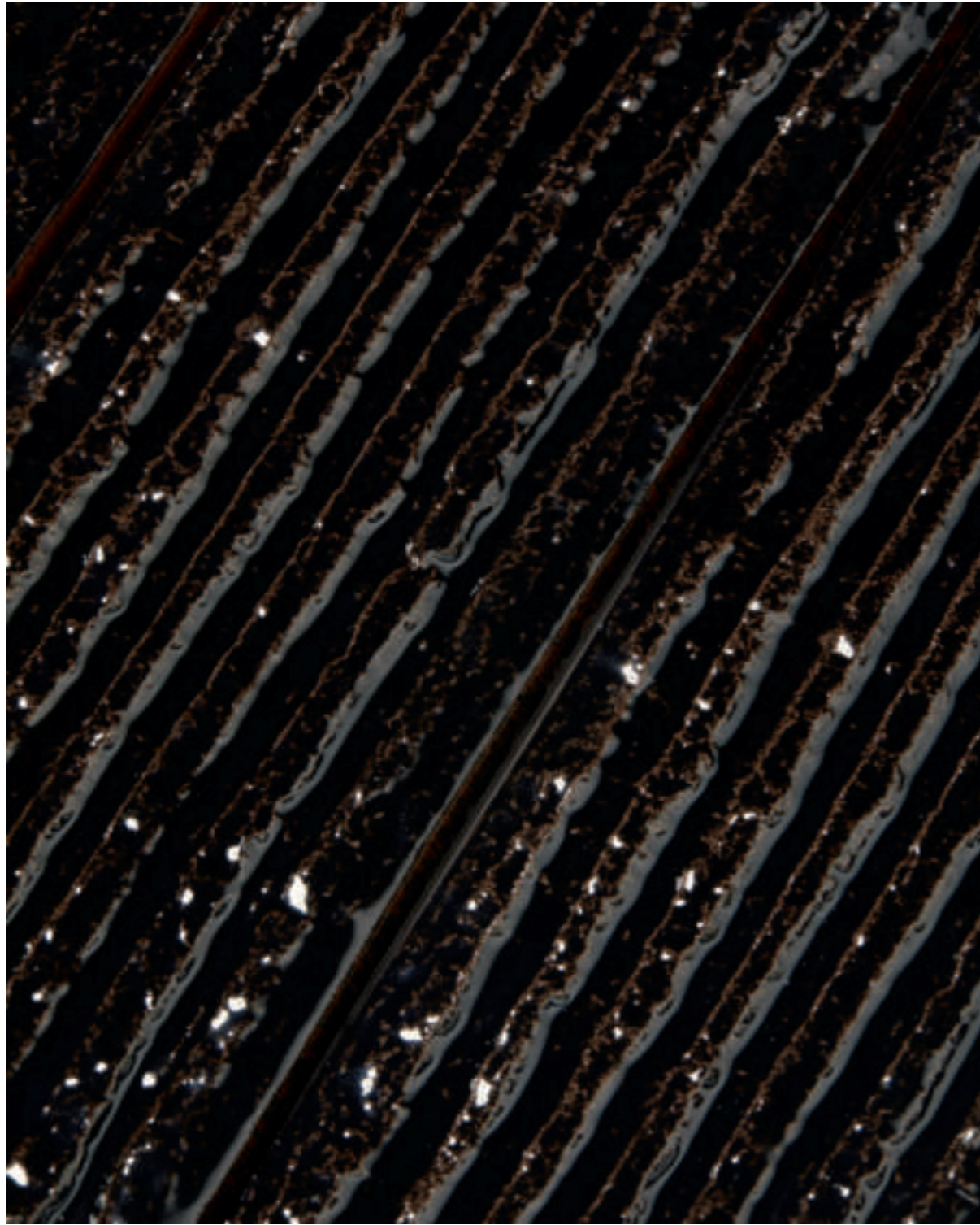
PATRICIA URQUIOLA







Patricia Urquiola working on the concept of Chamotte, at her studio
Opposite page – Chamotte Mono Bianco





CHYMIA LABORATORIO AVALLONE

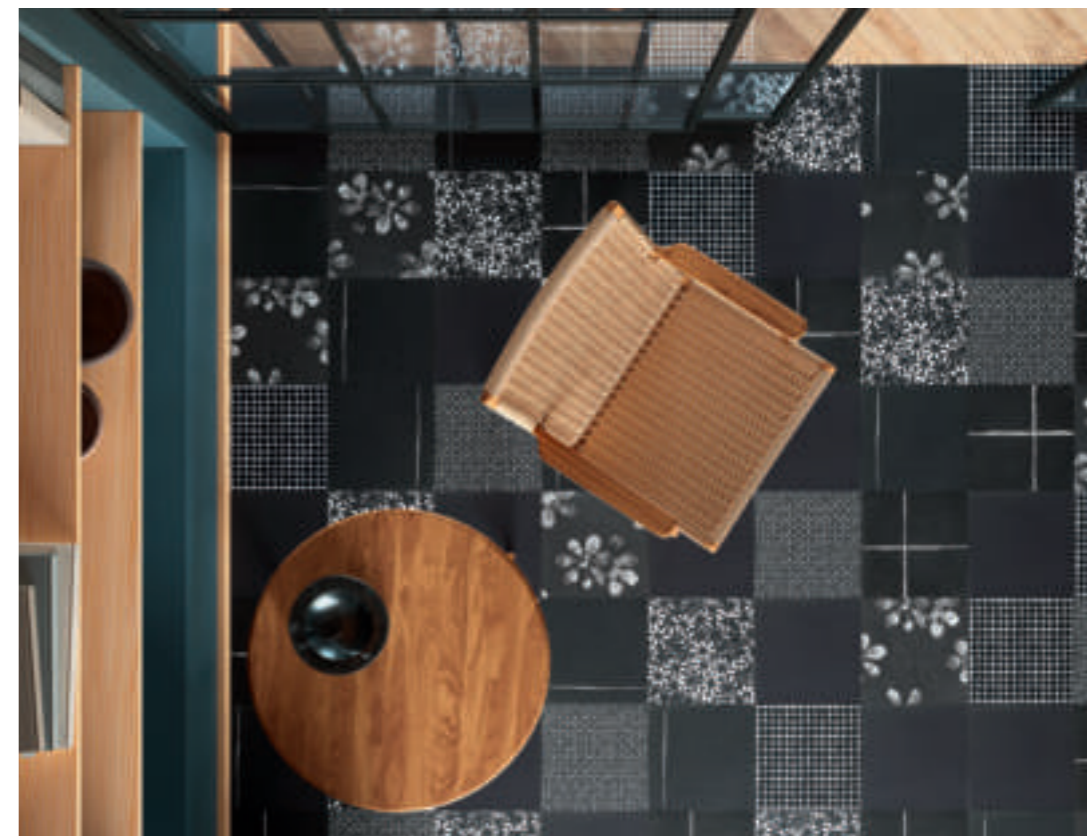
Chymia evoca il processo alchemico di trasformazione della materia. La collezione si muove tra grafica e gestualità, tra i due estremi del bianco e del nero, in cui si combinano trame segniche e materiche che tracciano luce e ombra in superficie. Le due dimensioni cromatiche non sono però mai disgiunte tra loro, ma coesistono nella loro dualità.

Chymia è realizzata in grès porcellanato smaltato ed è composta da 22 elementi delle dimensioni di 30x30 cm con spessore di 10 mm, ottenuti attraverso la combinazione delle strutture base con 11 grafiche, che possono essere installati in maniera assolutamente randomica. Ognuno di essi è rettificato e proposto nelle versioni Black e White. Dall'ampio range a disposizione sono stati poi selezionati quattro mix composti da 6 diversi articoli, dove il filo conduttore è il colore.

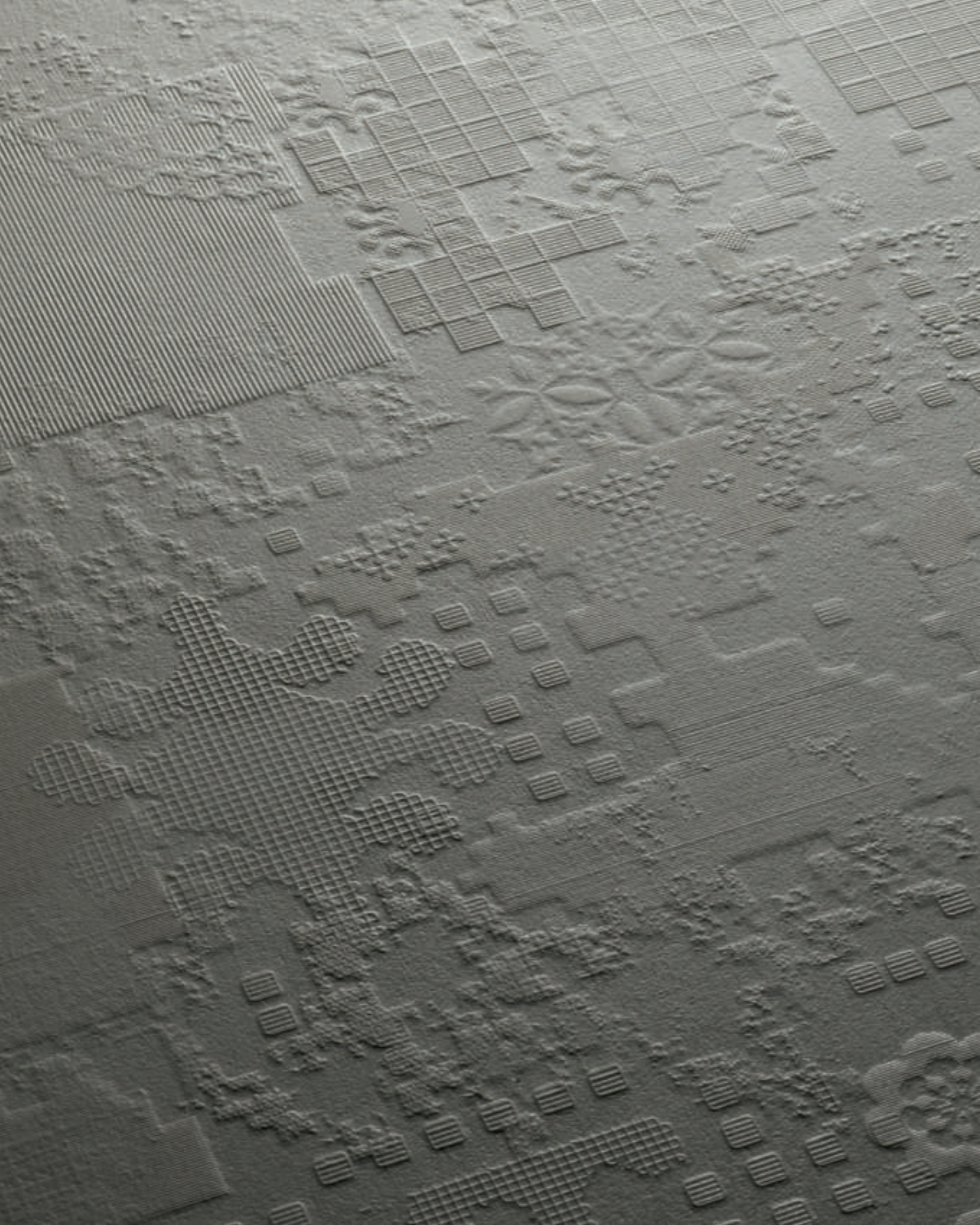
Chymia evokes the alchemical process of transformation of raw material. The collection consists of a series that fluctuates between the discipline of graphic design and the expressive gestures of mark-making as well as between the two extremes of black and white, in which symbols and textures are combined to create patterns of light and shadow on the surface. Black and white are never separate but co-exist.

Chymia is produced in glazed porcelain stoneware and is composed by 22 elements in the single size of 30x30 cm and thickness of 10 mm, obtained by combining the principle structures with 11 textures, that can be placed randomly. They are rectified and available in both Black and White versions. Starting from the wide range, four mixes of 6 different articles (linked by the colour) have been realised.





Chymia Mix 2 Black
Floor: Chymia Tassello Black. Wall: Chymia Flat White, Ophelia White +
Accents Paint: Slate Matt. Ceiling: Accents Paint: Pearl Matt.
Opposite page – Wall: Chymia Mix 2 White. Accents Paint: Terra Matt (cube).



DÉCHIRER

PATRICIA URQUIOLA

Déchirer ha segnato una rivoluzione nel campo dei rivestimenti ceramici d'autore. L'uso della tecnologia Continua ha infatti permesso di realizzare lastre di grande formato in grès porcellanato non smaltato a impasto omogeneo – perfettamente monocalibro e modulari – adatte sia per la posa a pavimento che a rivestimento. I bassorilievi appena percettibili, che percorrono elegantemente la superficie, non sono mere decorazioni, ma rappresentano ciò che rimane di memorie strappate.

La collezione abbina superfici, texture e materie differenti, oltre a fare ricerca sui materiali, sperimentare nuove tecnologie e interpretare forme e colori. A questo si aggiunge l'importanza della sostenibilità: il rispetto della natura è una prerogativa nella realizzazione di Déchirer, che presta attenzione all'ambiente producendo un moderno e raffinato design eco-friendly.

Déchirer was a breakthrough in the world of designer tiles. The use of Continua technology allowed to realise large slabs in unglazed porcelain stoneware, modular and single work-size, that can be used both on floors and walls. The bas-reliefs that elegantly cross the surface are barely visible; they are not mere decorations, but represent what remains of torn memories.

The collection combines surfaces, textures and different materials, as well as researching on materials, experimenting with new technologies, re-interpreting shapes and colours. Furthermore, sustainability and respecting the environment is a prerogative of Déchirer, which creates a modern and refined design that is also eco-friendly.

A RELIEF DECORATION FOR THE FLOOR, IN A LARGE SLAB.

Un grande classico di Mutina, nonché il primo progetto realizzato da Patricia Urquiola, dove un segno strappato sfuma nell'altro e si trasforma con il mutare della luce. La sintesi perfetta tra tecnologia e poesia, un progetto assolutamente rivoluzionario che ancora oggi contraddistingue l'azienda.

A Mutina grand classic, and the first project by Patricia Urquiola, in which one tear merges into another, and is transformed with the changing of the light. A perfect blend of technology and poetry, for an absolutely revolutionary project that remains a hallmark of the company.





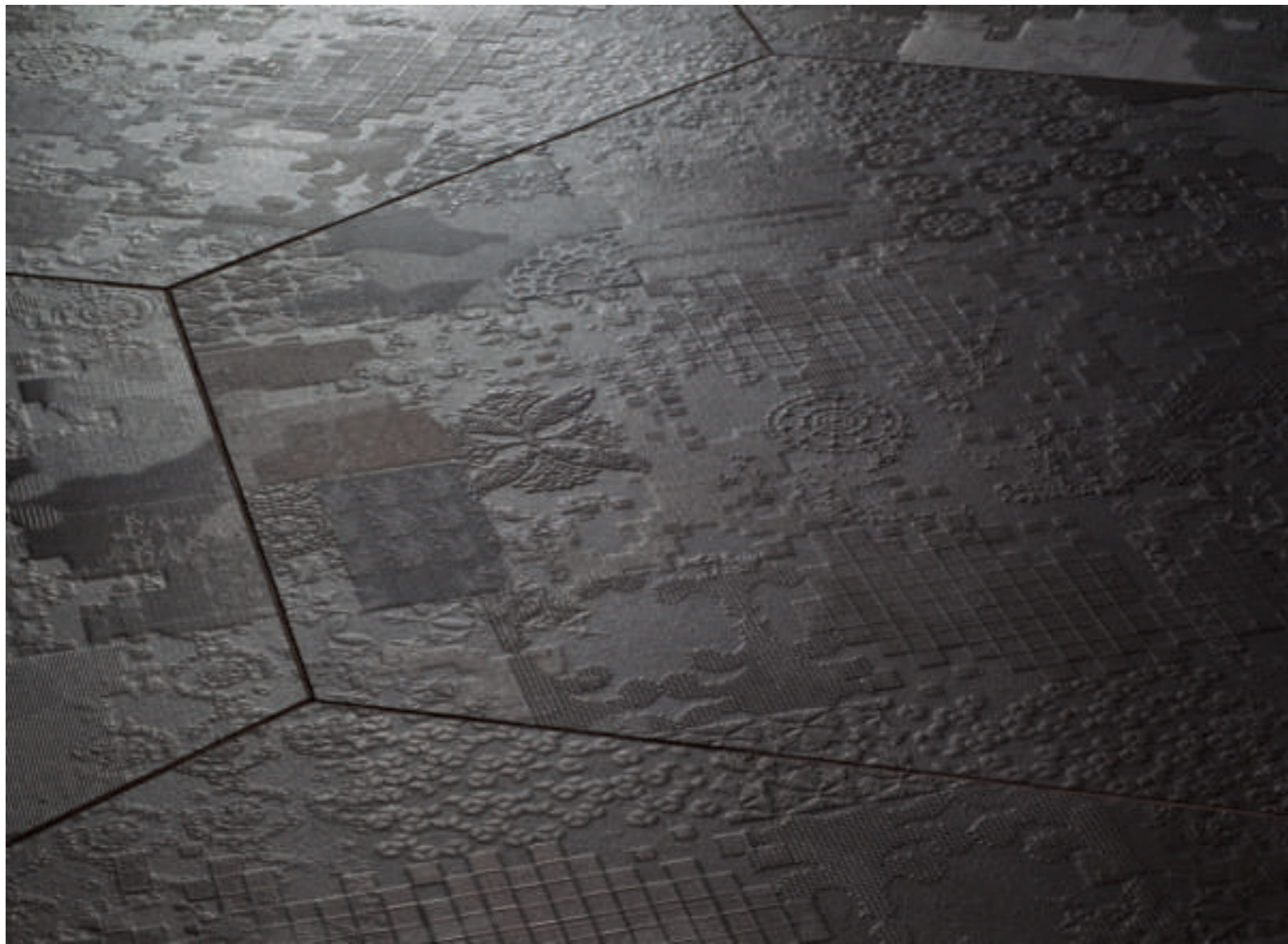
“DÉCHIRER NASCE DALLA VOLONTÀ DI CREARE UNA SUPERFICIE CON L’OPACITÀ DEL CEMENTO, MATERIALE CHE AMO, PUR CONSERVANDO LA PROPRIA IDENTITÀ DI MATERIA CERAMICA. LAVORANDO A QUATTRO MANI, INTERVENENDO CONTINUAMENTE SUL PROCESSO CREATIVO E DI PRODUZIONE, RIUSCENDO ANCHE A DIVERTIRCI”.

“DÉCHIRER COMES FROM THE IDEA OF CREATING A SURFACE INSPIRED BY THE OPACITY OF CONCRETE, ALWAYS PRESERVING ITS IDENTITY OF CERAMIC. WORKING SIDE BY SIDE, ALWAYS TAKING PART INTO THE CREATIVE AND PRODUCTION PROCESS, BEING ALSO ABLE TO ENJOYING IT.”

PATRICIA URQUIOLA







DÉCHIRER^{XL} PATRICIA URQUIOLA

Mutina ha deciso di celebrare il grande successo di Déchirer riproponendo l'emblematica collezione in un nuovo formato XL, che permette ai bassorilievi di svilupparsi su una superficie continua. La versione Decor viene quindi realizzata nella dimensione 100x300 cm e presenta tre colourazioni: Gesso, Grafite e Avana. Le lastre vengono realizzate interamente con un impasto di grès porcellanato non smaltato (UGL) nel minor spessore disponibile (3 mm con fibra) e si adattano perfettamente ad essere utilizzate a rivestimento, sia in interno che in esterno.

La produzione di Déchirer XL avviene pressando materia pura all'interno di un impianto ceramico di ultima generazione, in questo modo è possibile realizzare strutture su grandi lastre, mantenendo perfettamente definiti i dettagli dei bassorilievi.

Mutina has decided to celebrate the great success of Déchirer by re-proposing the emblematic collection in a new XL size, which allows the bas-reliefs to develop on a continuous surface. The Decor version is made in the size 100x300 cm and has three colours: Gesso, Grafite and Avana. The slabs are made entirely with a mixture of unglazed porcelain stoneware (UGL) in the smallest thickness available (3 mm with fiber) and are perfectly suited to be used on walls, indoor and outdoor.

The production of Déchirer XL takes place by pressing pure matter inside a latest-generation ceramic system, so that it is possible to create structures on large slabs, keeping the details of the bas-reliefs perfectly defined.



DIARAMA HELLA JONGERIUS

Diarama nasce dalla volontà di dare vita a una collezione caratterizzata da un ampio range di tonalità cromatiche, che vengono alla luce in modo del tutto naturale e casuale attraverso la stratificazione dei colori, così come avviene nei dipinti. È uno studio sul colore puro, applicato su diversi tipi di superfici ceramiche come fosse una seconda pelle. La collezione è realizzata in grès porcellanato a impasto omogeneo smaltato nel formato 9,4x18,7 cm, ed è composta da diverse reference cromatiche smaltate, applicate a 7 basi di argilla colorata e matt.

Nella collezione, ogni reference è ricavata dall'applicazione dello stesso smalto ai diversi colori delle basi che, reagendo in maniera inedita, va a creare un ventaglio di sfumature sempre nuove, classificate sotto due macro gruppi denominati Light e Dark. A questi si aggiungono Diarama Black e White – dove lo smalto applicato alle 7 basi è, appunto, nero o bianco – che, se combinati, danno vita a Dusk. Poi c'è Diarama Mix, dove il principio viene ribaltato e sulla stessa base – nera o grigia – vengono applicati diversi colori di smalto, creando Black Chroma e Grey Chroma. Il risultato finale è quindi sempre diverso a seconda della combinazione tra pasta e smalto. Al centro, una striscia di argilla colorata non smaltata fa da contrasto con il resto della superficie lucida.

Diarama comes from the desire of giving birth to a collection characterised by a wide range of chromatic shades, that come to light spontaneously and randomly by stratifying colours, as it happens in paintings. It's a study about pure colour, applied on different ceramic basis like a second skin. The collection is made of glazed porcelain stoneware in a single format of 9,4x18,7 cm and is composed by various glazed chromatic references, applied on 7 different matte coloured clay bases.

Each reference comes from the application of the same glaze on the top of the different coloured base, which react in an unpredictable way and create an array of always unedited nuances, distinguished in two macro-groups called Light and Dark. These are complemented by Diarama Black and White, where the glaze applied on the 7 bases is respectively black, Iron, or white, Chalk. Combined together, they create the black & white combination: Dusk. Diarama Mix overturns this principle. Different coloured glazes are applied on the same black or grey base, creating Black Chroma and Grey Chroma. Depending on the combination between body and glaze, the result will always be singular. In the middle of the tile, a matt stripe of coloured clay creates a contrast with the polished surface.







Hella Jongerius working on the colour palette of Diarama
Opposite page – Diarama Blush Dark, Accents Paint: Earth Matt

“HO UTILIZZATO LE PIASTRELLE COME FOSSERO DELLE TELE, COSÌ DA CAPIRE IN CHE MODO DIVERSI CORPI DI ARGILLA COLOURATA AVREBBERO REAGITO METTENDОВI SOPRA LO STESSO SMALTO. VOLEVO CHE LA SUPERFICIE NON SEMBRASSE SEMPLICEMENTE COLOURATA, MA MIXATA, COME NELLA PITTURA A OLIO”.

“I’VE USED THE TILES AS CANVAS, TO SEE HOW DIFFERENT BODIES OF COLOURED CLAY REACTED WHEN A GLAZE WAS APPLIED ON TOP OF THEM. I DIDN’T WANT THE UPPER SURFACE TO SIMPLY APPEAR TO BE COLOURED, BUT MIXED, AS IF IT WERE AN OIL PAINTING.”

HELLA JONGERIUS





DIN KONSTANTIN GRČIČ

DIN costituisce una nuova interpretazione del mosaico moderno. La collezione è stata concepita secondo una specifica logica modulare, che permette di giocare con gli elementi e offre infinite possibilità di applicazione, passando dai concept più semplici a quelli più elaborati, dimostrando una versatilità pressoché illimitata. La collezione presenta 4 elementi nelle misure 15x15 cm, 7,4x15 cm, 7,4x7,4 cm e 3,6x7,4 cm, modulari fra loro con una fuga di 2 mm, declinati in un range di 8 colourazioni e 2 finiture, opaca e lucida, per un totale di 64 elementi. La possibilità di accostare diversi formati, texture e colouri garantisce non solo un incredibile potenziale creativo, ma anche di poter adattare lo schema di posa alle dimensioni specifiche di pavimenti e rivestimenti. DIN si sviluppa inoltre nella tridimensionalità, offrendo una gamma di 6 pezzi speciali che permettono di rivestire ogni angolo delle superfici.

DIN represents a complete new way of conceiving a modern mosaic. The collection is conceived in a strictly modular logic that allows to play with the elements and offers a wide scope of possible applications, from simple concepts to the most complex ones, demonstrating an almost unlimited flexibility.

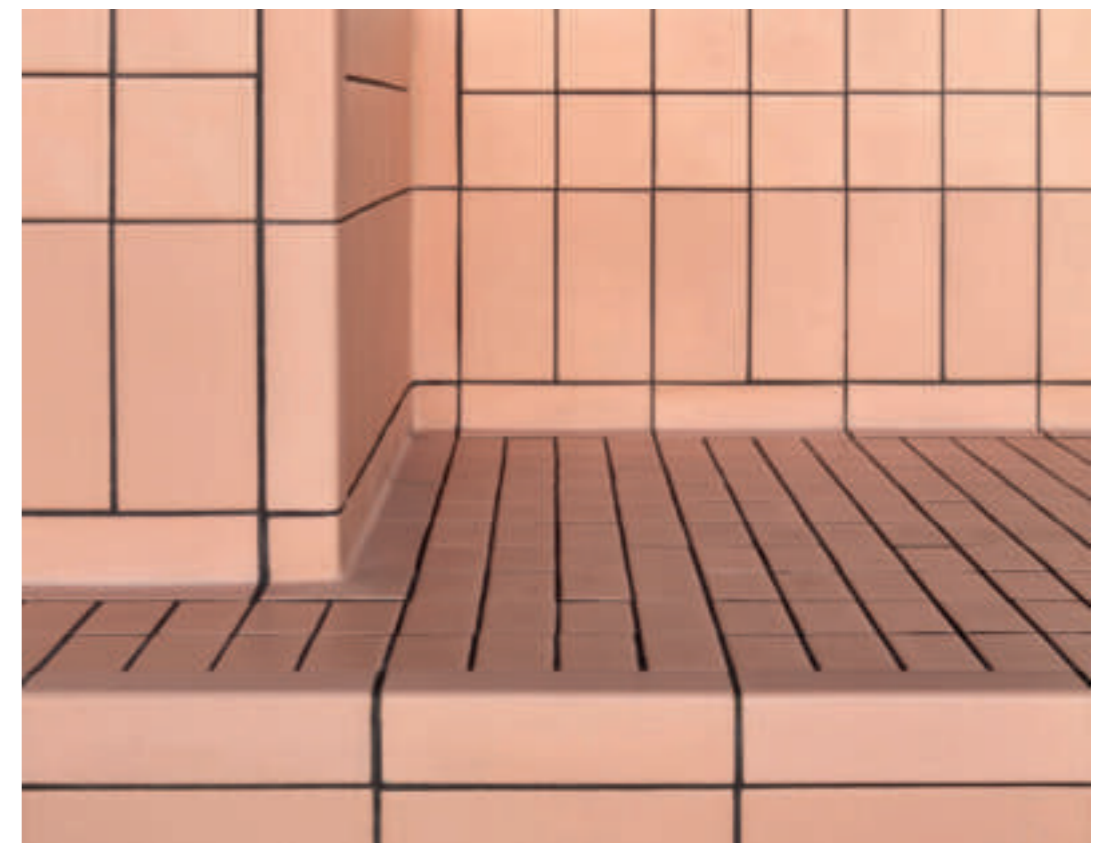
DIN presents 4 elements in the sizes 15x15 cm, 7,4x15 cm, 7,4x7,4 cm and 3,6x7,4 cm, declined in a range of 8 colours and 2 finishes, matt and glossy, for a total of 64 ceramic tiles. The four sizes are modular, with a joint of 2 mm. The possibility to combine several formats, textures and colours guarantees not only a great creative potential, but also that the tile pattern can be adapted to the dimension of a specific wall or floor. DIN also develops into the third dimension, offering a range of 6 special pieces for angles and profiles.

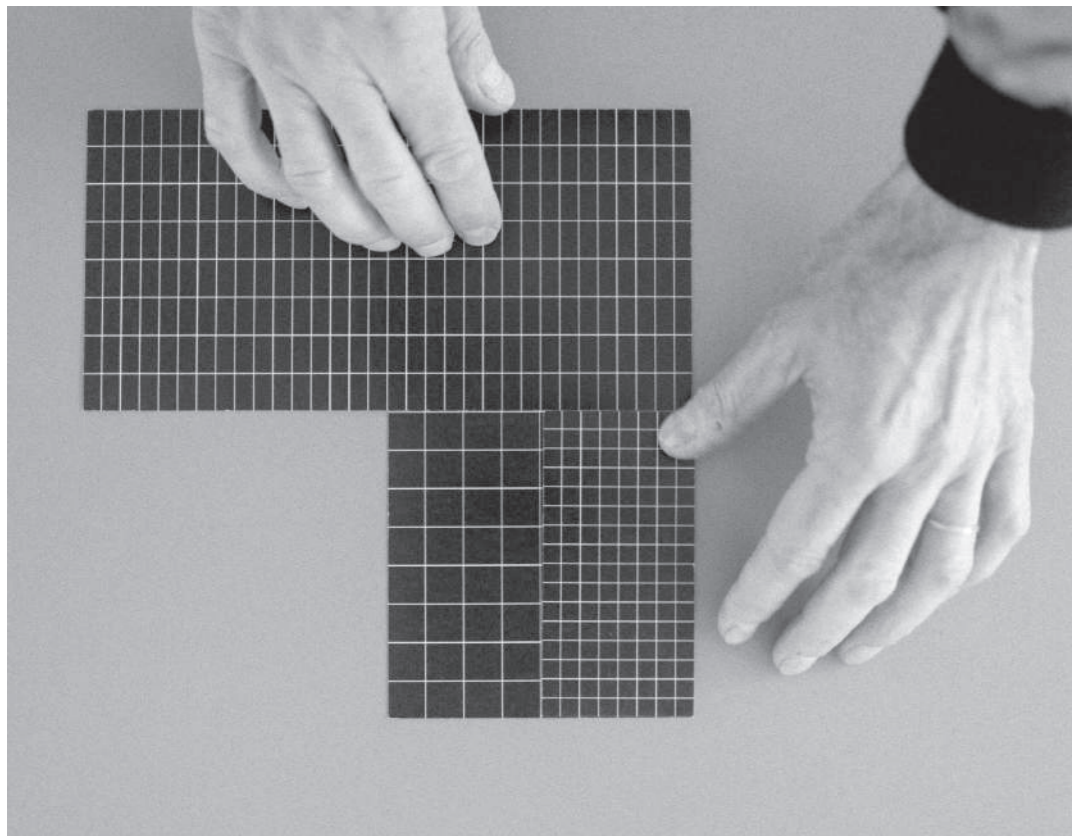


WHEN CERAMICS SURFACE BECOMES FURNITURE.

Protagonisti di DIN sono i pezzi speciali tridimensionali che consentono di progettare delle vere e proprie architetture, contraddistinte da una griglia a cui tutti i formati si adattano. Un'alternanza di moduli e colori che si rivelano in superfici matt e lucide. Lo smalto, applicato a campana, restituisce alla piastrella profondità e volume.

The signature feature of DIN is a range of three-dimensional special pieces that enable the creation of authentic architectures, characterised by a grid that all the shapes and sizes adapt to. Alternating colours and modules, revealed through matt and glossy surfaces. The glaze, applied using the bell technique, adds depth and volume to the surface.





“I DIVERSI FORMATI DI DIN SI INSERISCONO TUTTI NELLA STESSA GRIGLIA. E SI POSSONO COMBINARE PER CREARE DIVERSE GEOMETRIE, SUPERFICI E PATTERN. MI PIACE PENSARE CHE UNA PIASTRELLA SIA LA PIÙ PICCOLA UNITÀ DI UNA GRIGLIA ARCHITETTONICA... IL PICCOLO QUADRATO ALL'INTERNO DI UNA SCATOLA, ALL'INTERNO DI UNA SCATOLA”.

“THE DIFFERENT SIZES OF DIN ALL FIT INTO THE SAME GRID. AND THEY CAN BE COMBINED TO CREATE A VARIETY OF GEOMETRIES, SURFACES, PATTERNS. I LIKE TO THINK OF A TILE AS THE SMALLEST UNIT IN AN ARCHITECTURAL GRID... THE LITTLE SQUARE INSIDE THE BOX INSIDE THE BOX.”

KONSTANTIN GRCIC





FROM SURFACE TO FURNISHINGS. TALKING ABOUT DIN WITH KONSTANTIN GRČIĆ.

Si potrebbe parlare di Din come di una nuova interpretazione del mosaico moderno. Cosa ne pensi? Sei d'accordo con questo suggerimento di utilizzo?

KG Sì, assolutamente. Da esterno, credo che il mio approccio sia basato sul cercare l'essenza delle piastrelle. Mi affascina che questo piccolo elemento ceramico, una volta moltiplicato, diventi un muro o un pavimento. È un elemento architettonico che permette di costruire e realizzare spazi. Con "realizzare" intendo non solo la struttura fisica di uno spazio, ma anche l'atmosfera, gli aspetti legati alle emozioni e alla bellezza, la sua leggibilità. Si tratta di creare veri interni di qualità.

Din offre non solo una gamma di rivestimenti ceramici per pavimenti e rivestimenti, ma si sviluppa anche tridimensionalmente, con mobili fatti interamente di piastrelle. Come è stata implementata questa idea nel progetto?

KG Il progetto si è sviluppato a partire da un concept essenziale. Din doveva essere una collezione molto semplice e razionale, poi si è evoluta raggiungendo nuove dimensioni. Mi ha sorpreso la facilità con cui è successo. Abbiamo iniziato costruendo oggetti astratti di forma cubica, ma ora possiamo realizzare dei veri mobili, qualcosa di davvero unico.

La superficie degli elementi dà l'idea che, pur essendo prodotti industriali, siano stati lavorati a mano. La tradizione ceramica è stata il punto di partenza per ottenere questo effetto, o viceversa?

KG Il merito è di Mutina e, soprattutto, dei forti input di Massimo. È lui l'esperto, colui che sa tutto riguardo la ceramica. Ha trasformato la collezione in modo tale che la superficie degli elementi trasmettesse vitalità e profondità, nonostante fossero prodotti industriali. L'aggiunta di questo tocco artigianale ha creato un bellissimo contrasto con la razionalità di Din. Credo che, in fin dei conti, sia questa la magia della collezione.

Questa è stata la tua seconda collaborazione con Mutina e, più in generale, la tua seconda esperienza con le superfici ceramiche. Come si è evoluto il rapporto con l'azienda e com'è stato lavorare con il team?

KG Credo che abbiamo un rapporto davvero speciale e parte di questo legame è dato dal fatto che, oltre al progetto in sé, ci sono tanti altri punti di riferimento. Con Massimo è l'arte contemporanea, ma anche l'umorismo, la creatività, gli aspetti culturali e sociali... credo che li condividiamo tutti.

Din could be perceived as a complete new way of conceiving a modern mosaic. How do you feel about this possibility? Do you agree with this usage suggestion?

KG Yeah, absolutely. As an outsider, I think that my approach is based on trying to get to the essence of tiles. I'm fascinated by the fact that it's a little piece of ceramic but, in multiplication, it actually becomes a wall or a floor. It's an architectural element for building and making spaces. When I say "making spaces", it comprehends not only the structural creation of a space, but also the atmosphere, the emotional aspects and the beauty of it, its legibility. It's about giving spaces a real quality.

Din not only provides ceramic coating for floors and walls, but it eventually develops into the third dimension with pieces of furniture entirely made of tiles. How did this idea grow into the project?

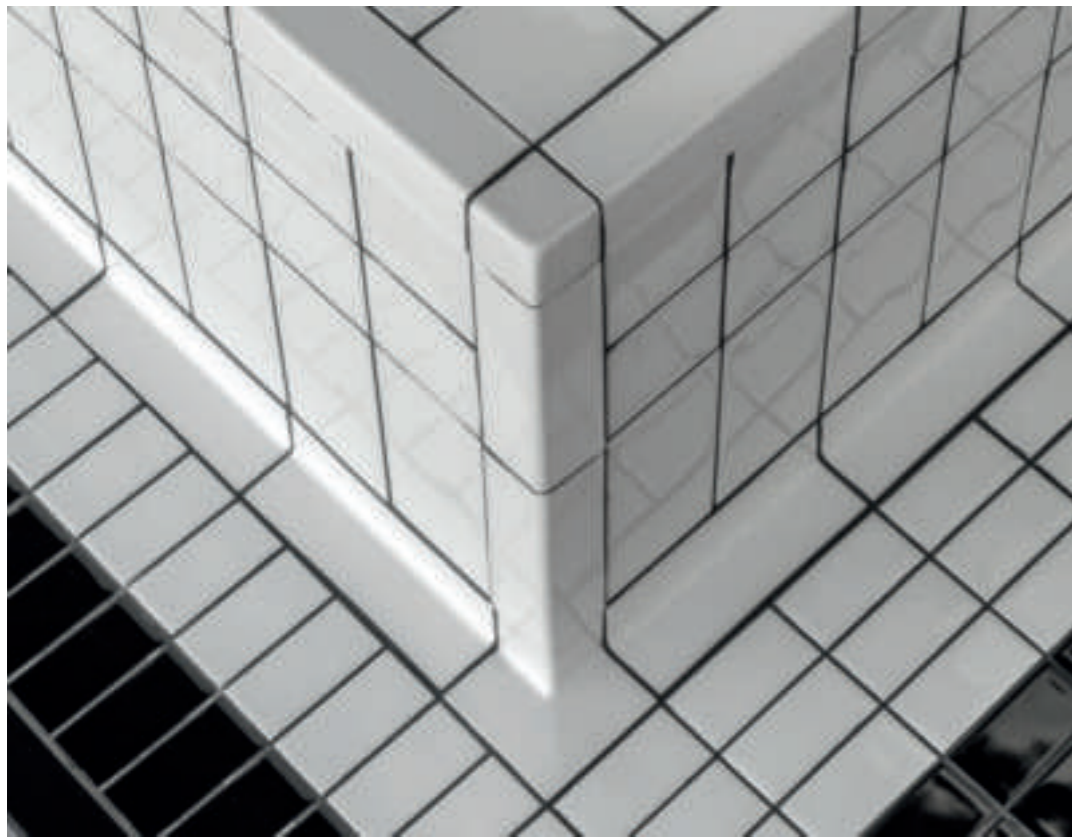
KG We started working on this project with a very elementary concept in mind. Din was meant to be a simple and rational collection and then it developed into other dimensions. I was surprised by how easily that happened. We started by building abstract cubical things, but now we can create actual furniture, something that is a real staple.

The surface gives the feeling that, even through an industrialized process, the elements are handcrafted. Was ceramic tradition the starting point, or the other way around?

KG I give credit to Mutina and especially to Massimo's strong input. He's the expert, the one who knows everything about ceramic. He twisted it in such a way that, even though the elements are industrially made, the surface is alive and has a depth. Adding an artisanal touch is a beautiful way to contrast the hard, rational idea of Din. I think that, in the end, that's probably the magic of it.

This has been your second venture with Mutina, your second experience with tiles in general. How the relationship with the company has developed and how's working with them?

KG I think we have a really special relationship and a part of this bond is that, beyond a project, there are so many other points of reference. With Massimo it's contemporary art, but there's also humor, creativity, the cultural and the social sides... and I think we share all of them.



FOLDED RAW EDGES



Folded trae ispirazione dai pattern ceramici tradizionali che erano – e sono tuttora – presenti negli appartamenti di Tel Aviv degli anni Cinquanta e Sessanta, giocati sulla ripetizione e sull'alternanza cromatica. Da qui è nata la volontà di riprodurre gli effetti della carta piegata su un materiale come la ceramica, realizzando elementi in un singolo formato di 60x60 cm caratterizzati da una palette di toni neutri e delicati.

Con Folded, i designer hanno voluto restituire il fascino intrinseco della tradizione architettonica israeliana attraverso la ripetizione modulare di linee semplici, quasi elusive. La luce colpisce la trama delle piastrelle creando eleganti chiaroscuri che ripercorrono l'intera superficie, dando vita a composizioni decorative dall'aspetto contemporaneo, adatte alla posa sia a pavimento che a rivestimento.

Folded is inspired by traditional ceramic patterns that were – and still are – present in the Tel Aviv apartments of the Fifties and Sixties, played on repetition and chromatic alternation. Hence the desire to reproduce the effects of folded paper on a material such as ceramics, creating elements in a single size of 60x60 cm characterized by a palette of neutral and delicate tones.

With Folded, the designers wanted to restore the intrinsic charm of the Israeli architectural tradition through the modular repetition of simple, almost elusive lines. The light strikes the texture of the tiles, creating elegant chiaroscuro effects that retrace the entire surface, giving life to decorative compositions with a contemporary taste, suitable for both floor and wall coverings.

ORIGAMI ON CERAMICS.

La superficie di Folded riproduce l'effetto di un foglio di carta piegato, molteplici volte, come un origami, e poi riaperto. È così che l'estetica delicata della carta si unisce alla durezza della ceramica.

The surface of Folded reproduces the effect of a sheet of paper, folded multiple times, like an origami, and then reopened. This is how the delicate aesthetic of paper meets the hardness of ceramics.





FOLDED^{XL} RAW EDGES

Folded XL riproduce l'effetto della carta piegata della collezione originale, ma in un grande formato di 100x300 cm, con uno spessore di 5,6 mm. La nuova versione è realizzata interamente con un impasto extra-white di grès porcellanato, senza l'ausilio di smalti e colouranti. Gli elementi sono adatti a una posa a pavimento e a rivestimento, in interni ed esterni, in quanto le caratteristiche tecniche di prodotto UGL (unglazed / non smaltato) superano ampiamente i limiti prescritti dalle norme internazionali previsti per i grandi formati. Folded XL è materia pura pressata all'interno di un impianto ceramico di ultima generazione che consente, per la prima volta, di realizzare strutture a rilievo su lastre di grandi dimensioni. In questo modo il pattern si espande permettendo ai giochi di luce e ombra di svilupparsi ancora più agevolmente lungo tutta la superficie.

Folded XL reproduces the effect of the folded paper of the original collection, but in a larger size: 100x300 cm, with a thickness of 5,6 mm. The new version is made entirely of an extra-white porcelain stoneware mixture, without the use of enamels and dyes. The elements are suitable for floors and walls, for indoor and outdoor use, as their technical characteristics well exceed the limits prescribed by the international standards for large, unglazed slabs. Folded XL consists of pure material pressed inside a latest-generation ceramic system that allows to create relief structures on large-size slabs for the first time. This way the pattern expands, allowing the play of light and shadow to develop even more easily along the entire surface.



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FRINGE

MICHAEL ANASTASSIADES

Fringe – *frangia* in italiano, un bordo ornamentale costituito da fili o strisce – è la prima collezione disegnata da Michael Anastassiades per Mutina. Si tratta di un elemento formato da segmenti paralleli di due larghezze diverse, incisi direttamente sulla superficie. Le fughe spesse, che creano un effetto simile a quello di un mattone, possono essere sfruttate per dare vita a diversi pattern, semplicemente intrecciando e cambiando l'orientamento dei moduli. In questo modo si ottengono dei tappeti senza soluzione di continuità, con o senza bordi, che delimitano gli spazi adattandosi perfettamente ad ogni ambiente.

La collezione è disponibile in un singolo formato di 12,3x12,3 cm, declinato in due varianti: Thin, con segmenti di 6 mm, e Bold, con segmenti di 15 mm, pensati per essere modulari fra loro con una fuga di 3 mm. Ogni elemento è disponibile in cinque diverse colorazioni: White, Anthracite, Grey, Red e Rose. Il prodotto finale è adatto alla posa in contesti residenziali e commerciali, a pavimento e a rivestimento, sia in ambienti interni che esterni. Consigliamo l'uso di uno stucco epossidico, per garantire stabilità cromatica nel tempo e resistenza all'usura. La resa finale del prodotto è sensibilmente diversa a seconda della colorazione di stucco utilizzato, in tono o a contrasto.

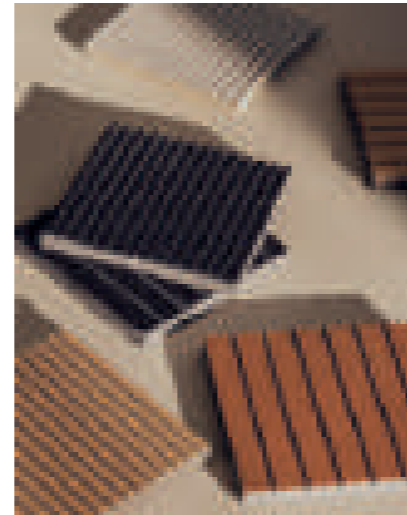
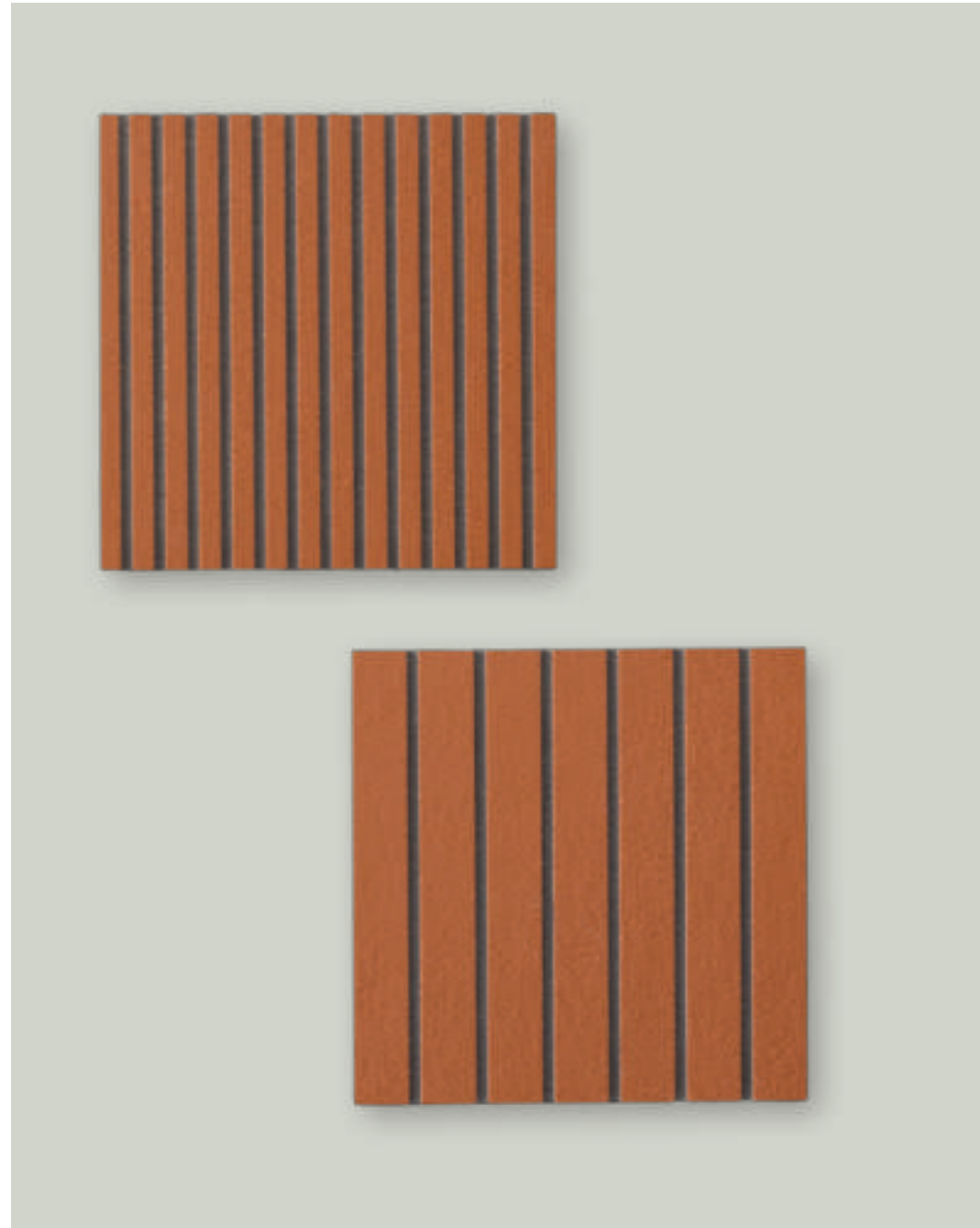
Fringe – ornamental border made of threads or strips – is the first collection designed by Michael Anastassiades for Mutina. It is a tile divided into a series of parallel segments of two widths, directly engraved onto the surface. The pronounced grout spacing forms a “brick like” design and can be woven into multiple patterns through a simple interplay of a change in orientation. The result is a series of seamless carpets with or without borders which demarcate spaces, perfectly adapting to each environment.

The collection is realised in a single size of 12,3x12,3 cm, declined in two variants: Thin, with segments of 6 mm, and Bold, with segments of 15 mm, conceived to be modular with a joint of 3 mm. Each element is available in five colours: White, Anthracite, Grey, Red and Rose. The final product is suitable for floor and wall institution in both residential and commercial spaces, indoor and outdoor. We advise the use of epoxy grout to guarantee great chromatic stability over time and resistance to wear. Depending on the colour of the used grout, in tone or in contrast, the end result changes significantly.

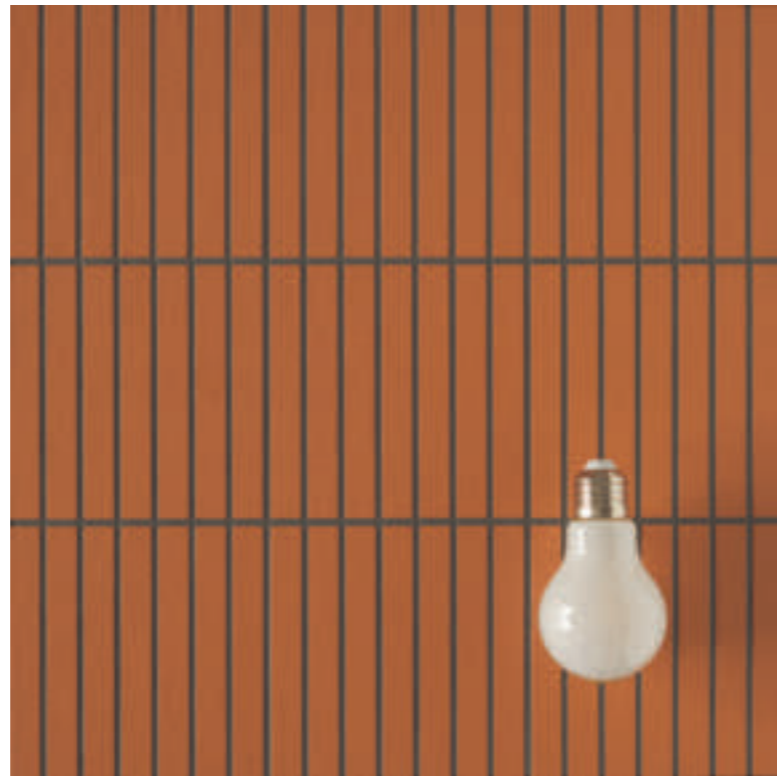
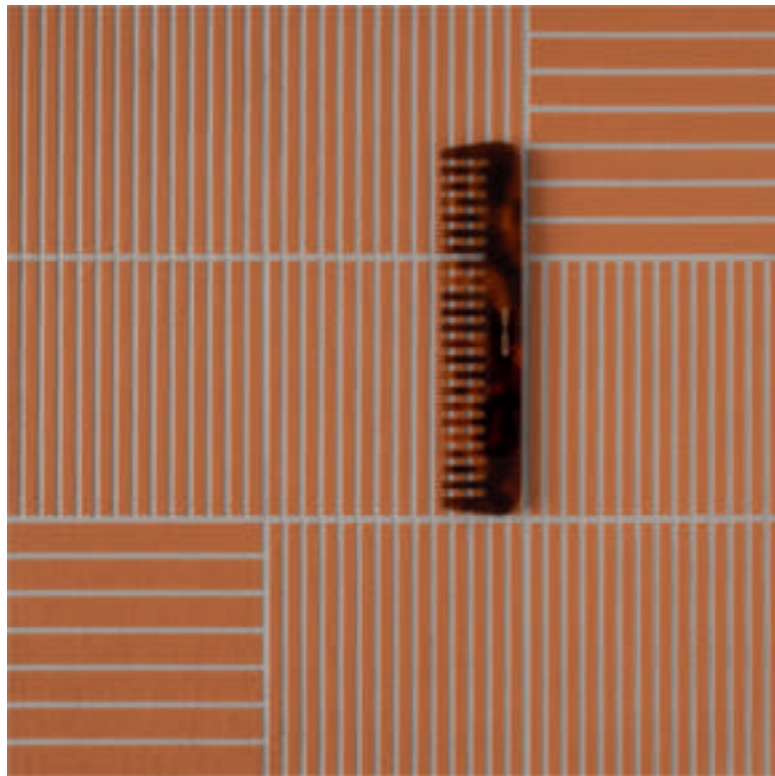
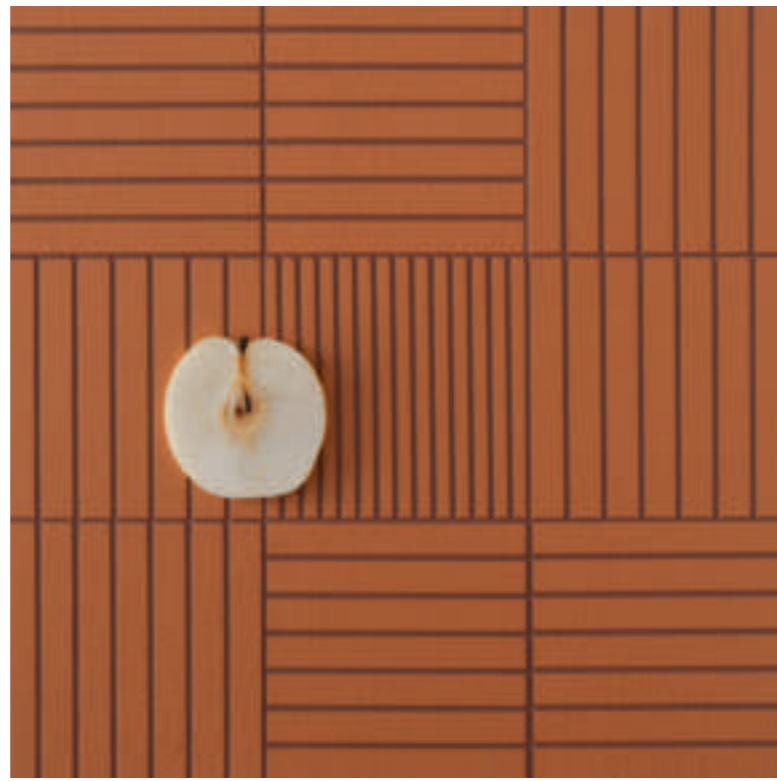
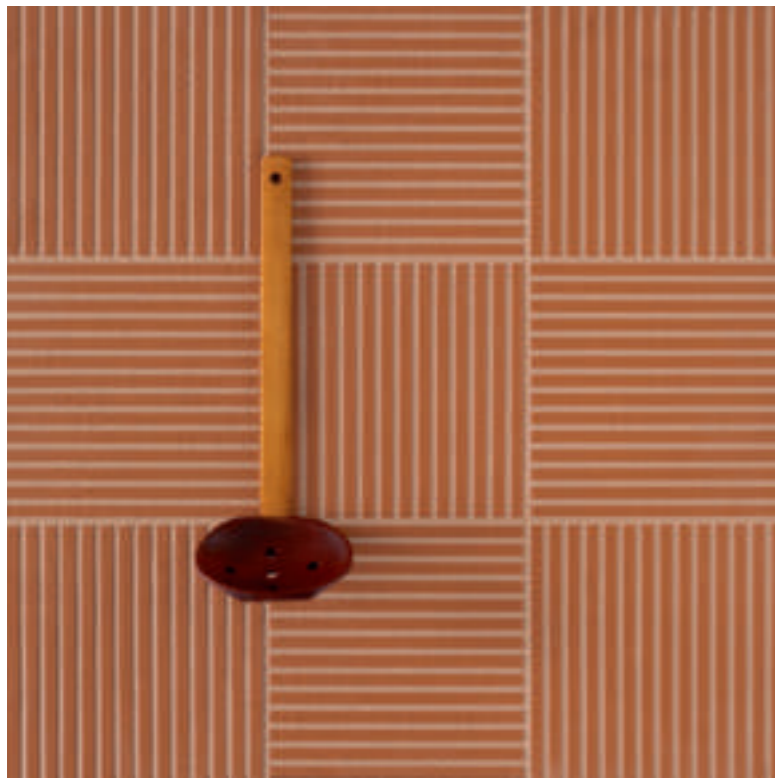
A CONTINUOUS SURFACE WITH AN UNEXPECTED TWIST

A partire da un piccolo formato e grazie ai motivi creati dalle incisioni sulla superficie ceramica, Fringe dà vita a una superficie continua, dove si perde il concetto di modularità. Dalla scelta del colore dello stucco che riempie le incisioni poi, il risultato è sempre diverso, inaspettato, fortemente personale.

Starting from a small size and thanks to the motifs created by cutting into the ceramic surface, Fringe creates a continuous surface, into which the modular concept vanishes. The colour of the grout chosen to fill the cuts makes for a different, unexpected, extremely personal end result every time.



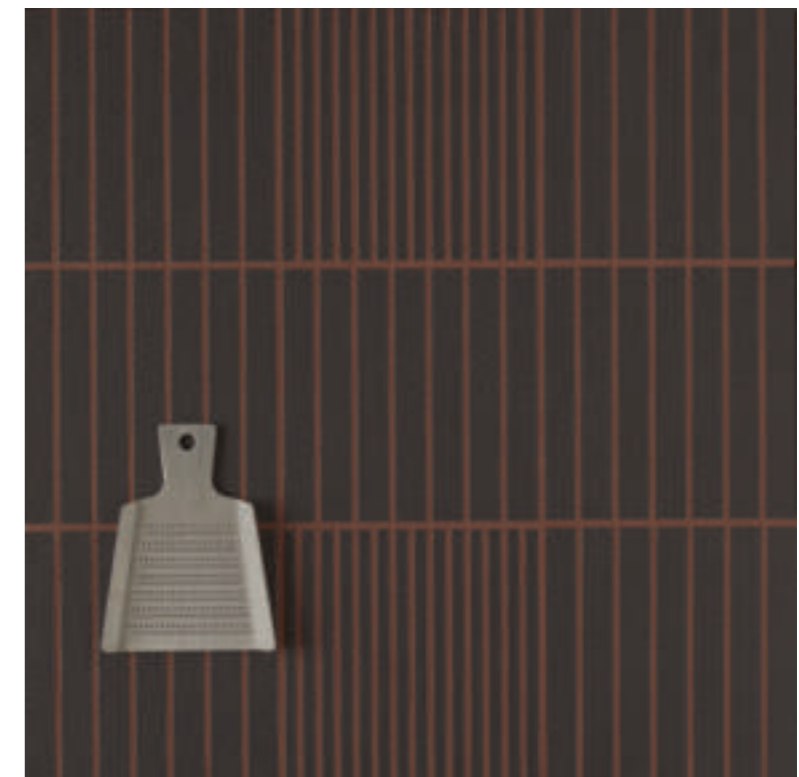
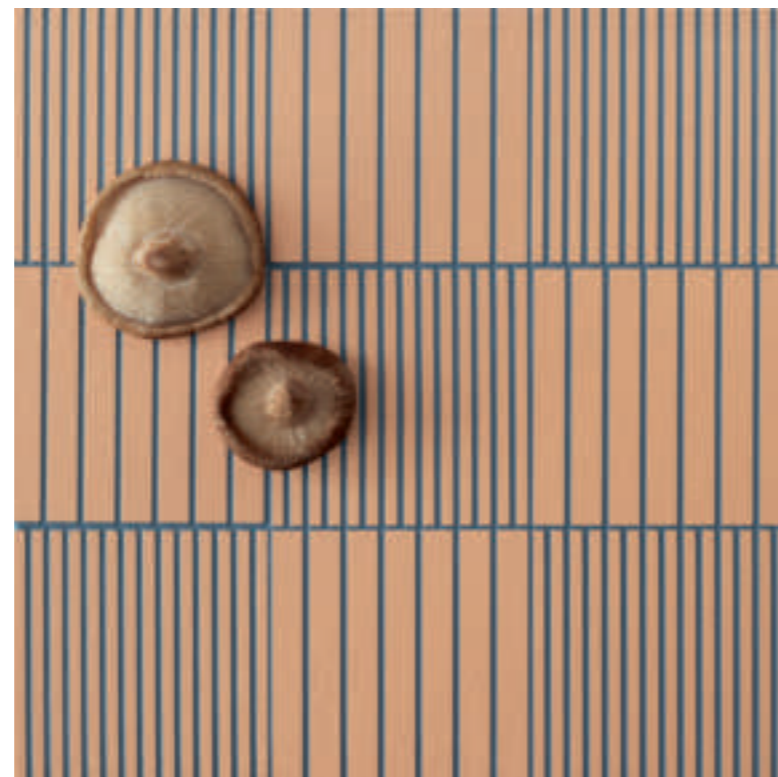
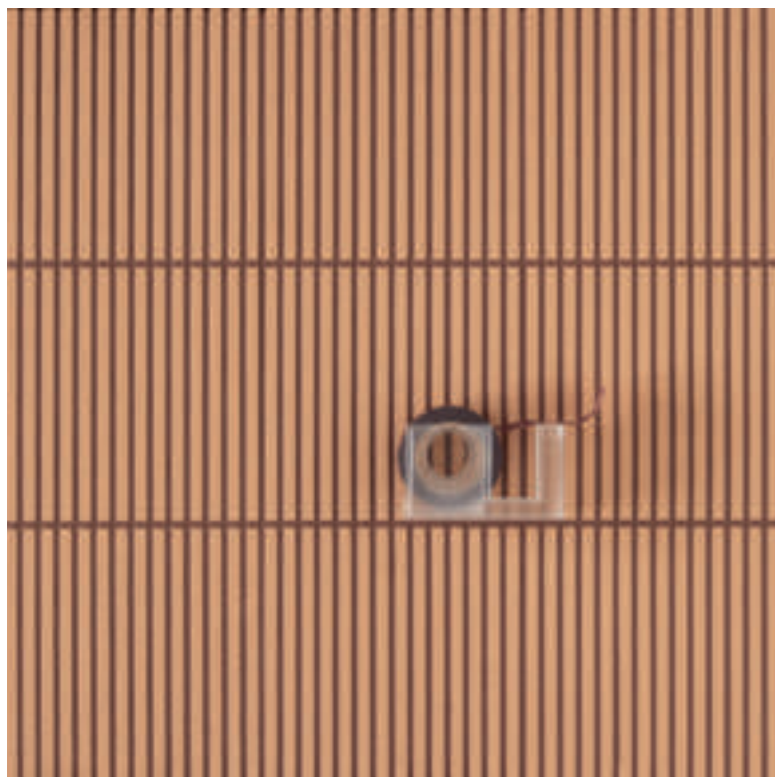
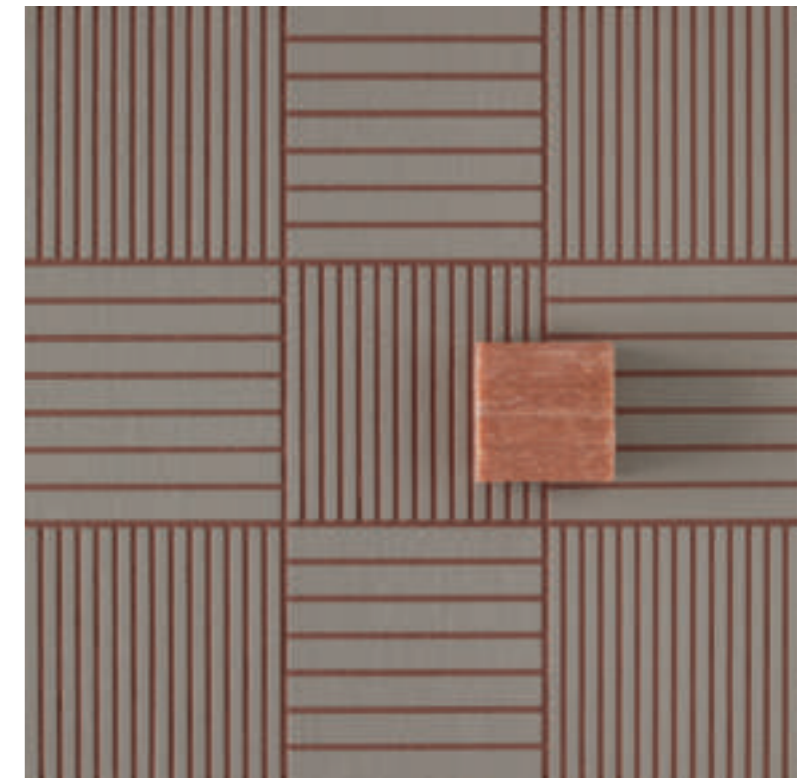
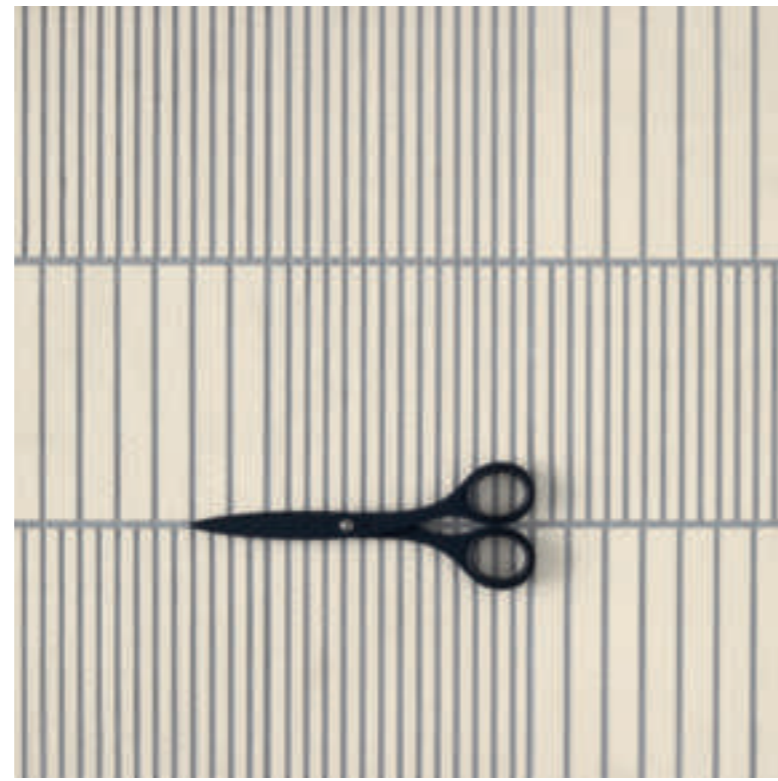
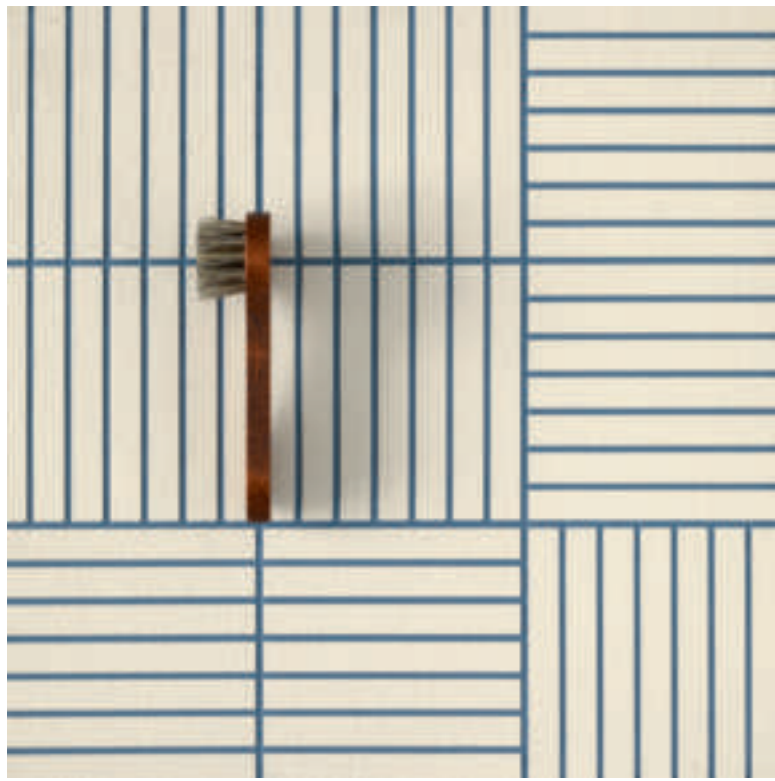




Fringe Thin Red grouted with a beige colour
Fringe Bold Red, Thin Red grouted with a dark red colour
Fringe Bold Red, Thin Red grouted with a medium grey colour
Fringe Bold Red grouted with a dark grey colour
Opposite page – Fringe Bold Red, Thin Red grouted with a dark grey colour



Michael Anastassiades and Massimo Orsini working on Fringe at Spazio Mutina
Opposite page – Fringe Bold White, Thin White grouted with a medium grey colour



Fringe Bold White grouted with a dark blue colour
 Fringe Bold White, Thin White grouted with a medium grey colour
 Fringe Thin Rose grouted with a dark red colour
 Fringe Bold Rose, Thin Rose grouted with a dark blue colour

Fringe Thin Grey grouted with a light grey colour
 Fringe Bold Grey, Thin Grey grouted with a dark red colour
 Fringe Bold Anthracite grouted with a light blue colour
 Fringe Bold Anthracite, Thin Anthracite grouted with a dark red colour

MICHAEL ANASTASSIADES ABOUT THE IMPRINT OF CERAMICS.

Come descriveresti il tuo approccio a un materiale primordiale come la ceramica?

MA È un gioco. Non ho mai potuto esplorare la ceramica prima di lavorare con Mutina, ma nella mia filosofia i materiali ricoprono un ruolo fondamentale e mi piace che si mostrino per quello che sono: voglio che i metalli siano metalli, che il legno sia legno... quindi è stato emozionante avere questa opportunità. All'improvviso, il contatto del tuo corpo con una superficie diventa piuttosto importante. Incredibile.

Com'è stato lavorare alla collezione Fringe insieme a Mutina? Come sei entrato in contatto con l'azienda e come si è sviluppato il rapporto?

MA Ci siamo incontrati in modo informale in diverse occasioni, senza pensare o parlare immediatamente del progetto. Si era trattato piuttosto di un'introduzione rispetto al lavoro di Mutina e al potenziale del mio. Ci sono voluti un paio d'anni prima che decidessimo che era il momento giusto per creare qualcosa insieme. È stato meglio così, altrimenti non ci sarebbe stata confidenza tra noi. È stato durante il Covid che mi hanno chiesto di pensare a qualcosa e in quel momento ho iniziato a lavorare con le superfici ceramiche.

Con Mutina, ruota tutto intorno alle relazioni. Solitamente, una collezione nasce attraverso tanto lavoro, dialogo e scambi reciproci. Come si è sviluppata Fringe?

MA Credo che, nel nostro caso, sia andata in modo un po' diverso, perché è successo davvero spontaneamente. Quando ho incontrato Massimo e Giuliana, avevamo già detto che sarebbe stato bello lavorare insieme, ma non avevamo ancora stabilito quando o come. Poi però c'era questa superficie che mi piaceva, con cui stavo lavorando per un altro progetto – un'impronta –, e realizzammo che aveva un enorme potenziale per diventare una collezione Mutina. Da lì in poi, tutto si è evoluto in modo molto organico.

Qual è l'essenza della collezione?

MA L'essenza consiste nella creatività di dove e come verrà utilizzata, perché apre la strada a infiniti scenari e combinazioni. Credo che la bellezza di Fringe risieda nel fatto che può esistere in tanti modi diversi, permettendo all'utente finale di interpretarla nel modo in cui preferisce. Stimolare l'immaginazione e la curiosità delle persone è solo il punto di partenza.

How would you describe your approach to such a primordial material as ceramics?

MA It's a game. I've never been able to explore ceramics before Mutina, but my design philosophy is very much based on materials and I like them to show themselves as they are: I want metals to be metals and woods to be woods... so it was really exciting to have this opportunity. Suddenly, your physical contact with a large surface becomes something that is quite prominent. Exciting.

How was working on the Fringe collection with Mutina? How did you first get in touch with the company and how did it develop?

MA We met informally under different circumstances, without immediately thinking or talking about the project. It was more of an introduction about what Mutina was doing and the potential of my work. It took a couple of years before we actually thought it was the right time to do something together. It was better that way because, otherwise there would have been no sense of familiarity between us. It was during Covid that they asked me to come up with an idea and that's when I started working on ceramic surfaces.

With Mutina, it's all about relationships. The collection usually comes along with a lot of work, dialogue and mutual exchange. How did Fringe develop?

MA I think that, in our case, it was a little bit different, because it happened in a very spontaneous way. When I met Massimo and Giuliana, we already said it would have been nice to start working together, but we hadn't really defined when or how. But then there was this surface that I liked, which I was trying to replicate for an other project – an imprint –, and we realised that it had an enormous potential to become a Mutina collection. From there, everything evolved in a very organic way.

What's the essence of the collection?

MA The essence is the creativity of where and how it will be used, because there are endless scenarios and interpretations of the collection. I think that the beauty of Fringe lies in the fact that it can exist in so many different ways, allowing the user to interpret it in the way he or she prefers. Triggering people imagination and curiosity is only the starting point.

Opposite page – Fringe Bold Anthracite, Thin Anthracite grouted with a dark red colour



KOSEI

VINCENT VAN DUYSEN

Con Kosei – che in giapponese significa *composizione* – Vincent Van Duysen propone un range di superfici ceramiche realizzate con l'utilizzo di materiali puri e tattili, ispirate alle rocce laviche, come le ossidiane e i vetri vulcanici, omogenei, amorfi e dalla notevole durezza. Il risultato finale è un design senza tempo, pensato per la grande architettura, ed estremamente versatile, grazie a 8 formati e 5 colori che possono essere accostati per creare infinite combinazioni dal gusto gradatamente decorativo.

Kosei è pensata specificamente per essere utilizzata a pavimento, sia in interno che in esterno. La collezione comprende una vasta gamma di elementi: i formati 60x180 cm, 60x90 cm, 60x60 cm, 15x90 cm, 15x60 cm, 15x30 cm e 15x15 cm sono perfettamente modulari fra di loro e presentano una texture morbida; in più è stato creato il formato Chevron nelle misure 9,6x56,5 cm, pensato per conferire maggiore profondità alle superfici. I numerosi formati permettono di realizzare superfici eleganti con finitura opaca, ma anche di giocare con la creatività: scegliendo uno o più formati e alternando i colori proposti dalla palette – Bone, Storm, Terra, Grey Green e Dark Grey – si possono creare pattern armoniosi e dinamici, molto diversi tra loro.

With Kosei – which means *composition* in Japanese – Vincent Van Duysen proposes a range of ceramic surfaces developed with pure and tactile materials, inspired by lava rocks such as obsidian and volcanic glasses, which are homogeneous, amorphous and with exceptional hardness. The end result is a timeless design conceived for “grand” architecture, characterised by extreme versatility thanks to the 8 formats and 5 colours that can be matched to create infinite combinations with a progressively decorative taste.

Kosei has been specifically conceived for floors, both indoors and outdoors. The collection features a wide range of elements: the 60x180 cm, 60x90 cm, 60x60 cm, 15x90 cm, 15x60 cm, 15x30 cm and 15x15 cm formats are perfectly modular with each other and have a soft texture; in addition, the Chevron format, available in size 9,6x56,5 cm, has been created to lend depth to surfaces. The numerous elements make it possible to design elegant matt surfaces, but also allow for creativity: by choosing one or more formats and alternating the 5 available colours – Bone, Storm, Terra, Grey Green and Dark Grey – it is possible to create different harmonious yet dynamic compositions.

THE EARTHLY SIDE OF CERAMICS.

Kosei è terra morbida, plasmata per trafilatura. Una superficie vellutata al tatto ottenuta tramite la tecnologia dell'estrusione. Un design senza tempo, pensato per la grande architettura, ed estremamente versatile, grazie a otto formati, modulari fra loro, e cinque colori che consentono di creare infinite combinazioni, sia per indoor che per outdoor.

Kosei is soft earth, shaped by a drawing process. A surface obtained by extrusion technology, velvety to the touch. A timeless design, conceived for grand architecture, and extremely versatile, thanks to eight modular sizes and five colours that allow for endless combinations, for both indoors and outdoors.

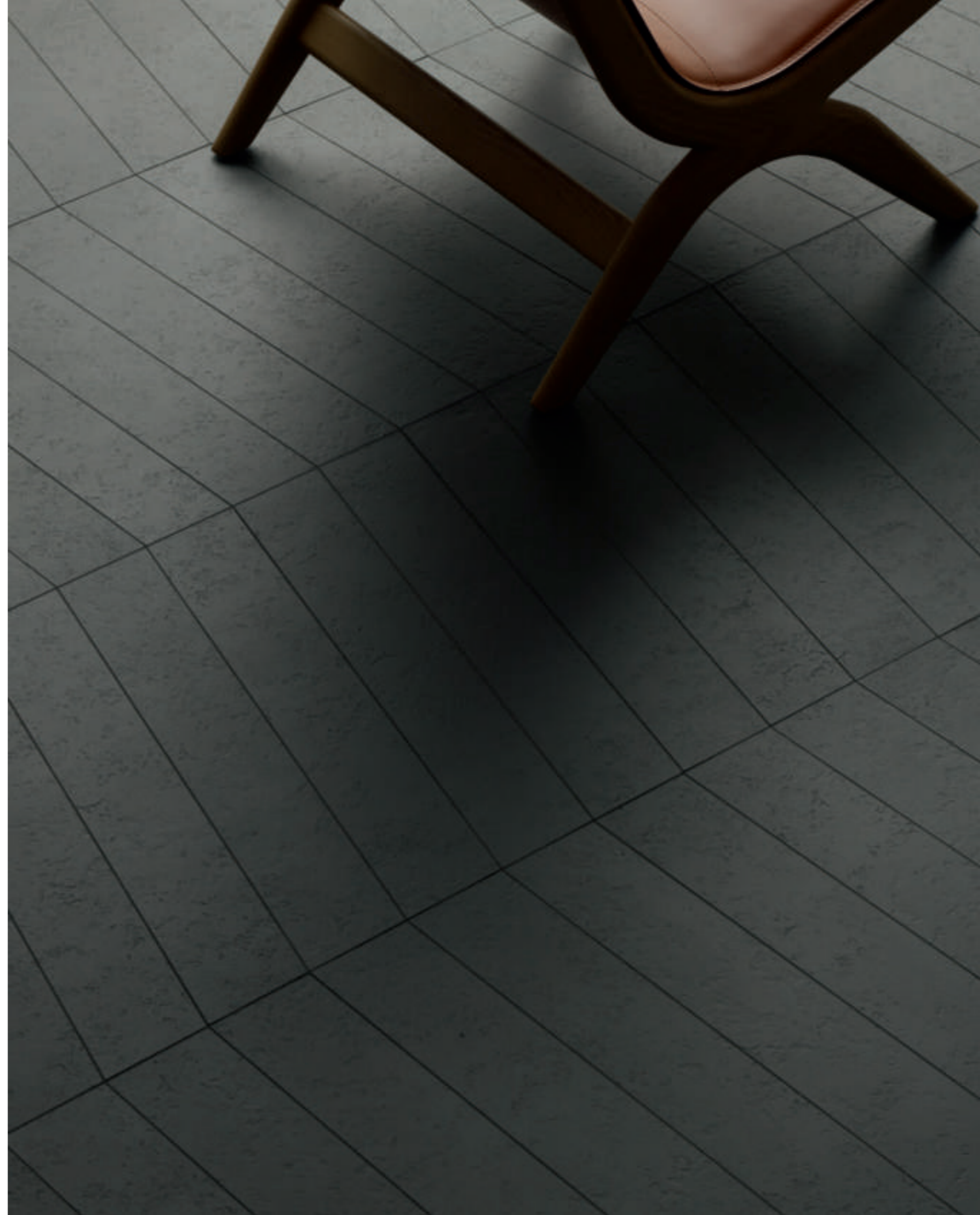




“CON KOSEI VOLEVO APPROFONDIRE LA STORIA DEI PATTERN LEGATI AL MONDO DELL'ARCHITETTURA. ABBIAMO OTTENUTO UNA COLLEZIONE MOLTO VERSATILE, CHE TI PERMETTE DI PASSARE DA UN LAYOUT OMOGENEO A UNO MOLTO RITMATO E GRAFICO”.

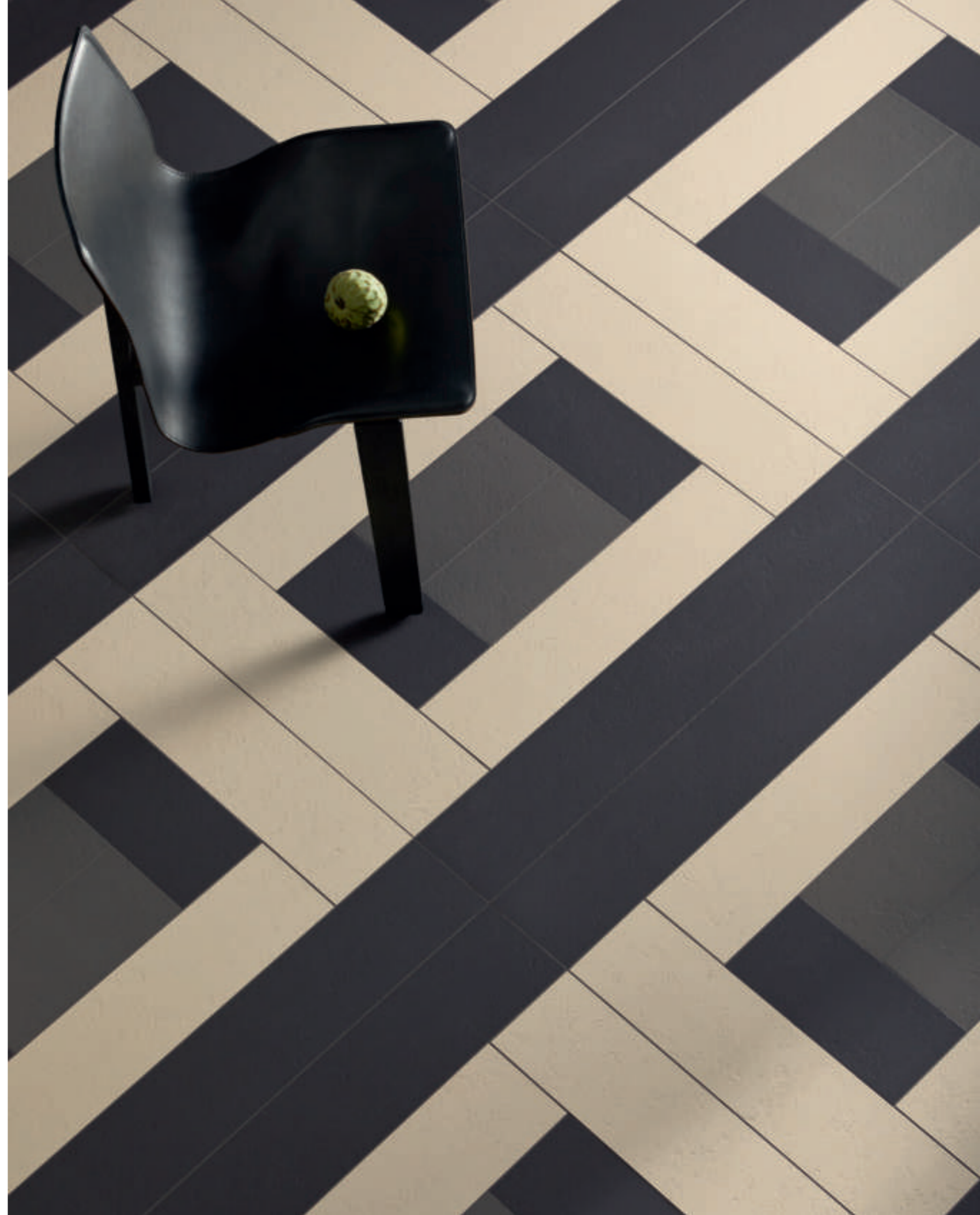
“WITH KOSEI, I WANTED TO GO DEEPER INTO THE HISTORY OF PATTERNS LINKED TO THE WORLD OF ARCHITECTURE. WE HAVE OBTAINED AN EXTREMELY VERSATILE COLLECTION, WITH WHICH IT'S POSSIBLE TO GO FROM A HOMOGENEOUS LAYOUT TO A VERY RHYTHMIC AND GRAPHIC ONE.”

VINCENT VAN DUYSSEN





Vincent Van Duysen working on Kosei at Casa Mutina Milano
Opposite page – Kosei Chevron Dark Grey, Grey Green



THE CONTEMPLATIVE SIDE OF CERAMICS, ACCORDING TO VINCENT VAN DUYSEN.

Ti ricordi la prima volta che sei entrato in contatto con Mutina? Come si è sviluppato il vostro rapporto?

VVD Ci conosciamo da diverso tempo e abbiamo sempre mantenuto un bel rapporto di amicizia nel corso degli anni. Massimo e io condividiamo la stessa passione per l'arte, è questo che ci connette. Dopo tutti questi anni, abbiamo finalmente trovato il momento giusto per iniziare a collaborare. È successo in modo naturale, realizzando delle collezioni ampie, capaci di rappresentare entrambi i nostri mondi.

Che tipo di approccio hai con una materia terrosa come la ceramica?

VVD Per me la ceramica è un materiale molto tattile, molto sensuale. Chiede di essere toccata, ma anche contemplata. Bisogna sempre considerare come interagisce con la luce: è una combinazione di elementi naturali. La texture della ceramica cambia continuamente e rivela diversi aspetti a seconda del momento della giornata. Tutti questi fattori contribuiscono a dare un'ampia gamma di possibilità creative.

La tua collaborazione con Mutina è iniziata con tre progetti, tra cui Kosei. Cosa volevi ottenere, in termini di estetica e significato, con questa collezione?

VVD Con Kosei volevo approfondire la storia dei pattern legati al mondo dell'architettura. Abbiamo sviluppato diversi pattern che assumono un aspetto diverso semplicemente modificando il colore di alcuni pezzi. Questo permette di dare letture diverse alla stessa collezione. Si può passare da un layout omogeneo a uno molto ritmato e grafico. È un progetto versatile, che strizza l'occhio alle nozioni dei diversi punti di vista che tutti possiamo avere rispetto all'architettura.

Potresti spiegare più nel dettaglio che significato ha per te la natura, a un livello profondo, e come ti relazioni ad essa?

VVD Un po' di tempo fa, ho iniziato a praticare la meditazione trascendentale. Mi aiuta a connettermi alla mia vera natura, al mio corpo e alla mia mente, ma anche all'universo intorno a me. La natura intrinseca delle cose mi ispira molto, perché può insegnarci tanto. È un concetto che porto sempre con me e che cerco di trasmettere attraverso i miei progetti, grazie ai materiali che uso o con l'atemporalità del mio lavoro.

Do you remember the first time you got in touch with Mutina and how your relationship developed?

VVD We've been knowing each other for quite some time and we have always maintained a friendly relationship over the years. Massimo and I share the same passion for art in general. That's what connects us. After all these years, we finally found the right moment to start collaborating. It came naturally, making the collections generous and representative of both our worlds.

What is your approach with an earthy matter such as ceramics?

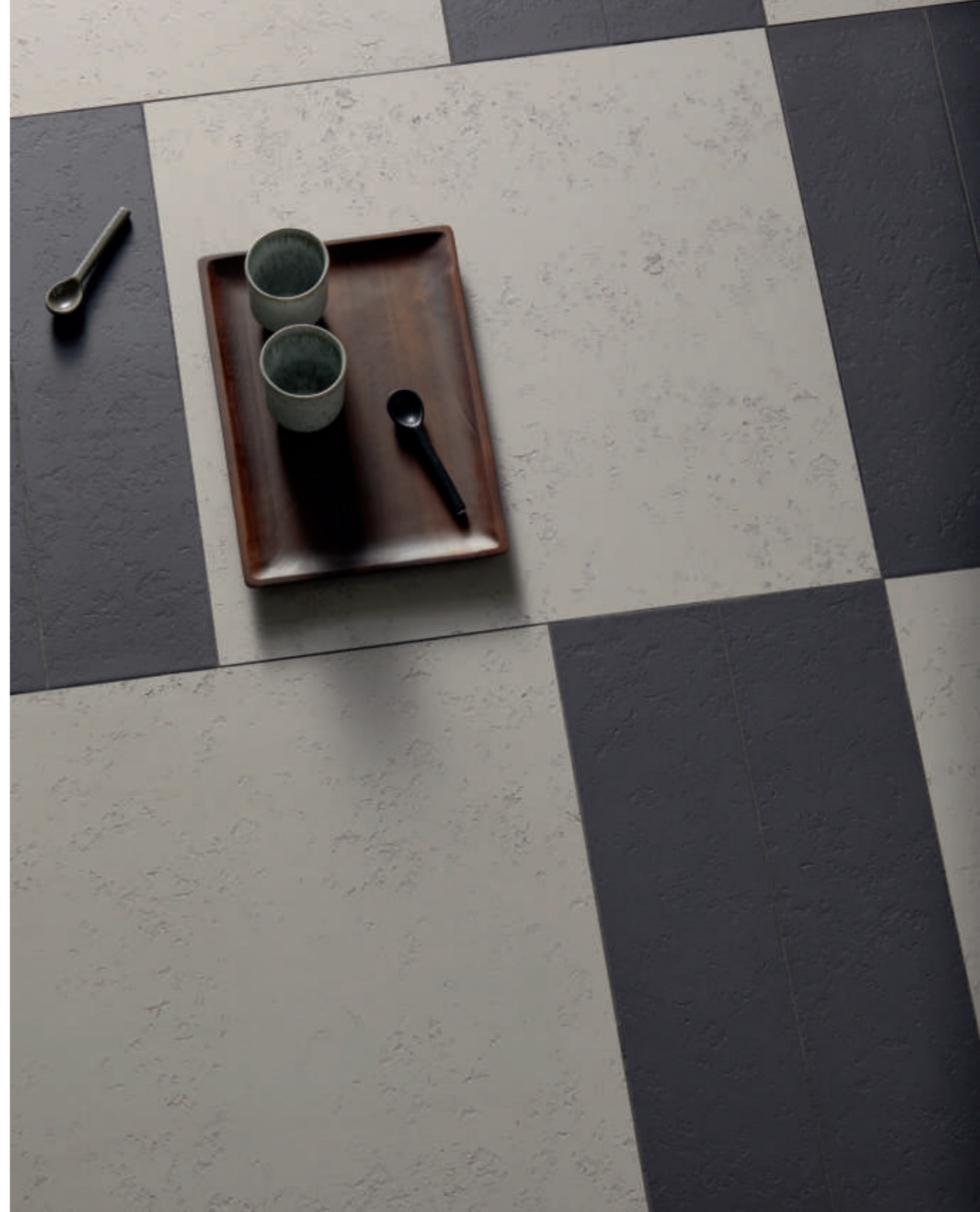
VVD Ceramic is a very tactile material for me, very sensual. It calls for touch but also for contemplation. One must always consider how light interacts with this material: it is a combination of natural elements. The texture of the ceramic is changing and reveals itself in a different way depending on the time of day. All these factors give you a wide range of creative possibilities.

Your collaboration with Mutina begun with three projects, among which there is Kosei. What do you want to achieve, in terms of aesthetics and meaning, with this collection?

VVD For Kosei, I wanted to go deeper into the history of patterns linked to the world of architecture. We developed several patterns that reveal themselves in different ways just by changing the colour of certain pieces. This gives us different readings of the collection. We can go from a very homogeneous look to a very rhythmic and graphic one. It's a very versatile collection, that comes close to the notions of different points of view that we can all have about architecture.

Could you explain a little further what nature means to you on a deep level and how do you relate with it?

VVD Some time ago, I started transcendental meditation. It helps me to connect to my own nature, my body and my mind, but also to the universe around me. The very nature of things inspires me a lot, because we have a lot to learn from it. This is a concept that I keep within me and that I try to transmit through my projects, whether it is through the materials I use or through the timelessness of my work.





MATER

PATRICIA URQUIOLA

Mater – nome derivato da *materia*, che richiama la terra utilizzata per realizzare le basi neutre della collezione – è un progetto in cui lo smalto diventa vero protagonista, applicato con un'innovativa tecnica di smaltatura che ha permesso di ottenere un effetto piacevole al tatto e dal forte impatto visivo. Una collezione di produzione industriale, capace di donare le stesse sensazioni di un prodotto artigianale, adatta a rivestire le superfici di ambienti residenziali e commerciali, sia interni che esterni.

Mater è prodotta in tre formati, 15x60 cm, 60x60 cm e 120x120 cm, disponibili in una versione base con fondo neutro nei colori Uni Beige e Uni Moka. A partire da questi due moduli, la collezione si sviluppa in sei proposte caratterizzate da una finitura extra lucida e dall'applicazione di un pattern dal gusto decorativo, Segno. Applicato su Uni Beige dà origine alle varianti Segno Bianco, Segno Blu e Segno Terra, mentre su Uni Moka dà vita a Segno Nero, Segno Verde e Segno Ocra.

Mater – name that comes from *materia*, matter in Italian, which recalls the earth used to realise the neutral bases of the collection – is a project where glaze becomes the true protagonist, being applied with an innovative glazing technique which allowed for the creation of a tactile effect with great visual impact. It is an industrial collection able to convey the same sensations of an artisanal product, suitable for residential and commercial spaces, indoor and outdoor.

Mater is produced in porcelain stoneware in the sizes 15x60 cm, 60x60 cm e 120x120 cm, available in a basic version with neutral background in the colours Uni Beige and Uni Moka. Starting from these two modules, the collection develops into six variants characterised by a glossy finish and a decorative pattern, Segno. Combined with Uni Beige it creates Segno Bianco, Segno Blu and Segno Terra, on Uni Moka it gives birth to Segno Nero, Segno Verde and Segno Ocra.

A DECORATION WITH AN ARTISANAL CHARACTER.

Mater è un prodotto industriale che mantiene però intatto un forte carattere artigianale grazie al suo decoro in smalto lucido a rilievo, volutamente impreciso sui bordi e ottenuto dopo una lunga ricerca tecnologica.

Mater is an industrial product that maintains a strong artisanal quality, thanks to the decoration in embossed glossy glaze, deliberately imprecise around the edges and obtained after lengthy technological research.



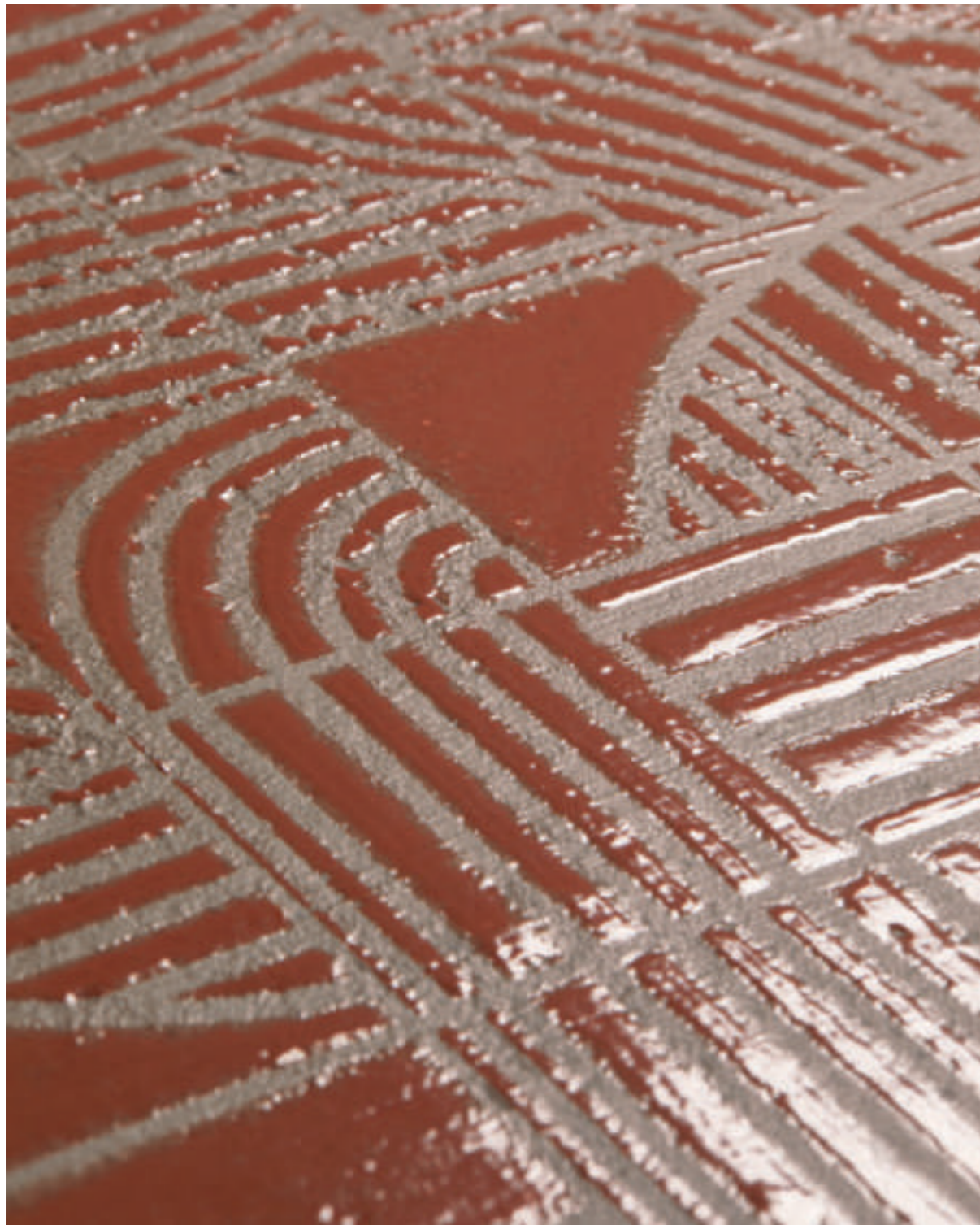
“LA COLLEZIONE È PARTITA DAL PAVIMENTO DELLA SALA RIUNIONI DI MUTINA. IO E MASSIMO VOLEVAMO FORTEMENTE REINTERPRETARE QUELLA PIASTRELLA ARTIGIANALE. ABBIAMO INIZIATO ALLORA QUESTO VIAGGIO EMPATICO, FATTO DI TANTA RICERCA E DI SCOPERTE. DENTRO MATER INFATTI C'È TECNOLOGIA, SPERIMENTAZIONE, ARTIGIANALITÀ ALLA VISTA E AL TATTO”.

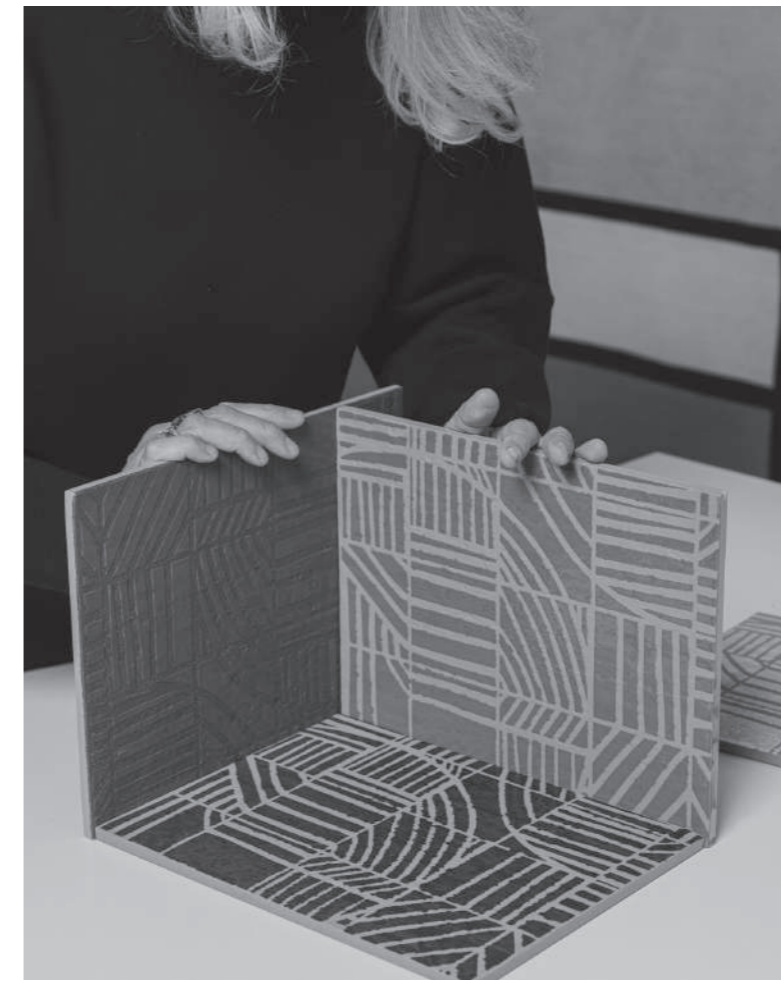
“THE COLLECTION WAS INSPIRED BY THE FLOOR IN MUTINA'S MEETING ROOM. MASSIMO AND I WANTED TO REINTERPRET THAT ARTISANAL ELEMENT. SO, WE STARTED THIS JOURNEY FULL OF EMPATHY AND DISCO-VERIES. IN FACT, MATER IS MADE OF TECHNOLOGY, EXPERIMENTATION, CRAFTSMANSHIP TO THE EYE AND TO THE TOUCH.”

PATRICIA URQUIOLA









Patricia Urquiola playing with the elements of Mater
Opposite page – Mater Segno Nero

A TALK ABOUT COLOUR, GLAZE AND SHARED HISTORY WITH PATRICIA URQUIOLA.

In occasione della Milano Design Week 2023, hai realizzato tre nuovi progetti in collaborazione con il brand: Mater, Chamotte e Jali. Qual è il filo conduttore tra le collezioni?

PU Sono progetti di puro colore, di smalti lucidi e dal forte rimando artigianale. Mater, Chamotte e Jali, benché collezioni molto diverse tra loro, presentano tutte delle superfici complesse, dall'attitudine fortemente materica, confortevoli alla vista e al tatto. Un omaggio all'artigianato della ceramica, ma allo stesso tempo un'espressione di nuove tecnologie sofisticate per la lavorazione della materia.

Come è nata Mater? Che tipo di ricerca è stata portata avanti sugli smalti utilizzati e, in modo particolare, sulla tecnica di applicazione impiegata?

PU L'ispirazione per Mater è nata dalle piastrelle degli uffici di Mutina. Io e Massimo siamo stati ossessionati per anni da quelle piastrelle, che ci hanno accompagnato in ogni nostra revisione di prodotto. È stata un'ossessione positiva, che ci ha spronati a trovare la tecnologia giusta per una collezione industriale che parla di artigianalità.

La tua prima collaborazione e, di conseguenza, il tuo primo incontro con Mutina risalgono al 2008. Come si è evoluto il tuo rapporto di amicizia e di lavoro con l'azienda?

PU Mi piace definirlo un viaggio empatico ed evolutivo. Io e Massimo abbiamo una bellissima amicizia, condividiamo una grande passione per il nostro lavoro e continuiamo a porci degli obiettivi sempre più grandi. Tutto questo senza smettere di divertirci.

Come è cambiato il tuo approccio personale alla materia ceramica nel corso di questi anni?

PU Come ho già detto in passato, lavorare con la ceramica per me è una maratona con in mezzo delle gare da 100 metri, salto in alto e salto in lungo. Comporta tanta pazienza, tanta immaginazione, critica e autocritica. La ceramica è un materiale versatile, capace di adattarsi, ed estremamente resistente. È un materiale con cui si può lavorare tantissimo, fare moltissima ricerca, lavorare sulla tecnologia e i processi, cercando di migliorarli.

On the occasion of Milan Design Week 2023, you have realised three new projects in collaboration with the brand: Mater, Chamotte and Jali. What's the common thread between the collections?

PU They are projects made of pure colour and bright glazes, with a strong artisanal feeling. Though they are very different collections, Mater, Chamotte and Jali present complex surfaces, tactile yet comfortable to both the eye and touch. A tribute to ceramic crafts, as well as the expression of new sophisticated technologies to work with the material.

Where did Mater come from? What kind of research did you bring forward on glazes and, especially, on the application technique?

PU Mater was inspired by the tiles in Mutina's offices. Massimo and I have been obsessed for years by those elements, they have been with us during every product review. It was a positive obsession, that spurred us to find the right technology for an industrial collection which speaks about craftsmanship.

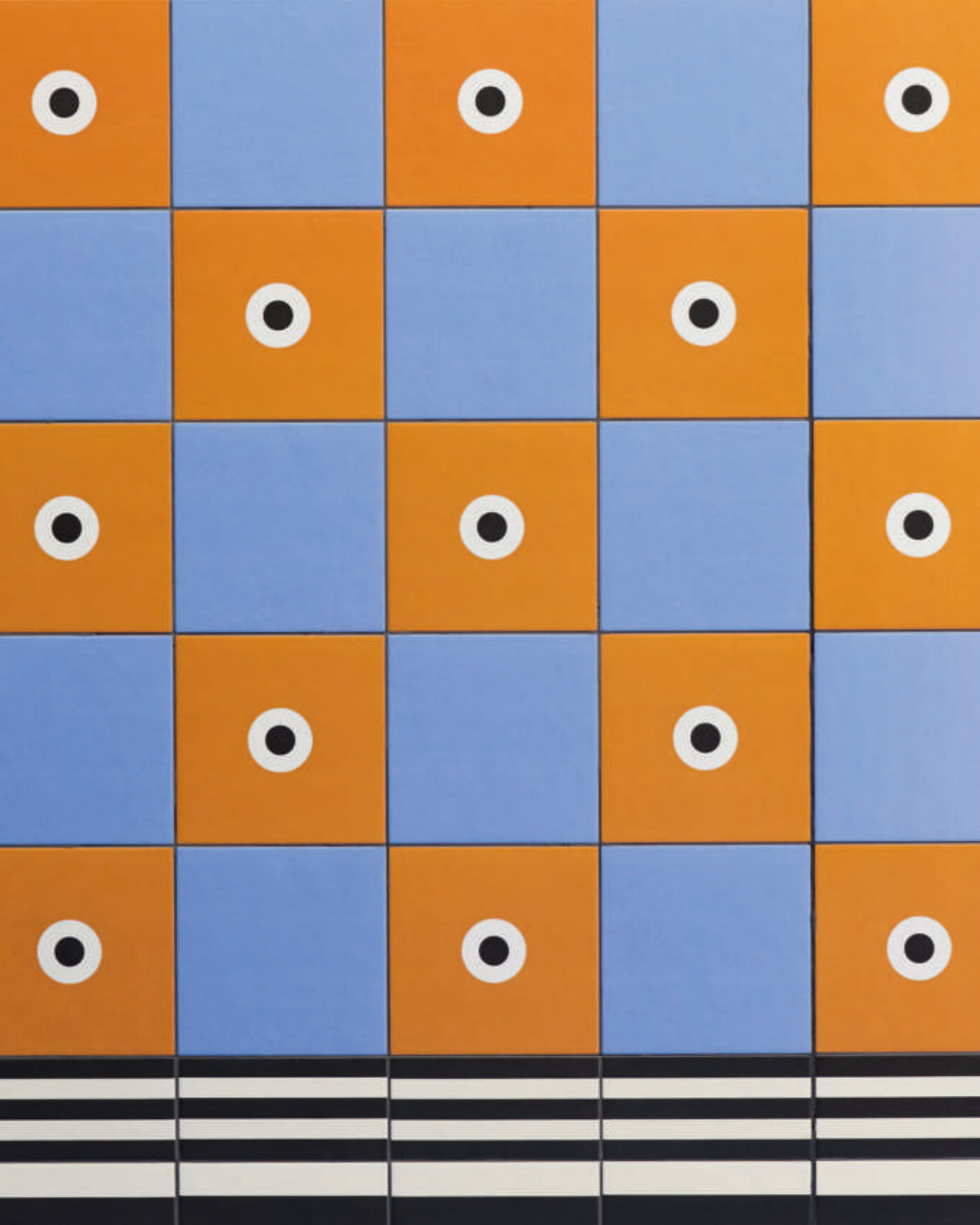
Your first collaboration and, therefore, your first encounter with Mutina date back to 2008. How did the friendship and collaboration with the company develop?

PU I like to describe it as a journey full of empathy and change. Massimo and I have an amazing friendship, we share a great passion for our work and we always set ever greater goals. Of course, we don't forget to have fun.

How did your personal approach to the ceramic material change throughout these years?

PU As I said in the past, to me working with ceramics is like a marathon, with 100-meter races, high jump and long jump competitions in the middle. It requires patience, a lot of imagination, critic and self-critic. Ceramic is a versatile material, adaptable and extremely resistant. It's a material with which you can experiment a lot and do so much research, as well as working with technology and processes in order to improve them.





MATTONELLE MARGHERITA NATHALIE DU PASQUIER

Con Mattonelle Margherita, Mutina lavora sul colore insieme all'artista Nathalie Du Pasquier, dando vita a un progetto articolato dove si intrecciano diversi linguaggi estetici e formali. La collezione è caratterizzata da un'anima duplice: da un lato semplice e minimalista, dall'altro creativa e coraggiosa.

Il mondo di Mattonelle Margherita è composto da 41 diversi pattern disegnati a mano: 27 grafiche e 6 elementi in tinta unita nel formato 20,5x20,5 cm, 6 pattern e 2 elementi in tinta unita nel formato 10,1x20,5 cm. Le grafiche possono essere combinate tra loro, permettendo la creazione di infiniti layout, sempre diversi, innovativi e mai scontati, adatti a ricoprire anche intere superfici sia a pavimento che a rivestimento, o a creare interessanti accenti decorativi all'interno di qualsiasi abitazione, come boiserie, zoccoli e portali.

With Mattonelle Margherita, Mutina has worked with colour, along with the artist Nathalie Du Pasquier, creating a complex project featuring a blend of different aesthetic and formal means of expression. The collection is characterised by a dual concept: on the one hand, a simple, minimalist style and, on the other, a courageous, creative approach.

The Mattonelle Margherita universe is composed of 41 different patterns, designed by hand: 27 graphics and 6 plain elements in the 20,5x20,5 cm size, 6 patterns and 2 plain elements in the 10,1x20,5 cm size. The graphics can be combined with each other, allowing for the creation of endless different layouts, always novel and innovative, suitable for tiling entire surfaces on both floors and walls, or for creative interesting decorative details in any home, such as wood panelling effects, skirting and door frames.

PLAY WITH MATTONELLE MARGHERITA.

Già dal nome la collezione Mattonelle Margherita è espressione della volontà di Nathalie Du Pasquier di creare un prodotto che fosse perfetto per tutti gli ambienti, con le sue grafiche vivaci dalla finitura satinata e setosa. Una collezione molto diversa da tutte quelle che l'hanno preceduta e caratterizzata da un'anima duplice: semplice e minimalista da un lato, creativa e coraggiosa dall'altro. I pattern, disegnati a mano dall'artista, stimolano creatività e immaginazione e invitano a sperimentare.

The very name of the Mattonelle Margherita collection expresses Nathalie Du Pasquier's desire to create a product that is perfect for any setting, with its lively patterns and the silky, satin finish. This collection is very different from its predecessors, and is characterised by a dual quality: simple and minimalist on the one hand, creative and courageous on the other. The patterns, hand-drawn by the artist, stimulate creativity and imagination, offering an invitation to experiment.





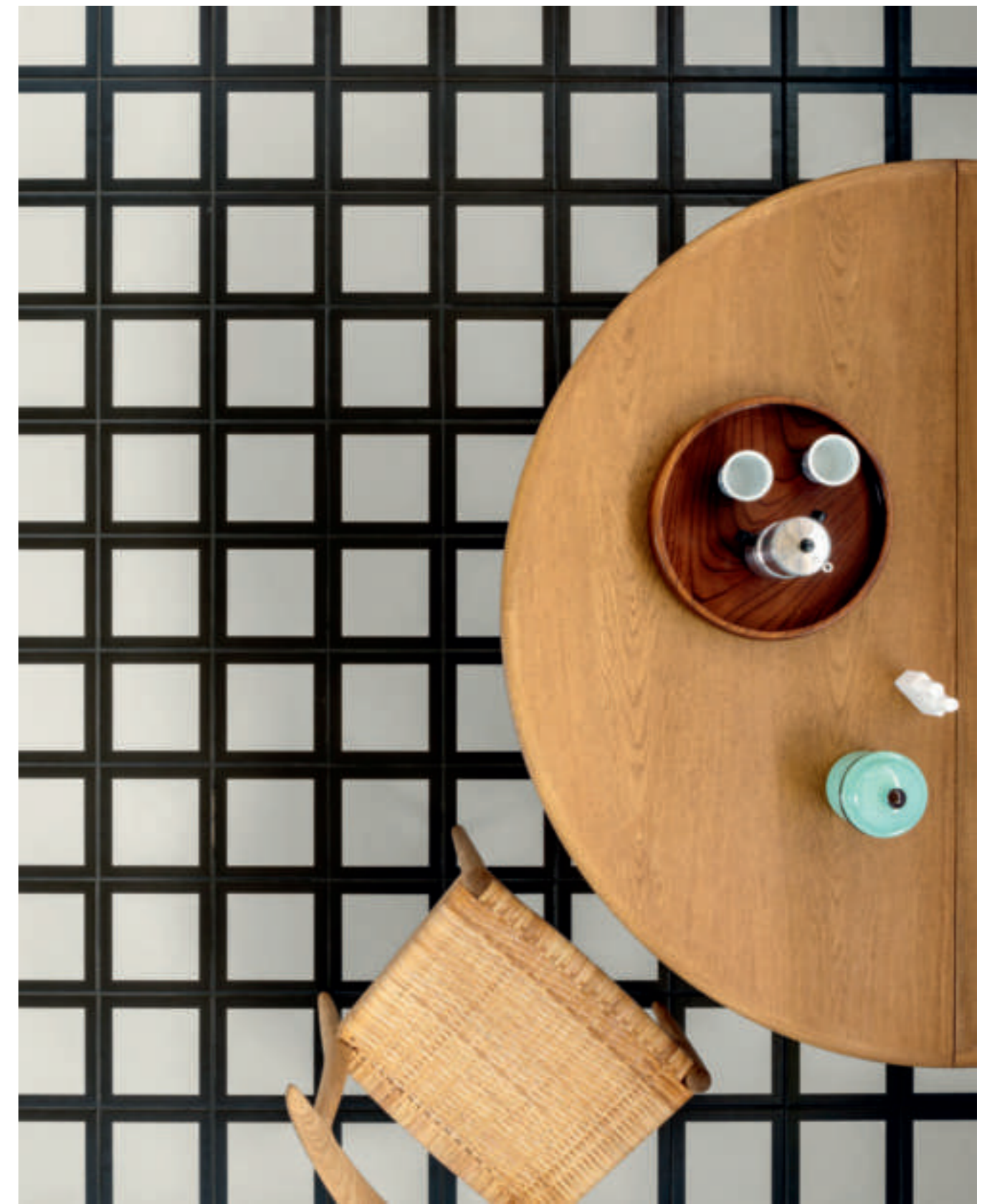
Nathalie Du Pasquier at her studio in Milan
Opposite page – Wall: Mattonelle Margherita Marghe Half White, Marghe Blue, Double Blue. Floor: Mattonelle Margherita Marghe Blue.

“MATTONELLE MARGHERITA VA BENE PER TUTTI.
MATTONELLE MARGHERITA RICHIEDE FANTASIA.
MATTONELLE MARGHERITA È PER QUELLI CHE
NON HANNO PAURA”.

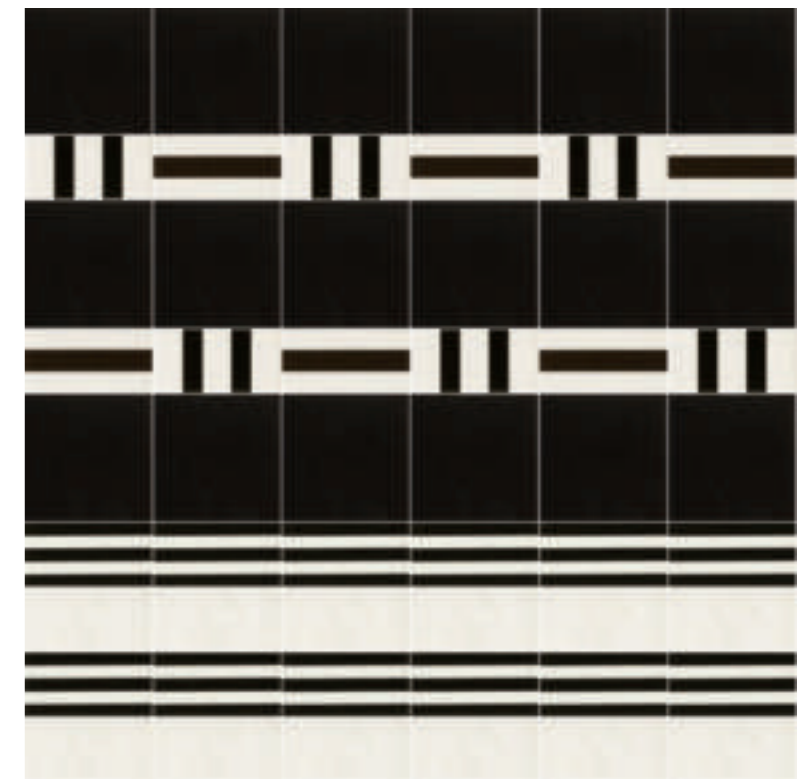
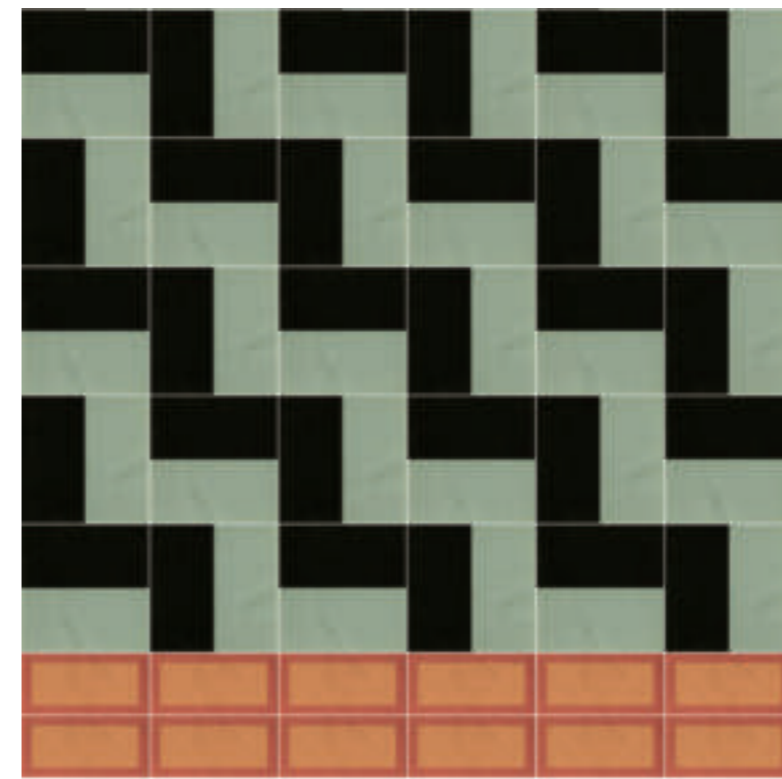
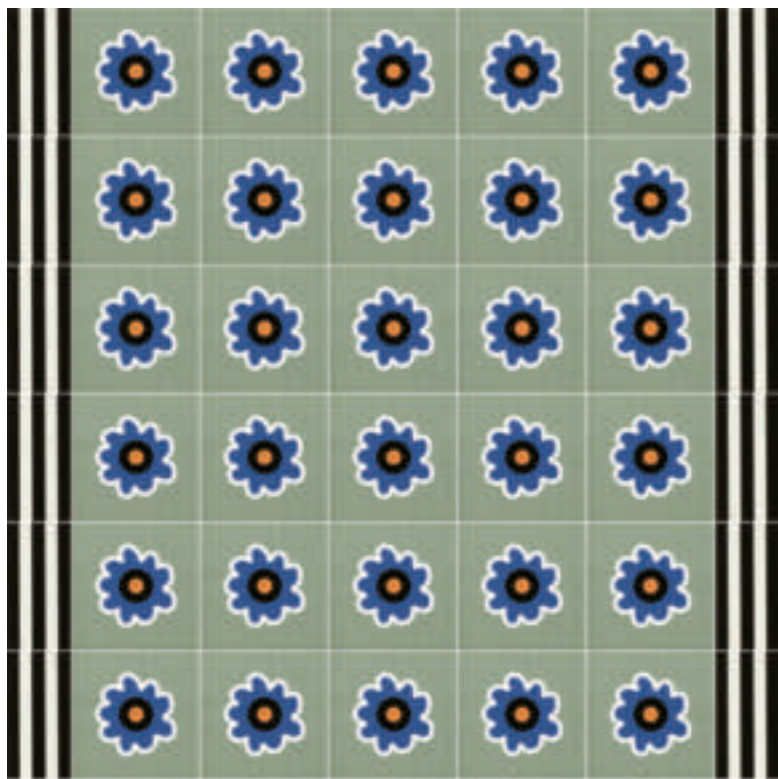
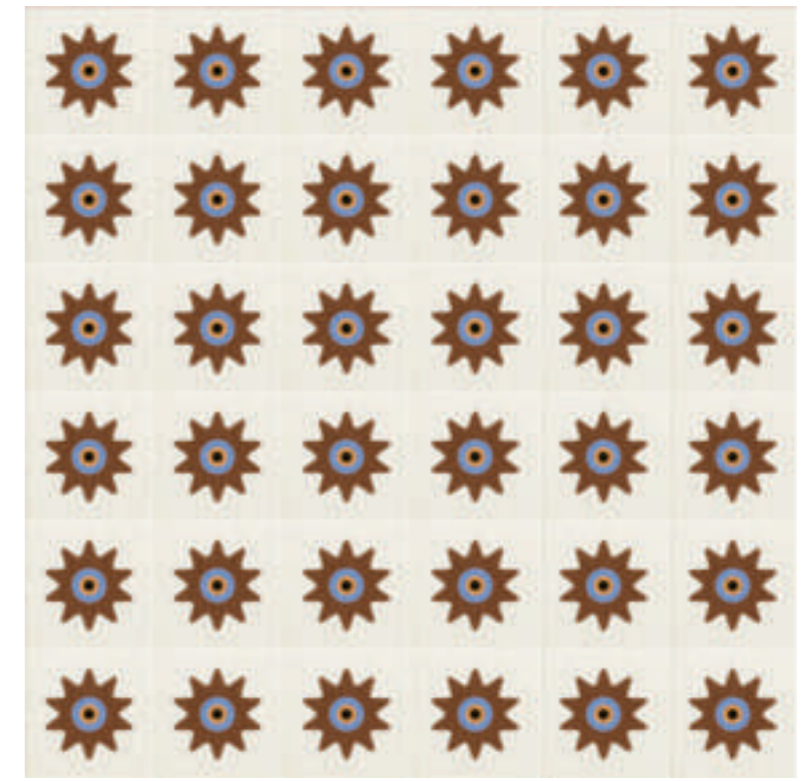
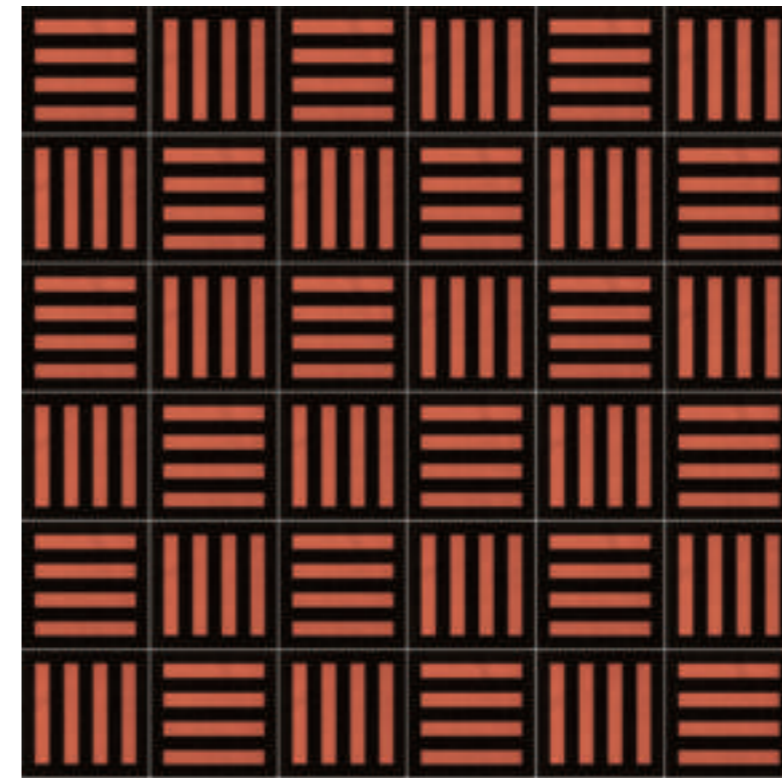
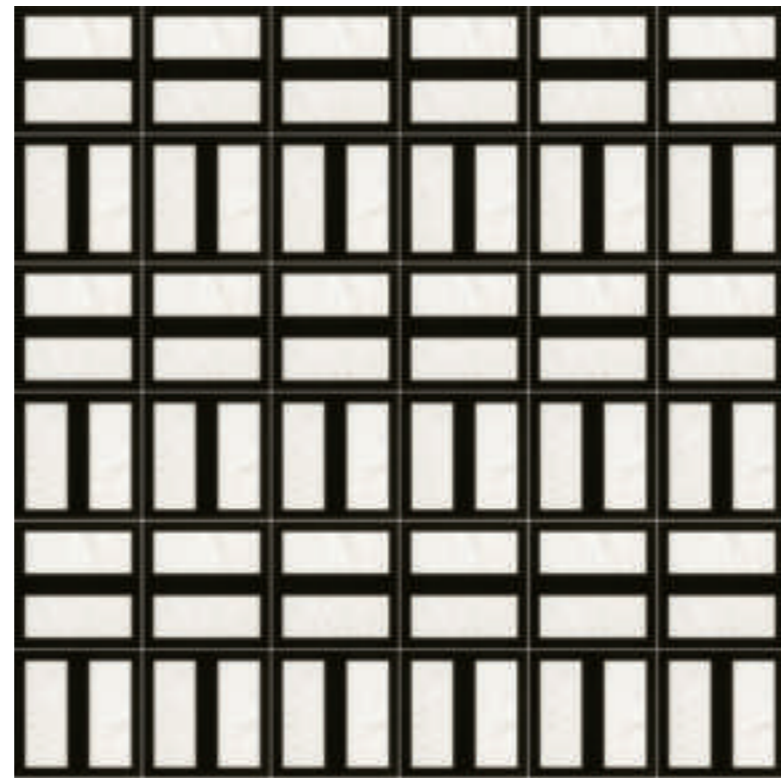
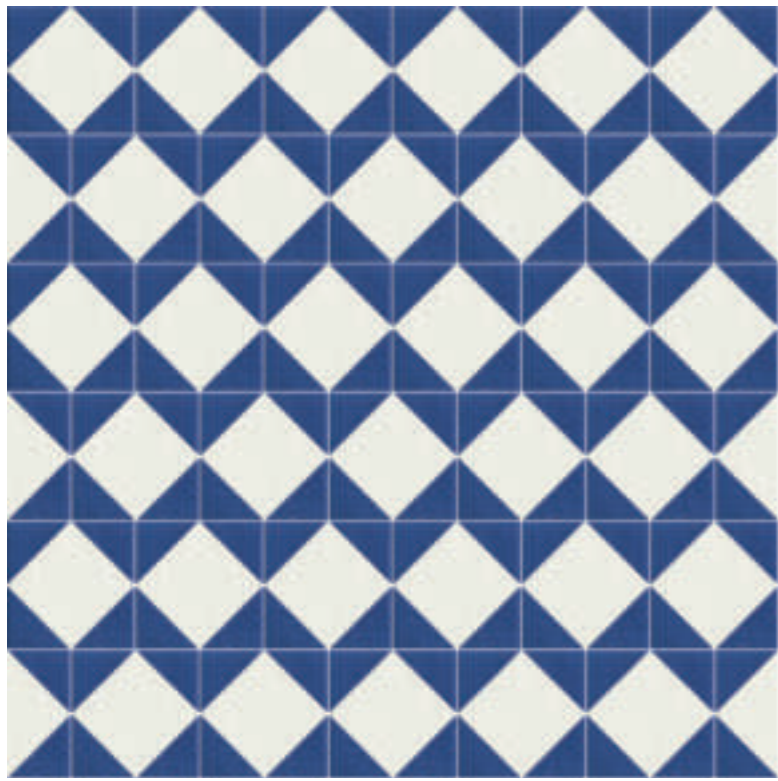
“MATTONELLE MARGHERITA IS MEANT FOR EVERYONE.
MATTONELLE MARGHERITA REQUIRES CREATIVITY.
MATTONELLE MARGHERITA IS MEANT FOR THE
FEARLESS ONES.”

NATHALIE DU PASQUIER





Mattonelle Margherita Square Black
Opposite page – Wall: Mattonelle Margherita Marghe Light Blue, Point,
Wires, Street. Floor: Mattonelle Margherita Marghe Light Blue.



A CONVERSATION ABOUT CERAMICS AND DECOR WITH NATHALIE DU PASQUIER.

La collaborazione con Mutina è iniziata con BRIC, l'installazione site-specific realizzata per lo spazio MUT nel 2019. Come è nato il progetto?

NDP Massimo e Sarah Cosulich mi avevano contattata per realizzare un progetto nell'ambito di Mutina for Art. Non era necessario che fosse legato alla ceramica, ma ho sempre amato questo materiale e avevo fatto tante cose con i mattoni, quindi decisi di realizzare qualcosa con questi elementi. Inizialmente avevamo disegnato cinque elementi ad hoc, ma la produzione era troppo complicata, quindi decidemmo di tirare fuori i cataloghi di mattoni industriali ed è stato meraviglioso. Li abbiamo smaltati e combinati fra loro per creare delle architetture. La mostra era piaciuta tanto.

Dopo il successo di BRIC, è stato il momento di Mattonelle Margherita, con cui Mutina è tornata a lavorare sul colore. Come si è sviluppata la collezione?

NDP Io ho un passato da designer, anche se molto remoto. Amo il decoro, mi piace molto la ceramica e adoro le piastrelle, quindi è avvenuto in modo molto spontaneo. In dieci giorni l'idea era pronta e, una volta prodotta, mi resi conto che era molto diversa dalle altre collezioni Mutina. Ho pensato che non era una collezione tanto da designer, era più popolare.

Come immagini gli elementi di Mattonelle Margherita all'interno di uno spazio abitativo?

NDP Credo che la bellezza di Mattonelle Margherita sia nel fatto che ha diversi gradi di sofisticazione e di applicazione. Il progetto è molto articolato e può assumere diversi codici estetici a seconda di come viene utilizzato. Si possono combinare diversi pattern, creando un accento molto decorativo e abbastanza particolare, ma anche realizzare superfici con un linguaggio assolutamente minimal.

Come è stato scelto il nome della collezione?

NDP Io ho una portinaia incredibilmente simpatica che si chiama Margherita, quindi ho pensato di chiamarla così. È un nome bello, perché fa pensare comunque al fiore, ed è un nome popolare. A me piace molto. Penso che funzioni proprio per la semplicità e la versatilità di questo tipo di decori.

The collaboration with Mutina begun with BRIC, the site-specific installation realised for MUT in 2019. How did the project come about?

NDP Massimo and Sarah Cosulich contacted me to realise a project related to Mutina for Art. They weren't necessarily looking to do something with ceramics, but since I've always loved the material and I've done all sorts of things with bricks, I thought I'd enjoy building something with those elements. At first, we designed five special elements, but the production was tremendously complicated, so we decided to use industrial brick catalogues, and it all went marvelously from then onwards. We glazed them and combined with each other to create those architectures. The exhibition appealed so much.

After the success of BRIC, you started working on Mattonelle Margherita, with which Mutina got back to work on colour. How did the collection develop?

NDP I used to work as a designer, although it was a long time ago. I love decorating, I love ceramics, and I'm a huge fan of tiles, so it happened in a very natural way. The idea was ready in ten days and, once it was done, I realised it was very different from the other Mutina collections. I thought it wasn't so much a designer collection, it was more of a popular style.

How do you imagine the elements of Mattonelle Margherita to interact into a residential space?

NDP I think the great thing about Mattonelle Margherita is the fact it has different degrees of sophistication and application. The project is very articulated and can feature different aesthetic codes depending on how it is used. You can combine different pattern, creating a highly decorative, quite original detail, as well as surfaces with an absolutely minimal language.

Where did the name of the collection come from?

NDP I have an incredibly nice concierge called Margherita, so I chose that name. It's a beautiful name, because it makes people think of the flower and it's a popular name. I like it a lot. I think it works precisely because of the simplicity and the versatility of this type of decorations.

Opposite page – Mattonelle Margherita Marghe Blue, Square Blue, Rhombus White, Double Blue



MEWS BARBER & OSGERBY

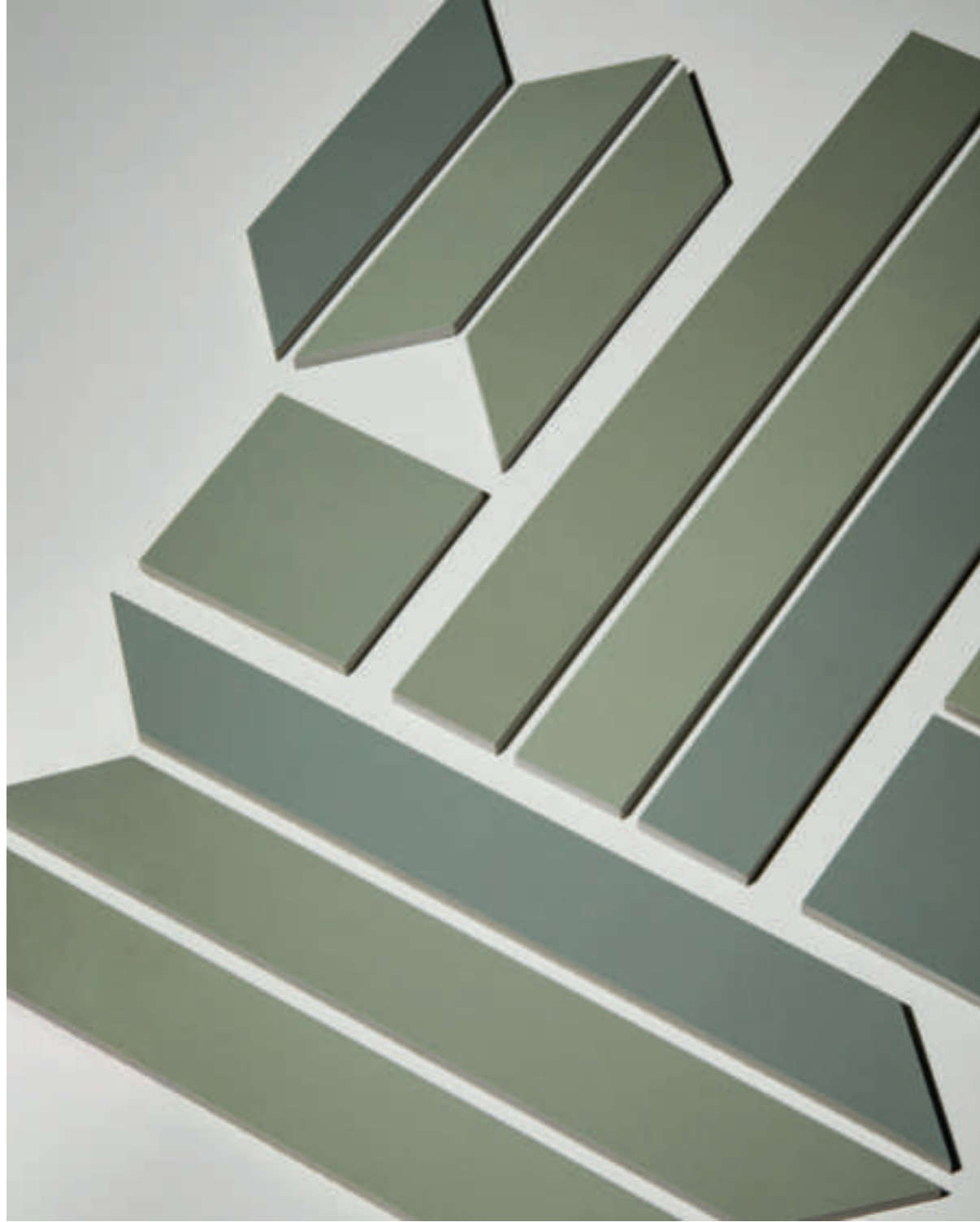
Mews – termine che identifica gli stretti vicoli del centro storico di Londra, dall'estetica singolare e pittoresca – trae ispirazione dal paesaggio urbano, la storia e le texture della capitale inglese. Particolari che qui si fondono, andando a creare motivi geometrici piacevolmente vibranti. La collezione è il risultato di una lunga sperimentazione sul colore, che ha portato allo sviluppo di una palette di nove tonalità: Chalk, Fog, Pigeon, Lead, Ink, Soot, Green, Light Blue e Pink, ognuna delle quali si suddivide nuovamente in più di 15 diverse sfumature, che conferiscono profondità e movimento alle superfici. Mews è realizzata in grès porcellanato smaltato ad impasto colourato in massa secondo un processo industriale. L'ampio range di sfumature neutre consente di utilizzare gli elementi della collezione sia come punto focale di un ambiente che come sfondo per interni di ogni tipo.

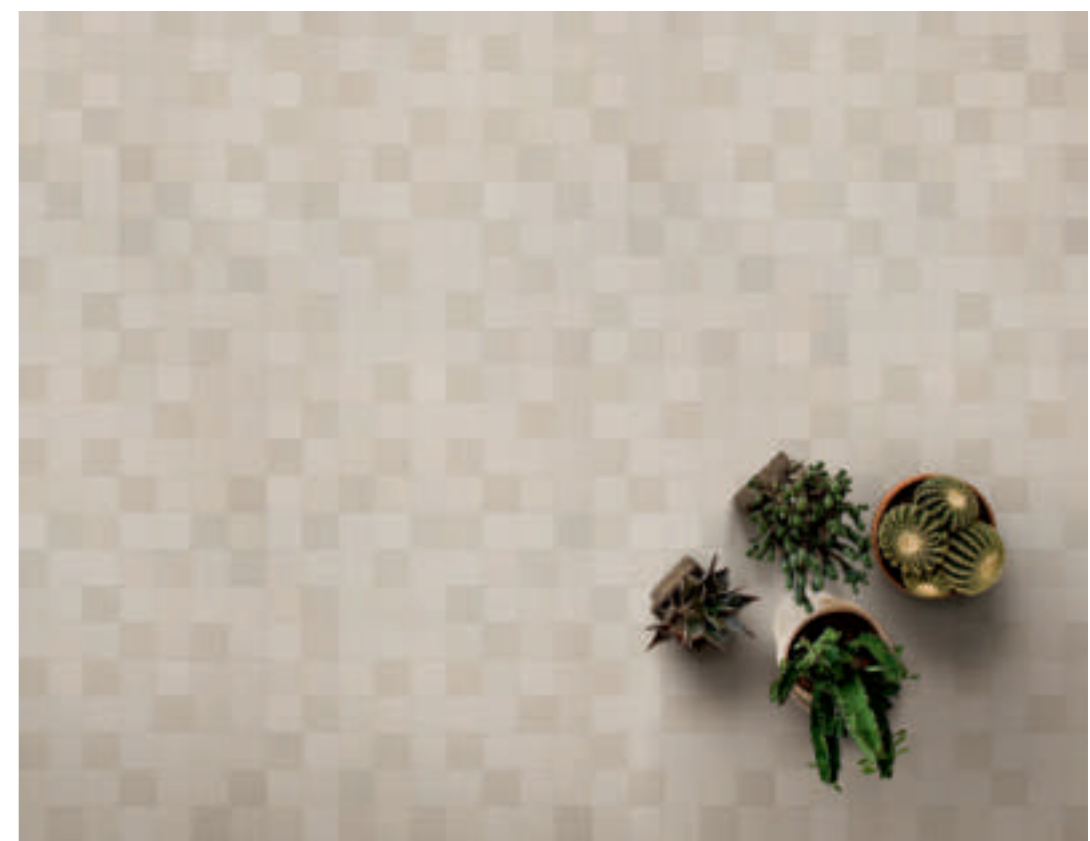
Mews, a term referring to the narrow alleys in London's historic centre with their unique and picturesque aesthetic, is inspired by urban landscape, history, and textures of the English capital. These details merge, creating pleasantly vibrant geometric compositions. The collection is the result of a long experimentation on colour, which led to the creation of a palette of nine shades: Chalk, Fog, Pigeon, Lead, Ink, Soot, Green, Light Blue and Pink, each of which is further divided into over 15 different tones, imparting a sense of depth and movement to the surfaces. Mews is made of glazed porcelain stoneware with mass-coloured mixture according to an industrial process. The wide range of neutral shades allows the use of the elements both as a focal point of a space and as a background for interiors of all kinds.

THE RYTHM OF COLOUR.

Il segreto di una collezione come Mews sta nell'estrema semplicità di un dettaglio unico: 15 nuances dello stesso colore. La superficie appare così viva, cattura lo sguardo, pur mantenendo un'eleganza formale data dai formati classici dei pavimenti in legno.

The secret of a collection such as Mews lies in the simplicity of a unique detail: 15 shades of the same colour. This brings the surface to life, for an eye-catching look that maintains a rigorous elegance thanks to the classic wooden floor layouts.





“ABBIAMO PUNTATO A CATTURARE I TONI NATURALI
E LE VARIAZIONI DI LUCE E OMBRA PRESENTI NEL
NOSTRO AMBIENTE, IL PAESAGGIO DI LONDRA”.

“WE AIMED TO CAPTURE THE NATURAL TONES AND
VARIATIONS IN THE LIGHT AND SHADE THAT ARE
PRESENT IN OUR SURROUNDINGS, THE LANDSCAPE
OF LONDON.”

EDWARD BARBER & JAY OSGERBY











PHENOMENON TOKUJIN YOSHIOKA

Phenomenon nasce dalla volontà di incorporare i fenomeni naturali e le leggi della natura in un progetto di design contemporaneo, non per imitarne l'aspetto ma per evocarne l'emozione. Evoca memorie di scenari naturali e di esperienze individuali del mondo della natura, attraverso pattern che ricordano il favo delle api, i cristalli di neve, i candelotti di ghiaccio e le cellule delle piante. Gli elementi della collezione sono disponibili in una palette di 7 colori – Bianco, Grigio, Fango, Nero, Blu, Rosa e Verde – con finitura opaca. A questi si affianca Phenomenon Glossy: i formati Honeycomb B, Rock e Rain A sono stati scelti per sperimentare la finitura smaltata, declinata nei colori Bianco, Nero, Oro e Argento. Le dimensioni estremamente ridotte delle tessere hanno reso necessario implementare un nuovo processo produttivo, che accosta il lavoro industriale a quello artigianale con l'obiettivo di fare risaltare al massimo la finitura.

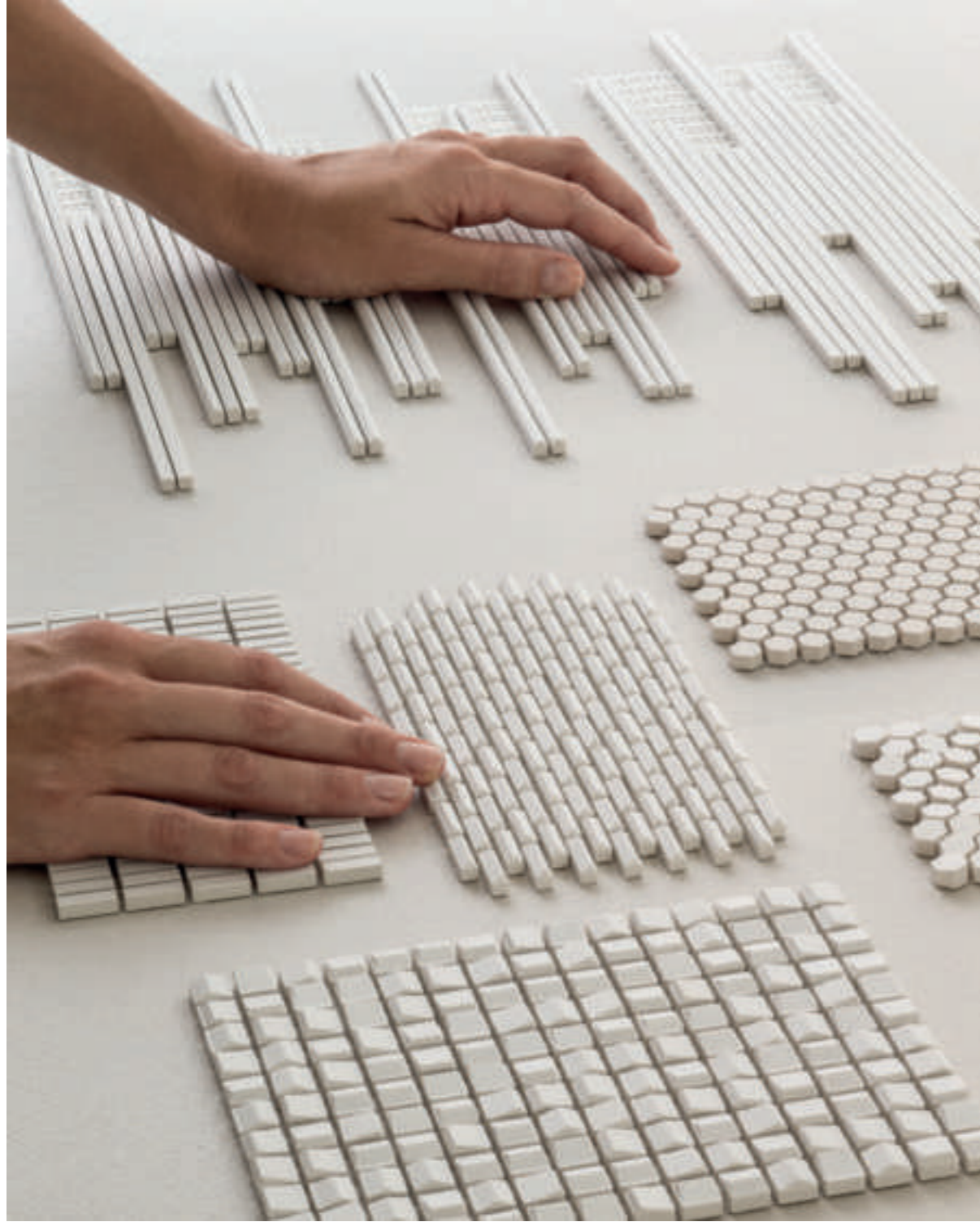
Phenomenon stems from the desire to incorporate natural phenomena and the laws of nature into a contemporary design project, not simply for reproducing their aspect but to evoke an emotion. The collection evokes memories of natural sceneries and individual experiences of the natural world, through patterns such as honeycombs, snowflakes, sticks of ice and plant cells.

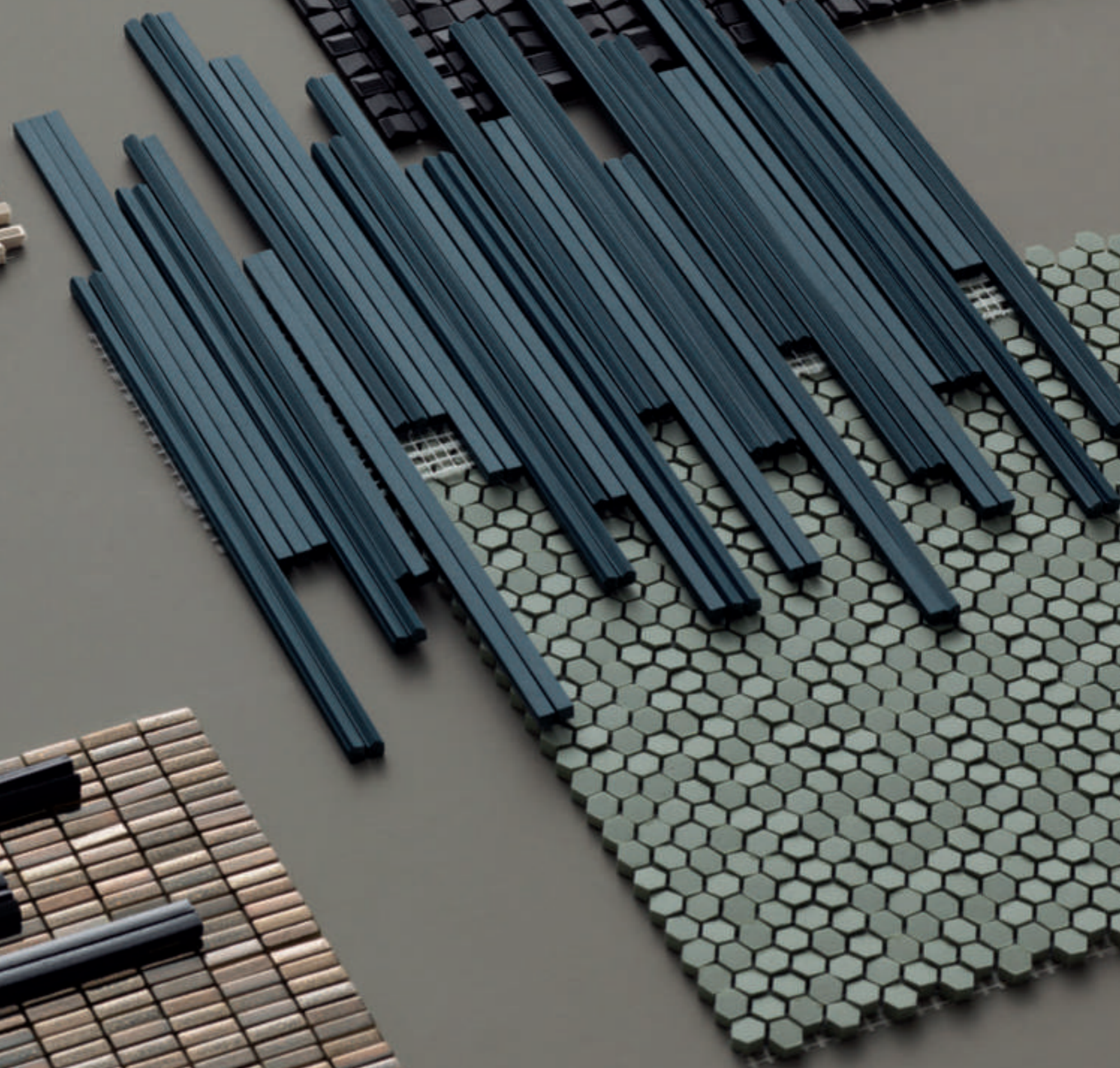
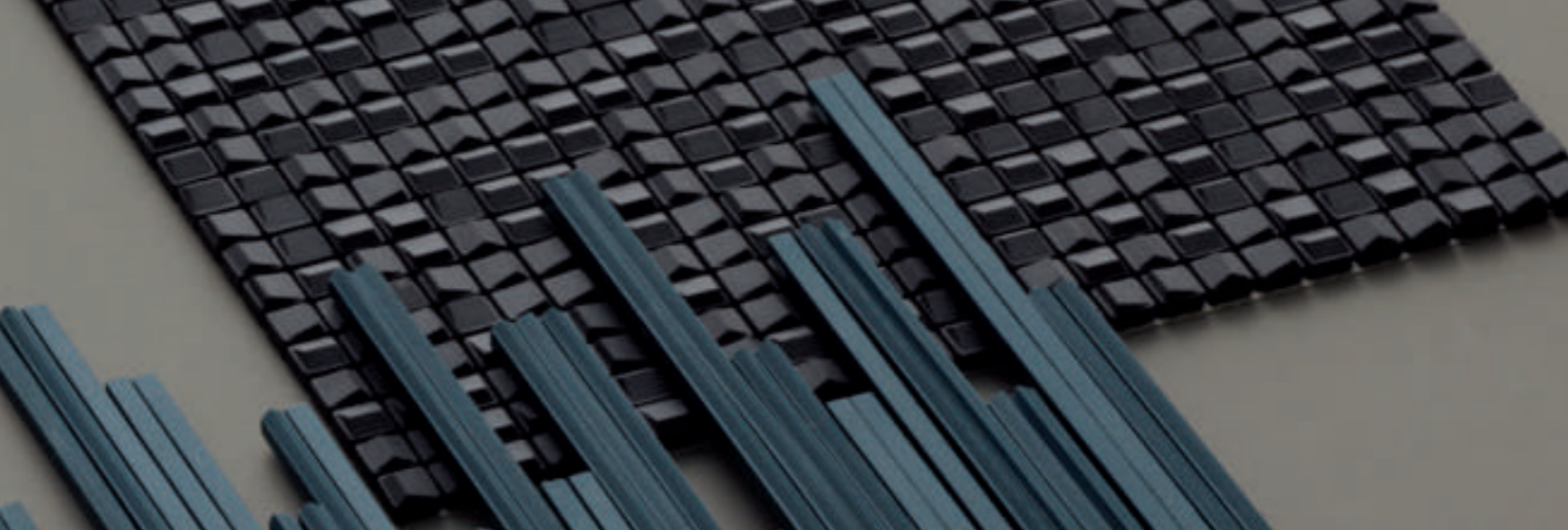
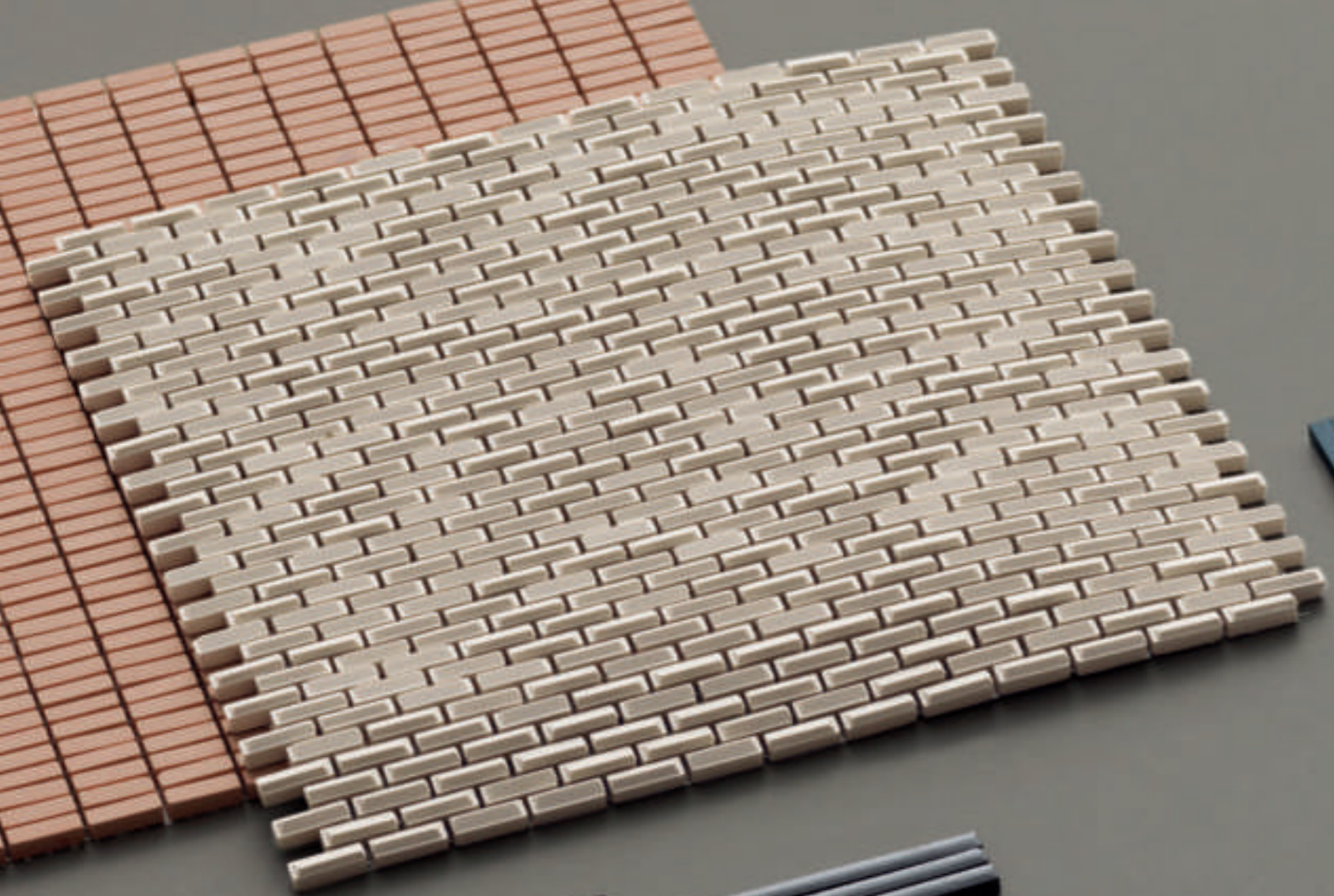
The elements of the collection are available in 7 matt colours – Bianco, Grigio, Fango, Nero, Blu, Rosa and Verde. Furthermore, the range includes Phenomenon Glossy: the Honeycomb B, Rock and Rain A modules have been chosen to experiment the glossy finish, featuring the Bianco, Nero, Oro and Argento shades. The extremely small size of the tesserae has made it necessary to set up a new production process that combines industrial and craft approaches with the objective of making the finish stand out as much as possible.

MOSAICS FROM NATURE.

Il favo delle api, i cristalli di neve, la pioggia che cade vengono riproposti su ceramica da Tokujin Yoshioka in una delle collezioni simbolo di Mutina. L'intento non è tanto di riprodurre i pattern ma di evocarne l'emozione. Phenomenon rappresenta la massima espressione dell'artigianalità all'interno di un prodotto industriale: le tessere, prodotte in grès porcellanato non smaltato, sono state progettate e realizzate in dimensioni talmente ridotte che hanno richiesto una revisione delle normali linee produttive, nonché l'ausilio di una movimentazione manuale per direzionare correttamente i singoli pezzi.

Tokujin Yoshioka proposes honeycombs, snowflakes and rainfall on a ceramic canvas, in one of the emblematic Mutina collections. The aim is not simply to reproduce their patterns, but to transmit the emotions they awaken. Phenomenon offers an exquisite expression of craftsmanship in an industrial product: the tesserae, in unglazed porcelain stoneware, were designed and produced in such a small size that it was necessary to review the usual production lines, and manual handling was required to direct each piece appropriately.





BETWEEN HISTORY AND FUTURE WITH TOKUJIN YOSHIOKA.

Come descriveresti il tuo approccio personale alla ceramica?

TY Utilizzo la ceramica come se fosse un riflesso della natura. Così come la luce, l'acqua e il suolo danno vita a fenomeni naturali.

Come si è sviluppato il progetto di Phenomenon?

TY Mutina mi aveva proposto di pensare a un nuovo mosaico. Negli anni ho realizzato diverse installazioni legate al tema della natura, quindi mi sono chiesto se fossi in grado di fare la stessa cosa con un progetto di questo tipo. Con Phenomenon abbiamo lavorato sull'idea di creare dei paesaggi utilizzando fenomeni naturali come la pioggia, il vento e la luce, che rappresentano il cuore della collezione.

Nel 2022 è stata lanciata una nuova edizione della collezione. Che tipo di lavoro è stato fatto sulla gamma di elementi già esistente?

TY Abbiamo sperimentato nuove forme di espressione, con l'obiettivo di dare a Phenomenon una bellezza nuova.

Quali vantaggi ha portato l'unione tra l'approccio industriale e quello artigianale?

TY Credo che combinando l'aspetto moderno dei prodotti industriali con il carattere caldo e ricco dell'artigianato, siamo riusciti a creare una fusione tra storia e futuro.

How would you describe your personal approach to ceramic?

TY I use ceramic as if it were a reflection of nature. Just like light, water, soil and plants create natural phenomena.

How did the project of Phenomenon develop?

TY Mutina asked me to try thinking of a new mosaic. Over the years, I have been doing installations focusing on the theme of nature, so I wondered if I could do such a thing with that kind of project as well. For Phenomenon, we have worked on the idea of creating landscapes with natural phenomena such as rain, wind and light, which is what the collection is all about.

A new edition of the collection has been launched in 2022. What kind of work has been done on the already existing elements?

TY In order to create a new beauty in the Phenomenon collection, we tried various new expressions.

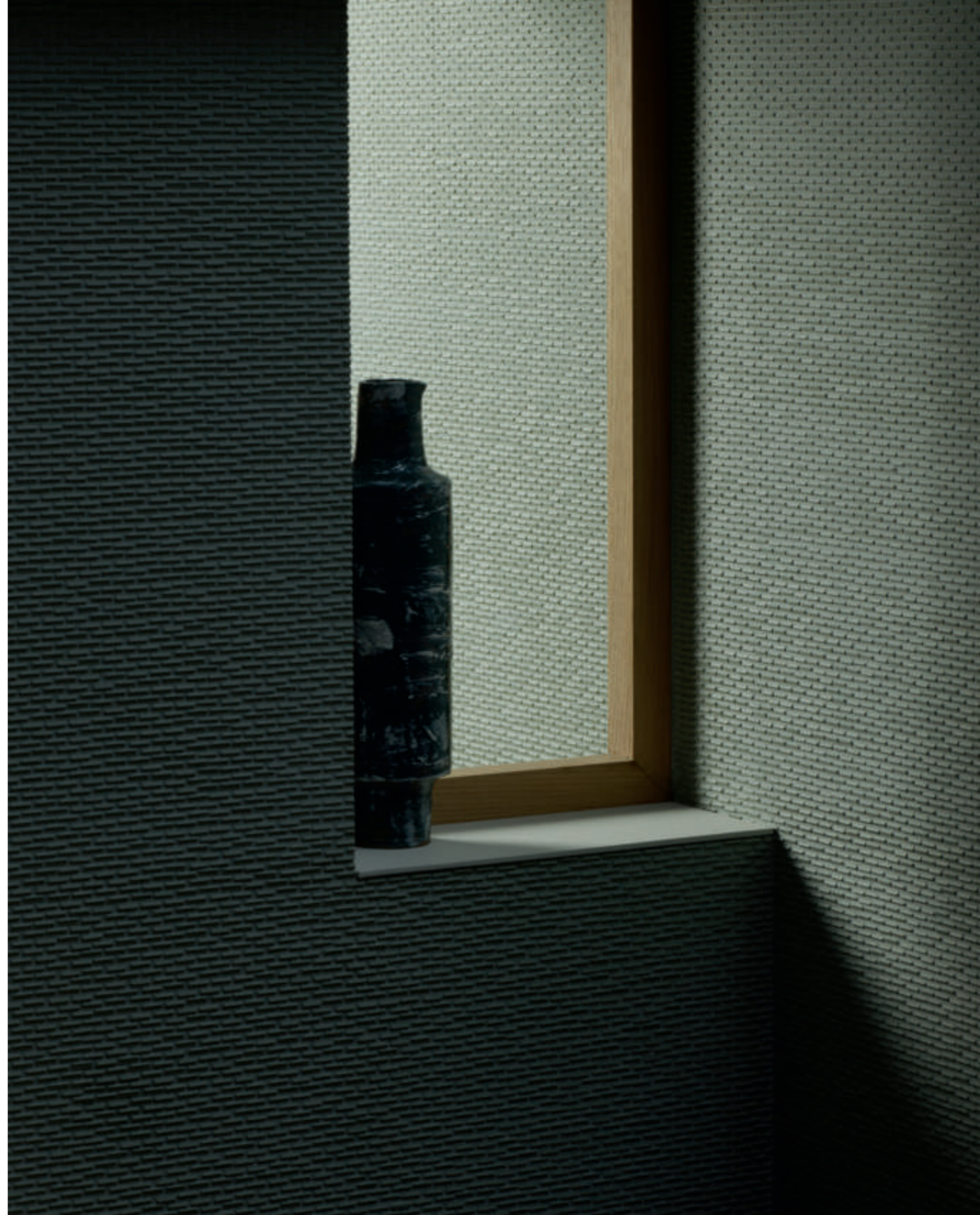
What were the benefits of combining industrial and craft approaches?

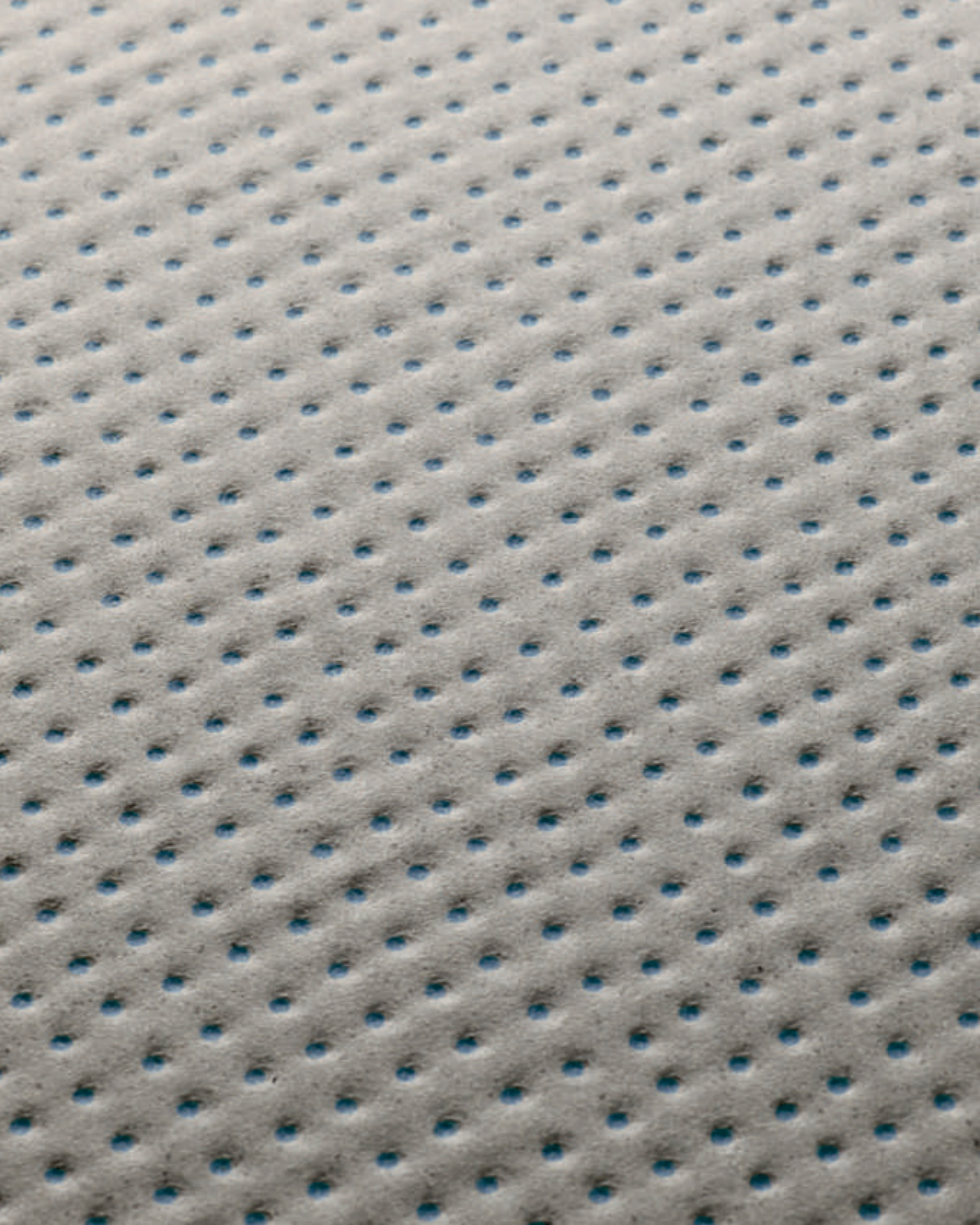
TY I think that by combining the modern expression of technological industrial products with the warm and rich character of craftsmanship, a fusion between history and future emerges.





Tokujin Yoshioka working at Spazio Mutina
Opposite page – Phenomenon Rock Nero Glossy





PICO

RONAN & ERWAN BOUROULLEC

Nell'ideazione di Pico, lo sforzo è stato interamente volto alla definizione di un prodotto che unisse regolarità e irregolarità, giungendo alla declinazione in due superfici: Down, con punti scavati, e Up, con punti a rilievo. Per rendere l'effetto ancora più vibrante e trasmettere una sensazione di profondità e matericità, sono stati utilizzati il rosso e il blu sotto forma di puntini su un fondo neutro o come colori di base. In questo modo, i giochi cromatici creano ombre delicate che mettono in risalto i rilievi e donano alle piastrelle una tonalità più fredda o più calda a seconda delle nuance prescelte.

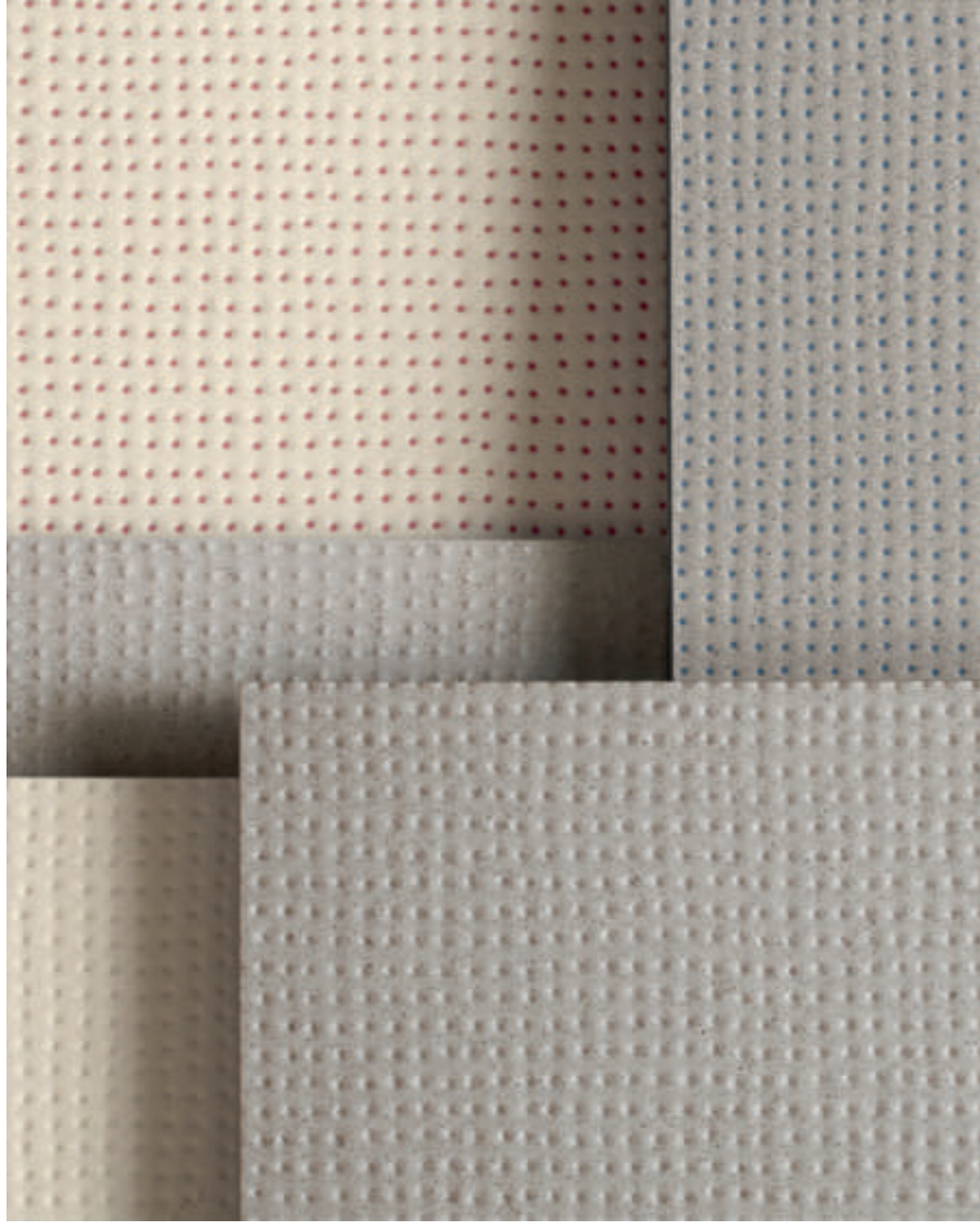
La collezione è disponibile nei formati 120x120 cm, 60x120 cm e 60x60 cm ed è adatta all'utilizzo sia in ambienti interni che esterni. La palette colori include Blanc, Gris, Argile e Satin, quest'ultimo ottenuto con l'ausilio della tecnologia Continua e di uno smalto satinato atomizzato, che hanno permesso di ottenere una superficie morbida e piacevole al tatto, di un grado di bianco assoluto.

While developing Pico, we have worked on defining a regular-irregular texture, declined in two surfaces: Down, with sunken dots, and Up, with elevated dots. To add dynamics and create an effect of depth and tactility, we used colours such as red and blue, applied as little dots in the hollow or as a base. In this way, the chromatic plays produce delicate shadows and activate the relief, turning the tiles a nuance colder or warmer depending on the chosen colour. The collection is available in 120x120 cm, 60x120 cm and 60x60 cm formats, and can be used both indoor and outdoor. The shade range includes Blanc, Gris, Argile and Satin which is obtained by using Continua technology and a satin atomised glaze, that allow to get a surface of absolute whiteness, soft and pleasant to the touch.

THE WARMTH OF PICO.

Un classico delle collezioni Mutina, unico nel suo genere: invita ad essere toccato e calpestato a piedi nudi. La sua colourazione a secco crea nuance neutre e vibranti che si accendono grazie a piccoli punti colourati a contrasto. La texture morbida, ottenuta grazie ad avanzate tecnologie, ne esalta la tattilità e la sensorialità.

A classic of the Mutina collections, unlike any other: an invitation to be touched and stepped on barefoot. The dry colouring technique creates neutral, vibrant nuances lit up by small dots in contrasting colours. The soft texture, obtained using advanced technologies, enhances the tactile and sensory quality of the tiles.

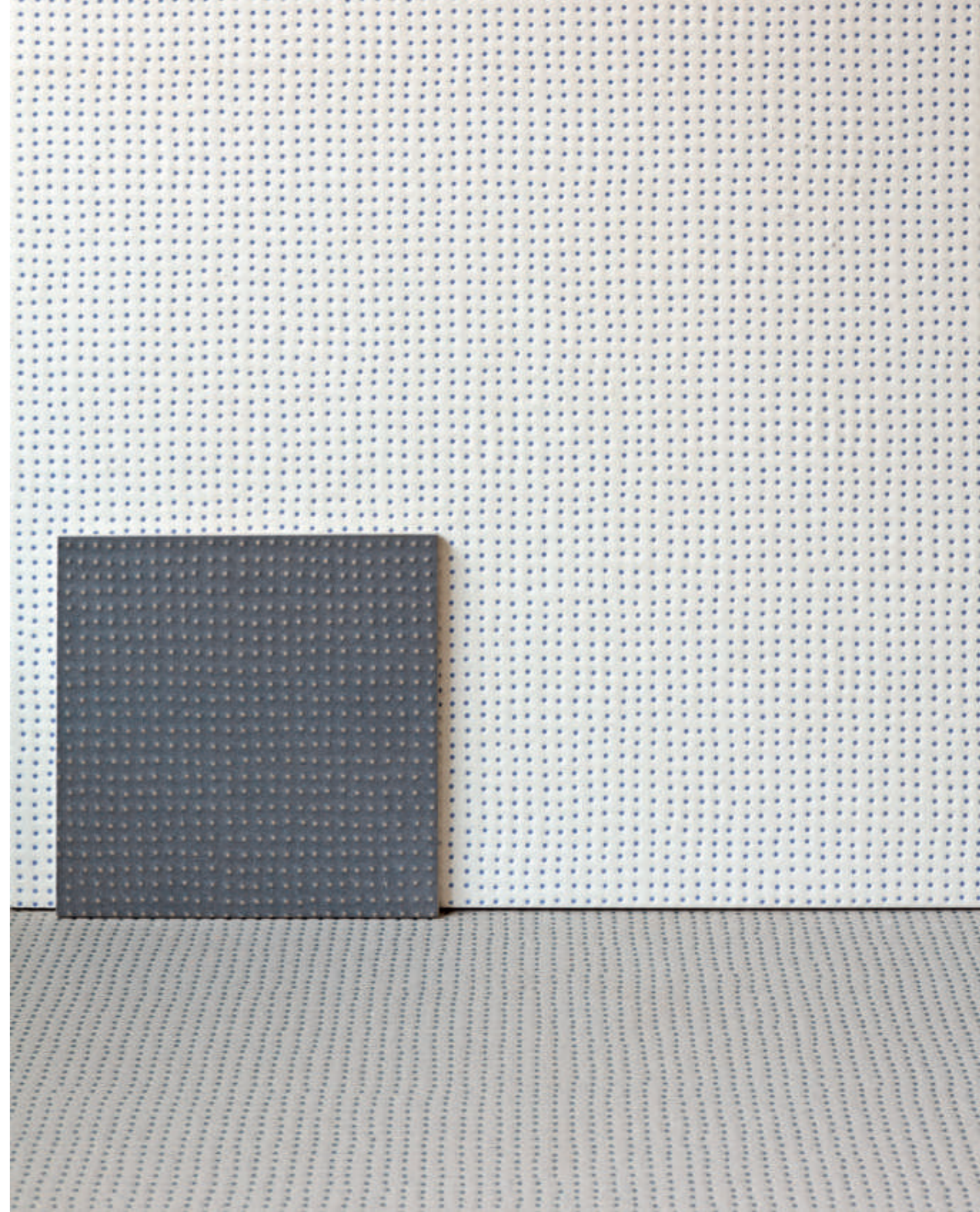




“PICO È NOTORIAMENTE UNO DEI PROGETTI DI CUI SIAMO MAGGIORMENTE SODDISFATTI. NON È UN SENTIMENTO CHE PROVIAMO SPESSO, CON TALE SPONTANEITÀ. QUANDO CERTI MUSEI CI INVITANO A REALIZZARE DELLE RETROSPETTIVE, QUESTA COLLEZIONE OCCUPA UN POSTO PREPONDERANTE NELL'ESPOSIZIONE”.

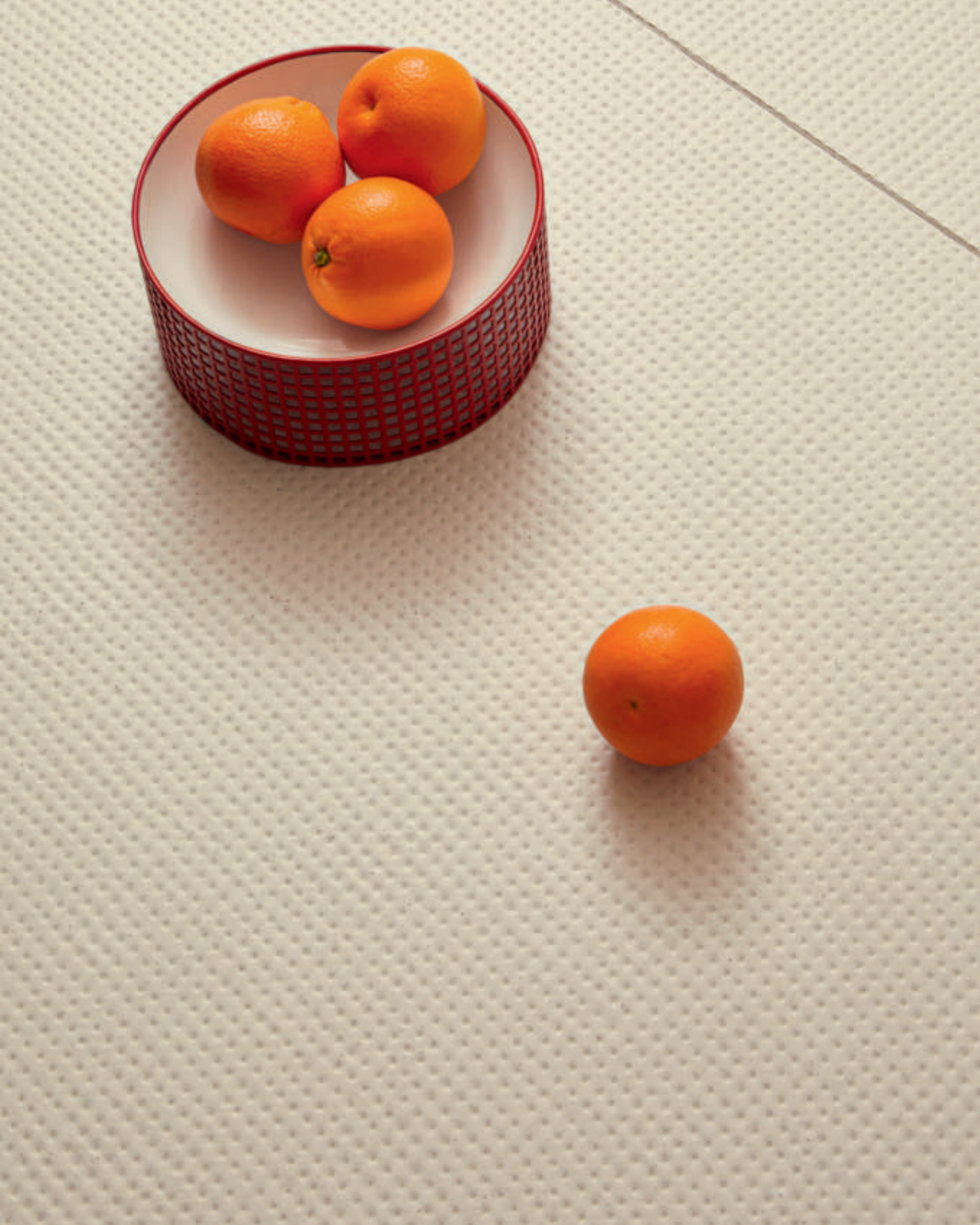
“PICO IS NOTORIOUSLY ONE OF THE MOST SATISFYING PROJECTS FOR US. WE DON'T OFTEN HAVE SUCH A SPONTANEOUS FEELING. WHEN MUSEUMS INVITE US TO CREATE A RETROSPECTIVE EXHIBITION, THIS COLLECTION ALWAYS HAS A DOMINANT POSITION.”

RONAN & ERWAN BOUROULLEC





Ronan and Erwan Bouroullec working on Pico
Opposite page – Pico Down Natural Argile





PRIMAVERA BARBER & OSGERBY

Primavera è una rappresentazione del contrasto millenario tra l'elemento naturale e il mondo artificiale, in forma ceramica. Gettando piccole scaglie colourate in maniera del tutto randomica sulla superficie, i designer sono riusciti a ricreare l'illusione di un materiale naturale e delle sue irregolarità – percepibili alla vista e al tatto –, dando così vita a una texture sempre unica e diversa. Prodotte in grès porcellanato non smaltato, le piastrelle sono disponibili nei formati 120x240 cm, 120x120 cm e 60x60 cm, in cinque colourazioni differenti: Bianco, Grigio, Verde, Blu e Nero. Accantonare un design lineare a favore di un risultato decorativo nella sua irregolarità conservando, tuttavia, il valore aggiunto della manifattura, ha dato vita a un prodotto contemporaneo e raffinato, adatto a una posa a pavimento e rivestimento, sia in interni che in esterni.

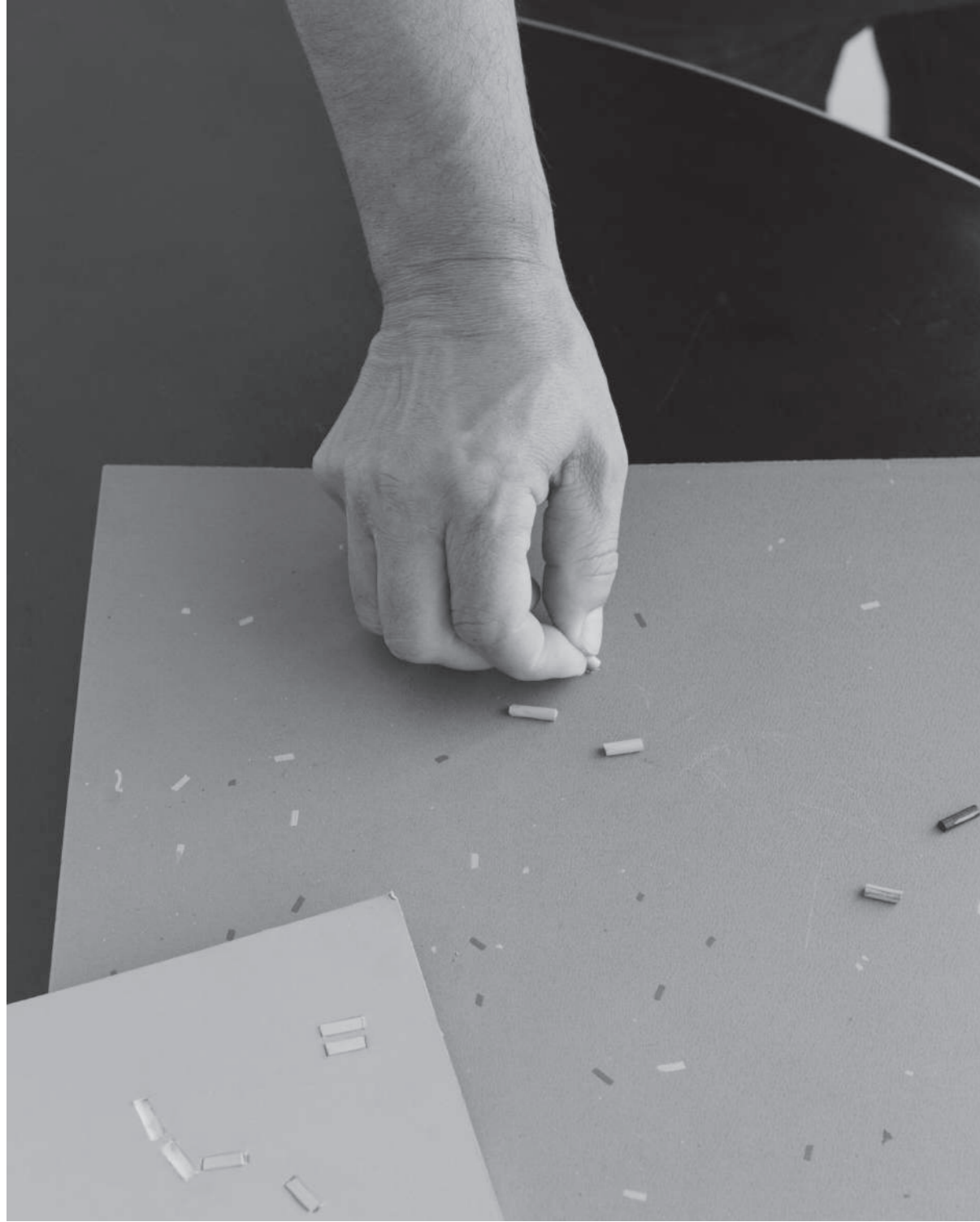
Primavera represents the contrast between the natural element and the artificial world, translated into ceramic. The designers have reproduced a slab that resembles a natural element with all its irregularities, perceptible to sight and touch, by throwing small coloured ceramic inserts in a completely random way, thus creating a unique and always different texture. Produced in glazed porcelain stoneware, the tiles are available in sizes 120x240 cm, 120x120 cm and 60x60 cm, and consist of five basic colours: Bianco, Grigio, Verde, Blu and Nero.

To abandon a linear design in favour of a decorative yet irregular result, still preserving the added value of manufacture, gave birth to a contemporary and refined product that is suitable for both floors and walls, indoor and outdoor.

A MODERN TERRAZZO.

Una base ceramica disseminata da graniglie colorate, come un prato con astratte presenze floreali. Primavera è una collezione in stile "terrazzo" moderno. Ogni lastra è unica, in quanto gli inserti ceramici colorati sono gettati in maniera del tutto randomica sulla superficie durante la produzione.

A ceramic base scattered with coloured grits, like a garden covered with abstract flowers. Primavera is a modern Terrazzo surface. Every slab is unique, because the coloured ceramic inserts are thrown in a completely random way onto the surface during the production process.





“PRIMAVERA RAPPRESENTA IL CONTRASTO TRA LA NATURA E IL MONDO ARTIFICIALE. ABBIAMO TROVATO IL MODO DI SFRUTTARE LA MANIFATTURA PER CATTURARE L'AUTENTICITÀ DI UN MATERIALE NATURALE, CREANDO DELLE IMPERFEZIONI SULLA SUPERFICIE PIUTTOSTO CHE RIPRODUCENDO UN DESIGN”.

“PRIMAVERA IS THE CONTRAST BETWEEN NATURE AND THE ARTIFICIAL WORLD. WE FOUND A WAY TO CAPTURE THE AUTHENTICITY OF A NATURAL MATERIAL BY MANUFACTURING IMPERFECTIONS ON THE SURFACE RATHER THAN BY REPRODUCING A DESIGN.”

EDWARD BARBER & JAY OSGERBY









PUNTO

RONAN & ERWAN BOUROULLEC

Evoluzione del concept che aveva ispirato la collezione Pico, Punto è un elemento decorativo tridimensionale, pensato specificamente per essere utilizzato a rivestimento. Il pattern, caratterizzato da grossi punti scavati (Down) o a rilievo (Up), trova la sua massima espressione utilizzato su superfici di grandi dimensioni. A seconda di come vengono colpiti dalla luce, gli elementi prendono vita attraverso inaspettati giochi chiaroscurali che ravvivano gli interni. Ognuna delle varianti Up e Down esiste nel formato singolo di 4x31,5 cm, fornito su reti di cinque pezzi ciascuna. La palette comprende cinque colorazioni con finitura Matt (White, Grey, Red, Green e Blue) e cinque con finitura Glossy (Blanc, Gris, Rose, Vert e Brun), ottenuta applicando uno smalto trasparente, lucido e brillante. La tecnica di bicottura tradizionale ha permesso di enfatizzare la ricchezza delle superfici, in modo particolare nei colori Vert e Brun, a cui è stato aggiunto uno smalto reagente tipico delle realizzazioni artigianali, che ha garantito una resa del colore eccezionale.

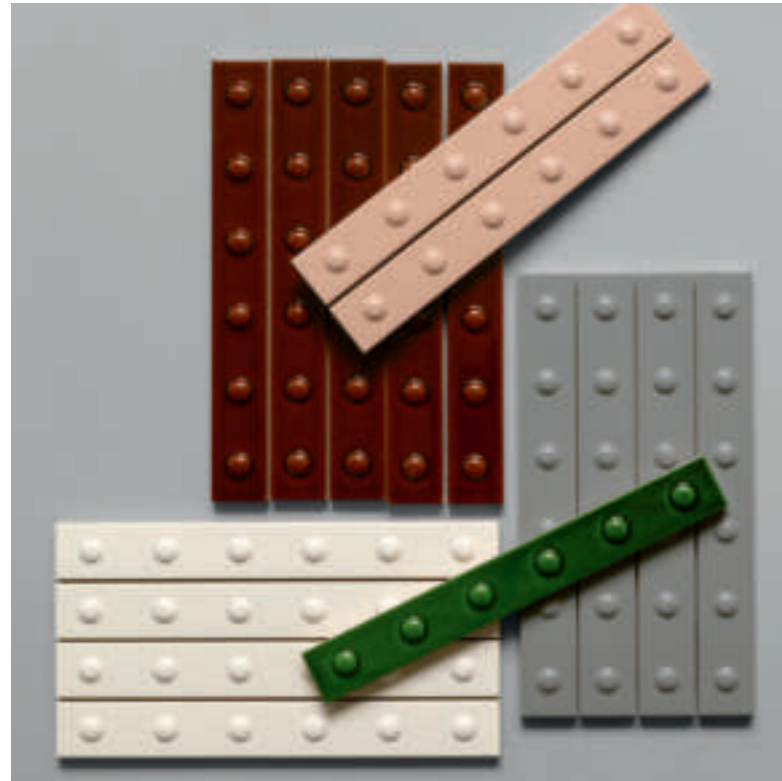
Developed from the concept that inspired the Pico collection, Punto is a three-dimensional decorative element that can be used only on walls. The pattern is characterised by big sunken dots (Down) or elevated dots (Up) and finds its highest expression when used on large surfaces. Depending on how light hits the elements, they create unexpected chiaroscuro effects that enliven interiors.

Both the Up and Down options are available in a single size of 4x31,5 cm, provided on meshes of five pieces each. The palette presents five colours in Matt finish (White, Grey, Red, Green and Blue) and five in the Glossy one (Blanc, Gris, Rose, Vert and Brun), which is obtained by applying a transparent, polished and bright glaze. The traditional double-firing production technique enhanced the preciousness of surfaces, especially in the shades Vert and Brun where a reacting enamel typical of handcrafted pieces guaranteed an exceptional colour rendering.

A MATTER OF UP AND DOWNS.

Punto è un elemento tridimensionale pensato per essere utilizzato a rivestimento. Pensato come un'evoluzione del concept di Pico, presenta grosse semisfere scavate (Down) e a rilievo (Up) che, a seconda di come vengono colpite dalla luce, danno vita ad inaspettati giochi chiaroscurali.

Punto is a three-dimensional element conceived for use on walls. An evolution of the concept of Pico, it features large sunken (Down) and relief (Up) semi-spheres that create unexpected chiaroscuro effects, depending on how the light hits the surface.



“È LA PRIMA VOLTA CHE PRODUCIAMO QUALCOSA DI COSÌ DECORATIVO. PUNTO HA UN PATTERN DAVVERO MOLTO MARCATO, CHE TROVA LA SUA MASSIMA ESPRESSIONE USATO SU PARETI DI GRANDI DIMENSIONI. LA LUCE GIOCA UN RUOLO CENTRALE QUANDO INCONTRA I PUNTI, POSITIVI E NEGATIVI, CHE NASCONO DALLA SUPERFICIE DEGLI ELEMENTI”.

“IT’S THE FIRST TIME WE CREATE SOMETHING SO DECORATIVE. PUNTO PRESENTS A REALLY BOLD PATTERN THAT FIND ITS MAXIMUM EXPRESSION WHEN USED ON LARGE WALLS. LIGHT PLAYS A CENTRAL ROLE WHEN IT MEETS THE ELEVATED AND SUNKEN DOTS ON THE SURFACE OF THE ELEMENTS.”

RONAN & ERWAN BOUROULLEC





Punto Down Matt White
Opposite page – Punto Up Matt White
Next page – Punto Up Glossy Brun







PUZZLE BARBER & OSGERBY

Puzzle rappresenta la libertà di creare infinite combinazioni randomiche attraverso l'accostamento di pattern grafici dal gusto moderno e contemporaneo, amplificando al massimo la possibilità di personalizzare gli spazi. Una collezione senza precedenti, che permette di disporre gli elementi – di dimensione 25x25 cm – in orizzontale e in verticale, su pavimenti e rivestimenti, seguendo forme regolari o astratte. Le combinazioni di colore danno vita a gradazioni eleganti che si sviluppano lungo le superfici, intensificandosi in alcuni punti e rarefacendosi in altri, comunicando con gli elementi architettonici e spaziali.

In questo modo, Puzzle permette di progettare superfici dal carattere geometrico e figurativo sempre uniche, che ricordano mappe, isole, composizioni astratte e suggestive.

Puzzle represents the freedom of giving birth to endless random combinations by pairing up graphic patterns with a modern and contemporary aesthetic, thus maximising the possibility of customisation of the interiors. It's an unprecedented collection that allows to lay the elements (available in the size 25x25 cm) both horizontally and vertically, on floors and walls, following regular and abstract patterns. The colour combinations create refined effects, more or less intense, all along the surfaces, that communicates with the architecture and space elements.

In this way, Puzzle allows to design always unique geometric and figurative surfaces, which recalls maps, isles, abstract and evocative compositions.

THE ENDLESS POSSIBILITIES OF PUZZLE.

Una materia densa di strati, in un mix di geometrie e colori per creare infinite possibilità di combinazioni, anche le più inaspettate. I pattern sono infatti protagonisti di questa collezione in cui Barber & Osgerby a dare delle suggestioni di design, combinando motivi geometrici e tinte unite, per invitare alla più libera sperimentazione.

A material dense with layers, offering a mix of geometries and colours to create endless possible combinations, even the most unexpected. Patterns are the hallmark feature of this collection, in which Barber & Osgerby offer design suggestions by combining geometrical motifs and solid colours, extending an invitation to experiment freely.





“PUZZLE DERIVA DAL NOSTRO FORTE INTERESSE PER LE GEOMETRIE; GIOCHIAMO SEMPRE CON FORME E VOLUMI, SUL FOGLIO E IN TUTTE LE TRE DIMENSIONI. PENSIAMO CHE SIA UNO STRUMENTO DAVVERO POTENTE”.

“PUZZLE STEMS FROM OUR CONTINUED INTEREST IN GEOMETRY; WE ARE CONSTANTLY PLAYING WITH SHAPES AND FORM BOTH IN THREE DIMENSIONS AND ON THE PAGE. WE FIND THAT IS A POWERFUL TOOL.”

EDWARD BARBER & JAY OSGERBY





Edward Barber and Jay Osgerby working on Puzzle with Mutina team
Opposite page – Puzzle Powder, Edge Olive





ROMBINI RONAN & ERWAN BOUROULLEC

Rombini è un percorso fatto di vibrazione ceramica. La collezione presenta due diversi moduli dalla grande forza cromatica, che possono essere combinati tra loro per donare agli ambienti un'estetica dal gusto architettonico: Losange, che richiama un mosaico contemporaneo e può essere utilizzato sia a pavimento che a rivestimento, e Triangle, elemento a rilievo pensato specificamente come rivestimento.

Il modulo Triangle è declinato in tre versioni, Large, Small ed Extra Small, disponibili in 5 colorazioni con finitura opaca – White, Blue, Green, Grey e Red – e 5 con finitura lucida – Blanc, Gris, Rose, Vert e Brun. L'adozione della tecnica di produzione in bicottura tradizionale ha permesso di esaltare la ricchezza delle superfici, ricoperte con uno smalto trasparente, lucido e brillante. In particolare, le varianti Vert e Brun sono ottenute attraverso l'applicazione di uno smalto reagente, tipico delle realizzazioni artigianali, che ha garantito una resa del colore eccezionale.

Rombini is a journey made of ceramic vibration. The collection features two different modules of great chromatic strength, that can be combined to give the interiors an architectural aesthetic: Losange, which recalls a contemporary mosaic and can be used on both floors and walls, and Triangle, a three-dimensional element specifically conceived for walls.

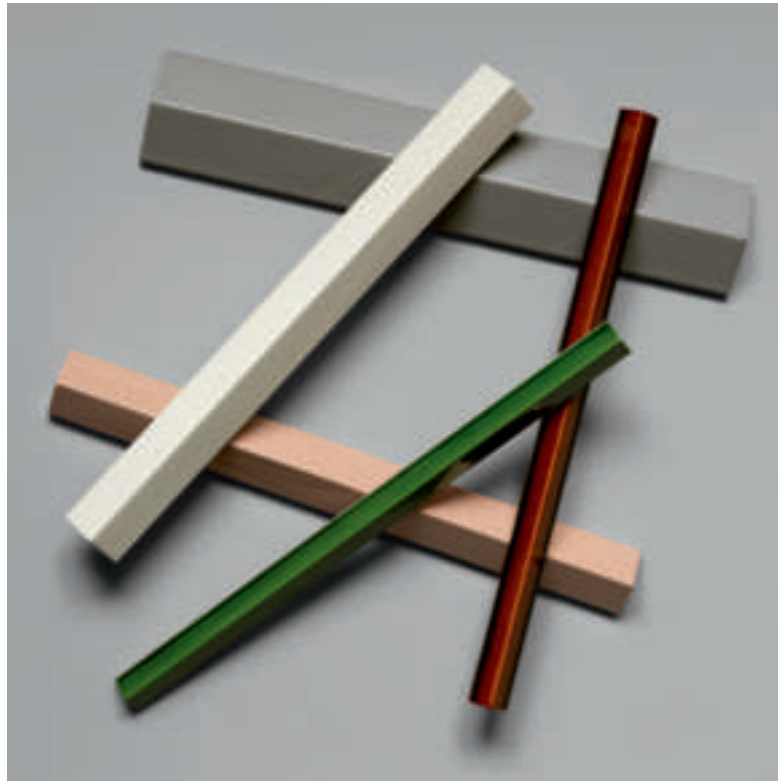
The Triangle module presents three variants, Large, Small and Extra Small, available in 5 matt colours – White, Blue, Green, Grey and Red – and 5 glossy ones – Blanc, Gris, Rose, Vert and Brun. Using the traditional double-firing production technique allowed to enhance the preciousness of surfaces, coated with a transparent, polished and bright glaze. Especially, the Vert and Brun shades are obtained by applying a reacting enamel typical of handcrafted pieces, that guaranteed an exceptional colour rendering.



A TALE OF CERAMIC VIBRATION.

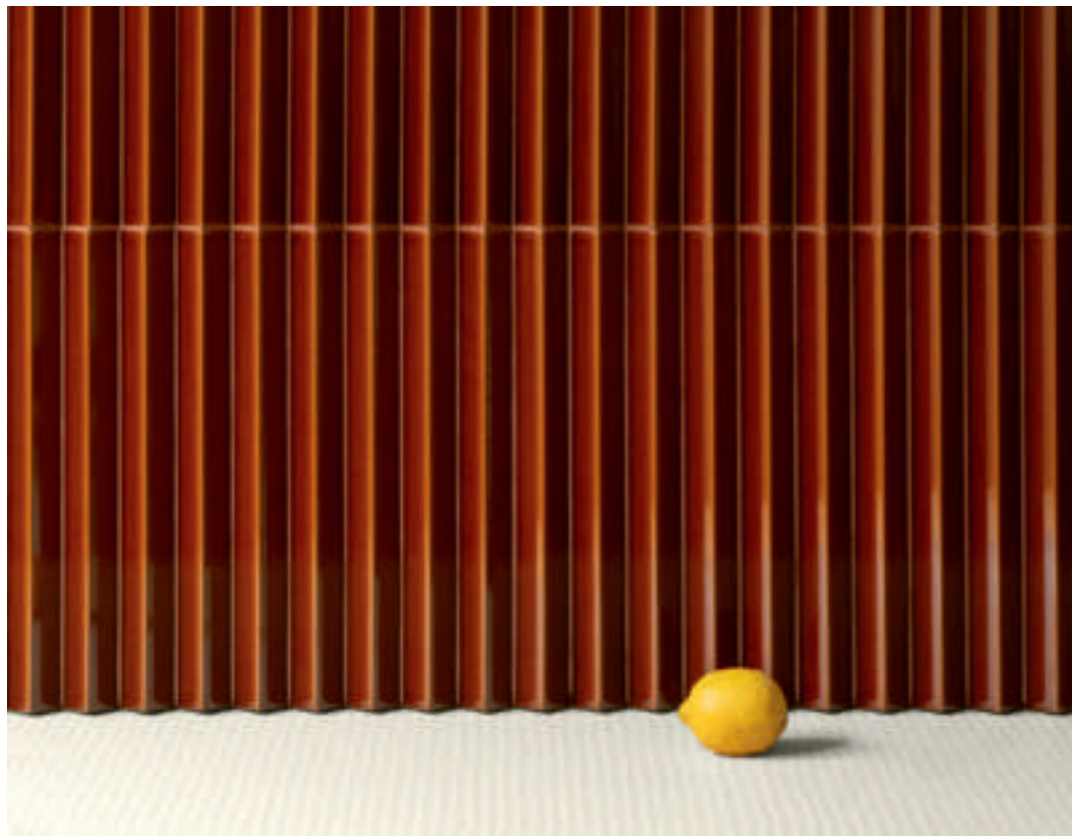
Con Rombini ci si libera dalla funzione e dai luoghi prestabiliti dei rivestimenti ceramici, per abitare lo spazio nel suo senso più completo e creativo. Una dei best sellers di Mutina, la collezione è costituita da 2 elementi principali: a partire dalla forma del rombo, il mosaico Losange, adatto sia pavimento che a rivestimento, interagisce con l'elemento tridimensionale da parete Triangle, declinato in 3 formati.

Rombini leaves the pre-established functions and settings of ceramic surfaces behind and moves into space in the most complete and creative sense. This collection, one of Mutina's bestsellers, is made up of two main elements: the rhomboid shape of the Losange mosaic, suitable for floors and walls, engages with Triangle, the three-dimensional element conceived for walls, available in 3 sizes.



Rombini colour palette and different modules
Previous page – Rombini Triangle Small Matt White
Opposite page – Rombini Triangle Extra Small Matt Red







Ronan and Erwan Bouroullec at their studio in Paris
Opposite page – Rombini Triangle Small Glossy Rose

RONAN & ERWAN BOUROULLEC ON CERAMICS AND LIGHT.

Che tipo di rapporto avete con la ceramica e con Mutina?

REB Per noi è una materia vivente. Siamo sempre stati attratti dalla ceramica, ma la prima volta che ci è stato proposto di disegnare dei rivestimenti è stato con Mutina: non una semplice azienda, ma un progetto artistico e intellettuale. Le collezioni che abbiamo creato insieme sono il risultato di un fortunatissimo scambio tra i nostri due mondi, dove tutto si lega e comunica in armonia.

Com'è nata la collezione Rombini?

REB Rombini è il risultato di una ricerca su un sistema ceramico dove la fuga perde importanza, come se si mettesse a fuoco non semplicemente un pattern, ma la superficie nella sua totalità. Una volta posati, gli elementi di Rombini sembrano quasi un dipinto.

Nel 2021, è stata presentata una nuova edizione di Rombini. Che tipo di intervento è stato fatto sul range di collezione?

REB La nuova edizione di Rombini è stata arricchita con un nuovo formato Extra Small e la versione smaltata: in alcuni punti è quasi trasparente e dona una brillantezza unica, crea degli effetti di colore e geometria molto particolari a contatto con la luce che cambia durante il giorno.

Qual è il fil rouge che unisce le collezioni che avete progettato per Mutina?

REB Tutte queste collezioni funzionano benissimo anche usate insieme. Le soluzioni e i codici estetici che si possono ottenere sono pressoché infiniti: lo stesso pezzo, opaco o lucido, rosa o verde, restituisce sensazioni diverse. La palette colori, combinata a diversi trattamenti della materia, consente una grande varietà e, allo stesso tempo, grande coerenza.

What kind of relationship do you have with ceramics and with Mutina?

REB To us, it is a "living" material. We've always been interested in ceramic, but Mutina has been the first brand asking us to design coverings. It is not just a company, but artistic and intellectual project. The collection we designed together are the result of the amazing exchange between our two worlds, where everything is linked and interact with harmony.

How did the Rombini collection develop?

REB Rombini is the result of a research focused on developing a ceramic module where the joint loses its importance, as if the surface is brought into focus in its entirety. Once installed, the elements of the collection resemble a painting.

In 2021, a new edition of Rombini has been presented. What kind of work has been done on the collection range?

REB The new edition has been enriched with a new Extra Small format and the Glossy finish: in some parts it is almost transparent and gives an unprecedented brightness, creating particular geometry and colour effects when it comes into contact with the light that changes throughout the day.

What's the common thread among the collections you have designed for Mutina?

REB They all blend perfectly also if used together. They allow to obtain almost infinite solutions and aesthetic codes: the same element, matt or glossy, pink or green, evokes different sensations. The colour palette, paired with different ways of processing ceramic, provides great variety and coherence at the same time.

Opposite page – Wall: Rombini Triangle Small Matt Blue, Large Matt Blue.
Floor: Rombini Losange White.





TAPE RAW EDGES

Tape riproduce l'illusione di rotoli di grafiche colourate che vengono adagiati su piastrelle nude, consentendo di creare ambienti diversi e varie atmosfere grazie alla vastità di combinazioni possibili. Il prodotto si compone di una prima leggera grafica di fondo, quasi impercettibile, che richiama l'effetto gessoso delle superfici dei carreaux-ciment, e di una seconda gamma di otto diversi pattern – che possono venire combinati facilmente grazie ai due fondi base, uno bianco e uno nero – realizzati nei cinque toni che caratterizzano la collezione: bianco, blu, verde, marrone e nero.

Prodotti in grès porcellanato smaltato, in un unico formato di 20,5x20,5 cm, i moduli possono essere abbinati liberamente, creando morbide transizioni da un pattern all'altro. Dando vita a combinazioni vivaci e inaspettate, che ridefiniscono gli spazi attraverso un'estetica vagamente grafica.

Tape reproduces the illusion of rolls of colourful patterns that rest on the raw tiles, creating different settings and various atmospheres thanks to the vast number of possible combinations. The design consists of a first slight, almost imperceptible pattern on the base tile that evokes the chalky effect of the surfaces of the carreaux-ciment, and a range of eight patterns – that can be easily combined thanks to the base tiles, one white and one black – all in the five shades of the range: white, blue, green, brown and black. Tape is suitable for both floor and wall tiles, for indoor and outdoor use. The collection is made in glazed porcelain stoneware, in a single size: 20,5x20,5 cm. The tiles can be freely combined, thus creating soft transitions from a pattern to another. This gives birth to vibrant and unexpected combinations that re-defined spaces through a slightly graphic aesthetic.





“ABBIAMO IMMAGINATO QUESTA COLLEZIONE COME SE FOSSE COMPOSTA DA ROTOLI DI FORME COLOURATE CHE SI APPOGGIANO ALLE PIASTRELLE NUDE, CREANDO COSÌ AMBIENTI DIVERSI GRAZIE ALLA VASTITÀ DELLE COMBINAZIONI POSSIBILI”.

“WE IMAGINED THIS COLLECTION TO SEEM AS IF IT WAS MADE OUT OF ROLLS OF COLOURFUL PATTERNS THAT REST ON THE RAW TILES, CREATING DIFFERENT SETTINGS THANKS TO THE VAST NUMBER OF POSSIBLE COMBINATIONS.” WE FIND THAT IS A POWERFUL TOOL.”

RAW EDGES

Previous page – Wall: Tape Zigzag Black, Zigzag Half Black, Grainy Black, Grainy Half Black, Accents Paint: Yarn Matt.
Floor: Tape Cobble Black, Base Black.

Opposite page – Wall: Tape Cobble Half Green, Cobble Green.
Floor: Tape Cobble Green, Cobble Half Green, Base White, Grainy Half Green, Grainy Green, Half Zigzag Blue, Zigzag Blue.





Tape Grainy Blue, Zigzag Half Blue, Grainy Half Blue, Base White.
 Tape Mesh Brown, Mesh Half Brown, Cobble Half Brown, Cobble Brown.
 Table: Zigzag Half Brown, Zigzag Brown.

Opposite page – Wall: Tape Mesh Blue, Mesh Half Blue, Base White,
 Grainy Half Blue, Grainy Blue, Zigzag Half Blue, Zigzag Blue.
 Floor: Tape Zigzag Blue, Grainy Blue.

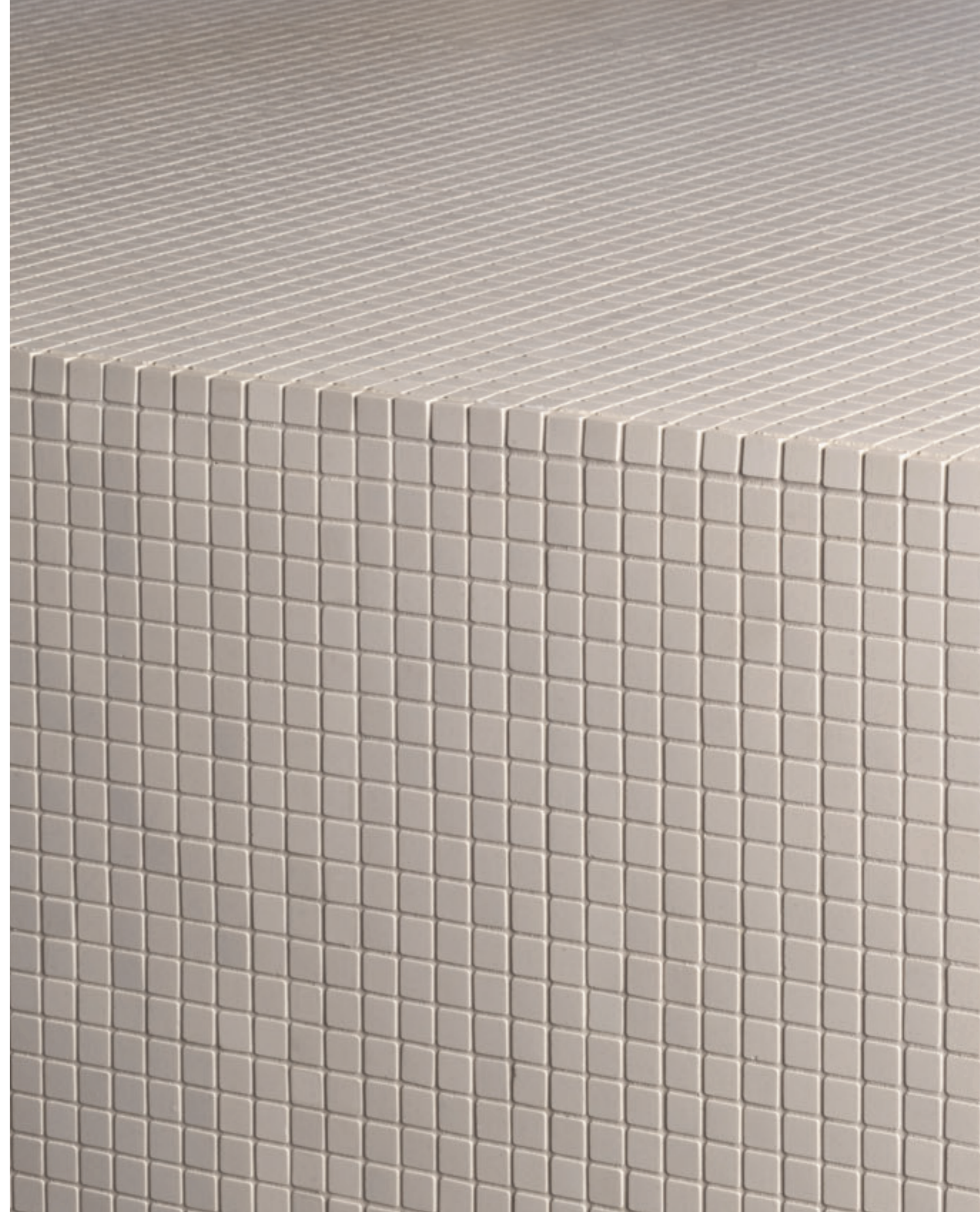
TEKNOTESSERE MUTINA TEAM

Teknotessere rappresenta la contemporaneità e la semplicità, sotto forma di elemento ceramico. La collezione si compone di piccole piastrelle della dimensione di 1x1 cm, geometricamente rigorose ed essenziali, che si diramano in cinque nuance sobrie e raffinate: Bianco, Cemento, Nero e Fango.

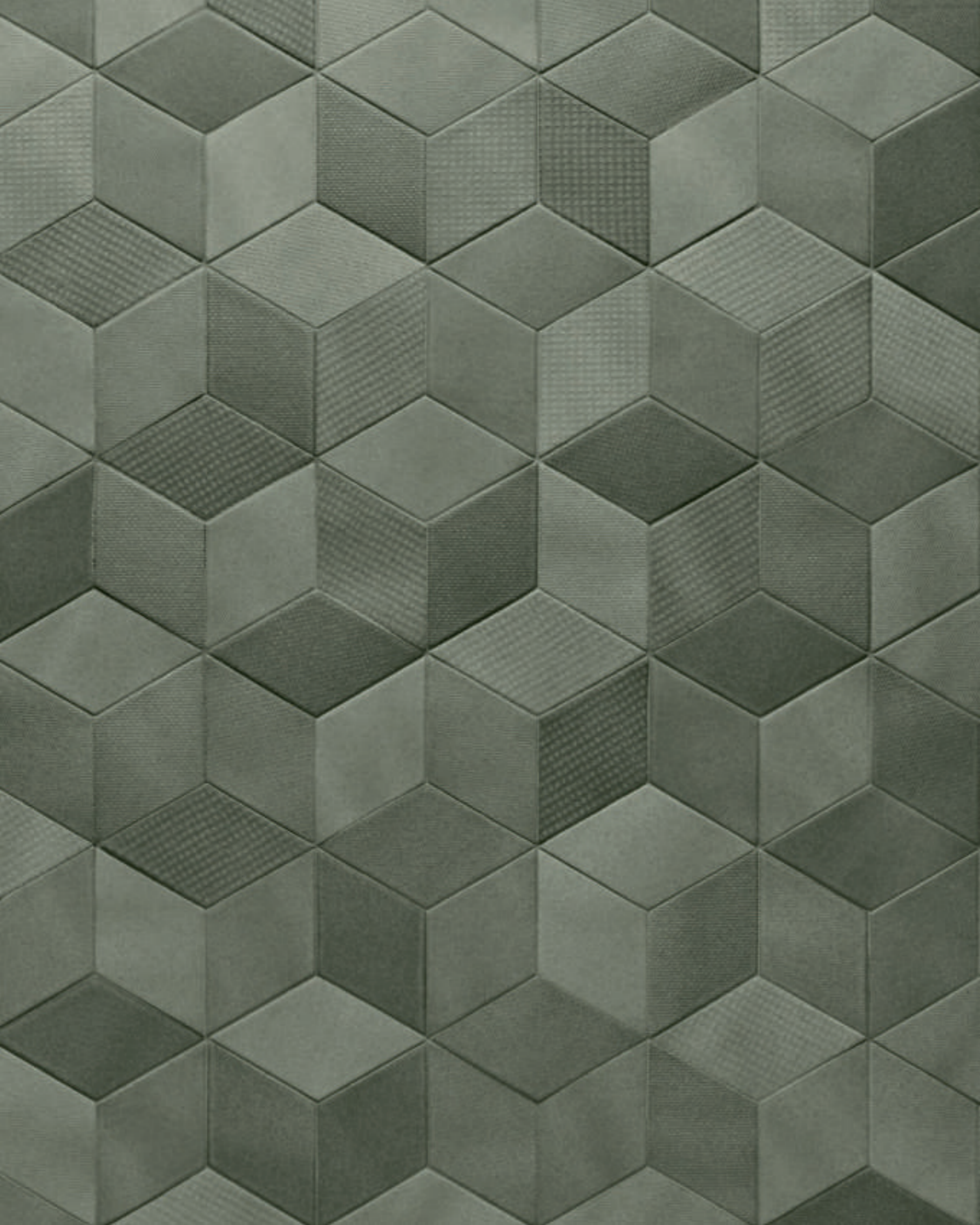
Il minimalismo che caratterizza i suoi elementi, permette di combinare Teknotessere ad altre collezioni Mutina all'interno di uno stesso ambiente, creando atmosfere sempre uniche e inedite.

Teknotessere represents modernity and simplicity, in the form of ceramic elements. The collection is made of small 1x1 cm tiles, geometric and essential, in five sober and refined colours: Bianco, Cemento, Nero and Fango.

The minimalism of Teknotessere allows for it to be easily combined with other Mutina collections in the same environment, thus creating unique and unprecedented atmospheres.



TEX RAW EDGES

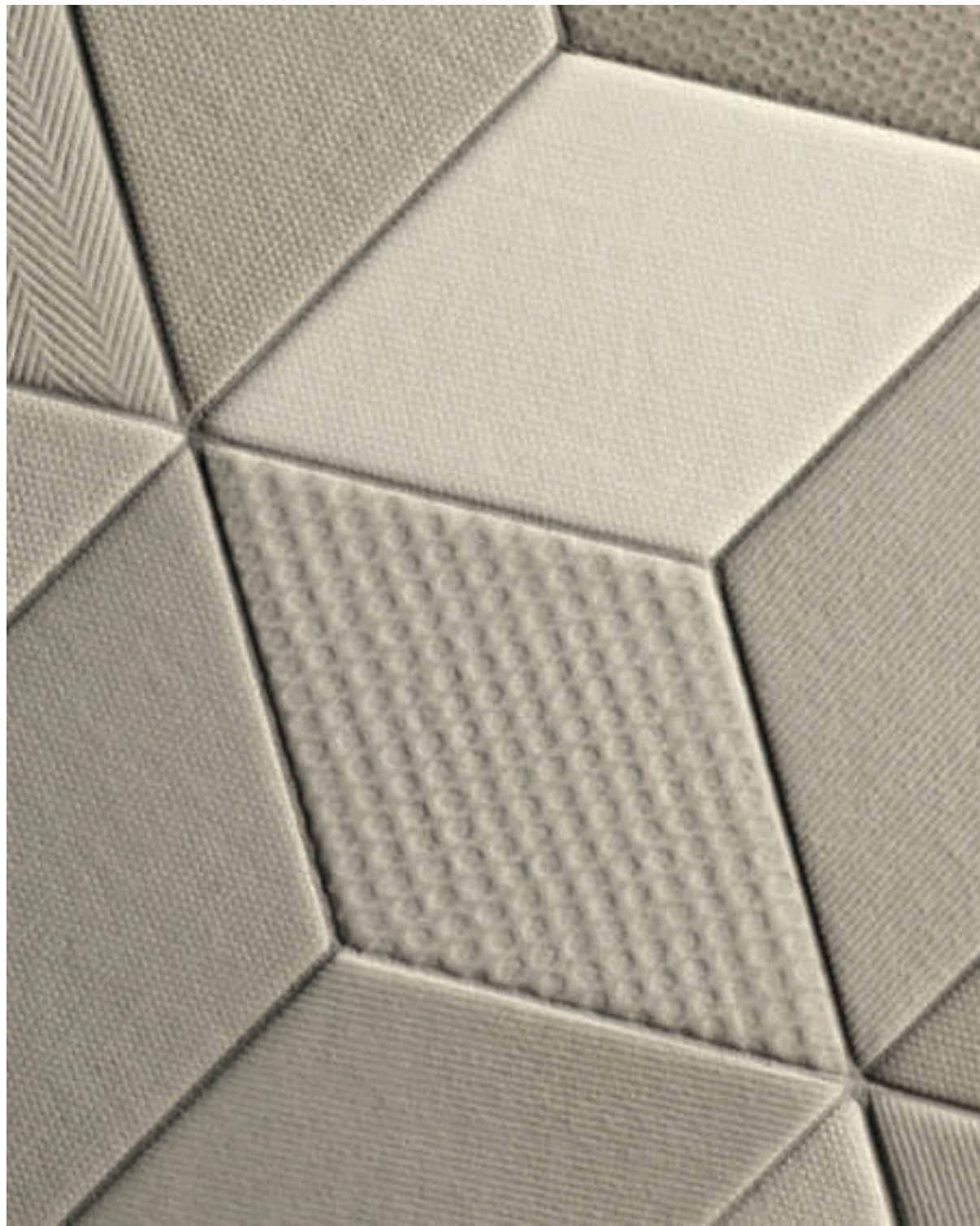


Tex costituisce una reinterpretazione delle texture tessili, in formato ceramico. Gli elementi della collezione costituiscono un ingrandimento semplificato della lavorazione a maglia di base e possono essere disposti in tre pattern principali, a loro volta declinati in otto diverse colourazioni: un mix ispirato al design tessile, dove un unico tipo di tessuto può presentare diverse sfumature. La produzione di Tex esalta la varietà delle texture, l'autenticità dei colori e le qualità tattili dello smalto che, applicato sulla superficie, crea effetti di luce più o meno irregolari e saturi.

Con l'obiettivo di amplificare l'effetto sorpresa e stimolare creatività e personalizzazione degli ambienti, le tre tonalità vengono inserite nel packaging in modo casuale. In questo modo, durante la posa sarà possibile ottenere composizioni inaspettate. Vi sono poi i Runner, installazioni su rete con pattern predefiniti, simili a mosaici, che permettono di sistemare gli elementi grafici in posizioni particolari sia a pavimento che a rivestimento.

Tex is a re-interpretation of textile textures, entirely ceramic. The shape of the tiles consists of a simplified enlargement of the basic knitted stitch and can be arranged in three main patterns, each of which can be declined in eight different colours: a mix inspired by the design of textiles, which re-creates the feel of the different tones of the yarn. The production of Tex enhances the variety of the textures, the authenticity of colours and the quality of the glaze that, once applied on the surface, gives birth to irregular and more or less saturated light effects.

With the aim of enhancing the surprise effect and to increase the creativity and personalisation of the environments, the three shades will be placed randomly in the packages. By this, when installing Tex, arbitrary arrangements could be achieved. There are also patterns named Runner: pre-made installations arranged on a mesh similar to mosaic settings, which allow to locate graphic elements in particular places, both on floors and walls.





Raw Edges and Massimo Orsini working on Tex
Opposite page – Tex White, Cream, Yellow

RAW EDGES ON HOW TO ACHIEVE THAT TACTILE FEELING YOU CAN'T RESIST.

Ricordate il vostro primo incontro con il team Mutina?

RE Certo, è stato a Milano, durante gli Edida Award del 2009. Mutina era stata premiata per Déchirer e noi per Stack di Established & Sons. Qualche settimana dopo siamo stati invitati nella sede di Sassuolo per discutere di una potenziale collaborazione. Non avevamo mai pensato di progettare degli elementi in ceramica prima di conoscere il team Mutina, ma ci siamo subito innamorati della loro personalità e del loro approccio al design, quindi non abbiamo avuto altra scelta.

Come è stata sviluppata la collezione Tex?

RE Siamo andati da un grosso commerciante di Tel Aviv, che ha una collezione infinita di tessuti sparsi in modo casuale su quattro enormi pavimenti. Vengono date delle forbici per potersi tagliare i campioni in autonomia, quindi ci è bastato recuperare più pezzi che potevamo a cui ispirarci! Poi li abbiamo portati a Londra, nel nostro studio, e su ognuno di essi è stata pressata della plastilina, riproducendo la trama tessile sulla superficie bianca. Dopo che Massimo li ha visti, non c'è voluto molto per ultimare la collezione. Quei campioni sono ancora conservati nel nostro studio.

Tex presenta non solo diversi colori, ma anche varie texture sulla superficie degli elementi. Che tipo di esperienza volevate creare attraverso questo aspetto particolare?

RE Volevamo ottenere una superficie materica, impossibile da non toccare. In quel periodo stavamo lavorando a dei parquet in legno ed eravamo molto interessati allo sviluppo di pattern all'interno di una griglia predefinita. Tex doveva trasmettere una sensazione simile, quindi abbiamo sfruttato l'adattabilità della ceramica, prendendo in prestito le trame dei tessuti per ottenere questo livello di tattilità.

Che ruolo ricopre la creatività in termini di layout e applicazioni possibili all'interno della collezione?

RE La collezione è estremamente versatile ed era molto importante per noi che gli utenti finali si sentissero liberi di giocare con gli elementi, creando le proprie combinazioni di pattern e colori. Tutt'ora ci stupiamo di come architetti, interior designer e clienti utilizzano Tex nei loro progetti.

Do you remember the first time you met the Mutina team?

RE Of course, it was at the 2009 Edida Award event in Milan. Mutina had received the prize for Déchirer and us for Established & Sons' Stack. A few weeks later we were invited to their Headquarters in Sassuolo to discuss a potential collaboration. We had never considered working on ceramic tiles before meeting the Mutina team, but we absolutely fell in love with them and their approach to design, so it didn't leave us any other option.

How did the Tex collection develop?

RE We went to this huge textile dealer in Tel Aviv, who has an endless collection of textiles randomly spread over four very big floors. They give you scissors to cut the samples you want by yourself, so we simply collected as many inspiring pieces as we could! We later brought them to our studio in London and pressed plasticine on each sample, reproducing the textile's pattern onto a white surface. From the moment Massimo saw them, it didn't take long to finalise the collection. We still have those samples in our studio.

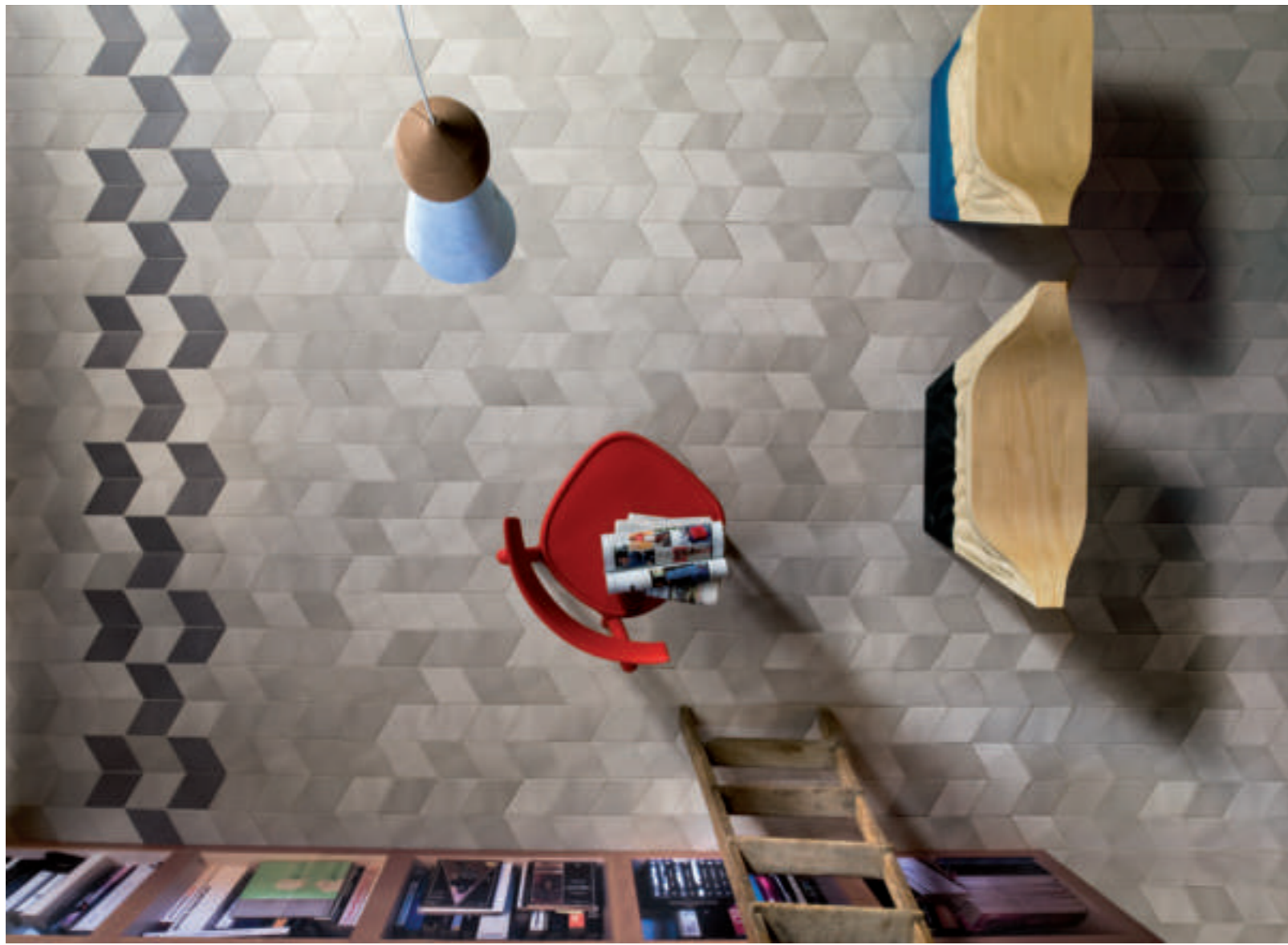
Tex features not only different colours, but also various textures on the surface of the elements. What kind of experience did you aim at creating through this particular aspect?

RE We wanted to achieve a tactile surface that you couldn't resist but touch. At that time, we were working on wooden parquet floors and we were really into creating colourful patterns within a given grid. For Tex, we aimed at obtaining something with a similar feel, so we used the adaptive character of ceramics and borrowed textures from textiles to achieve this level of tactility.

What role does creativity play in terms of layouts and possible applications within the collection?

RE The collection is highly versatile and it was very important for us to allow the users freedom to play around and come up with their own patterns and colour combinations. It is still amazing to see how architects, interior designers and customers are using these tiles in their projects.







TIERRAS PATRICIA URQUIOLA

Tierras si sviluppa a partire dalla tradizione artigianale mediterranea, concentrandosi sul concetto di sedimentazione per dare vita a una collezione i cui elementi sembrano emergere dalla terra, segnati dalla mano dell'uomo e dal passare del tempo. Una rivisitazione della manifattura tradizionale, dove diversi tipi di lave, terracotta e terre cromaticamente compatibili si combinano e miselano tra di loro, arricchendo e ammorbidendo la base ceramica nera su cui vengono depositate.

Realizzata in grès porcellanato non smaltato a impasto omogeneo con l'ausilio dell'innovativa tecnologia Continua, che permette di lavorare con polveri a secco, gli elementi risultano fortemente materici e caratterizzati da una palette di colori naturali ma intensi, profondi, una serie di nuance terrose che vengono saturate dalla base di fondo. A queste viene abbinata una palette di stucchi a contrasto, non vendibili direttamente ma facilmente reperibili sul mercato: una lettura ironica della fuga che consente di reinterpretare gli ambienti in chiave moderna.

Tierras came about from the Mediterranean artisanal tradition and focuses on the concept of sedimentation, in order to create a collection where the elements seems to come from earth, marked by the hand of a man and the time passing by. It's a re-interpretation of traditional craftsmanship, where different kind of terracotta and clays, chromatically matching with each other, combine and mix, enriching and softening the black base of recycled ceramics on which they deposit.

Realised in unglazed porcelain stoneware using the innovative Continua technology, which allows to work with dry powders, the tiles results extremely tactile and the colour palette is characterised by natural yet rich and deep earthy shades, saturated by the black base underneath. These are combined with a series of putties in contrast with the previous nuances, not directly for sale but easily available on the market: an ironic interpretation of the joint that gives the environments a contemporary look.







TIME BARBER & OSGERBY

Time – *tempo* in inglese – è nata per celebrare dieci anni di collaborazione tra Mutina e Barber e Osgerby. Si tratta di un'esplorazione dei naturali processi di alterazione, dove l'azione ripetuta del vento e dell'acqua erode e affina progressivamente le superfici, scolpendo paesaggi e trasformando elementi ruvidi in forme lisce.

Time presenta tre moduli nelle dimensioni 20,5x20,5 cm, 3,9x20,5 cm e 3,9x3,9 cm, declinati in una palette di otto colori, ispirati a elementi di geologia, geografia, paesaggi e luoghi: Etna Black, Dakota Grey, Dover White, Salta Red, Highland Green, Virginia Blue, Sahara Sand e Atlas Brown. Ciascun colore è disponibile nelle finiture Rough e Smooth, pensate appositamente per essere combinate tra loro. Alternando le due texture nei diversi formati, è possibile creare infiniti layout: dai più semplici, che giocano principalmente con la materia, a quelli più creativi, che sfruttano l'alternanza di colori.

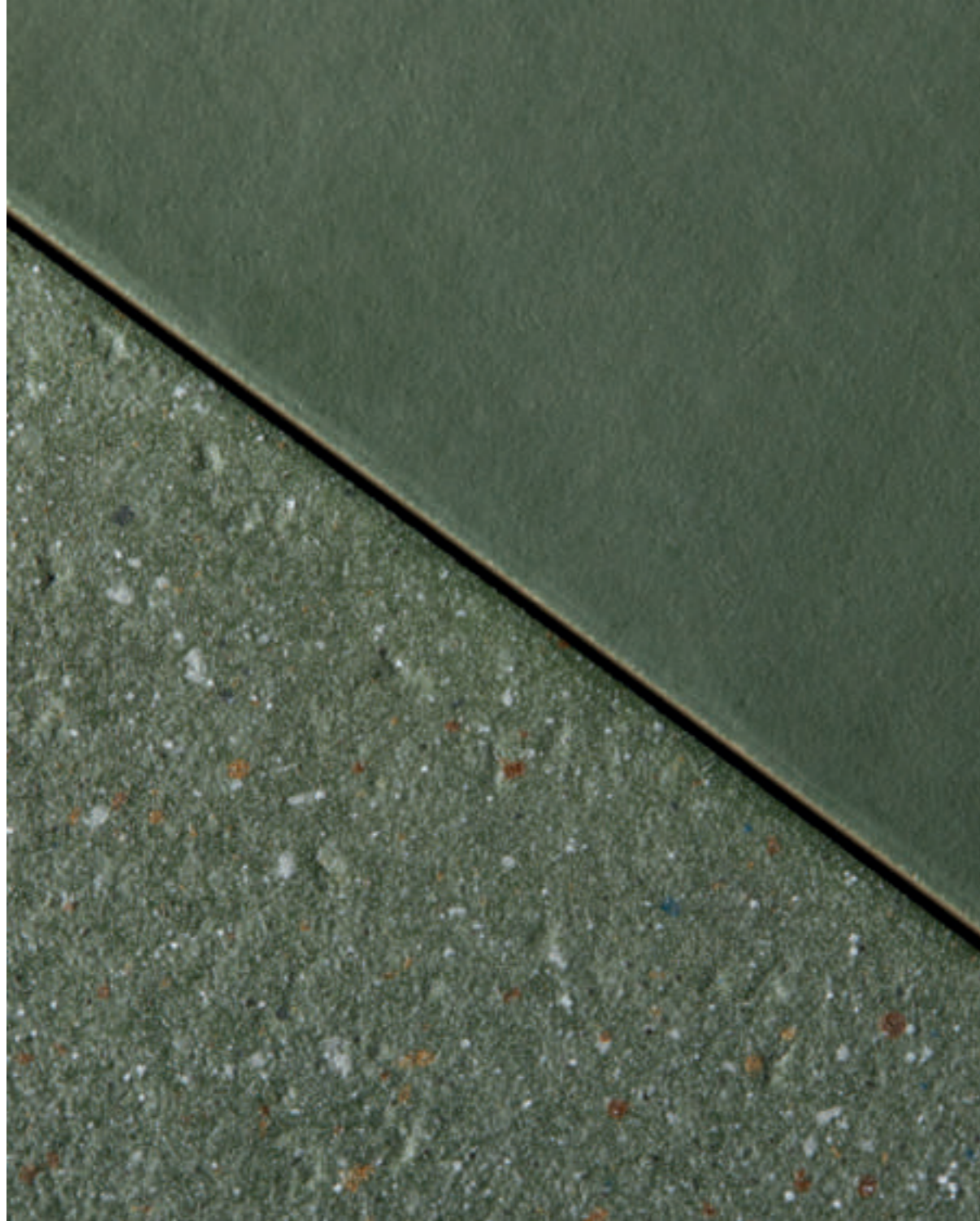
Time was conceived to commemorate a decade of collaboration between Mutina and Barber and Osgerby. It serves as an exploration of the natural weathering processes, where the recurrent actions of water and wind gradually erode and refine surfaces, shaping landscapes and evolving rugged features into sleek forms.

Time is offered in three sizes: 20,5x20,5 cm, 3,9x20,5 cm, and 3,9x3,9 cm. The collection features a palette of eight colours, drawing inspiration from elements of geology, geography, landscape, and place: Etna Black, Dakota Grey, Dover White, Salta Red, Highland Green, Virginia Blue, Sahara Sand, and Atlas Brown. These colours are available in both Rough and Smooth finishes, specifically conceived to be paired with each other. By alternating them in the several sizes, it is possible to create infinite layouts: from the simplest solutions, playing mostly with the material, to the most creative ones, alternating colours.

TIME THAT INFLUENCES MATTER.

Otto colori, ispirati a paesaggi e luoghi geografici, disponibili in 2 finiture, Rough e Smooth, pensate appositamente per essere combinate fra loro. Due texture che rimandano a materiali che hanno reagito al tempo in maniera diversa, mostrando una la sua anima più materica, l'altra quella più morbida e sfumata.

Eight colours, inspired by landscapes and geography, available in 2 finishes, Rough and Smooth, designed specifically to be used in combination with each other. Two textures recalling materials that have reacted to the passing of time in different ways, showing a more material quality in one case, and a softer, more nuanced appearance in the other.

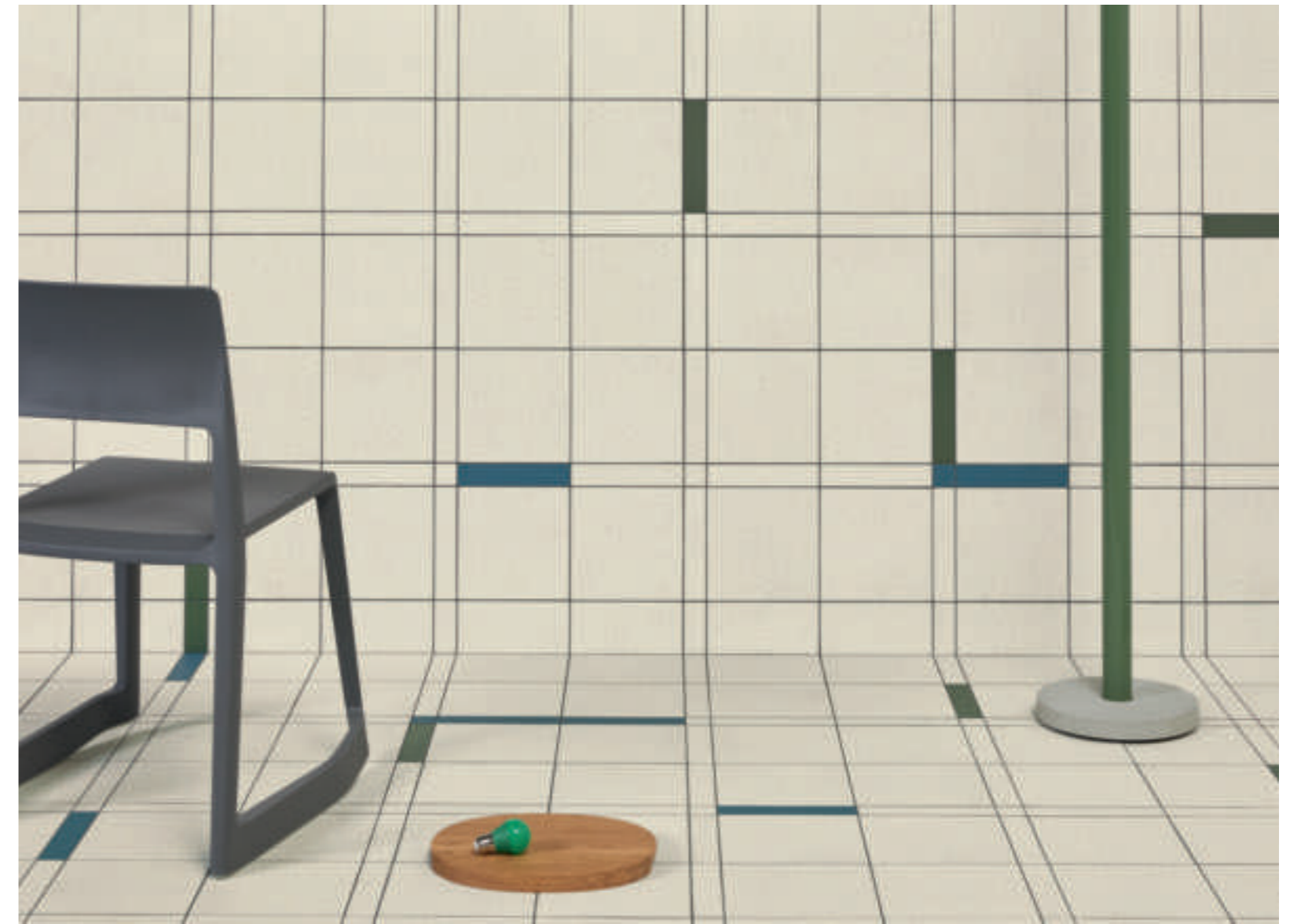


“IL CONCETTO DI TEMPO È PRESENTE IN MOLTE DELLE NOSTRE COLLEZIONI. TIME APPROFONDISCE IL MODO IN CUI GLI OGGETTI, NEL TEMPO, SI ALTERANO E DIVENTANO RUVIDI A CAUSA DELL'ESPOSIZIONE ALLE INTEMPERIE O INTERAGENDO CON GLI ESSERI UMANI, DIVENTANDO PIÙ LISCI NEL CORSO DEGLI ANNI”.

“THE CONCEPT OF TIME HAS ACTUALLY BEEN A RECURRING THEME IN SEVERAL OF OUR COLLECTIONS. TIME DELVES INTO THE MANNER IN WHICH OBJECTS, OVER TIME, EITHER WEATHER AND ACQUIRE A ROUGH TEXTURE DUE TO EXPOSURE TO THE ELEMENTS OR INTERACT WITH HUMANS, BECOMING SMOOTHER THROUGH THE YEARS.”

EDWARD BARBER & JAY OSGERBY





Time Dover White Rough, Virginia Blue Smooth, Highland Green Smooth
Opposite page – Time Dakota Grey Rough, Dover White Rough,
Sahara Sand Rough





CHALLENGING THE BOUNDARIES OF DESIGN WITH BARBER & OSGERBY.

Come descrivereste il vostro approccio personale, soprattutto in relazione a un materiale come la ceramica?

B&O Nel nostro lavoro sfidiamo costantemente i confini convenzionalmente imposti al design industriale, all'architettura e all'arte. La nostra attenzione si estende alle complessità del processo produttivo, sia che si tratti di una meticolosa lavorazione artigianale o di una produzione industriale di precisione, per portare a un'innovazione formale e concettuale. Crediamo fermamente che non ci siano ragioni intrinseche per cui specifici materiali, prodotti o strutture architettoniche non possano coesistere all'interno di ambienti moderni o tradizionali. Questa filosofia, che esalta la combinazione armoniosa di diversi elementi, è lo stesso approccio che applichiamo nel nostro lavoro con la ceramica.

A cosa vi siete ispirati per la collezione Time?

B&O Il concetto di tempo è stato un tema centrale in molti dei progetti che abbiamo realizzato con Mutina. Time è un'esplorazione profonda dei graduali processi di alterazione osservati in natura. Nel corso del tempo, l'azione ripetuta dell'acqua e del vento consuma e lucida progressivamente le superfici, scolpendo paesaggi e trasformando elementi ruvidi in forme eleganti. Questa narrazione è stata un'ispirazione fondamentale per il progetto. Inoltre, per quanto riguarda la palette, abbiamo realizzato con cura otto colori che richiamano elementi di geologia, geografia, paesaggi e luoghi.

Qual è la caratteristica più significativa della collezione?

B&O La texture è un aspetto fondamentale di Time, è stata la sfida che ha alimentato i nostri sforzi nello sviluppo del progetto. L'obiettivo era creare due piastrelle diverse, dal carattere ben distinto: la prima con una superficie incredibilmente liscia e opaca, e l'altra con una trama più materica. È stato scelto di creare questo contrasto per permettere agli elementi di catturare la luce in diversi modi, a seconda del loro posizionamento. Il risultato finale riproduce l'erosione naturale provocata dagli agenti atmosferici, restituendo l'impressione delle superfici modellate nel tempo.

Come descrivereste la vostra relazione con Mutina?

B&O La collezione Time celebra il decimo anno della nostra collaborazione con Mutina, è l'emblema di un decennio durante il quale abbiamo saputo sfruttare i reciproci punti di forza. Durante questo periodo, abbiamo esteso sempre di più i confini delle regole di scala, texture e composizione applicate nel mondo della ceramica, un obiettivo che è al centro della ricerca di Mutina. Questa esplorazione viene portata avanti con uno spirito di sperimentazione, divertimento e autenticità, che riflette il nostro impegno reciproco a sfidare e ridefinire i paradigmi consolidati.

How would you describe your personal approach, especially when it comes to a material such as ceramics?

B&O Within our practice, we consistently challenge the conventional boundaries that typically demarcate industrial design, architecture, and art. Our focus extends to the intricacies of the making process, whether it involves meticulous handcrafting or precision machine production, aiming to catalyse both formal and conceptual innovation. We firmly believe that there is no inherent reason why specific materials, products, or architectural structures cannot coexist in either contemporary or traditional settings. This philosophy, emphasising the harmonious integration of diverse elements, is the very approach we apply consistently in our work with ceramics.

Where did you take inspiration for the Time collection?

B&O The concept of time has consistently emerged as a central theme in several of our projects with Mutina. The Time collection serves as an in-depth exploration of the gradual weathering processes observed in nature. Across time, the repetitive forces of water and wind incrementally wear away and polish surfaces, shaping landscapes and evolving rugged features into sleek forms. This narrative serves as the foundational inspiration for the project. Additionally, in terms of the colour palette, we meticulously crafted eight colourways, conceptualised as a series of evocations representing geology, geography, landscape, and place.

What's the most significant feature of the collection?

B&O Texture serves as a foundational element in the Time project, posing a significant challenge that fuelled our development efforts. Our objective was to craft two distinct tile characters, one with an exceptionally smooth and matte surface, and the other featuring a rougher texture. This intentional contrast was designed to capture and reflect light in varied ways, depending upon the tile's placement. The result is an effect that mimics natural erosion by weather, a visual representation of surfaces shaped over time.

How would you describe your relationship with Mutina?

B&O Celebrating the tenth anniversary of our collaboration with Mutina, the Time collection symbolises a decade of leveraging each other's strengths. Throughout this period, we consistently pushed the boundaries of accepted rules of scale, texture, and composition within the realm of ceramics—which is at the core of Mutina's research. This exploration is underpinned by a spirit of experimentation, playfulness, and authenticity, reflecting our mutual commitment to challenging and redefining established paradigms.



BRICKS

La ricerca portata avanti da Mutina sulla materia ceramica e sulle superfici si estende alla tridimensionalità. L'azienda propone una gamma di elementi tridimensionali dal design innovativo e contemporaneo, pensati per la costruzione di pareti divisorie e decorative, elementi architettonici e complementi d'arredo esclusivi, che possono essere facilmente accostati a tutte le collezioni del brand.

Mutina's research on the ceramic material and surfaces extends to three-dimensionality. The company provides a range of innovative three-dimensional elements with a contemporary look and feel, designed to build decorative partition walls, architectural elements and exclusive pieces of furniture, which can be easily paired with all the collections of the brand.

BLOC

RONAN & ERWAN BOUROULLEC

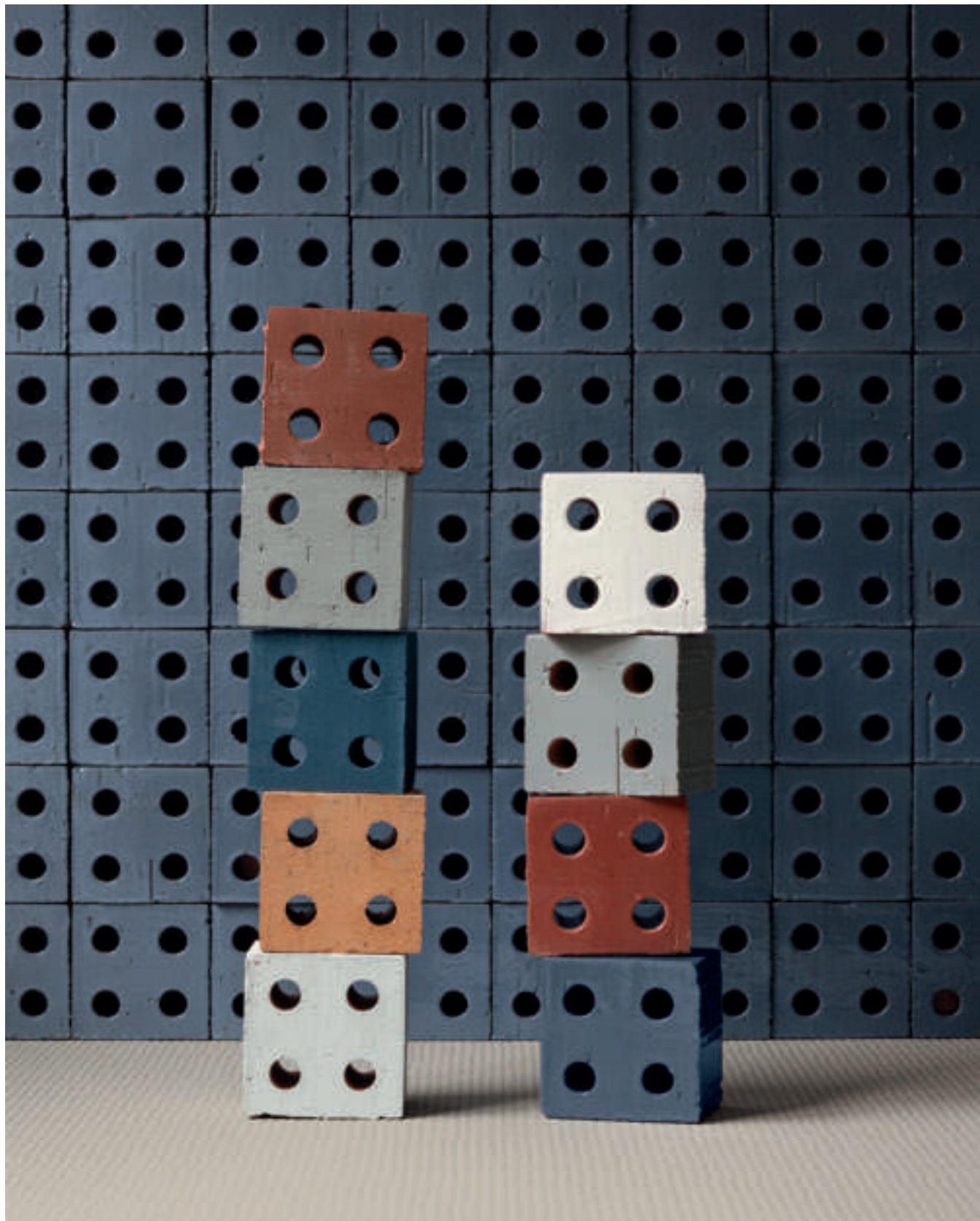


Bloc è un mattone in terracotta prodotto secondo la tecnica artigianale di trafilatura. Si tratta di un elemento tridimensionale pensato per la costruzione di strutture architettoniche e decorative. Oltre alla versione Natural, è stata sviluppata una palette di quattro colori – Pearl, Blue, Red e Grey – declinati nelle finiture Matt e Glossy.

Gli elementi smaltati opachi utilizzano alcune pitture della linea Mutina Accents, mentre quelli lucidi prevedono l'applicazione e la cottura di uno smalto ceramico brillante e trasparente. I buchi che contraddistinguono i moduli di Bloc possono essere lasciati vuoti per creare vibranti giochi di luce o riempiti con Tube, un accessorio in legno disponibile in rosso e blu.

Bloc is a terracotta brick produced with the artisanship extrusion process. It's a three-dimensional element conceived to build architectural and decorative structures. It features a Natural version and a palette of four shades – Pearl, Blue, Red and Grey – declined in both Matt and Glossy finishes.

The glazed matt modules are obtained by using some paints from Mutina Accents, while the glossed ones came about from the application of a bright transparent ceramic glaze. The holes that characterise the elements of Bloc can be left empty, creating vibrant plays of light, or filled with Tube, a wooden accessory available in red and blue.







Bloc Blue Glossy
Opposite page – Bloc Pearl Glossy

BRAC

NATHALIE DU PASQUIER



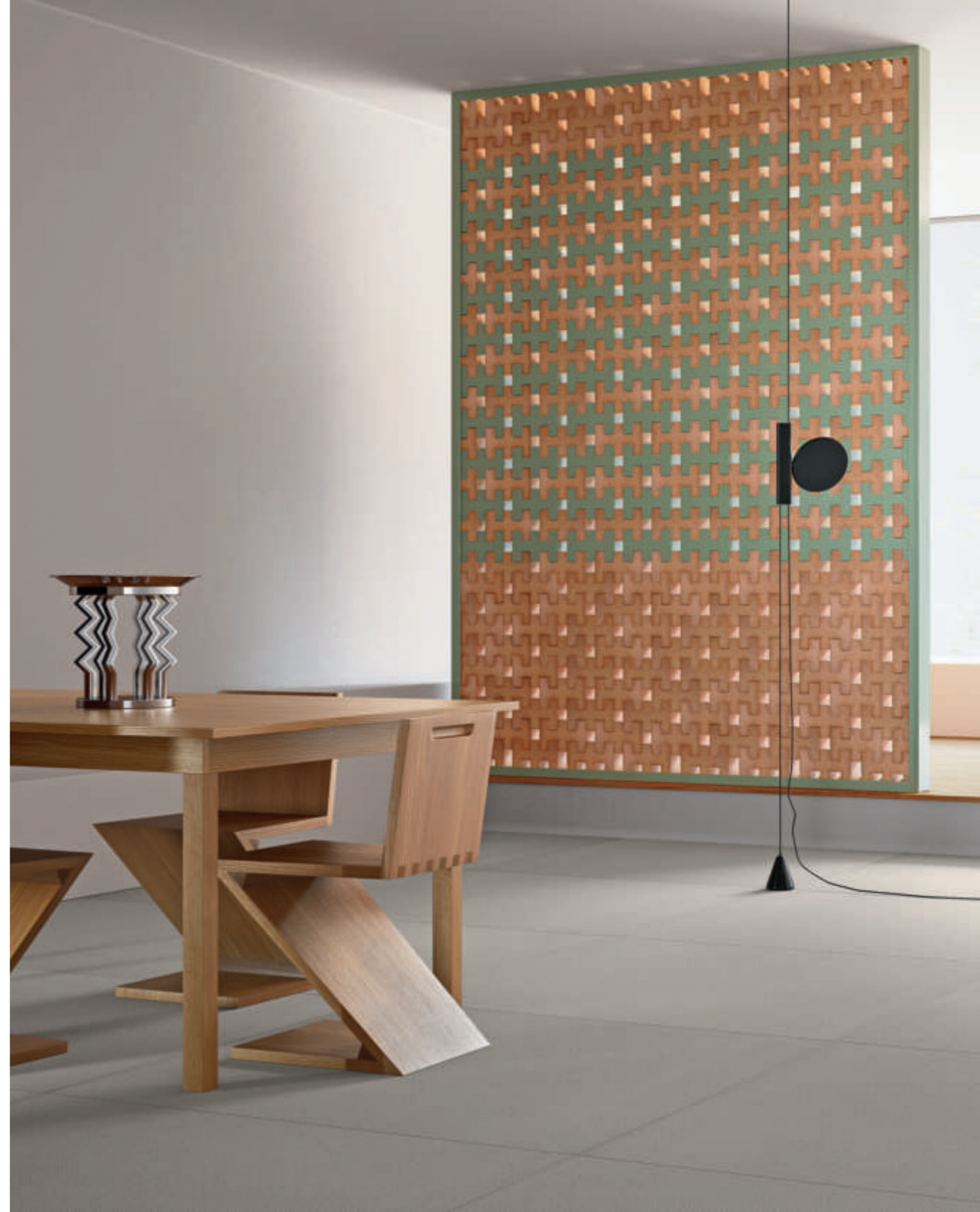
Brac è un mattone disegnato in esclusiva dall'artista Nathalie Du Pasquier. Si tratta di un elemento tridimensionale di dimensioni 12,5x22x10 cm, da immaginare come versatile componente per la creazione di strutture e pareti di ogni tipo, su cui prendono vita inaspettati giochi di luce e ombra. Realizzati in terracotta trafilata, i mattoni della collezione sono veri e propri elementi di design che possono essere installati sia verticalmente che orizzontalmente, all'interno di ambienti domestici o pubblici.

Brac presenta cinque varianti colore: Argilla, con superficie naturale opaca, Bianco, Salvia, Marrone e Nero, dalla finitura smaltata lucida. Come in tutte le opere di Nathalie Du Pasquier, anche da questa collezione emerge un senso di giocosa spiritualità, risultato della sua imprevedibile capacità di connettere emozionalmente luce, colore e suono all'interno dello spazio.

Brac is a brick exclusively designed by Nathalie Du Pasquier. It is a three-dimensional element in the size of 12,5x22x10 cm, imagined as versatile component for the creation of all sorts of structures and walls, where unexpected interplays of light and shadow come alive. Realised in extruded terracotta, the bricks that characterise the collection are real design elements that can be installed both vertically and horizontally, in residential and public interiors.

Brac has a range of five colours: Argilla, with a natural matt surface, Bianco, Salvia, Marrone and Nero, with a bright glazed finish. As in all Nathalie Du Pasquier's artworks, also from this collection a sense of playful spirituality emerges, outcome of her unpredictable ability to emotionally connect light, colour and sound.





CELOSIA PATRICIA URQUIOLA



Celosia riprende le tecniche di produzione artigianali proprie della terracotta al fine di ricreare elementi che emergono dalla terra, imperfetti e materici, segnati dalla mano dell'uomo e dal passare del tempo. Tegole, mattoni, mattoni forati e gelosie vengono smontati, destrutturati e reinterpretati in chiave moderna, conservando l'anima tradizionale che li caratterizza attraverso la produzione artigianale. Nascono così nuovi elementi di design in formato 20,5x26,5x10 cm, esteticamente unici ed estremamente funzionali, che consentono infinite soluzioni applicative sia in interno che in esterno, sia in spazi commerciali che residenziali.

Celosia rappresenta il desiderio innovatore di uscire dalla bidimensionalità tipica del rivestimento murario, che qui viene tradotto nella sperimentazione della tridimensionalità del laterizio. Le sue forme e composizioni rievocano il sistema di numerazione romano, e la sequenza con cui vengono posati gli elementi crea filtri dinamici e unici.

Celosia is a new take on the artisanal production process typical of terracotta with the aim of giving birth to imperfect and tactile elements that come from earth, marked by the hand of man and time passing by. Roof tiles, bricks, hollow bricks and partition walls are undone, unstructured and re-interpreted in a new way, keeping the traditional touch given by the handcrafted production. New design elements are thus created, in the 20,5x26,5x10 cm nominal size. They allow limitless solutions for indoors and outdoors, in both commercial and residential spaces.

Celosia represents the wish to explore out of the two-dimensional spaces typical of standard wall covering, which is translated into the experimentation of three-dimensional bricks. Shapes and compositions recall the Roman numbering system, and the sequence in which the elements are laid creates dynamic and unique designs.





HIVES KONSTANTIN GRČIČ



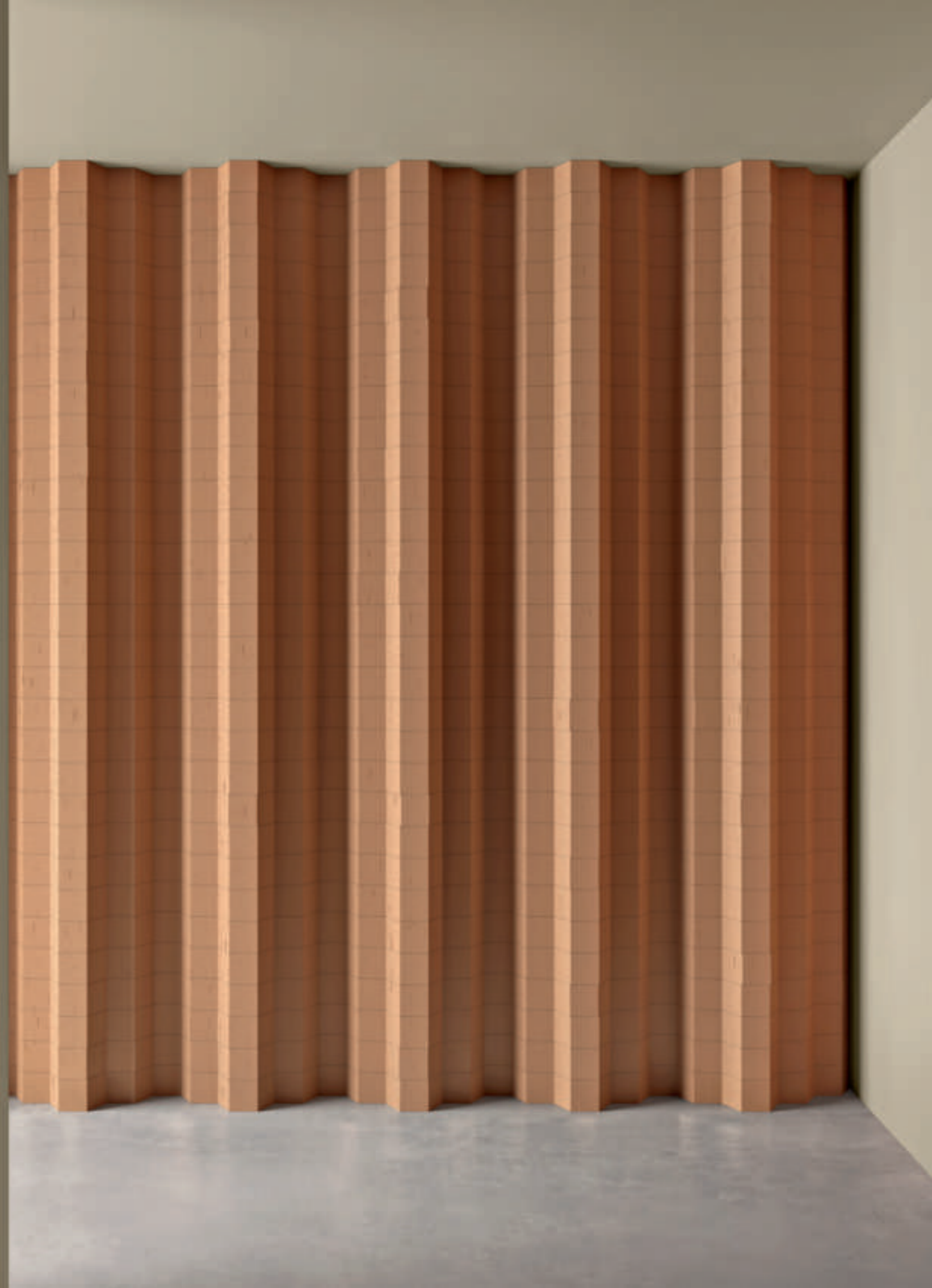
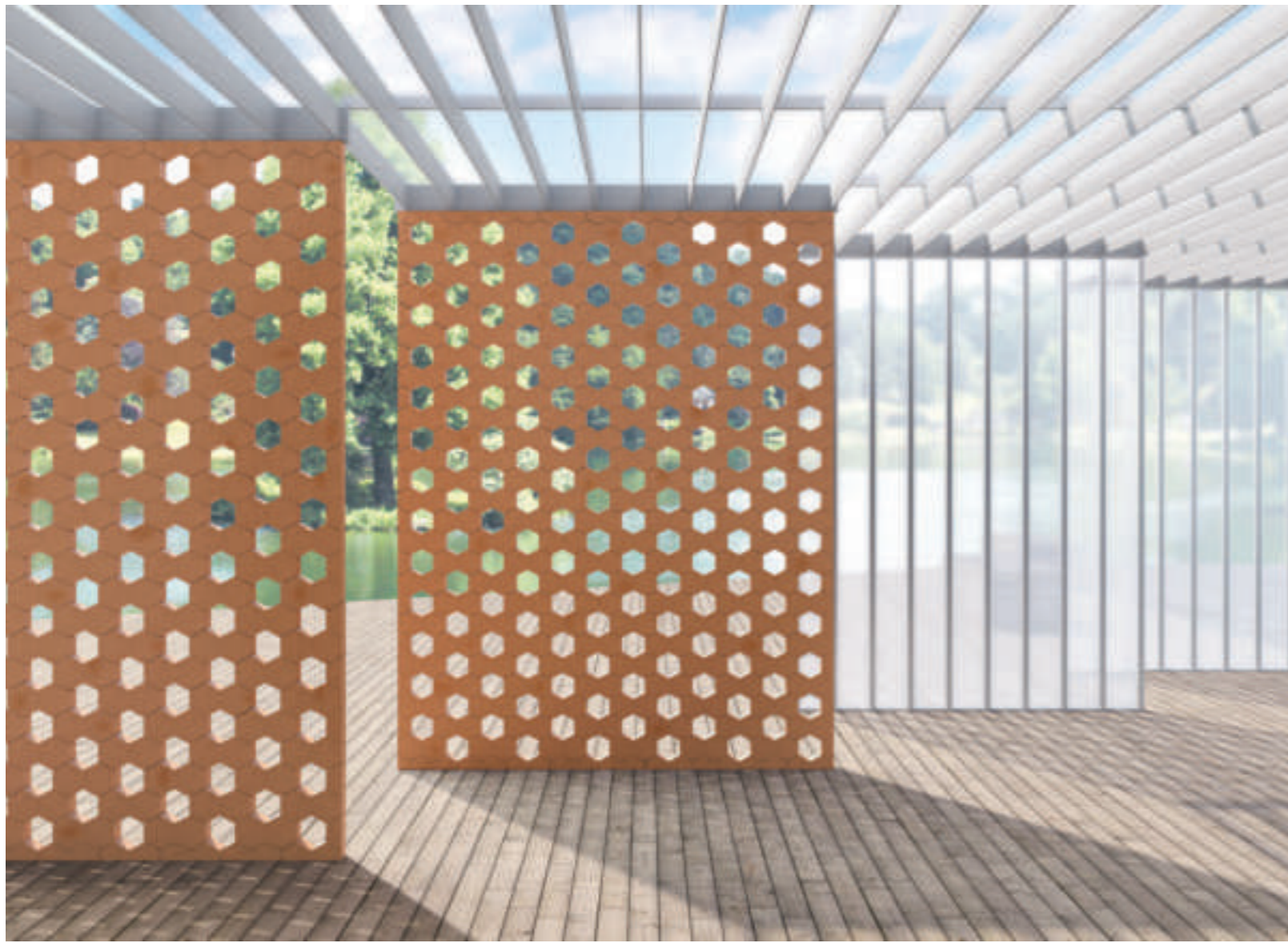
Hives si compone di un unico modulo: un mattone di forma esagonale, realizzato in terracotta – materiale antico di cui conserva colore, texture e proprietà – secondo la tecnica artigianale della trafilatura. Nel progettare questo modulo, Konstantin Grčić si è ispirato agli alveari, le costruzioni più efficienti presenti in natura, nonché potenzialmente espandibili fino all'infinito. Il risultato è un elemento 3D funzionale e dalla geometria organica, disponibile in un singolo formato che misura 13x22,5x7 cm.

Hives può essere utilizzato sia in interno che in esterno, purché coperto, posato in diversi modi per creare soluzioni dall'aspetto contemporaneo e innovativo. I mattoni possono essere installati sia dal lato verticale, per dare vita a divisori, che in orizzontale. Posizionati in questo modo, allineati o sfalsati, consentono di ottenere pareti curve per la costruzione di elementi architettonici e pezzi d'arredamento, come colonne, banconi o piedi di tavoli.

Hives features one single module: an hexagonal brick handcrafted in extruded terracotta, an ancient material of which it preserves colour, texture and properties. Konstantin Grčić drew inspiration for this element from beehives, the most efficient structures found in nature, almost infinitely expandable. The result is a functional 3D element with an organic geometry, available in the size 13x22,5x7 cm.

Hives can be used both indoor and outdoor, so long as under cover, placing the elements in different positions in order to create contemporary and innovative aesthetic solutions. The bricks can be installed both in upright orientation, to build dividing walls, and in flat orientation. In this way, they can be placed laid flush with each other or in a staggered arrangement, giving birth to curved walls for the construction of architectural elements and furniture, such as columns, counters and table legs.





JALI

PATRICIA URQUIOLA



Jali – forma di decorazione tipica dell'architettura indiana, composta da pietre perforate con un motivo ornamentale, traducibile come *griglia* – è un mattone in terracotta semplice e funzionale, dalle forme delicate, pensato per la costruzione di strutture e complementi decorativi di vario tipo. La collezione è composta da un unico elemento tridimensionale nel formato 24x12x24 cm, prodotto mediante la tecnica di trafilatura, disponibile in tre colori: Neutro, in versione naturale, Nero e Bianco, con finitura smaltata.

Jali è adatto alla posa in ambienti residenziali e commerciali, interni ed esterni, ed è stato pensato per permettere di giocare il più possibile in termini di posa. I mattoni presentano una geometria modulare e possono essere installati sia dal lato verticale che orizzontale, oppure mescolando le due pose, allineati o sfalsati. Le infinite soluzioni applicative consentono di creare composizioni dinamiche, elementi architettonici e d'arredo, allontanandosi dalla bidimensionalità del rivestimento murario.

Jali – form of decoration typical of the Indian architecture, composed by perforated rocks with an ornamental motif, translated as *grid* – is a simple and functional terracotta brick with delicate shapes, conceived to build structures and decorative furnishings of various kind. The collection features a three-dimensional element in the size 24x12x24 cm, produced by extrusion, available in three colours: Neutro, the natural version, Nero and Bianco, with a glossy finish. Jali can be placed in residential and commercial spaces, indoor and outdoor, and it has been conceived to play with installation as much as possible. The bricks have a modular geometry and can be placed both vertically and horizontally, or combining the two poses, in line or in staggered positions. The infinite solutions allow to create dynamic compositions, architectural elements and furnishings, overcoming the two-dimensional quality of surfaces.



MISTRAL BARBER & OSGERBY



Con Mistral, Mutina prosegue la sua ricerca sugli elementi tridimensionali. La collezione è nata da una reminiscenza delle architetture antiche tipiche della campagna italiana, da cui i designer hanno tratto ispirazione per progettare elementi estremamente innovativi e altamente funzionali. Mistral si compone di un unico modulo in terracotta prodotto artigianalmente per colaggio, disponibile nelle misure 12,5x25,5x12,5 cm.

Le basi dell'elemento sono multiple all'altezza, a simboleggiarne la versatilità e le diverse combinazioni possibili – orizzontale e verticale, chiusa e aperta – grazie alle quali è possibile creare vibranti chiaroscuri lungo intere superfici, sia in interni che in esterni.

With Mistral, Mutina continues its research on three-dimensional elements. The collection was born from a reminiscence of the ancient architecture typical of the Italian countryside, from which the designers drew inspiration to design extremely innovative and highly functional elements. Mistral is composed of a single terracotta module handcrafted for casting, available in 12,5x25,5x12,5 cm sizes.

The bases of the Mistral elements are multiple to the height, to symbolize the versatility and the different possible combinations – horizontal and vertical, closed and open – thanks to which it is possible to create vibrant chiaroscuro along entire surfaces, both indoors and outdoors.



Mistral White, Owl
Opposite page – Mistral Black

RENGA

VINCENT VAN DUYSSEN



Renga – termine utilizzato nella cultura giapponese per indicare una forma di poesia tradizionale composta da un'alternanza di strofe lunghe e corte, che letteralmente si traduce come *poesia a catena* – è l'elemento tridimensionale progettato da Vincent Van Duysen per Mutina, concepito come un mattone per creare pareti divisorie, ma anche come oggetto architettonico.

La collezione propone un singolo modulo in terracotta di dimensioni 15x25x15 cm. Ispirato alla muratura, una componente fondamentale del lavoro di Van Duysen, Renga presenta un design fortemente architettonico: un parallelepipedo verticale a base quadrata, rivestito agli angoli da quattro cilindri che conferiscono un aspetto d'insieme più dolce e morbido. Renga viene realizzato con la tecnica del colaggio, con un impasto di grès colourato, in modo da ottenere una superficie molto materica e opaca. In questo modo, ogni pezzo è unico e caratterizzato da sfumature sempre leggermente diverse. È disponibile nelle colourazioni Ivory, Brown e Grey.

Renga – a term used in Japanese culture to indicate a traditional form of poetry characterised by the alternation of long and short stanzas that can be literally translated as *chain poetry* – is the three-dimensional element designed by Vincent Van Duysen for Mutina, conceived as a brick with which to create partition walls, but also as a decorative object in its own right.

The collection features one single terracotta element in a 15x25x15 cm format. Inspired by masonry, a fundamental aspect of Van Duysen's work, Renga has a strongly architectural design: a vertical parallelepiped with a square base, the four corners of which are covered by four cylinders that create softer overall appearance. Renga is produced with the casting technique, using a coloured liquid stoneware mixture so as to obtain a very tactile and matt surface. In this way, each piece is unique and characterised by always slightly different hues. It is available in three shades: Ivory, Brown and Grey.



EDITIONS

Le Editions sono collezioni di oggetti in ceramica legati al mondo degli interni d'autore, interamente fatti a mano e realizzati esclusivamente in Italia secondo la tradizione artigianale. Manufatti progettati dai designer e dagli artisti del team Mutina, prodotti da abili maestri ceramisti. Ogni pezzo viene timbrato e firmato in maniera sequenziale, per sottolinearne l'esclusività: sono creazioni uniche destinate a durare nel tempo e a raggiungere ogni angolo del mondo, ma solo una per volta.

The Editions are collections of ceramic objects linked to the world of auteur interiors, realised exclusively in Italy and entirely handcrafted according to the artisanal tradition. Artifacts developed by the designers and artists of the Mutina team, produced by skillful master potters. Each piece is stamped and signed in a sequential manner to enhance its exclusivity: they are unique creations meant to last and to reach every corner of the world, but only one by one.

EL LOBO

PATRICIA URQUIOLA



El Lobo nasce da un gesto intuitivo di Patricia Urquiola: un unico tratto continuo, che ha tracciato il profilo di un lupo che ulula alla luna, libero e selvaggio. Un animale dalla forte simbologia, espressione di vitalità, istinto e natura, che la designer ha identificato con quelli che sono lo spirito e il percorso di Mutina.

Proprio attraverso la ceramica dell'azienda, il disegno abbozzato da Patricia Urquiola si è trasformato in un oggetto di design inedito, pensato per la decorazione di interni, che entra a far parte del progetto Mutina Editions. El Lobo prende vita da quattro bande in ceramica smaltata lucida, nei colori Whisky e Nero, che vanno a delineare il profilo dell'animale in modo volutamente essenziale. La produzione artigianale consente di valorizzare a pieno la materia utilizzata, oltre a garantire l'alta qualità del prodotto finale e la sua unicità.

El Lobo is the result of the intuition of Patricia Urquiola: a single continuous line that traces the profile of a wild and free wolf howling at the moon. It's a strongly symbolic animal, an expression of vitality, instinct and nature, characteristics which the designer has associated with Mutina's own spirit and creative journey.

Through the company's ceramics, in fact, Patricia Urquiola's sketch has been transformed into an exclusive design object, conceived for interior decoration and forming part of the Mutina Editions project. El Lobo comes to life as the result of four glazed ceramic bands, in the Whisky and Nero shades, creating the profile of the animal in an intentionally essential way. The artisan production makes it possible to fully enhance the material used, besides guaranteeing the high quality of the final product and its uniqueness.



El Lobo whisky, nero
Opposite page – El Lobo whisky

PAESAGGI NATHALIE DU PASQUIER



Paesaggi propone una gamma di oggetti artistici pensati per la decorazione d'interni: tre modelli declinati in tre proposte colore con finitura smaltata lucida, per un totale di 9 pezzi unici. Gli elementi sono formati da una base alta 10 cm – quadrata nelle misure 40x40 cm, rettangolare nelle misure 40x60 cm e tonda con un diametro di 40 cm –, su cui prende vita una composizione di forme geometriche, declinate in una palette dai colori intensi – nero, bianco, verde, rosso, giallo e rosa –, utilizzati singolarmente nelle varianti in tinta unita o abbinati tra loro in quelle policrome. I manufatti di Paesaggi sono prodotti in collaborazione con Bitossi, realizzati con la tecnica del colaggio manuale, rifiniti e smaltati con il metodo della tuffatura. È un progetto che rispecchia la visione e l'approccio creativo di Nathalie Du Pasquier: le silhouette architettoniche giocano con le proporzioni e danno vita a dei paesaggi in miniatura, quasi metafisici, che trasportano l'osservatore in una dimensione sospesa nello spazio e nel tempo.

Paesaggi provides a range of artistic objects designed for interior decoration: three models declined in three colour options with a glossy finish, for a total of 9 unique pieces. The elements are composed of a 10 cm thick base – squared in the size 40x40 cm, rectangular in the size 40x60 cm and rounded with a diameter of 40 cm – on which a composition of geometric shapes comes to life. These components present rich hues – black, white, green, red, yellow and pink –, used individually for the variants in solid colour or combined with each other in the polychrome ones.

The ceramic artifacts are produced in collaboration with Bitossi, realised by manual casting, refined and enameled with the "tuffatura" technique. The project reflects Nathalie Du Pasquier's vision and creative approach: the architectural silhouettes play with proportions, giving birth to miniature, almost metaphysical landscapes that bring the observer into a dimension suspended in space and time.





RIVINGTON TABLES BARBER & OSGERBY



Rivington Tables prende il nome dal Rivington Bar & Grill Restaurant di Londra. Situato molto vicino allo studio di Edward Barber e Jay Osgerby, questo luogo è diventato presto il ritrovo preferito del team Mutina. Il progetto celebra non solo le infinite possibilità di espressione offerte dalla ceramica, ma anche il decennio di collaborazione creativa con l'azienda.

La collezione propone dei tavolini di diverse dimensioni, prodotti artigianalmente con la tecnica di colaggio e decorati con smalti colourati. Il design elegante è accostato a uno spirito esuberante e giocoso, dato dalla combinazione di forme e dalla palette che contraddistingue il progetto. Il risultato finale è una gamma di 5 modelli in diverse combinazioni: due da parete – uno con top Tondo e uno con con top Rettangolare – e tre free-standing con top Rettangolare, disponibili nelle altezze 50 cm, 65 cm e 90 cm.

Rivington Tables derives its name from the Rivington Bar & Grill Restaurant in London. Situated in close proximity to Edward Barber and Jay Osgerby's studio, this establishment quickly became a favourite meeting spot with the Mutina team. The project celebrates not only the infinite expressive potential of ceramics but also a decade of collaboration with the company.

The collection includes small tables of varying dimensions, produced using the casting technique and adorned with colourful glazes. The elegant design is infused with an exuberant and playful style achieved through the interplay of shapes and the unique colour palette that defines the project. As a result, the collection offers five distinct combinations: two for wall mounting – one featuring the Tondo top and one featuring the Rettangolare top – and three freestanding with the Rettangolare top, available in heights of 50 cm, 65 cm, and 90 cm.







ROMBINI VASES RONAN & ERWAN BOUROULLEC

Con Rombini Vases, Mutina aggiunge un nuovo, importante tassello alle collaborazioni portate avanti nel mondo degli interni d'autore. I vasi in ceramica, progettati dai designer Ronan ed Erwan Bouroullec e prodotti in collaborazione con Bitossi, sono pensati per accompagnare le collezioni del brand e fornire nuovi stimoli per la decorazione d'interni.

Rombini Vases propone tre tipologie di vasi – Vase A nelle misure 37 (H) cm x 16,3 (Ø), Vase B nelle misure 71,2 (H) cm x 24,8 (Ø) e Vase C nelle misure 71,2 (H) cm x 24,8 (Ø) – realizzati interamente a mano secondo la tecnica del tornio. Gli elementi che li compongono (cilindro, base e anello) sono stati modellati con precisione dai maestri artigiani, assemblati, verniciati e passati a una doppia fase di cottura, per poi venire rifiniti applicando uno ad uno i listelli di Rombini Triangle Extra Small.

With Rombini Vases, Mutina adds a new, significant collaboration within the world of auteur interiors. The ceramic vases, designed by Ronan and Erwan Bouroullec and produced in collaboration with Bitossi, are made to be paired with the collections of the brand as well as providing new stimuli for interior decoration.

Rombini Vases offers three variants – Vase A in the size 37 (H) cm x 16,3 (Ø), Vase B in the size 71,2 (H) cm x 24,8 (Ø) and Vase C 71,2 (H) cm x 24,8 (Ø) – that are entirely handcrafted with the use of a lathe. The elements of the vase (cylinder, base and ring) have been manufactured with precision by master artisans, assembled, varnished and cooked two times. In the end, they are refined by applying the Rombini Triangle Extra Small strips one by one.







YAMA VINCENT VAN DUYSSEN

In giapponese, *yama* significa montagna. Così Vincent Van Duysen chiama il nuovo progetto che entra a far parte di Mutina Editions, un'ode alla potenza della natura e alla sua forza trasformatrice. L'architetto si è ispirato ai ciottoli che, trascinati dalla corrente dei fiumi che scorrono dalle vette degli altipiani fino alla valle, vengono modellati rivelando forme morbide e sensuali.

Yama lavora sul concetto di riduzione, riproducendo l'effetto di una pietra che viene tagliata dall'uomo in diverse fasi, in omaggio al lavoro del designer e scultore Isamu Noguchi. La collezione viene realizzata in grès con la tecnica del colaggio manuale, ottenendo un range di cinque oggetti di design – Yama A nelle misure 18 x 33 (H) x 18 cm, Yama B nelle misure 35 x 33 (H) x 18 cm, Yama C, Yama D e Yama E nelle misure 35 x 33 (H) x 35 cm – timbrati e numerati, che condividono il medesimo linguaggio, acquistabili singolarmente o come un set. Manufatti enigmatici, dalla forte presenza scultorea, decorativi nella loro semplicità rivelatrice.

In Japanese language, *yama* means mountain. This is how Vincent Van Duysen calls the new project forming part of Mutina Editions, an ode to the strength of nature and its transforming force. The architect has taken inspiration from the pebbles which, carried by the current of rivers flowing from the highland peaks to the valley, are shaped into soft, sensual shapes.

Yama focuses on the concept of reduction, reproducing the effect of a stone cut by man in different phases, as an homage to the work of designer and sculptor Isamu Noguchi. The collection is made in porcelain stoneware with the manual casting technique, creating a range of five stamped and numbered design objects – Yama A in 18 x 33 (H) x 18 cm format, Yama B in 35 x 33 (H) x 18 cm format, Yama C, Yama D and Yama E in 35 x 33 (H) x 35 cm format, offered singularly or as a set – that share the same language. They are enigmatic artifacts, with a strong sculptural presence, decorative in their revealing simplicity.





Yama E
Previous page – Yama A, B, C, D, E
Opposite page – Yama A, C, E

PAINTS

Il lavoro di Mutina nel mondo delle superfici si estende alle pitture, con una gamma pensata appositamente per accompagnare le collezioni ceramiche del brand, sia in termini di colore che di finitura. In questo modo, è possibile creare combinazioni coerenti e originali, che rendono gli ambienti unici.

Mutina's work in the world of surfaces extends to paints, with a range especially conceived to be paired with the ceramic collections of the brand, both in terms of colour and finish. In this way, it is possible to make coherent yet original combinations, creating unique interiors.

ACCENTS PAINTS OEO STUDIO



La gamma Accents Paints, sviluppata da OEO Studio, comprende un'ampio range di pitture pensate appositamente per accompagnare i rivestimenti ceramici dell'azienda, sia in termini di palette che di finish. 25 proposte colore sono declinate nelle finiture Matt e Satin, 6 nella variante Limetouch.

The Accents Paints range, developed by OEO Studio, features a wide variety of paints especially developed to be paired with the ceramic tiles of the company, both in terms of palette and finish. 25 colours are declined in the variants Matt and Satin, 6 in the Limetouch finish.

ACCENTS PAINTS – MATT / SATIN



Chalk



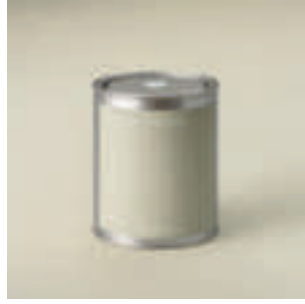
Yarn



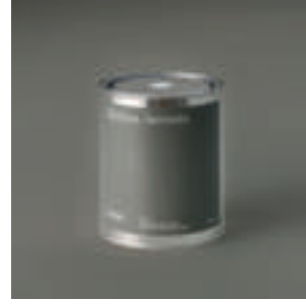
Sand



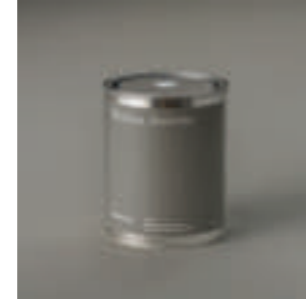
Ivory



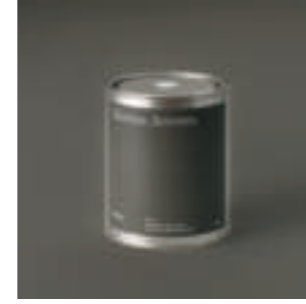
Pearl



Pebbles



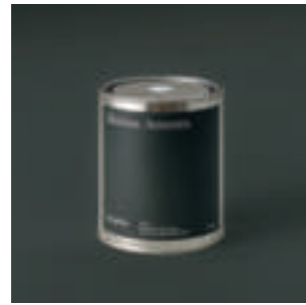
Limestone



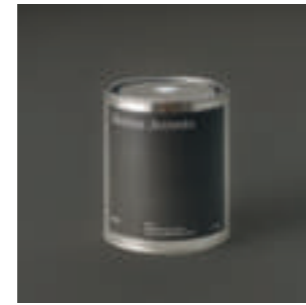
Moss



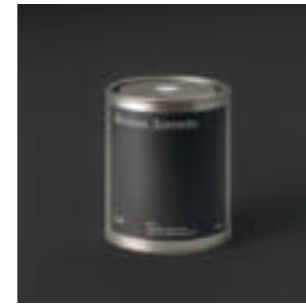
Slate



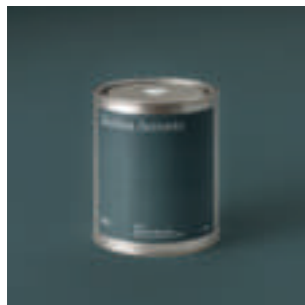
Graphite



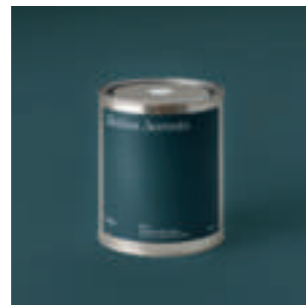
Iron



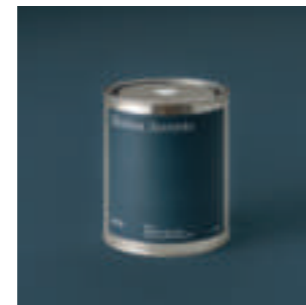
Coal



Mist



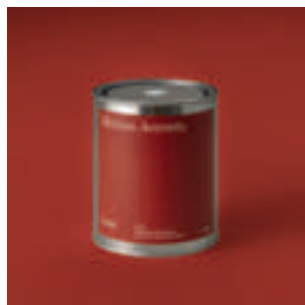
Pine



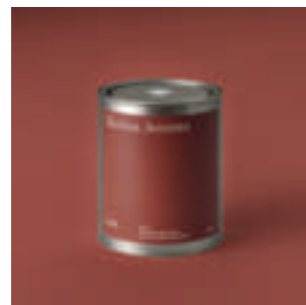
Arctic



Olive



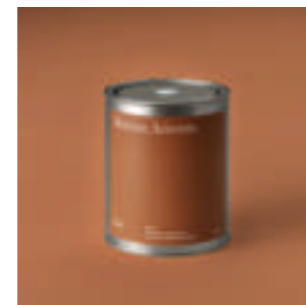
Oxide



Earth



Terra



Clay

ACCENTS PAINTS – LIMETOUGH



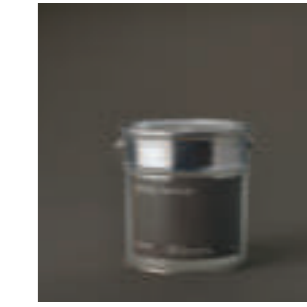
Flour



Chalk



Limestone



Mountain

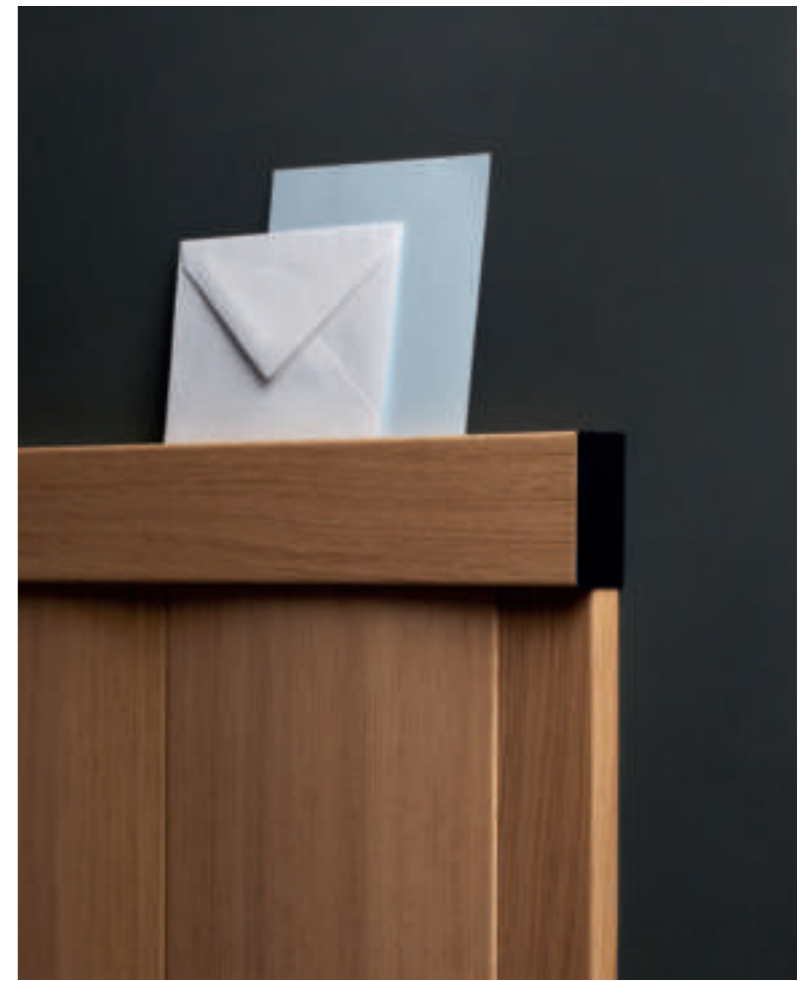


Coke



Moss





Accents Paint Earth Matt
Accents Paint Graphite Matt
Opposite page – Accents Paint Moss Limetouch

WOOD & METAL

Negli anni, Mutina ha intrapreso progetti che vedono protagonisti materiali come legno e metallo. L'azienda propone Accents, una collezione di elementi progettati da OEO Studio, pensati per interagire con le superfici ceramiche, e un nuovo pavimento in parquet disegnato da Ronan ed Erwan Bouroullec: Pico Bois.

Over the years, Mutina embarked projects featuring materials such as wood and metal. The company offers Accents by OEO Studio, a range of elements designed to interact with ceramic surfaces, and a new parquet flooring by Ronan and Erwan Bouroullec: Pico Bois.

ACCENTS WOOD & METAL OEO STUDIO



Con Accents, Mutina e OEO Studio propongono una collezione di elementi che vedono protagonisti materiali come legno e metallo: battiscopa, boiserie ed elementi divisorii, pensati per interagire con le superfici ceramiche del brand.

With Accents, Mutina and OEO Studio offer a collection of elements featuring materials such as wood and metal: panelling, skirtings and space-dividing elements, designed to interact with the ceramic surfaces of the brand.

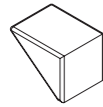
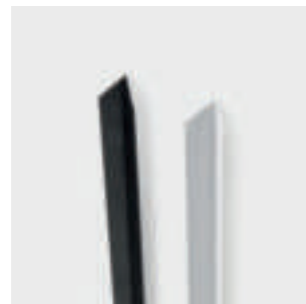
ACCENTS METAL



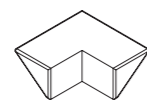
L Profile Horizontal



L Profile Corner

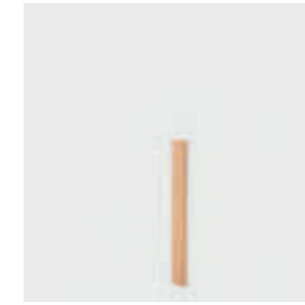


L Cap Horizontal



L Cap Corner

ACCENTS WOOD



Wall Panel Corner 100



Wall Panel Corner 160



Wall Panel Corner 100



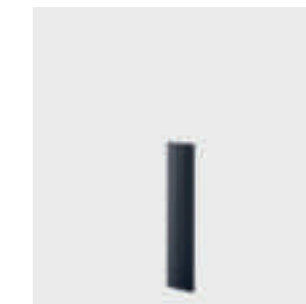
Wall Panel Corner 160



Wall Panel 100



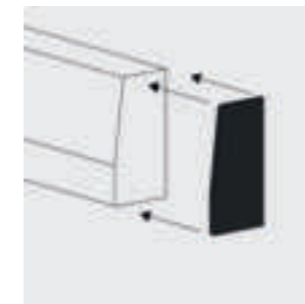
Wall Panel 160



Wall Panel 100



Wall Panel 160



End piece S



Skirting S



Skirting S



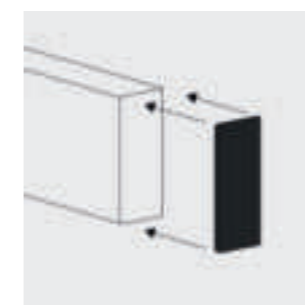
End piece L



Skirting L



Skirting L



End Piece Rectangular



Rectangular Skirting



Rectangular Skirting



Accents Wood: Skirting L dark oak, Wall Panel 160 dark oak, Rectangular Skirting dark oak.

Opposite page – Accents Wood: Skirting S light oak, Wall Panel 100 light oak, Skirting L light oak, Rectangular Skirting light oak.

Next page – Accents Wood: Skirting L light Oak, Rectangular Skirting light oak, Skirting S light oak.







PICO BOIS

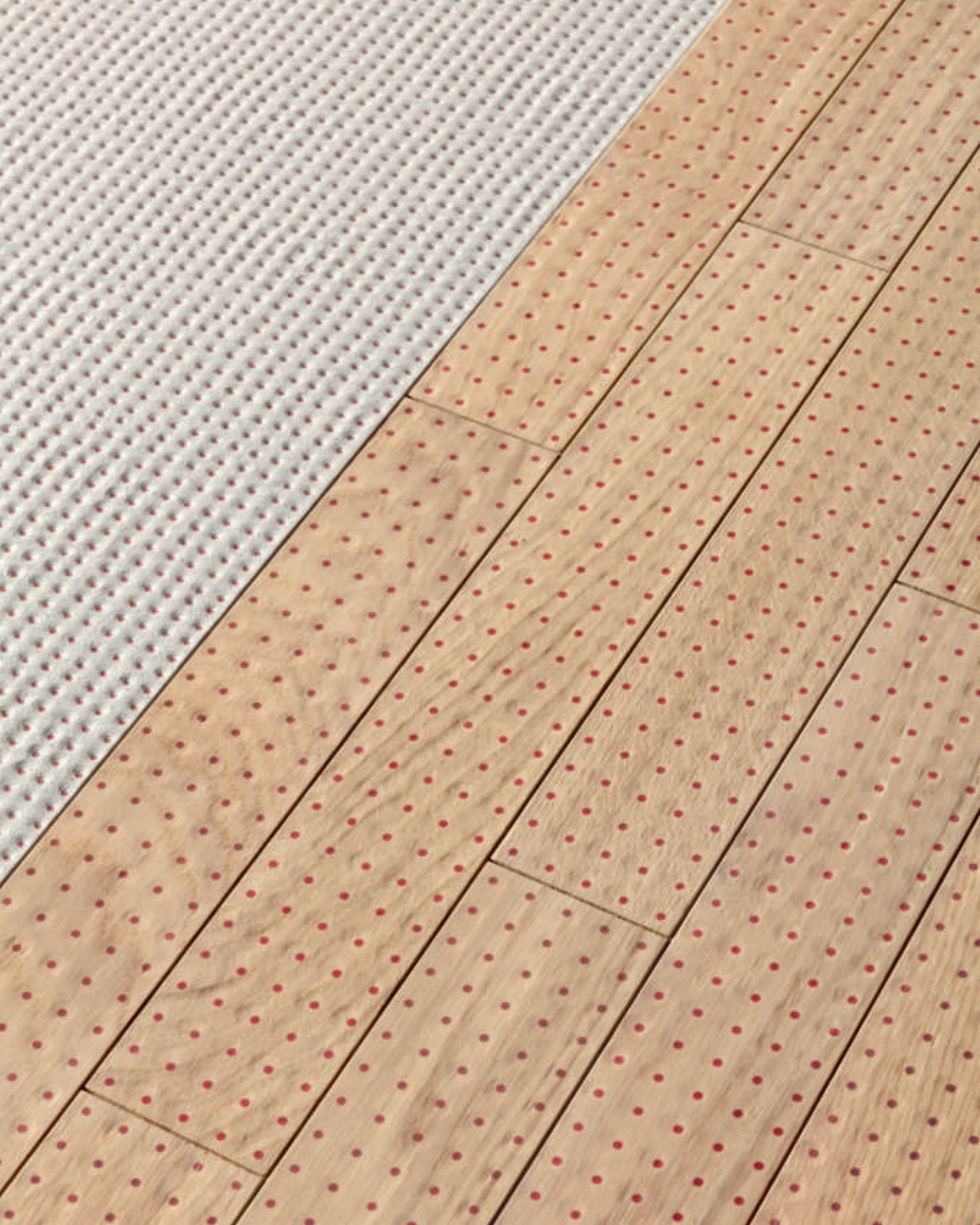
RONAN & ERWAN BOUROULLEC

Con Pico Bois, Mutina realizza per la prima volta un pavimento in legno. Un materiale caro a Ronan ed Erwan Bouroullec, spesso utilizzato nelle abitazioni della Bretagna per conferire un senso di calore agli interni. Come suggerisce il nome, si tratta di un'evoluzione di Pico – prima collezione realizzata dai designer e grande classico Mutina – di cui riprende il motivo grafico con puntini declinati nei colori blu e rosso, che esaltano la texture naturale del legno.

I pannelli di Pico Bois sono realizzati in rovere europeo nelle dimensioni 7x49 cm, con uno spessore di 14 mm (4 mm di strato nobile e 10 mm di betulla per il supporto) e una microbisellatura che ne esalta le qualità, rendendo la posa più semplice. Il pattern viene realizzato per verniciatura sulla superficie grezza con monocomponente a base d'acqua, un processo ecologico che garantisce la durabilità del prodotto, senza la necessità di interventi successivi alla posa. In ultimo, i listelli vengono trattati con un innovativo processo di bugnatura, per conferire al legno l'effetto "martellato" che contraddistingue la collezione Pico.

Pico Bois is the first wooden floor realised by Mutina. It's a dear material to Ronan and Erwan Bouroullec, as it is often used in Brittany-based houses to give a sense of warmth to interiors. As the name itself suggests, it's an evolution of Pico – the first collection realised by the designers and a great classic of Mutina – of which it recalls the graphic motif made of blue and red dots, enhancing the wood texture.

Pico Bois slats are realised in European oak in the size 7x49 cm, with a thickness of 14 mm (4 mm of top layer and 10 mm of birch as a support) and a micro bevel that exalts its quality, making the installation easier. The typical dotted pattern is realised by impressing and glazing the surface with a water-based single-component, an ecological process that guarantees durability without the necessity of further interventions. Ultimately, the modules are treated with an innovative embossing process, recreating the "hammered" effect that distinguishes the Pico collection.



Pico Bois Blue Dots
Opposite page – Pico Bois Red Dots
Next page – Pico Bois Blue Dots



ACCESSORIES

Con Accessories, l'azienda propone un universo di prodotti complementari di alta qualità che incorniciano e valorizzano lo spirito dei rivestimenti ceramici Mutina. Il costante dialogo tra minimalismo e vivacità, in un gioco di contrasti, tattilità e sfumature, si traduce in infinite possibilità di combinazione tra l'elemento Rack e tutti gli altri complementi in gamma.

With Accessories, the company provides a universe of high quality complementary products that create around and enhance the spirit of Mutina's ceramic tiles. The constant dialogue between minimalism and vitality, in a mixture of contrasts, textures and nuances, allows an infinite number of possible combinations between Rack and all the other elements of the range.



ACCENTS ACCESSORIES OEO STUDIO

La collezione Accents, progettata da OEO Studio, vuole ridefinire l'approccio al mondo dell'interior design. La gamma Accessories comprende cabinet e mensole, specchi, appendiabiti e portasciugamani, che accostano materiali come legno, metallo e pelle. Una selezione di 18 complementi d'arredo funzionali ed estremamente versatili, in armonia con lo spirito di Mutina.

The Accents collection, designed by OEO Studio, aims to redefine the approach to the world of interior design. The Accessories range feature cabinets and shelves, mirrors, racks and towel racks, that combine materials such as wood, metal and leather. A selection of 18 functional and extremely versatile furnishings, in line with Mutina's spirit.

ACCENTS ACCESSORIES



Cabinet Large



Cabinet Large



Cabinet Small



Cabinet Small



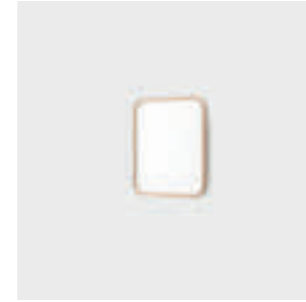
Mirror Large



Mirror Large



Mirror Small



Mirror Small



Rack 72



Rack 72



Rack 192



Rack 192



Shelf Small



Shelf Small



Shelf Large



Shelf Large



Towel Rack Large



Towel Rack Tall





Accents Accessories: Rack 192 light oak, Mirror Small light oak

Previous page – Mirror Large dark oak, Cabinet Large dark oak, Cabinet Small dark oak Accents

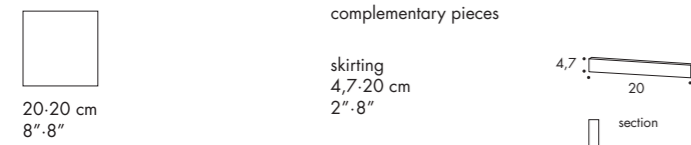
Opposite page – Accessories: Rack 192 dark oak, Cabinet Large light oak, Towel Rack Large

TECHNICAL FEATURES

TILES

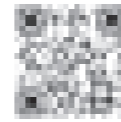
Azulej

collection	Azulej
design	Patricia Urquiola, 2012
production	Industrial
material	Rectified porcelain stoneware with digital printing glazing
thickness	10 mm
nominal sizes	20-20 cm (8"-8")
specification	<ul style="list-style-type: none"> - 3 base colours: Bianco, Grigio, Nero. - 27 registered graphic patterns. - All the 27 different patterns are created to compose a combination, not individually on sale. - 9 individual patterns for each base colour have been selected to be individually used. - Digital printing technology with 4 different textures layers on the tile's surface.
complementary pieces	Skirting
awards	Wallpaper Design Award 2013, Interior Innovation Award 2014
category	UNI EN 14411 App G (BIA group) GL



Laying and maintenance tips

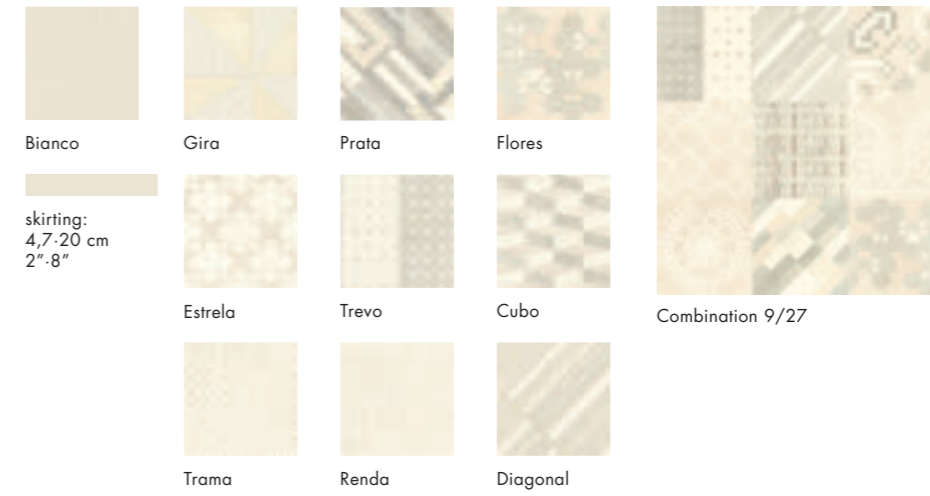
use	Floor, wall – indoor, outdoor.
installation	For an even, smooth shading effect when laying, alternate material from several different boxes.
recommended adhesive	Adhesive for porcelain stoneware.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Cement-based grout/epoxy grout.
cleaning at the end of installation	<p>CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water.</p> <p>EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad.</p> <p>SILICONE: Solvent for silicone (e.g. FILA ZERO SIL.). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite.</p> <p>PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable.</p> <p>RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.</p>
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	196,3 mm x 196,3 mm



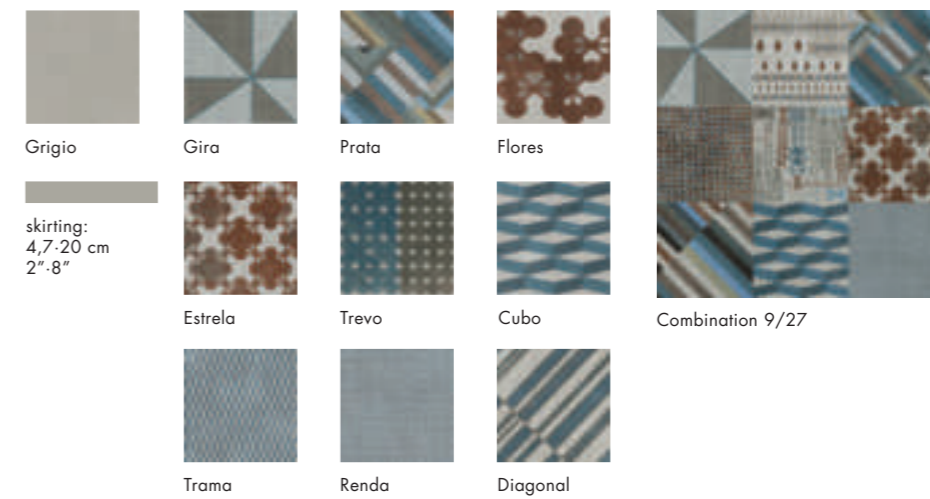
Scan the QR code to download the technical features in other languages

Colours

BIANCO



GRIGIO



NERO



For information about the available grouts, please contact the sales department.

Technical features

STANDARD	FEATURES	VALUE REQUIRED	AZULEJ
ISO 10545/3 ASTM C373	water absorption	< 0,5% < 0,5%	0,04% 0,04%
ISO 10545/4	breaking strength	Sp> 7,5 min 1300	resistant
EN 101	surface hardness (scala mohs)	> 5	6
ISO 10545/9 ASTM C484	resistance to thermal shock	no visible alteration no samples must show visible defects	resistant unaffected
ISO 10545/12 ASTM C1026	frost resistance	no visible alteration unaffected	resistant unaffected
ISO 10545/13 ASTM C650	resistance to chemical attacks	no visible alteration	resistant unaffected
ISO 10545/14	stains resistance	minimum 3	5
DIN 51130-04	slip resistance	medium values 6±10° R9 10±19° R10 19±27° R11 27±35° R12 > 35° R13	R9
DIN 51097		–	–
DCOF		> 0,42	0,62
B.C.R.		–	0,52
LEED CERTIFICATION 4.1			8,6% Bianco - 15,8% Grigio - 15,8% Nero
ENVIRONMENTAL MANAGEMENT SYSTEM ISO 14001 : 2004			
VOC EMISSION			available upon request
DECLARATION OF CONTENTS			available upon request
SDS			available upon request
EPD			available upon request
BPD3			available upon request
HPD			available upon request

Packing

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
20-20 cm	25	24	0,96	72	20,95	1508,00	69,12
pattern 20-20 cm	25	24	0,96	72	20,95	1508,00	69,12
combination 20-20 cm	25	27	1,08	48	23,45	1126,00	51,84
skirting 4,7-20 cm	–	10	2,00 ml	–	2,15	–	–



Scan the QR code to download the technical features in other languages

Bas-Relief

collection	Bas-Relief
design	Patricia Urquiola, 2010
production	Artisanal
material	Porcelain clays artisanally extruded.
feature	Colours, shade and size variations are intrinsic properties of this hand made product. In order to make grouting easier, a protective silicone film has been applied on each piece. Remove it before the final cleansing.
thickness	9 mm
nominal sizes	PATCHWORK, GARLAND, CLOUD: 18-54 cm (7"-21") CODE: 26,5-18 cm (10,55"-7")
specification	– Handmade collection, manufactured by extrusion and hand cut. The theme of the bas-relief is proposed with several versions and depths. – Composed by 3 patterns just for walls in size 18-54 cm and by a floor base in the size 26, 5-18 cm, Bas-Relief is declined in natural and neutral shades, applied in an innovative way. CODE: the texture is austere and refined. The severity is expressed through the movement which repeats itself on the surface as a code. PATCHWORK: the raised and overlapped details of the patchwork pattern create a design, which is constantly evolving and never repetitive. GARLAND: the flower element is revised with a contemporary and digital attitude. – The finishing of the surface reaches different depths and heights, which create an articulated "chiaroscuro" effect. CLOUD: this airy and light pattern captures the air bubbles on the surface and fixes them in a abstract and constant design. The slight differences in the pattern among the pieces are intentional to obtain a never repetitive laying effect.
patents	Registered design n° 001912999-0011 – date of registration: 06/09/2011 Registered design n° 001913062-004 – date of registration: 06/09/2011
category	UNI EN 14411 App A (AI group) UGL

WALLS



18-54 cm
7"-21"



Patchwork



Garland



Cloud

WALLS + FLOORS



26,5-18 cm
10,55"-7"



Code

Laying and maintenance tips

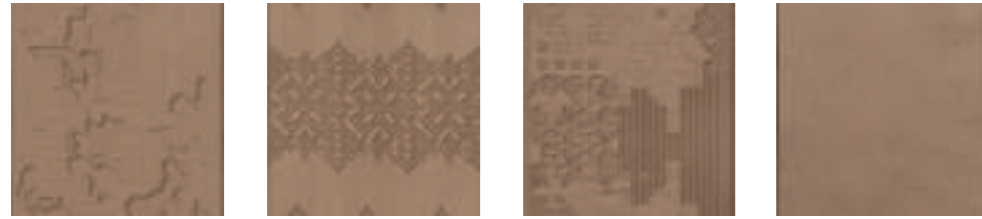
use	Code: Floor, wall – indoor, outdoor. Patchwork, Garland, Cloud: wall – indoor, outdoor.
installation	For an even, smooth shading effect when laying, alternate material from several different boxes.
recommended adhesive	NON-RAPID-DRYING adhesive for porcelain stoneware to make it easier to fix the pieces.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Cement-based grout/Epoxy grout. After grouting, remove the protective film and finish the joints with a sponge and clean water.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	The product is artisanal and hand made, thus each tile has a tolerance of +/- 2 mm.

BAS-RELIEF

Colours



Cloud bianco Garland bianco Patchwork bianco Code bianco



Cloud cipria Garland cipria Patchwork cipria Code cipria



Cloud nero Garland nero Patchwork nero Code nero

Technical features

STANDARD	FEATURES	VALUE REQUIRED	BAS-RELIEF
ISO 10545/3	water absorption	E ≤ 3%	0,07%
ASTM C373			0,07%
ISO 10545/4	breaking strength	Sp> 7,5 min 1300	resistant
ISO 10545/6	resistance to deep abrasion	275 mm ² max	274,4 mm ²
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ASTM C484		unaffected	unaffected
ISO 10545/12	frost resistance	no visible alteration	resistant
ASTM C1026		unaffected	unaffected
ISO 10545/13	resistance to chemical attacks	no visible alteration	resistant
ASTM C650		unaffected	unaffected
ISO 10545/14	stains resistance	minimum 3	5
DIN 51130 - 04	slip resistance	medium values 6÷10° R9 10÷19° R10 19÷27° R11 27÷35° R12 > 35° R13	R11
DIN 51097			
DCOF		> 0,42	0,56

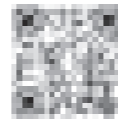
Packing

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
18-54 cm	10,29	10	0,97	45	19,45	875,00	43,65
26,5-18 cm	20,96	20	0,95	45	18,75	844,00	42,75

For information about the available grouts, please contact the sales department.

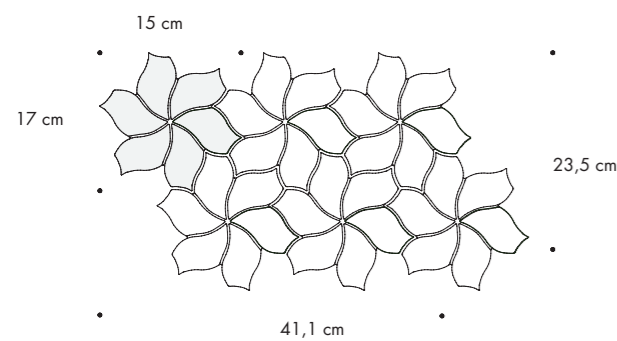
Botanica

collection	Botanica
design	Tokujin Yoshioka, 2022
production	Industrial
material	Glazed porcelain stoneware
thickness	9 mm
nominal sizes	Seed: net 40,5-23,7cm (9"-16") Flower: net 41,1-23,5cm (9"-16")
specification	<ul style="list-style-type: none"> - 2 colours: white, grey. - 2 finishes: matt, glossy. - Each piece pressed and non rectified. - Texture: smooth with pre-engravings. - Surface: matt and glossy made with digital glue technology plus interlocking grit with the structure on a porcelain stoneware support.
category	UNI EN 14411:2016 App.G (BIA Group) GL



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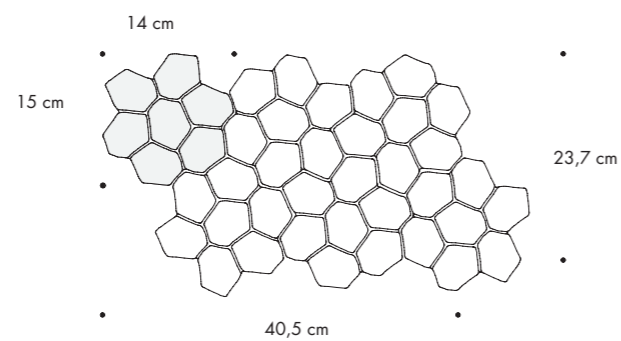
FLOWER



Sold exclusively on net

net 41,1-23,5 cm
net 9"x16"

SEED



Sold exclusively on net

net 40,5-23,7 cm
net 9"x16"

Laying and maintenance tips

use	Floor, wall – indoor, outdoor.
installation	Lay on perfectly flat, dry walls.
recommended adhesive	Adhesive for porcelain stoneware.
recommended joints	3mm joints between each sheet.
recommended fillers	CEMENT-BASED GROUT / EPOXY GROUT. Remove all traces of grout carefully before it dries completely.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2-3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone e.g. FILA ZERO SIL. Put it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	We advise using neutral detergent diluted in water. Do not use acid or alkaline products, waxes and/or stains. Where possible, for routine cleaning avoid the use of more abrasive products (scouring pads, metal sponges). It is strongly recommended not to use these products on tiles with glossy surface finish, as these are more susceptible to scratching, and may lose their shine, etc. For tough dirt and particularly rough surfaces, use an alkali detergent and rinse after washing. For large surfaces, the use of a floor cleaning machine is recommended. For day-to-day cleaning, remember that some types of dirt (dust, sand) increase the abrasive effect of foot traffic. You are therefore advised to place a mat at the entrance.
calibers (real size)	-

Colours

FLOWER



White Matt

White Glossy

Grey Matt

Grey Glossy

SEED



White Matt

White Glossy

Grey Matt

Grey Glossy

For information about the available grouts, please contact the sales department.

Technical features

STANDARD	FEATURES	VALUE REQUIRED	BOTANICA
ISO 10545/2	SIZES		
	length and width	± 0,6%	in conformity with standard
	thickness	± 5%	
	straightness of edges	± 0,5%	
	wedging	± 0,5%	
flatness	± 0,5%		
ISO 10545/3	water absorption	< 0,5%	0,2%
ISO 10545/4	breaking strength modulus of rupture	≥ 1300 N ≥ 32 N/mm ²	in conformity with standard
ISO 10545/9	resistance to thermal shock	comply requirements	resistant
ISO 10545/12	frost resistance	comply requirements	resistant
ISO 10545/13	resistance to acids and alkalis (low and high concentration)	declared value	A
	Resistance to household cleaning agents and swimming pool chemicals	minimum class B	A
ISO 10545/14	stains resistance	minimum class 3	5
DIN 51130			R9 matt
DIN 51097			B matt A glossy
DCOF		> 0,42	0,52 matt 0,31 glossy
Pendulum BS (EN 16165-c)			55/25 matt dry/wet 57/23 glossy dry/wet
Pendulum AS/NZS (4586313 app A)			26 P2 matt 23 P1 glossy
Pendulum ES (UNE 41901)			C1 matt/glossy
LEED CERTIFICATION 4.1			24%
VOC Emission			Available upon request
EPD			Available upon request
Declaration of Contents			Available upon request
SVHC declaration			Available upon request

Packing

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
Flower all colours net 41,1-23,5 cm	10,35	5	0,48	60	8,50	510	28,80
Seed all colours net 40,5-23,7 cm	10,42	5	0,48	60	8,25	495	28,80



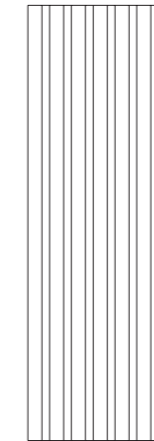
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Chamotte

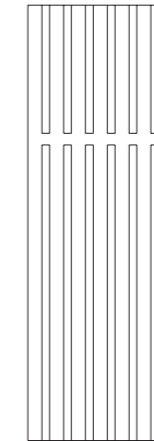
collection	Chamotte
design	Patricia Urquiola, 2023
production	Artisanal
material	Glazed double-firing
thickness	approx. 9,70 mm (Mono), 10 mm (Linea), 10,70 mm (Quadra)
nominal sizes	7,2-21,3 cm (3"-.9")
specification	- 3 modules: Mono, Linea and Quadra - 6 colours: Bianco, Blu, Terra, Ocra, Nero, Verde
category	UNI EN 14411:2016 App. L (Blla Group) GL



Mono
7,2-21,3 cm
3"-.9"



Linea
7,2-21,3 cm
3"-.9"



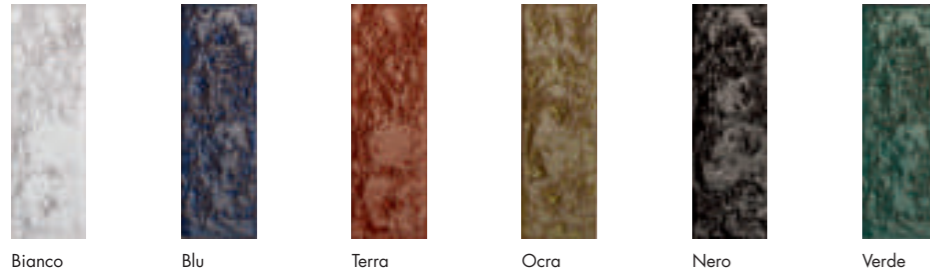
Quadra
7,2-21,3 cm
3"-.9"

Laying and maintenance tips

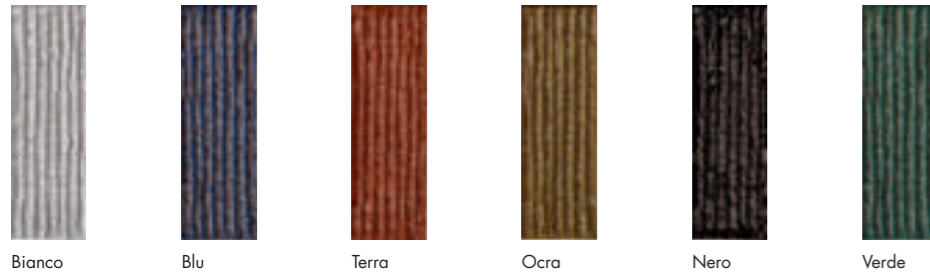
use	Walls, indoors
installation	Lay on perfectly flat, dry walls
recommended adhesive	NON-RAPID-DRYING adhesive for porcelain stoneware to make it easier to fix the pieces.
recommended joints	Lay the pieces side by side without using spacers and making the installation uniform with the use of wedges. Proceed by arranging the tiles carefully, frequently checking the alignments with a level. The use of grout is not mandatory.
recommended fillers	FINE GRAIN CEMENT-BASED GROUT: Grout 0.5 m2 at a time and wash thoroughly with clean water. Remove all traces of grout carefully before it dries completely. EPOXY GROUT: Grout 0.5 m2 at a time and wash thoroughly with clean water. Remove all traces of grout carefully before it dries completely.
cleaning at the end of installation	CEMENT-BASED GROUT: buffered acid (e.g. DETERDEK PRO by FILA or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2-3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: solvent for silicone (e.g. FILA ZERO SIL). Put it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover (es. FILA NO RUST). Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse through.
general cleaning (installed tiles)	For routine cleaning avoid the use of more abrasive products (scouring pads, metal sponges) since it deals with tiles with glossy surface finish, more susceptible to scratching, and may lose their shine, etc.
calibers (real size)	214,7x 72,4mm with +/- 1,8 mm tolerance

Colours

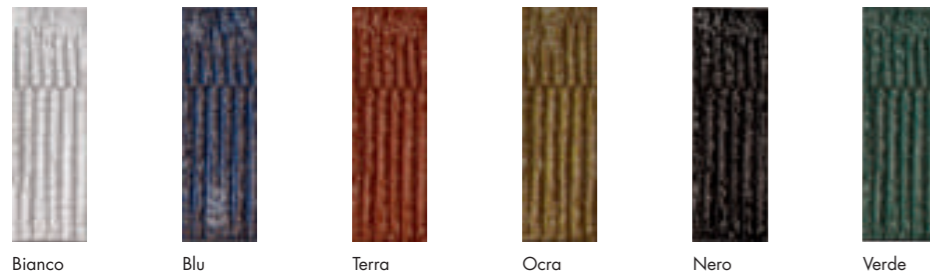
MONO



LINEA



QUADRA



Technical features

STANDARD	FEATURES	VALUE REQUIRED	CHAMOTTE
ISO 10545/3	water absorption	3% < x < 6%	4,6%
ISO 10545/9	resistance to thermal shock	comply requirements	resistant
ISO 10545/13	resistance to acids and alkalis (low and high concentration)	declared value	A
	resistance to household cleaning agents and swimming pool chemicals	minimum class B	A
ISO 10545/14	stains resistance	minimum 3	5
VOC Emission			available upon request
EPD			available upon request
Declaration of Contents			available upon request
SVHC declaration			available upon request
HPD			available upon request

Packing

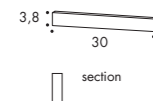
SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
Mono	65,20	60	0,92	32	16,80	537,60	29,44
Linea	65,20	60	0,92	32	15,50	496	29,44
Quadra	65,20	60	0,92	32	15,50	496	29,44

Chymia

collection	Chymia
design	Laboratorio Avallone, 2019
production	Industrial
material	Rectified glazed porcelain stoneware
thickness	10 mm
nominal sizes	30x30 cm
specification	The slight differences in the pattern among the pieces are intentional to obtain a never repetitive laying effect. The collection is: – 11 textures in White and Black – 4 mix, with 6 different items
complementary pieces	Skirting
patents	Registered design n° 007510870-0001/0040 – date of registration: 14/01/2020
category	UNI EN 14411 App G (BIA group) GL

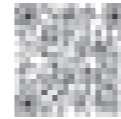
complementary pieces

skirting
3,8-30 cm
1 1/2" x 12"



Laying and maintenance tips

use	Floor, wall – indoor, outdoor.
installation	For an even, smooth shading effect when laying, alternate material from several different boxes.
recommended adhesive	Adhesive for porcelain stoneware.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Cement-based grout / epoxy grout.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	298 mm x 298 mm



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Colours



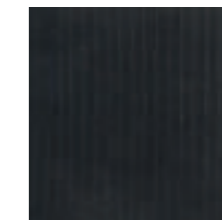
Flat White



Flat Black



Rigo White



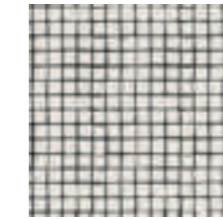
Rigo Black



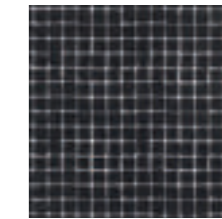
Frost White



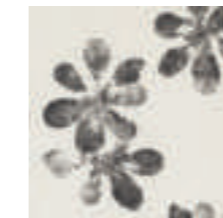
Frost Black



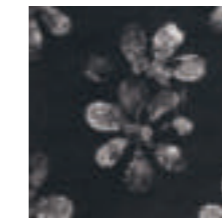
Tassello White



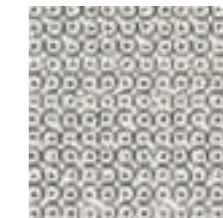
Tassello Black



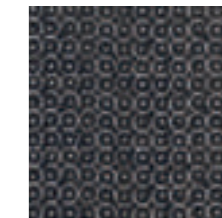
Ophelia White



Ophelia Black



Cosmo White



Cosmo Black

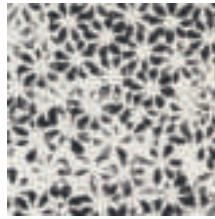


Mix 1 White

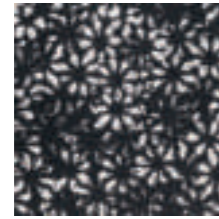


Mix 1 Black

Colours



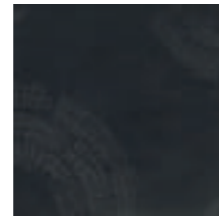
Bloom White



Bloom Black



Drops White



Drops Black



Juta White



Juta Black



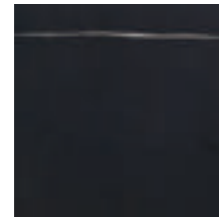
Impronta White



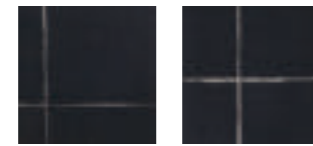
Impronta Black



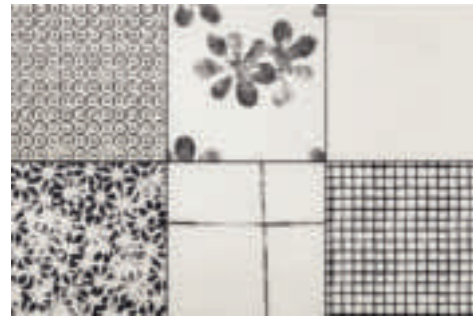
Teorema White *



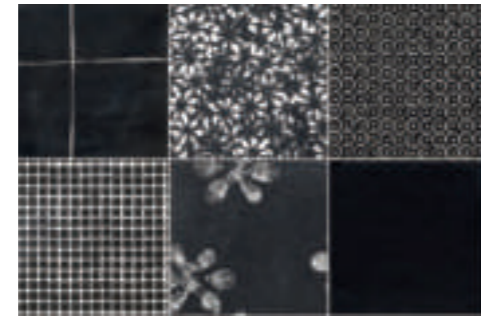
Teorema Black *



different patterns randomly mixed into the box



Mix 2 White



Mix 2 Black

Technical features

STANDARD	FEATURES	VALUE REQUIRED	CHYMIA
ISO 10545/3	water absorption	< 0,5%	0,06%
ISO 10545/4	breaking strength	Sp> 7,5 min 1300	resistant
ISO 10545/9	thermal shock resistance	no alteration	no alteration
ISO 10545/12	frost resistance	no alteration	no alteration
ISO 10545/13	acids and alkalis resistance	min B	A
ISO 10545/14	stains resistance	class 3	class 5
DIN 51130-04	slip resistance	medium values 6÷10° R9 10÷19° R10 19÷27° R11 27÷35° R12 > 35° R13	R9 Flat R10
DIN 51097		–	A Flat B
DCOF		>0,42	> 0,59
Pendulum BS7976-2		–	45 dry / 25 wet Flat 56 dry/ 42 wet
LEED 4.1		–	20%
Robinson Test			heavy use
VOC Emission			available upon request
Declaration of Contents			available upon request
SDS			available upon request
EPD			available upon request
BPD3			available upon request
HPD			available upon request

Packing

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
30-30 cm	11,11	9	0,81	32	16,90	540,81	25,92
mix 30-30 cm	11,11	12	1,08	22	22,30	490,60	23,76
skirting 3,8-30 cm		20	6 ml		4,80		

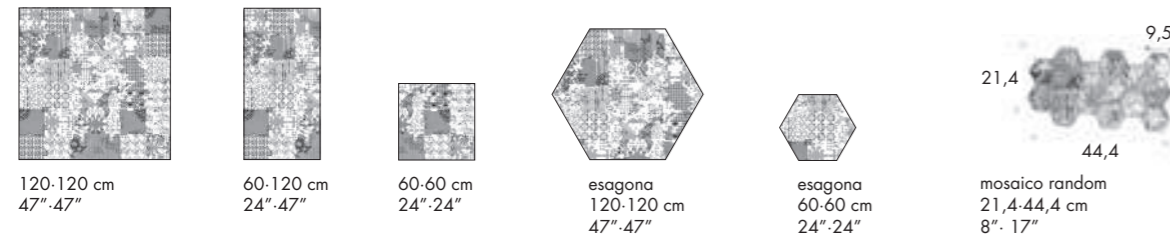
For information about the available grouts, please contact the sales department.

Déchirer

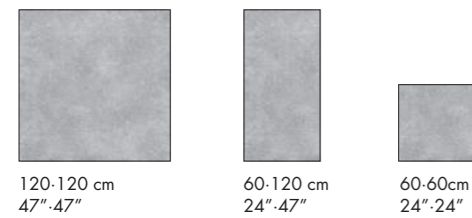
Déchirer Decor, Neutral

collection	Déchirer
design	Patricia Urquiola, 2008
production	Industrial
material	Unglazed homogeneous porcelain stoneware
features	Squared and rectified slabs each one exactly the same as the others
thickness	12 mm
nominal sizes	DECOR: mosaico random 21,4-44,4 cm [8"·17"] DECOR: 120-120 cm [47"·47"], 60-120 cm [24"·47"], 60-60 cm [24"·24"] DECOR: esagona 120-120 cm [47"·47"], esagona 60-60 cm [24"·24"] NEUTRAL: 120-120 cm [47"·47"], 60-120 cm [24"·47"], 60-60 cm [24"·24"]
specification	- 5 base colours - Relief texture "Decor" in 5 colours (registered design) - CONTINUA Technology production system (environmental certification ISO 14001:2004)
complementary pieces	Step, Corner tile, Skirting
awards	Edida 2009, Best of Neocon 2009, Home beautiful product 2009, Selected for Adi Design Index 2009, Good Design 2010, ICFF Editors Award Material 2011
patents	Registered design n° 001615790-001 - date of registration: 25/09/2009 Registered design n° 001615774-001 - date of registration: 25/09/2009
category	UNI EN 14411 App G (BIA group) UGL

DECOR



NEUTRAL



complementary pieces



Scan the QR code to download the technical features in other languages

Laying and maintenance tips

use	Floor, wall - indoor, outdoor.
installation	For an even, smooth shading effect when laying, alternate material from several different boxes. The double spreading technique is recommended for the 120x120 size.
recommended adhesive	Adhesive for porcelain stoneware.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Cement-based grout / epoxy grout. Remove all traces of grout carefully before it dries completely.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	120cm x120cm -> 1190mm x 1190mm 60cm x 60cm -> 594mm x 594mm 60cm x 120cm -> 594mm x 1190mm

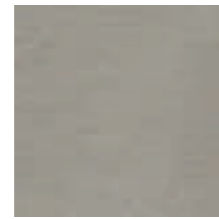
Colours



Decor Bianco



Neutral Bianco



Decor Grigio



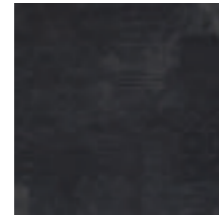
Neutral Grigio



Decor Piombo



Neutral Piombo



Decor Nero



Neutral Nero




Decor Ecrù



Neutral Ecrù

For information about the available grouts, please contact the sales department.

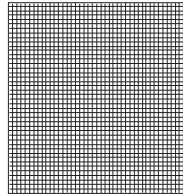
Technical Features

STANDARD	FEATURES	VALUE REQUIRED	DÉCHIRER
ISO 10545/3	water absorption	< 0,5%	0,06%
ASTM C373		< 0,5%	0,06%
ISO 10545/4	breaking strength	≥ 35 N/mm ²	61,2 N/mm ²
ISO 10545/6	resistance to deep abrasion	<175 mm ³	in conformity
EN 101	surface hardness (scala mohs)	> 5	8
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ASTM C484		no samples must show visible defects	unaffected
ISO 10545/12	frost resistance	no visible alteration	resistant
ASTM C1026		unaffected	unaffected
ISO 10545/13	resistance to chemical attacks	minimum B	A
ASTM C650			
ISO 10545/14	stains resistance	class 3	class 5
DIN 51130-04	slip resistance	medium values 6÷10° R9 10÷19° R10 19÷27° R11 27÷35° R12 > 35° R13	déchirer neutral R10 déchirer decor R10
DIN 51097			B
DCOF		-	
Pendulum ENV12633			Class 1
 UPEC			available upon request
LEED CERTIFICATION 4.1			20% recycled material
ENVIROMENTAL MANAGEMENT SYSTEM ISO 14000 E ISO 9001			
VOC Emission			available upon request
Declaration of Contents			available upon request
EPD			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request

Déchirer Glass

collection	Déchirer
design	Patricia Urquiola, 2009
production	Artisanal
material	Recycled glass mosaic
thickness	4,5 mm
nominal sizes	0,9-0,9 cm on net 30-30 cm (12"-12")
specification	The collection is: – 5 base colours
category	–

GLASS



0,9-0,9 cm on net 30-30 cm
12"-12"

Laying and maintenance tips

use	Floor, wall – indoor, outdoor.
installation	Lay on perfectly flat, dry walls.
recommended adhesive	Epoxy adhesive for vitreous glass mosaics. Use with a fine-tooth spatula, max. height 3 mm. Use white adhesive on WHITE tiles. Use grey adhesive on OTHER COLOURS.
recommended joints	Place the sheets with the same joint as within the sheet. WAIT UNTIL THE ADHESIVE HAS DRIED COMPLETELY BEFORE REMOVING THE ADHESIVE FILM (at least 72 hours if cement-based adhesive is used).
recommended fillers	Epoxy grout. Remove all traces of grout carefully before it dries completely. Shade-on-shade grout is recommended.
cleaning at the end of installation	EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	–

Colours



Glass Bianco



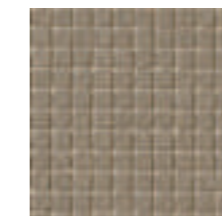
Glass Grigio



Glass Piombo



Glass Nero



Glass Ecrù

For information about the available grouts, please contact the sales department.

Technical Features

STANDARD	FEATURES	VALUE REQUIRED	GLASS
ISO 10545/3	water absorption	<0,5%	0,00%
ISO 10545/9	thermal shock resistance	no alteration	resistant
ISO 10545/12	frost resistance	no alteration	resistant
ISO 10545/13	acids and alkalis resistance	min B	A
ISO 10545/14	stains resistance	class 3	class 5
DIN 51094	colours resistance to fading		no alteration
LEED CERTIFICATION 4.1			40% recycled material
VOC Emission			available upon request
Declaration of Contents			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request



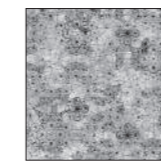
Scan the QR code to download the technical features in other languages

Déchirer (La Suite)

Déchirer^(La Suite) Net, Trace

collection	Déchirer
design	Patricia Urquiola, 2010
production	Industrial
material	Unglazed homogeneous porcelain stoneware
features	Squared and rectified slabs each one exactly the same as the others
thickness	12 mm
nominal sizes	NET: 120-120 cm (47"-47"), 30-120 cm (12"-47"), 60-60 cm (24"-24") TRACE: 120-120 cm (47"-47"), 30-120 cm (12"-47"), 60-60 cm (24"-24")
specification	- 3 base colours - 2 engraved textures, Trace and Net, in 3 colours (registered design) - CONTINUA Technology production system (environmental certification ISO 14001:2004)
complementary pieces	TRACE: Step, Corner tile, Skirting
patents	Registered design n° 001913062-0005 – date of registration: 06/09/2011 Registered design n° 001912999-0014 – date of registration: 06/09/2011
category	UNI EN 14411 App G (BIA group) UGL

NET



120-120 cm
47"-47"



30-120 cm
12"-47"



60-60 cm
24"-24"

TRACE



120-120 cm
47"-47"



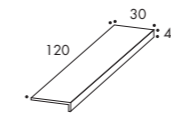
30-120 cm
12"-47"



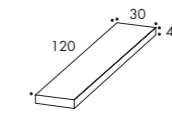
60-60 cm
24"-24"

complementary pieces

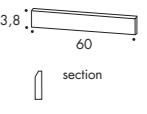
step
30-120-4,5 cm
12"-47"-1⁷/₈"



corner tile
30-120-4,5 cm
12"-47"-1⁷/₈"



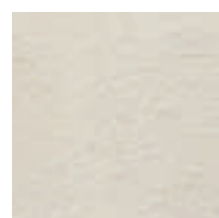
skirting
3,8-60 cm
2"-24"



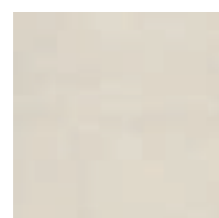
Laying and maintenance tips

use	Floor, wall – indoor, outdoor.
installation	For an even, smooth shading effect when laying, alternate material from several different boxes. The double spreading technique is recommended for the 120x120 size.
recommended adhesive	Adhesive for porcelain stoneware.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Cement-based grout / epoxy grout. Remove all traces of grout carefully before it dries completely.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL.). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	60cm x 60cm -> 594mm x 594mm 120cm x 120cm -> 1190mm x 1190mm 30cm x 120cm -> 296mm x 1190mm

Colours



Net Calce



Trace Calce



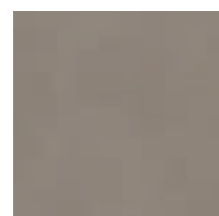
Net Cemento



Trace Cemento




Net Cenere



Trace Cenere

For information about the available grouts, please contact the sales department.

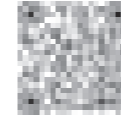
Technical Features

STANDARD	FEATURES	VALUE REQUIRED	DÉCHIRER (LA SUITE)
ISO 10545/3	water absorption	< 0,5%	0,06%
ASTM C373		< 0,5%	0,06%
ISO 10545/4	breaking strength	≥ 35 N/mm ²	61,2 N/mm ²
ISO 10545/6	resistance to deep abrasion	<175 mm3	in conformity
EN 101	surface hardness (scala mohs)	> 5	8
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ASTM C484		no samples must show visible defects	unaffected
ISO 10545/12	frost resistance	no visible alteration	resistant
ASTM C1026		unaffected	unaffected
ISO 10545/13	resistance to chemical attacks	no visible alteration	resistant
ASTM C650			unaffected
ISO 10545/14	stains resistance	class 3	class 5
DIN 51130-04	slip resistance	medium values 6±10° R9 10±19° R10 19±27° R11 27±35° R12 > 35° R13	net R11 trace R11
DIN 51097			B
DCOF		-	-
Pendulum EN12633			-
 UPEC			available upon request
LEED CERTIFICATION 4.1			20% recycled material
ENVIROMENTAL MANAGEMENT SYSTEM ISO 14000 E ISO 9001			
VOC Emission			available upon request
Declaration of Contents			available upon request
EPD			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request

Packing

SIZE	PCS-SQM	SQM-PC	PC-PAL	KG-PC	KG-PAL	SQM-PAL
120-120 cm	0,69	1,44	36	38,30	1379,00	51,84

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
esagona 120-120 cm	1,07	1	0,93	36	25,10	904	33,48
60-120 cm	1,38	2	1,44	24	38,65	928	34,56
30-120 cm	2,78	2	0,72	48	19,10	917	34,56
60-60 cm	2,77	3	1,08	32	29,00	928	34,56
esagona 60-60 cm	4,30	4	0,92	24	25,15	604	22,08
mosaico random decor 21,4-44,4 cm	10,52	5	0,47	56	12,50	700	26,60
step 30-120-4,5 cm	-	2	2,40 ml	-	26,00	-	-
corner tile 30-120-4,5	-	1	1,20 ml	-	13,00	-	-
skirting 3,8-60 cm	-	10	6,00 ml	-	5,85	-	-
déchirer glass 30-30 cm	11	11	1,00	60	6,05	363	60,00



Scan the QR code to download the technical features in other languages

Déchirer XL

collection	Déchirer XL
design	Patricia Urquiola, 2017
production	Industrial
material	Unglazed homogeneous porcelain stoneware
thickness	3 mm reinforced with back glass fiber
features	Squared and rectified slabs each one exactly the same as the others
nominal sizes	100-300 cm (39"-118")
specification	<ul style="list-style-type: none"> - Unglazed porcelain stoneware body and available in three shades: gesso, grafite and avana. - Déchirer was the breakthrough that distinguished Mutina in the world of designer tiles, and is still considered one of the most emblematic collections of its kind. Mutina has decided to celebrate this great success by proposing Déchirer in a new, XL size in the lowest possible thickness (3 mm with fiber back layer), and in a very lightweight slab (25 kg). - Size 100 x 300 cm, to have the bas-relief decorations (registered design) extended over a continuous, larger surface. - Pure ceramic body pressed in a latest generation machine to create textured surfaces even on large slabs - Details of the bas-relief with perfectly well-defined edges - Rectified in real size 100x300
patents	Registered design n° 001615790-001 - date of registration: 25/09/2009 Registered design n° 001615774-001 - date of registration: 25/09/2009
category	UNI EN 14411 App G (BIA group) UGL



100-300 cm
39"-118"

Laying and maintenance tips

use	Wall – indoor, outdoor.
installation	Place the base of the chosen leveller under the flooring/tile and continue laying in sequence. Insert the tie rod in the threaded shaft and turn it clockwise until the flooring/tile is level, using as little pressure as possible. When the adhesive/glue has solidified and the adhesion to floor is sufficiently level: break the tie rod.
recommended adhesive	It is possible to use Class C2S2 cementitious adhesives to lay the slabs on substrates such as concrete, gypsum-based plaster (after applying a primer) or cement, plasterboard or fibre-cement panels, and old ceramic tiles. Always apply a “double layer” or “full layer” of adhesive using back buttering. Back buttering is, therefore, always recommended. Apply the adhesive with back buttering, first on the back of the slab and then, on the substrate, taking care to cover the corners and edges, avoiding any air pockets between the substrate and the slab. Spread the adhesive as required only on the surface where a slab is being laid to prevent the surface from skinning over which stops it from adhering. It is recommended to use a 6 mm notched trowel for the substrate and a 3 mm notched trowel for the back of the slab, taking care to spread the adhesive in the same direction, both on the slab and the substrate, and to knock the surface with a rubber mallet, making sure any air pockets are eliminated.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Cementitious grout / epoxy grout.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL.). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	1000mm x 3000mm

Colours



Gesso




Grafite



Avana

For information about the available grouts, please contact the sales department.

Technical features

STANDARD	FEATURES	VALUE REQUIRED	DÉCHIRER XL
ISO 10545/2	SIZES		
	length and width	± 0,6%	in conformity with standard
	thickness	± 5%	
	straightness of edges	± 0,5%	
	wedging flatness	± 0,5%	
ISO 10545/3	water absorption	< 0,5%	in conformity with standard
ISO 10545/6	resistance to deep abrasion	–	–
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ASTM C484		no samples must show visible defects	unaffected
ISO 10545/12	frost resistance	no visible alteration	resistant
ISO 10545/13	resistance to chemical attacks	no visible alteration	resistant
ISO 10545/14	stains resistance	class 3	class 5
DIN 51130-04	slip resistance	–	–
DIN 51097		–	–
DCOF		–	–
Pendulum AS/NSZ 4586-13			–
EN 13501 (rev. 2005)			A2-s 1, d0
Leed 4.1			30% pre-consumer recycled material (Déchirer XL Gesso) 40% pre-consumer recycled material (Déchirer XL Grafite and Avana)
ISO 9001 – ISO 14001			
Robinson Test		–	–
VOC Emission			available upon request
Declaration of contents			available upon request
EPD			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request
 V1 uniform variation			

Packing

SIZE	PCS-SQM	PCS-BOX	SQM-PC	PC-PAL	KG-PC	KG-PAL	SQM-PAL
100-300 cm	0,33	1	3,00	20	24,60	492,00	60

Diarama

collection	Diarama
design	Hella Jongerius, 2018
production	Industrial
material	Glazed homogeneous porcelain stoneware
thickness	9 mm
sizes	9,4-18,7 cm (3 ⁴⁵ / ₆₄ "-7 ²³ / ₆₄ "
specification	<ul style="list-style-type: none"> - 7 matt colour base - 2 main colour: Chalk and Iron - 4 colour families: Ash, Sky, Maize, Blush - 3 mix: Dusk (Chalk+Iron), Grey Chroma and Black Chroma (9 different colours on the same base) - Glazed stripes on a unglazed surface applied with high-thickness serigraphic printing technology - Colour nuances deliberately shaded through the interaction between the base colour and the glaze
patent	Registered design n° 006336608-0001/0037 – date of registration: 26/03/2019
category	UNI EN 14411 App G (BIA group) GL



9,4-18,7 cm
(3⁴⁵/₆₄"-7²³/₆₄"

Laying and maintenance tips

use	Wall – indoor, outdoor.
installation	The material is deliberately shaded. Take the material of the same box and mix randomly.
recommended adhesive	Adhesive for porcelain stoneware.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Fine-grain cement-based grout / epoxy grout.
cleaning at the end of installation	<p>CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water.</p> <p>EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad.</p> <p>SILICONE: Solvent for silicone (e.g. FILA ZERO SIL). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite.</p> <p>PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable.</p> <p>RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.</p>
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing.
calibers (real size)	9,4 cm x 18,7 cm with 1 mm tolerance



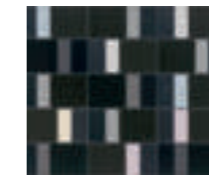
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Colours

BLACK AND WHITE



Chalk

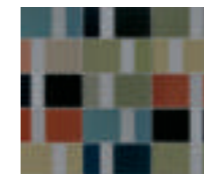


Iron



Dusk

MIX

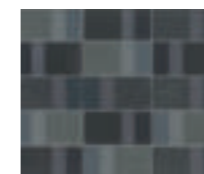


Grey Chroma



Black Chroma

DIARAMA COLOURS



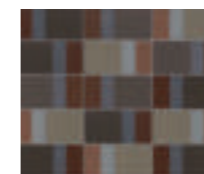
Ash Dark



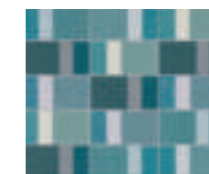
Maize Light



Maize Dark

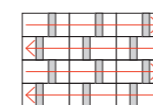


Blush Dark

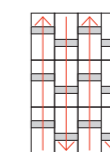


Sky Light

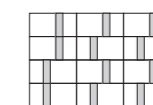
installation ideas



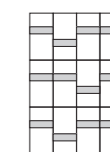
Alternated horizontal



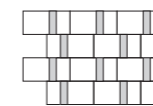
Alternated vertical



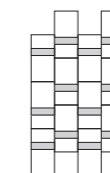
Random horizontal



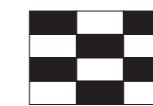
Random vertical



Random horizontal running bond



Random vertical running bond



Checkerboard (Diarama Dusk)

For information about the available grouts, please contact the sales department.

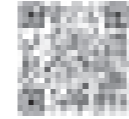
Technical features

STANDARD	FEATURES	VALUE REQUIRED	DIARAMA
ISO 10545/3	water absorption	< 0,5%	in conformity with standard
ISO 10545/4	breaking strength	Sp> 7,5 min 1300	in conformity with standard
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ASTM C484		no samples must show visible defects	unaffected
ISO 10545/12	frost resistance	no visible alteration	resistant
ISO 10545/13	resistance to chemical attacks	no visible alteration	resistant
ISO 10545/14	stains resistance	minimum 3	5
DIN 51130-04	slip resistance	–	–
DIN 51097		–	–
DCOF		–	–
Pendulum AS/NSZ 4586-13		–	–
LEED CERTIFICATION 4.1			24% pre-consumer recycled material
Robinson Test		–	
VOC Emission			available upon request
Declaration of Contents			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request



Packing

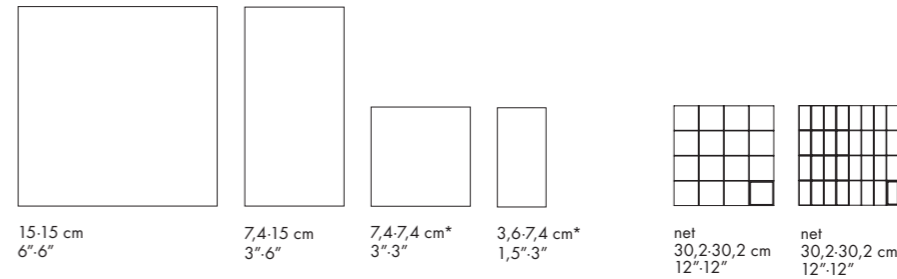
SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
all colours 9,4x18,7 cm	56,89	45	0,79	48	16,95	813,60	37,92
dusk, chalk, iron 9,4x18,7 cm	56,89	42	0,74	48	15,82	759,36	35,52



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Din

collection	Din
design	Konstantin Grcic, 2021
production	Industrial
material	Glazed pressed and not rectified body
thickness	9 mm
nominal sizes	15·15 cm (6"·6") – 7,4·15 cm (3"·6") – 7,4·7,4 cm (3"·3") – 3,6·7,4 cm (1,5"·3")
awards	EDIDA 2022
specification	<ul style="list-style-type: none"> – 8 colours: White, Black, Light Blue, Dark Blue, Light Green, Dark Green, Rose, Red – 2 finishes: Matt and Glossy – The Elements in sizes 7,4x7,4 cm and 3,6 x 7,4 cm are both sold on net 30,2x30,2 cm (12"·12")* – All the tiles present a solid natural, slightly mottled effect typical of artisanal products
category	Bib UNI EN 14411 (GL)



Laying and maintenance tips

use	Floor, wall – indoor, outdoor
installation	Lay on perfectly flat, dry walls.
recommended adhesive	Non-rapid-drying adhesive for porcelain stoneware to make it easier to fix the sheets.
recommended joints	2mm. Place the sheets with the same joint as within the sheet.
recommended fillers	CEMENT-BASED GROUT: Grout 0.5 m2 at a time and wash thoroughly with clean water. Remove all traces of grout carefully before it dries completely. EPOXY GROUT: Grout 0.5 m2 at a time and wash thoroughly with clean water. Remove all traces of grout carefully before it dries completely.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2-3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone e.g. FILA ZERO SIL. Put it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	151x151 mm with 1 mm tolerance – 74,5x151 mm with 1 mm tolerance 74,5x74,5 mm on nets 304x304 mm with 1 mm tolerance – 36,25x36,25 mm on nets 304x304 with 1 mm tolerance

Colours

8 COLOURS
2 FINISHES



White Matt



White Glossy



Light Green Matt



Light Green Glossy



Black Matt



Black Glossy



Dark Green Matt



Dark Green Glossy



Light Blue Matt



Light Blue Glossy



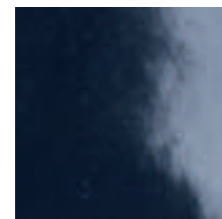
Rose Matt



Rose Glossy



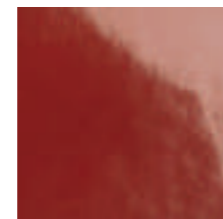
Dark Blue Matt



Dark Blue Glossy



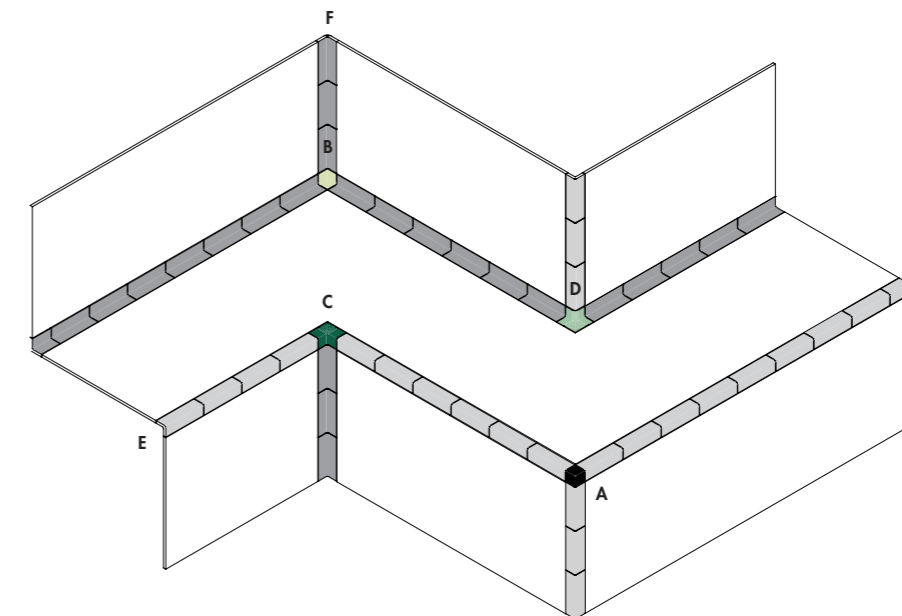
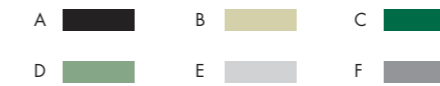
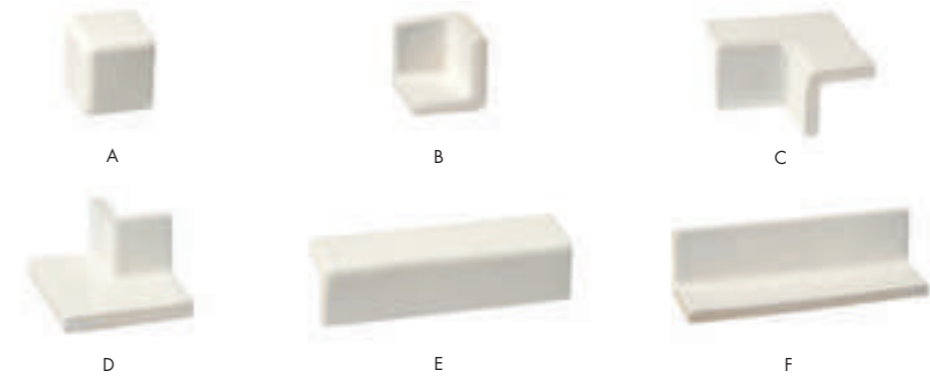
Red Matt



Red Glossy

Special Pieces

collection	Din
design	Konstantin Grcic, 2021
production	Artisanal
material	Glazed pressed, extruded and not rectified body
thickness	9 mm
nominal sizes	(A) 3,8x3,8x3,8 cm – (B) 4,5x4,5x4,5 cm – (C) 7,4x7,4x3,8 cm (D) 7,4x7,4x4,5 cm – (E) 3,8x3,8x15 cm – (F) 4,5x4,5x15 cm
specification	All the special pieces are available in all colours and finishes.
real sizes	(A) 39x39x39 mm +2 mm – (B) 45x45x45 mm +2 mm – (C) 74x74x39 mm +2 mm (D) 74x74x45 mm +2 mm – (E) 39x39x150,5 mm +2 mm– (F) 45x45x150,5 mm +2 mm



To obtain a correct aesthetic result check the actual measurements of both the volumes and the special pieces before installation. This is to align and adjust the pieces and the joint spacings to compensate possible differences in the calibres.

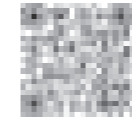
For information about the available grouts, please contact the sales department.

Technical features

STANDARD	FEATURES	VALUE REQUIRED	DIN
ISO 10545/3	water absorption	0,5<x<3%	2,5%
ISO 10545/4	breaking strength	Sp> 7,5 min 1100	resistant
ISO 10545/9	thermal shock resistance	no visible alteration	resistant
ISO 10545/12	frost resistance	no visible alteration	resistant
ISO 10545/13	resistance to chemical attacks	min B	A
ISO 10545/14	stains resistance	class 3	class 5
DIN 51130-04	slip resistance	-	R10 15x15 and 7,4x15 – Matt R11 30,2x30,2 on net – Matt
DIN 51097		-	B 15x15 and 7,4x15 – Matt C 30,2x30,2 on net – Matt
DCOF			>0.77 matt
BS 7976-2			53 dry – matt 38 wet – matt
VOC Emission			available upon request
Declaration of Contents			available upon request
EPD			available upon request
SDS			available upon request
Red List Building Materials			available upon request
BPD3			available upon request
HPD			available upon request

Packing

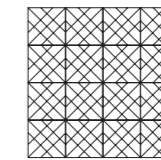
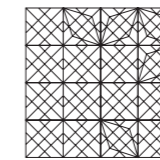
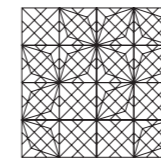
SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
15-15 cm	44,44	32	0,72	68	13,64	927,52	48,96
7,4-15 cm	88,88	64	0,72	68	13,64	927,52	48,96
net 30,2-30,2 cm (7,4-7,4 cm)	11	8	0,72	42	13,64	572,88	30,24
net 30,2-30,2 cm (3,6-7,4 cm)	11	8	0,72	42	13,64	572,88	30,24



Scan the QR code to download the technical features in other languages

Folded

collection	Folded
design	Raw Edges, 2010
production	Industrial
material	Homogeneous porcelain stoneware
features	Squared and rectified slabs each one exactly the same as the others
thickness	10 mm
nominal sizes	60-60 cm (24"-24")
specification	The collection is: - 1 extra white colour - 3 pattern, random in the box The base colour is solid, full thickness body, using an extra white porcelain base
complementary pieces	Skirting
patents	registered design n° 001912999-011 – date of registration: 06/09/2011
category	UNI EN 14411 App G (BIA group) UGL

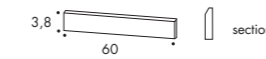


3 patterns randomly mixed into the box

60-60 cm
(24"-24")

complementary pieces

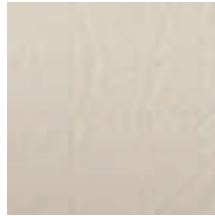
skirting
3,8-60 cm
2"-24"



Laying and maintenance tips

use	Floor, wall – indoor, outdoor.
installation	For an even, smooth shading effect when laying, alternate material from several different boxes.
recommended adhesive	Adhesive for porcelain stoneware.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Cement-based grout / epoxy grout.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL.). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	600 mm x 600 mm

Colours



For information about the available grouts, please contact the sales department.

458

FOLDED

Technical features

STANDARD	FEATURES	VALUE REQUIRED	FOLDED
ISO 10545/3	water absorption	< 0,5%	in conformity
ISO 10545/6	resistance to deep abrasion	<175 mm3	in conformity
ISO 10545/9	thermal shock resistance	no alteration	no alteration
ISO 10545/12	frost resistance	no alteration	no alteration
ISO 10545/13	acids and alkalis resistance	min B	A
ISO 10545/14	stains resistance	classe 3	class 4
DIN 51130-04	slip resistance	medium values 6÷10° R9 10÷19° R10 19÷27° R11 27÷35° R12 > 35° R13	R9
DIN 51097		–	–
Pendulum BS 7976-2			51 dry 41 wet
LEED CERTIFICATION 4.1			15% recycled material
ISO 14001 - ISO 9001			
VOC Emission			available upon request
Declaration of Contents			available upon request
EPD			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request



Packing

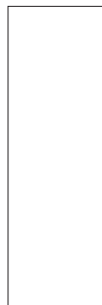
SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
60-60 cm	2,77	3	1,08	40	22,85	914,00	43,20
skirting 3,8-60 cm	–	10	6,00 ml	–	5,00	–	–

FOLDED

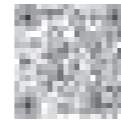
459

Folded XL

collection	Folded XL
design	Raw Edges, 2017
production	Industrial
material	Unglazed homogeneous porcelain stoneware
features	Squared and rectified slabs each one exactly the same as the others
thickness	5,6 mm
nominal sizes	100-300 cm (39,4"-118")
specification	<ul style="list-style-type: none"> - 1 colour - Extra white body of porcelain stoneware, without additions of glazes or colouring agents. - Pure ceramic clay pressed in a latest generation machine to obtain textured surfaces even on large slabs. - Rectified edges to allow a joint of just 2 mm. - Suitable for both floor and wall tiles, for indoor and outdoor use
patents	Registered design (tiles) n° 001912999-011 – date of registration: 06/09/2011
category	UNI EN 14411 App G (BIA group) UGL



100-300 cm
39,4"-118"

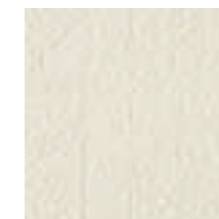


Scan the QR code to download the technical features in other languages

Laying and maintenance tips

use	Floor, wall – indoor, outdoor.
installation	Check the flatness with a 2 metre long straight edge, by placing it on the screed in all directions. Maximum permissible tolerance 3 mm. Use specific self-levelling products if the difference is greater
recommended adhesive	For tiling a floor on substrates such as cement and anhydrite screed (after applying a primer), Class C2S2 cementitious adhesives are normally used for the largest format. On floor heating, even smaller formats must be laid with Class C2S2 cementitious adhesives. On pre-existing or old ceramic tiled floors, it is advisable to use quick-setting adhesives.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Cementitious grout / epoxy grout.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	1000 mm x 3000 mm

Colours



For information about the available grouts, please contact the sales department.

Technical features

STANDARD	FEATURES	VALUE REQUIRED	FOLDED XL
ISO 10545/2	SIZES		
	length and width	± 0,6%	in conformity with standard
	thickness	± 5%	
	straightness of edges	± 0,5%	
	wedging	± 0,5%	
flatness	± 0,5%		
ISO 10545/3	water absorption	< 0,5%	in conformity with standard
ISO 10545/6	resistance to deep abrasion	≤ 175mm ³	in conformity with standard
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ASTM C484		no samples must show visible defects	unaffected
ISO 10545/12	frost resistance	no visible alteration	resistant
ISO 10545/13	resistance to chemical attacks	no visible alteration	resistant
ISO 10545/14	stains resistance	class 3	class 5
DIN 51130-04	slip resistance	medium values 6÷10° R9 10÷19° R10 19÷27° R11 27÷35° R12 > 35° R13	R10
DIN 51097		–	–
DCOF		> 0,42	0,68
Pendulum AS/NSZ 4586-13			–
LEED CERTIFICATION 4.1			30% pre-consumer recycled material
ISO 14000 and ISO 9001			
Robinson Test		–	–
VOC Emission			available upon request
Declaration of Contents			available upon request
EPD			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request



Packing

SIZE	PCS-SQM	PCS-BOX	SQM-PC	PC-PAL	KG-PC	KG-PAL	SQM-PAL
100-300 cm	0,33	1	3	13	42,60	554,00	39,00

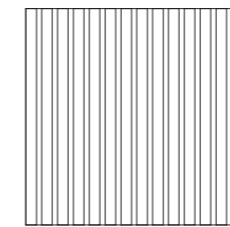


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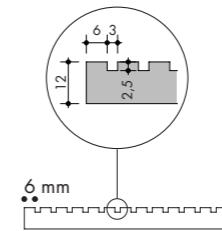
Fringe

collection	Fringe
design	Michael Anastasiades, 2023
production	Industrial
material	Unglazed and rectified porcelain stoneware
thickness	12 mm
sizes	12,3-12,3 cm (5"-5")
specification	<ul style="list-style-type: none"> – 2 patterns: Thin and Bold – 5 colours: White, Anthracite, Grey, Rose, Red – Epoxy grout to guarantee great chromatic stability over time and resistance to wear. Depending on the colour of the used grout, in tone or in contrast, the end result changes significantly.
category	UNI EN 14411 App G (BIA group) UGL

THIN

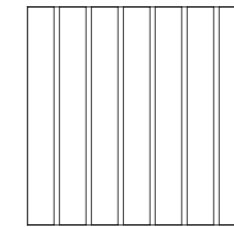


12,3-12,3 cm
5"-5"

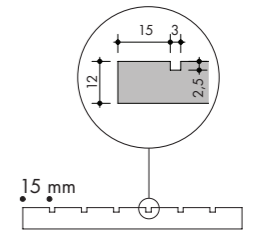


section

BOLD



12,3-12,3 cm
5"-5"



section

Laying and maintenance tips

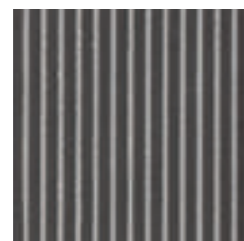
use	Floor, wall – indoor, outdoor.
installation	For an even, smooth shading effect when laying, alternate material from several different boxes
recommended adhesive	Adhesive for porcelain stoneware.
mandatory joints	3 mm
recommended fillers	Epoxy grout. Remove all traces of grout carefully before it dries completely.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL.). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible.

Colours

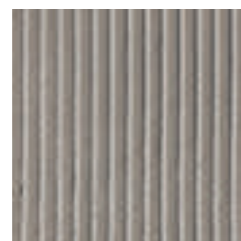
THIN



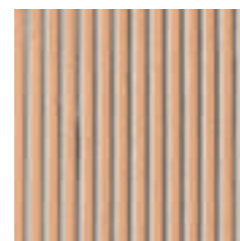
White



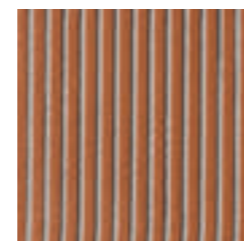
Anthracite



Grey



Rose



Red

BOLD



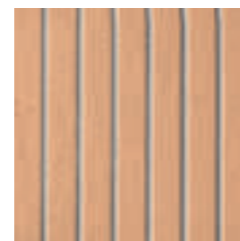
White



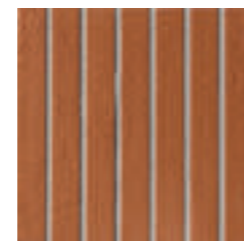
Anthracite



Grey



Rose



Red

Technical features

STANDARD	FEATURES	VALUE REQUIRED	FRINGE
ISO 10545/2	SIZES length and width thickness straightness of edges wedging flatness	$\pm 0,6\%$ $\pm 5\%$ $\pm 0,5\%$ $\pm 0,6\%$ $\pm 0,5\%$	in conformity with standard
ISO 10545/3	water absorption	< 0,5%	0,06%
ASTM C373		< 0,5%	0,06%
EN 101	surface hardness (scala mohs)	> 5	8
ISO 10545/6	resistance to deep abrasion	<175 mm3	in conformity with standard
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ASTM C484		no samples must show visible defects	unaffected
ISO 10545/12	frost resistance	no visible alteration	resistant
ASTM C1026		unaffected	unaffected
ISO 10545/13	resistance to chemical attacks	no visible alteration	resistant
ASTM C650			unaffected
ISO 10545/14	stains resistance	minimum 3	5
DIN 51130-04	slip resistance	medium values 6+10° R9 10+19° R10 19+27° R11 27+35° R12 > 35° R13	R10
DIN 51097		–	B
Pendulum BS			55 dry 40 wet
Pendulum AS/NZS			P4
DCOF			0.51
LEED CERTIFICATION 4.1			20% recycled material
ENVIRONMENTAL MANAGEMENT SYSTEM ISO 14000 AND ISO 9001			
VOC Emission			available upon request
Declaration of Contents			available upon request
EPD			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request

Packing

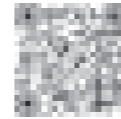
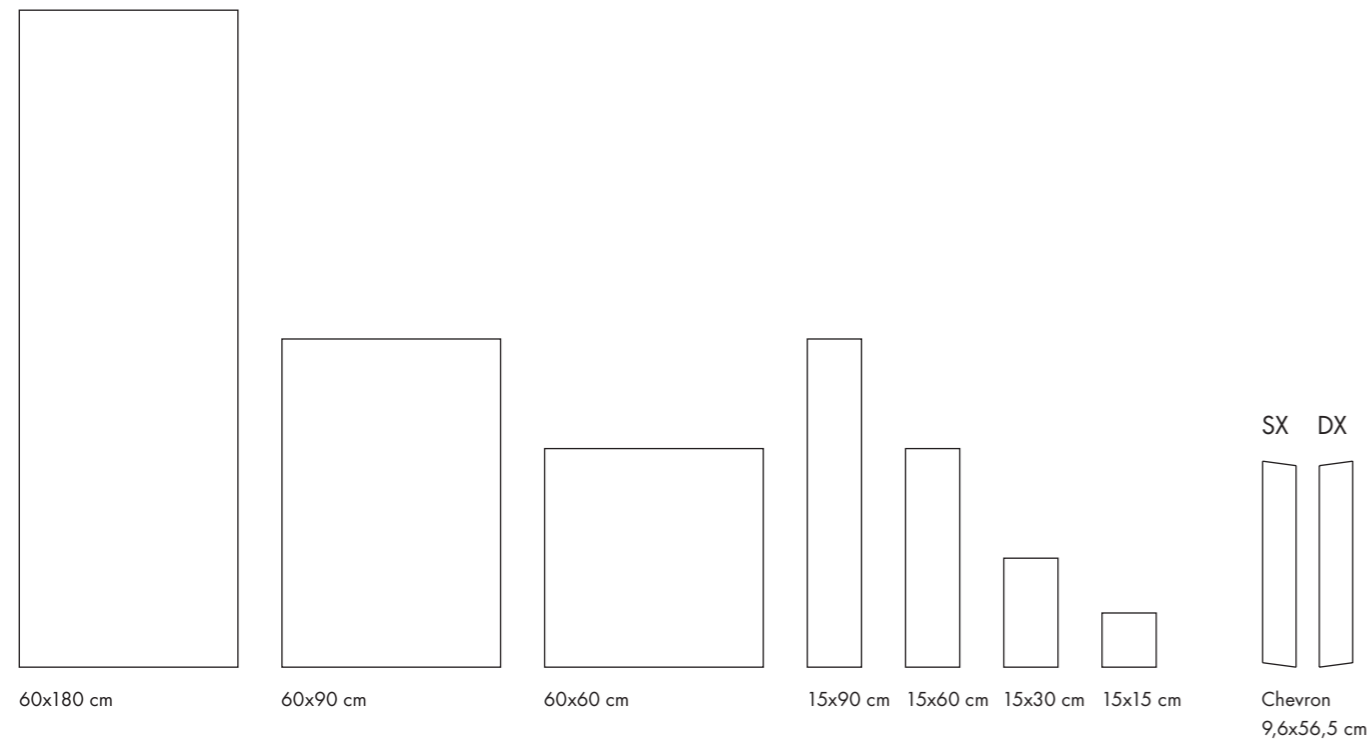
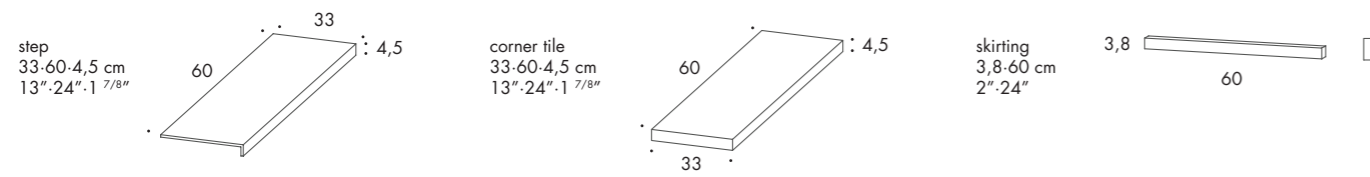
SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
BOLD 12,3-12,3	65,62	42	0,64	54	17,15	926,10	34,56
THIN 12,3-12,3	65,62	42	0,64	54	16,50	891	34,56

For information about the available grouts, please contact the customer's care department: customerservice@mutina.it

Kosei

collection	Kosei
design	Vincent Van Duysen, 2022
production	Industrial
material	Extruded unglazed porcelain stoneware
features	Squared and rectified slabs each one exactly the same as the others
thickness	10 mm
nominal sizes	60x180 cm (24"x71"), 60x90 cm (24"x36"), 60x60 cm (24"x24"), 15x90 cm (6"x36"), 15x60 cm (6"x24"), 15x30 cm (6"x12"), 15x15 cm (6"x6") chevron: 9,6x56,5 cm (4"x22")
specification	- 5 colours: Bone, Storm, Terra, Grey Green, Dark Grey
category	UNI EN 14411 App A (A1 group) UGL

complementary pieces

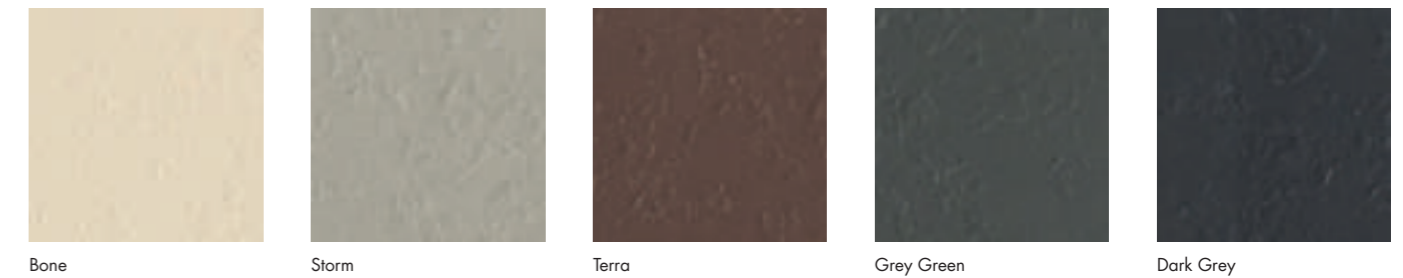


Scan the QR code to download the technical features in other languages

Laying and maintenance tips

use	Floors, walls – indoor, outdoors.
installation	The double spreading technique is recommended for the 60x180 size.
recommended adhesive	Adhesive for porcelain stoneware.
recommended joints	2mm joints.
recommended fillers	CEMENT-BASED GROUT / EPOXY GROUT. Remove all traces of grout carefully before it dries completely.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2-3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone e.g. FILA ZERO SIL. Put it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	59.8 x 179.8 cm 59.8 x 89.8 cm 59.8 x 59.8 cm 14.8 x 89.8 cm 14.8 x 59.8 cm 14.8 x 29.8 cm 14.8 x 14.8 cm

Colours



For information about the available grouts, please contact the sales department.

Technical features

STANDARD	FEATURES	VALUE REQUIRED	KOSEI
ISO 10545/2	SIZES length and width thickness straightness of edges wedging flatness	± 1% ± 10% ± 0,5% ± 1% ± 0,5%/0,8%	in conformity with standard
ISO 10545/3	water absorption	< 0,5%	0,06%
ISO 10545/4	breaking strength modulus of rupture	≥ 1300 N ≥ 32 N/mm ²	in conformity with standard
ISO 10545/9	resistance to thermal shock	comply requirements	resistant
ISO 10545/12	frost resistance	comply requirements	resistant
ISO 10545/13	Resistance to acids and alkalis (low and high concentration) Resistance to household cleaning agents and swimming pool chemicals	declared value minimum class B	A A
ISO 10545/14	stains resistance	minimum 3	5
DIN 51130			R10
DIN 51097			B
DCOF		> 0.42	0.84
Pendulum BS (EN 16165-c)			55 dry 45 wet
Pendulum AS/NZS (4586313 app A)			44 P3
Pendulum ES (UNE 41901)			45 C2
ISO 14001			
VOC Emission Declaration of Contents EPD SVHC declaration			available upon request



Packing

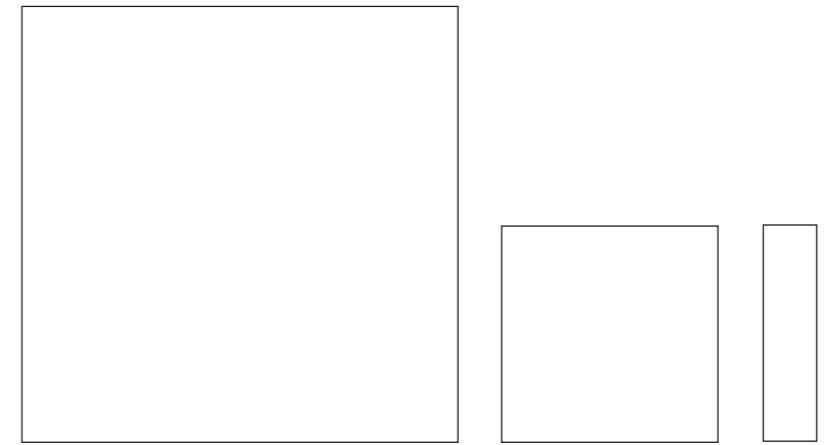
SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
60-180 cm	0,93	1	1,08	48	25,20	1210	51,84
60-90 cm	1,85	2	1,08	48	25,20	1210	51,84
60-60 cm	2,78	2	0,72	64	16,80	1075	46,10
15-90 cm	7,41	6	0,81	51	18,90	964	41,31
15-60 cm	11,11	9	0,81	52	18,90	983	42,12
15-30 cm	22,22	18	0,81	52	18,90	983	42,12
15-15 cm	44,44	36	0,81	52	18,90	983	42,12
chevron 9,6-56,5	18,44	14	0,76	45	17,70	797	34,20
step 33-60-4,5 cm	-	2	1,20	-	13,00	-	-
corner tile 33-60-4,5 cm	-	1	0,60	-	6,50	-	-
skirting 3,8-60 cm	-	10	6 ml	-	5,00	-	-



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features in other languages

Mater

collection	Mater
design	Patricia Urquiola, 2023
production	Industrial
material	SEGNO: Glazed and rectified porcelain stoneware UNI: Unglazed and rectified porcelain stoneware
thickness	9 mm
sizes	120-120 cm (47"-47"), 60-60 cm (24"-24"), 15-60 cm (6"-24")
specification	- 2 bases: Uni Beige, Uni Moka unglazed porcelain stoneware - 6 patterns: Segno Bianco, Segno Blu, Segno Terra glazed porcelain stoneware on Uni Beige base Segno Nero, Segno Verde, Segno Ocra glazed porcelain stoneware on Uni Moka base
category	- Uni: UNI EN 14411 App G (BIA group) UGL - Segno: UNI EN 14411 App G (BIA group) GL



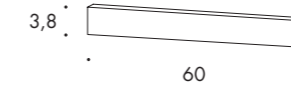
120-120 cm
47"-47"

60-60 cm
24"-24"

15-60 cm
6"-24"

complementary pieces

skirting
3,8-60 cm
2"-24"



section

Laying and maintenance tips

use	Floor, wall – indoor, outdoor.
installation	For an even, smooth shading effect when laying, alternate material from several different boxes. The double spreading technique is recommended for the 120x120 size.
recommended adhesive	Adhesive for porcelain stoneware.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Cement-based grout / epoxy grout. Remove all traces of grout carefully before it dries completely.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL.). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	120cm-120cm -> 1190mm-1190mm 60cm-60cm -> 594mm x 594mm 15cm-60cm -> 147mm-594mm

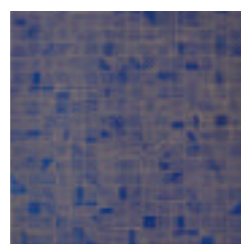
Colours



Uni Beige



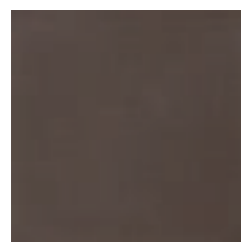
Segno Bianco



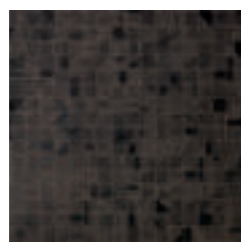
Segno Blu



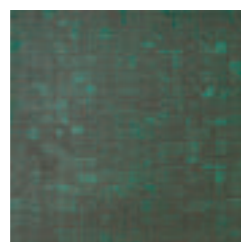
Segno Terra



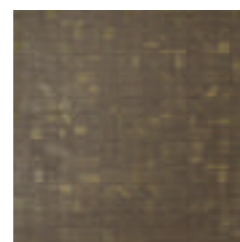
Uni Moka



Segno Nero



Segno Verde



Segno Ocra

For information about the available grouts, please contact the sales department.

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MATER

Technical features

STANDARD	FEATURES	VALUE REQUIRED	MATER
ISO 10545/2	SIZES		
	length and width	± 0,6%	in conformity with standard
	thickness	± 5%	
	straightness of edges	± 0,5%	
	wedging	± 0,6%	
	flatness	± 0,5%	
ISO 10545/3	water absorption	< 0,5%	0,06%
ASTM C373		< 0,5%	0,06%
ISO 10545/6	resistance to deep abrasion	<175 mm3	in conformity
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ASTM C484		no samples must show visible defects	unaffected
ISO 10545/12	frost resistance	no visible alteration	resistant
ASTM C1026		unaffected	unaffected
ISO 10545/13	resistance to chemical attacks	no visible alteration	resistant
ASTM C650			unaffected
ISO 10545/14	stains resistance	minimum 3	5
DIN 51130-04	slip resistance	medium values 6±10° R9 10±19° R10 19±27° R11 27±35° R12 > 35° R13	Segno R9 Uni R11
DIN 51097		-	Uni B Segno A
Pendulum BS			UNI 50 dry, 40 wet SEGNO 45 dry, 25 wet
Pendulum AS/NZS			UNI P3 SEGNO P2
DCOF			UNI 0.62 SEGNO 0.29
LEED CERTIFICATION 4.1			20% recycled material
ENVIRONMENTAL MANAGEMENT SYSTEM ISO 14000 AND ISO 9001			
VOC Emission			available upon request
Declaration of Contents			available upon request
EPD			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request

Packing

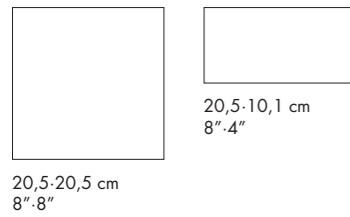
SIZE	PCS-SQM	PCS-BOX	SMQ-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
120-120	0,69	2	2,88	20	66	1320	57,60
60-60	2,78	4	1,44	32	33	1056	46,08
15-60	11,11	10	0,90	52	20,60	1071	46,80
skirting		10	6 ml		4		

MATER

471

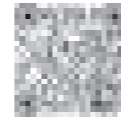
Mattonelle Margherita

collection	Mattonelle Margherita
design	Nathalie Du Pasquier, 2020
production	Industrial
material	Glazed porcelain stoneware
thickness	10 mm
nominal sizes	Margherita Patterns, Margherita Plain Colours 20,5-20,5 cm (8"-8") Margherita Half 20,5-10,1 cm (8"-4")
specification	- 6 base colour in 20,5-20,5 cm - 27 graphic patterns in 20,5-20,5 cm - 8 half in 10,1-20,5 cm - Semi-gloss, silky surface
anti-slip	Special treatment is available upon request, at extra charge
awards	Interior Design Magazine's Best of Year Awards 2021 in the Category Tile + Stone Flooring
patent	Registered design n° 008171615-0001/0067 - date of registration: 30.09.2020
category	Bla UNI EN 14411 (GL)



Laying and maintenance tips

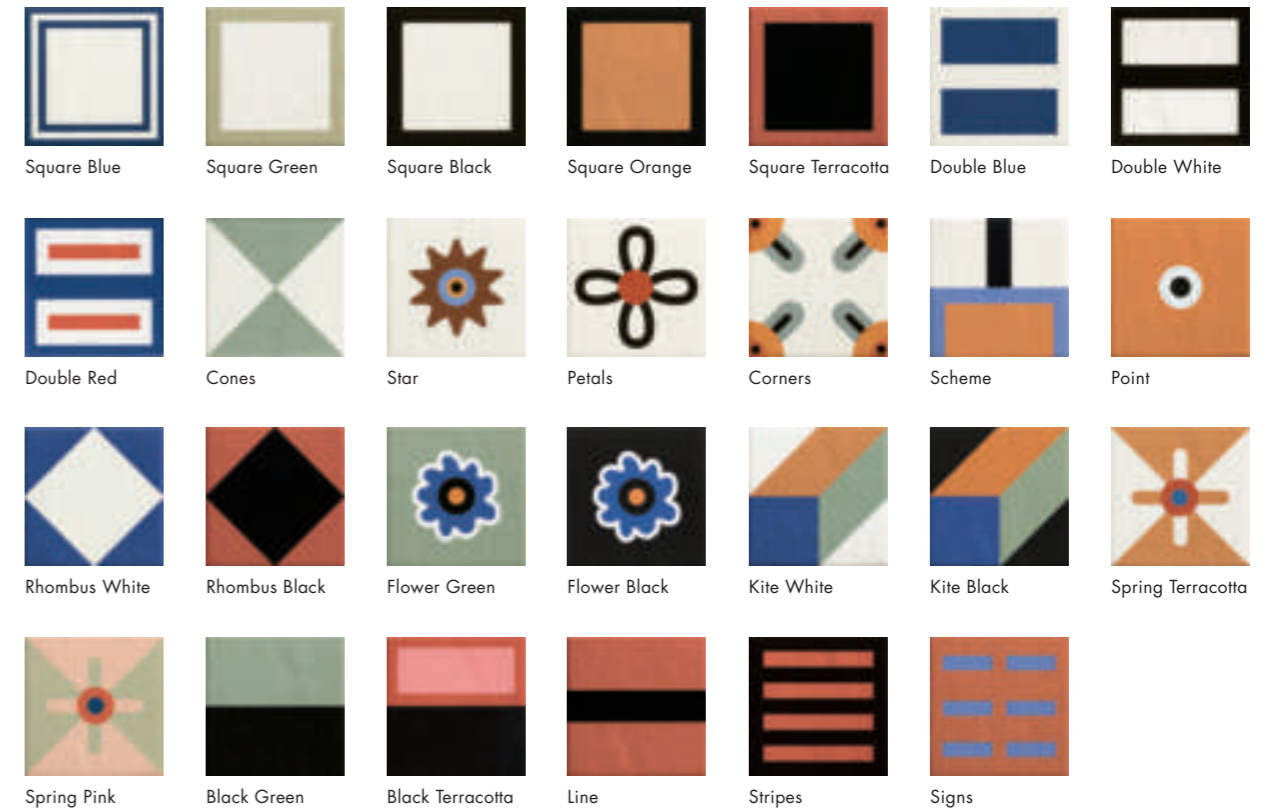
use	Floor, wall - indoor, outdoor.
installation	For an even, smooth shading effect when laying, alternate material from several different boxes.
recommended adhesive	Adhesive for porcelain stoneware.
recommended joints	2mm joints.
recommended fillers	Cement-based grout / epoxy grout.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2-3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone e.g. FILA ZERO SIL. Put it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	20,5x20,5 : cal 1 : from 203,6x203,6 to 205x205 - cal 0 : from 202,1x202,1 to 203,5x203,5 20,5x10,1 : cal 1 : from 101,2x203,6 to 101,2x205 - cal 0 : from 100,4x202,1 to 100,4x203,5 (calibers depend on the production lot, we recommend to ask in advance)



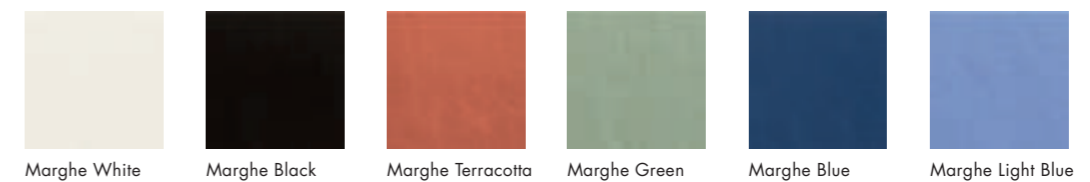
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Colours

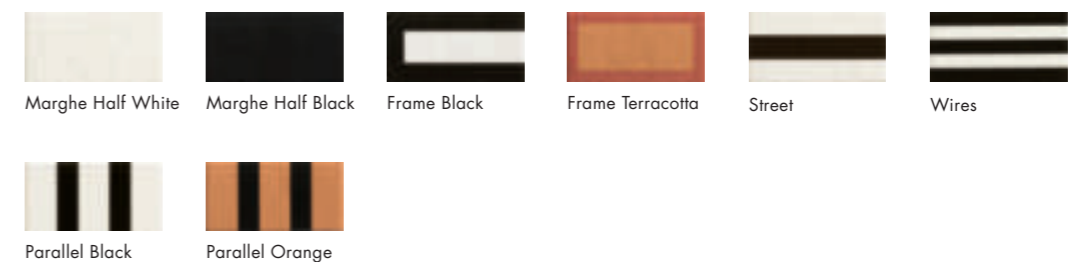
27 PATTERNS
20,5X20,5 CM



6 PLAIN COLOURS
20,5X20,5 CM



8 HALF
10,1X20,5 CM



For information about the available grouts, please contact the sales department.

Technical features

STANDARD	FEATURES	VALUE REQUIRED	MATTONELLE MARGHERITA
ISO 10545/3	water absorption	< 0,5%	0,06%
ISO 10545/4	breaking strength	Sp> 7,5 min 1300	resistant
ISO 10545/9	thermal shock resistance	no alteration	no alteration
ISO 10545/12	frost resistance	no alteration	no alteration
ISO 10545/13	acids and alkalis resistance	min B	A
ISO 10545/14	stains resistance	class 3	class 5
DIN 51130-04	slip resistance	-	R11 antislip
DIN 51097-04	slip resistance	-	B antislip
DCOF	slip resistance	-	0,85 antislip
Pendulum BS 7976-2:2002/A1:2013		-	62 dry antislip 52 wet antislip
LEED 4.1		-	20% recycled material
Robinson Test		-	heavy use
VOC Emission			available upon request
Declaration of Contents			available upon request
EPD			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request

Packing

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
20,5-20,5 cm	23,88	16	0,67	48	14,20	681,60	32,16
10,1-20,5 cm	47,76	32	0,67	48	14,20	681,60	32,16



Scan the QR code to download the technical features in other languages

Mews

collection	Mews
design	Edward Barber & Jay Osgerby, 2013, 2023
production	Industrial
material	Glazed homogeneous porcelain stoneware
features	Cut pieces each one exactly the same as the others
thickness	9 mm
nominal sizes	5,5-45 cm (2"-18") 11-11 cm (4"-4") chevron 5,5-39,4 cm (2"-16") chevron 5,5-19,6 cm (2"-8")
specification	- 9 Colours - Each colour composed by a random mix of 15 shades to obtain a softly shaded surface
complementary pieces	Step, Corner tile, Skirting
awards	Wallpaper Design Award 2014, Edida 2014
patents	Registered design n° 002336909-0005/0012 - date of registration: 31/10/2013
category	UNI EN 14411 App G (BIA group)



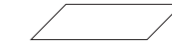
11-11 cm
4"-4"



5,5-45 cm
2"-18"



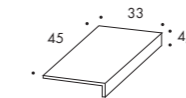
5,5-39,4 cm chevron
2"-16"



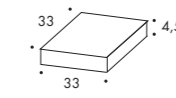
5,5-19,6 cm chevron
2"-8"

complementary pieces

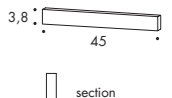
step
33-45-4,5 cm
1263/64"-1723/32"-149/64"



corner tile
33-33-4,5 cm
1263/64"-1263/64"-149/64"



skirting
3,8-45 cm
11/2"-1723/32"

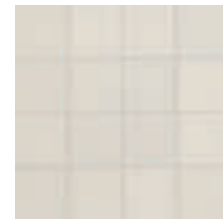


section

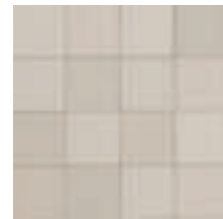
Laying and maintenance tips

use	Floor, wall – indoor, outdoor.
installation	The material is deliberately shaded. Take the material from several boxes and mix carefully.
recommended adhesive	Adhesive for porcelain stoneware.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Cement-based grout / epoxy grout.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL.). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	5,5 x 45 (linear) - 53 mm x 447 mm 5,3 x 39,4 (chevron) - 53 mm x 393 mm 5,5 x 19,6 (chevron) - 53 mm x 192 mm 11 x 11 (square) - 109 mm x 109 mm

Colors



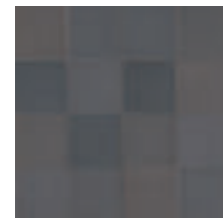
Chalk



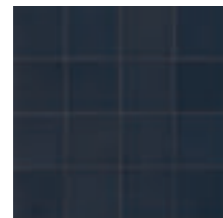
Fog



Pigeon



Lead



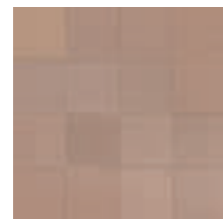
Ink



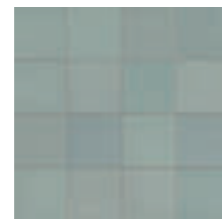
Soot



Green



Pink



Light Blue

For information about the available grouts, please contact the sales department.

Technical features

STANDARD	FEATURES	VALUE REQUIRED	MEWS
ISO 10545/3	water absorption	< 0,5%	0,04%
ASTM C373		< 0,5%	0,04%
ISO 10545/4	breaking strength	Sp> 7,5 min 1300	resistant
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ASTM C484		no samples must show visible defects	unaffected
ISO 10545/12	frost resistance	no visible alteration	resistant
ASTM C1026		unaffected	unaffected
ISO 10545/13	resistance to chemical attacks	no visible alteration	resistant
ASTM C650			unaffected
ISO 10545/14	stains resistance	class 3	class 5
DIN 51130 - 04	slip resistance	medium values 6±10° R9 10±19° R10 19±27° R11 27±35° R12 > 35° R13	R10
DIN 51097		-	-
DCOF		> 0,42	0,80
Pendulum BS7976-2		-	55 dry / 46 wet
LEED CERTIFICATION 4.1		-	13,8% - 15,3%
Robinson Test			heavy use
ISO 9001 - ISO 14001			
VOC Emission			available upon request
Declaration of Contents			available upon request
SDS			available upon request
EPD			available upon request
BPD3			available upon request
HPD			available upon request



V4 dramatic variation

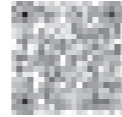
Packing

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
5,5-39,4 cm chevron	46,15	36	0,78	40	14,40	576	31,20
5,5-19,6 cm chevron	92,76	72	0,78	40	14,40	576	31,20
5,5-45 cm	40,40	36	0,89	40	16,65	666	35,60
11-11 cm	82,64	60	0,73	48	16,15	775,20	35,04
step 33-45-4,5 cm	-	2	0,90 ml	-	7,20	-	-
corner tile 33-33-4,5 cm	-	1	0,33 ml	-	5,49	-	-
skirting 3,8-45 cm	-	10	4,50 ml	-	3,28	-	-

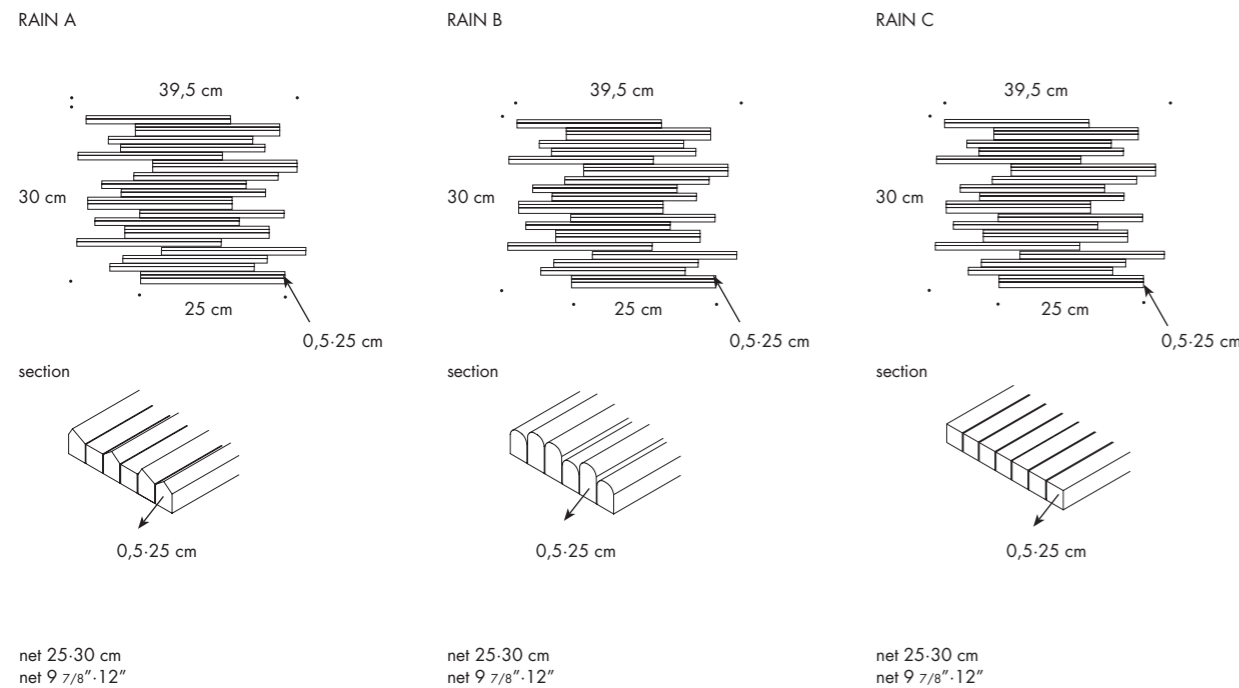
Phenomenon

Phenomenon Rain

collection	Phenomenon
design	Tokujin Yoshioka, 2010 – 2013 – 2022
production	Artisanal
material	Homogeneous unglazed porcelain stoneware straws, obtained by pressing and fixed on net
thickness	RAIN A: min 5 mm - max 7 mm RAIN B: min 5 mm - max 7 mm RAIN C: 5 mm
nominal sizes	RAIN A: net 25-30 cm (net 9 7/8" - 12") RAIN B: net 25-30 cm (net 9 7/8" - 12") RAIN C: net 25-30 cm (net 9 7/8" - 12")
specification	– 7 colours: Bianco, Grigio, Fango, Nero, Blu, Verde, Rosa – 3 mosaic card shapes on net – The mosaic is assembled in sheets to give a "handmade look" to the surface. Rain A-B-C, Honeycomb A-B, Rock, Air, Wind, of the series Phenomenon represent the finest of modern-day Italian craftsmanship. – Each mosaic card is individually pressed with a bespoke 100-holes mould, expressly created to achieve a materic and artisanal feeling, then fired through a bespoke, patented, process. – Mutina patented production process and machines (Industrial Patent filed on 02/09/2010 under number MO2010A000247) – The cards are manually assembled accurately by expert hands to build a unique, innovative pattern.
awards	ICFF Editors Award Material 2011, Wallpaper Design Award 2011, Edida 2011, Selected for Adi Design Index 2011, Love Tag Azure Magazine 2012, Red Dot Design Award 2012, Interior Innovation Award 2014, Best of Best 2014
patents	Registered design n° 001912999-0011 – date of registration: 06/09/2011
category	UNI EN 14411 App G (BIA group) UGL



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Laying and maintenance tips

use	Wall (RAIN A-B-C) – indoor, outdoor.
installation	Lay on perfectly flat, dry walls.
recommended adhesive	NON-RAPID-DRYING adhesive for porcelain stoneware to make it easier to fix the sheets.
recommended joints	2mm joints.
recommended fillers	CEMENT-BASED GROUT: (all mosaics). Grout 0.5 m ² at a time and wash thoroughly with clean water. Remove all traces of grout carefully before it dries completely. EPOXY GROUT: (rock, honey A only). Grout 0.5 m ² at a time and wash thoroughly with clean water. Remove all traces of grout carefully before it dries completely.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing.
calibers (real size)	–

Colours

RAIN A



Rain A Bianco Rain A Grigio Rain A Fango Rain A Nero Rain A Blu Rain A Verde Rain A Rosa

RAIN B



Rain B Bianco Rain B Grigio Rain B Fango Rain B Nero Rain B Blu Rain B Verde Rain B Rosa

RAIN C

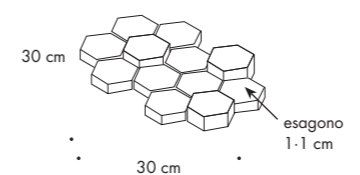
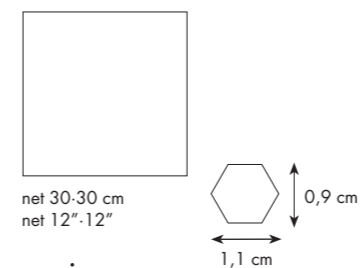


Rain C Bianco Rain C Grigio Rain C Fango Rain C Nero Rain C Blu Rain C Verde Rain C Rosa

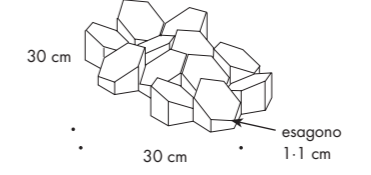
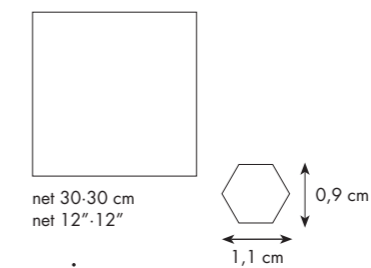
Mosaics: Honeycomb, Rock, Air, Wind

collection	Phenomenon
design	Tokujin Yoshioka, 2010 - 2013 - 2022
production	Artisanal
material	Homogeneous unglazed porcelain stoneware tesserae, obtained by pressing and fixed on net
thickness	HONEYCOMB A: min 5 mm - max 6 mm HONEYCOMB B: min 6 mm - max 8 mm ROCK: 5 mm AIR: 8 mm WIND: 7 mm
nominal sizes	HONEYCOMB A: net 30.30 cm (net 12".12") HONEYCOMB B: net 30.30 cm (net 12".12") ROCK: net 29.29 cm (net 11 13/16"-11 13/16") AIR: net 30.30 cm (net 12".12") WIND: net 25.25 cm (net 10".10")
specification	- 7 colours: Bianco, Grigio, Fango, Nero, Blu, Verde, Rosa - 5 mosaic card shapes on net - The mosaic is assembled in sheets to give a "handmade look" to the surface. Rain A-B-C, Honeycomb A-B, Rock, Air, Wind, of the series Phenomenon represent the finest of modern-day Italian craftsmanship. - Each mosaic card is individually pressed with a bespoke 100-holes mould, expressly created to achieve a materic and artisanal feeling, then fired through a bespoke, patented, process. - Mutina patented production process and machines (Industrial Patent filed on 02/09/2010 under number MO2010A000247) - The cards are manually assembled accurately by expert hands to build a unique, innovative pattern.
awards	ICFF Editors Award Material 2011, Wallpaper Design Award 2011, Edida 2011, Selected for Adi Design Index 2011, Love Tag Azure Magazine 2012, Red Dot Design Award 2012, Interior Innovation Award 2014, Best of Best 2014
patents	Registered design n° 001912999-0011 - date of registration: 06/09/2011 Registered design n° 002336909-0001/0004 - date of registration: 31/10/2013
category	UNI EN 14411 App G (BIA group) UGL

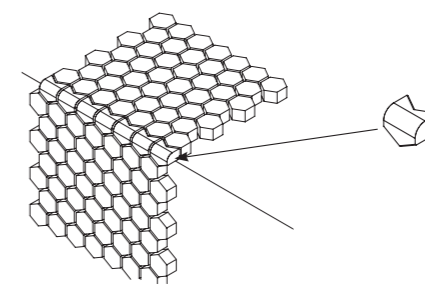
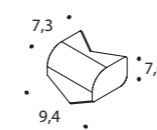
HONEYCOMB A



HONEYCOMB B



RACCORDO ESTERNO HONEYCOMB A + B

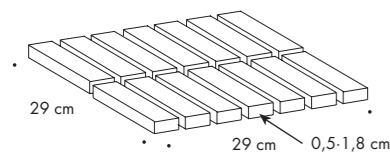


For information about the available grouts, please contact the sales department.

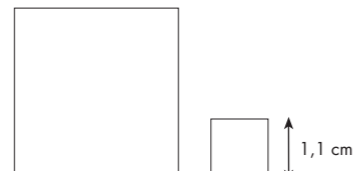
ROCK



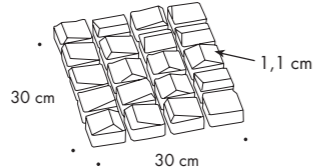
net 29.29 cm
net 11 13/16" - 11 13/16"



AIR



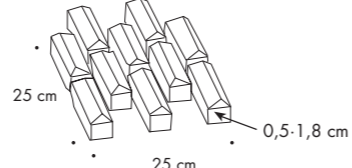
net 30.30 cm
net 12" - 12"
1,1 cm



WIND



net 25.25 cm
net 10" - 10"



Laying and maintenance tips

use	Floor (ROCK, HONEY A), wall (ROCK, HONEY A, WIND, AIR, HONEY B) – indoor, outdoor.
installation	Lay on perfectly flat, dry walls.
recommended adhesive	NON-RAPID-DRYING adhesive for porcelain stoneware to make it easier to fix the sheets.
recommended joints	2mm joints.
recommended fillers	CEMENT-BASED GROUT: [all mosaics]. Grout 0.5 m ² at a time and wash thoroughly with clean water. Remove all traces of grout carefully before it dries completely. EPOXY GROUT: (rock, honey A only). Grout 0.5 m ² at a time and wash thoroughly with clean water. Remove all traces of grout carefully before it dries completely.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	–

Colours

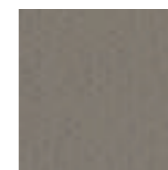
HONEYCOMB A



Honeycomb A Bianco



Honeycomb A Grigio



Honeycomb A Fango



Honeycomb A Nero



Honeycomb A Blu



Honeycomb A Verde



Honeycomb A Rosa

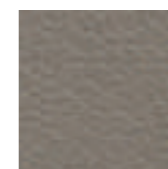
HONEYCOMB B



Honeycomb B Bianco



Honeycomb B Grigio



Honeycomb B Fango



Honeycomb B Nero



Honeycomb B Blu



Honeycomb B Verde



Honeycomb B Rosa

ROCK



Rock Bianco



Rock Grigio



Rock Fango



Rock Nero



Rock Blu



Rock Verde



Rock Rosa

AIR



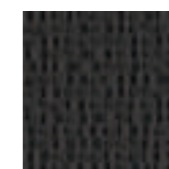
Air Bianco



Air Grigio



Air Fango



Air Nero



Air Blu



Air Verde



Air Rosa

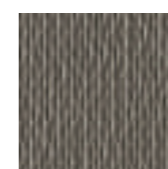
WIND



Wind Bianco



Wind Grigio



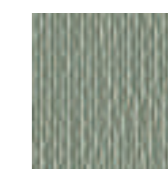
Wind Fango



Wind Nero



Wind Blu



Wind Verde

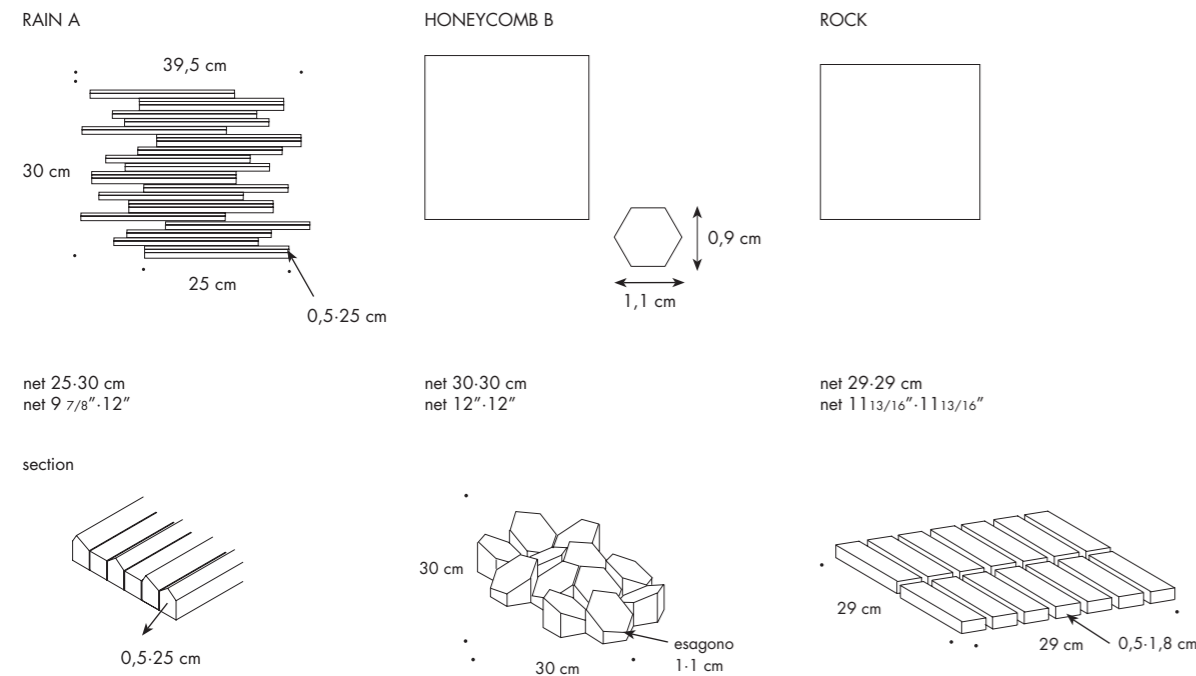


Wind Rosa

For information about the available grouts, please contact the sales department.

Phenomenon Glossy: Rain A, Honeycomb B, Rock

collection	Phenomenon Glossy
design	Tokujin Yoshioka, 2022
production	Artisanal
material	Homogeneous glazed porcelain stoneware tesserae and straws, obtained by pressing and fixed on net
thickness	RAIN A: MIN 5 mm - MAX 7 mm HONEYCOMB B: min 6 mm - max 8 mm ROCK: 5 mm
nominal sizes	HONEYCOMB B - 30X30 sheet ROCK - 29X29 sheet RAIN A - 25X30 sheet
specification	<ul style="list-style-type: none"> - 4 colours: Bianco Glossy, Nero Glossy, Oro, Argento - 3 mosaic card shapes on net <p>- The mosaic is assembled in sheets to give a "handmade look" to the surface. Rain A, Honeycomb B, Rock, of the series Phenomenon represent the finest of modern-day Italian craftsmanship.</p> <ul style="list-style-type: none"> - Each mosaic card is individually pressed with a bespoke 100-holes mould, expressly created to achieve a materic and artisanal feeling, then fired through a bespoke, patented, process. - Mutina patented production process and machines (Industrial Patent filed on 02/09/2010 under number MO2010A000247) - The cards are manually assembled accurately by expert hands to build a unique, innovative pattern.
patent	Registered design n° 001912999-0011 – date of registration: 06/09/2011
category	UNI EN 14411 App G (BIA group) GL



Laying and maintenance tips

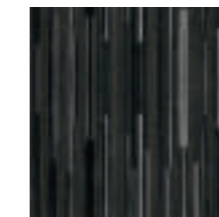
use	Walls, indoors.
installation	Lay on perfectly flat, dry walls.
recommended adhesive	NON-RAPID-DRYING adhesive for porcelain stoneware to make it easier to fix the sheets.
recommended joints	Place the sheets with the same joint as within the sheet.
recommended fillers	FINE-GRAIN CEMENT-BASED GROUT: (all mosaics). Grout 0.5 m2 at a time and wash thoroughly with clean water only. Remove all traces of grout carefully before it dries completely. EPOXY GROUT: (PHENOMENON ROCK GLOSSY BIANCO and PHENOMENON ROCK GLOSSY NEO only). Grout 0.5 m2 at a time and wash thoroughly with clean water. Remove all traces of grout carefully before it dries completely. Do not use epoxy grout for ORO and ARGENTO finishes and for version RAIN A and HONEYCOMB B in GLOSSY BIANCO and NERO finishes.
cleaning at the end of the work	CEMENT-BASED GROUT: Grout 0.5 m2 at a time and wash thoroughly with clean water. Remove all traces of grout carefully before it dries completely. EPOXY GROUT: (PHENOMENON ROCK GLOSSY BIANCO and PHENOMENON ROCK GLOSSY NERO only) Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch Brite pad. Do not use epoxy grout for ORO and ARGENTO finishes and for version RAIN A and HONEYCOMB B in GLOSSY BIANCO and NERO finishes. Clean with water only.
advice for routine cleaning	We advise using neutral detergent diluted in water. Do not use acid or alkaline products, waxes and/or stains. Where possible, for routine cleaning avoid the use of abrasive sponges (scouring pads, metal sponges).
calibers (real size)	-

Colours

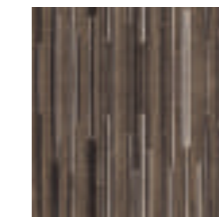
RAIN A GLOSSY



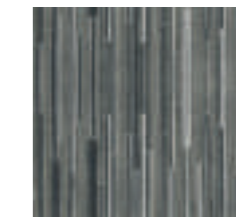
Rain A Bianco Glossy



Rain A Nero Glossy



Rain A Oro



Rain A Argento

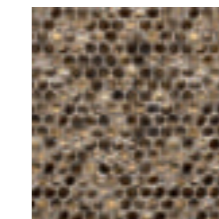
HONEYCOMB B GLOSSY



Honeycomb B Bianco Glossy



Honeycomb B Nero Glossy

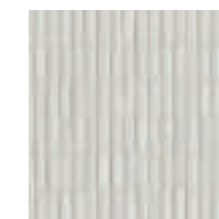


Honeycomb B Oro

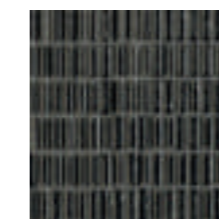


Honeycomb B Argento

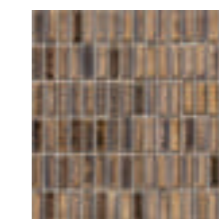
ROCK GLOSSY



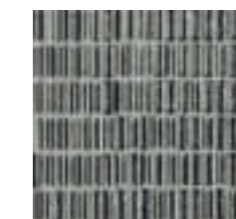
Rock Bianco Glossy



Rock Nero Glossy



Rock Oro



Rock Argento

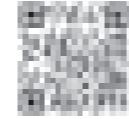
For information about the available grouts, please contact the sales department.

Technical features

STANDARD	FEATURES	VALUE REQUIRED	PHENOMENON
ISO 10545/3	water absorption	< 0,5%	0,1%
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ISO 10545/12	frost resistance	no visible alteration	resistant
ISO 10545/13	resistance to chemical attacks	minimum B	A B glossy finishing
ISO 10545/14	stains resistance	minimum 3	5
VOC Emission			available upon request
Declaration of Contents			available upon request
EPD			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request

Packing

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
rain A net 25-30 cm	13,34	5	0,375	60	4,55	273,00	22,50
rain B net 25-30 cm	13,34	5	0,375	60	4,55	273,00	22,50
rain C net 25-30 cm	13,34	5	0,375	60	4,55	273,00	22,50
honeycomb A net 30-30 cm	11,11	8	0,72	42	7,50	315,00	30,24
honeycomb B net 30-30 cm	11,11	8	0,72	42	8,55	315,00	30,24
rock net 29-29 cm	11,90	11	0,92	42	8,10	340,00	38,64
air net 30-30 cm	11,11	11	0,99	42	10,10	424,00	41,58
wind net 25-25 cm	16,00	8	0,50	60	5,60	336,00	30,00
raccordo esterno honeycomb A+B 9,4-7,6-7,3 cm	86 ml	26	0,30	-	0,05	-	-



Scan the QR code to download the technical features in other languages

Pico

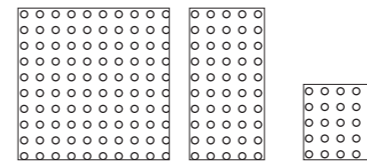
collection	Pico
design	Ronan & Erwan Bouroullec, 2011 – 2015 – 2021
production	Industrial
material	Unglazed homogeneous porcelain stoneware
features	Squared and rectified slabs each one exactly the same as the others
thickness	12 mm
nominal sizes	120-120 cm (47"- 47") 60-120 cm (24"- 47") 60-60 cm (24"- 24")
specification	– 4 base colours: Blanc, Gris, Argile, Satin – 2 relief and bas-relief 1,5 mm dotted textures (UP and DOWN) – Mixed colour tones clay to achieve a materic and natural feeling – Silk-screen decoration (no digital printing) with perfectly centered colour dots – Continua technology pressing process after decoration
complementary pieces	Step, Corner tile, Skirting
awards	Red Dot Design Award 2012, Selected for Adi Design Index 2012
patents	Registered design n° 001912999-0011 – date of registration: 06/09/2011
category	UNI EN 14411 App G (BIA group) UGL

PICO DOWN



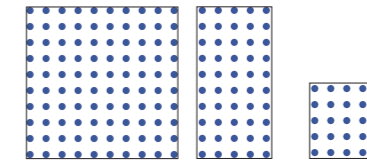
section

down natural



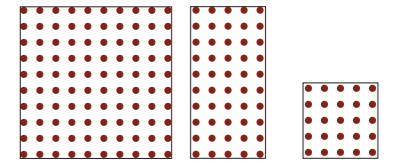
120-120 cm
47"- 47"
60-120 cm
24"- 47"
60-60 cm
24"- 24"

blue dots



120-120 cm
47"- 47"
60-120 cm
24"- 47"
60-60 cm
24"- 24"

red dots



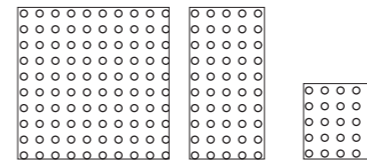
120-120 cm
47"- 47"
60-120 cm
24"- 47"
60-60 cm
24"- 24"

PICO UP



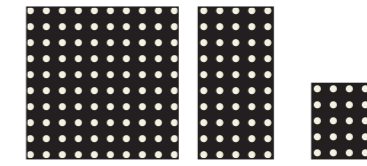
section

up natural



120-120 cm
47"- 47"
60-120 cm
24"- 47"
60-60 cm
24"- 24"

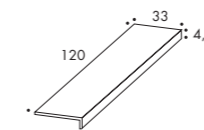
up



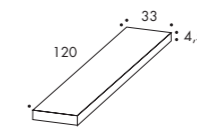
120-120 cm
47"- 47"
60-120 cm
24"- 47"
60-60 cm
24"- 24"

complementary pieces

step
33-120-4,5 cm
13"- 47"- 1 7/8"

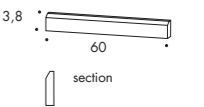


corner tile
33-120-4,5 cm
13"- 47"- 1 7/8"



skirting
3,8-60 cm
2"- 24"

available only
in down natural



Laying and maintenance tips

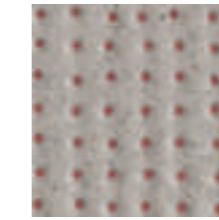
use	Floor, wall – indoor, outdoor.
installation	For an even, smooth shading effect when laying, alternate material from several different boxes. The double spreading technique is recommended for the 120x120 size.
recommended adhesive	Adhesive for porcelain stoneware.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Cement-based grout / epoxy grout. Remove all traces of grout carefully before it dries completely.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL.). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	60 cm · 60 cm -> 594 mm · 594 mm 120 cm · 120 cm -> 594 mm · 1190 mm 120 cm · 120 cm -> 1190 mm · 1190 mm

Colours

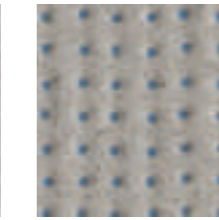
GRIS



Down Natural



Red Dots



Blue Dots

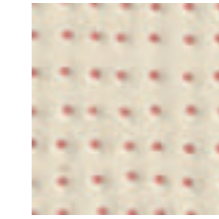


Up Natural

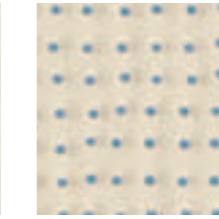
BLANC



Down Natural



Red Dots



Blue Dots



Up Natural

SATIN



Down Natural



Red Dots



Blue Dots

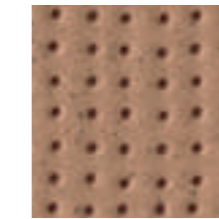


Up Natural

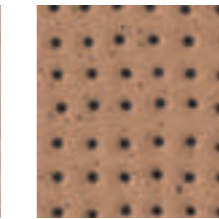
ARGILE



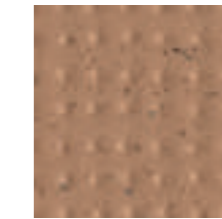
Down Natural



Red Dots

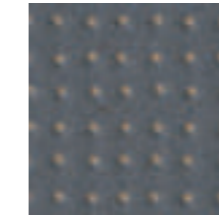


Blue Dots



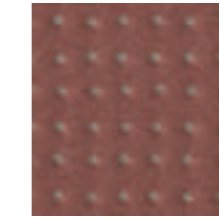
Up Natural

BLUE



Up Blue


RED



Up Red

For information about the available grouts, please contact the sales department.

Technical features

STANDARD	FEATURES	VALUE REQUIRED	PICO
ISO 10545/2	SIZES		
	length and width	± 0,6%	in conformity with standard
	thickness	± 5%	
	straightness of edges	± 0,5%	
	wedging	± 0,6%	
	flatness	± 0,5%	
ISO 10545/3	water absorption	< 0,5%	0,06%
ASTM C373		< 0,5%	0,06%
ISO 10545/4	breaking strength	≥ 35 N/mm	61,2 N/mm ²
ISO 10545/6	resistance to deep abrasion	<175 mm ³	in conformity
EN 101	surface hardness (scala mohs)	> 5	8
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ASTM C484		no samples must show visible defects	unaffected
ISO 10545/12	frost resistance	no visible alteration	resistant
ASTM C1026		unaffected	unaffected
ISO 10545/13	resistance to chemical attacks	no visible alteration	resistant
ASTM C650			unaffected
ISO 10545/14	stains resistance	minimum 3	5
DIN 51130-04	slip resistance	medium values	
		6÷10° R9	UP R11
		10÷19° R10	DOWN R11
		19÷27° R11	SATIN UP R10
		27÷35° R12	SATIN DOWN R9
		> 35° R13	
DIN 51097			UP B DOWN A SATIN UP B SATIN DOWN A
DCOF		> 0,42	UP 0,59 DOWN 0,70 SATIN UP 0,47 SATIN DOWN 0,55
Pendulum BS7976-2			UP wet 53 dry - 38 DOWN wet 49 dry - 31 SATIN UP wet 58 dry - 29 SATIN DOWN wet 57 dry - 28
LEED CERTIFICATION 4.1			20% recycled material
ENVIRONMENTAL MANAGEMENT SYSTEM ISO 14000 E ISO 9001			
 UPEC			available upon request
VOC Emission			available upon request
Declaration of Contents			available upon request
EPD			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request

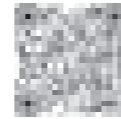
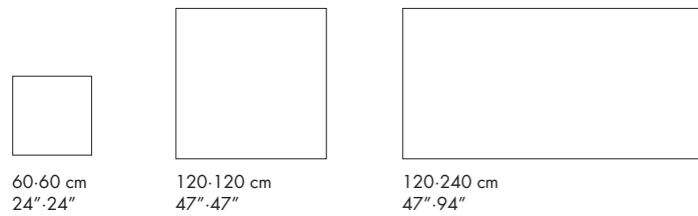
Packing

SIZE	PCS-SQM	SQM-PCS	PCS-PAL	KG-PCS	KG-PAL	SQM-PAL
120-120 cm	0,69	1,44	36	38,30	1379	51,84

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
60-120 cm	1,38	2	1,44	24	38,65	928,00	34,56
60-60 cm	2,77	3	1,08	32	29,00	928,00	34,56
step 33-120-4,5 cm	–	2	2,40 ml	–	26,00	–	–
corner tile 33-120-4,5 cm	–	1	1,20 ml	–	13,50	–	–
skirting 3,8-60 cm	–	10	6 ml	–	5,00	–	–

Primavera

collection	Primavera
design	Edward Barber & Jay Osgerby, 2018
production	Industrial
material	Unglazed porcelain stoneware
thickness	6 mm
nominal sizes	120-240 cm (47"-94") 120-120 cm (47"-47") 60-60 cm (24"-24")
specification	- 5 colours - Solid ceramic flakes included in the tiles' surface (no digital printing) randomly applied on the surface and dry-pressed with Continua Plus technology for a non-repetitive graphic pattern - Soft-Shaded base colour surface created using patented Soluble-salt-technology (no digital printing) - UGL unglazed technical product that allows its use both for floors and walls, inside and outside and suitable for high traffic areas
awards	German Design Awards 2020 2019 Archiproducts Design Award (Primavera Grigio)
patents	Registered design n° 006336608-0001/0037 - date of registration: 26/03/2019
category	UNI EN 14411 App G (BIA group) UGL



Scan the QR code to download the technical features in other languages

Laying and maintenance tips

use	Floor, wall tiling – indoor, outdoor, ventilated facade (after applying safety fibre).
installation	Check the flatness with a 2 metre long straight edge, by placing it on the screed in all directions. Maximum permissible tolerance 3 mm. Use specific self-levelling products if the difference is greater.
recommended adhesive	For tiling a floor on substrates such as cement and anhydrite screed (after applying a primer), Class C2S2 cementitious adhesives are normally used for the largest format. On floor heating, even smaller formats must be laid with Class C2S2 cementitious adhesives. On pre-existing or old ceramic tiled floors, it is advisable to use quick-setting adhesives.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Cementitious grout / epoxy grout.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2-3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone e.g. FILA ZERO SIL. Put it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	120cm x 240cm -> 1190mm x 2382mm 120cm x 120cm -> 1190mm x 1190mm 60cm x 60cm -> 594mm x 594mm

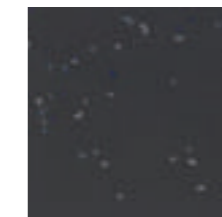
Colours



Bianco



Grigio



Nero



Verde



Blu

For information about the available grouts, please contact the sales department.

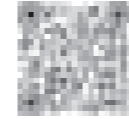
Technical features

STANDARD	FEATURES	VALUE REQUIRED	PRIMAVERA
ISO 10545/3	water absorption	< 0,5%	in conformity with standard
ISO 10545/6	resistance to deep abrasion UGL	≤ 175mm ³	in conformity with standard
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ISO 10545/12	frost resistance	no visible alteration	resistant
ISO 10545/13	resistance to acids and alkalis (low and high concentration)	declared value	A A
	resistance to household cleaning agents and swimming pool chemicals	minimum class B	A A
ISO 10545/14	stains resistance	minimum 3	5
DIN 51130 - 04	slip resistance	medium values 6÷10° R9 10÷19° R10 19÷27° R11 27÷35° R12 > 35° R13	R9
DIN 51097		-	-
DCOF		> 0,42	0,51
LEED CERTIFICATION 4.1			14% recycled material
ENVIRONMENTAL MANAGEMENT SYSTEM ISO 14000 AND ISO 9001			
Robinson Test			heavy use
VOC Emission			available upon request
Declaration of Contents			available upon request
EPD			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request



Packing

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
120-120 cm	0,69	2	2,88	20	39,50	790	57,60
120-240 cm	0,35	1	2,88	22	39,00	858	63,36
60-60 cm	2,77	4	1,44	44	20	880	63,36

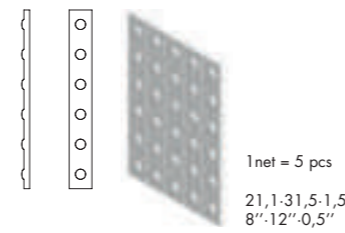


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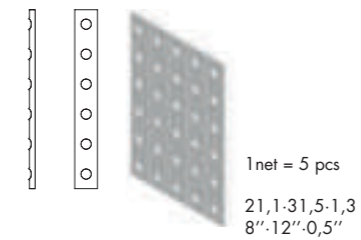
Punto

collection	Punto
design	Ronan & Erwan Bouroullec, 2021
production	Industrial
material	Glazed pressed body
thickness	Punto Down 13 mm – Punto Up 15 mm
sizes	Punto Down: 5 pcs 31,5-4-1,3 cm (12''- 1,6''- 0,5'') on net: 21,1-31,5 cm (8''- 12'') Punto Up: 5 pcs 31,5-4-1,5 cm (12''- 1,6''- 0,5'') on net: 21,1-31,5 cm (8''- 12'')
specification	- 2 shapes: up and down - 5 matt colours: white, grey, red, blue, green - 3 glossy colours: blanc, gris, rose - 2 glossy colours with craquelé glaze: vert and brun
use	Wall – indoor
awards	Best of Year 2022
category	BIII UNI EN 14411 GL
patents	Registered design n° 009069826 – 001/0008 – date of registration: 27/06/2022

PUNTO UP



PUNTO DOWN



Laying and maintenance tips

use	Wall – indoor
installation	Lay on perfectly flat, dry walls.
recommended adhesive	NON RAPID DRYING adhesive for porcelain stoneware to make it easier to fix the sheets.
recommended joints	Place the sheets with the same joint as within the sheet.
recommended fillers	FINE-GRAIN CEMENT BASE GROUT: Grout 0.5 m2 at a time and wash thoroughly with clean water. Remove all traces of grout carefully before it dries completely. EPOXY GROUT: Grout 0.5 m2 at a time and wash thoroughly with clean water. Remove all traces of grout carefully before it dries completely. Do not use for Punto Vert and Punto Brun.
cleaning at the end of installation	- Punto Vert and Punto Brun: do not use abrasive cleaners / do not use acid or alkaline products. / Craquelé is a type of glazed ceramics characterised by micro-cracks on the surface, deliberately created as a distinctive finish. This particular process makes the material sensitive to acids. For ordinary maintenance, anti-limescale products should be avoided, because they can dull the surface. Please proceed as follows: 1. Treatment pre-grouting with FILA MP90, solvent based stain protector. 2. Grouting with cement-based grout, possibly do not grout in contrast 3. Cleaning at the end of installation with cleaner FILA CLEANER PRO, neutral detergent, dilute the product in a ratio 1:30 4. Final cleaning with FILA MP90 - Punto Matt and Glossy: do not use abrasive cleaners, especially for glossy finishing. FINE-GRAIN CEMENT BASE GROUT: Buffered acid (e.g. Deterdek by FILA, Deltaplus by KERAKOLL, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 5 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. Fugasoap by KERAKOLL, PS/87 by FILA). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 5 minutes then use a white scotch brite pad and rinse well with clean water. SILICONE: Solvent for silicone (e.g. Remosil). Pour it straight onto the stain, wait for 1-2 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable.
general cleaning (installed tiles)	Punto Vert and Punto Brun: do not use abrasive cleaners / do not use acid or alkaline products. For ordinary maintenance, anti-limescale products should be avoided, because they can dull the surface. Punto Matt and Glossy do not use abrasive cleaners, especially for glossy finishing.
calibers (real size)	-

Colours

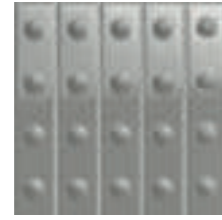
GLOSSY



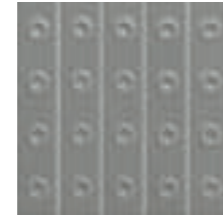
Up Blanc



Down Blanc



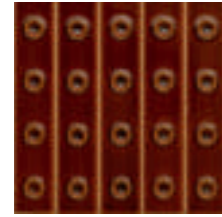
Up Gris



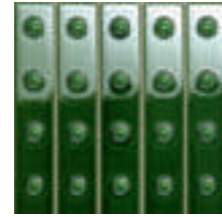
Down Gris



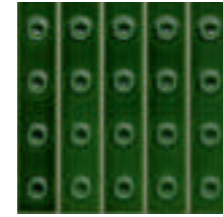
Up Brun



Down Brun



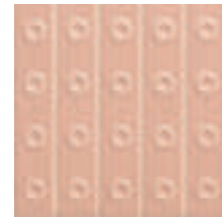
Up Vert



Down Vert



Up Rose



Down Rose

For information about the available grouts, please contact the sales department.

Colours

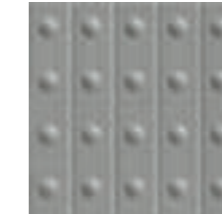
MATT



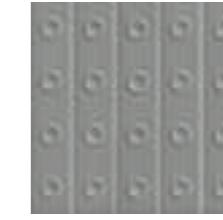
Up White



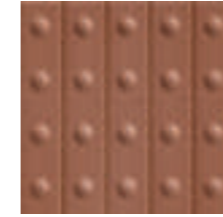
Down White



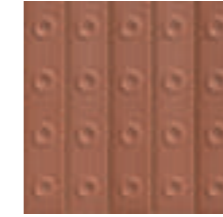
Up Grey



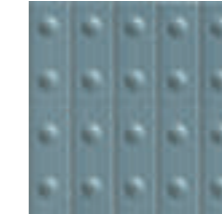
Down Grey



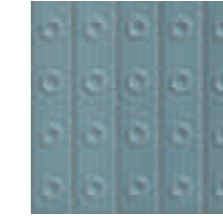
Up Red



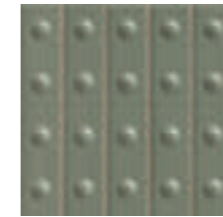
Down Red



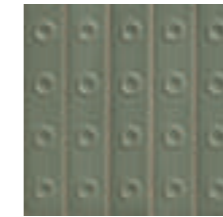
Up Blue



Down Blue



Up Green



Down Green

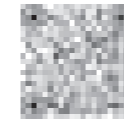
For information about the available grouts, please contact the sales department.

Technical features

STANDARD	FEATURES	VALUE REQUIRED	PUNTO
ISO 10545/3	water absorption	x >10%	17,0%
ISO 10545/4	breaking strength	Sp > 7,5 min 600	in conformity
ISO 10545/9	resistance to thermal shock	no visible alteration	unaffected
ISO 10545/11	crazing resistance	no visible alteration	unaffected
ISO 10545/13	resistance to chemical attacks	min B	A – B
ISO 10545/14	stains resistance	class 3	class 5
LEED CERTIFICATION 4.1			64% recycled material
VOC Emission			available upon request
Declaration of Contents			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request

Packing

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
punto down 21,1-31,5-1,3	15	12	0,79	60	15	945	49,77
punto up 21,1-31,5-1,5	15	12	0,79	60	15	900	47,40



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Puzzle

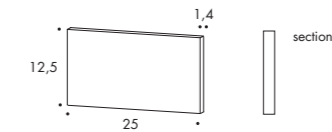
collection	Puzzle
design	Barber & Osgerby, 2016
production	Industrial
material	Glazed porcelain stoneware
thickness	14 mm
nominal sizes	25.25 cm (10"·10")
specification	<ul style="list-style-type: none"> - 5 colour ranges. Each colour range is composed of: <ul style="list-style-type: none"> - 1 Set of 6 different graphic patterns using 3 colour - 3 plain tiles in the 3 base colour of each range - 1 set of 2 symmetrical edge patterns, in 2 of the 3 plain colour - 14 mm thickness with grey solid body - 5 surface textures for a hand-painted effect
complementary pieces	Skirting
awards	Edida China 2016, Best of Year 2016, HD Award 2017
patents	Registered design n° 003065440 – date of registration: 12/04/2016
category	UNI EN 14411 App G (BIA group) GL



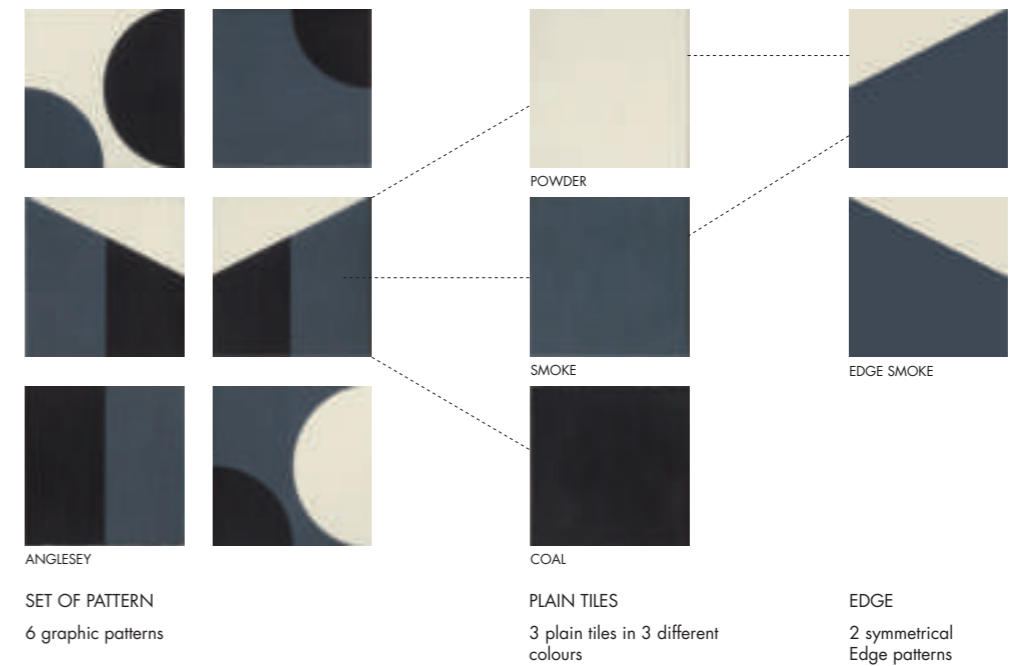
25.25 cm
10"·10"

complementary pieces

skirting
12,5-25 cm
5"·10"



features

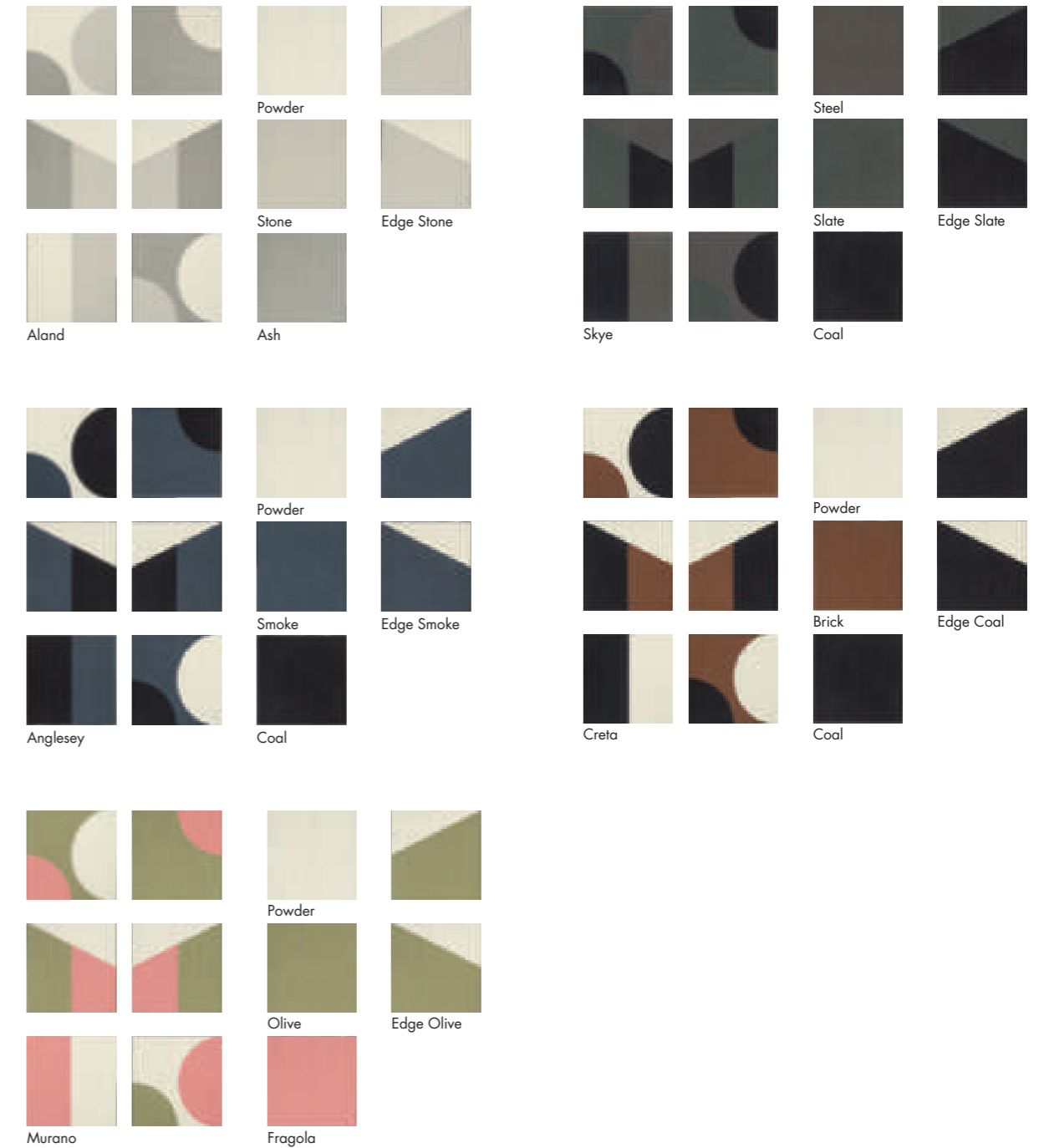


For information about the available grouts, please contact the sales department.

Laying and maintenance tips

use	Floor, wall – indoor, outdoor
installation	For an even, smooth shading effect when laying, alternate material from several different boxes.
recommended adhesive	Adhesive for porcelain stoneware.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Cement-based grout / epoxy grout.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	cal 1 : 251x251 - cal 0 : 249x249 - cal 9 : 247x247 (calibers depend on the production lot, we recommend to ask in advance)

Colours



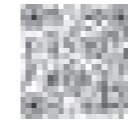
For information about the available grouts, please contact the sales department.

Technical features

STANDARD	FEATURES	VALUE REQUIRED	PUZZLE
ISO 10545/3	water absorption	< 0,5%	0,06%
ASTM C373		< 0,5%	0,06%
ISO 10545/4	breaking strength	Sp ≥ 7,5 min 1300N	resistant
	breaking strenght classification		U4 (heavy weights)
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ISO 10545/12	frost resistance	no visible alteration	resistant
ASTM C1026		unaffected	unaffected
ISO 10545/13	resistance to chemical attacks	no visible alteration	resistant
ASTM C650			unaffected
ISO 10545/14	stains resistance	class 3	class 5
DIN 51130-04	slip resistance	medium values 6÷10° R9 10÷19° R10 19÷27° R11 27÷35° R12 > 35° R13	R10
DIN 51097		–	C
DCOF		> 0,42	0,68
Pendulum AS/NSZ 4586-13			46 P4
LEED CERTIFICATION 4.1			20% recycled material
Robinson Test			moderate use
VOC Emission			available upon request
Declaration of Contents			available upon request
EPD			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request

Packing

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
25-25 cm	16	12	0,75	60	23,50	1410	45,00
set of 6 patterns 25-25 cm	16	12	0,75	60	23,50	1410	45,00
edge 25-25 cm	16	12	0,75	60	23,50	1410	45,00
skirting 12,5-25 cm	–	10	2,50 ml	–	9,80	–	–

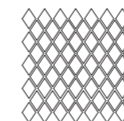


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Rombini

collection	Rombini
design	Ronan & Erwan Bouroullec, 2015, 2021
production	Industrial + Artisanal
material	LOSANGE: double charge porcelain. TRIANGLE: glazed pressed body.
thickness	TRIANGLE EXTRA SMALL: 16 mm TRIANGLE SMALL, TRIANGLE LARGE: 22 mm LOSANGE: 4,7 mm
nominal sizes	TRIANGLE EXTRA SMALL: 8 pcs 31,5-2-1,6 (12"-1"-0,6"), on net 18x31,5 (7"-12") TRIANGLE SMALL: 5 pcs 31,5-3,5-2,2 cm (12"-1"-1"), on net 18,6-31,5 cm (7"-12") TRIANGLE LARGE: 3 pcs 31,5-6-2,2 cm (12"-2"-1"), on net 18,6-31,5 cm (7"-12") LOSANGE: 27,5-25,7 cm (11"-10")
specification	LOSANGE: – 4 base colour Grey, Blue, Green and Red – 4 tone sur tone grout – 1 base colour White With Losange, the shape of the rhombus becomes bigger and turns into a chip of a mosaic. Made of double charge porcelain stoneware, each piece is installed on 27,5x25,7 cm sheets. The chromatic range results to be deep and intense, thanks to the matt surface which gives a natural character to the product. Even in this case the element is available in two versions, through the usage of matching or with contrasting grout, for a stronger vibration. TRIANGLE: – 3 shapes: Extra Small, Small and Large – 5 Matt colours: White, Grey, Red, Green, Blue – 3 Glossy colours: Blanc, Gris, Rose – 2 Glossy colours with craquelé glaze: Vert and Brun With Triangle, the shape of the rhombus is interpreted in its three-dimensional shape, in order to create games of lights and shadow on the surface: the elements, realized in Large, Small and Extra Small versions, seem to arise from the floor and to carry on the wall covering. Triangle is obtain by press in special 3D mold, then glazed and assembled on net. This allow to use Triangle also on concave or convex curved surfaces.
use	LOSANGE: Floor, wall – indoor, outdoor TRIANGLE: Wall – indoor
complementary pieces	TRIANGLE: Terminal Extra Small, Small and Large in all colours and finishing. Listello in all colours and finishing.
awards	Archiproducts Design Award 2016
patents	Registered design n° 002889055-0019/0024 – date of registration: 03/12/2015
category	Losange UNI EN 14411 App G (BIA group) UGL Triangle BIII UNI EN 14411 GL

LOSANGE



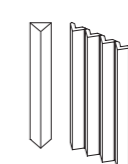
27,5-25,7 cm
11"-10"

TRANGLE EXTRA SMALL



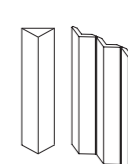
8 pcs 31,5-2-1,6
12"-1"-0,6"
on net 18x31,5
7"-12"

TRANGLE SMALL



5 pcs 31,5-3,5-2,2 cm
12"-1"-1"
on net 18,6-31,5 cm
7"-12"

TRANGLE LARGE

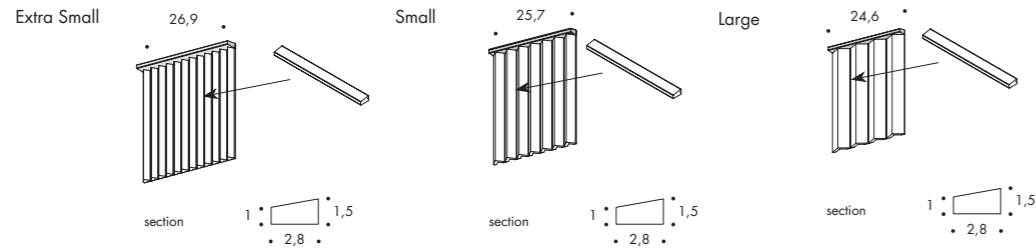


3 pcs 31,5-6-2,2 cm
12"-2"-1"
on net 18,6-31,5 cm
7"-12"

Terminal
Extra Small/Small/Large

Extra Small:
26,9 · H 1,5 · 2,8 cm
11" · H 1" · 2"
Small:
25,7 · H 1,5 · 2,8 cm
10" · H 1" · 2"
Large:
24,6 · H 1,5 · 2,8 cm
10" · H 1" · 2"

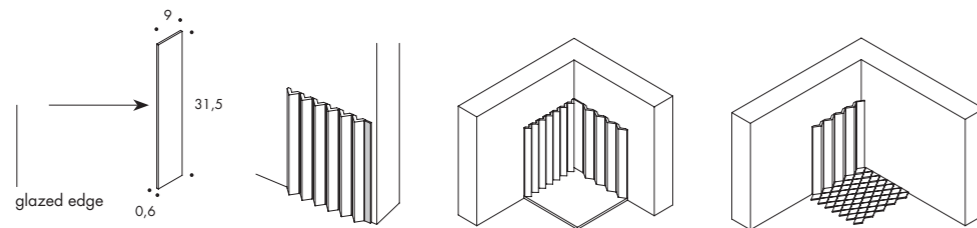
Closing piece available in all colours of the collection.
1 piece of Terminal Small is modular with 7 pieces of Triangle Small. 1 piece of Terminal Large is modular with 4 pieces of Triangle Large. 1 piece of Terminal Extra Small is modular with 12 pieces of Triangle Extra Small.



Listello di chiusura

9 · 31,5 · 0,6 cm
4" · 12" · 1"

Listello with a glazed edge to be used in the corner as wall closure or as a connector between Triangle (Small, Extra Small and Large) and Losange. Available in all colours of the collection.



Losange

Laying and maintenance tips

use	Floor, wall – indoor, outdoor.
installation	Lay on perfectly flat, dry walls
recommended adhesive	NON-RAPID-DRYING adhesive for porcelain stoneware to make it easier to fix the sheets.
recommended joints	Place the sheets with the same joint as within the sheet.
recommended fillers	CEMENT-BASED GROUT: wash thoroughly with clean water. Remove all traces of grout carefully before it dries completely. EPOXY GROUT: wash thoroughly with clean water. Remove all traces of grout carefully before it dries completely.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL.). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	–

Triangle

Laying and maintenance tips

use	Wall – indoor.
installation	Lay on perfectly flat, dry walls.
recommended adhesive	NON-RAPID-DRYING adhesive for porcelain stoneware to make it easier to fix the sheets.
recommended joints	Place the sheets with the same joint as within the sheet.
recommended fillers	FINE-GRAIN CEMENT BASE GROUT: Grout 0.5 m2 at a time and wash thoroughly with clean water. Remove all traces of grout carefully before it dries completely. EPOXY GROUT: Grout 0.5 m2 at a time and wash thoroughly with clean water. Remove all traces of grout carefully before it dries completely. Do not use for Triangle Vert and Triangle Brun.
cleaning at the end of installation	– Triangle Vert and Triangle Brun: do not use abrasive cleaners / do not use acid or alkaline products. / Craquelé is a type of glazed ceramics characterised by micro-cracks on the surface, deliberately created as a distinctive finish. This particular process makes the material sensitive to acids. For ordinary maintenance, anti-limescale products should be avoided, because they can dull the surface. Please proceed as follows: 1. Treatment pre-grouting with FILA MP90, solvent based stain protector. 2. Grouting with cement-based grout, possibly do not grout in contrast 3. Cleaning at the end of installation with cleaner FILA CLEANER PRO, neutral detergent, dilute the product in a ratio 1:30 4. Final cleaning with FILA MP90 – Triangle Matt and Glossy: do not use abrasive cleaners, especially for glossy finishing. FINE-GRAIN CEMENT BASE GROUT: Buffered acid (e.g. Deterdek by FILA, Deltaplus by KERAKOLL, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 5 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. Fugasop by KERAKOLL, PS/87 by FILA). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 5 minutes then use a white scotch brite pad and rinse well with clean water. SILICONE: Solvent for silicone (e.g. Remosil). Pour it straight onto the stain, wait for 1-2 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable.
general cleaning (installed tiles)	Triangle Vert and Triangle Brun: do not use abrasive cleaners / do not use acid or alkaline products For ordinary maintenance, anti-limescale products should be avoided, because they can dull the surface. Triangle Matt and Glossy: do not use abrasive cleaners, especially for glossy finishing
calibers (real size)	–

Rombini Triangle – Glossy Colours

TRIANGLE EXTRA SMALL



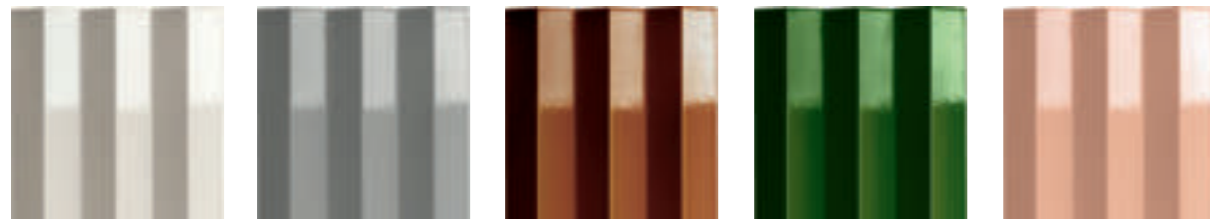
Blanc Gris Brun Vert Rose

TRIANGLE SMALL



Blanc Gris Brun Vert Rose

TRIANGLE LARGE

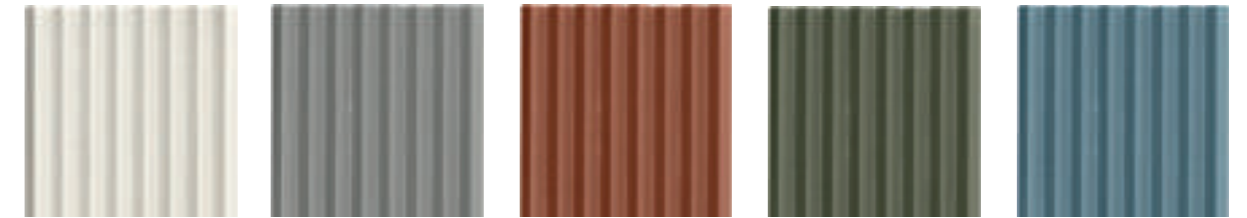


Blanc Gris Brun Vert Rose

For information about the available grouts, please contact the sales department.

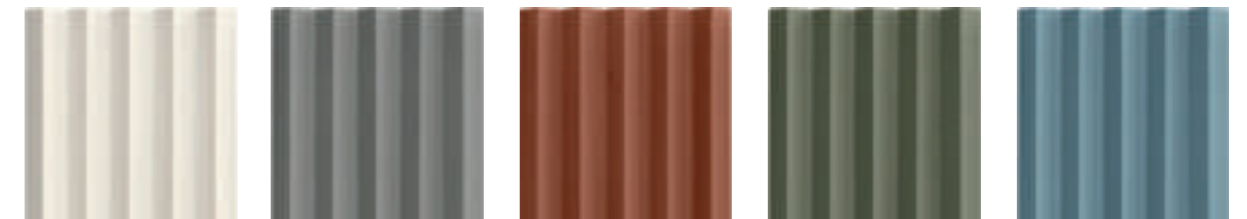
Rombini Triangle – Matt Colours

TRIANGLE EXTRA SMALL



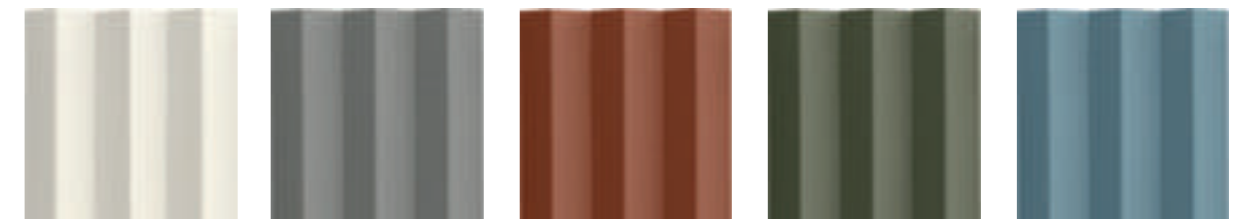
White Grey Red Green Blue

TRIANGLE SMALL



White Grey Red Green Blue

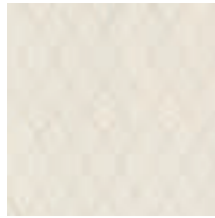
TRIANGLE LARGE



White Grey Red Green Blue

For information about the available grouts, please contact the sales department.

Rombini Losange – Colours



White



Grey



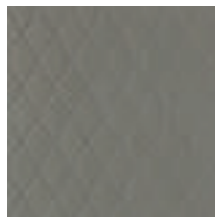
White



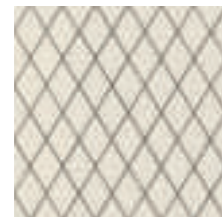
Blue



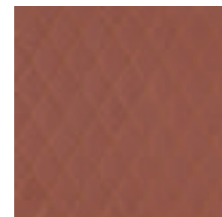
White



Green



White



Red



White

For information about the available grouts, please contact the sales department.

Technical features

STANDARD	FEATURES	VALUE REQUIRED	ROMBINI LOSANGE
ISO 10545/3	water absorption	< 0,5%	< 0,5%
ASTM C373		< 0,5%	< 0,5%
ISO 10545/4	breaking strength	Sp<7,5 min 700	in conformity
ISO 10545/6	resistance to deep abrasion	<175 mm ³	in conformity
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ASTM C484		no samples must show visible defects	unaffected
ISO 10545/12	frost resistance	no visible alteration	resistant
ASTM C1026		unaffected	unaffected
ISO 10545/13	resistance to chemical attacks	no visible alteration	resistant
ASTM C650			unaffected
ISO 10545/14	stains resistance	minimum 3	5
DIN 51130-04	slip resistance	medium values 6÷10° R9 10÷19° R10 19÷27° R11 27÷35° R12 > 35° R13	R10
VOC Emission			available upon request
Declaration of Contents			available upon request
EPD			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request

STANDARD	FEATURES	VALUE REQUIRED	ROMBINI TRIANGLE
ISO 10545/3	water absorption	x >10%	17,0%
ISO 10545/9	thermal shock resistance	no alteration	no alteration
ISO 10545/11	crazing resistance	no alteration	no alteration
ISO 10545/13	acids and alkalis resistance	min B	A – B
ISO 10545/14	stains resistance	class 3	class 5
LEED 4.1		–	64% recycled material
VOC Emission			
Declaration of Contents			
SDS			
BPD3			
HPD			

Packing

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
losange 27,5-25,7 cm	14,00	7	0,50	90	5,00	450	45,00
triangle extra small on net 18-31,5 cm	17,40	11	0,62	63	10,35	652,05	39,06
triangle small on net 18,6-31,5 cm	17	9	0,53	63	10,55	664,65	33,40
triangle large on net 18,6-31,5 cm	17	9	0,53	63	9,45	595,35	33,40
terminal extra small	-	10	2,69 ml		3,25		
terminal small	-	10	2,57 ml	-	3,25	-	-
terminal large	-	10	2,46 ml	-	3,25	-	-
listello 8-31,5-0,6 cm	-	-	-	-	-	-	-



Scan the QR code to download the technical features in other languages

Tape

collection	Tape
design	Raw Edges, 2017
production	Industrial
material	Glazed porcelain stoneware
thickness	10 mm
nominal sizes	20,5-20,5 cm (8"-8")
specification	<ul style="list-style-type: none"> - 2 base colour: White and Black - 8 graphic patterns (full pattern) - 8 graphic "half patterns" to create connections and a soft blend on one pattern with the other - 5 combinations of base+coloured patterns: 1 on Black base and 4 on White base - Though the tile is NON RECTIFIED the patterns are perfectly centered to obtain a continuous and homogeneous surface - 5 different glazing surface textures random mixed
patents	Registered design n° 004427748-0001/0027 – date of registration: 31/10/2017
category	UNI EN 14411 App G (BIA group) GL



20,5-20,5 cm
8"-8"

Laying and maintenance tips

use	Floor, wall – indoor, outdoor.
installation	For an even, smooth shading effect when laying, alternate material from several different boxes.
recommended adhesive	Adhesive for porcelain stoneware.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Cement-based grout / epoxy grout.
cleaning at the end of installation	<p>CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water.</p> <p>EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad.</p> <p>SILICONE: Solvent for silicone (e.g. FILA ZERO SIL). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite.</p> <p>PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable.</p> <p>RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.</p>
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	20,5x20,5 : cal 1 : from 203,6x203,6 to 205x205 - cal 0 : from 202,1x202,1 to 203,5x203,5 (calibers depend on the production lot, we recommend to ask in advance)

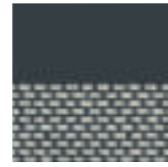
Colours



Base Black



Mesh Half Black



Cobble Half Black



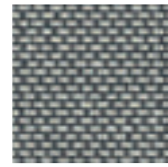
Grainy Half Black



Zigzag Half Black



Mesh Black



Cobble Black



Grainy Black



Zigzag Black



Base White



Mesh Half White



Cobble Half White



Grainy Half White



Zigzag Half White



Mesh White



Cobble White



Grainy White



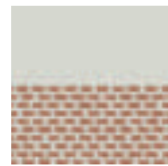
Zigzag White



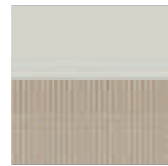
Base White



Mesh Half Brown



Cobble Half Brown



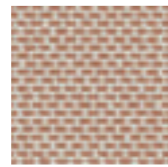
Grainy Half Brown



Zigzag Half Brown



Mesh Brown



Cobble Brown



Grainy Brown



Zigzag Brown

For information about the available grouts, please contact the sales department.

Colours



Base White



Mesh Half Green



Cobble Half Green



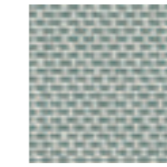
Grainy Half Green



Zigzag Half Green



Mesh Green



Cobble Green



Grainy Green



Zigzag Green



Base White



Mesh Half Blue



Cobble Half Blue



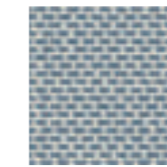
Grainy Half Blue



Zigzag Half Blue



Mesh Blue



Cobble Blue



Grainy Blue



Zigzag Blue

For information about the available grouts, please contact the sales department.

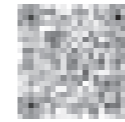
Technical features

STANDARD	FEATURES	VALUE REQUIRED	TAPE
ISO 10545/3	water absorption	< 0,5%	0,06%
ISO 10545/4	breaking strenght	Sp ≥ 7,5 min 1300 N	resistant
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ISO 10545/12	frost resistance	no visible alteration	resistant
ISO 10545/13	resistance to chemical attacks	no visible alteration	resistant
ISO 10545/14	stains resistance	minimum 3	5
DIN 51130-04	slip resistance	medium values 6÷10° R9 10÷19° R10 19÷27° R11 27÷35° R12 > 35° R13	R10
DIN 51097		–	–
DCOF		> 0,42	0,69
Pendulum AS/NSZ 4586-13			27 P2
LEED CERTIFICATION 4.1			20% recycled material
Robinson Test			heavy use (zig zag half white)
VOC Emission			available upon request
Declaration of Contents			available upon request
EPD			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request



Packing

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
20,5-20,5 cm	23,88	16	0,67	96	14,20	1363,20	64,32

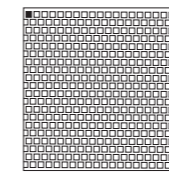


Scan the QR code to download the technical features in other languages

Teknotessere

collection	Teknotessere
design	Mutina Team, 2009
production	Artisanal
material	Homogeneous porcelain stoneware tesserae obtained by pressing and fixed on net
thickness	7 mm
nominal sizes	1-1 cm (3/8"-3/8") net 30-30 cm (12"-12")
specification	The collection is: – 4 colours Each element is pressed individually in special molds with more than one hundred element hole. These tiles comply with the UGL Class Bla standard, suitable both for the residential market and for large-scale projects.
category	UNI EN 14411 App G (BIA group) UGL

□
1-1 cm
3/8"-3/8"



on net 30-30 cm
12"-12"

Laying and maintenance tips

use	Floor, wall – indoor, outdoor.
installation	Lay on perfectly flat, dry walls.
recommended adhesive	NON-RAPID-DRYING adhesive for porcelain stoneware to make it easier to fix the sheets.
recommended joints	Place the sheets with the same joint as within the sheet.
recommended fillers	Cement-based grout / epoxy grout. Remove all traces of grout carefully before it dries completely.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	–

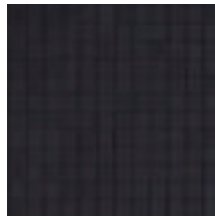
Colours



Bianco



Cemento



Nero



Fango

Technical features

STANDARD	FEATURES	VALUE REQUIRED	TEKNOTESSERE
ISO 10545/3	water absorption	< 0,5%	0,07%
ISO 10545/4	breaking strength	Sp< 7,5 min 700	in conformity
ISO 10545/6	resistance to deep abrasion	<175 mm3	in conformity
ISO 10545/9	thermal shock resistance	no alteration	no alteration
ISO 10545/12	frost resistance	no alteration	no alteration
ISO 10545/13	acids and alkalis resistance	min B	A
ISO 10545/14	stains resistance	class 3	class 5
DIN 51130-04	slip resistance	medium values 6÷10° R9 10÷19° R10 19÷27° R11 27÷35° R12 > 35° R13	R11
DIN 51097		-	-
DCOF			
VOC Emission			available upon request
Declaration of Contents			available upon request
EPD			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request



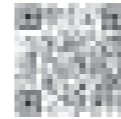
Packing

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
30-30 cm	11,11	11	0,99	36	12,60	454,00	35,64

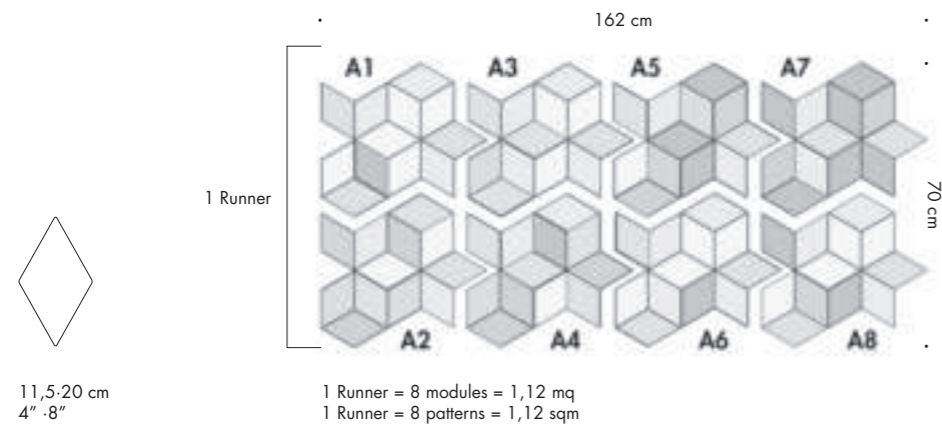
For information about the available grouts, please contact the sales department.

Tex

collection	Tex
design	Raw Edges, 2012
production	Industrial
material	Glazed porcelain stoneware
thickness	10 mm
nominal sizes	11,5-20 cm (4" - 8") runner 35-40,4 cm (13 25/32" - 15 29/32")
specification	<ul style="list-style-type: none"> - Rhombus shaped tile 11,5 x 20 cm, thickness 10mm, available in 8 colours. - 8 different colours on a matt surface, each of which contains a group of three shades and 5 relief textures inspired by textile design, re-creating the feel of the different tones of the yarn. - The three shades and five textures will be placed randomly in the packages; by this, when installing Tex, arbitrary arrangements could be achieved. On the other hand, in addition to the single files installation, premade patterns named "Runner", are available on a mesh similarly to mosaics settings.
complementary pieces	Skirting
awards	Interior Innovation Award 2014
patents	Registered design n° 002193797-0001/0014 - date of registration: 28/02/2013
category	UNI EN 14411 App G (BIA group) GL

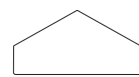


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complementary pieces

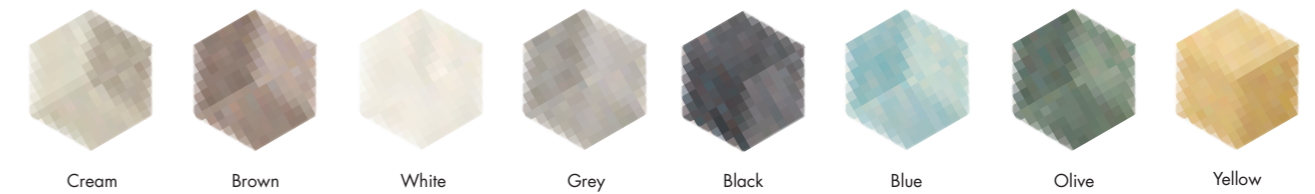
skirting
10,5-20 cm
4 1/8" - 8"



Laying and maintenance tips

use	Floor, wall – indoor, outdoor.
installation	The material is deliberately shaded. Take the material from several boxes and mix carefully.
recommended adhesive	Adhesive for porcelain stoneware.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Cement-based grout / epoxy grout.
cleaning at the end of installation	<p>CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water.</p> <p>EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad.</p> <p>SILICONE: Solvent for silicone (e.g. FILA ZERO SIL). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite.</p> <p>PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable.</p> <p>RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.</p>
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	1 mm tolerance

Colours

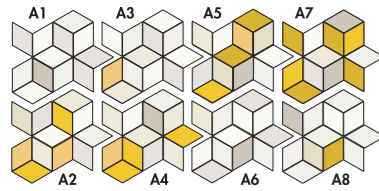


For information about the available grouts, please contact the sales department.

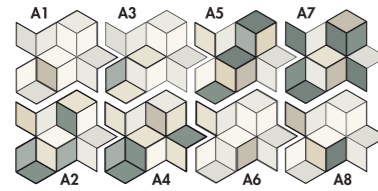
Runner

runner	the Runner is an element composed by 12 rhombus of different colours already set on mesh, so to make the realization of several decors easier
patterns	each Runner is composed by 8 different patterns, not singularly sold and already included in one single package, which enable the realization of many combinations 1 Runner = 8 patterns = 1,12 sqm
10 runner	there are 10 Runners, each of which combined to every colour of the collection. For the white one there are 3 of them
colours	10 Runners, each of which is composed by 8 different patterns, matching with the colours of the collection

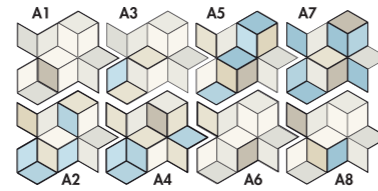
Runner 1 White
(white + yellow & cream)



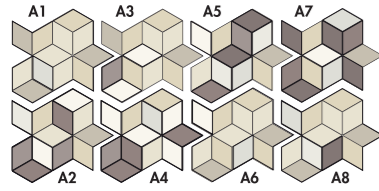
Runner 2 White
(white + olive & cream)



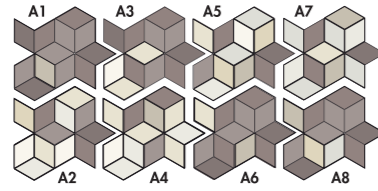
Runner 3 White
(white + blue & cream)



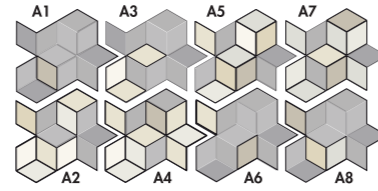
Runner 4 Cream
(cream + brown & white)



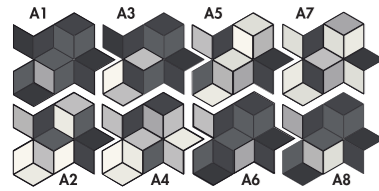
Runner 5 Brown
(brown + cream & white)



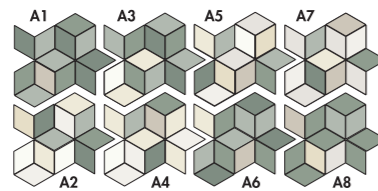
Runner 6 Grey
(grey + cream & white)



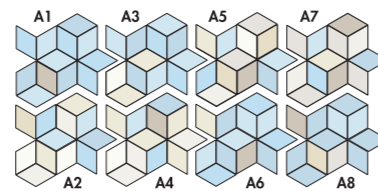
Runner 7 Black
(black + grey & white)



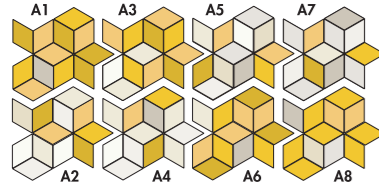
Runner 8 Olive
(olive + cream & white)



Runner 9 Blue
(blue + cream & white)



Runner 10 Yellow
(yellow + cream & white)



Technical features

STANDARD	FEATURES	VALUE REQUIRED	TEX
ISO 10545/3	water absorption	< 0,5%	0,04%
ASTM C373		< 0,5%	0,04%
ISO 10545/4	breaking strength	Sp> 7,5 min 1300	resistant
EN 101	surface hardness (scala mohs)	> 5	6
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ASTM C484		no samples must show visible defects	unaffected
ISO 10545/12	frost resistance	no alteration	no alteration
ISO 10545/13	resistance to chemical attacks	no visible alteration	resistant
ASTM C650			unaffected
ISO 10545/14	stains resistance	minimum 3	5
DIN 51130-04	slip resistance	medium values 6±10° R9 10±19° R10 19±27° R11 27±35° R12 > 35° R13	R10
DIN 51097		–	C
DCOF		> 0,42	0,58
Pendulum BS (slip resistance)		–	45 dry - 36 wet
Pendulum AS/NZS 4586-13		–	39 P3
BCRA (anti-slip)		>0,40	dry: 0,53 wet: 0,49
LEED CERTIFICATION 4.1			24% recycled material
Robinson Test		–	extra heavy and high-impact use
VOC Emission			available upon request
Declaration of Contents			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request



Packing

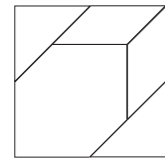
SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
11,5-20 cm	86,96	44	0,51	104	11,56	1202	53,04
runner 35-40,4 cm	0,91 set	1set (8pcs)	1,12	36	22,55	812	40,32
skirting 10,5-20 cm	–	10	2,00 ml	–	3,25	–	–

Tierras

collection	Tierras
design	Patricia Urquiola, 2014
production	Industrial
material	Unglazed porcelain stoneware
features	Squared and rectified slabs each one exactly the same as the others
thickness	12 mm
nominal sizes	120-120 cm (47"-47") 60-60 cm (24"-24") 20-30 cm (8"-12") frame 20-30 cm (8"-12") triomix 120-120 cm (47"-47")
specification	<ul style="list-style-type: none"> - 4 base colours: Blush, Sand, Rust, Brick - Different sizes, all rectified and modular - Triomix: big square size composed by 5 shapes in the same colour or in 3 different colours. each set in composed by 3 patterns not singularly sold - Frame: the decorated base colour, in geometrical pattern, is characterized by regular lines in bright and high thickness colour. useful for floor and wall <p>Different kind of terracotta and of clays, chromatically matching with each other, combine and mix, enriching and softening the black base of recycled ceramics on which they deposit, making it timidly emerge on the surface. Tierras is industrial tradition with continua technology. Tierras is realized in homogeneous porcelain stoneware, produced with the innovative continua technology: a modern productive system based on the dry processing of the ceramic powders. From an environmental point of view, this system represents an improvement, having a very limited water waste during production. The base of the field tile, which constitutes the first layer of the slab together with the different productive scraps, has being conceived in one single black colour. The "top" layer, the one constituted by the coloured powders, a different one for every colour of the range, sediments on the first two layers, defining the surface's identity. The result is a very solid substance, characterized by a palette of very intense, deep, earthy and natural colours, saturated by the black base.</p>
complementary pieces	Step, Corner tile, Skirting
category	UNI EN 14411 App G (BIA group) UGL



120-120 cm
47"-47"



Triomix
120-120 cm
47"-47"



60-60 cm
24"-24"



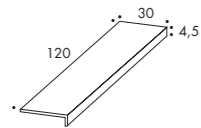
20-30 cm
8"-12"



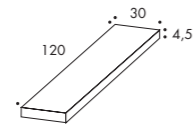
Frame
20-30 cm
8"-12"

complementary pieces

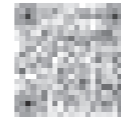
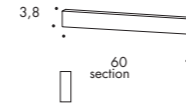
step
30-120-4,5 cm
12"-47"-1 7/8"



corner tile
30-120-4,5 cm
12"-47"-1 7/8"



skirting
3,8-60 cm
2"-24"



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Laying and maintenance tips

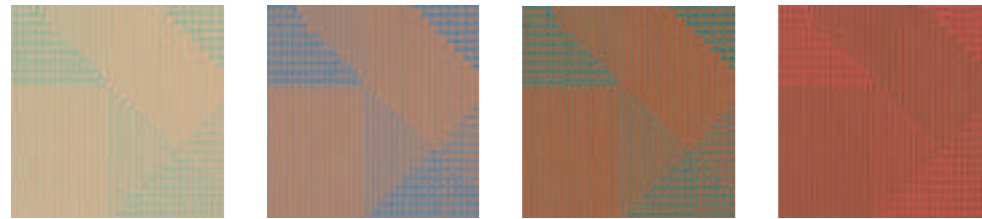
use	Floor, wall – indoor, outdoor.
installation	For an even, smooth shading effect when laying, alternate material from several different boxes. The double spreading technique is recommended for the 120x120 size.
recommended adhesive	Adhesive for porcelain stoneware.
recommended joints	2mm joints. Use wedges to fix the caliber differences in work size between tiles.
recommended fillers	Cement-based grout / epoxy grout. Remove all traces of grout carefully before it dries completely.
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA, or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2 or 3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone (e.g. FILA ZERO SIL). Pour it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use ordinary neutral detergent diluted in water. Avoid using acid or alkaline products, waxes and/or impregnants. During ordinary cleaning it is recommended to use extremely abrasive items (such as scourers and iron or steel sponges) as little as possible. This recommendation must be adhered to rigorously in the case of tiles with a glossy surface finishing as they are more susceptible to the risk of scuffs, scratches and loss of shine, etc. In the event of heavy dirt or particularly textured surfaces, use an alkaline detergent and rinse after washing. For large surfaces, the use of a floor washing machine is recommended. During every-day cleaning procedures, it is necessary to remember that certain types of dirt (dust, sand) increase the abrasive effect of foot-traffic. Therefore we recommend that you avoid bringing in this type of dirt, which comes in from the outside, by placing a door-mat at the entrance.
calibers (real size)	TIERRAS 60cm x 60m -> 594mm x 594mm TIERRAS 120cm x 120cm -> 1190mm x 1190mm TIERRAS 20cm x 30cm -> 196,7mm x 296mm TIERRAS TRIOMIX 120cm x 120cm -> 1190mm x 1190mm

Colours



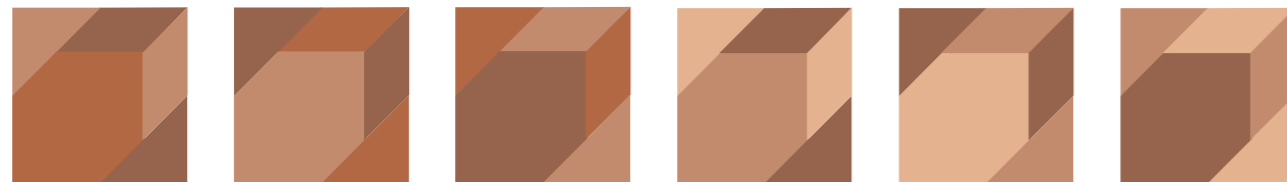
Blush Sand Rust Brick

FRAME

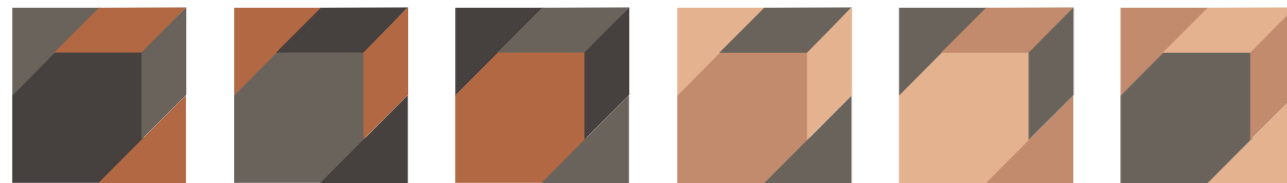


Blush Sand Rust Brick

TRIOMIX



Triomix 1 (sand, rust, brick) Triomix 2 blush/sand/brick



Triomix 3 (ash, humus, rust) Triomix 4 (blush, sand, ash)

Each set is composed by 3 patterns not singularly sold.

Technical features

STANDARD	FEATURES	VALUE REQUIRED	TIERRAS
ISO 10545/2	SIZES length and width thickness straightness of edges wedging flatness	$\pm 0,6\%$ $\pm 5\%$ $\pm 0,5\%$ $\pm 0,6\%$ $\pm 0,5\%$	in conformity with standard
ISO 10545/3	water absorption	< 0,5%	0,06%
ASTM C373		< 0,5%	0,06%
EN 101	surface hardness (scala mohs)	> 5	8
ISO 10545/6	resistance to deep abrasion	<175 mm ³	in conformity
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant
ASTM C484		no samples must show visible defects	unaffected
ISO 10545/12	frost resistance	no visible alteration	resistant
ASTM C1026		unaffected	unaffected
ISO 10545/13	resistance to chemical attacks	no visible alteration	resistant
ASTM C650			unaffected
ISO 10545/14	stains resistance	minimum 3	5
DIN 51130-04	slip resistance	medium values 6+10° R9 10+19° R10 19+27° R11 27+35° R12 > 35° R13	R10
DIN 51097		-	-
DCOF		> 0,42	0,63
Pendulum AS/NZS 4586-13			37 X
Pendulum BS 7976-2			50 dry 45 wet
Pendulum BS 7976-2			54 dry (item FRAME) 55 wet (item FRAME)
LEED CERTIFICATION 4.1			20% recycled material
ENVIRONMENTAL MANAGEMENT SYSTEM ISO 14000 AND ISO 9001			
VOC Emission			available upon request
Declaration of Contents			available upon request
EPD			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request

For information about the available grouts, please contact the sales department.

Packing

SIZE	PCS-SQM	SQM-PCS	PCS-PAL	KG-PCS	KG-PAL	SQM-PAL
120-120 cm	0,69	1,44	36	38,30	1379,00	51,84

SIZE	SET-SQM	PCS-BOX	SQM-SET	SET-PAL	KG-SET	KG-PAL	SQM-PAL
triomix 120-120 cm	0,23	1 set = 3 modules	4,32	6	120,15	721,00	25,92

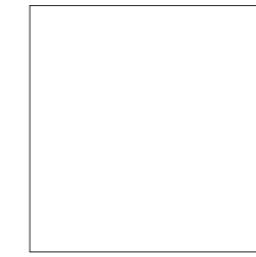
SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
60-60 cm	2,77	3	1,08	32	29,00	928,00	34,56
20-30 cm	16,67	8	0,48	64	13,05	835,00	30,72
step 30-120-4,5 cm	-	2	2,40 ml	-	26,00	-	-
corner tile 30-120-4,5 cm	-	1	1,20 ml	-	13,00	-	-
skirting 3,8-60 cm	-	10	6 ml	-	5,00	-	-
frame 20-30 cm	16,67	8	0,48	51	13,05	666,00	24,48



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Time

collection	Time
design	Edward Barber & Jay Osgerby, 2023
production	Industrial
material	unglazed and not rectified porcelain stoneware
thickness	12 mm
nominal sizes	20,5-20,5 cm (8"-8") 3,9-20,5 cm (1,5"-8") 3,9-3,9 cm (1,5"-1,5")
specification	- 8 Colours Each colour is available in 2 textures: rough and smooth.
complementary pieces	Skirting
category	UNI EN 14411 App G (Bla group) UGL



20,5-20,5 cm
8"-8"



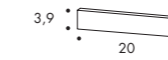
3,9-20,5 cm
1,5"-8"



3,9-3,9 cm
1,5"-1,5"

complementary pieces

skirting
3,9-20,5 cm
1,5"-8"



section

Laying and maintenance tips

use	Floor, wall – indoor, outdoor.
installation	For an even, smooth shading effect when laying, alternate material from several different boxes
recommended adhesive	Adhesive for porcelain stoneware
recommended joints	2 mm
recommended fillers	cement-based grout / epoxy grout
cleaning at the end of installation	CEMENT-BASED GROUT: Buffered acid (e.g. DETERDEK PRO by FILA or similar). Wet the floor with water, dilute the product 1:5 with water and pour it on the floor. Wait for 2-3 minutes then use a white scotch brite pad and rinse well with clean water. EPOXY GROUT: Alkaline detergent (e.g. FILA CR10 by FILA). FILA CR10: apply pure, wait for 30 minutes then use a green scotch brite pad. SILICONE: Solvent for silicone e.g. FILA ZERO SIL. Put it straight onto the stain, wait for 20 minutes and remove the mark using scotch brite. PAINT: Can usually be removed using water, but if resin-based paints or particular enamels have been used, it is best to ask the manufacturer which solvent is most suitable. RUST: stain remover es. FILA NO RUST. Apply the product onto the stain, leave for 15 minutes, remove the residue and rinse thoroughly.
general cleaning (installed tiles)	You are recommended to use specific detergent for porcelain stoneware diluted in water.
calibers (real size)	20,5 x 20,5 cm : cal 1 : from 203,6 x 203,6 mm to 205 x 205 mm - cal 0 : from 202,1 x 202,1 mm to 203,5 x 203,5 mm 3,9 x 20,5 cm : cal 1 : from 39 x 203,6 mm to 39 x 205 mm - cal 0 : from 39 x 202,1 mm to 39 x 203,5 mm 3,9 x 3,9 cm : single caliber 39 x 39 mm (calibers depend on the production lot, we recommend to ask in advance)

Colours



For information about the available grouts, please contact the sales department.

Technical features

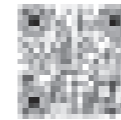
STANDARD	FEATURES	VALUE REQUIRED	TIME Smooth	TIME Rough
ISO 10545/3	water absorption	< 0,5%	0,06%	0,06%
ISO 10545/4	breaking strength	≥ 1300 N	in conformity with standard	in conformity with standard
	modulus of rupture	≥ 32 N/mm ²		
ISO 10545/9	resistance to thermal shock	no visible alteration	resistant	resistant
ISO 10545/12	frost resistance	no visible alteration	resistant	resistant
ISO 10545/13	resistance to acids and alkalis (low and high concentration)	declared value	A	A
	resistance to household cleaning agents and swimming pool chemicals	minimum class B	A	A
ISO 10545/14	stains resistance	minimum class 3	5	5
DIN 51130			R10	R11
DIN 51097			B	C
Pendulum BS (EN 16165-c)			60 dry 50 wet	65 dry 55 wet
Pendulum AS/NZS (4586313 app A)			49 P4	52 P4
LEED CERTIFICATION 4.1			20% recycled materials	20% recycled materials
VOC Emission			available upon request	available upon request
EPD			available upon request	available upon request
Declaration of Contents			available upon request	available upon request
SVHC declaration			available upon request	available upon request



Packing

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
20,5-20,5 cm	23,88	13	0,55	48	14,70	705,60	26,40
3,9-20,5 cm	125,08	65	0,55	48	14,70	706	26,40
3,9-3,9 cm	657,50	50	0,08	216	2,22	480	17,28
skirting 3,9-20,5 cm	-	8	1,64 ml	-	1,81	-	-

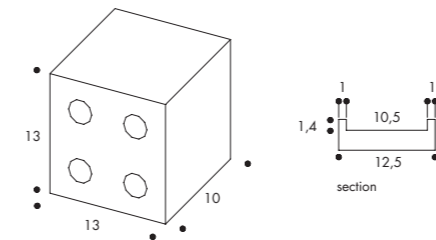
BRICKS



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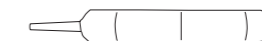
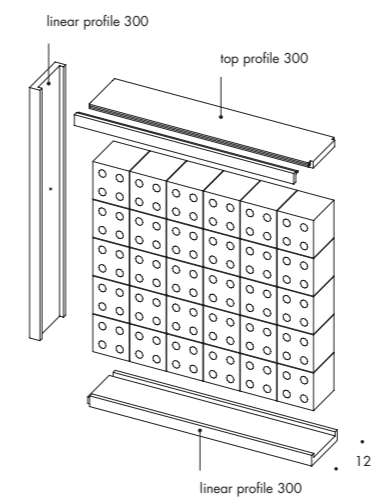
Bloc

collection	Bloc
design	Ronan & Erwan Bouroullec, 2021
production	Artisanal
material	Extruded terracotta, glazed extruded terracotta
nominal sizes	13-13-10 cm (5"-5"-4")
specification	<ul style="list-style-type: none"> - artisanal extruded partition elements, 10 cm thick - 3 finishing: natural, matt, glossy - 5 colours: Natural (natural finishing). Pearl, Grey, Red, Blue (glossy glaze finishing and matt painted finishing). <p>This product is suitable for both residential and commercial areas, to be installed in walls with height of 4mt. These elements must in any case comply with the technical standards of construction regulation, applicable in the country where they are installed. For the Italian national territory, in particular, they should comply with standard NTC 2018 DECRETO MIN 27/01. For aesthetic outcome it is possible to install BLOC using our wooden profile. The profile is painted and suitable for outdoor use. A top profile with removable sides is provided for ceiling fixing. As complementary pieces Mutina provide the Mutina adhesive, EC 1 plus for VOC emissions. For installation process see the installation video available on www.mutina.it.</p> <p>Bloc Natural is suitable for indoor and outdoor areas complying with UNI EN 772-22 marked "F1- moderate exposure". Bloc Matt and Glossy finishing are suitable for indoor only.</p>
category	UNI 11128/2004



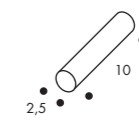
13-13-10 cm (5"-5"-4")

complementary pieces

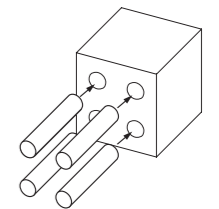


To make the installation of these items easier, a Mutina adhesive is now available: organic, eco-friendly and sold separately.

Tube Colours



2,5-10 cm (1"-4")



Blue Tube

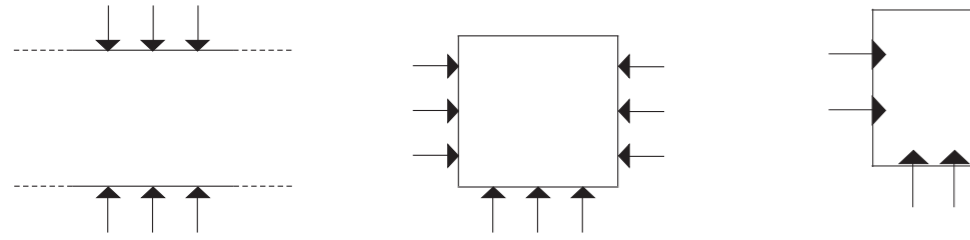


Red Tube

ANCHORING ON 2 SIDES
Max h 400 cm

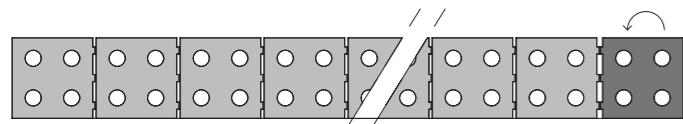
ANCHORING ON 3 SIDES
Max h 400x300 cm

ANCHORING ON 2 SIDES
MAX h250x100 cm

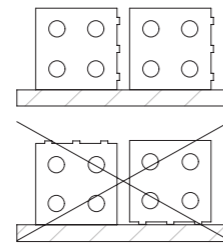


Laying and maintenance tips

use	Wall – indoor Wall – outdoor in moderate exposure areas for Bloc Natural only
installation	For installation process see the installation video available on www.mutina.it
recommended adhesive	Mutina adhesive: solvents-free, eco-friendly organic adhesive.
recommended joints	–
recommended fillers	–
cleaning at the end of installation	Avoid drippings during installation. If needed the excess can be removed after the product has dried, using a tool with a sharp edge.
general cleaning (installed tiles)	–
calibers (real size)	13 x 13 x 10 cm with 1-3 mm tolerance (artisanal product)



N.B.: When laying the blocks, always place the ribs on the same side, with the exception of the last block in the row.



Never lay the blocks with the ribs facing upwards or downwards.

Colours

GLOSSY



Pearl

Grey

Red

Blue

MATT



Pearl

Grey

Red

Blue

Natural

Technical features

STANDARD	FEATURES	VALUE REQUIRED	BLOC
UNI EN 772-16	dimensions	to declare	T2 – R2
UNI EN 772-21:2011	water absorption	to declare	12,5%
UNI EN 772-5:2016	content of active soluble salts	to declare	S2
UNI EN CEN/TS 772- 22:2006	freeze-thaw resistance	to declare	F1
D.M. 1401/2008	determination of horizontal variable loads	to declare	C2
LEED CERTIFICATION 4.1			10% recycled material
VOC Emission			available upon request
Declaration of Contents			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request

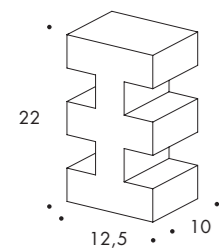
Packing

SIZE	PCS-SQM	PCS-PAL	PCS-BOX	BOX-PL	KG-BOX	KG-PC	KG-PAL	SQM-PAL
natural 5"-5"-4" cm	59,17	96				2,85	273,60	1,62
other colours 5"-5"-4" cm	59,17		4	48	11,40		547,20	3,24
tube			18		0,54	0,03		

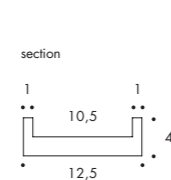
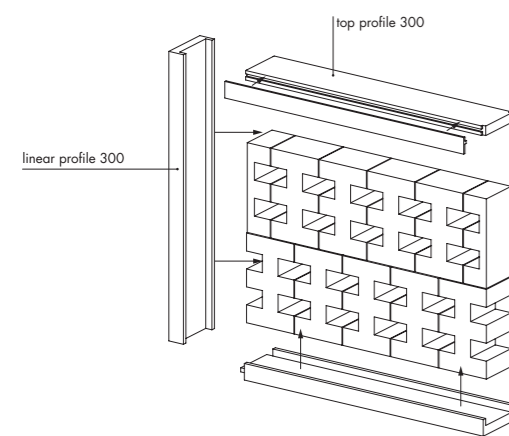
Brac

The data, information and indications contained in this technical data sheet and in further documents relating to the Brac by Nathalie Du Pasquier product are the exclusive property by Ceramiche MUTINA S.p.a. This Technical Data Sheet provides the buyer with information relating to the use of the product useful for its correct installation and evaluation and prevention of risks arising from the normal use of the same.

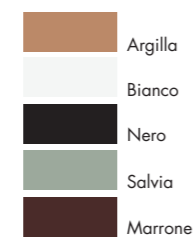
collection	Brac
design	Nathalie Du Pasquier, 2019
production	Artisanal
material	Extruded terracotta
thickness	10 cm
nominal sizes	12,5x22x10 cm
specification	<p>– artisanal extruded partition elements, 10cm thick.</p> <p>– 5 colours: Argilla (natural finishing), Bianco, Salvia, Marrone, Nero (glossy painted finishing)</p> <p>– 3 different laying patterns are possible (see attached document).</p> <p>This product is suitable for both residential and commercial areas, to be installed in walls with height of 4mt. These elements must in any case comply with the technical standards of construction regulation, applicable in the country where they are installed. For the Italian national territory, in particular, they should comply with standard NTC 2018 DECRETO MIN 27/01.</p> <p>In order to achieve an optimal aesthetic outcome we advise to install BRAC using our wooden profile. The profile is painted and suitable for outdoor use. A top profile with removable sides is provided for ceiling fixing. As complementary pieces Mutina provide the Mutina adhesive, EC 1 plus for VOC emissions. For installation process see the installation video available on www.mutina.it.</p> <p>Brac Argilla is suitable for indoor and outdoor areas complying with UNI EN 772-22 marked "F1- moderate exposure". Brac Bianco, Nero, Salvia and Marrone are suitable for indoor only.</p>
awards	Interior Design Magazine's Best of Year Awards 2020 in the Category Architectural Products
patents	Registered design n° 007510870-0041/0044 – date of registration: 14/01/2020
category	UNI 11128/2004



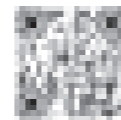
complementary pieces



colours

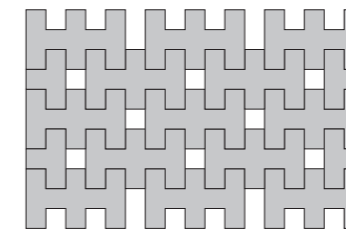


To make the installation of these items easier, a Mutina adhesive is now available: organic, eco-friendly and sold separately.

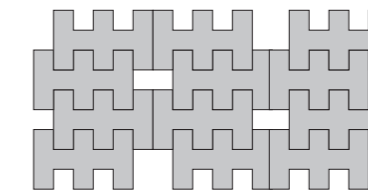


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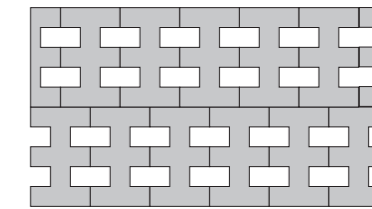
laying scheme



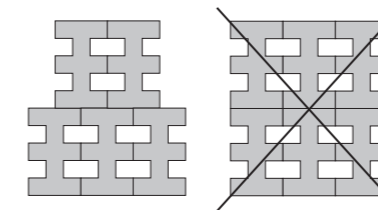
laying scheme 1
43,20 pcs / sqm



laying scheme 2
43,20 pcs / sqm



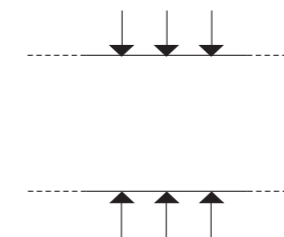
laying scheme 3
36 pcs / sqm



For security reasons only staggered installation is strictly allowed.

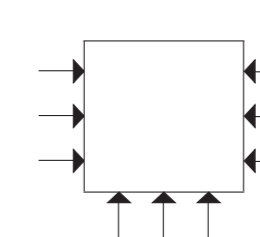
ANCHORING ON 2 SIDES

Max h 400 cm



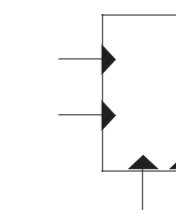
ANCHORING ON 3 SIDES

Max h 400x300 cm



ANCHORING ON 2 SIDES

MAX h250x100 cm



Laying and maintenance tips

use	Wall – indoor Wall – outdoor in moderate exposure areas for Brac Argilla only
installation	For security reasons only staggered installation is strictly allowed.
recommended adhesive	Mutina adhesive: solvents-free, eco-friendly organic adhesive.
recommended joints	–
recommended fillers	–
cleaning at the end of installation	Avoid drippings during installation. If needed the excess can be removed after the product has dried, using a tool with a sharp edge.
general cleaning (installed tiles)	–
calibers (real size)	12,5 x 22 x 10 cm with 1-3 mm tolerance (artisanal product)

Colours



Argilla



Bianco



Nero



Salvia



Marrone

Technical features

STANDARD	FEATURES	VALUE REQUIRED	BRAC
UNI EN 772-16	dimensions	to declare	T2-R2
UNI EN 772-21	water absorption	to declare	12,5%
UNI EN 772-5	soluble salts content	to declare	S2
UNI EN 772-22	freeze-thaw resistance	to declare	F1
D.M. 1401/2008	determination of variable horizontal loads	to declare	C2
Leed 4.1			10%
VOC Emission			available upon request
Declaration of Contents			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request

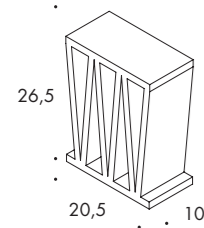
Packing

SIZE	PCS-SQM	PCS-BOX	SQM-PAL	PCS-PAL	KG-PC	KG-PAL
22-12,5-10 cm argilla		–	1,30	48	3,70	177,60
22-12,5-10 cm bianco,nero,salvia,marrone		3	3,91	48	3,70	532,80
Scheme 1	43,20					
Scheme 2	43,20					
Scheme 3	36					

Celosia

The data, information and indications contained in this technical data sheet and in further documents relating to the Celosia by Patricia Urquiola product are the exclusive property by Ceramiche MUTINA S.p.a. This Technical Data Sheet provides the buyer with information relating to the use of the product useful for its correct installation and evaluation and prevention of risks arising from the normal use of the same.

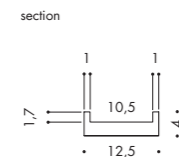
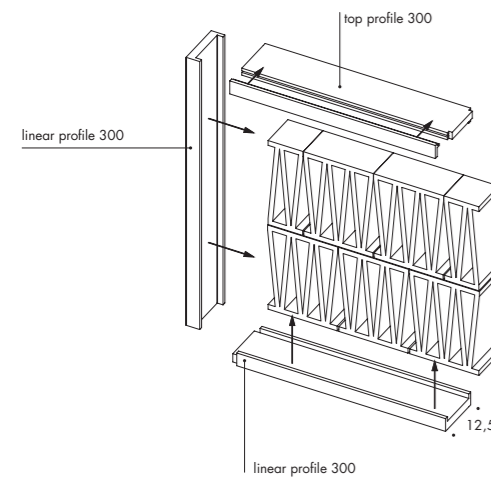
collection	Celosia
design	Patricia Urquiola, 2018
production	Artisanal
material	Extruded terracotta
nominal sizes	20,5-26,5-10 cm (8"-10"-4")
specification	<ul style="list-style-type: none"> - Artisanal extruded partition elements, 10cm thick. - This product is suitable for both residential and commercial spaces to construct walls with a maximum height of 4 metres. The buyer is not released from the obligation of checking the information received, and for making design and construction choices in compliance with good construction techniques and regulations, including local ones, in force at the time of use of the product and in the country of final destination. The NTC 2018 DECRETO MIN 27/01 regulation shall apply in Italy. - In order to achieve an optimal aesthetic outcome we advise to install Celosia using our wooden profile. The profile is painted and suitable for outdoor use. A top profile with removable sides is provided for ceiling fixing. - As complementary pieces Mutina provide the Mutina adhesive, EC 1 plus for VOC emissions. - For installation process see the installation video available on www.mutina.it - The product is suitable for indoor and outdoor areas complying with UNI EN 772:22 marked "F1-moderate exposure".
complementary pieces	Linear profile 300, top profile 300.
awards	Interior Design's Best of Year 2018 German Design Awards 2020
category	UNI 11128/2004



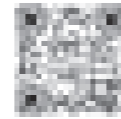
20,5-26,5-10 cm
8"-10"-4"

complementary pieces

Linear painted willow profile (also suitable for outdoor use).
Top painted willow profile (also suitable for outdoor use) with one shaped end to make clamping easier.

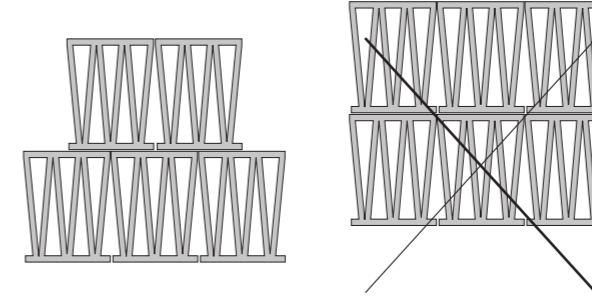


To make the installation of these items easier, a Mutina adhesive is now available: organic, eco-friendly and sold separately.



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wall anchoring scheme

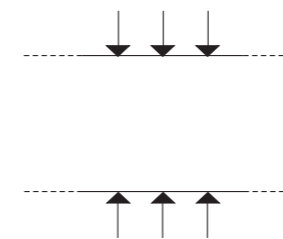


For security reasons only staggered installation is strictly allowed.

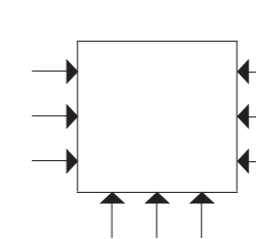
Standard installation suggestions have been tested by Mutina and certified by the Giordano Institute.

Fisher long shaft fixing SXR 8x80

ANCHORING ON 2 SIDES
Max h 400 cm



ANCHORING ON 3 SIDES
Max h 400x300 cm



Laying and maintenance tips

use	Wall - indoor Wall - outdoor in moderate exposure areas only
installation	For security reasons only staggered installation is strictly allowed. For installation process see the installation video available on www.mutina.it
recommended adhesive	Mutina adhesive: solvents-free, eco-friendly organic adhesive
recommended joints	-
recommended fillers	-
cleaning at the end of installation	Avoid drippings during installation. If needed the excess can be removed after the product has dried, using a tool with a sharp edge.
general cleaning (installed tiles)	-
calibers (real size)	20,5 x 26,5 x 10 cm with 1-3 mm tolerance (artisanal product)

Colours

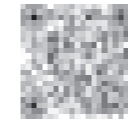


Technical features

STANDARD	FEATURES	VALUE REQUIRED	CELOSIA
UNI EN 772-16	dimensions	to declare	T2 - R2
UNI EN 772-21:2011	water absorption	to declare	12.5%
UNI EN 772-5:2016	content of active soluble salts	to declare	S2
UNI EN CEN/TS 772- 22:2006	freeze-thaw resistance	to declare	F1
D.M. 1401/2008	determination of horizontal variable loads	to declare	C2
LEED CERTIFICATION 4.1			10% recycled material
VOC EMISSION			available upon request
DECLARATION OF CONTENTS			available upon request
SDS			available upon request
BPD3			available upon request
HDP			available upon request

Packing

SIZE	PCS-SQM	PCS-PAL	SQM-PAL	KG-PC	KG-PAL
20,5-26,5-10 cm	18,41	32	1,74	5,50	176,00

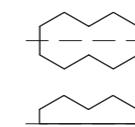
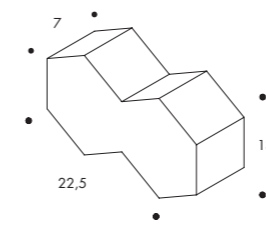


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Hives

The data, information and indications contained in this technical data sheet and in further documents relating to the Hives by Konstantin Grcic product are the exclusive property by Ceramiche MUTINA S.p.a. This Technical Data Sheet provides the buyer with information relating to the use of the product useful for its correct installation and evaluation and prevention of risks arising from the normal use of the same.

collection	Hives
design	Konstantin Grcic, 2022
production	Artisanal
material	Extruded terracotta
nominal sizes	13-22,5-7 cm (5"-9"-3")
specification	<ul style="list-style-type: none"> - Artisanal extruded partition elements, 7 cm thick. Natural (natural finishing) - It is possible to install Hives both horizontally and vertically. - For aesthetic outcome in vertical installation it is possible to install Hives using our wooden profile. The profile is painted and suitable for outdoor use. A top profile with removable sides is provided for ceiling fixing. - Horizontal installation: the product is suitable for both residential and commercial areas for the construction of walls with a maximum height of 4m. - Vertical installation: the product is suitable for residential areas with a maximum height of 3m. - These elements must in any case comply with the technical standards of construction regulation, applicable in the country where they are installed. - For the Italian national territory, in particular, they should comply with standard NTC 2018 DECRETO MIN 27/01. - As complementary pieces Mutina provide the Mutina adhesive, EC 1 plus for VOC emissions. <p>For installation process see the installation video available on www.mutina.it</p> <p>Hives is suitable for indoor and outdoor areas complying with UNI EN 772-22 marked "F1- moderate exposure".</p>
category	UNI 11128/2004



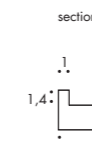
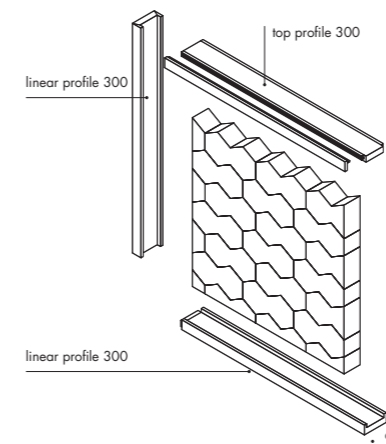
At the base of laying scheme A and B, place a piece obtained by cutting Hives bricks in half on the long side

colours



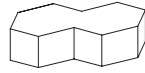
Natural

complementary pieces



To make the installation of these items easier, a Mutina adhesive is now available: organic, eco-friendly and sold separately.

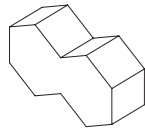
horizontal installation



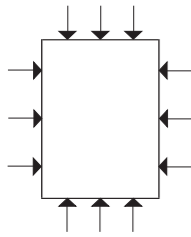
ANCHORING ON 2 SIDES
MAX h400 cm



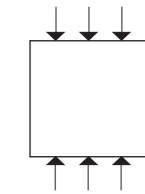
vertical installation



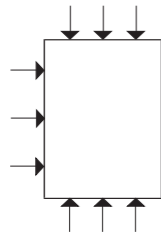
ANCHORING ON 4 SIDES
MAX h300x200 cm



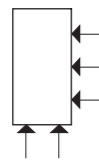
ANCHORING ON 2 SIDES
MAX h200x200 cm



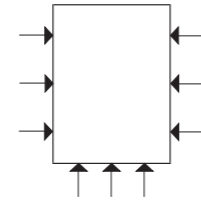
ANCHORING ON 3 SIDES
MAX h300x200 cm



ANCHORING ON 2 SIDES
MAX h200x150 cm



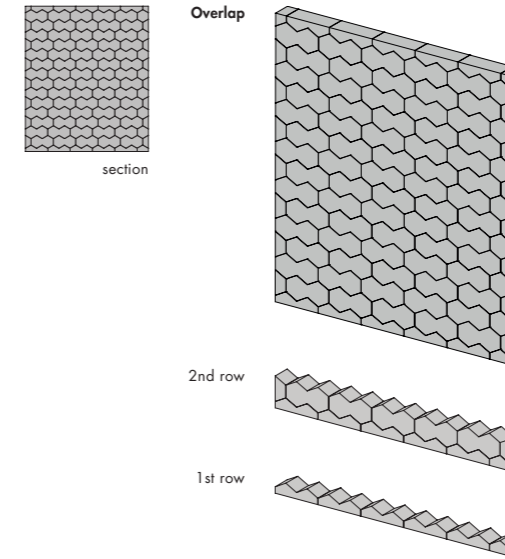
ANCHORING ON 3 SIDES
MAX h300x200 cm



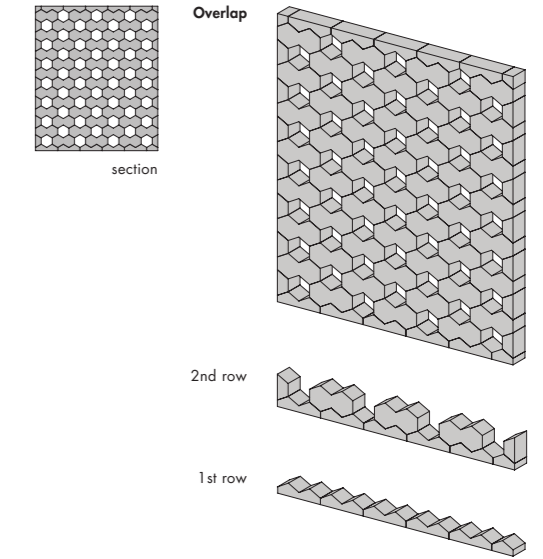
Laying and maintenance tips

use	Wall – indoor Wall – outdoor in moderate exposure areas only
installation	For installation process see the installation video available on www.mutina.it
cleaning at the end of installation	Avoid drippings during installation. If needed the excess can be removed after the product has dried, using a tool with a sharp edge.
calibers (real size)	22,5 x 13,1 x 7 cm with 1-3 mm tolerance (artisanal product)

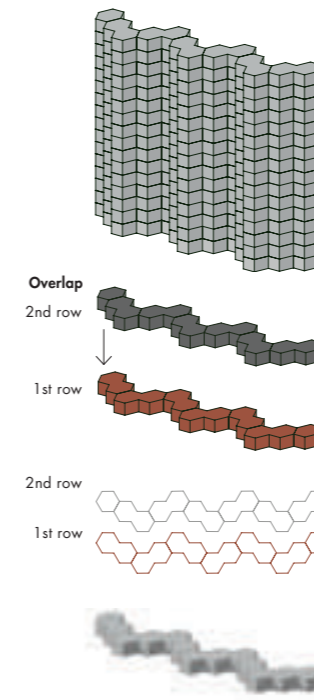
Hives – laying scheme A
45 pcs / sqm



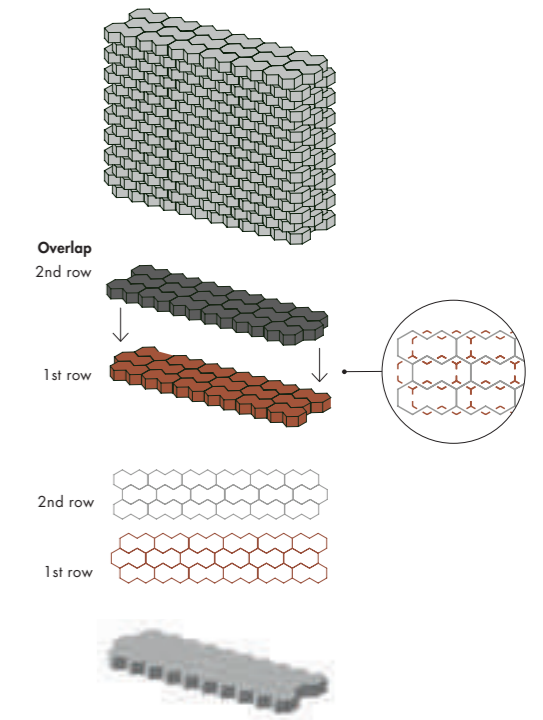
Hives – laying scheme B
30 pcs / sqm



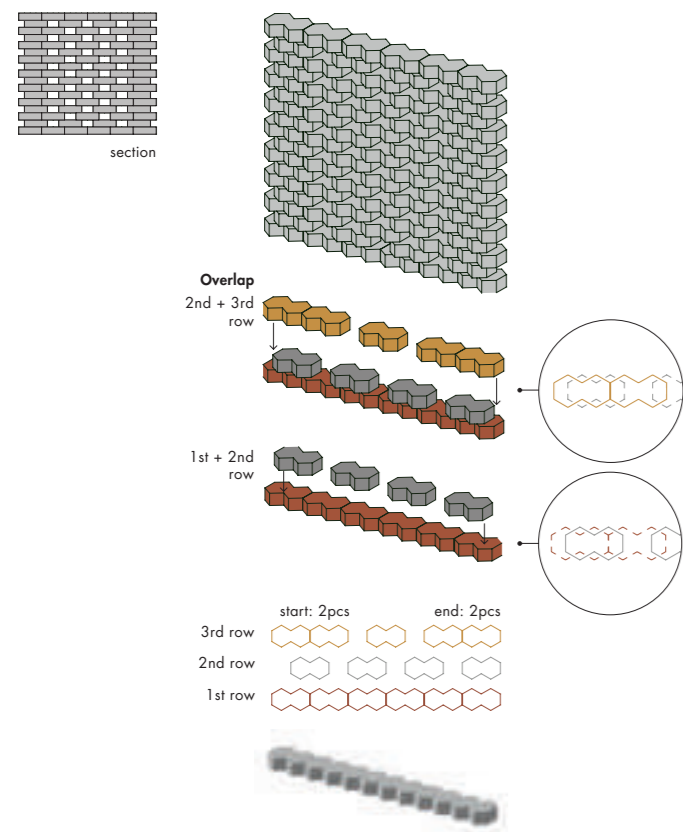
Hives – laying scheme C (Staggered installation only).
61 pcs / sqm



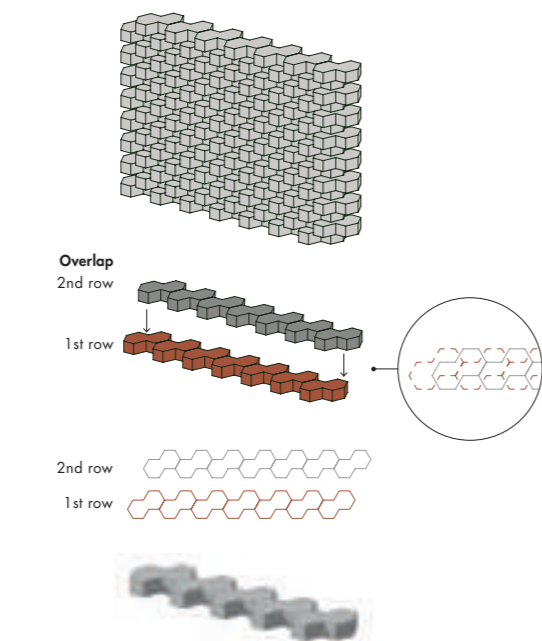
Hives – laying scheme D (Staggered installation only).
186 pcs / sqm



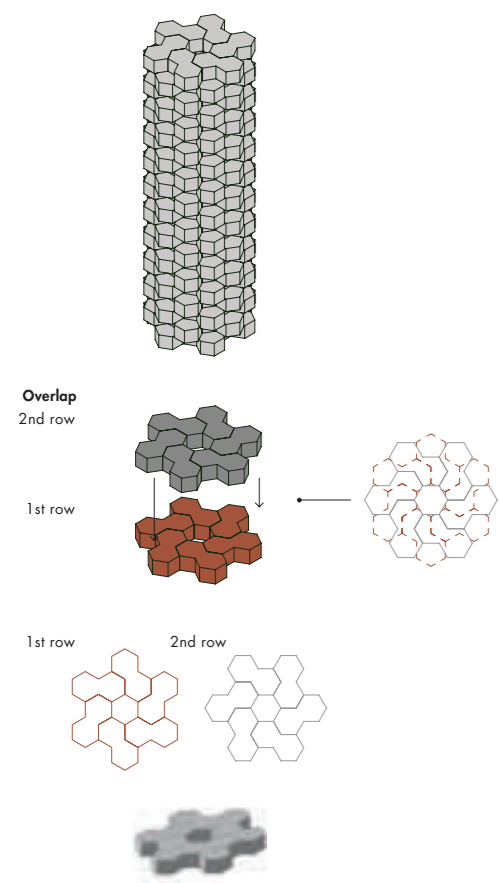
Hives – laying scheme E (Staggered installation only).
 61 pcs / sqm (side column)
 46 pcs / sqm (central area)



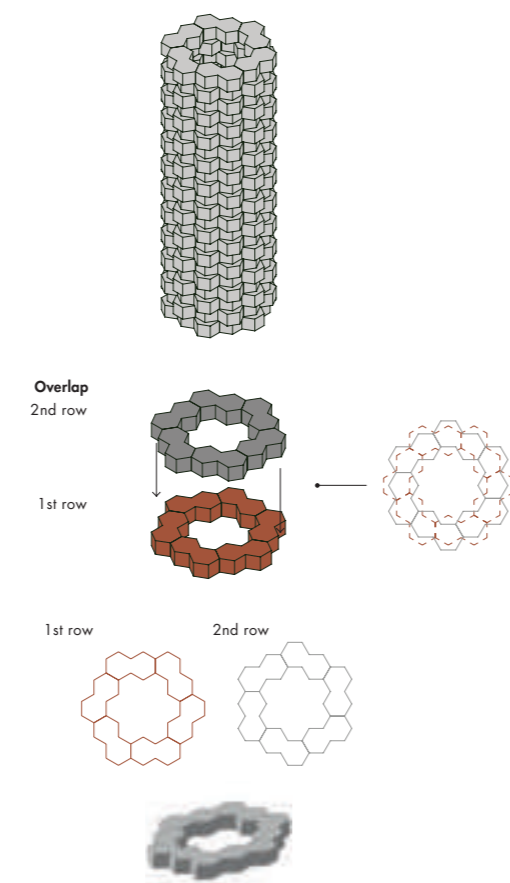
Hives – laying scheme F (Staggered installation only).
 61 pcs / sqm



Hives – laying scheme G (Staggered installation only).
 84 pcs / lm



Hives – laying scheme H (Staggered installation only).
 84 pcs / lm



Technical features

STANDARD	FEATURES	VALUE REQUIRED	HIVES
UNI EN 772-16	dimensions	to declare	T2 – R2
UNI EN 772-21	water absorption	to declare	12,5%
UNI EN 772-5	content of active soluble salts	to declare	S2
UNI EN 772 - 22	freeze-thaw resistance	to declare	F1
D.M. 1401/2008	determination of horizontal variable loads	to declare	C2
LEED CERTIFICATION 4.1			10% recycled material
VOC Emission			available upon request
Declaration of Contents			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request

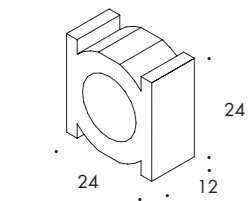
Packing

SIZE	SQM-PAL	KG-PAL	PCS-PAL	PC-SQM	KG-PC
13-22,5-7,5 cm	2,16	287,04	96	see laying scheme	2,99

Jali

The data, information and indications contained in this technical data sheet and in further documents relating to the Jali by Patricia Urquiola product are the exclusive property by Ceramiche MUTINA S.p.a. This Technical Data Sheet provides the buyer with information relating to the use of the product useful for its correct installation and evaluation and prevention of risks arising from the normal use of the same.

collection	Jali
design	Patricia Urquiola, 2023
production	Artisanal
material	Extruded terracotta
nominal sizes	24-12-24 cm (9"-4"-9")
specification	<p>– Artisanal extruded partition elements, 12 cm thick.</p> <p>– 3 Colours: Neutro, Bianco and Nero</p> <p>This product is suitable for both residential and commercial spaces to construct walls with a maximum height of 4 metres. The buyer is not released from the obligation of checking the information received, and for making design and construction choices in compliance with good construction techniques and regulations, including local ones, in force at the time of use of the product and in the country of final destination. The NTC 2018 DECRETO MIN 27/01 regulation shall apply in Italy.</p> <p>It is possible to install JALI with or without the aid of the wooden profile. In case you choose to use the accessory element, Mutina provides the EC 1 plus adhesive for VOC emissions.</p> <p>Jali is suitable for indoor and outdoor areas complying with UNI EN 772-22 marked "F1- moderate exposure".</p>
complementary pieces	Linear profile 300, top profile 300
category	UNI 11128/2004

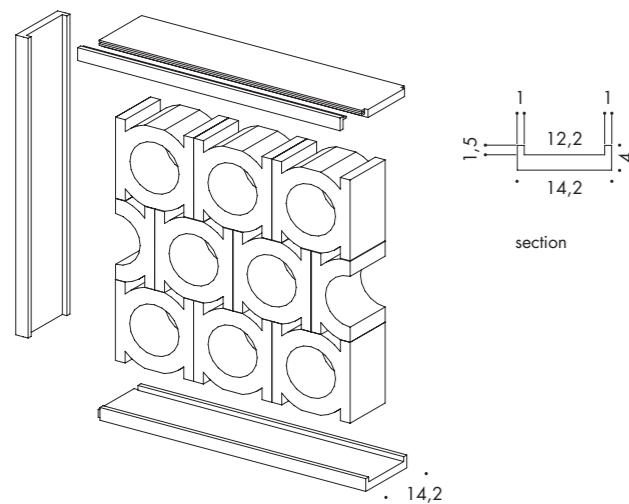


24-24-12 cm
9"-4"-9"

complementary pieces

Linear painted wooden profile (also suitable for outdoor use).
Top painted wooden profile (also suitable for outdoor use) with one shaped end to make clamping easier

profile with vertical installation

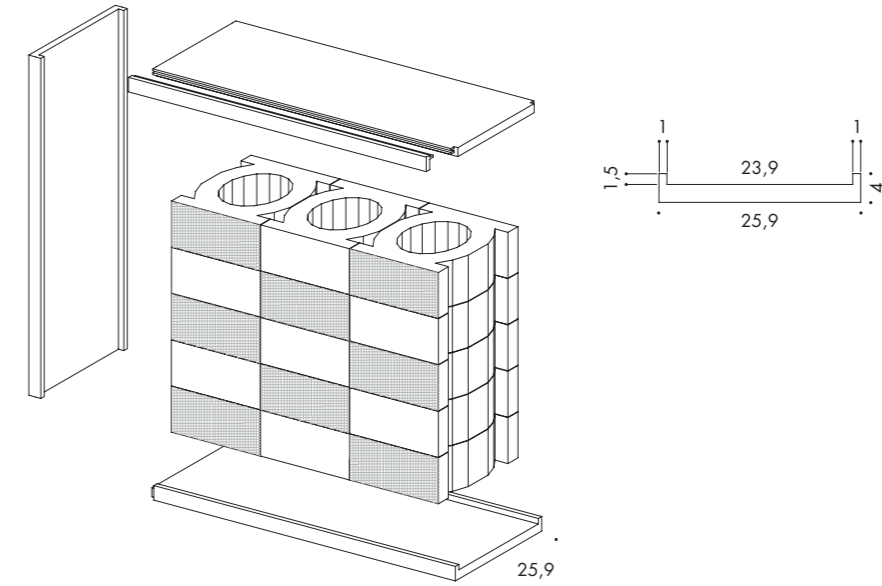


section



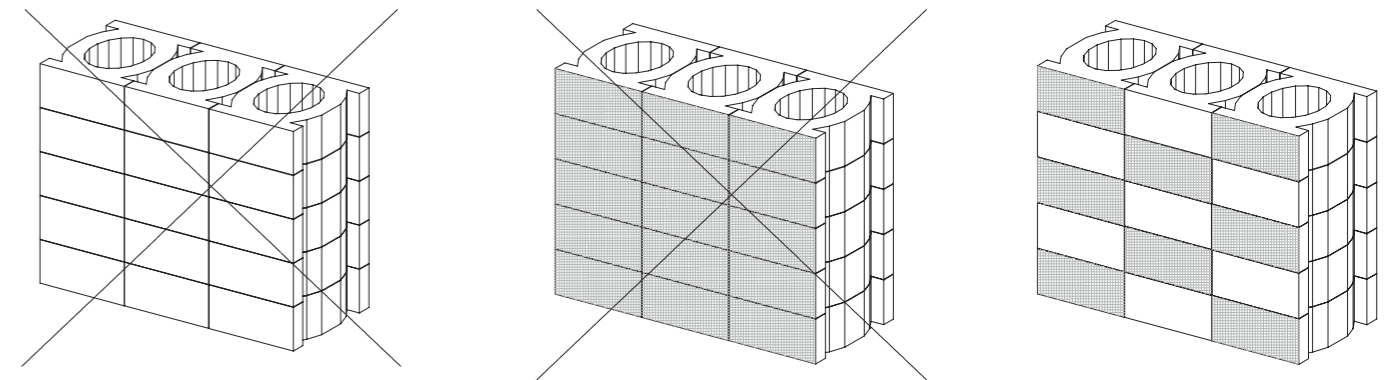
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profile with horizontal installation

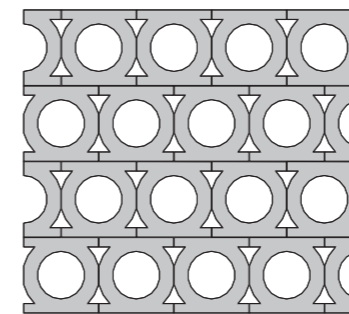


To ensure greater dimensional uniformity among the pieces, it is recommended to alternate the laying direction.

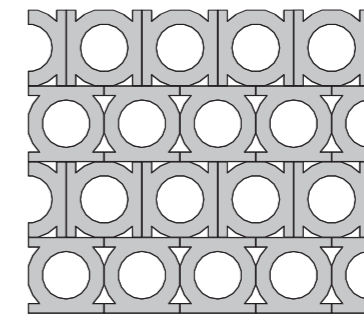
The buyer is responsible for verifying the information received and for ensuring that the design and construction decisions comply with proper construction techniques and regulations, including local laws applicable at the time of the product's use and in the country of its final destination.



laying scheme



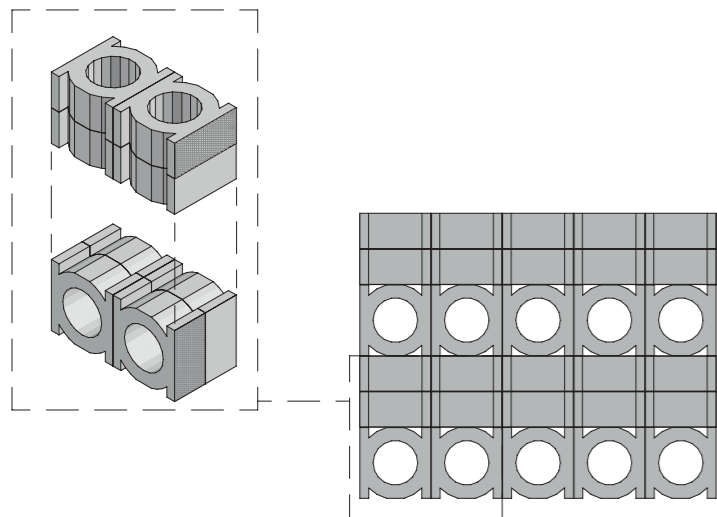
laying scheme 1
17,36 pcs / sqm



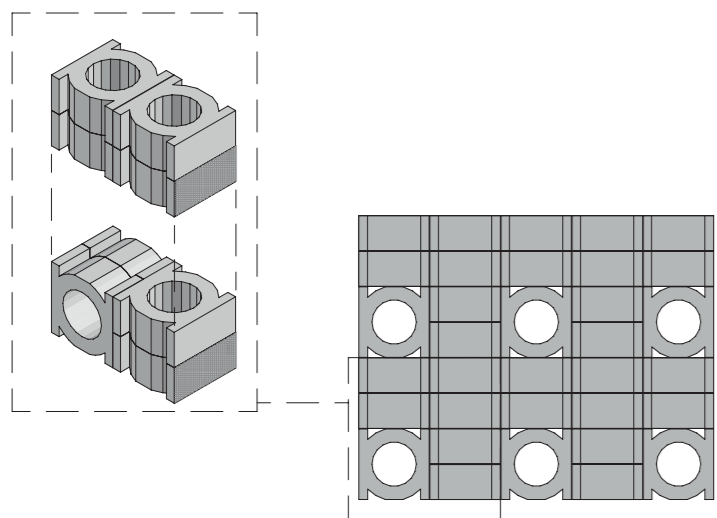
laying scheme 2
17,36 pcs / sqm

To ensure greater dimensional uniformity among the pieces, it is recommended to alternate the laying direction.

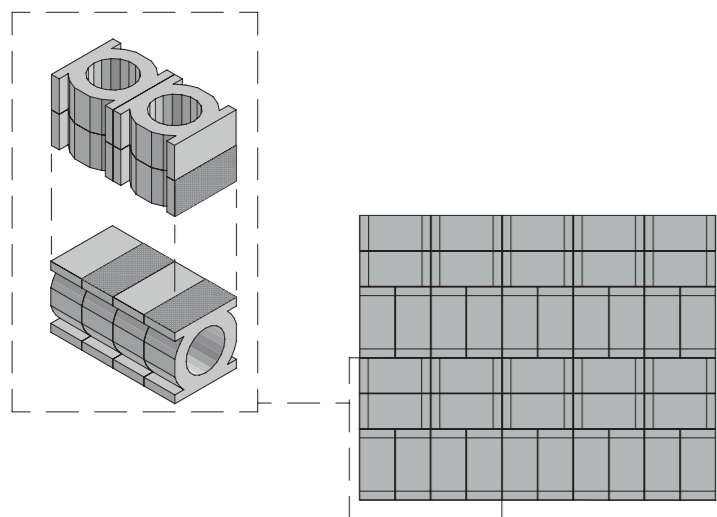
The buyer is responsible for verifying the information received and for ensuring that the design and construction decisions comply with proper construction techniques and regulations, including local laws applicable at the time of the product's use and in the country of its final destination.



laying scheme 3
34,72 pz / mq



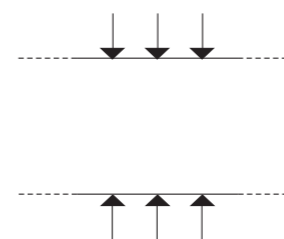
laying scheme 4
34,72 pz / mq



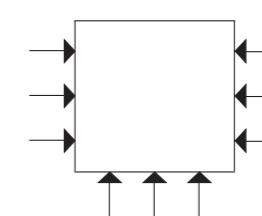
laying scheme 5
34,72 pz / mq

Fisher long shaft fixing SXR 8x80

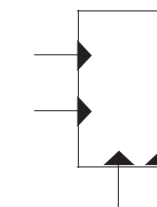
ANCHORING ON 2 SIDES
MAX h400 cm



ANCHORING ON 3 SIDES
MAX h400x300 cm



ANCHORING ON 2 SIDES
MAX h250x100 cm



Laying and maintenance tips

use	Wall – indoor and outdoor areas complying with UNI EN 772-22 marked "F1-moderate exposure".
recommended adhesive	Mutina adhesive: solvents-free, eco-friendly organic adhesive
recommended joints	-
recommended fillers	-
cleaning at the end of installation	Avoid drippings during installation. If needed the excess can be removed after the product has dried, using a tool with a sharp edge.
general cleaning (installed tiles)	-
calibers (real size)	24.24.12 cm with 1-3 mm tolerance (artisanal product)

Colours



Neutro



Nero



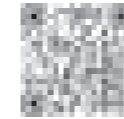
Bianco

Technical features

STANDARD	FEATURES	VALUE REQUIRED	JALI
UNI EN 772-16	dimensions	to declare	T2 – R2
UNI EN 772-21:2011	water absorption	to declare	12.5%
UNI EN 772-5:2016	content of active soluble salts	to declare	S2
UNI EN CEN/TS 772- 22:2006	freeze-thaw resistance	to declare	F1
D.M. 1401/2008	determination of horizontal variable loads	to declare	C2
LEED CERTIFICATION 4.1			10% recycled material
VOC EMISSION			available upon request
DECLARATION OF CONTENTS			available upon request
SDS			available upon request
BPD3			available upon request
HDP			available upon request

Packing

SIZE	PCS-SQM	PCS-BOX	BOX-PAL	SQM-PAL	PCS-PAL	KG-PC	KG-PAL
neutro	-	-	-	3,69	64	8,20	535
bianco, nero	-	2	36	4,15	72	8,20	600
laying scheme 1	17,36						
laying scheme 2	17,36						
laying scheme 3	34,72						
laying scheme 4	34,72						
laying scheme 5	34,72						

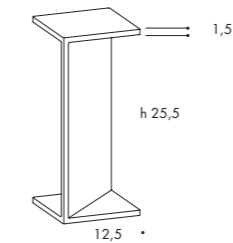


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Mistral

The data, information and indications contained in this technical data sheet and in further documents relating to the Mistral by Barber & Osgerby product are the exclusive property by Ceramiche MUTINA S.p.a. This Technical Data Sheet provides the buyer with information relating to the use of the product useful for its correct installation and evaluation and prevention of risks arising from the normal use of the same.

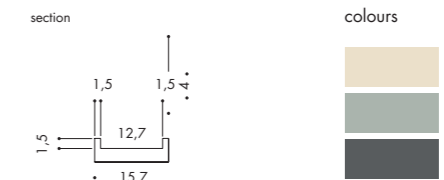
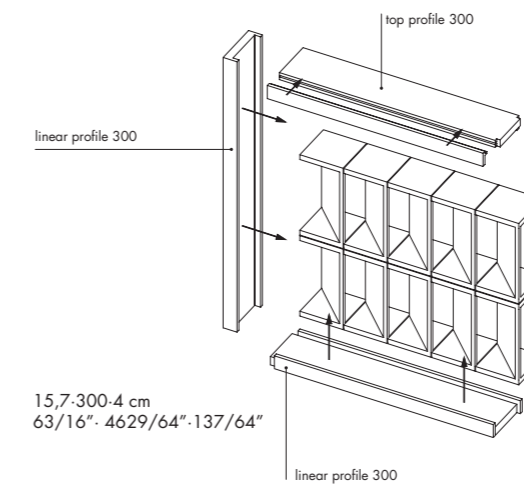
collection	Mistral
design	Barber & Osgerby, 2018
production	Artisanal
material	Glazed casting terracotta
nominal sizes	12,5-25,5-12,5 cm (4"-10"- 4")
specification	<ul style="list-style-type: none"> - 3 colours pieces: White, Owl, Black - Wooden profile in 3 matching colours - Non structural artisanal partition elements, in tape casting terracotta, 12,5 cm thick . - The particular shape of Mistral allows until 8 different installation possibilities, vertical and horizontal, open and close. These elements must in any case comply with the technical standards of construction regulation, applicable in the country where they are installed. For the Italian national territory, in particular, they should comply with standard NTC 2018 DECRETO MIN 27/01 . - The product is suitable for indoor and outdoor areas complying with UNI EN 772-22 marked "F2-extreme exposure". - Suitable for both residential and commercial areas, to be installed with painted willow profile with maximum surfaces of 2mt x 3mt or 3mt x 2mt . - The profile is painted and suitable for outdoor use. A top profile with removable sides is provided for ceiling fixing. - For installation process see the installation video available on www.mutina.it
complementary pieces	Linear profile 300, Top profile 300
category	-



12,5-25,5-12,5 cm
4"-10"- 4"

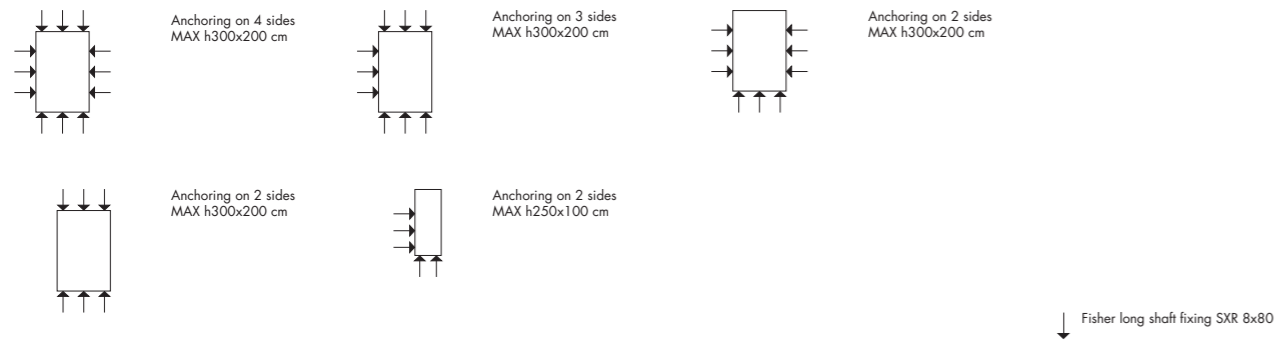
complementary pieces

Linear painted willow profile (also suitable for outdoor use).
Top painted willow profile (also suitable for outdoor use) with one shaped end to make clamping easier.



To make the installation of these items easier, a Mutina adhesive is now available: organic, eco-friendly and sold separately.

wall anchoring scheme



Laying and maintenance tips

use	Wall – indoor, outdoor.
installation	For installation process see the installation video available on www.mutina.it
recommended adhesive	Mutina adhesive: solvents-free, eco-friendly organic adhesive
recommended joints	–
recommended fillers	–
cleaning at the end of installation	Avoid drippings during installation. If needed the excess can be removed after the product has dried using a tool with a sharp edge.
general cleaning (installed tiles)	–
calibers (real size)	12,5x25,5x12,5 cm with a tolerance of 2 mm (artisanal product)

Colours



Black

Owl

White

Technical features

STANDARD	FEATURES	VALUE REQUIRED	MISTRAL
UNI EN 772-16	dimensions	to declare	T2 – R2
UNI EN 772-21:2011	water absorption	to declare	1%
UNI EN 772-5:2016	content of active soluble salts	to declare	S0
UNI EN CEN/TS 772- 22:2006	freeze-thaw resistance	to declare	F2
D.M. 1401/2008	determination of horizontal variable loads	to declare	C2
LEED CERTIFICATION 4.1			5% recycled material
VOC Emission			available upon request
Declaration of Contents			available upon request
SDS			available upon request
BPD3			available upon request
HPD			available upon request

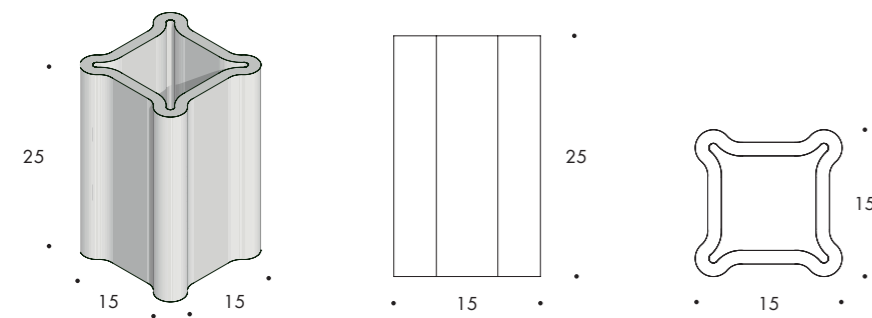
Packing

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
12,5-25,5-12,5 cm	31,40	3	0,091	45	6,60	297,00	4,30

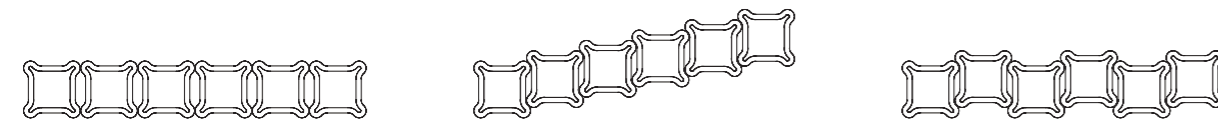
Renga

The data, information and indications contained in this technical data sheet and in further documents relating to the Renga by Vincent Van Duysen product are the exclusive property by Ceramiche MUTINA S.p.a. This Technical Data Sheet provides the buyer with information relating to the use of the product useful for its correct installation and evaluation and prevention of risks arising from the normal use of the same.

collection	Renga
design	Vincent Van Duysen, 2022
production	Artisanal
material	Glazed casting terracotta
nominal sizes	15xh25x15 cm (6"x10"x6")
specification	<ul style="list-style-type: none"> - 3 colours: Ivory, Grey, Brown - Non structural artisanal partition elements - These elements must comply with the technical standards of construction regulation, applicable in the country where they are installed. For the Italian national territory, in particular, they should comply with standard NTC 2018 DECRETO MIN 27/01. - The product is suitable for indoor and outdoor areas complying with UNI EN 772-22 marked "F1-moderate exposure"



laying scheme



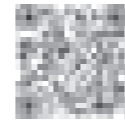
laying scheme 1
26,67 pcs / sqm

laying scheme 2
28,19 pcs / sqm

laying scheme 3
28,19 pcs / sqm

Laying and maintenance tips

use	Wall – indoor, outdoor.
installation	Insert a 50 mm wide "Murfor Compact" type reinforcing metal mesh between each horizontal row and along the entire length of the wall.
recommended adhesive	Solvents-free, eco-friendly organic adhesive produced by Kerakoll in exclusive for Mutina.
cleaning at the end of installation	Avoid drippings during installation. If needed the excess can be removed after the product has dried using a tool with a sharp edge.
general cleaning (installed tiles)	-
calibers (real size)	15 x 25 x 15 with a tolerance of 2 mm (artisanal product)



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Colours



Ivory



Grey



Brown

Technical features

Non structural artisanal partition elements. These elements must in any case comply with the technical standards of construction regulation, applicable in the country where they are installed. For the Italian national territory, in particular, they should comply with standard NTC 2018 DECRETO MIN 27/01. This product is suitable for indoor and outdoor areas complying with UNI EN 772-22 marked "F1-moderate exposure"

STANDARD	FEATURES	VALUE REQUIRED	RENGA
UNI EN 772-16	dimensions	to declare	T2-R2
UNI EN 772-21:2011	water absorption	to declare	0,5%
UNI EN 772-5:2016	content of active soluble salts	to declare	S0
UNI EN CEN/TS 772- 22:2006	freeze-thaw resistance	to declare	F1
D.M. 1401/2008	determination of variable horizontal loads	to declare	C2

VOC Emission

Declaration of Contents

SDS

Packing

SIZE	PCS-SQM	PCS-BOX	SQM-PAL	BOX-PAL	KG-PC	KG-PAL
15-25-15 cm	see laying scheme 2	2	4,275	57	8.30	473,10

EDITIONS

El Lobo

collection	El Lobo
design	Patricia Urquiola, 2022
production	Artisanal
material	Object in glazed black body made by slip-casting
features	Each piece is handmade in Italy, stamped and signed in a sequential manner
sizes	6,5 x 40 x h32 cm (3" x 16" x h13")
weight	1,9 Kg
colours	



El Lobo Whisky



El Lobo Nero

Packing

	SIZE	GROSS WEIGHT
wooden packaging	42-52 cm-h 15 cm 16 ^{17/32"} -20 ^{15/32"} -h 5 ^{29/32"}	7,9 Kg

Paesaggi

collection	Paesaggi
design	Nathalie Du Pasquier, 2022
production	Artisanal
material	Object designed for interior decoration, produced by manual casting, refined and enameled with the "luffatura" technique
features	Each piece is handmade in Italy, stamped and signed in a sequential manner
sizes	Tondo – Ø 40 cm (Ø 16") Quadrato – 40 x 40 cm (16" x 16") Rettangolo – 40 x 60 cm (16" x 24")
weight	Tondo (6 Kg), Quadrato (6 Kg), Rettangolo (8 Kg)
colours	



Tondo Bianco



Tondo Verde



Tondo Policromo



Quadrato Bianco



Quadrato Rosso



Quadrato Policromo



Rettangolo Bianco



Rettangolo Nero



Rettangolo Policromo

Packing

	SIZE	GROSS WEIGHT
Tondo wooden packaging	60.47 cm-h 43 cm 23 ^{5/8} "-18 ^{1/2} "-h 16 ^{59/64} "	16 Kg
Quadrato wooden packaging	60.47 cm-h 43 cm 23 ^{5/8} "-18 ^{1/2} "-h 16 ^{59/64} "	16 Kg
Rettangolo wooden packaging	78.49 cm-h 43 cm 30 ^{45/64} "-19 ^{19/64} "-h 16 ^{59/64} "	20 Kg

Rivington Tables

collection	Rivington Tables
design	Edward BARber & Jay OSgerby, 2023
production	Artisanal
material	A range of tables realised by master potters with the casting technique and entirely glazed by hand.
features	Each piece is handmade in Italy, stamped and signed in a sequential manner
sizes	Rivington Table 50 – 47x32cm – h 50 cm (18 ^{1/2} "x12 ^{19/32} " – h 19 ^{11/16} ") Rivington Table 65 – 47x32 cm – h 65 cm (18 ^{1/2} "x12 ^{19/32} " – h 25 ^{19/32} ") Rivington Table 90 – 47x32 cm – h 90 cm (18 ^{1/2} "x12 ^{19/32} " – h 35 ^{7/16} ") Rivington Table W45 Rectangular – 47x32 cm – h 45 cm (18 ^{1/2} "x12 ^{19/32} " – h 17 ^{23/32} ") Rivington Table W45 Round – 40Ø cm – h 45 cm (15 ^{3/4} Ø" – h 17 ^{23/32} ")
weight	Rivington Table 90 (9 Kg), Rivington Table 65 (8,40 Kg), Rivington Table 50 (7,20 Kg), W45 Rectangular (4,5 Kg), W45 Round: (4,3 Kg)
colours	



Rivington Table 90



Rivington Table 65



Rivington Table 50



Rivington Table W45 Round



Rivington Table W45 Rectangular

Packing

	SIZE	GROSS WEIGHT
Rivington Table 90	47x32 cm – h 90 cm (18 ^{1/2} "x12 ^{19/32} " – h 35 ^{7/16} ")	32 Kg
Rivington Table 65	47x32 cm – h 65 cm (18 ^{1/2} "x12 ^{19/32} " – h 25 ^{19/32} ")	31,40 Kg
Rivington Table 50	47x32cm – h 50 cm (18 ^{1/2} "x12 ^{19/32} " – h 19 ^{11/16} ")	25,20 Kg
Rivington Table W45 Round	40Ø cm – h 45 cm (15 ^{3/4} Ø" – h 17 ^{23/32} ")	22,30 Kg
Rivington Table W45 Rectangular	47x32 cm – h 45 cm (18 ^{1/2} "x12 ^{19/32} " – h 17 ^{23/32} ")	22,50 Kg

Rombini Vases

collection	Rombini Vases
design	Ronan & Erwan Bouroullec, 2021
production	Artisanal
material	Handcrafted ceramic vase covered with the elements Rombini Triangle Extra Small
features	Each piece is handmade in Italy, stamped and signed in a sequential manner
sizes	Vase A – Ø 16,3 cm x h37 cm (Ø 6 ^{27/64} " x h14 ^{9/16} ") Vase B – Ø 24,8 cm x h71,2 cm (Ø 9 ^{49/64} " x h28") Vase C – Ø 24,8 cm x h71,2 cm (Ø 9 ^{49/64} " x h28")
weight	Vase A (6 Kg), Vase B (15 Kg), Vase C (12 Kg)
colours	



Rombini Vase A Glossy Blanc



Rombini Vase A Glossy Brun



Rombini Vase A Glossy Vert



Rombini Vase A Vert + Rose



Rombini Vase A Rose + Brun



Rombini Vase A Glossy Gris + Vert



Rombini Vase B Glossy Brun + Rose



Rombini Vase B Glossy Brun + Matt Blue



Rombini Vase B Glossy Vert



Rombini Vase C Glossy Vert + Brun



Rombini Vase C Glossy Brun + Rose + Vert



Rombini Vase C Glossy Rose + Matt White + Matt Grey

Packing

	SIZE	GROSS WEIGHT
Rombini Vase A wooden packaging	47-29,5 cm-h 27 cm 18 ^{1/2} "-11 ^{39/64} "-h 10 ^{5/8} "	12,4 Kg
Rombini Vase B wooden packaging	81 x 37 cm - h 39 cm 31 ^{57/64} "-14 ^{9/16} "-h 15 ^{23/64} "	27,8 Kg
Rombini Vase C wooden packaging	81 x 37 cm - h 39 cm 31 ^{57/64} "-14 ^{9/16} "-h 15 ^{23/64} "	24,8 Kg

Yama

collection	Yama
design	Vincent Van Duysen, 2022
production	Artisanal
material	Objects in porcelain stoneware made by slip-casting
features	Each piece is handmade in Italy, stamped and signed in a sequential manner
sizes	Yama A – 18 x 33 x h18 cm (7" x 13" x h7") Yama B – 35 x 33 x h18 cm (14" x 13" x h7") Yama C – 35 x 33 x h35 cm (14" x 13" x h14") Yama D – 35 x 33 x h35 cm (14" x 13" x h14") Yama E – 35 x 33 x h35 cm (14" x 13" x h14")
weight	Yama A (1,25 Kg), Yama B (2,25 Kg), Yama C (3 Kg), Yama D (4 Kg), Yama E (5 Kg)
colours	



Yama A



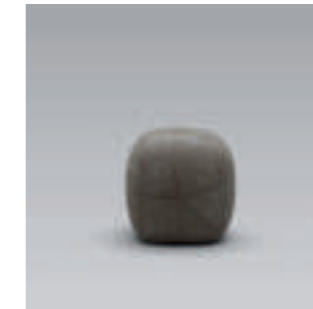
Yama B



Yama C



Yama D

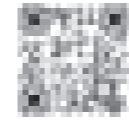


Yama E

Packing

	SIZE	GROSS WEIGHT
Yama A wooden packaging	49-53 cm-h 27 cm 19 ^{19/64} "-20 ^{55/64} "-h 10 ^{5/8} "	11,25 Kg
Yama B wooden packaging	49-53 cm-h 27 cm 19 ^{19/64} "-20 ^{55/64} "-h 10 ^{5/8} "	12,25 Kg
Yama C wooden packaging	49-53 cm-h 42 cm 19 ^{19/64} "-20 ^{55/64} "-h 16 ^{17/32} "	15 Kg
Yama D wooden packaging	49-53 cm-h 42 cm 19 ^{19/64} "-20 ^{55/64} "-h 16 ^{17/32} "	16 Kg
Yama E wooden packaging	49-53 cm-h 42 cm 19 ^{19/64} "-20 ^{55/64} "-h 16 ^{17/32} "	17 Kg

PAINTS



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Accents Paints

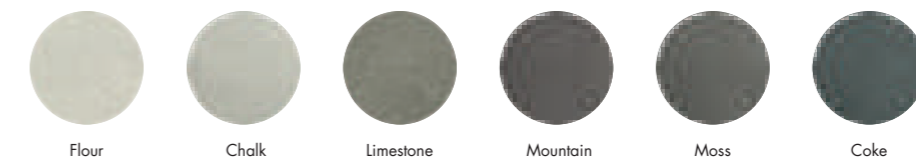
Accents aims at redefining the approach to the world of interior design starting from surfaces.

collection	Accents
design	OEO Studio
material	Paints

20 colours **MATT** super matt water-based paint **SATIN** wall gloss super washable emulsion



6 colours **LIMETOUGH** coloured lime-based decorative coating



LIMETOUGH complementary products



Limebase

pigmented primer for Limetouch



Limecoat

water repellent protective coating for Limetouch

Uses and yields

	DESCRIPTION	YIELD*	DILUTION	IDEAL USE*	
MATT	super matt water-based paint	new wall, civil plaster	7÷8 sqm/l in two coats	50% drinkable water for light colours 20-25% for strong colours	interior walls, especially living areas and bedrooms
		new wall, gypsum plaster	9÷11 sqm/l in two coats		
SATIN	wall gloss 100% washable emulsion	9÷11 sqm/l in two coats	20-25 % drinkable water	interior walls, especially when subject to abrasion or dirt (bathrooms, kitchen,...)	
LIMETOUGH	coloured lime-based decorative coating	1÷1,5 kg/sqm in two coats	–	Interior walls, especially ventilated environments (the usage in bathroom and kitchen is recommended only pairing with Limecoat)	
LIMEBASE	pigmented primer for Limetouch	14÷18 sqm/l in one coat	50-80 % drinkable water	Interior walls when Limetouch has to be applied	
LIMECOAT	water repellent protective coating for Limetouch	11÷13 sqm/l in two coats	–	Interior walls of humid environments when subject to dirt such as bathrooms or kitchens, when Limetouch is applied.	

*considering that the conditions of the substrate can significantly influence the yield, to calculate the yield in an optimal way it is advisable to consider the lowest value

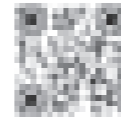
*avoid direct contact with beating water (e.g. shower enclosure walls)

WOOD & METAL

Accents Wood & Metal

Accents aims at redefining the approach to the world of interior design starting from surfaces.

collection	Accents
design	OEO Studio
material	Wood / Metal



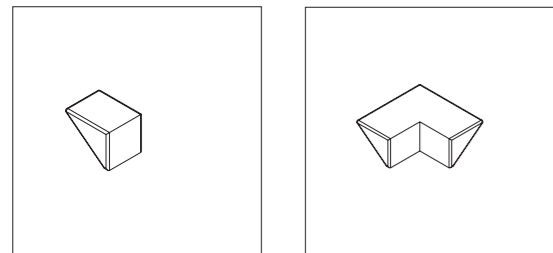
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L PROFILE HORIZONTAL
Aluminium profile powder coating
2,5 x 2,5 x 100 (L) cm



L PROFILE CORNER
Aluminium profile powder coating
2,5 x 2,5 x 100 (L) cm



L CAP HORIZONTAL
Shaped wedge in resin for corner protection – Resin Black / Grey
2 x 2,5 x 1,9 (H) cm

L CAP CORNER
Small sharp-edged wedge in resin for corner protection – Resin Black / Grey
4,8 x 2,5 x 1,9 (H) cm

finishing



Grey (RAL 7047)

Black (RAL 9004)



WALL PANEL CORNER 100
Light oak
1,5 x 10 x 100 (H) cm

WALL PANEL CORNER 160
Light oak
1,5 x 10 x 160 (H) cm

WALL PANEL CORNER 100
Dark oak
1,5 x 10 x 100 (H) cm

WALL PANEL CORNER 160
Dark oak
1,5 x 10 x 160 (H) cm

MOUNTING PIECE 100
Raw wood
0,9 x 3,7 x 100 (H) cm



WALL PANEL 100
Light oak
2 x 19,8 x 100 (H) cm

WALL PANEL 160
Light oak
2 x 19,8 x 160 (H) cm

WALL PANEL 100
Dark oak
2 x 19,8 x 100 (H) cm

WALL PANEL 160
Dark oak
2 x 19,8 x 160 (H) cm

MOUNTING PIECE 160
Raw wood
0,9 x 3,7 x 160 (H) cm



END PIECE S
Black painted metal
3 x 6 (H) x 0,2 (L) cm

SKIRTING S
Light oak
3 x 6 (H) x 240 (L) cm

SKIRTING S
Dark oak
3 x 6 (H) x 240 (L) cm



END PIECE L
Black painted metal
2,5 x 19,8 (H) x 0,2 (L) cm

SKIRTING L
Light oak
2,5 x 19,8 (H) x 240 (L) cm

SKIRTING L
Dark oak
2,5 x 19,8 (H) x 240 (L) cm



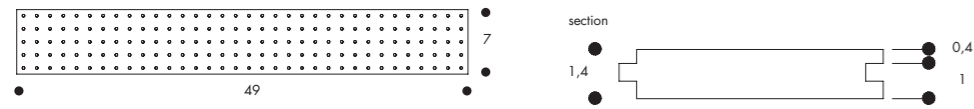
END PIECE RECTANGULAR
Black painted metal
2,5 x 6 (H) x 0,2 (L) cm

RECTANGULAR SKIRTING
Light oak
2,5 x 6 (H) x 240 (L) cm

RECTANGULAR SKIRTING
Dark oak
2,5 x 6 (H) x 240 (L) cm

Pico Bois

collection	Pico Bois
design	Ronan & Erwan Bouroullec, 2021
production	Industrial
material	Natural oak wood
thickness	14 mm
sizes	7x49 cm (3" · 19")
specification	- 2 textures: Red dots, Blue dots The modules are rated with an innovative embossing process. The painting treatment of the entire strip is made with a water-based single-component.
use	Floor – indoor
patents	Registered design n° 009069826 – 001/0008 – date of registration: 27/06/2022



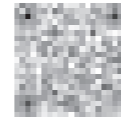
Colours



RED DOTS



BLUE DOTS



Scan the QR code to download the technical features in other languages

Technical features

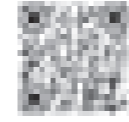
STANDARD	FEATURES	VALUE REQUIRED	PICO BOIS
UNI EN 15185: 2011	taber abrasion		408
UNI CEN/TS 15676:2008	slip resistance		75
	noble, high quality parquet (category A)		FSC 100% certified



Packing

SIZE	PCS-SQM	PCS-BOX	SQM-BOX	BOX-PAL	KG-BOX	KG-PAL	SQM-PAL
7.49 cm	29,15	16	0,55	72,00	4,95	356,40	39,60

ACCESSORIES



Scan the QR code to
download the technical
features in other languages

Accents Accessories

Accents aims at redefining the approach to the world of interior design starting from surfaces.

collection

Accents

design

OEO Studio

material

Mixed materials



CABINET LARGE
Dark oak + Vegetable tanned leather
14,7 x 48 x 40,5 (H) cm



CABINET LARGE
Light oak + Vegetable tanned leather
14,7 x 48 x 40,5 (H) cm



CABINET SMALL
Dark oak + Vegetable tanned leather
14,7 x 48 x 17,5 (H) cm



CABINET SMALL
Light oak + Vegetable tanned leather
14,7 x 48 x 17,5 (H) cm



MIRROR LARGE
Dark oak
2 x 62 x 142 (H) cm



MIRROR LARGE
Light oak
2 x 62 x 142 (H) cm



MIRROR SMALL
Dark oak
2 x 42 x 50 (H) cm



MIRROR SMALL
Light oak
2 x 42 x 50 (H) cm



RACK 72
Dark oak
2,5 x 6 (H) x 72 (L) cm



RACK 72
Light oak
2,5 x 6 (H) x 72 (L) cm



RACK 192
Dark oak
2,5 x 6 (H) x 192 (L) cm



RACK 192
Light oak
2,5 x 6 (H) x 192 (L) cm



SHELF SMALL
Dark oak
2,5 x 23 x 60 (L) cm



SHELF SMALL
Light oak
2,5 x 23 x 60 (L) cm



SHELF LARGE
Dark oak
2,5 x 23 x 120 (L) cm



SHELF LARGE
Light oak
2,5 x 23 x 120 (L) cm



TOWEL RACK LARGE
Black metal + Vegetable tanned leather
40,5 (H) cm x 95 (L) cm



TOWEL RACK TALL
Black metal + Vegetable tanned leather
53,4 (H) cm x 47 (L) cm

VENUES

Le anime che compongono l'universo Mutina vengono concretizzate all'interno di Spazio Mutina e Mutina America, le due sedi operative del brand con base rispettivamente a Fiorano Modenese e New York, e degli spazi di Casa Mutina Milano e Mutina Guesthouse. Cuori pulsanti dell'azienda, questi luoghi sono pensati per permettere a collaboratori, professionisti e clienti di scoprire la gamma di prodotti Mutina e approfondirne l'approccio creativo attraverso allestimenti, mostre, eventi esclusivi e incontri.

The souls that compose the Mutina universe come to life within Spazio Mutina and Mutina America, the two Headquarters of the brand respectively located in Fiorano Modenese and New York, and the spaces of Casa Mutina Milano and Mutina Guesthouse. Beating hearts of the company, these venues are conceived to allow partners, professionals and clients to discover the product range of the brand as well as deepening into its creative approach, through installations, exhibitions, exclusive events and meetings.

SPAZIO MUTINA, HEADQUARTER

Spazio Mutina è stato progettato da Studio Urquiola, in collaborazione con l'Area Progetti dell'azienda, per creare un'oasi dove fare esperienza dell'universo Mutina attraverso la fluidità degli spazi e la costante interazione tra natura e luce. La nuova sede è stata pensata come un percorso fluido e museale, capace di raccontare ciascuna esperienza e la storia di ogni prodotto. In questo modo, i visitatori vengono accompagnati nella scoperta delle diverse anime del brand: il design, le superfici, la contaminazione dell'arte e il mondo dell'architettura d'interni.

Spazio Mutina was designed by Studio Urquiola, in collaboration with the Project Division of the company, as an oasis to experience the Mutina universe through the fluidity of spaces and the constant interaction between nature and light. The new venue has been conceived as a fluid museum-like space that tells the story of each experience and product. In this way, the visitors are guided to the discovery of the different souls of the brand: design, surfaces, the contamination of art and the world of interior architecture.



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MUTINA AMERICA

Mutina America Corporation consolida la presenza dell'azienda nel mercato americano. La nuova sede, con base a New York, costituisce un punto di riferimento a supporto delle attività commerciali e di consulenza svolte in Stati Uniti, Canada e Sud America. La struttura ha l'obiettivo di sviluppare una nuova strategia di vendita con una presenza diretta sul mercato Americano volta a supportare la forza vendita locale, i clienti, gli architetti e gli interior designer.

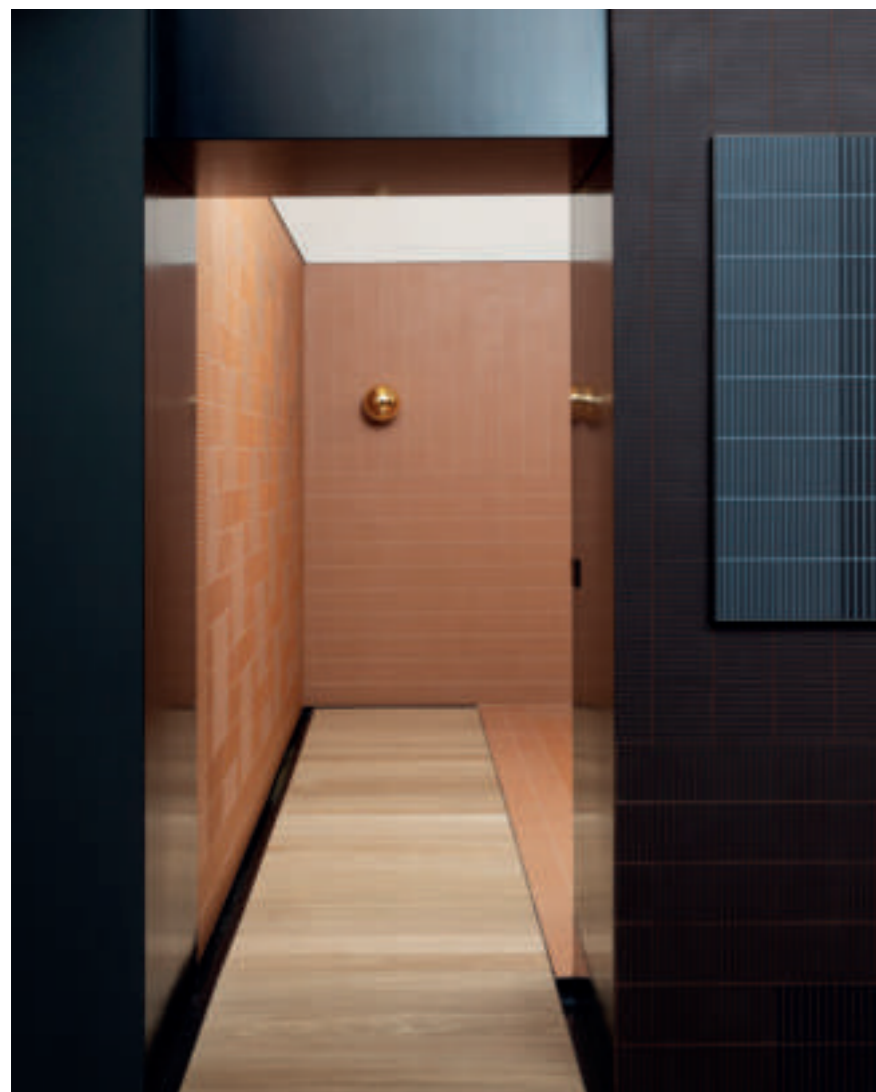
Mutina America Corporation consolidates the Company's presence in the American market. The new office, based in New York, is a reference point to support sales and consultancy activities carried out in the United States, Canada and South America. The structure aims to develop a new sales strategy with a direct presence in the American market aimed at supporting the local sales force, customers, architects and interior designers.



CASA MUTINA MILANO

Situata nel cuore del quartiere di Brera, uno dei distretti storici più caratteristici della città nonché polo privilegiato per l'arte e per il design, Casa Mutina Milano si propone come luogo in cui il prodotto diventa protagonista all'interno di una vera e propria abitazione. Lo spazio prende vita attraverso un programma di mostre, eventi speciali e talk, invitando architetti e professionisti del settore a scoprire le collezioni e la realtà dell'azienda in modo nuovo e continuativo.

Located in the heart of Brera district, one of the most distinctive historical neighborhoods of the city, Casa Mutina Milano is a place where the product becomes the protagonist inside a real home. The space comes to life through a programme of exhibitions, special events and talks, inviting architects and specialists in the field to discover the collections and the essence of the company on a new, ongoing basis.



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MUTINA GUESTHOUSE

Situata in un palazzo nel cuore del centro storico di Modena, Mutina Guesthouse è la prima espressione tangibile del progetto Interiors: lo spazio prende vita attraverso un mix di colori, texture e materiali, mostrando come utilizzare in modo trasversale tutte le collezioni Mutina. Inoltre, costituisce una residenza pensata per accogliere gli ospiti e i collaboratori dell'azienda che vengono da lontano. Il progetto di restyling è stato realizzato da OEO Studio di Copenhagen, in collaborazione con l'Area Progetti di Mutina, che si è occupato della nuova disposizione degli spazi e dei dettagli strutturali, adattandoli a una visione più contemporanea, pur preservando l'autenticità e l'architettura dell'edificio originale.

Located in a building in the heart of the historical centre of Modena, Mutina Guesthouse is the first tangible expression of the project Interiors: the space comes to life thanks to a combination of colours, textures and materials, showing how to use all Mutina collections in a transversal way. Furthermore, it is a residence for guests and Mutina staff. The interiors have been designed by Copenhagen-based practice OEO Studio, in collaboration with Mutina's Project Division, who were responsible for the new spatial planning and architectural detailing that provided for a more contemporary context, while at the same time preserving the authenticity and architecture of the building.



THANK YOU

TO ALL PAST AND
PRESENT MEMBERS OF
THE MUTINA TEAM.
TO ALL THE DESIGNERS,
ARTISTS, WRITERS,
PHOTOGRAPHERS,
JOURNALISTS, AGENTS,
CLIENTS, PARTNERS, FAMILY
AND FRIENDS WHO
HAVE MADE US WHO
WE ARE TODAY.



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To discover more about Mutina
collections visit mutina.it

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