

FRAME

THE GREAT INDOORS

N°120 JAN — FEB 2018



EVENTS
rewrite the rules
of engagement

**WAYNE
MCGREGOR**
dances
with drones

**OMA and FOSTER
+ PARTNERS**
handle new ways
of working

Design for the
DISPLACED

What's next for the
FASHION-RETAIL
formula



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REPORT SURFACES

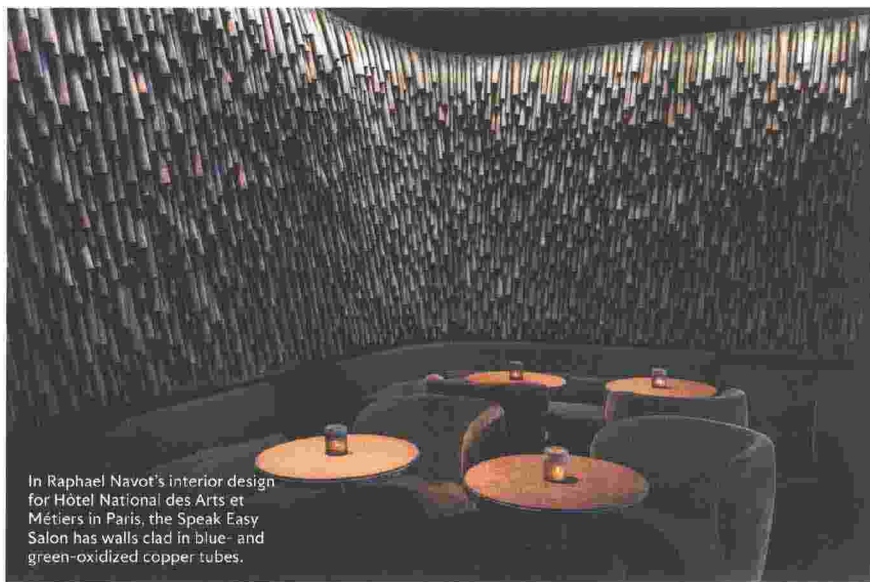
Surfaces

MUTINA paves with patterns. FLORIM AND VIVES revive terrazzo. FIANDRE maximizes wood fossilization. MARAZZI and TAGINA embrace ageing. Discover what's driving the business of design.

Pursuit of Imperfection

Now that defects are no longer inherent to the production process, manufacturers of surface materials re-create and imitate TRACES OF AGE AND CORROSION.

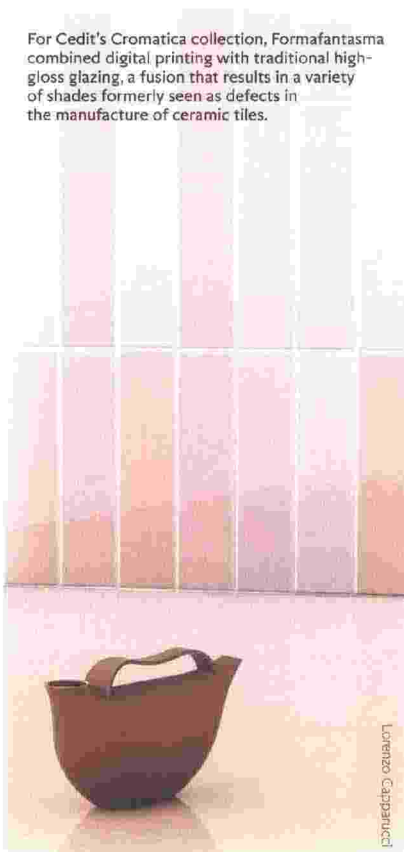
The automation of production processes minimizes diversity in output. A nearly flawless reproduction of goods shows the benefits of today's technological advancements while simultaneously limiting the chances of unexpected – and sometimes surprisingly successful – results. More often than not, consistency and uniformity are the pursuit of factories responsible for making ceramic tiles and other cladding materials for large surfaces. In a move to revive authenticity and character, designers and manufacturers are giving their mass-produced objects an impression of individuality. The unrefined beauty of materials exposed to the elements is celebrated in what appears to be mercurial surfaces, and visible traces of ageing are fixed in time to give a raw feel to flooring. From burning to fading and fragmenting, various distressing techniques enrich surfaces with a lived-in look. — FK



In Raphael Navot's interior design for Hôtel National des Arts et Métiers in Paris, the Speak Easy Salon has walls clad in blue- and green-oxidized copper tubes.

Jedenne Gallery

For Cedit's Cromatica collection, Formafantasma combined digital printing with traditional high-gloss glazing, a fusion that results in a variety of shades formerly seen as defects in the manufacture of ceramic tiles.

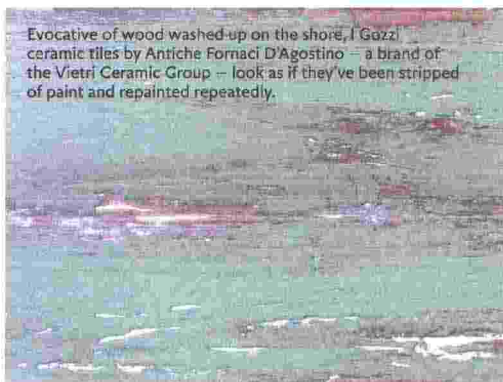


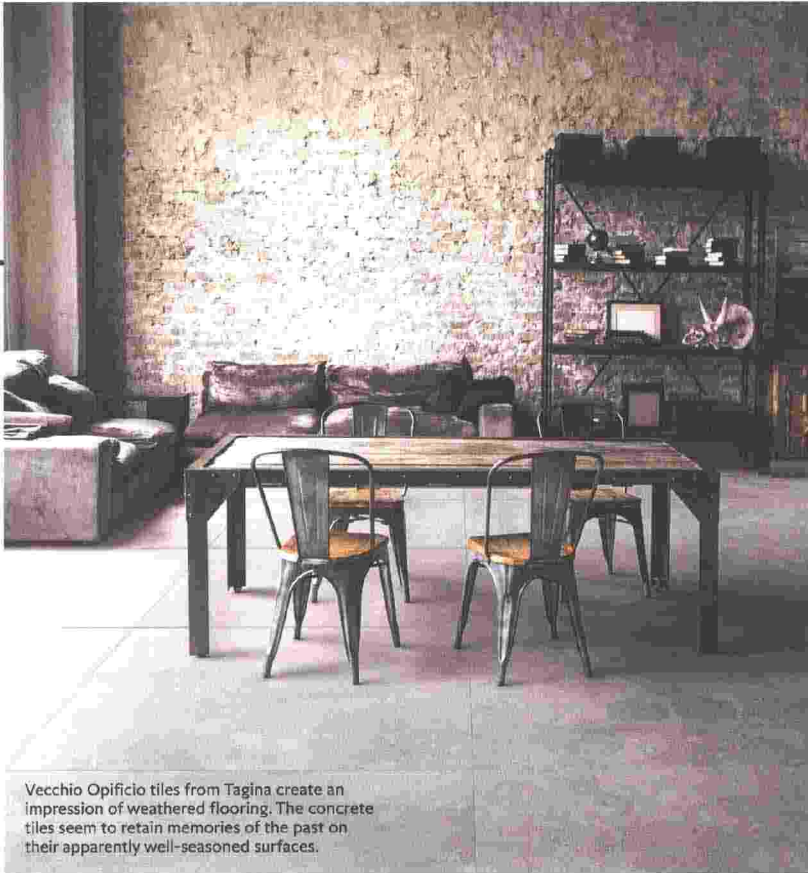
Lorenzo Cappaiucci

Embracing imperfection and simplicity, Grespania scanned authentic elements such as wood, stucco and woven sack to produce the textures of its Wabi Sabi ceramic tiles.

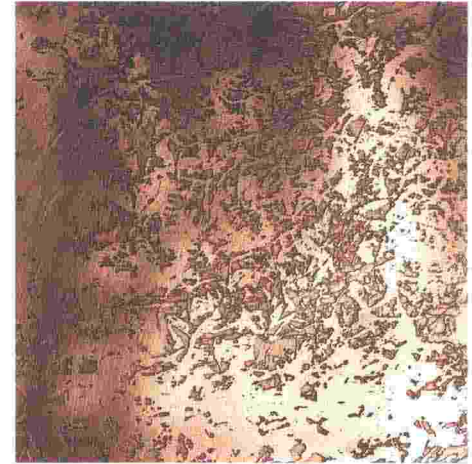


Evocative of wood washed up on the shore, I Guzzi ceramic tiles by Antiche Fornaci D'Agostino – a brand of the Vietri Ceramic Group – look as if they've been stripped of paint and repainted repeatedly.



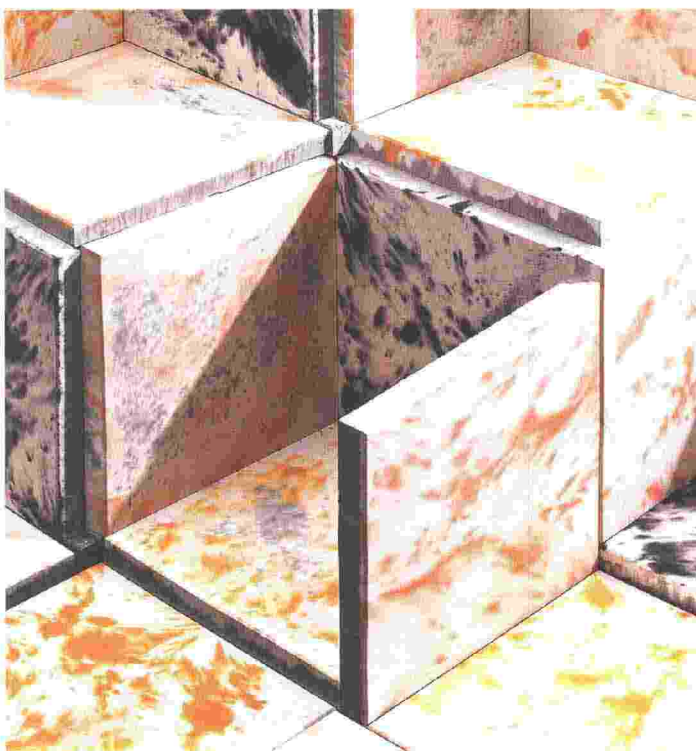


Vecchio Opificio tiles from Tagina create an impression of weathered flooring. The concrete tiles seem to retain memories of the past on their apparently well-seasoned surfaces.

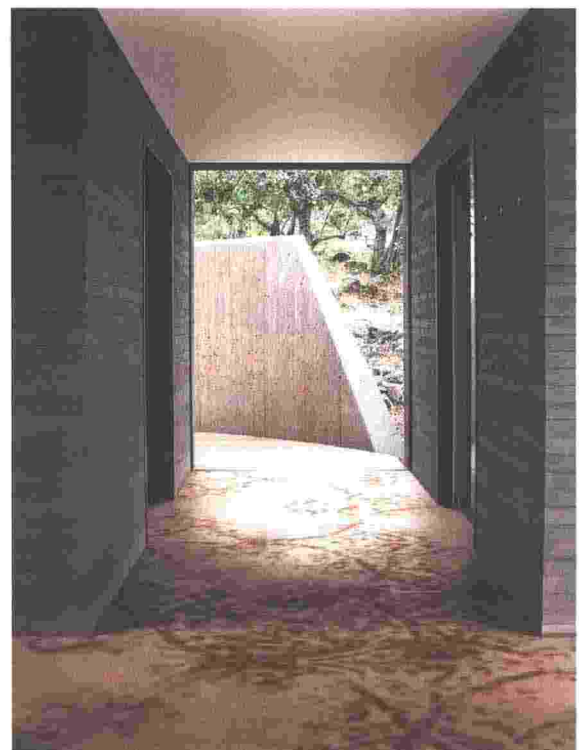


Part of De Castelli's ongoing research into the monitored erosion of metal, the Erosion Collection – developed together with Gumdesign and Elena Salmistraro – features irregular textures and sculptural relief reminiscent of the passing of time.

Vibration, an 'unstable' step in the production of concrete, inspired Paul Vachon's Concrete Icing tiles. Working in collaboration with Cornaz SA, Vachon mixed a few grams of dye into the production process to achieve a marbling effect.



©CAU/Paul Vachon



Highlighting Marazzi's large-slab Grand Carpet stoneware collection, designed by Antonio Citterio and Patricia Viel, are faded, fragmented patterns suggestive of oriental carpet decoration. As you move from place to place, the patterns seem to change.