

# COM PAT TA

Federico Peri



THORNTREE

natural stone • fine porcelain



**cedit**  
CERAMICHE D'ITALIA



# COMPATTA

## Federico Peri

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**COMPATTA**  
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**Claudio Lucchese**

*Chairman of Florim*

Following an outstanding season in which Florim took the lead in an unprecedented experimentation on the materials and stylistic fronts, the brand is relaunching the CEDIT brand. Having been created with the desire to explore new methods of expression that could characterize the culture of lifestyle, this company made its mark on the 20th-century scenario in a unique adventure, associating itself with the prestigious names of Marco Zanuso, Ettore Sottsass, Enzo Mari, Alessandro Mendini, Sergio Asti, Emilio Scanavino, Mimmo Rotella, Gino Marotta, Achille and Pier Giacomo Castiglioni and the Gruppo Dam, among others.

The CEDIT of today and of the years to come is regaining and relaunching its aptitude for collaboration with some names of major relevance on the contemporary creative scene, giving rise to a range of ceramic collections devised by Italian artists who pursue design paths - both in project design and in ideas - that are distinct from one another and each defined by an original stylistic hallmark.

The new ceramic proposals, all strictly "Made in Italy", are the invaluable outcome of an intense dialogue between craftsmanship and technology, which is also defined through a poetic expressiveness of great impact; these brand-new interpretations of the material offer a new idea of architectural space, describing refined visions of place, of time and of living.



# CEDIT: ITALIAN CERAMIC TILES THAT HAVE SHAPED HISTORY

The CEDIT Ceramiche d'Italia brand has been synonymous for over fifty years with ground-breaking experimentation in the design and technology of ceramic coverings. An outstanding design and corporate brand, over the years CEDIT has successfully developed a unique focus on the process of design and the Italian manufacturing tradition, with inputs from the leading names in architecture, art and design (mainly Italian) and providing an example of how the values of the creative avantgarde and the capability for invention can combine with the flavour of skilled craftsmanship and the very latest industrial technology, in a positive combination always focused on guaranteeing product excellence.

The company's history began in 1947, when CEDIL Ceramica di Lurago d'Erba S.p.A. was founded with the aim of manufacturing white-body ceramic wall tiles with uniform colour, constant working size and the ability to maintain flatness, even further improved by the quality of the glazes used and their resistance to crazing and acid attack.

From then onward, the successful association of crafted quality and product durability became one of the company's strong points, and as early as 1948 it installed a pilot plant with an American-built tunnel kiln for firing the ceramic tile body. The first tiles in 15 × 15 cm size were followed during the Fifties by smaller-sized tiles - 7,5 × 15 cm and 10,8 × 10,8 cm - while the groundwork for the production of large tile sizes was carried out and, simultaneously, work was conducted on the poetics of decoration, conceived as a genuine artistic revelation and the key to a new approach to home design.

CEDIL's research into the use of ornamental signs applied to ceramic surfaces received strong encouragement from the first line designed by famous graphic artist Albe Steiner, followed by a long sequence of creative associations which gave the brand and its product a highly original, distinctive identity, with a clearly defined visual style that quickly gained recognition even beyond Italy's borders; the company's first appearances at fairs and exhibitions in and around Milan were the preamble for an intensive export trade, focusing in particular on Germany and Switzerland, Argentina, Venezuela, the United States and Saudi Arabia.

From the small tile sizes of the Fifties to the gradually larger and larger sizes of later periods, the company engaged in a production adventure which responded to - and in many cases kept ahead of - the experimental decorative languages of modernity, actually shaping the taste of purchasers and industry professionals.

Rather than mere decoration applied to the tile, graphics became a visual vector, expressed within the context of the architectural project itself, giving substance and

Sottsass Associati, *Alphard Bianco*, *Alphard Nero*, 1993

intensity to interiors and establishing new potentials in the relationship between floors, pavings and wall coverings.

The commitment to expanding the production range led to the exploration of a series of options, culminating, in 1954, in the design, production and marketing of custom-designed ceramic pieces, such as the iconic “SZ1” series styled by the architects Marco Zanuso and Alberto Scarzella, featuring original curved geometric forms allowing the single elements to be combined in a large number of different ways; modularity of tile sets and decorative motifs became part of the brand’s vocabulary, and henceforward it was to be one of its most distinctive original traits.

In 1955 CEDIL took over Ceramiche Dester S.p.A. to create CEDIS Ceramiche di Sicilia s.n.c., with its headquarters in the Tommaso Natale district of Palermo, where a new plant was built to Marco Zanuso’s design.

At the end of the Fifties the new group - CEDIL/CEDIS - had more than 300 employees, providing a production capacity of 2,200 m<sup>2</sup>/day of floor and wall tiles; these two companies were then united to form CEDIT S.p.A., visually identified by the new logo designed by Albe Steiner.

In the Sixties, as well as taking over more companies (Ceramiche Trinacria of Messina and Italceramica of Bareggio), CEDIT officially confirmed the strategy, already included in its corporate policy, of launching a series of partnerships with the top designers of the time. The brand’s intention was to establish a creative dialogue between production and design, and between the product’s technical-formal and aesthetic qualities, by cultivating a constant focus on the evolution of its language, in terms of both technology and visual experimentation, with the overall aim of reactivating, in a modern key, the dialogue between designer, maker and user integral to the craft production process.

CEDIT can be credited with exercising a sensitivity and farsightedness that were consolidated over time, thanks in part to inspired ideas completely new to the ceramics industry, first and foremost, the creation of the “Piastrella d’Oro” award in association with the ADI - Associazione per il Disegno Industriale [Industrial Design Association], which brought together and selected the best Italian ceramics industry design in production from 1961 to 1966. This award gave young designers the chance to gain direct experience of the world of business, and allowed criteria of experimentation and creativity to become part of the logic of production.

In 1968 the company introduced an absolute novelty into the ceramics industry by creating a new sample collection which combined traditional decorations with

genuinely innovative designs by leading modern designers, responding to and shaping the needs and taste of the period. It was the first time a ceramic wall tile manufacturer had set out to interpret the “year’s fashions”, by suggesting functional, decorative home design solutions styled by artists of the calibre of Enzo Mari, Ettore Sottsass, Bob Noorda, Michele Provinciali, Joshitaka Sakuma, Bruno Binosi, Carmen Grusova-Rihova, Gilio Confalonieri, Franca Helg & Antonio Piva, Ferruccio Bocca, Sergio Asti and Marco Zanuso.

The result was “Collezione 68”, a one-off in the history of ceramic coverings that was to usher in a new era in the industry. The major change was in the versatility of wall covering design, breaking away from repetitiveness, with the potential for building up a variety of compositional themes from a single motif; amongst other results, this development helped to make geometric design and product graphics an essential phase in the industrial production of ceramic materials.

CEDIT’s ground-breaking work continued in 1970 with another key project: the “16 giochi a parete” [“16 wall games”] exhibition hosted at the company’s Milan showroom, at Via Verri 4, which invited visitors to reflect on new possible perceptions of ceramic-clad surfaces, viewing the wall as a “chessboard” to be built up using a wide variety of combinations.

This eclectic and very popular exhibition contained ideas by a select group of creative talents - designers, graphic designers and artists - including Sergio Asti, Bruno Binosi, Severina Corbetta and Maria Grazia Caccini, Jean-Pierre Garrault, Salvatore Gregoriotti, Gino Marotta, Franco Mirenzi, Pietro Monti and Giulio Buonpane, Bob Noorda, Ornella Noorda, Pietro Salmoiraghi and Antonio Locatelli, each of which visitors could use to “invent” different possible combinations. CEDIT launched a manifesto for a new approach to the traditional, static concept of the wall with decorative cladding: ceramic tiles were used like fabrics or movable items which could be fitted and removed exactly as preferred, in response to the visitor’s current taste or instinct for play.

This exhibition project reinforced the company’s conviction that partnerships with creative talents could be a successful strategy for continual promotion of the product’s market visibility. In the past as in the present, what CEDIT asks artists, graphic designers, architects and stylists to do has always been the same, and this project urged them to view the walls of the home as imaginary surfaces, empty sheets on which they could express a revolutionary idea of design freedom and style a vibrant interior in tune with person who lived there and his or her needs.



Marco Zanuso, *Zanuso 32*, 1968



Therefore, throughout the Seventies CEDIT continued this interdisciplinary approach, staying ahead of its competitors in terms of stylistic technique, developing original concepts of modularity for ceramic coverings: during these years, a variety of decorative options were explored, made unique by inputs from Mario Bellini, Giancarlo Iiprandi, Franco Grignani, Bruno Munari, Achille and Pier Giacomo Castiglioni, the DAM Group and, with the “Serie Pittori” in 1973, from artists Emilio Scanavino, Edival Ramosa, Mimmo Rotella, Mario De Luigi, Ross Littell, Guy Harloff, Marcello Pirro, Gino Marotta and Ken Scott.

In keeping with this tradition, for the company’s relaunch by Florim new designs have been commissioned from new talents, in collections where a focus on experimental use of languages is, if possible, even more evident. CEDIT once again puts its craftsman-like expertise on the line, in large ceramic slabs, for the realisation of a product that will innovate the very idea of architectural space, the sense of place and time: the “feel” of life.

Outstanding figures on the contemporary Italian design and arts scene, designers, architects and artists, use the great potential of the large ceramic slab format to interpret an idea of a free surface and reinvented matter. Over time, the now existing collections will be joined by additional reflections on ceramic design, inspired by an invitation to view interior decoration as an inexhaustible possibility, an opportunity for analyzing and dialoguing with human space.



Marcello Pirro, *Noè 925, Noè 927, Flutti*, 1973

*“The idea of the Compatta collection is to tell a story of calm, peace and nature, as a result of a dialogue with the company about the themes of essentiality, matter and sincerity.”*

— Federico Peri



# FEDERICO PERI

Milano  
ITALIA



## Federico Peri

After completing his studies, specialising in Interior Design, at Milan's *Istituto Europeo di Design*, Federico Peri (Montebelluna, 1983) moved to Paris with the aid of a study and residence grant. It was at this time, with its many creative inputs and international cross-fertilisations, that he began his career, enthused by the work of the great Masters of design and building his own expressive code, the outcome of a synergic merging of modern and contemporary languages.

Returning to Milan, in 2011 he founded his own firm, focusing mainly on interior and furniture design and working for design and fashion businesses on concepts carefully developed around each client's specific identity.

Defining and celebrating a theme of understated simplicity, his creations told a story in which all aspects of authenticity and skills inherited from the craft tradition become crucial.

Milan gallery *Nilufar*, well known on the international circuit, offered limited editions of his products, such as the *Shapes* collection of lamps, nominated for the *German Design Award* in 2016.

His *Galerie* product designed for *FontanaArte* was shortlisted for the "most promising newcomer designer" category at the *Salone del Mobile Award* in 2017, and he was nominated as one of the best Italian design talents for the *Rising Talent Award* at the 2018 edition of *Maison&Object*.

In 2019 and 2020 *AD France* listed him as one of the year's top one hundred designers, while in 2021 he won the *Bedding Category* at the prestigious *Elle Decor International Design Awards (EDIDA)* for the *Stone* product designed for the Baxter brand.



**Button**  
per | for Baxter  
2019



**Anello**  
per | for Nilufar  
2016

**Stone - Bed**  
per | for Baxter  
2020



**Tunnel - Suspended lamp**  
per | for Baxter  
2020



**Modulo - Lamp fixtures**  
per | for Cto Lighting  
2021



**Passpartout**  
per | for Baxter  
2019



**Amabilia  
Private Suites**  
Milan, 2021



**DAEN SIDEBOARD**  
per | for  
Gervasoni 1882  
2022



# COM PAT TA

Inseriti Limo-Ghiaia

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The collection:  
inspiration motifs

The design and colours of the ancient rammed earth technique.  
The thrilling impressions of African art.  
Alexander Calder: the originality of his forms.  
The depth of natural shadows.  
The poetic plasticity of bas relief.







The collection:  
colour concepts

The tactile colours of brown earths.  
The hues and graduated shades of grainy sands.  
The elegant style of Gio Ponti.  
The contrasts generated by the aggregates included in tile mixes.  
The continuity of the dominant shades  
in William Mitchell's sculptures.

COMPATTA

The collection:  
compatible materials

Raw, dense, deep forms of matter.  
The warmth of wood.  
Terracotta and its porosity.  
The natural beauty of leather.  
Metals, when burnished.





## The Compatta ceramics collection

*Compatta* is a ceramics collection that combines a fascination with natural matter with one with an extremely ancient construction technique. The project's primary inspiration springs from an observation of the ground's many layers and structures, and the mixtures of its elementary constituent particles, completed by a consideration of the age-old rammed earth building method, which constructs continuous walls from raw earth compacted into cases.

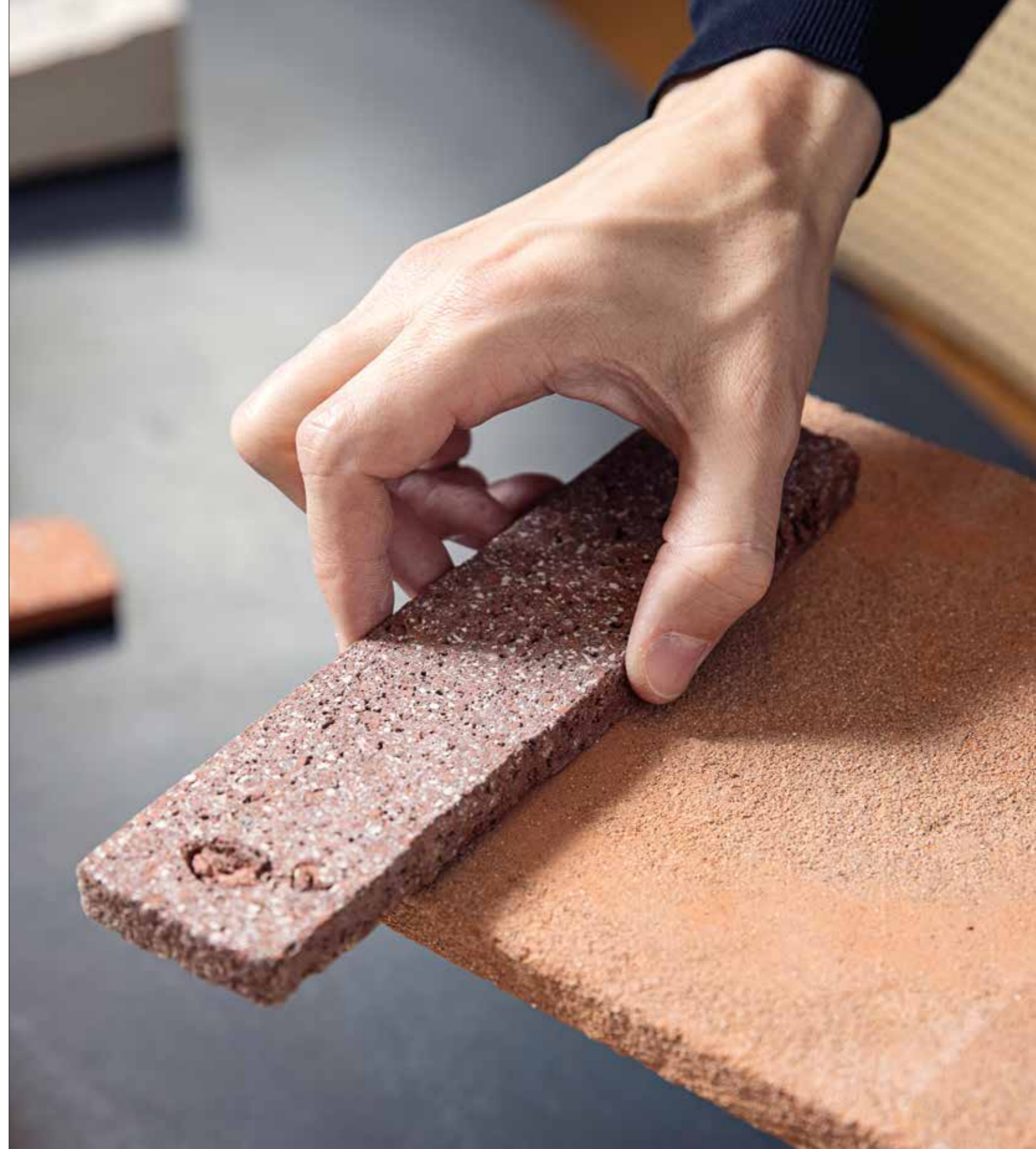
Through their evocation of this traditional construction technique, Federico Peri's designs remind us of architecture and thus art, which creates and defines the home as our inhabitable environment, thus placing a delicate yet irresistible reference to the natural world within an artificial indoor space.

A portion of a landscape or a horizon, the "earthy" motif the designer places on the surface of the ceramic slab has a remote, primitive feel, balanced by an approach to composition and design, choice and use of colour, and arrangement and balancing of the geometrical forms perfectly in line with contemporary taste.

Through the attractive, tasteful visual-creative solutions adopted for *Compatta*, Federico Peri suggests a poetic, meaningful short-circuit between the deeply archaic and the ultra-contemporary. While on the one hand the use of primordial raw earth is underlined, on the other hand it is the capability to generate this impression using state-of-the-art ceramic production techniques that creates the magic of a work outstanding for its rare originality.

A variety of decorative motifs appear on slabs' surfaces depending on their size. Some, starting from the largest, carry sinuous and sometimes hypnotic patterns woven by the successive layering of single strata of earths in uniform bands of colour. On others, a dense, dusty amalgam of earth may acquire the warm shades of sand or clay or the cold hues of silt or gravel.

The combination - or perhaps hybridisation - of these woven earth motifs creates the designs of additional slabs of immense decorative impact, generated by the two- or three-dimensional inclusion of forms with generally rounded, extremely refined shapes.





Compatta: note sulla collezione | Compatta: notes on the collection



# THE CALL OF EARTH

FEDERICA SALA

*Design curator*

Federico Peri is a designer with a meditative approach, who has made simplicity his philosophy of life, with listening central to everything he does. His human dimension, his innate delicacy and his ability to observe details also shape and define his creative output. Having gained a well-deserved place amongst the top newcomers to the Italian design scene, he works with a variety of companies, showing an impressive ability to merge into and yet innovate an existing language. His light, subtle style imbues forms with poetry and offers a new focus on metacorporeal breathing, a technique and wonderful human capability that puts us in touch with our deepest, most genuine identity and our emotional fabric.

This concept underlies his first partnership in the ceramic coverings world, after CEDIT's invitation to exploit the potentials of this fresh (for him) material.

He has therefore decided to keep close to the ground, as if overwhelmed by the force of gravity, and to reply to the call of the earth, celebrating humankind's ancestral relationship with raw, unfired earths, weakened by centuries of civilisation and industrialisation but now exerting a strong appeal and inspiring renewed curiosity.

Sweeping the horizon, Federico Peri's gaze is caught not by the raised features which we usually notice when we look at a landscape, but by the ground beneath our feet, and the minerals and earths it contains. We are now used to identifying the trees and other above-the-ground elements of the world around us, but know very little about what cannot be seen. It is as if we fail to look beneath the surface of things - and not only in a metaphorical sense.

In contrast, with the *Compatta* collection Federico Peri switches the focus back to the Earth (with a capital E) and its primordial role in the construction of shelters and the creation of vessels and containers. We are at the dawn of the Anthropocene, and this is the starting point for Peri, who uses a geologist's eye and an architect's hand to bring this earthy, alkaline flavour back into our homes. On the one hand, the collection embraces warm and cold shades such as clay, sand, silt and gravel, while on the other it rediscovers the age-old

rammed earth construction technique used in northern Jordan since the eighth millennium BCE and widely applied in Yemen in many mainly rural (but not necessarily desert) contexts until the mid 19<sup>th</sup>C.

The technique, in which raw earth is rammed into rectangular wooden boxes, constructs structural walls which have natural “decoration” due to the layered colours of the different shades of clay used.

Federico Peri reproduces the look of this ancient technique but with his own interpretation, which celebrates the vitality of a material that can be infinitely shaped and never acquires a defined form unless moulded by nature or man.

In this endless lifecycle of matter, it is man himself who is primarily renewed, as he constantly transforms his materials in response to his own individual experiences and cultural substrate. For example, in the *Inserti* line of the *Compatta* collection, the designer adds geometrical signs to the natural hues of the earth: apparently random curved lines that evoke not only the uneven trapezia with rounded corners used by Gio Ponti but also the curves with which Brazilian landscape artist Roberto Burle Marx shaped his modernist gardens.

Moreover, Peri’s collection is not limited to the bidimensionality typical of his material but also includes three-dimensional subjects of varying shapes and size, which can be built up into mesh-backed mosaics to create sculptural forms on walls.

This collection, strongly inspired by the work of English sculptor William Mitchell and his three-dimensional murals in concrete, glass and recycled materials, seems to combine some of the formal languages of a variety of artistic movements, from Modernism to Brutalism, while also referencing the issues concerning the structure of the landscape and the relationship with nature at the heart of Land Art.

Discreetly and delicately, Peri’s approach successfully combines many features from the history of our civilisation and the gradual emergence of architecture in a coherent, innovative project, achieving renewal through his intelligent, respectful interaction with the past and the world around us.

*“The idea of the collection  
is a clearly stated evocation  
of rammed earth, an age-old  
construction technique.”*

— Federico Peri







- Applicazione a parete  
Wall application
- Applicazione a pavimento  
Floor application



**Pisé Inerti A**

120 × 280 cm | 47 1/8" × 110 1/4"

**Pisé Inerti B**

120 × 280 cm | 47 1/8" × 110 1/4"

**Pisé Inerti C**

120 × 280 cm | 47 1/8" × 110 1/4"

Stucchi | Grouts

● Beige

**Pisé Limo**

120 × 280 cm | 47 1/8" × 110 1/4"

Stucchi | Grouts

● Perla



**Ghiaia**

120 × 120 cm | 47 1/8" × 47 1/8"

Stucchi | Grouts

● Antracite

Pitture | Paints

● Ghiaccio - 754538

COMPATTA







- Applicazione a parete  
Wall application
- Applicazione a pavimento  
Floor application



**Inserti Sabbia-Argilla**  
30 × 30 cm | 11 7/8" × 11 7/8"

TESTIERA | HEADBOARD  
**Pisé Sabbia**  
120 × 280 cm | 47 1/8" × 110 1/4"



**Sabbia**  
120 × 240 cm | 47 1/8" × 94 3/8"  
Stucchi | Grouts  
● Beige

Pitture | Paints  
● Beige - 754541

COMPATTA







- Applicazione a parete  
Wall application
- Applicazione a pavimento  
Floor application



**Pisé Mélangé**

60 × 120 cm | 23 5/8" × 47 1/8"

Stucchi | Grouts

● Beige

BANCONE | COUNTER

**Inserti Limo-Ghiaia**

30 × 30 cm | 11 4/5" × 11 4/5"

**Ghiaia**

120 × 120 cm | 47 1/8" × 47 1/8"

Stucchi | Grouts

● Antracite



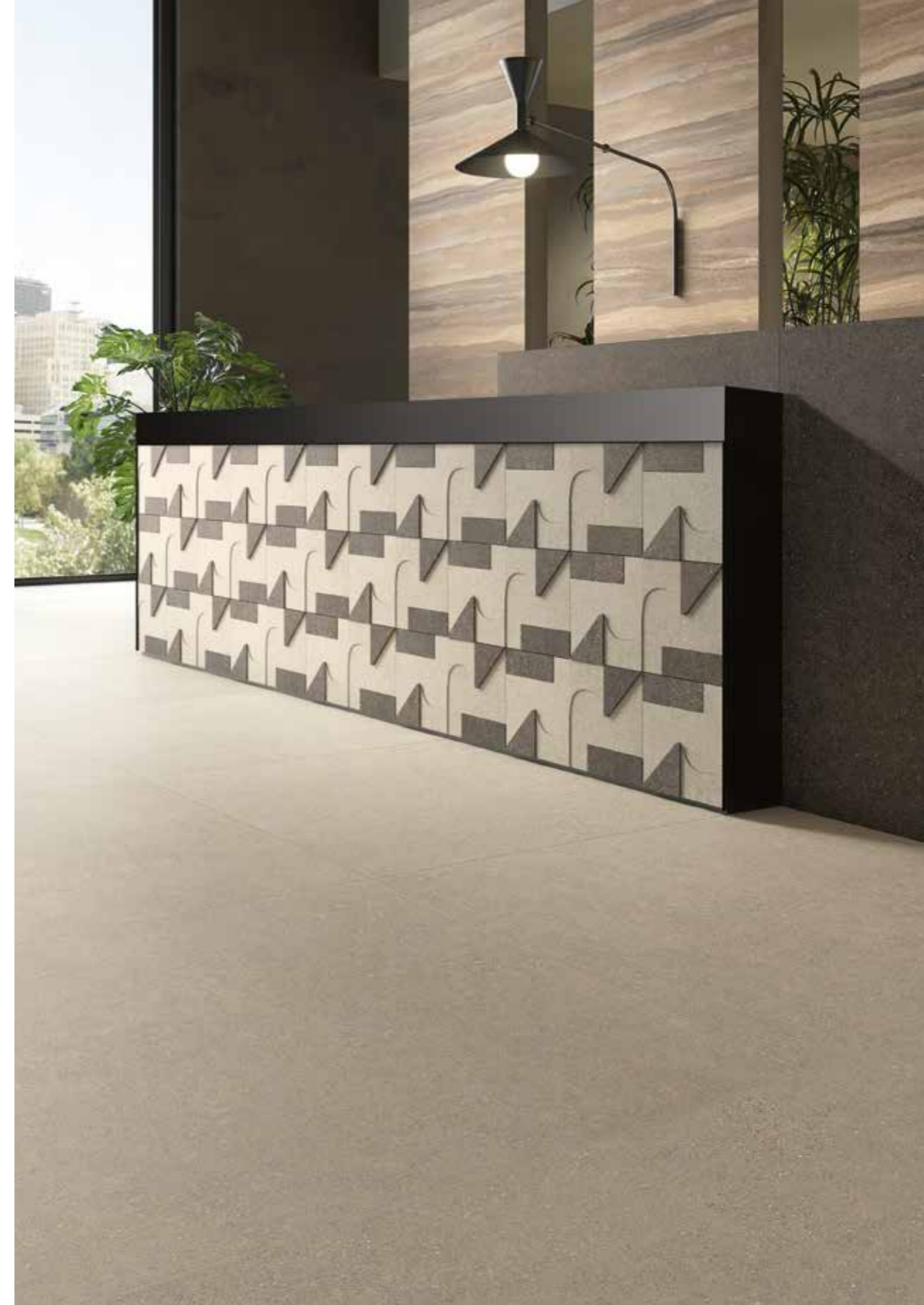
**Limo**

120 × 120 cm | 47 1/8" × 47 1/8"

Pitture | Paints

● Antracite - 754544

COMPATTA









- Applicazione a parete  
Wall application
- Applicazione a pavimento  
Floor application



**Inserti Mélange**

30 × 30 cm | 11 7/8" × 11 7/8"

**Pisé Sabbia**

120 × 280 cm | 47 1/8" × 110 1/4"

Stucchi | Grouts

● Beige

LAVABO | SINK

**Pisé Limo**

60 × 120 cm | 23 5/8" × 47 1/8"

Stucchi | Grouts

● Perla



**Argilla**

120 × 240 cm | 47 1/8" × 94 3/8"

Stucchi | Grouts

● Noce

Pitture | Paints

● Castoro - 778010

● Ghiaccio - 754538

COMPATTA







- Applicazione a parete  
Wall application
- Applicazione a pavimento  
Floor application



**Pisé Ghiaia**

120 × 280 cm | 47 1/8" × 110 1/4"

Stucchi | Grouts

- Antracite

**BANCONI | COUNTER**

**Pisé Mélangé**

120 × 280 cm | 47 1/8" × 110 1/4"

Stucchi | Grouts

- Beige



**Ghiaia**

60 × 120 cm | 23 5/8" × 47 1/8"

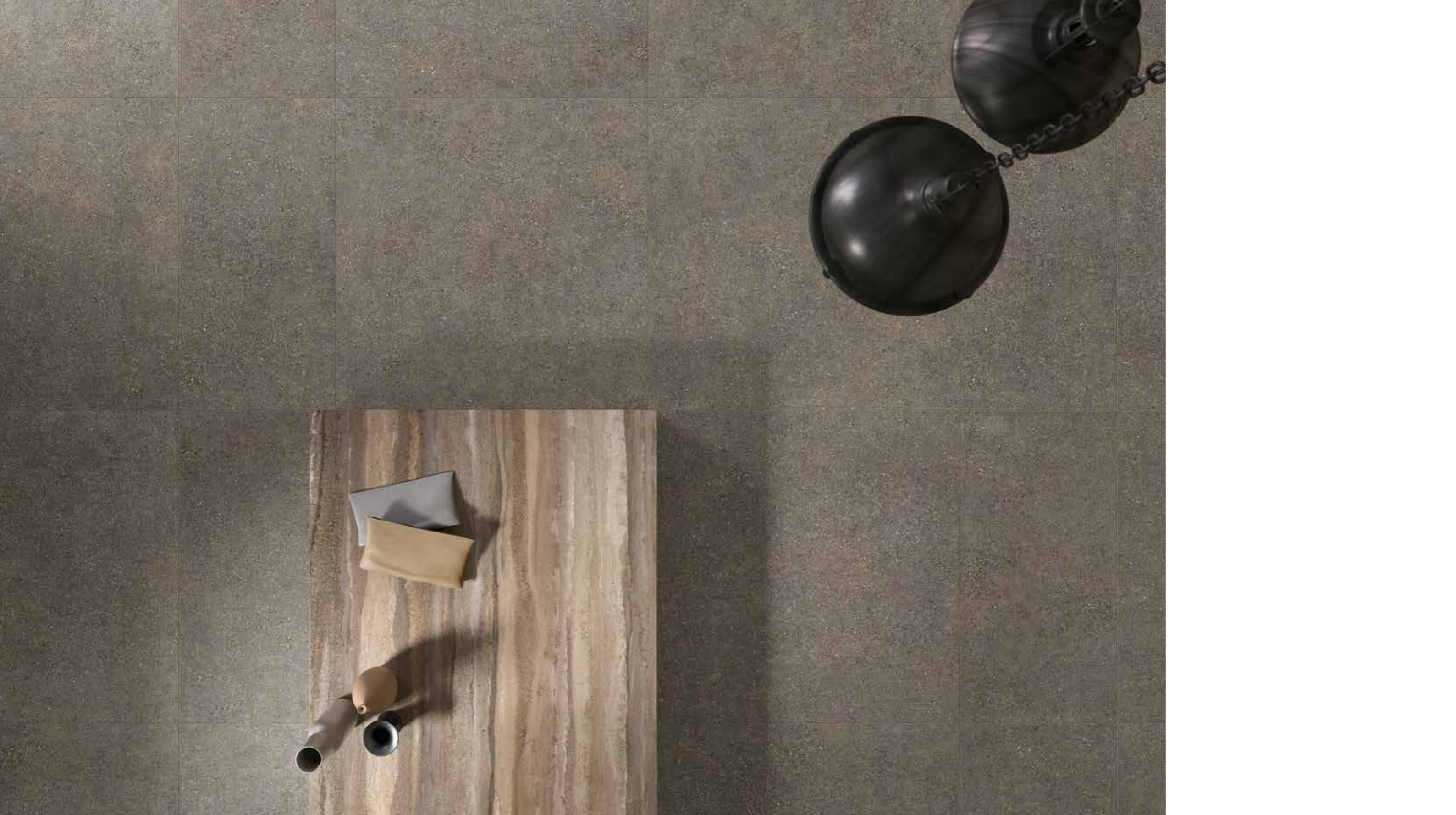
120 × 120 cm | 47 1/8" × 47 1/8"

Stucchi | Grouts

- Antracite

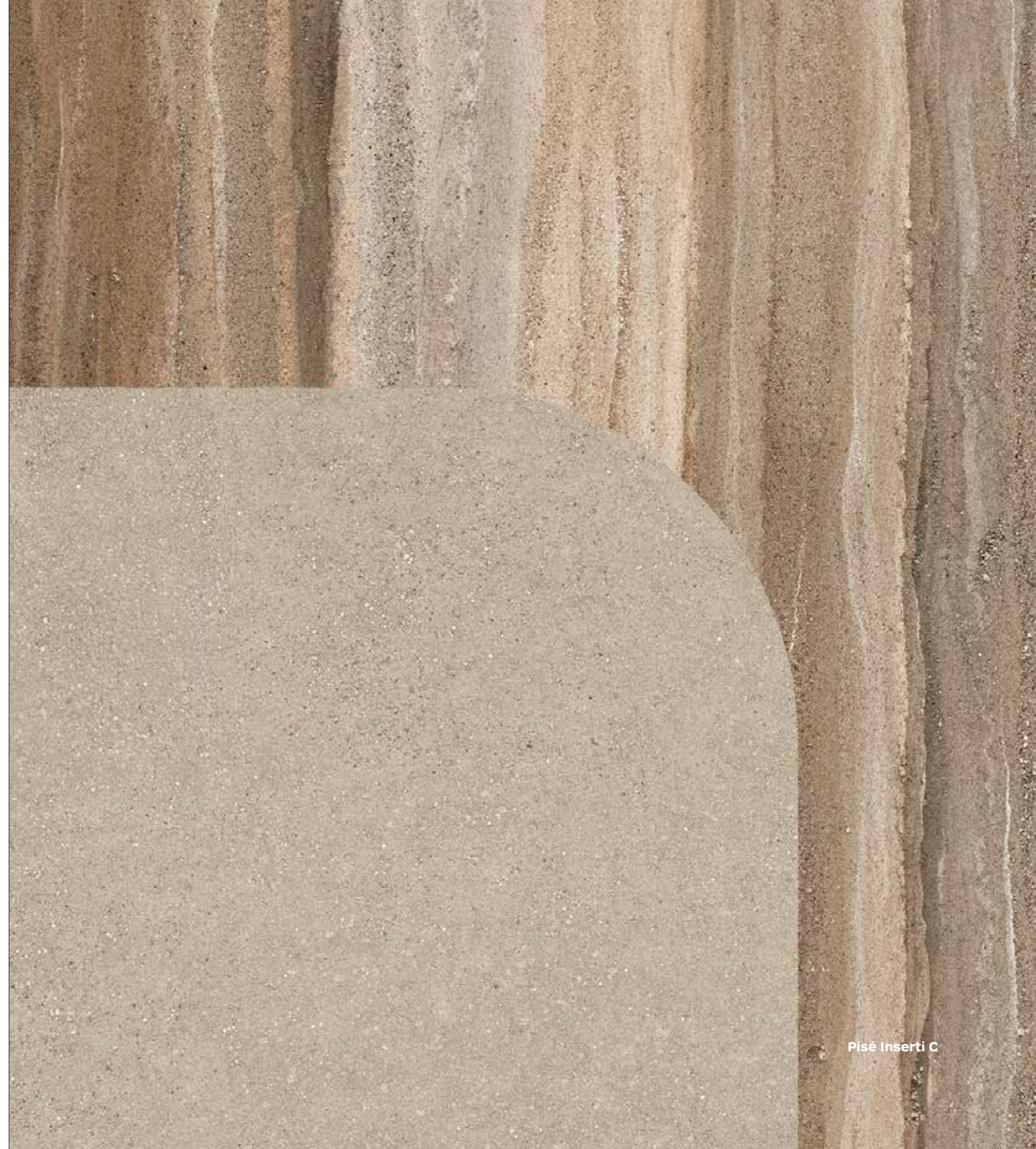
COMPATTA





*“When creativity and industry,  
design and manufacturing meet,  
limits can be overcome.”*

— Federico Peri





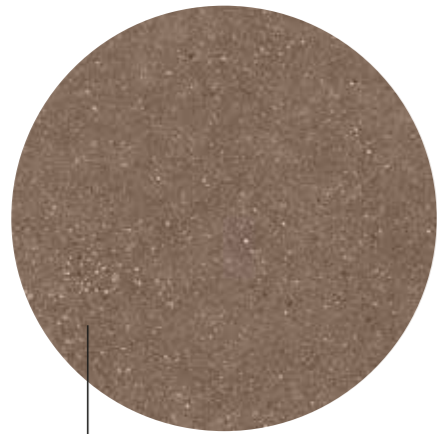
Ceramics slab range



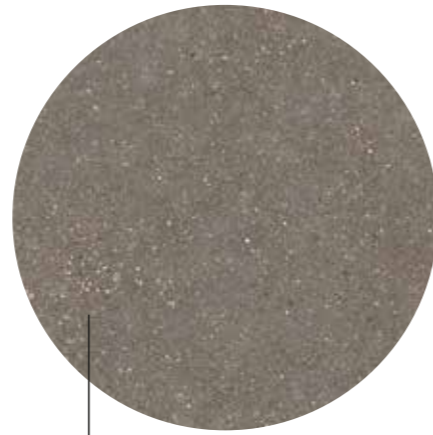
Sabbia



Limo



Argilla



Ghiaia



Pisé Sabbia



Pisé Limo



Pisé Mélange



Pisé Ghiaia

Ceramics slab range



Pisé Inserti B



Pisé Inserti A



Pisé Inserti C



Inserti Sabbia-Argilla



Inserti Mélange



Inserti Limo-Ghiaia

COMPATTA



**Sabbia**



**Limo**

COMPATTA

**Argilla**



**Ghiaia**



COMPATTA

**Pisé Sabbia**



**Pisé Limo**



**Pisé Mélangé**



**Pisé Chiaia**



**Pisé Inserti A**



**Pisé Inserti B**



**Pisé Inserti C**

COMPATTA



**Inserti Mélange**





COMPATTA





















**Inserti Sabbia-Argilla**





**Inserti Limo-Chiaia**















The sizes in the ceramic slab range

	Spessore Thickness	Applicazione Application	Finitura Finish	120 x 280 cm 47 3/8" x 110 1/4"	120 x 240 cm 47 3/8" x 94 3/8"	120 x 120 cm 47 3/8" x 47 3/8"	60 x 120 cm 23 5/8" x 47 3/8"
<b>Sabbia</b> 	9 mm 3/8"		Opaco Matt		778092	777974	777978
<b>Limo</b> 	9 mm 3/8"		Opaco Matt		778093	777975	777979
<b>Argilla</b> 	9 mm 3/8"		Opaco Matt		778094	777976	777980
<b>Ghiaia</b> 	9 mm 3/8"		Opaco Matt		778095	777977	777981
<b>Pisé Sabbia</b> 	6 mm 1/4"		Opaco Matt	777970			
	9 mm 3/8"		Opaco Matt				777953
<b>Pisé Limo</b> 	6 mm 1/4"		Opaco Matt	777971			
	9 mm 3/8"		Opaco Matt				777955
<b>Pisé Mélange</b> 	6 mm 1/4"		Opaco Matt	777972			
	9 mm 3/8"		Opaco Matt				777956
<b>Pisé Ghiaia</b> 	6 mm 1/4"		Opaco Matt	777973			
	9 mm 3/8"		Opaco Matt				777957

-  Applicazione a parete  
Wall application
-  Applicazione a pavimento  
Floor application

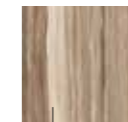
→ pag 134  
Avvertenze  
Warnings

	Spessore Thickness	Applicazione Application	Finitura Finish	120 x 280 cm 47 3/8" x 110 1/4"	30 x 30 cm 11 1/5" x 11 1/5"
<b>Pisé Inserti A</b> 	6 mm 1/4"		Opaco Matt	778012	
<b>Pisé Inserti B</b> 	6 mm 1/4"		Opaco Matt	778013	
<b>Pisé Inserti C</b> 	6 mm 1/4"		Opaco Matt	778014	
<b>Inserti Mélange</b> 	9 mm 3/8"		Opaco Matt		778015
<b>Inserti Sabbia-Argilla</b> 	9 mm 3/8"		Opaco Matt		778016
<b>Inserti Limo-Ghiaia</b> 	9 mm 3/8"		Opaco Matt		778017

Some composition layouts using the items in the range



Stucchi | Grouts  
● Beige



120 x 280 cm  
47 3/8" x 110 1/4"

**Pisé Mélangé**



120 x 280 cm  
47 3/8" x 110 1/4"

**Inserti Pisé A**

Some composition layouts using the items in the range



Stucchi | Grouts

● Beige

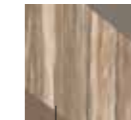
Pitture | Paint

● Beige - 754541



120 x 280 cm  
47 1/8" x 110 1/4"

**Inserti Pisé A**



120 x 280 cm  
47 1/8" x 110 1/4"

**Inserti Pisé B**

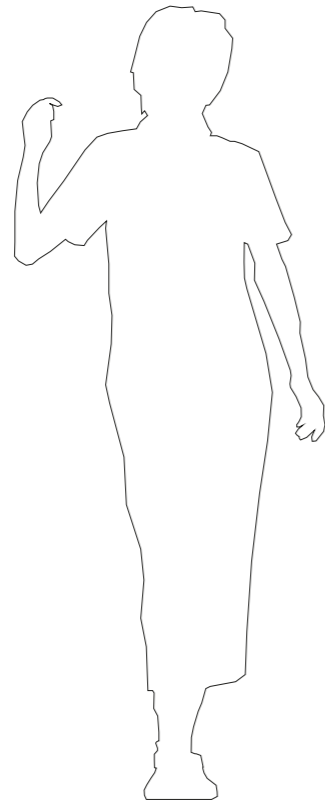


120 x 280 cm  
47 1/8" x 110 1/4"

**Inserti Pisé C**

Some composition layouts using the items in the range

Pitture | Paint  
● Castoro - 778010



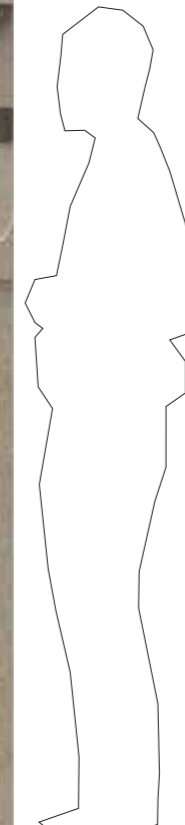
30 x 30 cm  
11 7/8" x 11 7/8"


Inserti Mélange

Some composition layouts using the items in the range



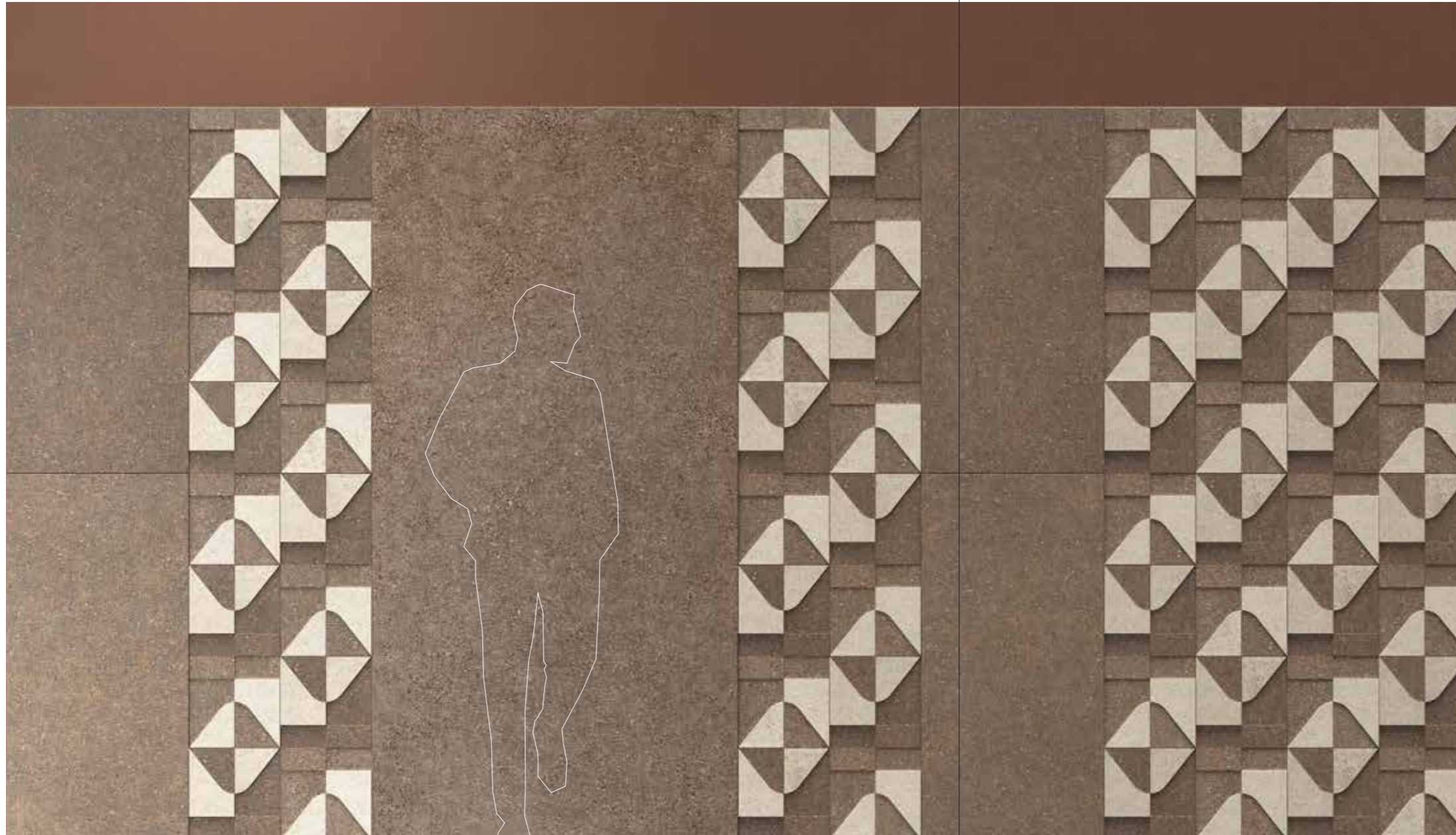
Stucchi | Grouts  
● Perla



  
120 × 120 cm  
47 1/8" × 47 1/8"  
**Limo**


  
30 × 30 cm  
11 4/5" × 11 4/5"  
**Inserti Limo-Ghiaia**

Some composition layouts using the items in the range



Stucchi | Grouts  
● Noce  
Pitture | Paint  
● Mattone - 754539

 60 × 120 cm  
23 5/8" × 47 1/8"  
**Argilla**

 30 × 30 cm  
11 4/5" × 11 4/5"  
**Inserti Sabbia-Argilla**

Some composition layouts using the items in the range



Stucchi | Grouts  
● Beige

120 x 280 cm  
47 1/8" x 110 1/4"

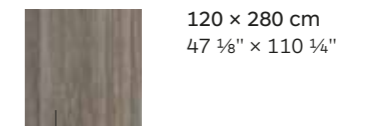
Pisé Limo



Some composition layouts using the items in the range



- Stucchi | Grouts
  - Antracite
- Pitture | Paint
  - Castoro - 778010



**Pisé Ghiaia**

120 x 280 cm  
47 1/8" x 110 1/4"

Some composition layouts using the items in the range

Stucchi | Grouts

● Beige

Pitture | Paint

● Ghiaccio - 754541



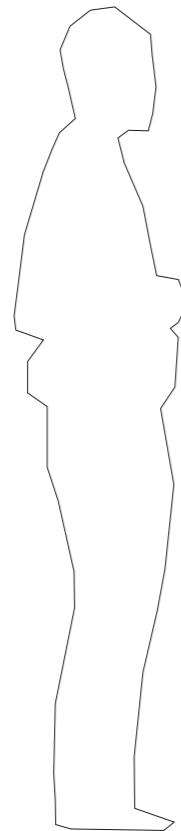
60 × 120 cm  
23 5/8" × 47 1/8"

**Pisé Sabbia**

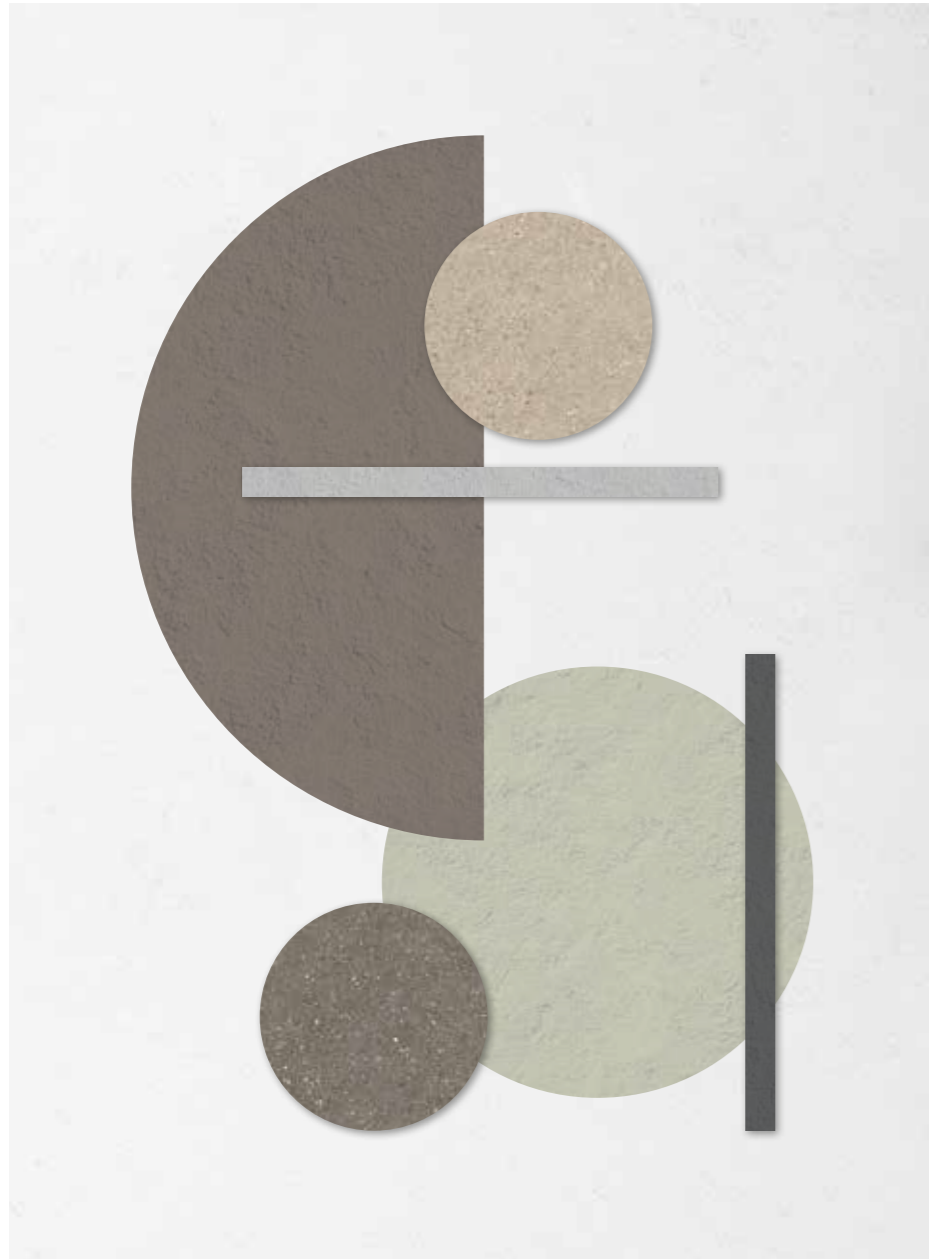


120 × 240 cm  
47 1/8" × 94 3/8"

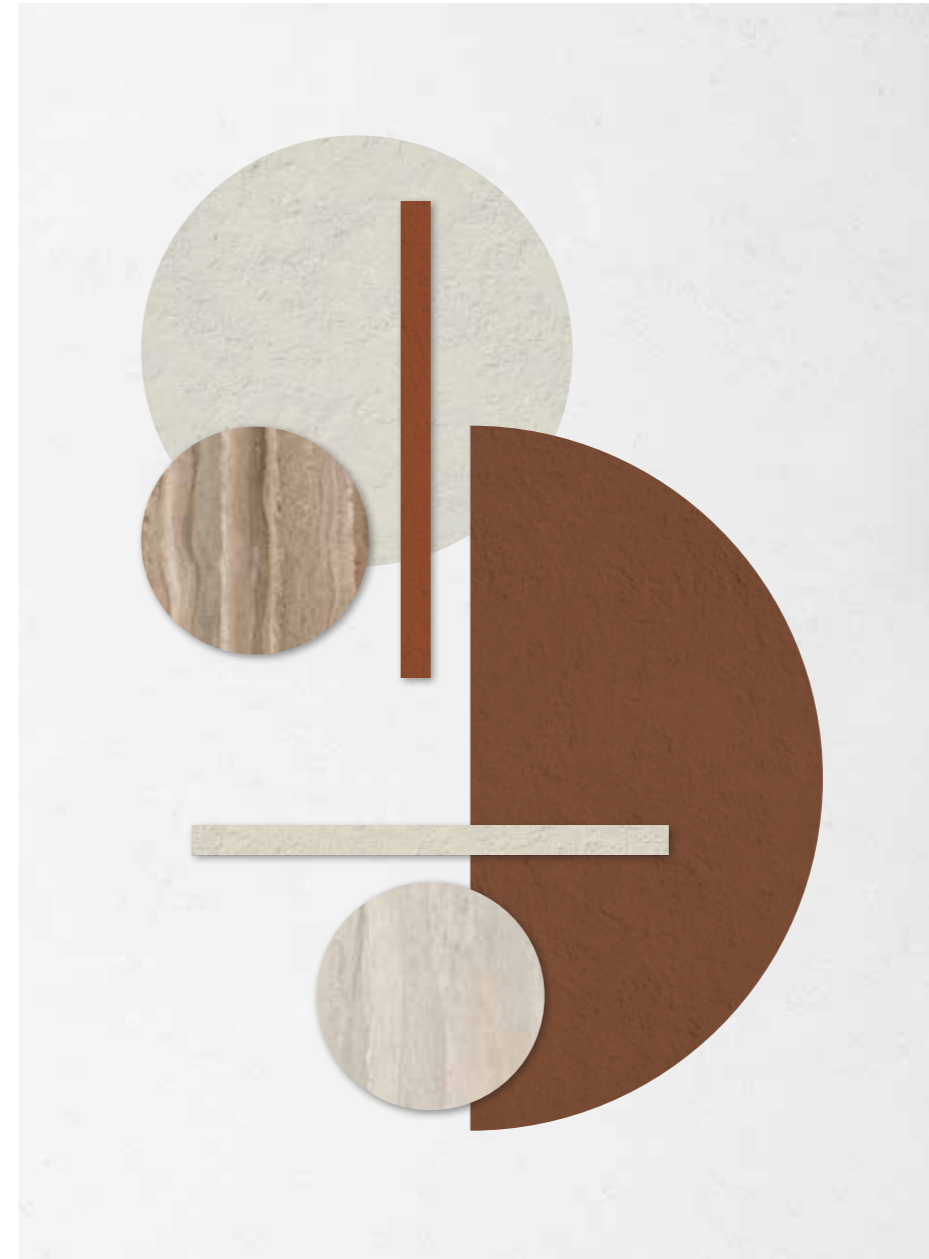
**Sabbia**



Paint and grout colours recommended by the author



- Pitture | Paints
- Castoro - 778010
  - Ghiaccio - 754538
- Stucchi | Grouts
- Antracite
  - Perla



- Pitture | Paints
- Mattone - 754539
  - Beige - 754541
- Stucchi | Grouts
- Noce
  - Beige

**Federico Peri**  
**COMPATTA**

The inspiration of raw earth masonry.  
Uneven, irregular lines.  
Varied and contrasting shades:  
the chromatic grammar of nature's language.  
The beauty of relief, volume defied by shade.  
Inlay, inclusion: forms that emerge within  
the continuity of matter.

