



@FlorinaCeramics



www.florina.cn | info@florina.cn | 400-999-9394



X COLLECTION

PRODUCTS OF AUDACIOUS REACTIONS BETWEEN
CEMENT AND OTHER MATERIALS

A CHEMICAL REACTION THAT BOLDLY BLENDS CEMENT ELEMENTS WITH VARIOUS MATERIALS

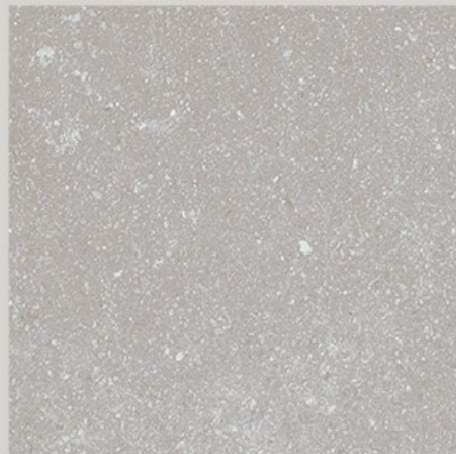
IN THE WORLD WE LIVE IN, X REPRESENTS THE UNKNOWN AND ALSO REPRESENTS ALL POSSIBILITIES.
IN THE WORLD OF FERONA, THE BIRTH OF X IS THE RESULT OF THE COLLISION OF INSPIRATION AND CRAFTSMANSHIP, AND IS ABSOLUTELY MAN-MADE.

THE X SERIES IS A BOLD CREATION BASED ON ALL ELEMENTS OF CEMENT, AND IS ROOTED IN A DEEP REVERENCE FOR THE AMAZING CRAFTSMANSHIP OF NATURE. DESIGNERS WANDER IN THE MAGNIFICENT TEXTURES OF MOUNTAINS AND RIVERS, PICKING UP THE POETIC AND PICTURESQUE LINES, AS IF TELLING THE STORY OF TIME. THEREFORE, THE UNDULATIONS OF MOUNTAINS AND ROCKS ARE CARVED INTO THE NATURAL TEXTURE FORMED BY THE AMAZING CRAFTSMANSHIP OF NATURE, PRODUCING DIFFERENT CHEMICAL REACTIONS IN THE CEMENT, BECOMING A UNIQUE DECORATIVE ELEMENT OF THE X SERIES. EACH TILE CARRIES THE BEAUTY OF THE COLLISION BETWEEN NATURE AND MODERN INDUSTRY, BUT IT IS NOT COMPLETELY NATURAL. THIS INTERWEAVING AND FUSION IS ABSOLUTELY ARTIFICIAL.

WITH THE FLOURISHING DEVELOPMENT OF MODERN ART, FERONA, AS THE FOUNDER OF CEMENT TILES, INJECTED INNOVATIVE VITALITY INTO THIS SINGLE CATEGORY PRODUCT THROUGH THE X SERIES. THE FREEDOM AND FREEDOM OF ABSTRACT ART, THE BOLD COLLISION OF DIFFERENT MATERIALS, TURN INTO THE AGILITY AND PERSONALITY ON TILES, MAKING EVERY TILE A SMALL WORLD OF MODERN ART.

THIS IS THE X SERIES CERAMIC TILE, WHICH BRINGS THE GIFTS OF NATURE, CULTURAL HERITAGE, ARTISTIC INNOVATION, AND HISTORICAL CHARM INTO YOUR LIFE, CREATING A UNIQUE SPACE FOR YOU.

TORRECID (SPAIN)



SCREENSYNC



SCULP-IN TECHNOLOGY

POWERED BY  TORRECID



SCULP-IN TECHNOLOGY: The artistic hand that injects life into ceramic tiles has revolutionized the shackles of traditional molding. Through digital inkjet technology, textures, textures, and textures are directly "carved" onto the body with micrometer level precision, and every inch of touch is the accumulation of time and skill. Without the need for complex molds, digital inkjet printing and stacking processes can achieve the unique temperament of "one stone, one side" or the natural transformation of "one stone, multiple sides". The three-dimensional texture of concave and convex layers is an echo of natural textures, seamlessly integrated with ceramic tiles, restoring the beauty of reality but surpassing nature.

This technique not only inspires designers to use ceramic tiles, but also gives products the possibility of flexible customization and efficient production. Home and commercial spaces, living rooms or lobbies, are all innovatively designed with cutting-edge technology by Filona, exuding distinctive and eye-catching designs, as if the space itself is also narrating an elegant aesthetic dialogue with every experiential in it.

SCREENSYNC: The creative source of injecting dynamic atmosphere into ceramics breaks the limitations of traditional single plane design. Through carefully designed screen printing, the glaze is gently pressed by a scraper, and through fine mesh holes, the pattern is accurately transferred to the surface of the body. Each layer of glaze embodies time and skill.

The convex glaze effect is a wonderful interpretation during the firing process. Glazes with different melting points or expansion coefficients interleave with concave convex and distinct three-dimensional texture in high temperature. It comes from the natural texture condensed from the essence of the sun and the moon, and is also a classic reconstruction after everything in the world turns into dust. This meticulously crafted craftsmanship that builds upon nature not only elevates the creativity of the home onto ceramic tiles, but also provides you with a dual enjoyment of touch and visual appeal.

Whether in home or commercial spaces, this technological innovation demonstrates its uniqueness, with each product gradually becoming more distinctive over time like a child, engaging in a profound communication with viewers that belongs to both parties.

SCULP-IN
TECHNOLOGY

X



XD1

XD1

-

600 x 1200 x 10 mm
24' x 48" x 0.4"

900 x 1800 x 10 mm
36' x 72" x 0.4"





XD2



XD2

-

600 x 1200 x 10 mm
24" x 48" x 0.4"

900 x 1800 x 10 mm
36" x 72" x 0.4"





XD3



XD3

-

600 x 1200 x 10 mm
24" x 48" x 0.4"

900 x 1800 x 10 mm
36" x 72" x 0.4"



A close-up, low-angle photograph of a textured surface, likely a book cover or endpaper, featuring a grid of raised, square-shaped elements. The texture is a mix of light and dark gray tones, creating a tactile, woven appearance. The perspective is from the bottom left, looking towards the top right.

SCREENSYNC

X Olivetti

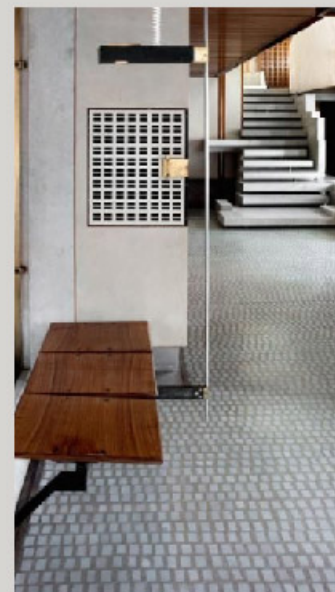
ATTRIBUTE TO CARLO SCARPA



Carlo Scarpa
(1906-1978)

THE ITALIAN ARCHITECT AND DESIGNER CARLO SCARPA (B- VENICE, ITALY 1906, D- 1978 SENDAI, JAPAN) WAS THE SON OF A SCHOOL TEACHER. SCARPA FIRST ATTENDED TECHNICAL HIGH SCHOOL AND THEN WENT ON TO STUDY AT THE ROYAL ACCADEMIA DI BELLE ARTI VENEZIA, AND BY 26, HE HAD OBTAINED A DIPLOMA IN ARCHITECTURAL DESIGN. CONTROVERSY AMONG OTHER ARCHITECTS DID ARISE DUE TO SCARPA'S INCOMPLETE ARCHITECTURAL EDUCATION. HOWEVER, HIS EXPERIENCE WAS UNQUESTIONABLE. AFTER LEAVING EDUCATION, SCARPA WENT STRAIGHT TO WORK IN THE VENETIAN STUDIO OF ARCHITECT GUIDO CIRILLI, ALSO APPRENTICING WITH THE ARCHITECT FRANCESCO RINALDO.

THE REINFORCEMENT AND INTERVENTION AT THE PALAZZO ATTABELIS IN PALERMO IN 1953, THE OLIVETTI SHOWROOM IN VENICE IN 1958, THE INTERVENTION AT THE 1356 FORTRESS MUSEO DI CASTELVECCHIO IN VERONA IN THE 1950S AND 60S, WHERE HE EXCAVATED SECTIONS OF THE MEDIEVAL STRUCTURE EXPOSING ITS FOUNDATION, INSERTED GLASS PANELS IN THE BARE ROCKY WALLS, PLACED THE 14TH-CENTURY EQUESTRIAN STATUE OF CANGRANDE DELLA SCALA ON A CONCRETE PLATFORM, AND DESIGNED A NEW APPROACHABLE MUSEOGRAPHY WHERE SCULPTURES AND PAINTINGS WERE MADE MORE ACCESSIBLE TO THE VIEWER. ANOTHER WORK OF BEAUTY AND INNOVATION WAS THE MUSEUM GARDEN OF FONDAZIONE QUERINI STAMPALIA IN VENICE IN THE EARLY 1960S. SCARPA DESIGNED A WATER BASIN OF VARYING LEVELS, MADE OF COPPER AND ALABASTER, ALLOWING THE FLOW OF WATER FROM THE CITY TO PARTICIPATE INTO AN EVER-MUTATING INNER ATMOSPHERE.





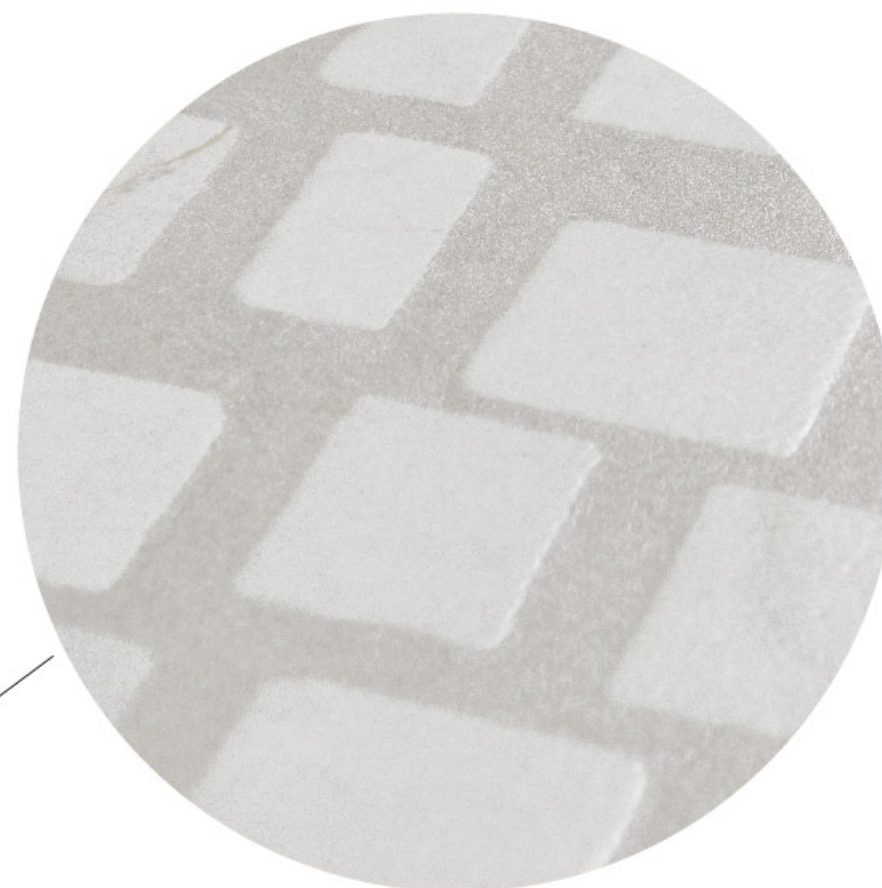
XO1



XO1

-

600 x 1200 x 12 mm
24" x 48" x 0.5"

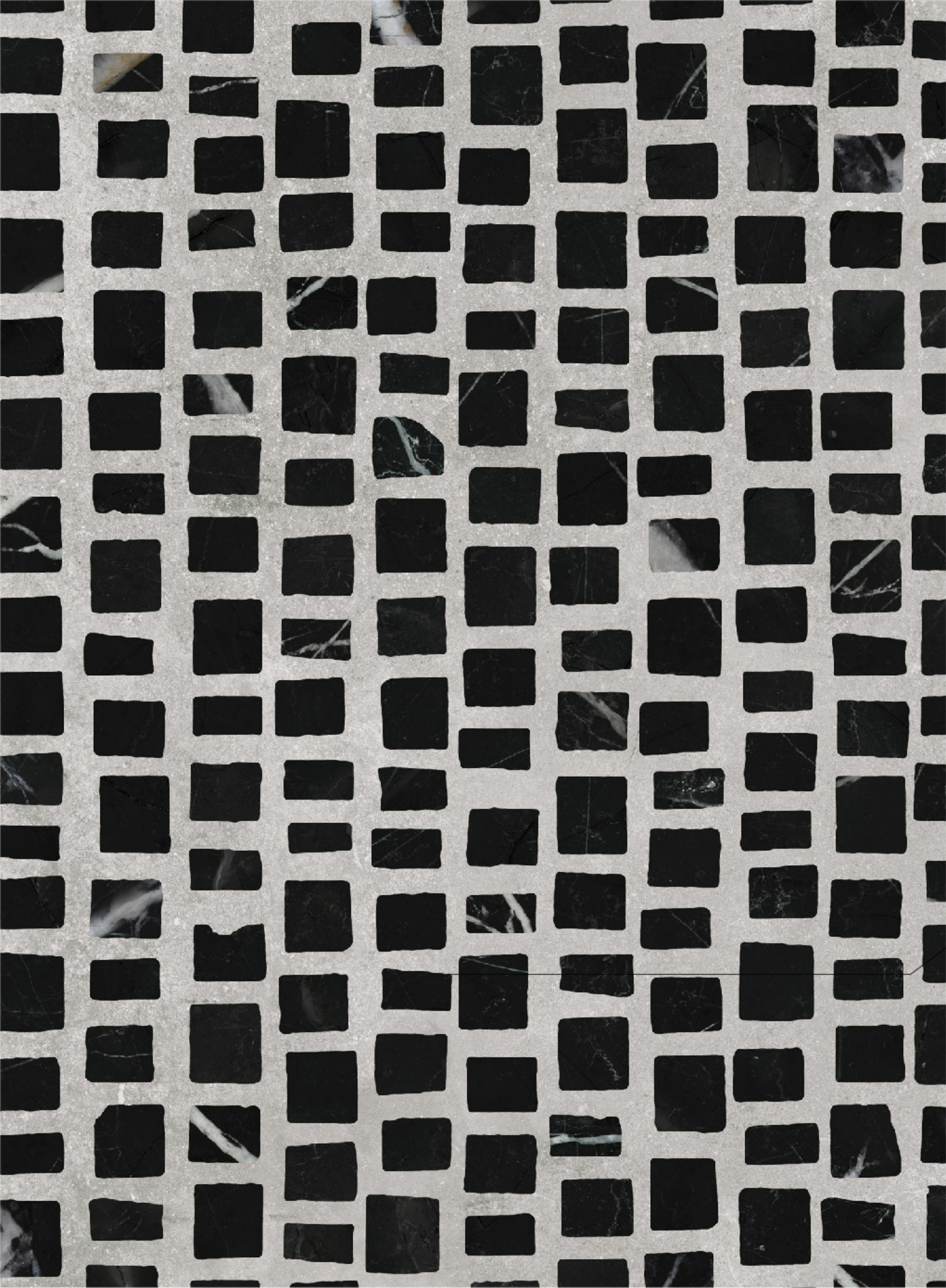




XO2



XO3



XO3

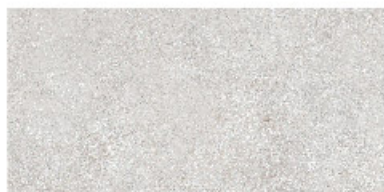
-

600 x 1200 x 12 mm
24" x 48" x 0.5"

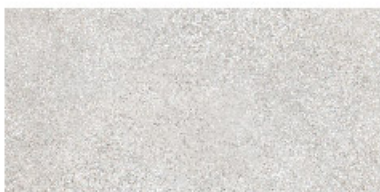


X

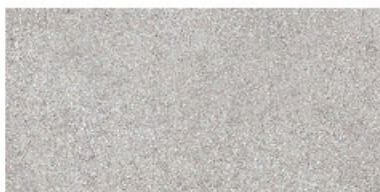
(Sculp-In Technology)



XD1



XD2



XD3

X Olivetti

(ScreenSync)














XO1



XO2



XO3

PHYSICAL-CHEMICAL PROPERTIES	STANDARD OF TEST	REQUIRED VALUE	STANDARD OF TEST	INDUSTRY STANDARDS	
 Sizes	ISO 10545.2	Length and width	ASTM C-499	Average facial dimension<1,5%	0,%
		Thickness		Wedging±1%	0,014%
		Linearity			-
		Wedging		Warpage±1% of any edge	0,33%
		Warpage		Range of thickness(inch.)<0,04%	0,17%
 Water absorption	ISO 10545.3	≤0,5%	ASTM C-373	Tile shall be impervious	<0,08%
 Flexural	ISO 10545.4	Breaking modulus			47N/mm²
 Deep abrasion resistance	ISO 10545.7	Volume ≤175mm³	ASTM C-501	≥100	PIE4/2100
 Coefficient of linear thermal-expansion	ISO 10545.8	≤6.2x10+°C	ASTM C-1028		Meets or exceeds requirements (Please ask for individual test reports)
 Frost resistance	ISO 10545.12	Must not produce noticeable alteration to surface	ASTM C-1026	No sample must showalterations to surface	Resistant
 Chemical resistance	ISO 10545.13		ASTM C-650		A LA HA
 Stain resistance	ISO 10545.14		ASTM C-648	250 PSI or greater	
 Color resistance to light	DIN 51094	Must not produce noticeable colour variation			
 Friction coefficient	DIN 51130	Test method available			R10
 Fire resistance		96/603/CE			A1