

PRESS KIT
Clerkenwell Design Week 2019

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Ceramiche Piemme

Incorporated in Maranello (MO) in 1962, Ceramiche Piemme, which has been a member of Confindustria Ceramica since 1968, is a company specialised in the production of ceramic floors and coverings. The modern production plant of Solignano in Modena uses heat recycling kilns to produce 7 million square metres of porcelain stoneware each year. The wide range of ceramic tiles also includes a line of products designed by Valentino, haute couture brand for which Ceramiche Piemme has been the exclusive licensee since 1977 for the ceramic sector.

CERAMICHE PIEMME AT CLERKENWELL DESIGN WEEK 2019

From Tuesday 21 to Thursday 23 May 2019, Ceramiche Piemme takes part in the tenth edition of the Clerkenwell Design Week in London, one of the most important design events in the United Kingdom. In the London office "Piemme 40" all visitors will not only be able to discover the quality of the stoneware collections designed under the two main company brands, Ceramiche Piemme and Valentino, but also the new Piemme Contract products and services.

The Clerkenwell Design Week 2019 is the ideal platform to confirm the company's growth in the Anglo-Saxon market and officially inaugurate Ceramiche Piemme's UK branch directed by Richard O'Sullivan. On this occasion, the company will also formalize its **collaboration with Benoy, an international renowned design firm**, for a line of tiles that will be presented at Cersaie in Bologna September 2019.

To celebrate the partnership, the Fiorano Modenese company has invited leaders within the design field, Alice Rawsthorn and Cristina Morozzi to discuss the upcoming trends within the ceramic industry. The Benoy Design Director, Andy Piepenstock and Ceramiche Piemme Operations Director, Davide Colli will welcome the author of the best-selling book "Design as an attitude" Alice Rawsthorn and the Italian design historian Cristina Morozzi, inviting them to draw a picture of the new and growing use of tiles in architecture.

"We know Ceramiche Piemme for its tradition and today also for its desire to express innovation, design and sustainability" explains Andy Piepenstock "all values that we share and which spur us to talk with people who - like Alice Rawsthorn and Cristina Morozzi - have dedicated their lives to the analysis and elaboration of projects, trends and the evolution of home living".

After previous design collections created in association with Gordon Guillaumier and Pierre Charpin, Ceramiche Piemme is now making its international relaunch with Benoy, an internationally respected firm which is behind some of the most famous buildings in the world, from Ferrari World in Abu Dhabi and Westfield London, to Parc Central in Guangzhou.

With the opening of the Piemme 40 London branch, Davide Colli - COO of Ceramiche Piemme who has held the position since 2018, highlights the international character of the Fiorano Modenese brand, which is renowned for quality and innovation in the ceramic industry.

"After essential technological updating, and the renewal of the range, a cultural upgrade of the project has now become essential. Hence, the importance of collaboration with a major international player such as Benoy, which has worksites the world over. We chose CDW to announce our collaboration and we are very happy to be able to do so by hosting two great experts in the field."

A NEW DESIGN WITHIN INDUSTRY AND HIGH CRAFTSMANSHIP

On Tuesday 21 May at Benoy studio Ceramiche Piemme invites journalists to a meeting with Alice Rawsthorn and Cristina Morozzi to discuss the upcoming trends within the ceramic industry.

As a functional as well as decorative element, ceramics – which has always been closely connected with the history of architecture – is once again claiming an increasingly significant role in projects thanks to its values of recyclability and safety. Additionally, the material always played an important role in the cultural expression of a territory.

"Designers and manufacturers respond to technological advances and to the surge of interest in the crafts, artisanal history, idiosyncrasy and authenticity as an antidote to the digital age" explains Alice Rawsthorn.

Alice Rawsthorn

A long-time New York Times journalist, director of the London Design Museum from 2001 to 2006 and an OBE (Order of the British Empire) recipient for services offered to design and the arts, Alice Rawsthorn is a well-known English critic, who investigates design with an open and curious look, based on her critical-journalistic experience. As she recounts in her latest book, *Design as an Attitude*, creating design is not just a profession but also an attitude; for her it means demonstrating how a project is an agent of change in any context.

Cristina Morozzi

Journalist, writer, critic, art director, she is one of the greatest exponents of the world of contemporary design. She directed the magazine "MODO" for 9 years. She is the author of theoretical and monographic books and curator of exhibitions. She collaborates with many national and international design magazines.

DAVIDE COLLI

One year ago, the President of Ceramiche Piemme, Carla Vacchi, together with her sons Giovanni and Sergio (who is here with us today and I take the opportunity to greet him and thank him for the support), called me to give to the company another step forward in internationalization of a reality that has made the history of Italian ceramic tile.

Piemme, born in Maranello in 1962, has always played a leading role in the development of Italian ceramic design, initially because, as a small outsider company, it could compete with the giants of that time through the originality of its product, and later, once grown, because having acquired the role of sector trendsetter, wanted to keep this commitment in the research and development of ceramic aesthetics (a sort of "habit" of environments if we want to interpret it this way); over the years important collaborations with the fashion brands like Pierre Cardin and Valentino (collaboration still active) were born, to arrive to the present day with Milanese designers like Gordon Giullaumier and Parisians like Pierre Charpin.

Talking about London, I confess that I am particularly fond of this city and its dynamism, that I know very well, not only by the economic side, but also qualitative and cultural, and I have to say that one of my first choices as Piemme's Operative Director, was to open the London office, here nearby, in Clerkenwell Close, in the heart of London design, because I believe that a company that wants to define itself as modern, should absolutely "breathe the air" that we breathe in this city; immediately afterwards, thanks also to the friendship that links me to Andy, my second choice was to start a partnership with Benoy, one of the leading design studios on the international scene, so I take the opportunity to thank Andy, and all the Benoy staff, for having accepted with great enthusiasm to share this new adventure with Piemme!

By October we will tell you better what we are preparing together with our R&D and Mktg staff, (present here and I thank them), collaborating with this extraordinary team of designers; it will certainly be a ceramic surface with a very particular design capable of making people talk about it, as Piemme surfaces have always done, but today we don't want to reveal anything more.

Today we especially want to talk about design and trends and we are delighted to do it together with two very important persons in this field, and whom I thank for having accepted to be present with us on this very important day.

Andy has already talked about Alice Rawsthorn - to me the task and honor of introducing Cristina Morozzi.

Cristina Morozzi grew up in Florence in the 1960s alongside Massimo Morozzi, one of the greatest Italian designers, a member of Archizoom Associati Studio (1966 with Andrea Branzi, Gilberto Corretti, Paolo Deganello). Cristina began working as a fashion journalist for "GAP" and she was one of the first to write about tiles and stylists! In 1977 in Milan she met Alessandro Mendini (another myth of Italian design) and started working on one of the first major international design magazines: "MODO" of which she later became director for many years. She collaborates with "Il Corriere della Sera" (the leading daily in Milan and in Italy) and with many magazines including "AD" Architectural Digest and "INTERI" edited by Mondadori.

Today Cristina Morozzi is here to introduce her friend Alice Rawsthorn but we also want to thank her for generously and enthusiastically welcoming our invitation.

We are honored to have these two great design witnesses today with us, testifying the will of Ceramiche Piemme to work hard to offer the world of design great quality and research content, of product, but also and above all, cultural.

CRISTINA MOROZZI: Introductory abstract

Giacomo Becattini, professor of political economy at the University of Florence in the book "Industrial districts and Made in Italy" (Bollati Boringhieri, 1998) deals with the phenomenon of districts, defining their specificity in a policy of cooperation that "cuts through, shortens the procedures, accelerates the circulation of technological and mercantile information, strengthens spontaneous collaboration and establishes agile structures for linking companies".

The ceramic companies located in Emilia Romagna have developed and established themselves in Italy and abroad, thanks to this cooperation policy, each maintaining its own identity, but all looking to the future and engaging in material, formal and decorative innovation. Floor and wall tiles are an Italian value that has no equivalent in the world. Thanks to advanced technology that allows ever thinner thicknesses, stoneware tiles similar to cement, wood ... are born ... Or compositions characterized by reliefs, various finishes and in different formats.

Ceramiche Piemme founded in Maranello (Modena) in 1962 specializes in the production of ceramic floor and wall tiles, and produces over 7 million porcelain stoneware each year and includes a line signed by Valentino. In collaboration with fashion designers, Piemme proved to be a forerunner, starting a phenomenon that characterized the decorative production of the 70s and 80s and in the most recent collaborations with design creatives, including Gordon Guillaumier and Pierre Charpin (designer of the year Maison et Objet 2017). Once again Piemme has confirmed its position as an attentive and active trend setter in the development of one of the sectors of Italian excellence.

I believe that the announcement we are seeing today regarding the collaboration between Piemme and Benoy is excellent news for the world of design and for the world of industry, underlining the increasing importance of dialogue between two cornerstones of the international economy.

DESIGN AND PATTERN, By Alice Rawsthorn

Firstly, I'd like to thank Ceramiche Piemme for inviting me to speak to you all today on such a fascinating and timely theme – the changing role of pattern and craftsmanship in design.

I'll begin, appropriately, in Italy with a highlight of last month's Milan Design Week – the opening of this spectacular new art gallery by one of the city's leading contemporary art dealers, Massimo Di Carlo, in an exquisitely restored building designed in the mid-1930s by the Italian architect Piero Portaluppi.

The new gallery was the talk of the Miart art fair as well as Milan Design Week – and no wonder. It occupies the ground floor of Casa Corbellini-Wassermann on Viale Lombardia, the family home and rental apartments that Portaluppi designed and built for a Milanese industrialist between 1934 and 1936.

No expense was spared. As you can see, Portaluppi indulged his love of rich colours and textures, dramatic forms and elaborate patterns made from opulent materials, which were beautifully crafted by the finest artisans.

Everywhere you look in this building there is something to tantalise the eye, typically a seductive pattern. They start on the façade with a geometric patchwork of Oravasso marble in pale pinks and greys; and continue inside where walnut and oak woodwork is combined with a dazzling array of Italian marbles: greens; whites; oranges; pinks; browns and turquoises.

Equally splendid are the patterns created by the carved ivory on the ceilings, the pretty mosaic floor in the old servants' quarters, a lovingly conserved wall painting of the Po Valley in what is now the gallery's foyer; and the delicate stucco rendering on the fireplaces.

Massimo Di Carlo and Studio Binocle, the Milanese architects commissioned to restore the space, were very lucky in that so many of its original features had been left intact, making it ripe for sensitive restoration.

Perversely, the main reason for the survival of this glorious place is that it was considered to be so fussy and old-fashioned for so long – as was its architect – that no one bothered to restore it. Indeed, it had lain empty for fifteen years before the renovation work began.

The same qualities that once made this and other buildings by Portaluppi – from Villa Necchi on Milan's Via Mozart, to his own apartment in Casa degli Atellani on Corso Magenta – so unfashionable, are the very ones that appeal to us now at a time of growing interest in richly expressive features such as decorative patterns, vibrant colours, bold contrasts of textures, and the authenticity of fine craftsmanship.

Why has this happened? The answer lies in the changing relationship of the three forces that have defined our surroundings and the things that fill them since the start of the industrial age - design, craft and technology.

Throughout the 19th and 20th centuries, design and technology had a complex, often fractious relationship with craft, with hostilities from both sides.

The view from the craft camp – led by William Morris, John Ruskin and their colleagues in the Arts & Crafts Movement – was that industrialisation was polluting towns and cities, and exploiting workers, plunging families into poverty and squalor, only to produce shoddy and soulless goods.

For me, this was summed up by Morris's reaction to a family visit to the 1851 Great Exhibition in Hyde Park. The Great Exhibition was conceived as a showcase for the wonders of the modern world: from the latest manufacturing machinery, to a prototype Colt revolver; and the first public toilet.

Six million people went to see it, including the novelist Charlotte Brontë, who described it to her father as "very fine, gorgeous, animated, bewildering".

The 17 year-old Morris felt differently. Refusing to enter, he insisted on waiting outside while the rest of his family went in. Morris then devoted his adult life to railing (rather successfully) against the evils of industrialisation.

But the tables turned in the early 20th century, when the artists and designers in the Constructivist movement championed industry and technology as means of building a better future by developing what the Russian artist Lyubov Popova called "new things for the new life."

These new things came with a new aesthetic: simpler, sleeker, more economical, and made by machines not by hand to optimise speed and efficiency.

Typical was the glacial, geometric style of Le Corbusier's 1920s purist villas in Paris and the new building designed by the German architect Walter Gropius for the Bauhaus art and design school in Dessau. The Bauhaus adopted a new slogan when it moved there in 1926: "Art and Technology: A New Unity".

This aesthetic only appealed to a tiny group of avant gardists at the time, but gradually became mainstream. By the post-war era, when Bauhäuslers like Gropius, Marcel Breuer and Mies Van Der Rohe had fled Nazi Germany to settle in the US, their once radical modernist style had become ubiquitous in architecture, industrial design and graphics.

The cultural currency of the so-called International Style was reinforced by the economics of mass production, which depended on deploying standardised design to produce huge quantities of identical goods of consistent quality to be sold at affordable prices.

Or, as Charles Eames put it, standardised design played an essential role in enabling industry to provide "the best for the most for the least."

No wonder that as flamboyant a building as Casa Corbellini-Wassermann with its artisanal flourishes seemed frivolous and antiquated.

By the mid-1950s, when the French sociologist Roland Barthes described “a superlative object” in his book *Mythologies*, he was referring, not to a lovingly crafted artifact beloved of Morris and Ruskin, but to Citroën’s new DS 19 saloon. Here it is making its debut at the 1955 Paris Motor Show.

A decade later, when the British artist Richard Hamilton identified the inspiration for this work – his equivalent of Mont Saint-Victoire’s impact on Cézanne – he referenced the minimalist styling of the toasters, razors and other products of the West German electronics manufacturer, Braun.

There were exceptions. Take Portaluppi’s friend and collaborator Gio Ponti, who shared his passion for pattern, colour and craftsmanship, but interpreted them in a more modern style. Typical is Ponti’s gorgeous Parco dei Principi Hotel in Sorrento, where these beautifully fabricated tiles replicate the blue of the water in the Bay of Naples and each room was decorated in its own unique version of his design scheme.

Then there was Memphis, the Milan-based design group whose early 1980s furniture reveled in kitsch colours, patterns, materials, shapes, and joky references to pop culture and hand craftsmanship. But Memphis was a meticulously planned parody of the modern movement.

Tellingly, many of the mid and late 20th century designers who prized craftsmanship used it to create a conventionally modernist aesthetic of a neutral palette and simple forms.

They also forsook ornamentation to focus on the beauty of natural materials, as typified by the wooden furniture of Franco Albini and Franca Helg in Italy, and of Poul Kjaerholm in Denmark. And by the studio pottery made by Lucie Rie and Hans Coper in London.

Craft also suffered from misogyny, having long been regarded as “women’s work”. Throughout the 20th century, women were encouraged – and often forced - to study so-called ‘feminine’ subjects, such as ceramics and weaving, even at supposedly progressive art and design schools.

Some went on to forge successful careers in those disciplines. Anni Albers and Gunta Stölzl, for example, are justly celebrated for modernising textile design. Yet they joined the Bauhaus in the early 1920s intent on studying painting and architecture respectively, only to be dispatched to the weaving workshop.

They were then trapped in a low status, financially precarious area of design as textiles was seen as a “female field”. Gendering wasn’t the only problem. Like other crafts, weaving was impeded by its association with poverty, developing economies and the labour exploitation of the rag trade.

No more. The relationship between design, craft and technology has been transformed in recent years, becoming more open, dynamic and constructive.

What happened? Why are once-dowdy words like ‘crafted’, ‘artisanal’ and ‘heritage’ now ubiquitous in advertising campaigns?

Why have YouTube film clips of potters working at their wheels become so popular? Why are new craft courses opening at art and design schools?

Why do celebrity potters, like Grayson Perry and Edmund de Waal, command ever-higher prices for their work?

Why have women all over the world chosen to knit pink woolly hats with pointy feline ears and to wear them as symbols of political protest?

And why are so many art and design museums presenting craft shows?

One of the most popular exhibitions at Tate Modern here in London last year was its first to be dedicated to the work of a single artisan or designer. The show began and ended with a weaving loom, and its subject was Anni Albers.

Not that Tate is alone. A highlight of this spring's art season is the wonderful exhibition on the ceramics made by the Kenyan-born potter Magdalene Odundo at The Hepworth Wakefield art gallery in Yorkshire.

Under the Same Sun, an exhibition exploring the influence of Mexico's craft heritage on the work of Anni Albers, the Cuban furniture designer Clara Porset and others, is to open at the Art Institute of Chicago in September.

And among the hits of last month's Milan Design Week – in addition to the Portaluppi building – was an exhibition by the Italian design group Studio Formafantasma exploring Sicilian craft traditions; and a display of hand-woven willow baskets at Loewe's boutique on Via Monte Napoleone.

One reason for this surge of interest in craftsmanship is that, after decades of admiring what once seemed like the heroic achievements of standardisation and mass manufacturing, we have become so blasé that we take their benefits for granted and find it harder to ignore their shortcomings.

We also know too much about the dark side of globalisation, industrialisation and hyper-consumerism to be able to ignore their consequences.

Just as factory wares summoned bleak visions of exploited child labor to William Morris in the late 1800s, it is difficult for us to look at, say, an Apple or Samsung smart phone without worrying whether it was made from conflict minerals by the poorly paid employees of an abusive sub-contractor.

It is also impossible not to imagine it failing to biodegrade on a hellhole like this, the notorious Agbogloshie Dump near Accra in Ghana, where so many of the laptops, tablets, phones and other digital devices we abandon, are left to poison the ground for decades, if not centuries to come.

For the same reason, how can we look at what was once billed as a modern miracle – plastic – without worrying that it will end up contributing to one of our biggest pollution problems by poisoning the oceans? We can't.

Another factor is technology. In an age when we devote so much of our time to devouring digital information and imagery on screens, it is inevitable that we should crave the spontaneity and authenticity of craftsmanship.

The same desire has fueled the popularity of concerts, festivals, debates and other live events, as well as D.I.Y. activities such as gardening, sewing, pottery, baking, carpentry, metalwork, glass making and building drystone walls.

The popularity of 'teach yourself to code' devices, like the tiny \$25 Raspberry Pi programmable computer has contributed too; as have low-tech, easy-to-use video game publishing programs, such as Twine.

Even the most basic forms of digital technology enable us to exercise greater choice: whether by navigating our own eccentric paths around the internet to extract information from whichever websites take our fancy; determining the outcome of video games; or tweaking our social media profiles.

TV talent and makeover shows have contributed too, by dangling the tantalising prospect of transformation before us, as have cosmetic surgery ads.

All of these changes have encouraged us to expect to exercise greater choice in every aspect of our lives, and to be able to design and express our own increasingly nuanced personal identities.

As well as rendering standardised design less appealing, it has made us readier to enjoy more drama and variety, in terms of colours, textures, patterns and shapes.

Our love of pattern has also been rekindled by our exposure to the extraordinarily elaborate, precise and surreal forms created by rapidly developing digital fabrication technologies, such as 3D printing.

At the same time our understanding of craft has become deeper. The greater our exposure to fine weaving, woodwork, ceramics or any other form of craftsmanship, the more likely we will be to appreciate their beauty, subtleties, relationship to artisanal history and the skill and imagination of their makers, thereby increasing our desire for more.

This enthusiasm has fueled the lively new community of makers and the emergence of Maker Spaces and Maker Libraries provide tools and training resources for all forms of production, from skilled industrial fabrication to hand-sewn embroidery or impeccably constructed stone walls.

The work of these new makers is shared and sold through a dynamic network of maker and craft fairs. Instagram helps too by providing an inexpensive, but efficient medium through which artisans can sell their wares.

There has also been a significant shift in the intellectual framework of craftsmanship. The catalyst was *The Craftsman*, a book by the sociologist Richard Sennett, who opened up craft to include laboratory technicians and virtuoso musicians as well as weavers and glass blowers.

Citing the medical research into the impact on the brain of the heightened sense of "active touch" developed by people who work with their hands to a high level of dexterity, Sennett made an eloquent case for how pleasurable and empowering the physical experience of making things by hand can be.

In practical terms, this means that although many women's rights campaigners are happy to buy ready-made pink pussy hats to wear on marches, others choose to knit them for themselves or for friends and say that the act of doing so deepens their emotional commitment to the cause.

British suffragettes must have felt the same in the early 1900s when they used their arts and crafts skills to make banners, posters, sashes and badges in their chosen colours of green for hope, purple for dignity and white for purity.

Though the heightened tactile sense that Richard Sennett referred to does not just affect makers, but those of us who use their work thanks to our growing appreciation of the physical sensation of touch.

Again, digital technology is central, touch screens in particular. We have become so accustomed to operating our phones, tablets and other devices by stroking, prodding, pushing or pulling their screens, that our attitude to touch has changed dramatically, almost without our realising.

Touch is still a fledgling field in design. We know instinctively how powerful it can be. Touching something that is too wet, dry, sharp, rough or slippery can be alarming, while pleasurable sensations of touch can feel delightful.

Yet, we have a limited vocabulary to describe it, reflecting the dearth of scientific research into the subject. For every fifty research papers on the science of vision in the last half-century, there has been only one on touch. But that is changing.

More scientific papers have been written about touch in the last decade than in the preceding century, which should help designers and makers to use it more intelligently, and the rest of us to appreciate its pleasures and nuances.

All of these developments have been accentuated by the personal passion of gifted designers and makers in incorporating craft references and techniques into their work, and in adopting a more sensuous, expressive and idiosyncratic aesthetic defined by their zest for colour, texture and pattern.

Arguably the most influential designer in this process is Hella Jongerius, who emerged in the mid-1990s as one of the young Dutch designers, who exhibited together as the Droog Design group.

From the start, Hella sought to humanise industrially produced objects, by imbuing them with the endearing or eccentric qualities we associate with craftsmanship. She also experimented with colour and texture to lend character and individuality – or an illusion of them – to her products.

Hella programmed the production of factory-made ceramics to add the flaws we expect of hand-made pots and to 'sign' them with her fingerprint as master potters have done for centuries.

She applied similar principles on a vast industrial scale. By enlivening KLM's aircraft cabins, through the tactical use of embroidery, straggling threads and mismatched fabrics, for example. Over the last decade, Hella has extended her experiments with colour, materials, pattern and texture to all the products of Vitra, the giant Swiss furniture group.

Tellingly, another global furniture group, Haworth, has hired the Spanish-born designer Patricia Urquiola, who is also renowned for her exuberant use of colour and pattern, as creative director of one of its biggest brands, Cassina.

Younger designers have followed suit. Take Studio Formafantasma, whose co-founders, Andrea Trimarchi and Simone Farresin, have explored Italy's artisanal and folkloric traditions throughout their work, and have traced their impact on contemporary life in terms of the refugee and environmental crises.

Another Italian-born designer, Martino Gamper, who is based here in London, has embraced similar issues in furniture and interior design. Having originally trained as a carpenter, Martino makes some of his work himself, and works closely with skilled artisans from different fields on other projects.

Whenever I visit design school graduation shows, or see the work of young designers in prize and award juries, the influence of Martino, Hella and Formafantasma is clearly visible, as is their fascination with the type of visual spectacle and self-expressiveness that defined Piero Portaluppi and Gio Ponti's architecture.

It is also worth noting that bold patterns and colours are defining qualities of the design traditions of two places whose dynamic design cultures will exert ever greater influence on global design in future – Africa and China.

Many African designers – and some Chinese ones - have integrated making and skill-sharing into their work from the outset, not just potters and weavers, but architects like Francis Kéré. Many of his buildings, like the schools and libraries he has designed in his homeland, Burkina Faso, are built from locally sourced materials using traditional local techniques.

All of these developments, coupled with the simple fact that reveling in the glorious patterns and artisanal skills of somewhere like Casa Corbellini-Wassermann can be so very pleasurable, suggest that vibrant colours, patterns, textures and wonderful craftsmanship will continue to enliven design – and our daily lives – for many years to come.

Thank you.

CERAMICHE PIEMME: MADE IN ITALY IN THE WORLD

Established in Maranello (MO) in 1962, Ceramiche Piemme specializes in the production of Made in Italy ceramic floor and wall tiles and is based in Fiorano Modenese (Mo).

In 1977 the company signed an agreement with **Valentino**, the fashion designer, for the design of a haute-couture line of products of which **Ceramiche Piemme** is the exclusive licensee for the ceramic industry.

In 2000, the company began a radical industrial transformation, investing in both the production process and in a new range of products. The production process switched from single and double-fired red body tiles to the most innovative systems dedicated to porcelain stoneware in sizes such as 60x60, 80x80, 45x90 and 60x120cm.

With the introduction of more sophisticated digital decoration technology, the need arose to also rethink the product range from a cultural and design viewpoint.

With this in mind the company has revamped the management and started new partnerships with some of the protagonists of contemporary design.

Thanks to the strong driving force represented by the US market and to the increasing stability of that of Europe, the company is currently closely focused on the two brands which have made its history in order to improve its competitive edge as regards medium-high bracket consumers and major international projects.

In 2019 the company is extending its range with the introduction of "**Ceramiche Piemme Contract**": a division dedicated to ceramic collections created to support the designer in choosing finishes for public and private spaces. Ceramiche Piemme Contract was created to facilitate the construction industry chain linking customer to company.

The name of the new Ceramiche Piemme offices in London is **Piemme 40** (English pronunciation pm forty) which panders to the M40 (m forty) code which in the U.K. identifies tiles in project specifications. In the heart of Clerkenwell on the second floor of Unit 207, architects and designers will be able to see for themselves the quality of the porcelain stoneware tile and slab collections of the three brands: Ceramiche Piemme, Valentino and Ceramiche Piemme Contract.