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A DIALOGUE  
ON CERAMICS



Mutina takes a new approach to ceramics, collaborating with leading designers, architects, and artists to enhance its essence. The creative, conceptual, and human exchange that emerges from this collaboration plays a fundamental role in every project the company brings to life—whether it’s a ceramic surfaces collection, an architectural project, or a contemporary art exhibition.

Everything at Mutina stems from a synergy designed to create a single, unified voice. “You can only work with people you like” is the motto that has always guided our choices, fostering a continuous dialogue. A dialogue among the founders, who, at a time when everyone followed the same path, chose instead to go against the current. A dialogue with designers, who embraced an entirely new and experimental vision of ceramics, helping to restore it to its true essence. And finally, a dialogue with the art world, which has always been Mutina’s intrinsic language and fundamental reference, ultimately evolving into the Mutina for Art project. Each of these worlds maintains a constant dialogue with the company, driving forward creative and technological experimentation that leads to the development of exceptional-quality products.

Since classical times, dialogue has been the key to unveiling the process of discovery and innovation through the exchange of ideas. For Mutina, this process is ever-evolving—a conversation that remains open to new voices, new frontiers, and new challenges. The greatest of all? The continuous pursuit of beauty—that deeply subjective quality capable of nourishing the spirit and becoming an object of pure contemplation.

# CERAMICS

Ceramics is a primordial, ancient, and tactile material—one of the most significant testaments to humanity's earliest steps in history. Born from the fusion of the four fundamental elements—earth, air, water, and fire—it has evolved through countless eras, adapting its forms and functions over the course of 10,000 years. It is within this alchemy that Mutina's work takes shape—a

project rooted in the intrinsic purity of ceramics, its technical properties, aesthetic qualities, and functional excellence, so refined that they remain unchanged over time. The material must be nothing more than itself—an innovative yet balanced product of uncompromising quality, designed to be experienced, felt, and touched.

**Phenomenon**  
**Tokujiin Yoshioka**

Phenomenon draws on the patterns and principles of nature to create a collection that transcends representation, transforming natural structures into a tactile and emotional experience. Inspired by honeycombs, snowflakes, ice crystals and plant cells, its surfaces evoke distant landscapes and personal memories of the natural world.

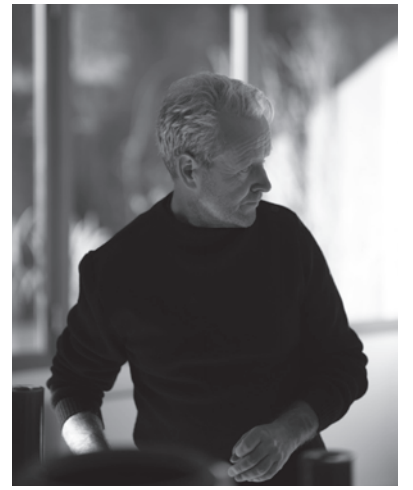


# DESIGN

Michael Anastassiades  
Barber & Osgerby  
Ronan Bouroullec  
Ronan & Erwan Bouroullec  
Nathalie Du Pasquier  
Konstantin Greic  
Hella Jongerius  
Laboratorio Avallone  
OEO Studio  
Raw Edges  
Inga Sempé  
Patricia Urquiola  
Vincent Van Duysen  
Tokujin Yoshioka

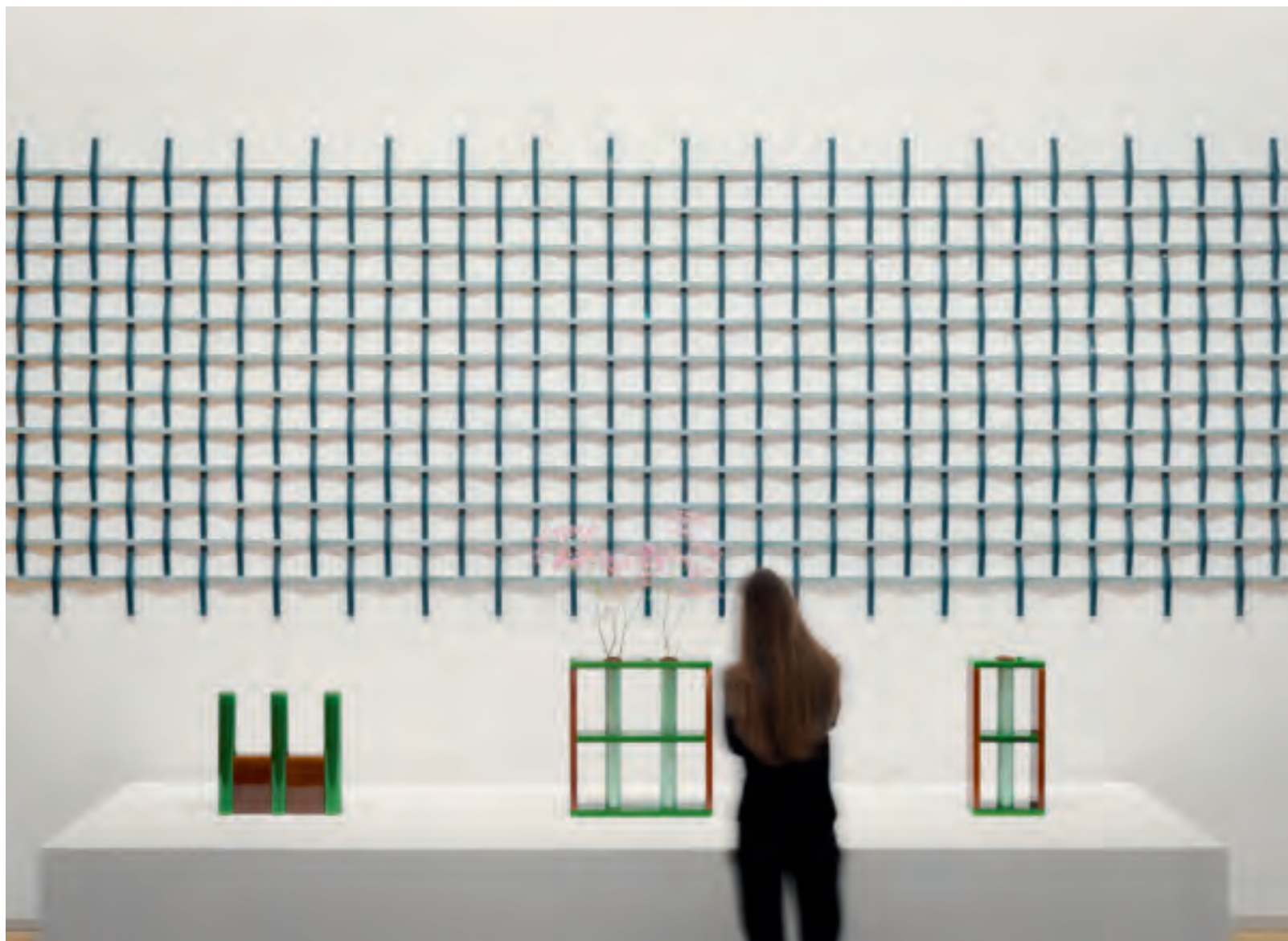
Mutina's philosophy is rooted in a dual intuition. On one hand, the need to sublimate the essence of ceramics through surfaces defined by a strong sense of tactility. On the other, the desire to invite some of the most influential names in contemporary design to engage with this material—new yet ancient at the same time. This pivotal step has led Mutina to embark on a unique journey alongside Michael Anastassiades, Edward Barber &

Jay Osgerby, Ronan & Erwan Bouroullec, Nathalie Du Pasquier, Konstantin Grcic, Hella Jongerius, Laboratorio Avallone, OEO Studio, Raw Edges, Patricia Urquiola, Vincent Van Duysen, and Tokujin Yoshioka. The shared objective is to challenge the conventions of ceramics, not only in terms of scale, texture, and composition, but also through creativity and experimentation.



**Adagio**  
**Ronan Bouroullec**  
**Centre Pompidou**

Adagio is a modular wall installation that explores the relationship between form, light, and material through three-dimensional ceramic elements. Presented by Ronan Bouroullec in the *Résonance* exhibition at the Centre Pompidou, it is now part of the museum's permanent collection.





**Torre Numero Due**  
**Nathalie Du Pasquier**  
**Vitra Campus**

Torre Numero Due is a modular sculpture almost three meters high, designed by Nathalie Du Pasquier and installed at the Vitra Campus. Part of a limited edition designed for the *BRIC* exhibition by Mutina, the work explores the concept of construction through the use of brick and colour, key elements in the artist's research.

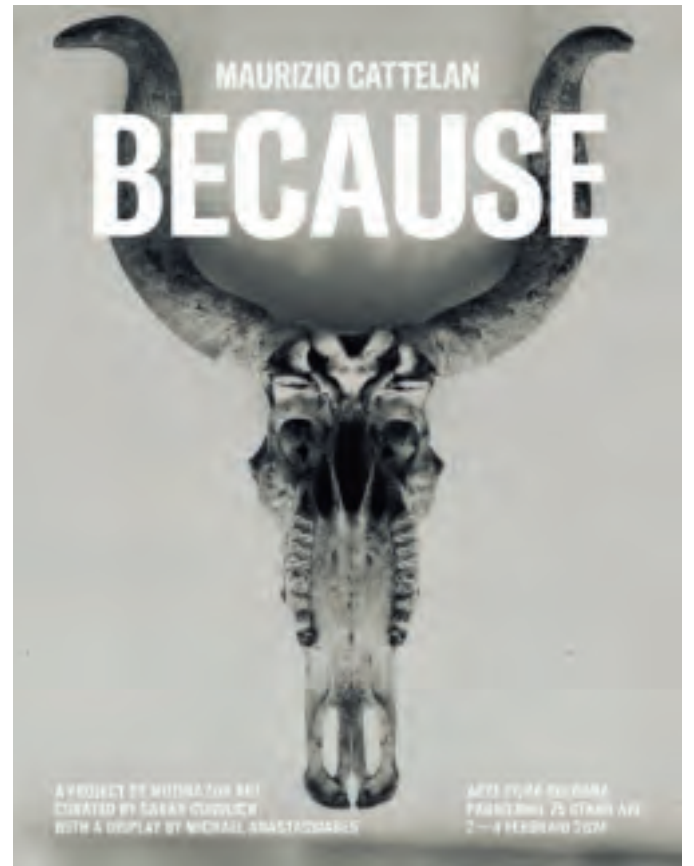
# ART

Mutina not only champions beauty and functionality but also embraces originality, research, excellence, and innovation. Understanding this mission means recognising why the company is so closely connected to art, making it its primary source of inspiration—to share it, to reveal it, and to inspire those who encounter it, even just for a moment. Art reminds us that creating something exceptional requires commitment and passion every single day. Its presence is a constant source of enrichment and inspiration. The works displayed within the company belong to some of the most renowned contemporary artists, capable of blurring the line between goals and dreams. Seeking, discovering, and embracing art within one's professional journey allows those at Mutina to connect with something that holds a special and unique value.

From this vision, Mutina for Art was born—a programme of initiatives dedicated to contemporary art, created by Mutina and curated by Sarah Cosulich to explore the multiple connections between the company's philosophy and today's artistic creativity. Mutina hosts the art collection of its founder, Massimo Orsini, within its spaces. Mutina for Art presents a regular program of solo and group exhibitions, held at Fiorano Modenese and Casa Mutina Milano, in dialogue with the company's products. The project also includes the This Is Not a Prize award, granted to an international artist, and Dialogues, a series of collaborations with renowned artists and institutions worldwide.

**BECAUSE**  
Maurizio Cattelan

BECAUSE is a special exhibition project dedicated to Maurizio Cattelan, presented by Mutina on the occasion of Arte Fiera 2024. The installation brings together two of the artist's works—*Untitled (Zorro)* (1999) and *It* (2023)—creating a conceptual short circuit amplified by the exhibition space. Conceived by Sarah Cosulich, the project features a special installation showcasing the Fringe ceramic collection, designed for Mutina by Michael Anastassiades.





**Compositions of Earth**  
**Robert Adams**

*Compositions of Earth* is an exhibition dedicated to Robert Adams, exploring the beauty and solemnity of nature in relation to humans and the urbanised landscape transforming it. Curated by Sarah Cosulich, the exhibition brings together a selection of iconic images by the renowned American photographer, displayed against a setting of Mutina Bricks walls.

### Ode to Things

Ronan Bouroullec, John Currin, Filippo de Pisis, Peter Dreher, Nathalie Du Pasquier, Luigi Ghirri, Damien Hirst, Georges Jouve, Ingeborg Lundin, Aimée Moreau, Fischli/Weiss, Ed Ruscha, Ettore Sottsass, Rudolf Stingel, Wolfgang Tillmans, Goran Trbuljak and Franco Vimercati.

*Ode to Things* is an exhibition created for Arte Fiera 2025 that explores the significance of the objects around us and the possibility of imagining and reimagining them within space. Curated by Sarah Cosulich, the project brings together a selection of twenty-six artworks and design pieces from Massimo Orsini's collection. Through paintings, photographs, and sculptures, the exhibition establishes a dialogue between different forms of still life —suggested, constructed, inspired, or derived.





# COLLECTIONS

# TILES

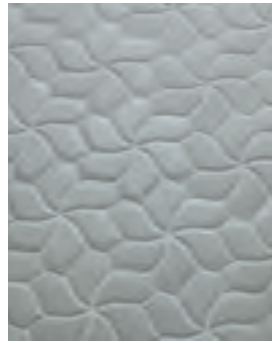
The Mutina collections come about from the continuous research on the most advanced technologies, to produce ceramic tiles that adapt to architecture like a second skin. Each project results and takes shape through an ongoing dialogue between the company and its team of designers, with the aim of bringing 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.



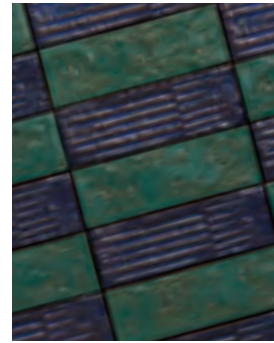
Azulej 22  
Patricia Urquiola



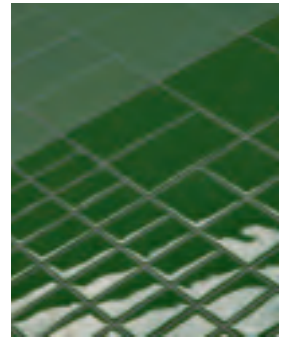
Bas-Relief 30  
Patricia Urquiola



Botanica 38  
Tokujin Yoshioka



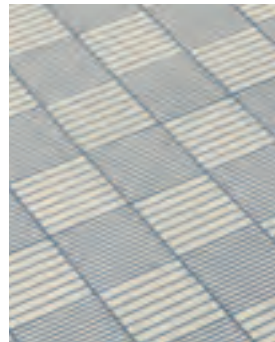
Chamotte 46  
Patricia Urquiola



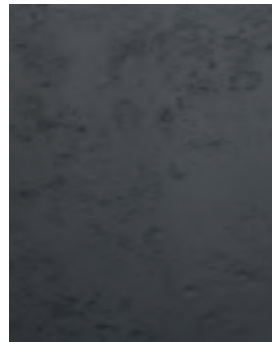
Din 54  
Konstantin Grcic



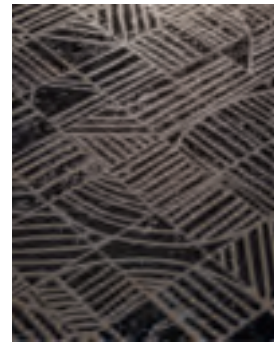
Folded 64  
Raw Edges



Fringe 70  
Michael Anastassiades



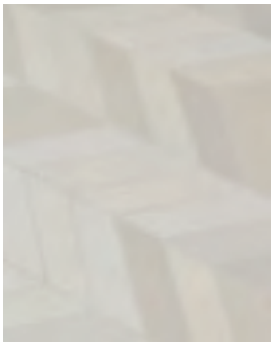
Kosei 82  
Vincent Van Duysen



Mater 92  
Patricia Urquiola



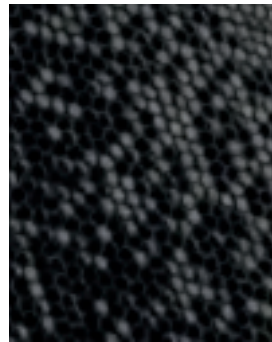
Mattonelle Margherita 102  
Nathalie Du Pasquier



Mews 112  
Barber & Osgerby



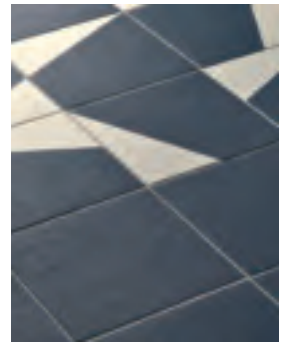
Osso & Bottone 122  
Ronan Bouroullec



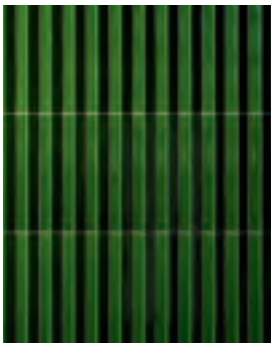
Phenomenon 134  
Tokujin Yoshioka



Punto 144  
Ronan & Erwan Bouroullec



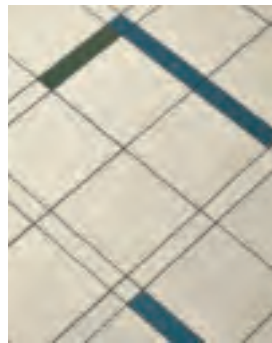
Puzzle 154  
Barber & Osgerby



Rombini 164  
Ronan & Erwan Bouroullec



Tex 174  
Raw Edges



Time 182  
Barber & Osgerby



# AZULEJ

# PATRICIA URQUIOLA

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.









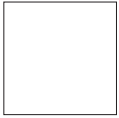
**Production**  
Industrial

**Material**  
Rectified porcelain stoneware  
with digital printing glazing.

**Use**  
Floor, wall – indoor, outdoor.

**Thickness**  
9 mm

**Nominal sizes**



20.20 cm  
8".8"

**Bianco**



Bianco



Gira



Prata



Flores



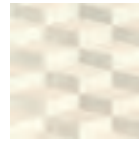
Combination 9/27



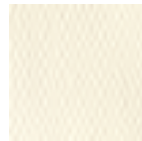
Estrela



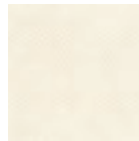
Trevo



Cubo



Trama



Renda

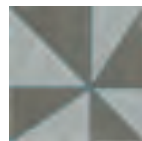


Diagonal

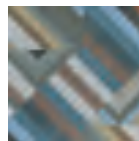
**Grigio**



Grigio



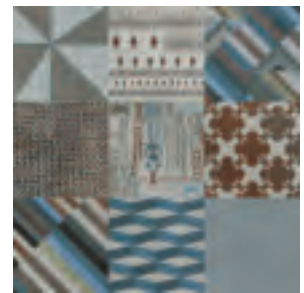
Gira



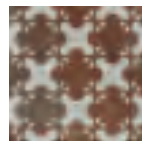
Prata



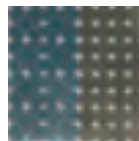
Flores



Combination 9/27



Estrela



Trevo



Cubo



Trama

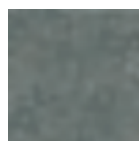


Renda



Diagonal

**Nero**



Nero



Gira



Prata



Flores



Combination 9/27



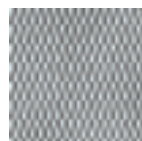
Estrela



Trevo



Cubo



Trama



Renda



Diagonal



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the technical features in other languages

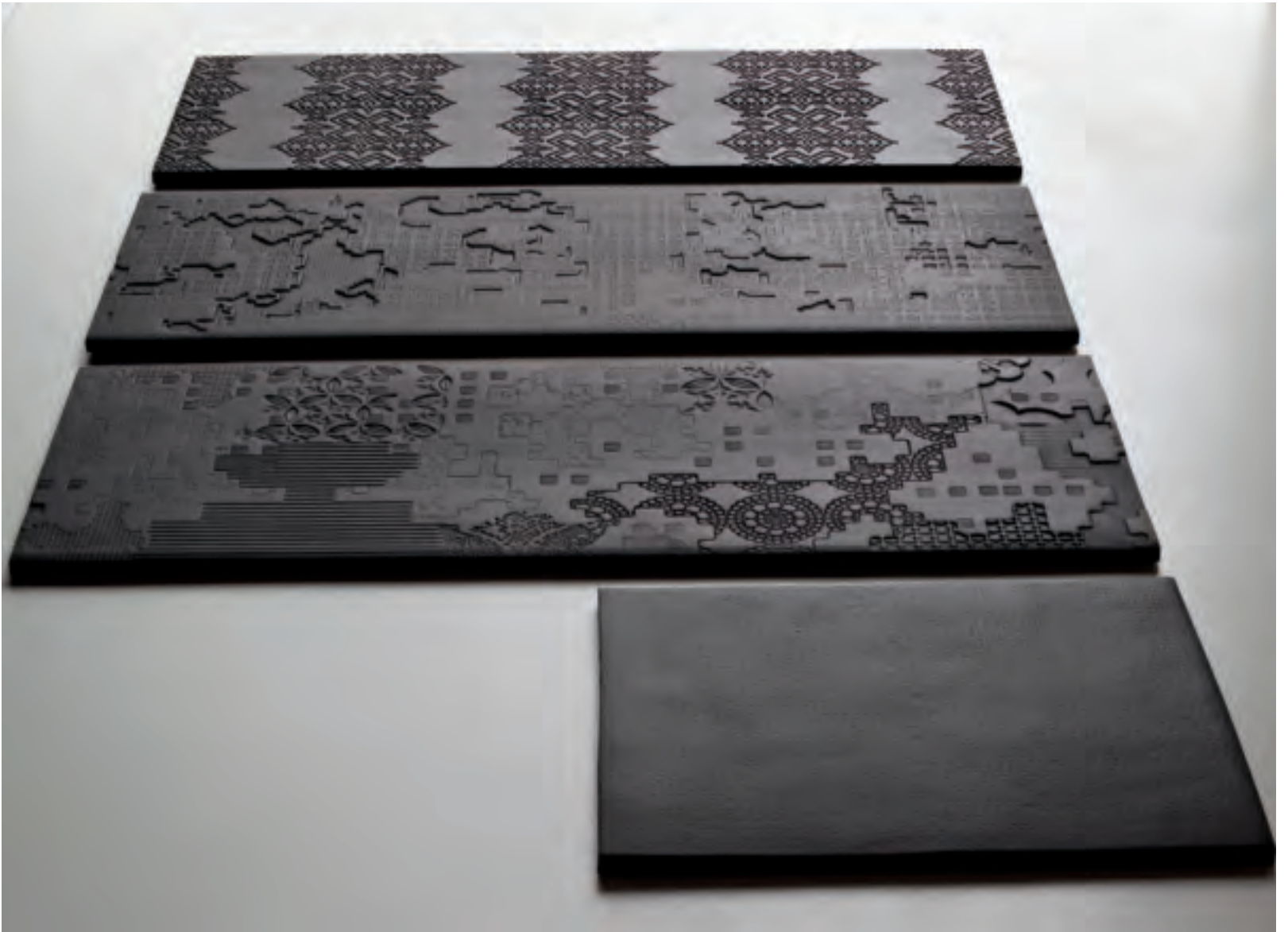




# BAS-RELIEF

## PATRICIA URQUIOLA

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.









**Production**

Artisanal

**Material**

Porcelain clays artisanally extruded.

**Use**

Code: Floor, wall – indoor, outdoor.  
Patchwork, Garland,  
Cloud: wall – indoor, outdoor.

**Thickness**

9 mm

**Nominal sizes**

WALLS (Cloud, Garland, Patchwork)



18.54 cm  
7".21"

WALLS + FLOORS (Code)



26.5-18 cm  
10.55".7"



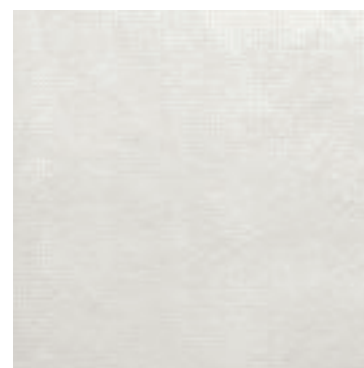
Cloud



Garland

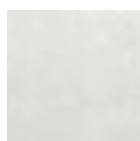


Patchwork



Code

All items available on the following colours:



Bianco



Cipria



Nero



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the technical features in other languages





# BOTANICA TOKUJIN YOSHIOKA

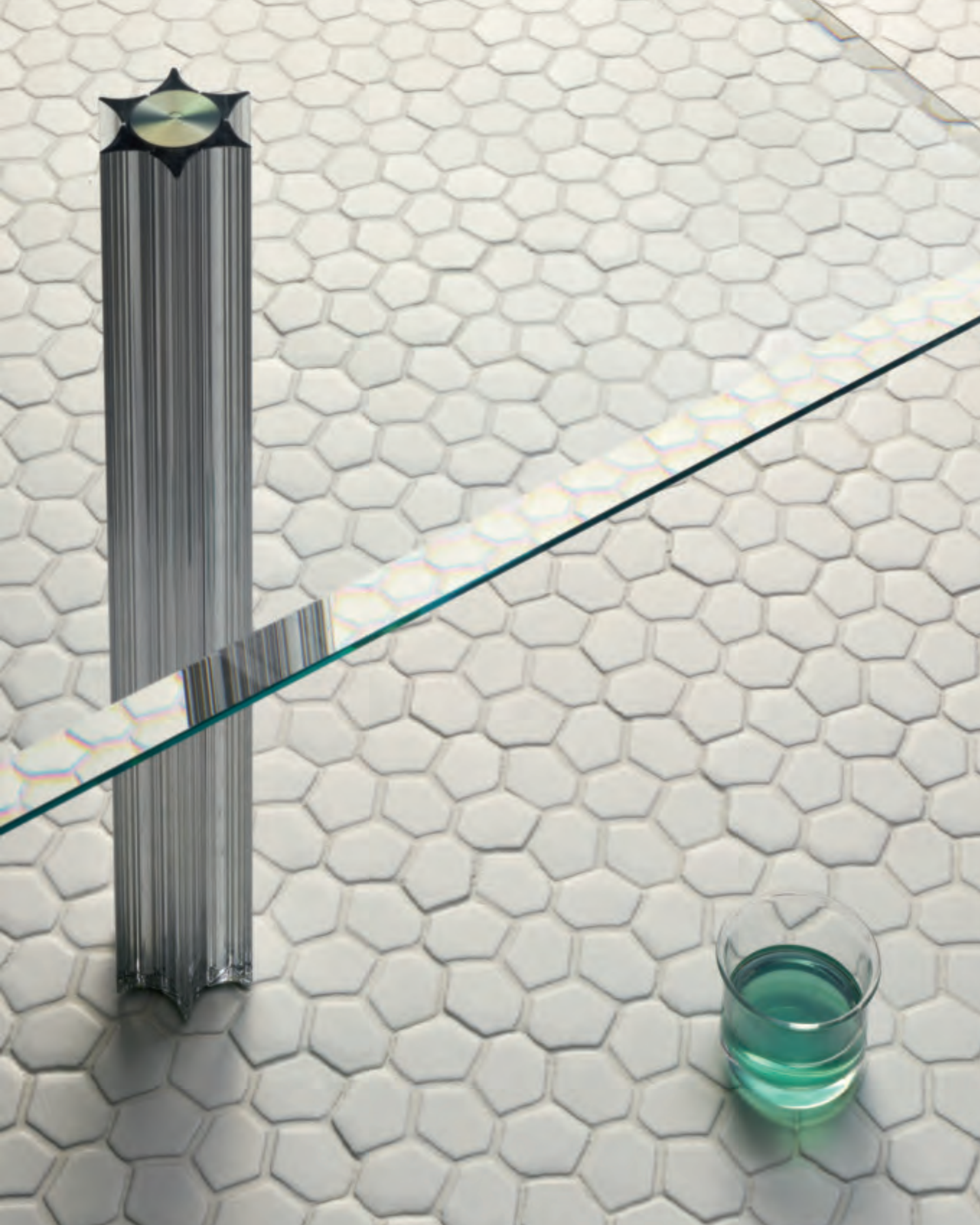
With Botanica, Tokujin Yoshioka expresses once again his deep fascination for the natural world, its different characteristics and the poetry of its forms, designing the first Mutina mosaic specially developed for floors. The collection is produced in non-rectified glazed porcelain stoneware, with an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

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.





“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



**Production**  
Industrial

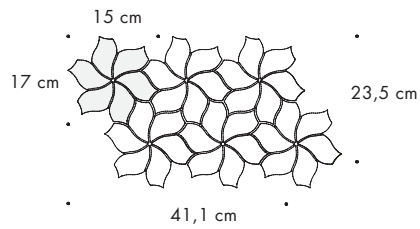
**Material**  
Glazed porcelain stoneware.

**Use**  
Floor, wall – indoor, outdoor.

**Thickness**  
9 mm

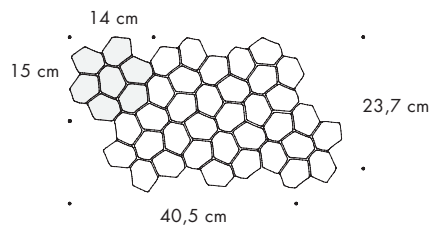
**Nominal sizes**

**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"



Flower



Seed

All items available on the following colours:



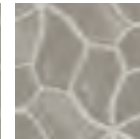
White Matt



White Glossy



Grey Matt

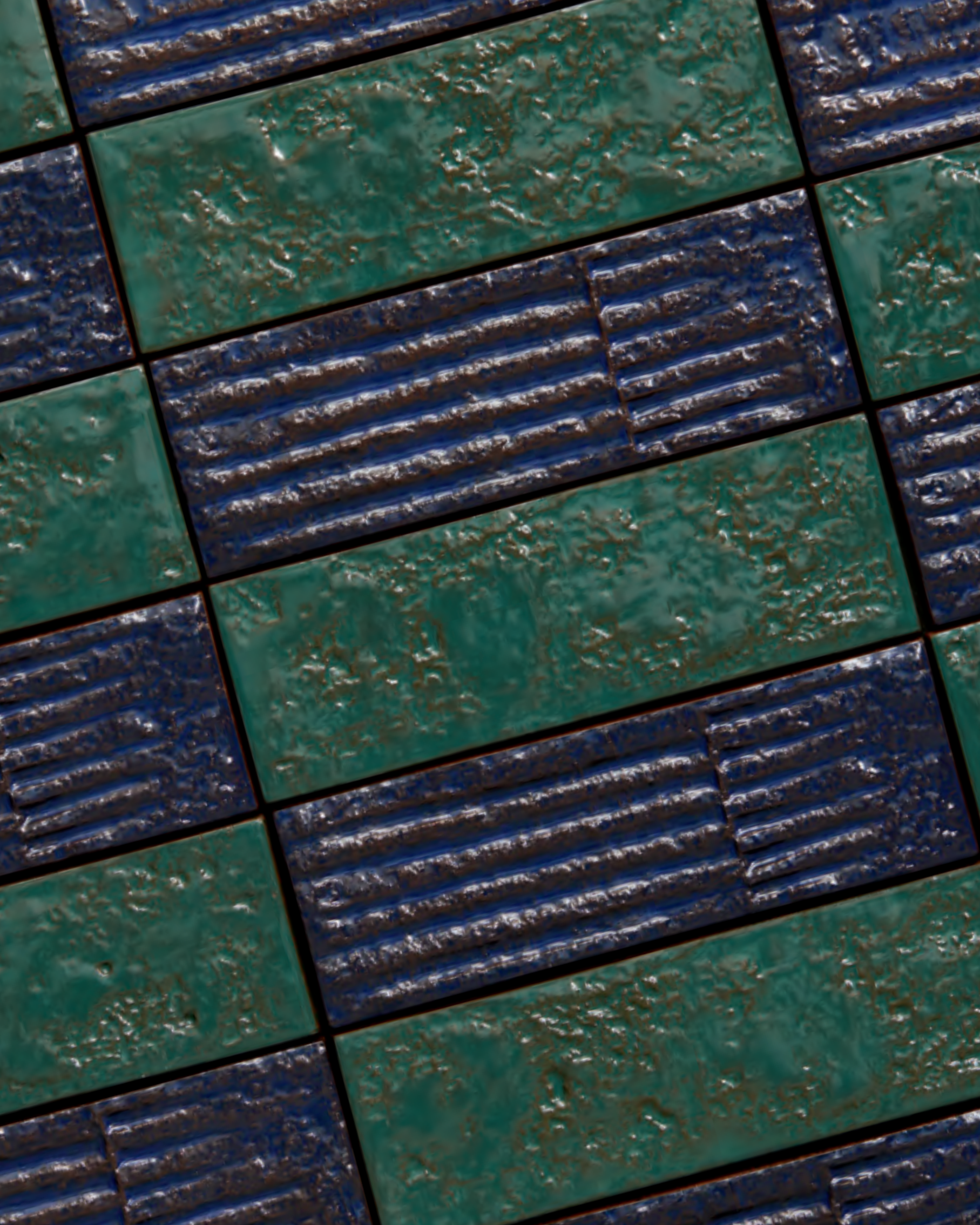


Grey Glossy



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# CHAMOTTE

## PATRICIA URQUIOLA

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.

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.









**Production**

Artisanal

**Material**

Glazed double-firing.

**Use**

Wall – indoor.

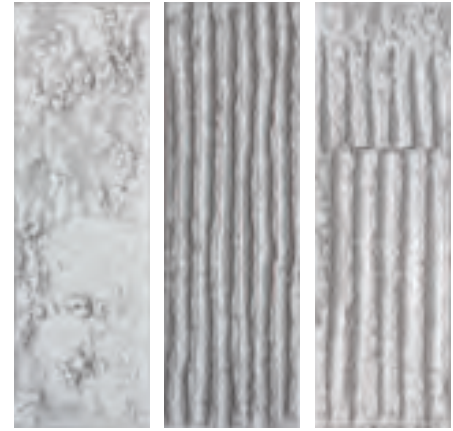
**Thickness**

approx. 9,70 mm (Mono),  
10 mm (Linea), 10,70 mm (Quadra).

**Nominal sizes**



7,221,3 cm  
3".9"

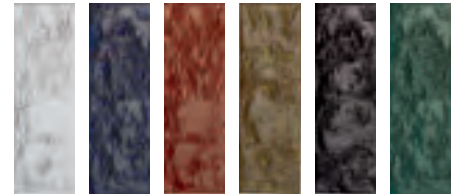


Mono

Linea

Quadra

All items available on the following colours:



Bianco

Blu

Terra

Odra

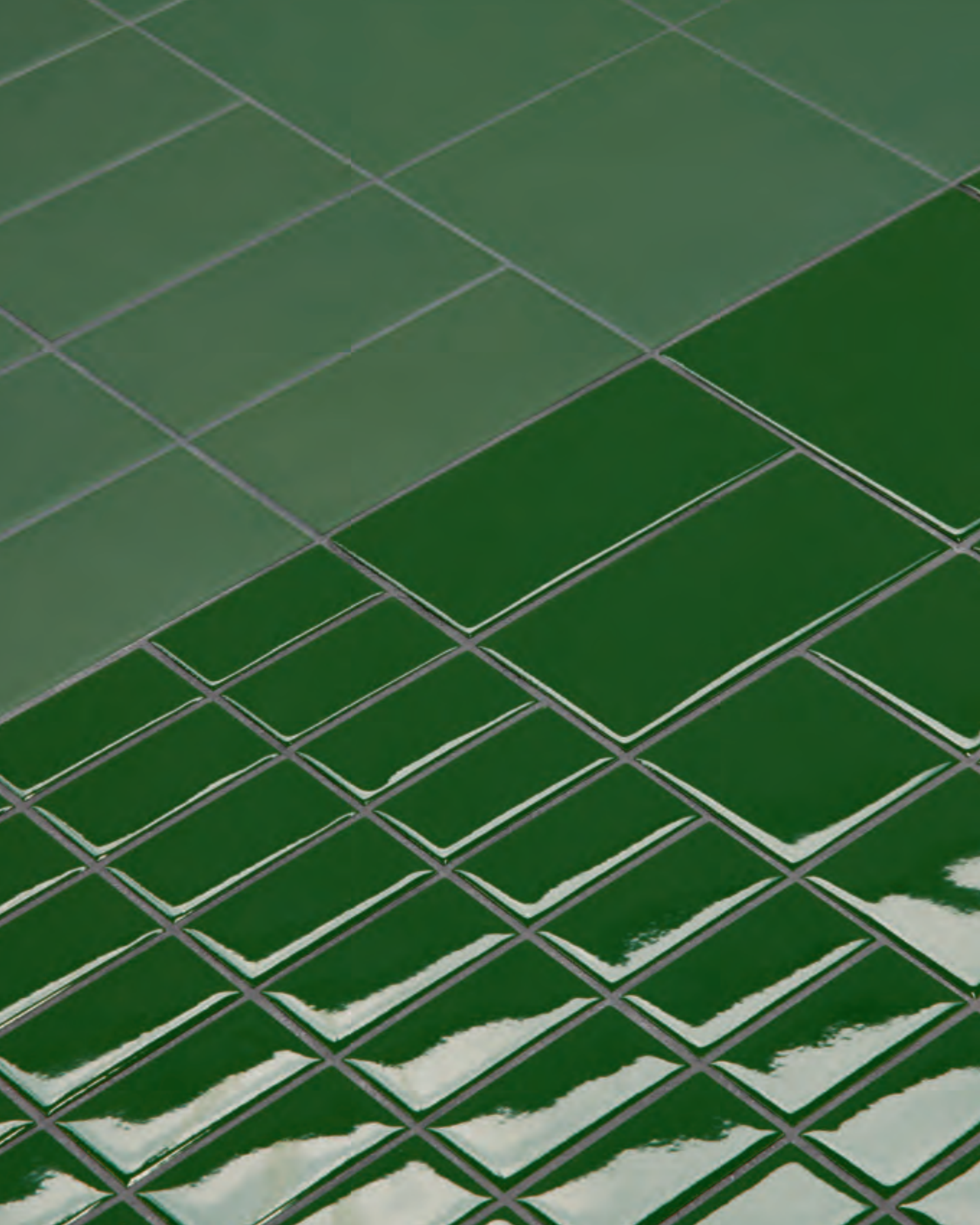
Nero

Verde



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# DIN KONSTANTIN GRČIĆ

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.

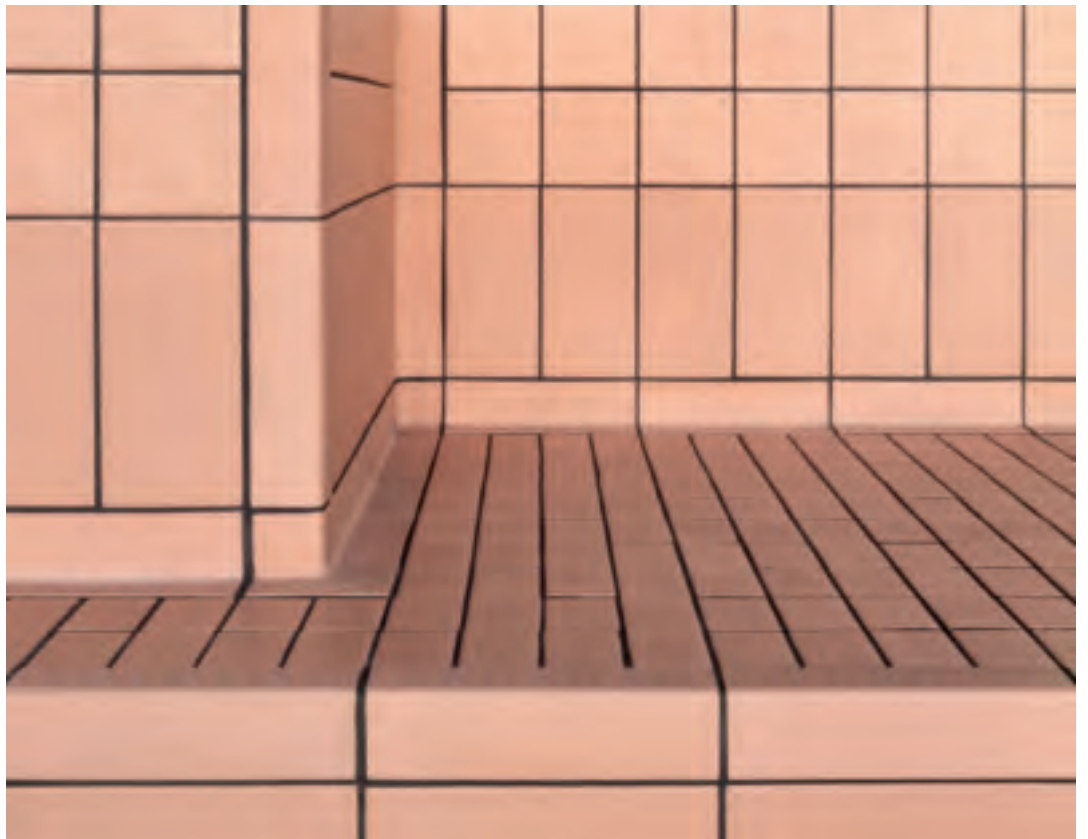
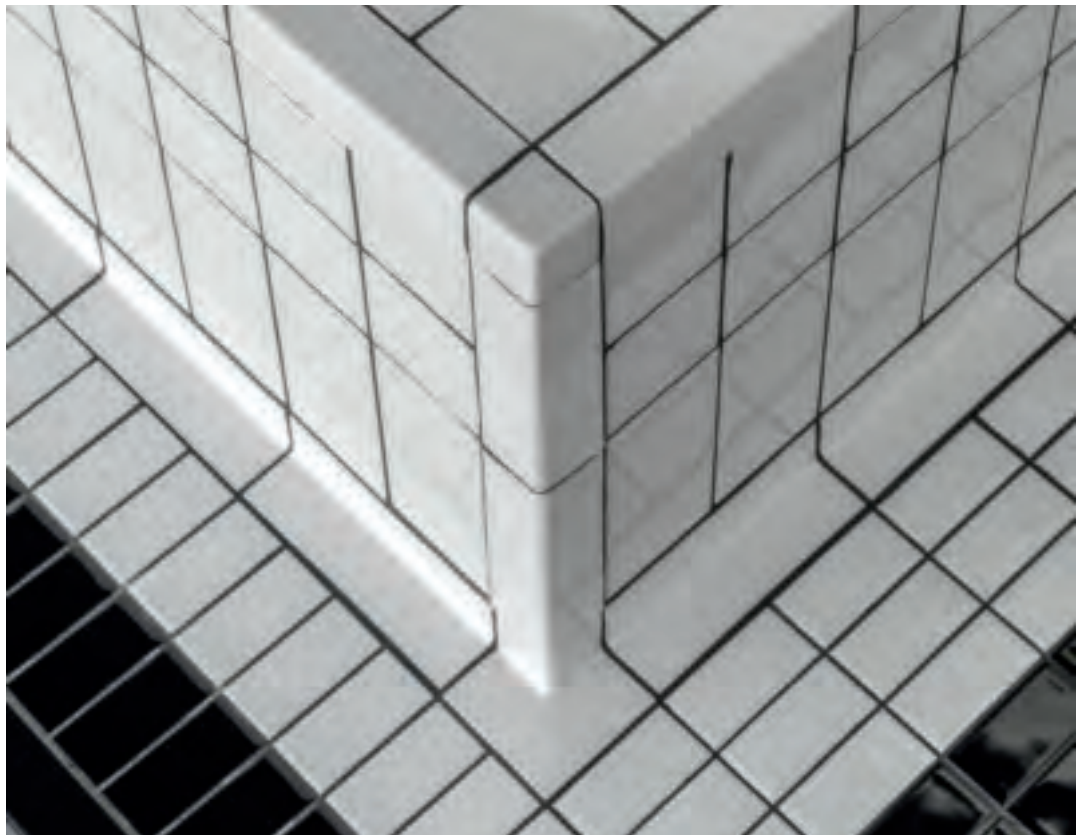




# WHEN CERAMICS SURFACE BECOMES FURNITURE.

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.





“THE DIFFERENT SIZES OF DIN ALL FIT INTO THE SAME GRID AND THEY CAN BE COMBINED TO CREATE A VARIETY OF GEOMETRIES, SURFACES, PATTERNS.”

Konstantin Greic





### Production

Industrial  
Artisanal (special pieces)

### Material

Glazed pressed and  
not rectified body.

Glazed pressed, extruded  
and not rectified body.  
(special pieces)

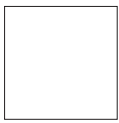
### Use

Indoor walls & floors.

### Thickness

9 mm

### Nominal sizes



15.15 cm  
6".6"



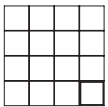
7,4.15 cm  
3".6"



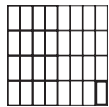
7,4.7,4 cm  
3".3"



3,6.7,4 cm  
1,5".3"



net  
30,2.30,2 cm  
12".12"



net  
30,2.30,2 cm  
12".12"

### Special pieces



A



D



B



E



C



F

### 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

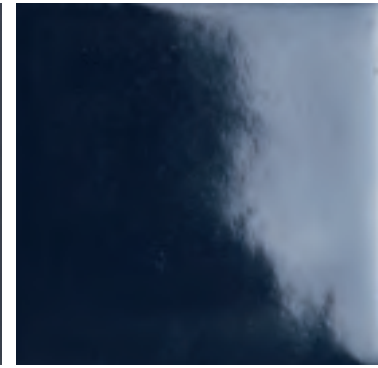
(E) 3,8x3,8x1,5 cm

(F) 4,5x4,5x1,5 cm

### Finishes



Matt



Glossy

All items and all special pieces available on the following colours:



White Matt



Black Matt



Light Blue Matt



Dark Blue Matt



Light Green Matt



Dark Green Matt



Rose Matt



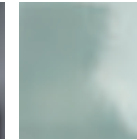
Red Matt



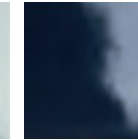
White Glossy



Black Glossy



Light Blue Glossy



Dark Blue Glossy



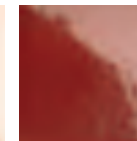
Light Green Glossy



Dark Green Glossy



Rose Glossy



Red Glossy



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# FOLDED RAW EDGES

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.

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.





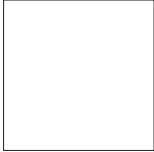
**Production**  
Industrial

**Material**  
Homogeneous porcelain  
stoneware.

**Use**  
Floor, wall – indoor, outdoor.

**Thickness**  
9 mm

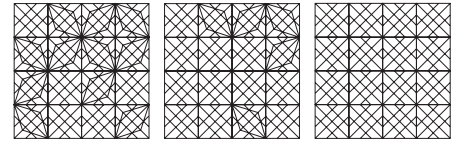
**Nominal sizes**



60·60 cm  
(24"·24")



Folded

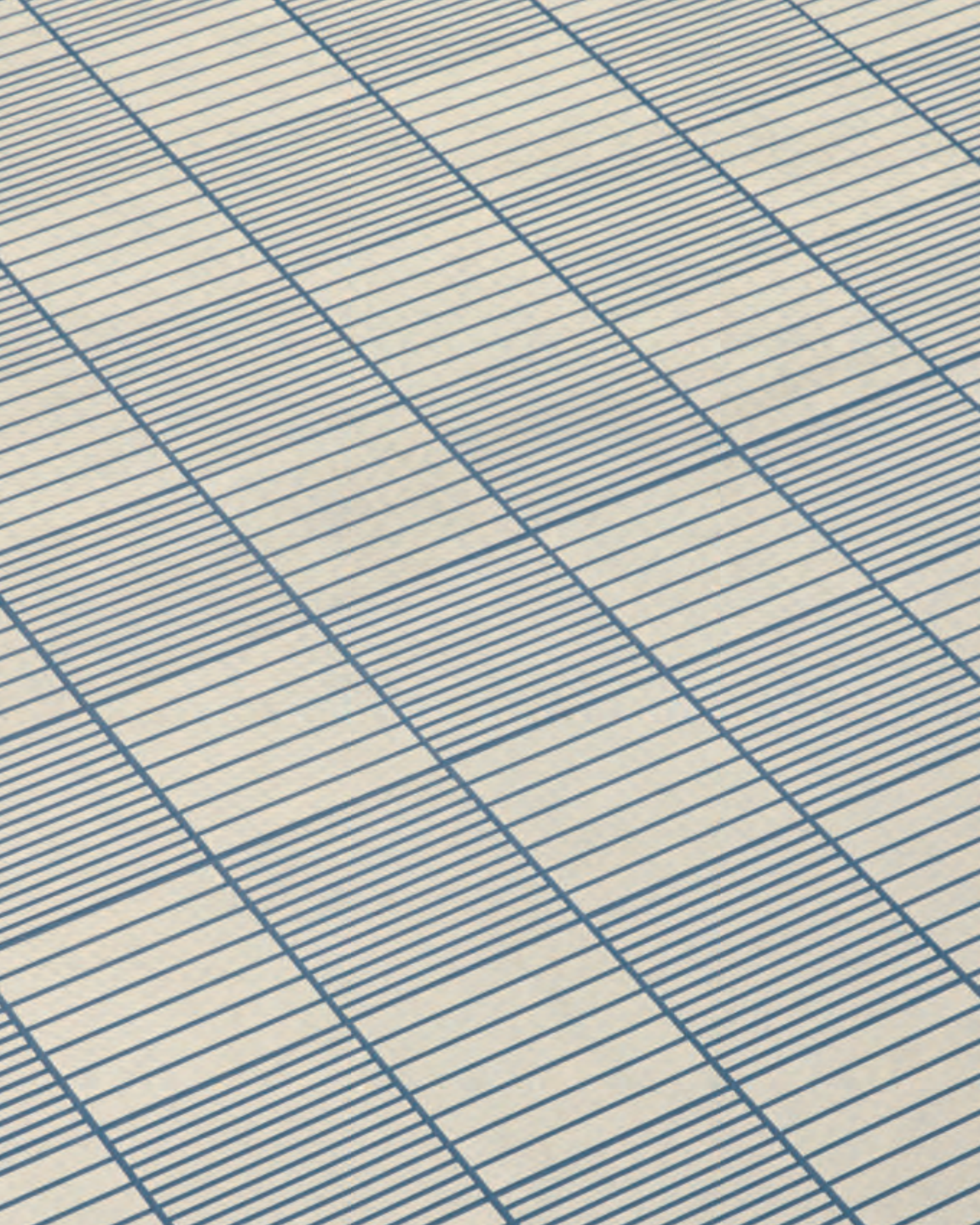


3 patterns randomly mixed into the box



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# FRINGE

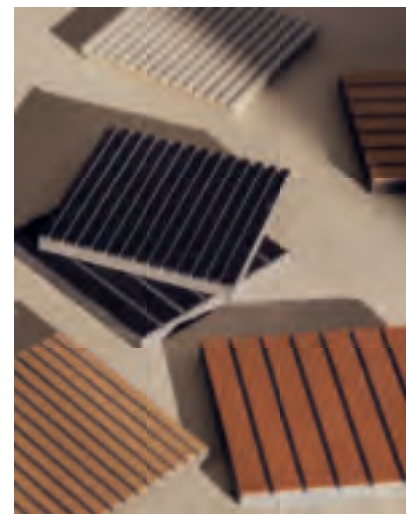
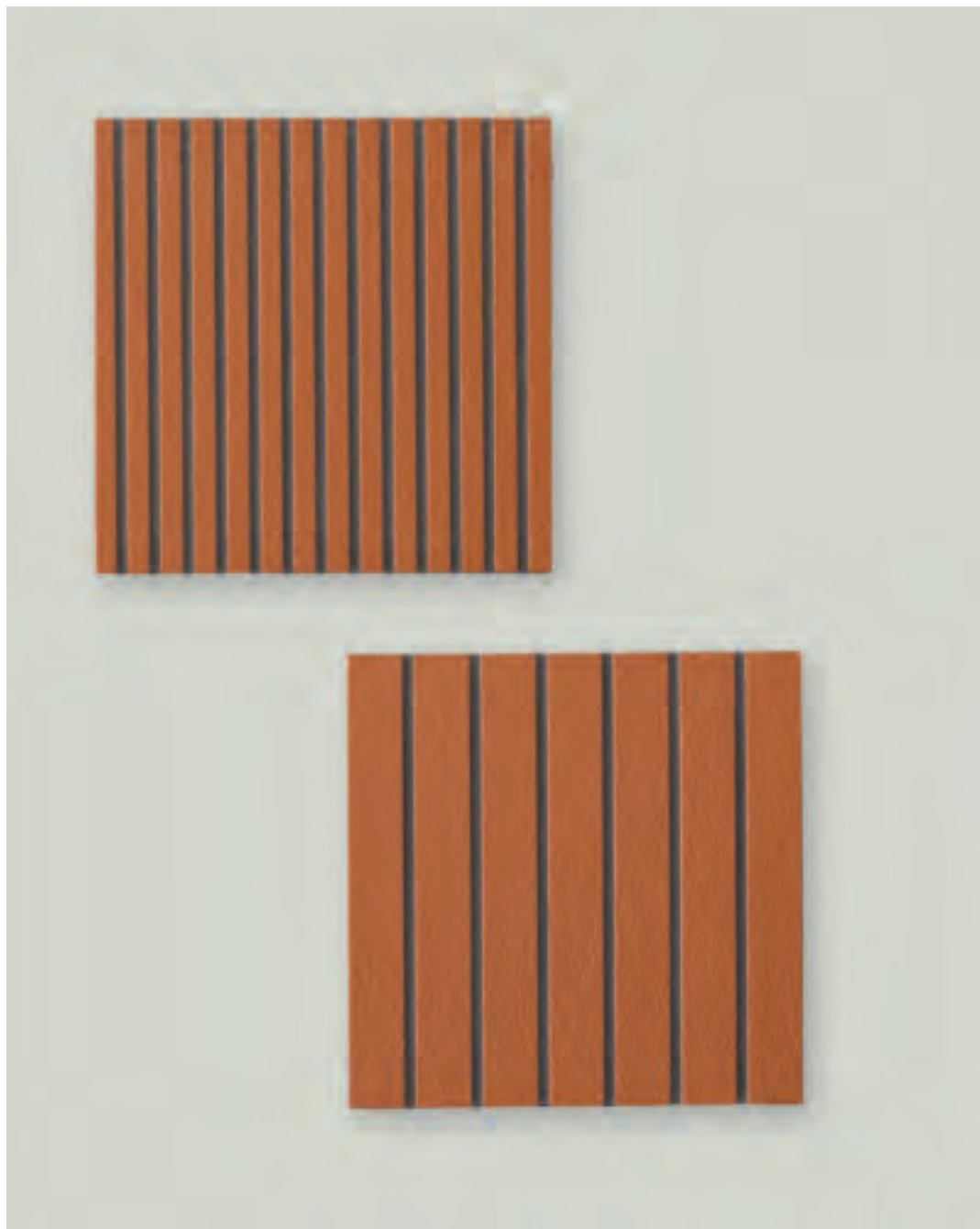
# MICHAEL ANASTASSIADES

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.

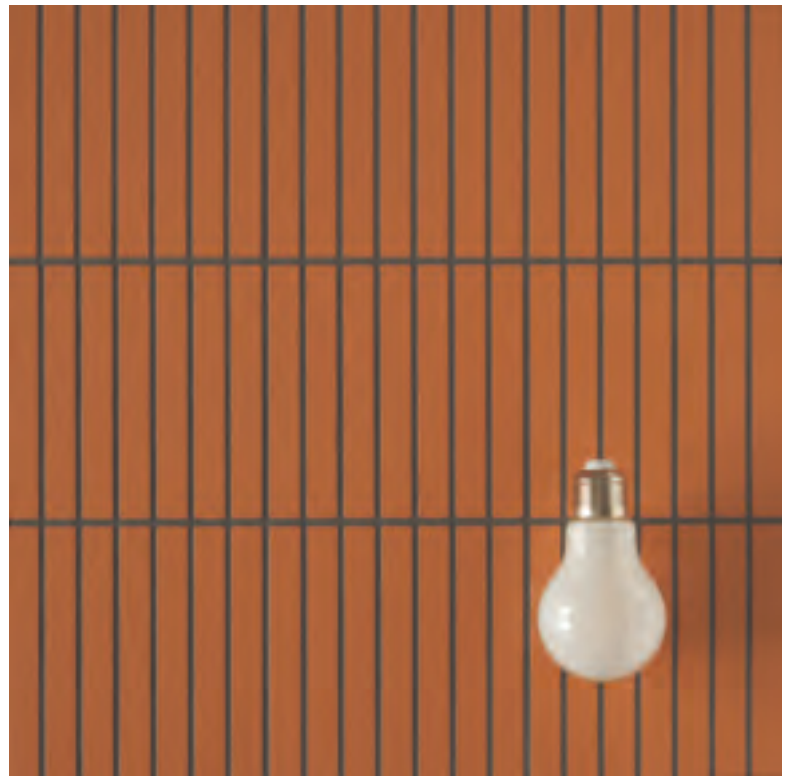
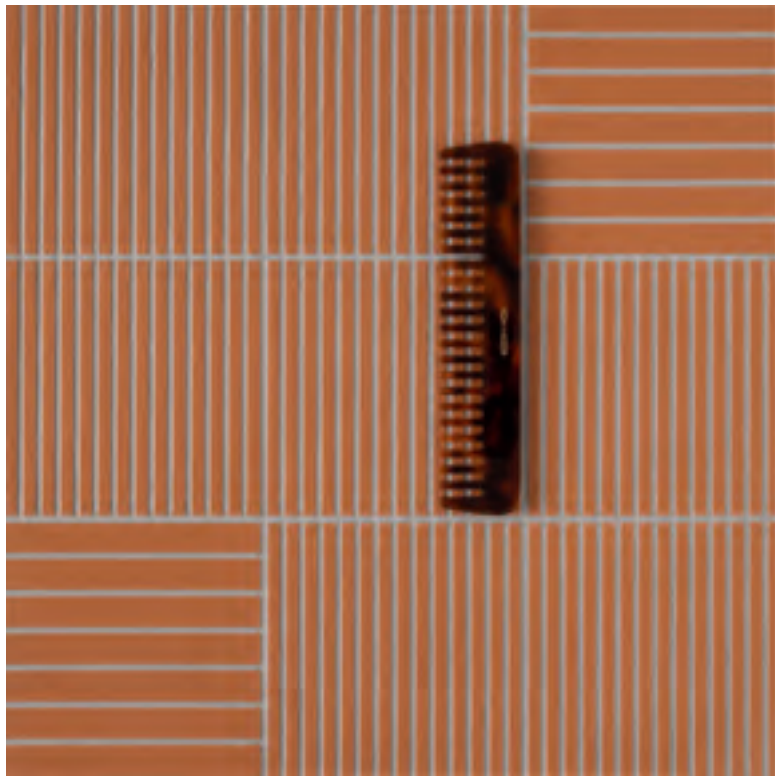
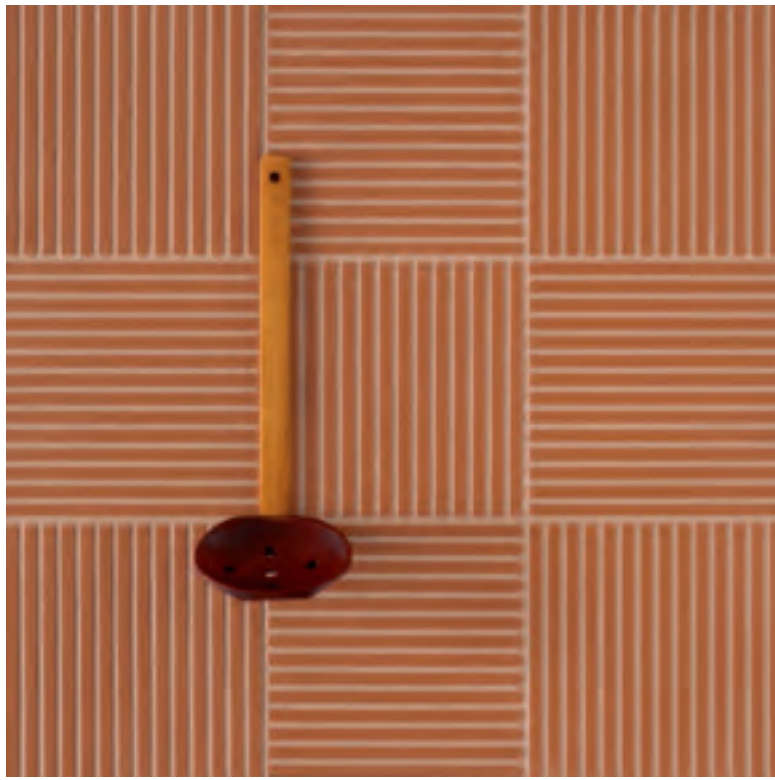
Starting from a small size and thanks to the motifs created by cutting into the ceramic surface, Fringe creates a continuous surface, into which the modular concept vanishes. The colour of the grout chosen to fill the cuts makes for a different, unexpected, extremely personal end result every time.







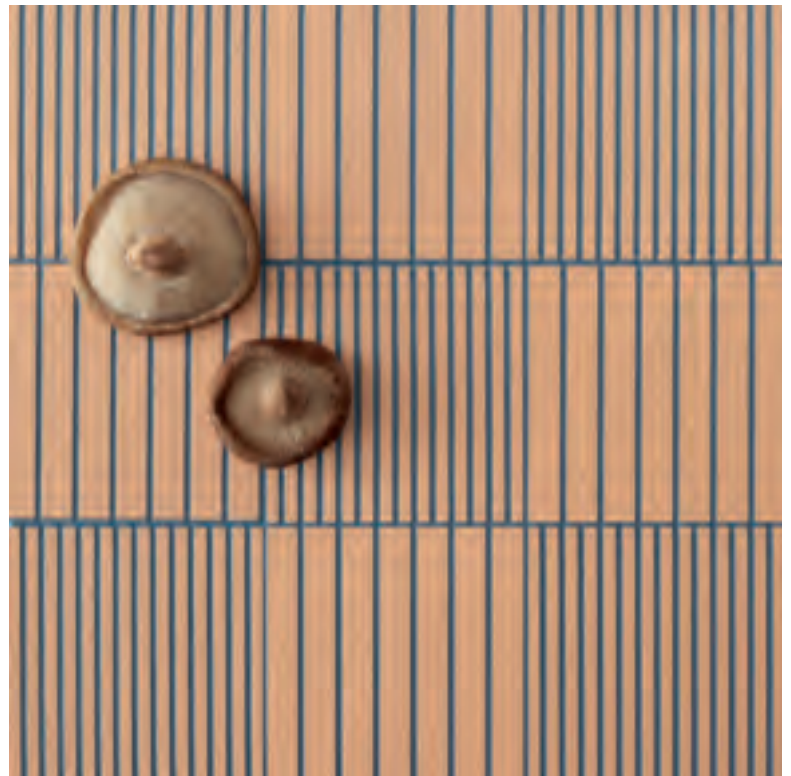
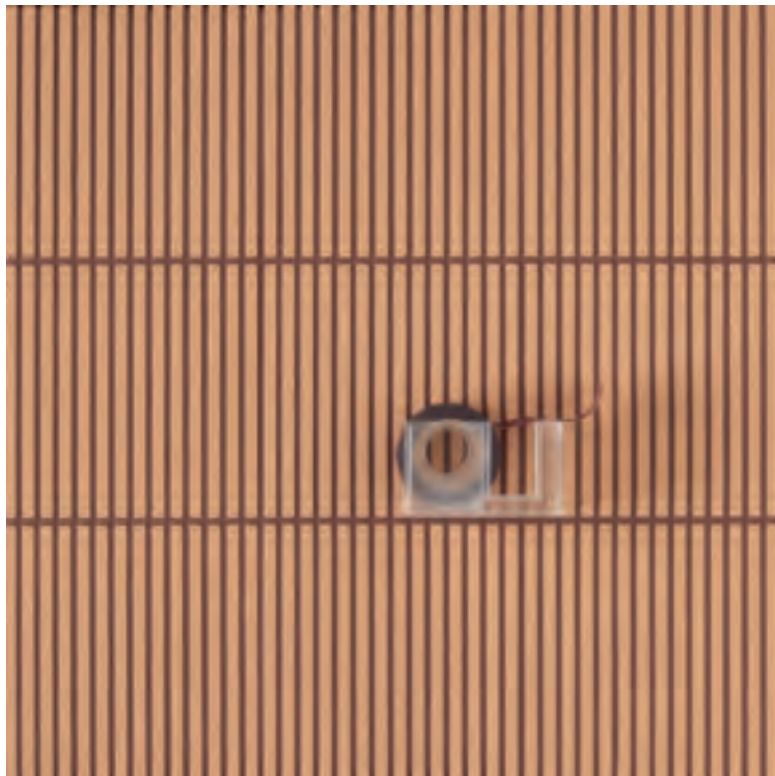
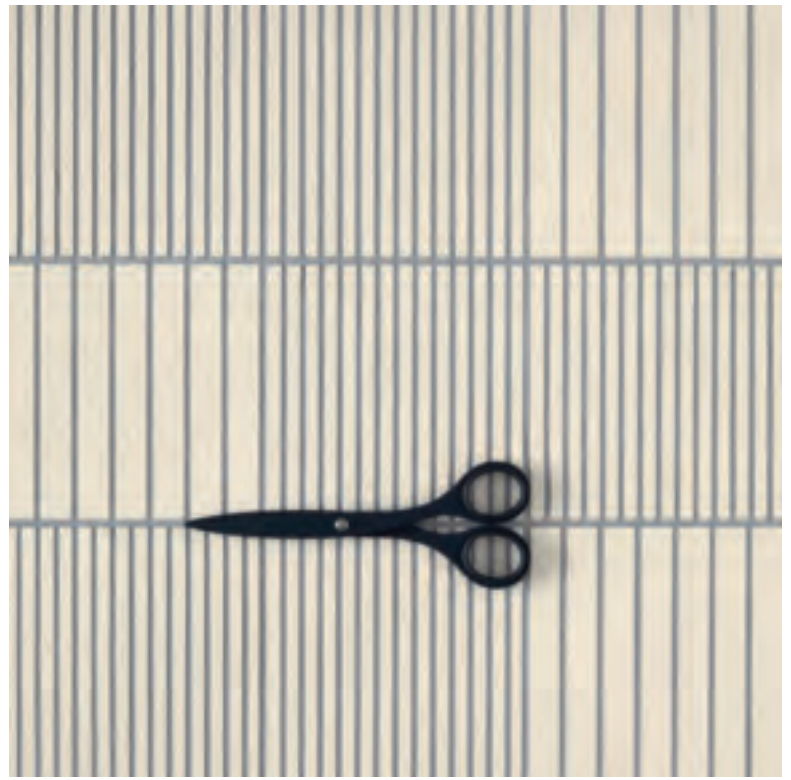
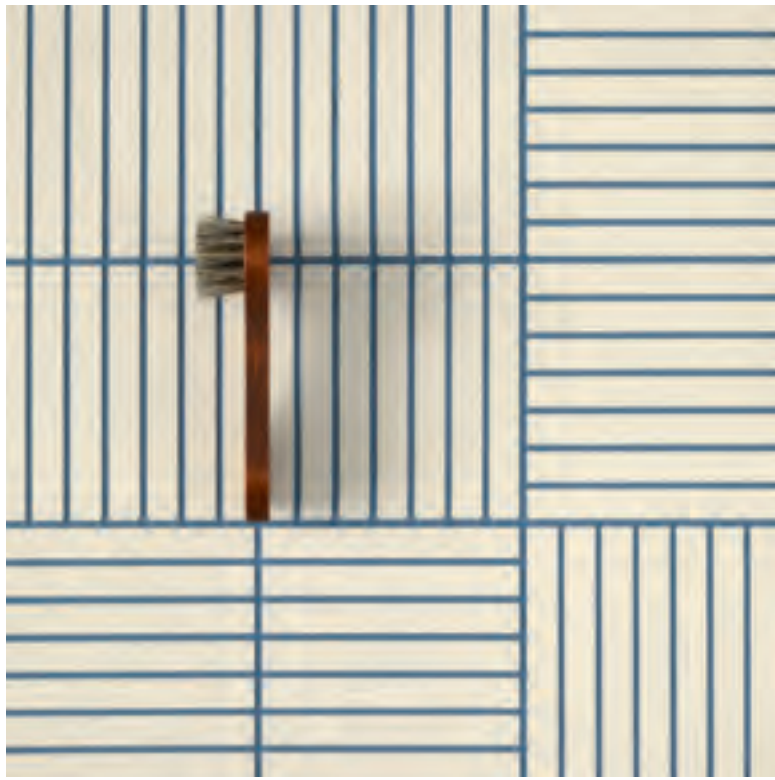


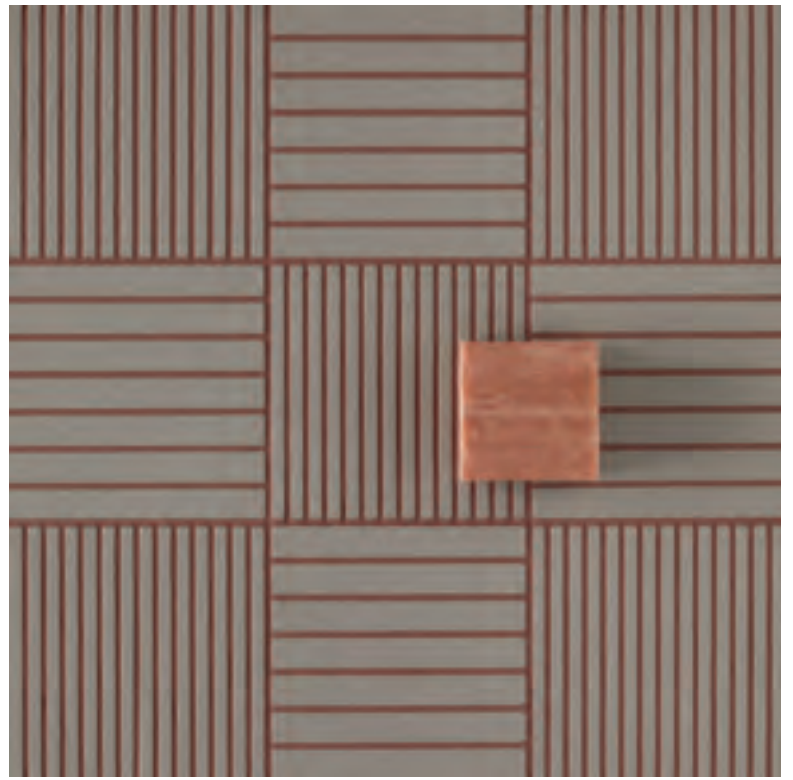


“I HAVE ALWAYS LIKED THE WAY OPEN-PLAN INTERIORS ALLOW DIFFERENT FUNCTIONS TO UNFOLD IN MULTIPLE LAYOUTS. AND YET, THE SPACE ALWAYS SEEMS TO NATURALLY AND AUTONOMOUSLY DIVIDE ITSELF INTO DEFINED AREAS, DEPENDING ON WHAT HAPPENS ON THE FLOOR.”

Michael Anastassiades







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

**Production**  
Industrial

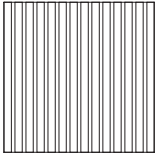
**Material**  
Unglazed and rectified  
porcelain stoneware.

**Use**  
Floor, wall – indoor, outdoor.

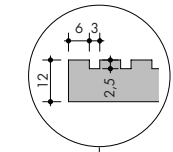
**Thickness**  
12 mm - 10,5 mm

**Sizes**

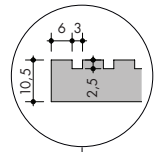
THIN



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

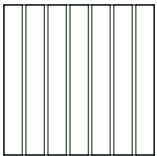


section

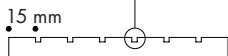
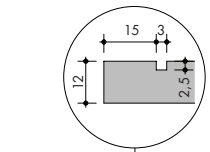


section

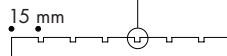
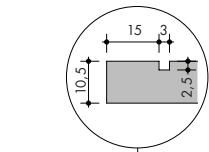
BOLD



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



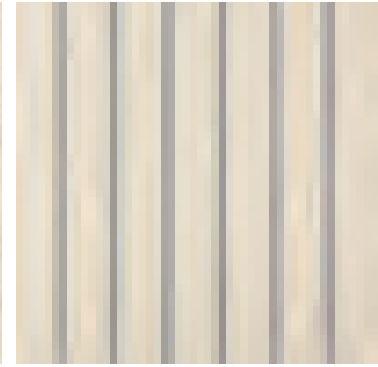
section



section



Thin



Bold

All items available on the following colours:



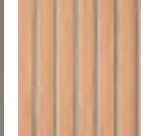
White



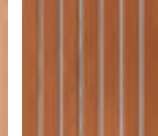
Anthracite



Grey



Rose



Red



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# KOSEI

# VINCENT VAN DUYSSEN

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 6 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 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 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.





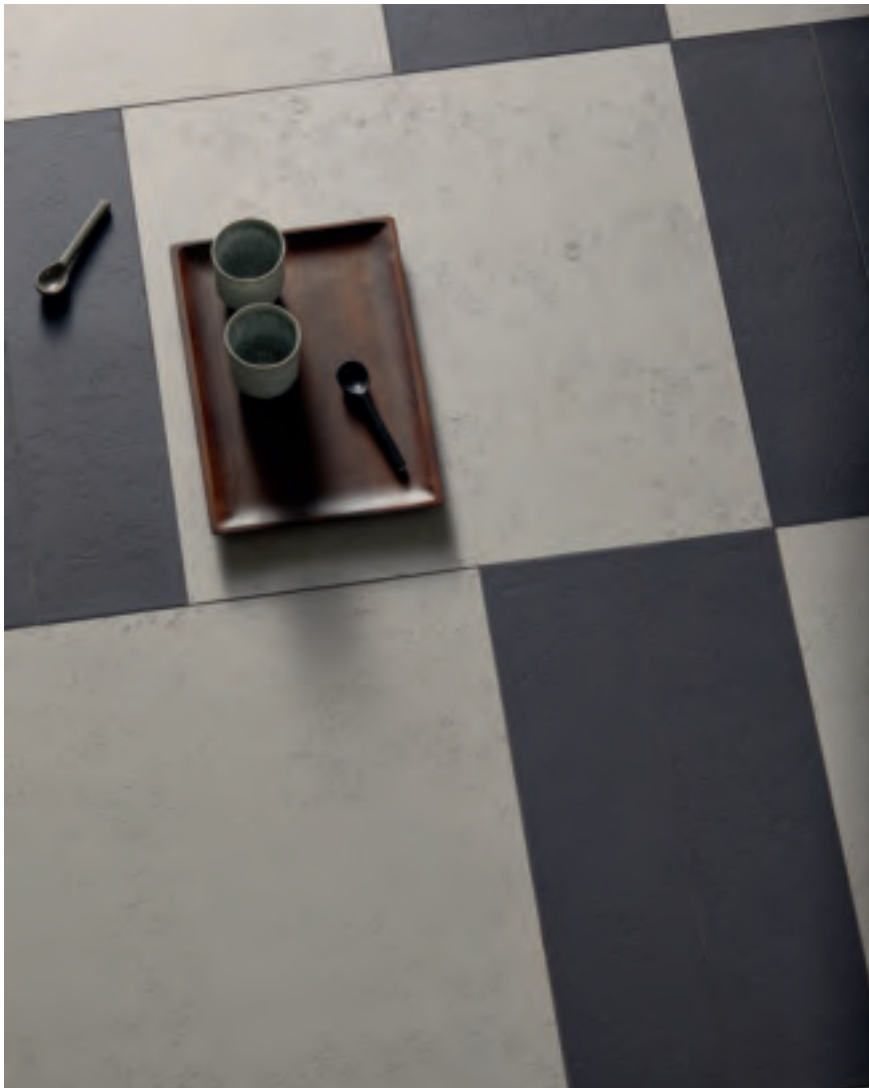




Kosei Storm, Terra, Grey Green, Dark Grey  
Kosei Bone, Dark Grey  
Opposite page – Kosei Chevron Dark Grey, Grey Green

“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 Duysen





**Production**  
**Industrial**

**Material**

Extruded unglazed  
porcelain stoneware.

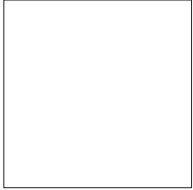
**Use**

Floors, walls – indoor, outdoors.

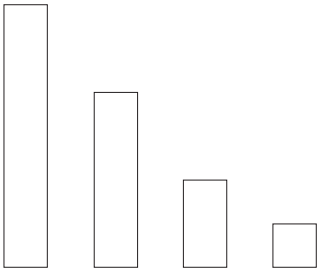
**Thickness**

10 mm

**Nominal sizes**

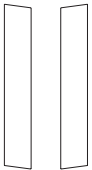


60-60 cm

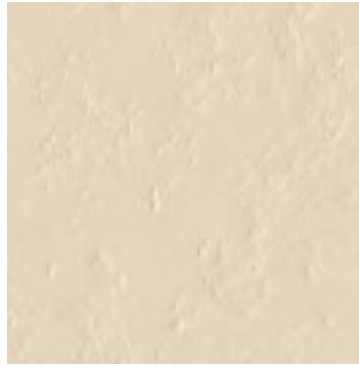


15-90 cm 15-60 cm 15-30 cm 15-15 cm

SX DX



Chevron  
9,6-56,5 cm

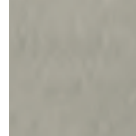


Kosei

All items available on the following colours:



Bone



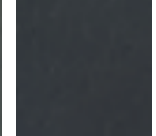
Storm



Terra



Grey Green



Dark Grey



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# MATER

# PATRICIA URQUIOLA

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.

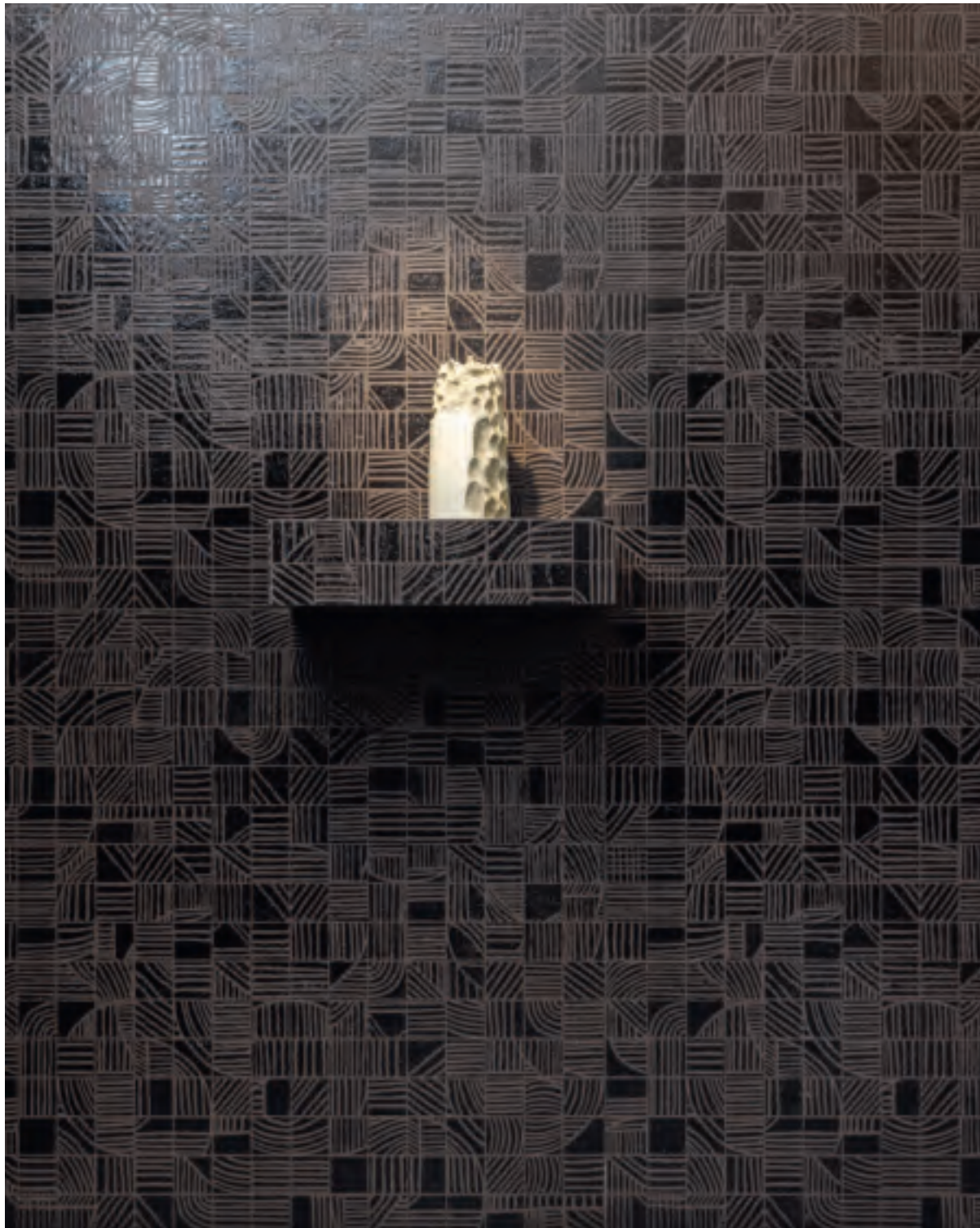
Mater is an industrial product that maintains a strong artisanal quality, thanks to the decoration in embossed glossy glaze, deliberately imprecise around the edges and obtained after lengthy technological research.













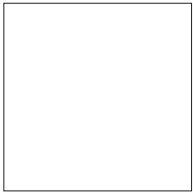
**Production**  
Industrial

**Material**  
Glazed and rectified porcelain stoneware. (Segno)  
Unglazed and rectified porcelain stoneware. (Uni)

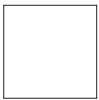
**Use**  
Floor, wall – indoor, outdoor.

**Thickness**  
9 mm - 10,5 mm

**Sizes**



120·120 cm  
47"·47"



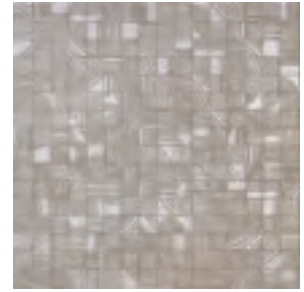
60·60 cm  
24"·24"



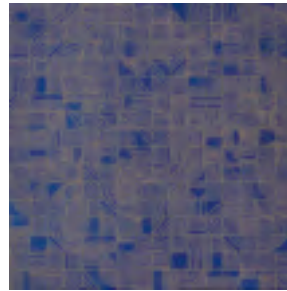
15·60 cm  
6"·24"



Uni Beige



Segno Bianco



Segno Blu



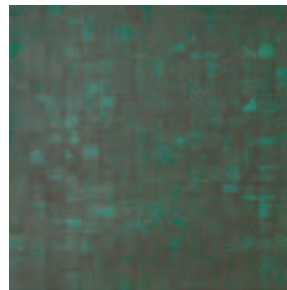
Segno Terra



Uni Beige



Segno Nero



Segno Verde

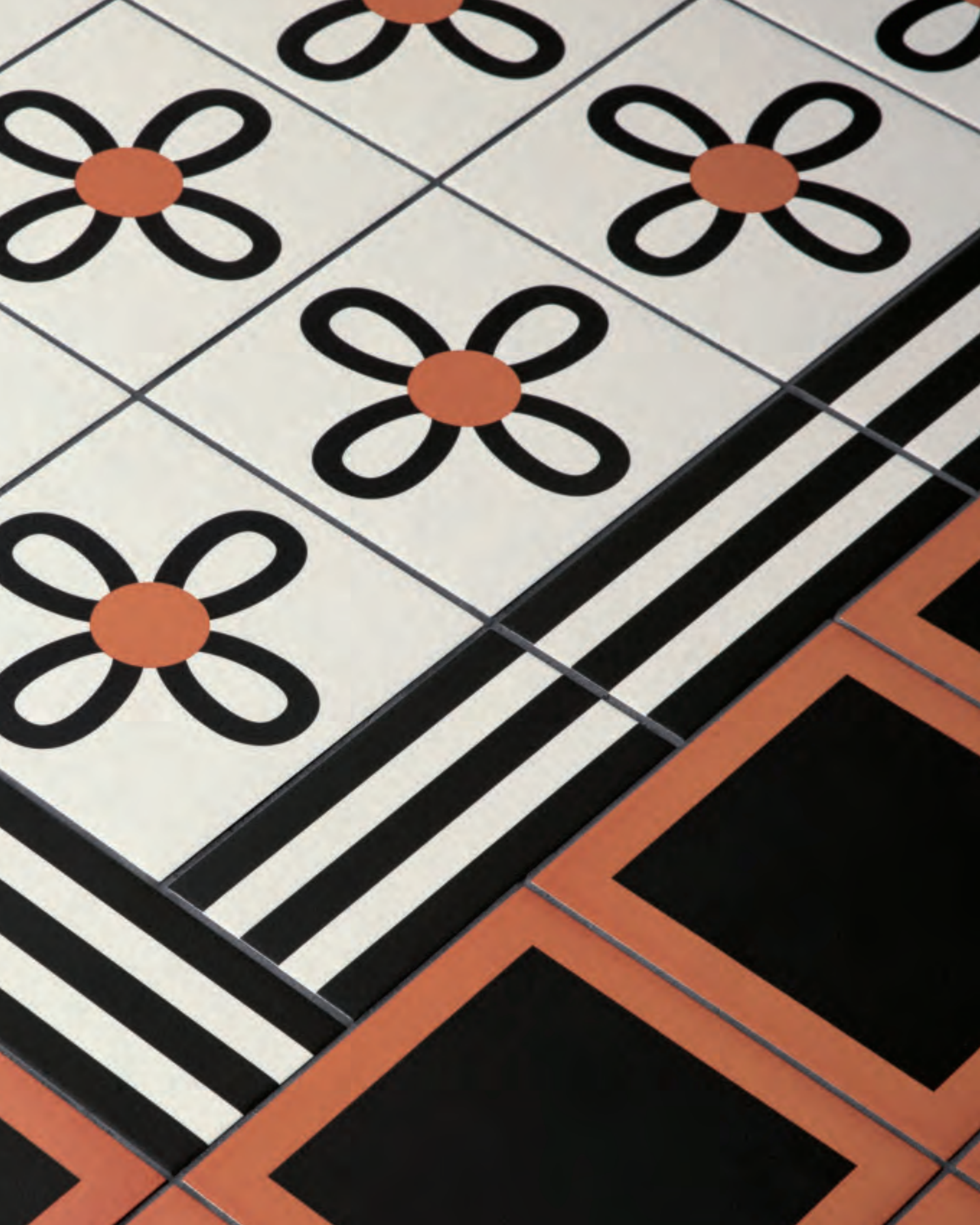


Segno Ocra



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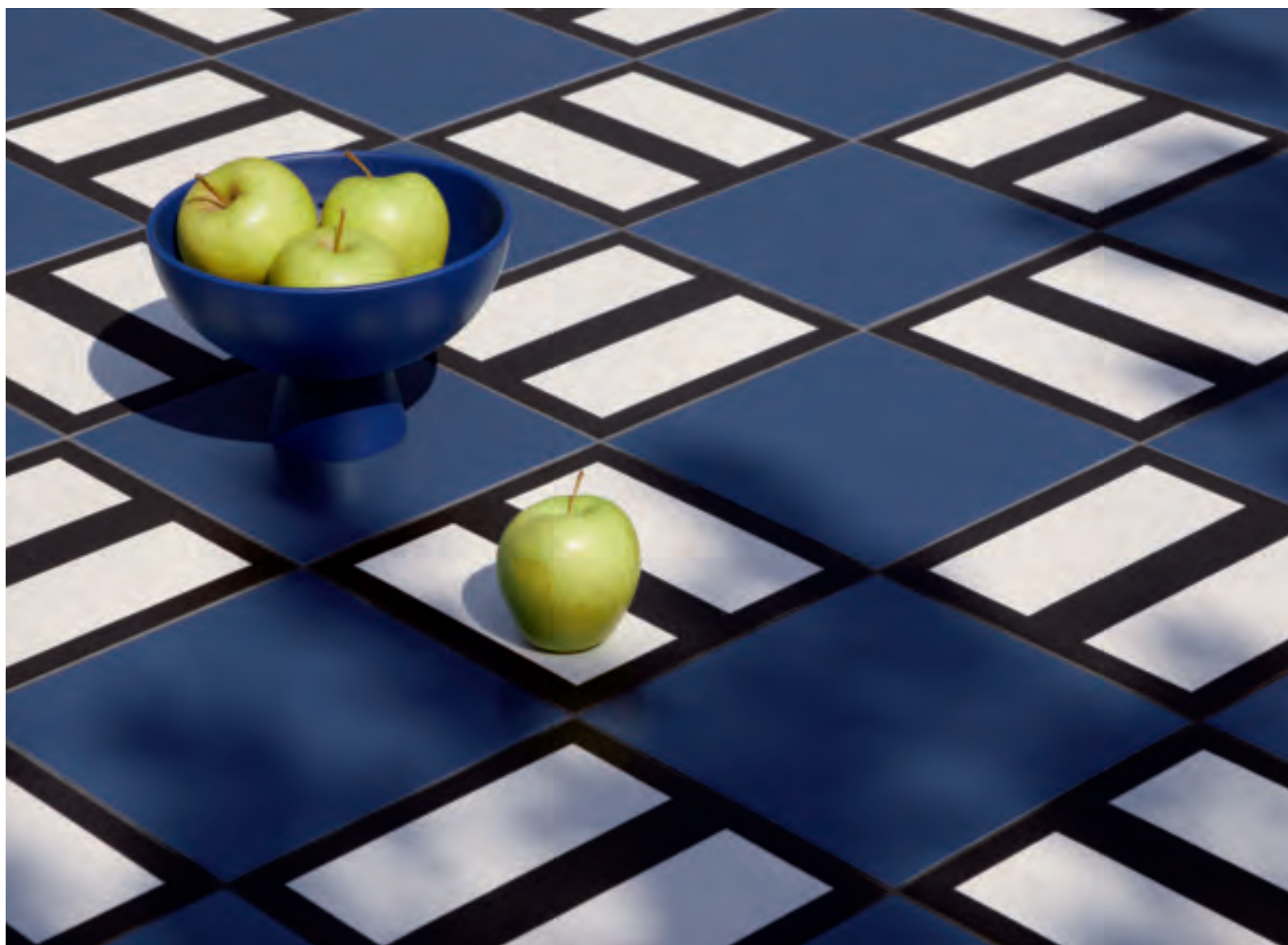
# MATTONELLE MARGHERITA NATHALIE DU PASQUIER

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.

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.









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

Nathalie Du Pasquier





**Production**  
Industrial

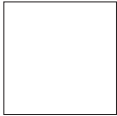
**Material**  
Glazed porcelain stoneware

**Use**  
Floor, wall – indoor, outdoor.

**Thickness**  
10 mm

**Nominal sizes**

MARGHERITA PATTERNS  
MARGHERITA PLAIN COLOURS



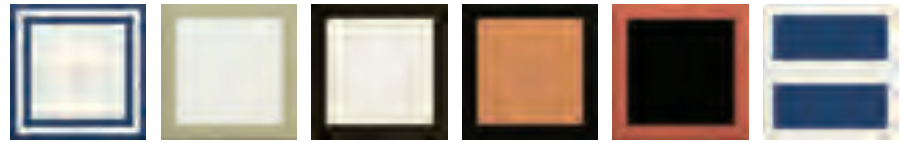
20,5-20,5 cm  
8"-8"

**MARGHERITA HALF**



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

27 Patterns 20,5x20,5 cm



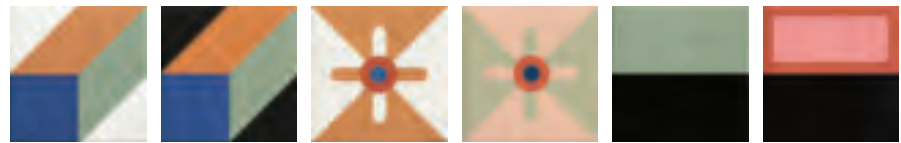
Square Blue Square Green Square Black Square Orange Square Terracotta Double Blue



Double White Double Red Cones Star Petals Corners



Scheme Point Rhombus White Rhombus Black Flower Green Flower Black



Kite White Kite Black Spring Terracotta Spring Pink Black Green Black Terracotta



Line Stripes Signs

6 plain colours 20,5x20,5 cm



Marghe White Marghe Black Marghe Terracotta Marghe Green Marghe Blue Marghe Light Blue

8 half 10,1x20,5 cm



Marghe Half White Marghe Half Black Frame Black Frame Terracotta Street Wires



Parallel Black Parallel Orange



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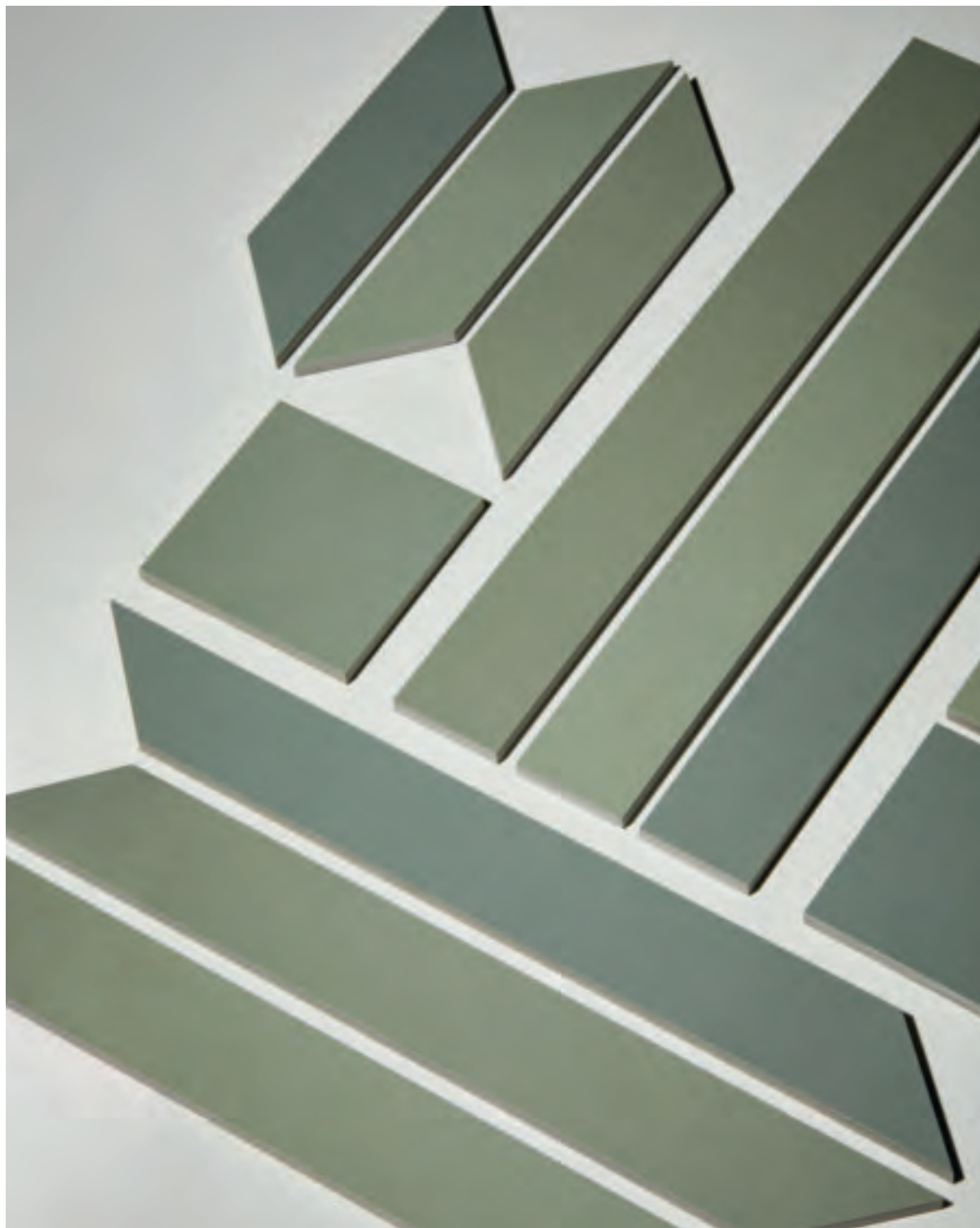
# MEWS BARBER & OSGERBY

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.

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.













**Production**  
Industrial

**Material**  
Glazed homogeneous  
porcelain stoneware.

**Use**  
Floor, wall – indoor, outdoor.

**Thickness**  
9 mm

**Nominal sizes**



11·11 cm  
4"·4"



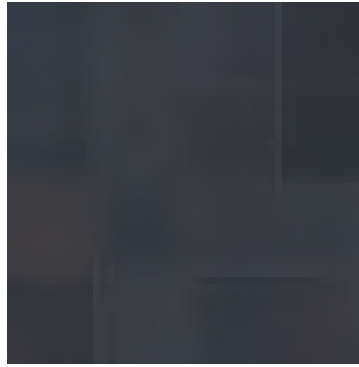
5,5·45 cm  
2"·18"



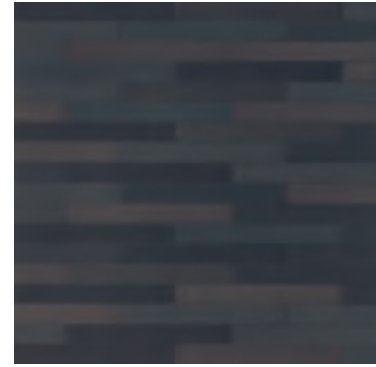
5,5·39,4 cm chevron  
2"·16"



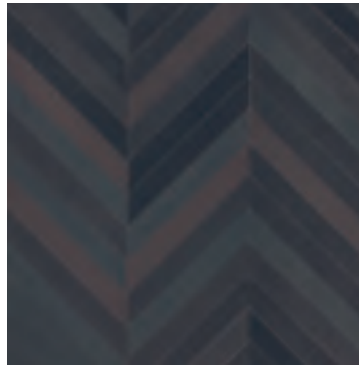
5,5·19,6 cm chevron  
2"·8"



Mews 11·11 cm



Mews 5,5·45 cm

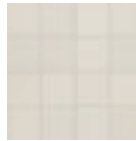


Mews 5,5·39,4 cm chevron

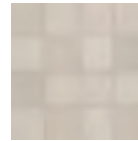


Mews 5,5·19,6 cm chevron

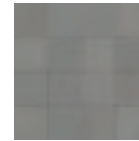
All items available on the following colours:



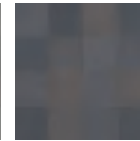
Chalk



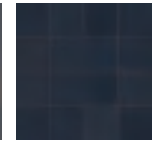
Fog



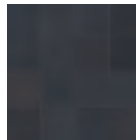
Pigeon



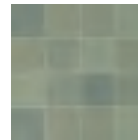
Lead



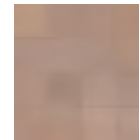
Ink



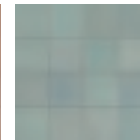
Soot



Green



Pink



Light Blue



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# OSSO & BOTTONE

## RONAN BOUROULLEC

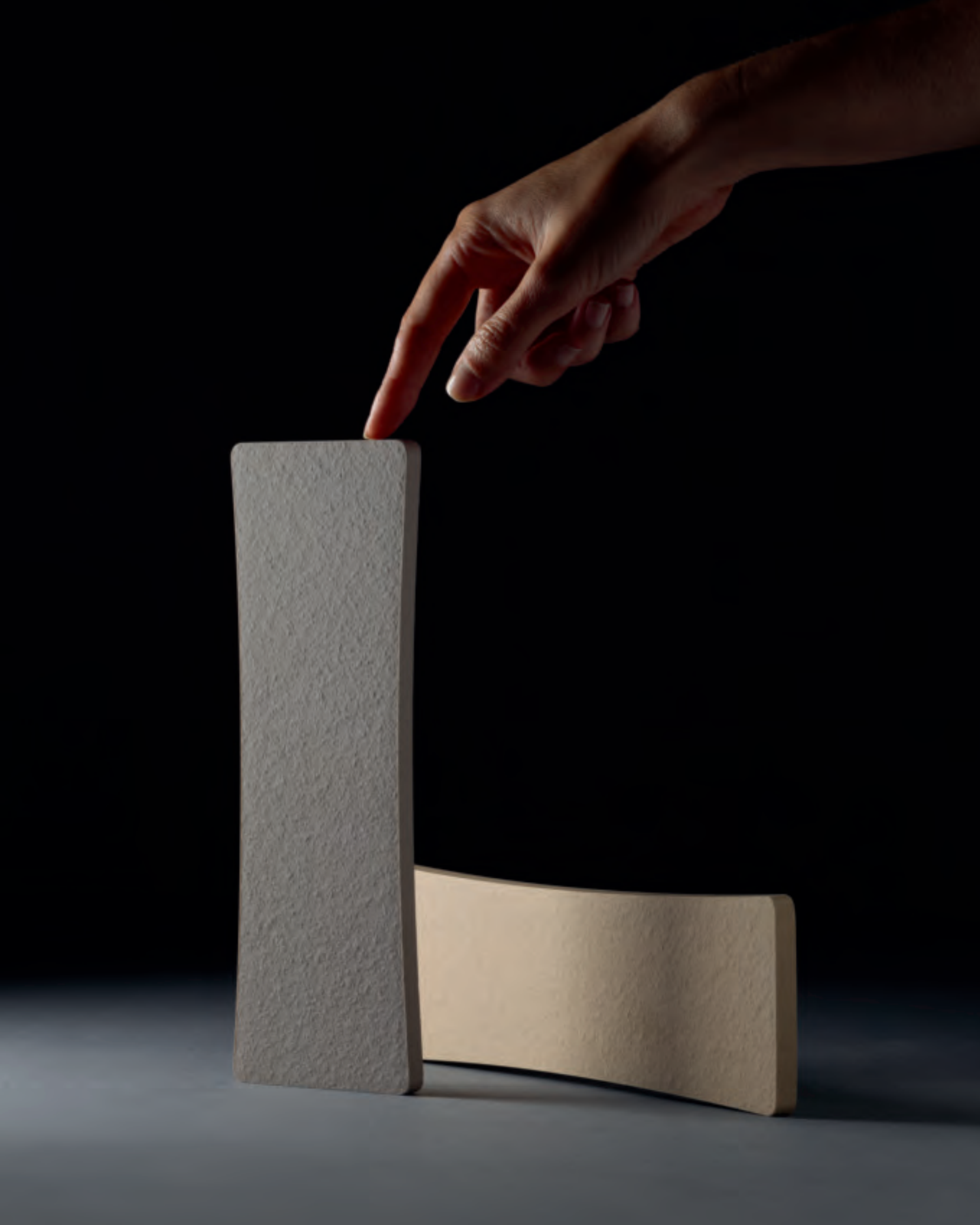
Osso & Bottone is the first Mutina collection intended explicitly for outdoor environments, but it also works perfectly indoors. Designed by Ronan Bouroullec, it represents a significant innovation in ceramic usage and versatility. The name comes from the shapes evoked by the slightly contoured configuration of the pieces that make up the collection. The designer intervened on the ceramic elements with a symbolic gesture, "cutting" the traditional rectangle to create unique shapes. These shapes accommodate the stucco in their "missing parts" and create coloured geometries that make the composition dynamic, thanks to the precious work of light and shadow. The result is a kind of optical vibration capable of blurring the original configurations and opening a dialogue between the collection and the natural world it faces.

With a thickness of 10 mm each, Osso & Bottone modules are made of unglazed porcelain stoneware, with full body coloured mixture, available in a palette of five colours: Sabbia (sand), Grigio (gray), Rosso (red), Blu (blue), and Verde (green). These are not solid colours but hues obtained from a delicate mix of coloured earth, which, working in synergy with the ceramic texture, enhances its extremely material and natural appearance. Thanks to uniform processing throughout the thickness, the resulting surface exhibits excellent technical and durability characteristics.

# OSSO & BOTTONE: A DOUBLE SOUL.

Osso & Bottone has a dual soul: on the one hand, its technical characteristics make it perfect for outdoor use; on the other hand, its soft touch and easily cleanable texture make it an excellent choice for indoor use as well.

















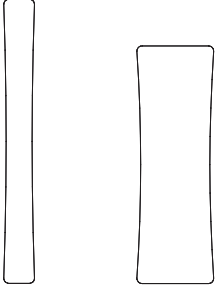
**Production**  
Industrial

**Material**  
Unglazed porcelain stoneware,  
with full body coloured mixture.

**Use**  
Floor, wall – indoor, outdoor.

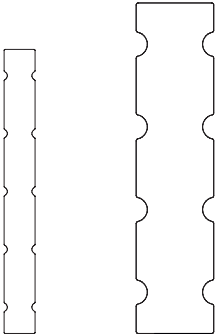
**Thickness**  
10 mm

**Sizes**



OSSO S  
3-27,5 cm  
1,2"-10,8"

OSSO L  
7,5-23,1 cm  
3"-9"



BOTTONE S  
3-27,5 cm  
1,2"-10,8"

BOTTONE L  
7,5-32,1 cm  
3"-12,5"



Osso S, Osso L

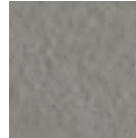


Bottone S, Bottone L

All items available on the following colours:



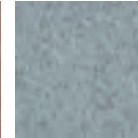
Sabbia



Grigio



Rosso



Blu

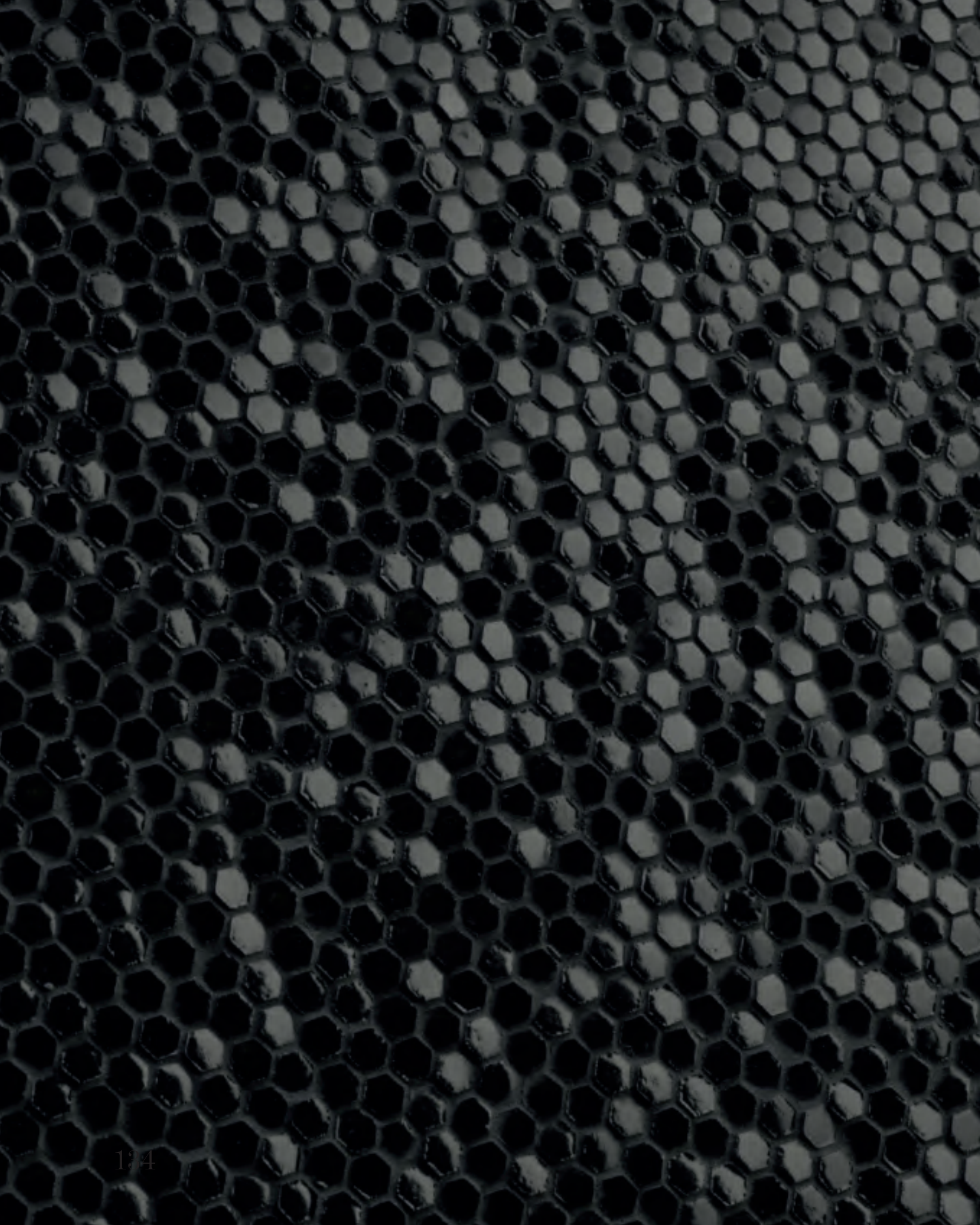


Verde



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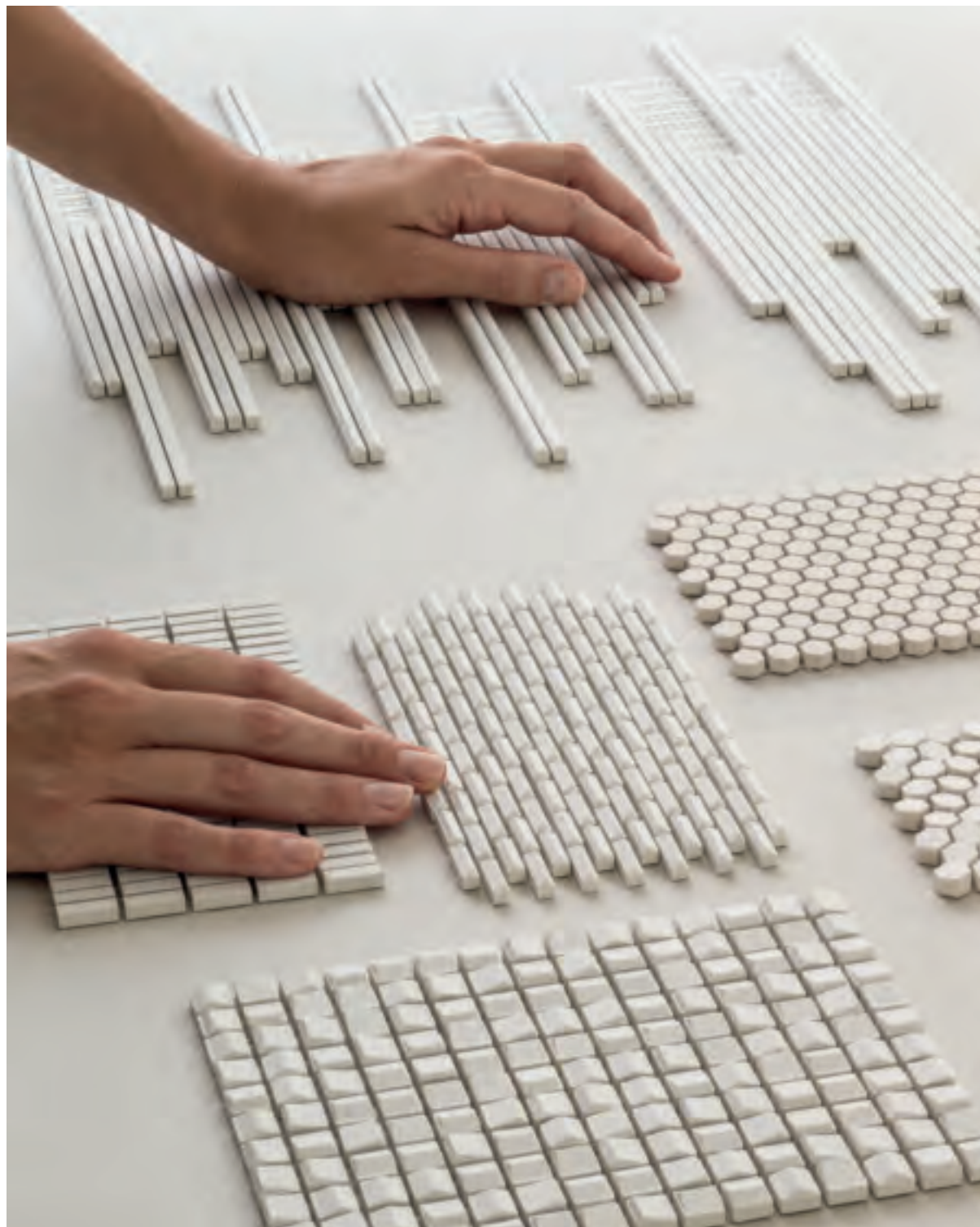
# PHENOMENON TOKUJIN YOSHIOKA

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.

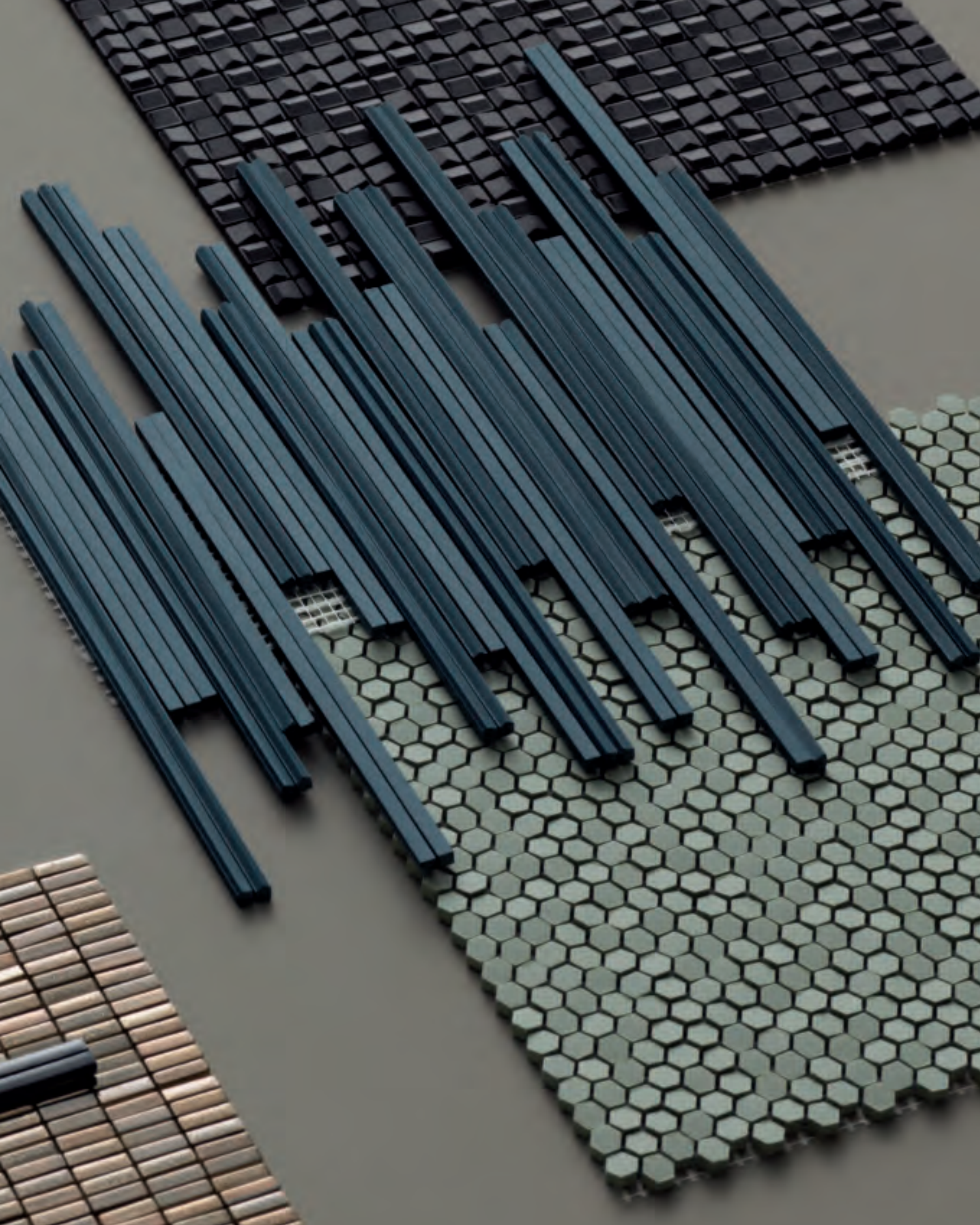
# MOSAICS FROM NATURE.

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.













**Production**

Artisanal

**Material**

Homogeneous unglazed porcelain stoneware straws and tesserae, obtained by pressing and fixed on net.

**Use**

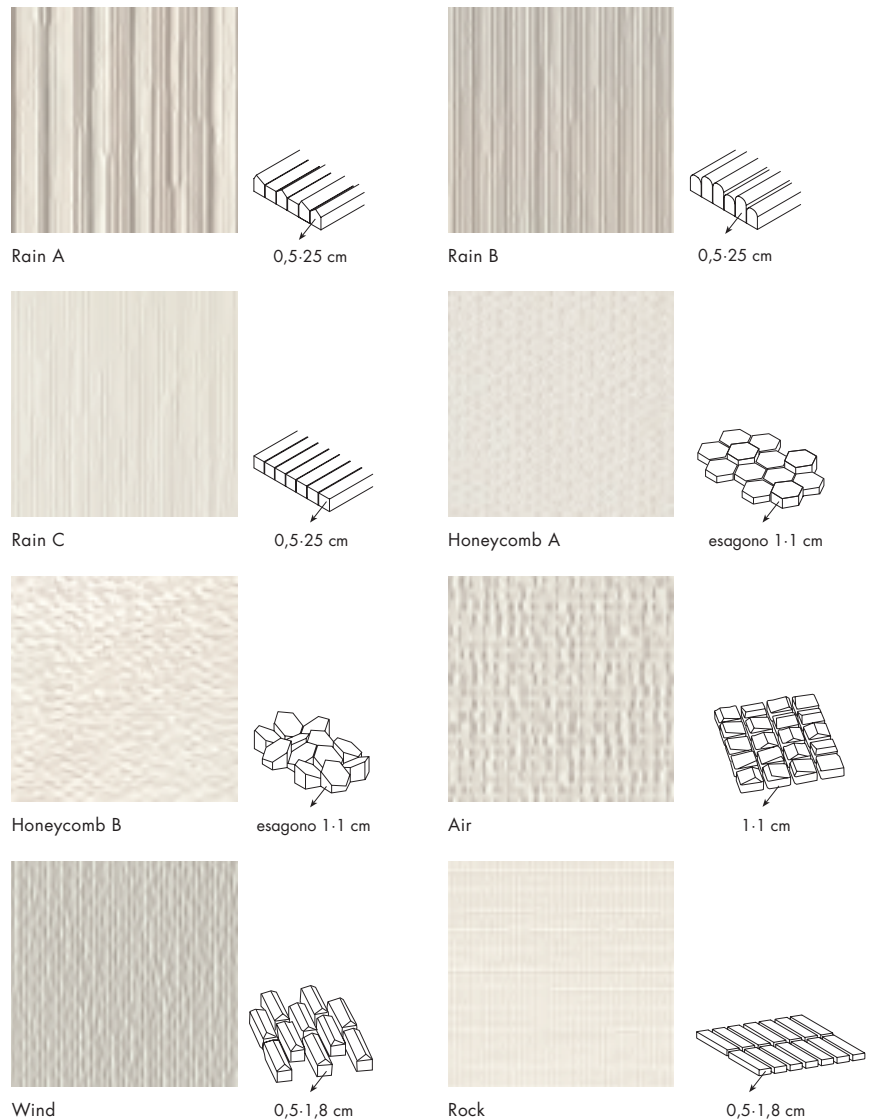
Wall – indoor, outdoor.  
Wall – indoor. (Phenomenon Glossy)

**Thickness**

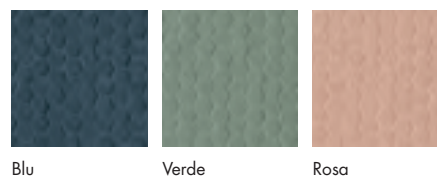
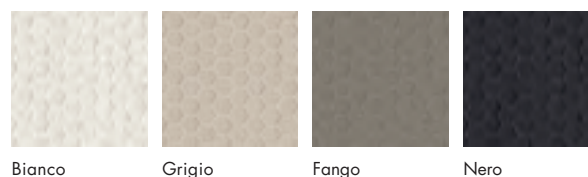
Rain A: min 5 mm - max 7 mm  
Rain B: min 5 mm - max 7 mm  
Rain C: 5 mm  
Honeycomb A: min 5 mm - max 6 mm  
Honeycomb B: min 6 mm - max 8 mm  
Rock: 5 mm  
Air: 8 mm  
Wind: 7 mm

**Nominal Sizes**

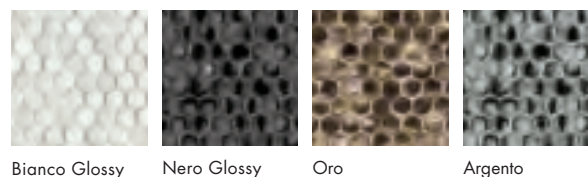
Rain A: net 25-30 cm  
(net 9 7/8"-12")  
Rain B: net 25-30 cm  
(net 9 7/8"-12")  
Rain C: net 25-30 cm  
(net 9 7/8"-12")  
Honeycomb A: net 30-30 cm  
(net 12"-12")  
Honeycomb B: net 30-30 cm  
(net 12"-12")  
Rock: net 29-29 cm  
(net 11 13/16"-11 13/16")  
Air: net 30-30 cm  
(net 12"-12")  
Wind: net 25-25 cm  
(net 10"-10")



All items available on the following colours:



Glossy colours (only Rain A, Rock, Honeycomb B):



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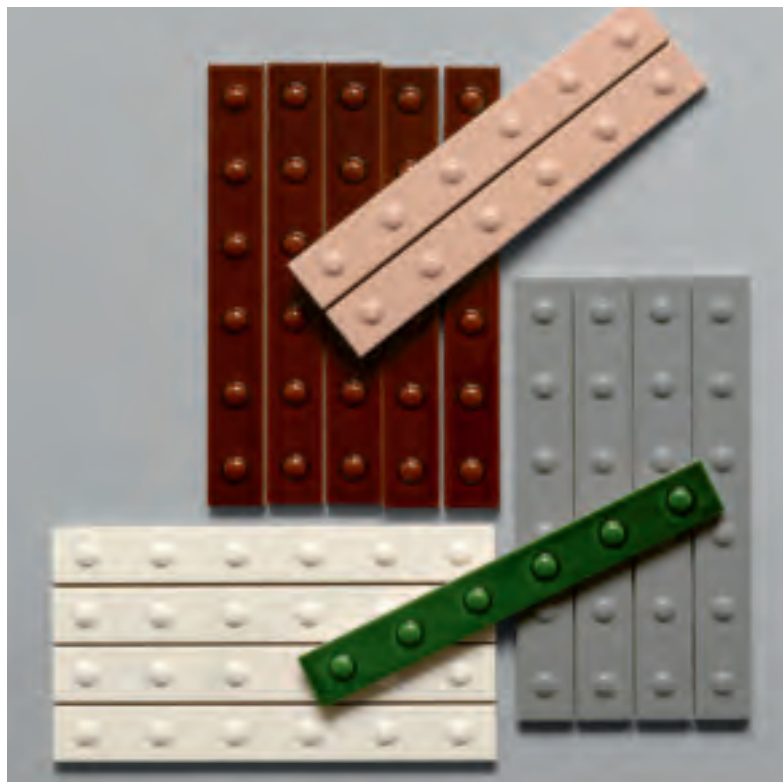
# PUNTO RONAN & ERWAN BOUROULLEC

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 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.













Opposite page – Punto Up Glossy White  
Punto Down Matt White  
Wall: Punto Down Glossy Rose

**Production**  
Industrial

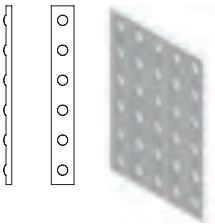
**Material**  
Glazed pressed body.

**Use**  
Wall – indoor.

**Thickness**  
Punto Down 13 mm  
Punto Up 15 mm

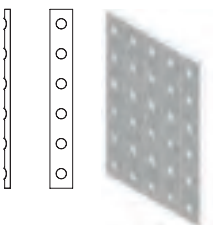
**Sizes**

**PUNTO UP**

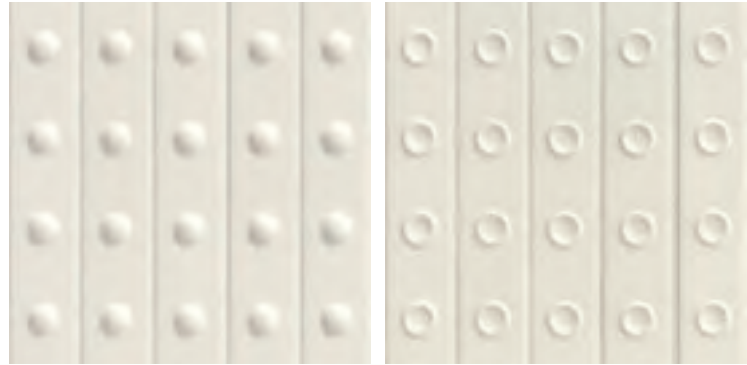


1 net = 5 pcs  
21,1·31,5·1,5  
8''·12''·0,5''

**PUNTO DOWN**



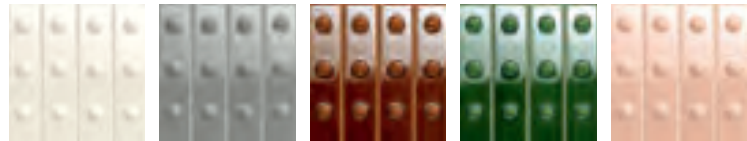
1 net = 5 pcs  
21,1·31,5·1,3  
8''·12''·0,5''



Up

Down

All items available on the following GLOSSY colours:



Blanc

Gris

Brun

Vert

Rose

All items available on the following MATT colours:



White

Grey

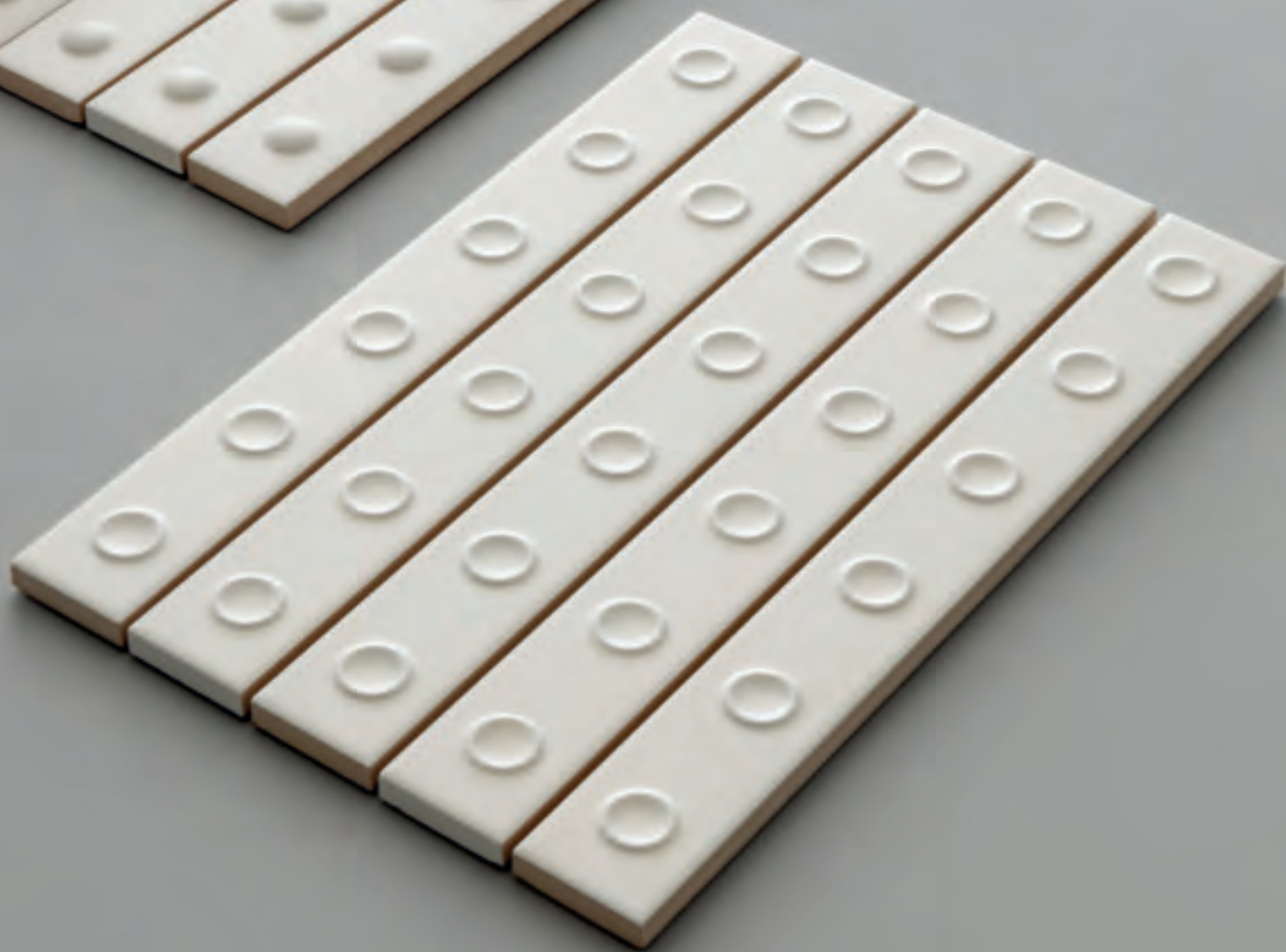
Red

Green

Blue



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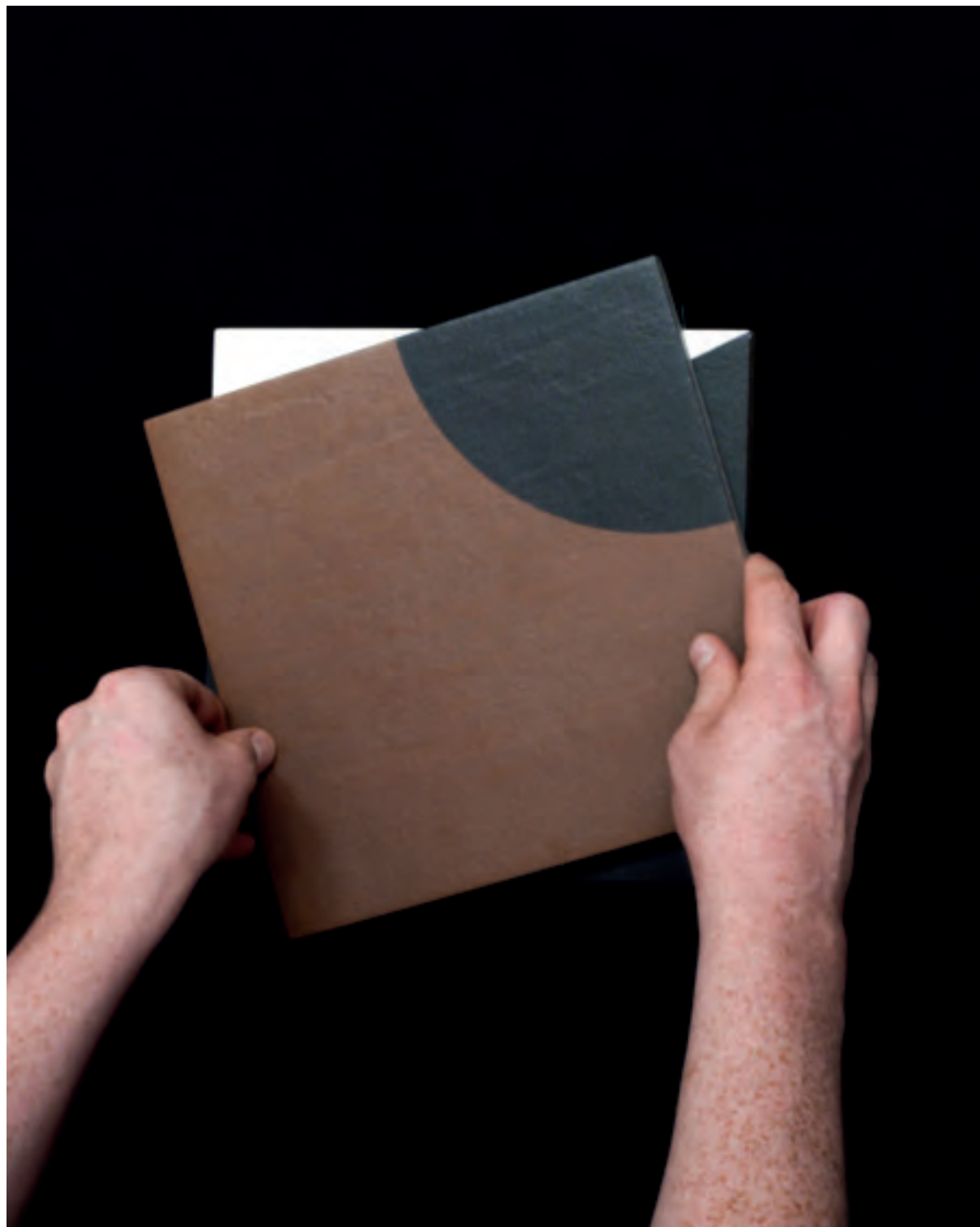
# PUZZLE BARBER & OSGERBY

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.

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.





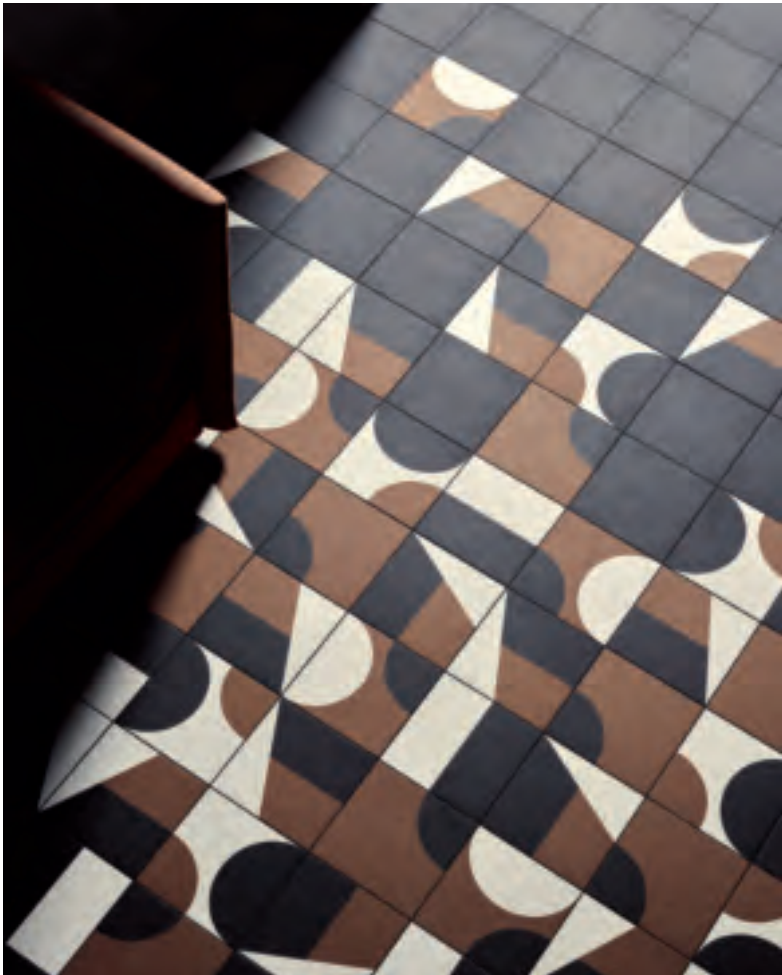






“PUZZLE STEMS FROM OUR CONTINUED INTEREST IN GEOMETRY; WE ARE CONSTANTLY PLAYING WITH SHAPES AND FORM BOTH IN THREE DIMENSIONS AND ON THE PAGE. WE FIND THAT IS A POWERFUL TOOL.”

Edward Barber & Jay Osgerby



Puzzle Skye  
Puzzle Coal, Creta  
Opposite page – Puzzle Edge Slate

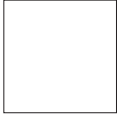
**Production**  
Industrial

**Material**  
Glazed porcelain stoneware.

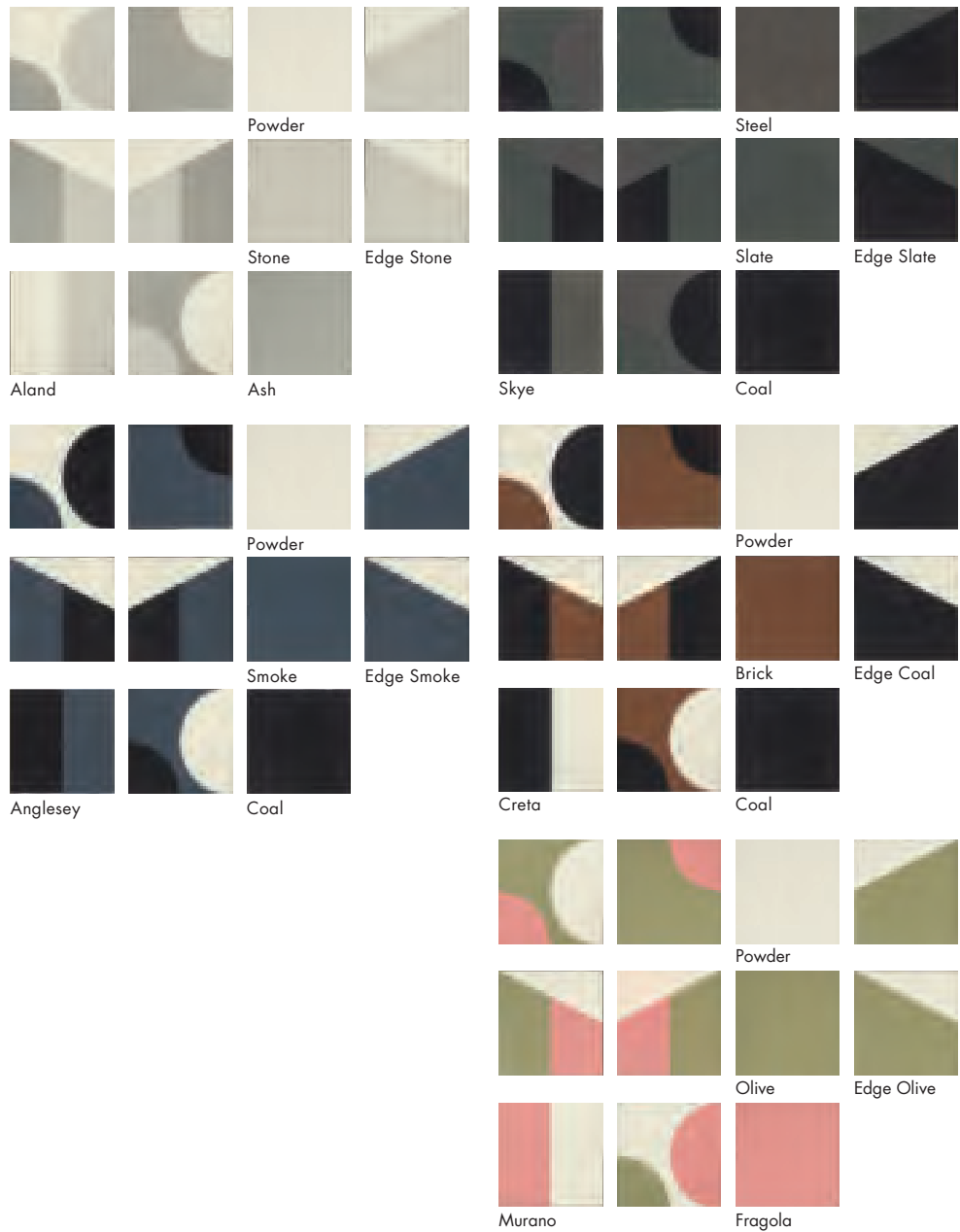
**Use**  
Floor, wall – indoor, outdoor.

**Thickness**  
14 mm

**Nominal sizes**



25.25 cm  
10"·10"



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# ROMBINI RONAN & ERWAN BOUROULLEC

Rombini is a journey made of ceramic vibration. The collection, of great chromatic strength, is made of three-dimensional elements specifically developed for walls. On the occasion of the new edition, the already existing variants Large and Small are joined by the new Extra Small format in the size 2x31.5 cm, as well as by a new Glossy finish in the colours Blanc, Gris, Rose, Vert and Brun, declined on the entire range.

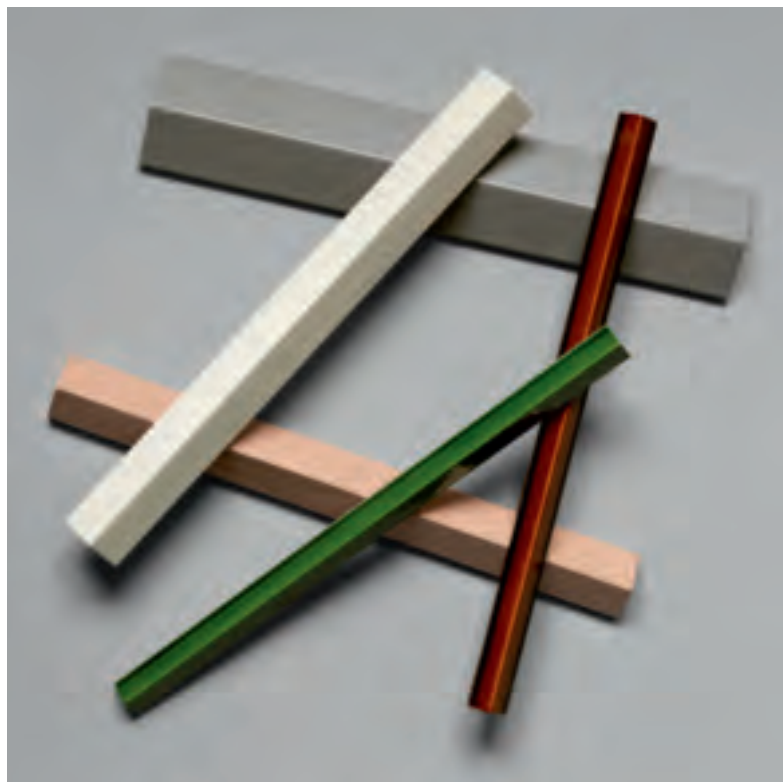
Using the traditional double-firing production technique allowed to enhance the preciousness of surfaces, coated with a transparent, polished and bright glaze. Especially, the shades Vert and Brun are obtained by applying a reacting enamel typical of handcrafted pieces, that guaranteed an exceptional colour rendering.



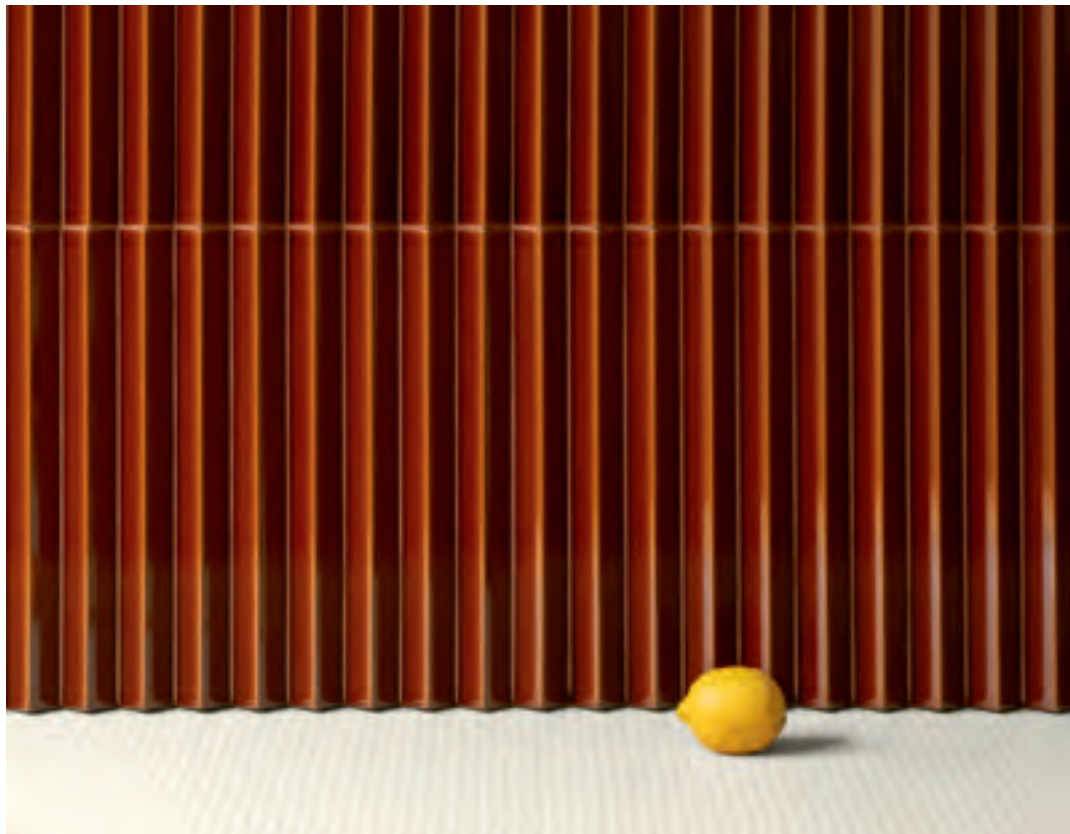


# A TALE OF CERAMIC VIBRATION.

Rombini leaves the pre-established functions and settings of ceramic surfaces behind and moves into space in the most complete and creative sense. Mutina's best seller, the collection consists of three-dimensional wall elements in three sizes (Triangle).









**Production**  
Industrial

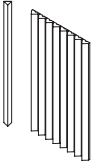
**Material**  
Glazed pressed body.

**Use**  
Wall – indoor.

**Thickness**  
Triangle Extra Small: 16 mm  
Triangle Small, Triangle Large: 22 mm

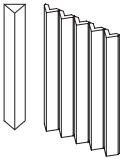
**Nominal Sizes**

TRANGLE EXTRA SMALL



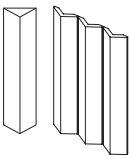
8 pcs 31,5-2-1,6  
12".1".0,6"  
on net 18x31,5  
7".12"

TRANGLE SMALL



5 pcs 31,5-3-2,2 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"



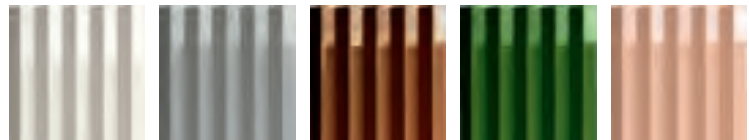
Triangle Extra Small

Triangle Small



Triangle Large

All items available on the following GLOSSY colours:



Blanc

Gris

Brun

Vert

Rose

All items available on the following MATT colours:



White

Grey

Red

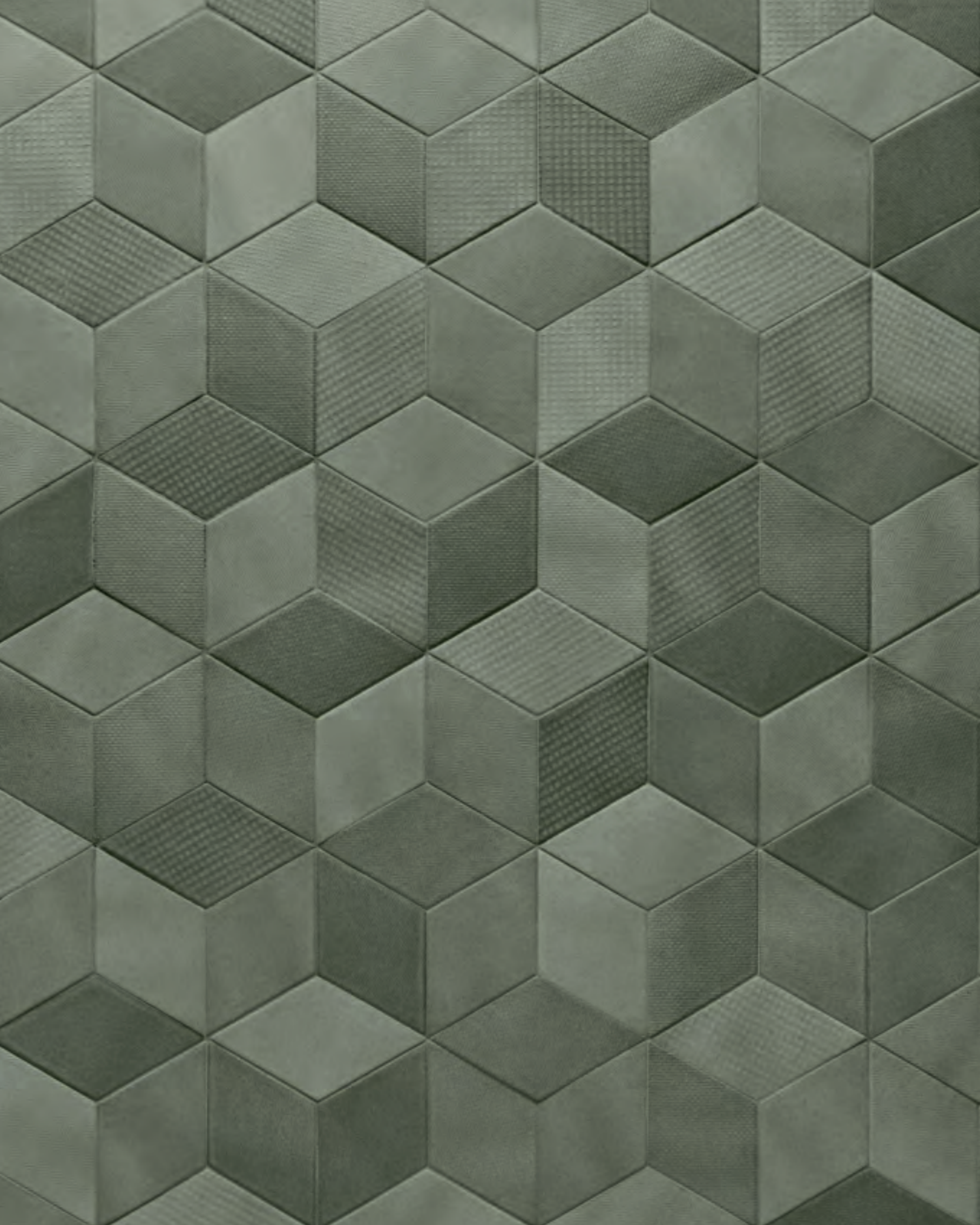
Green

Blue



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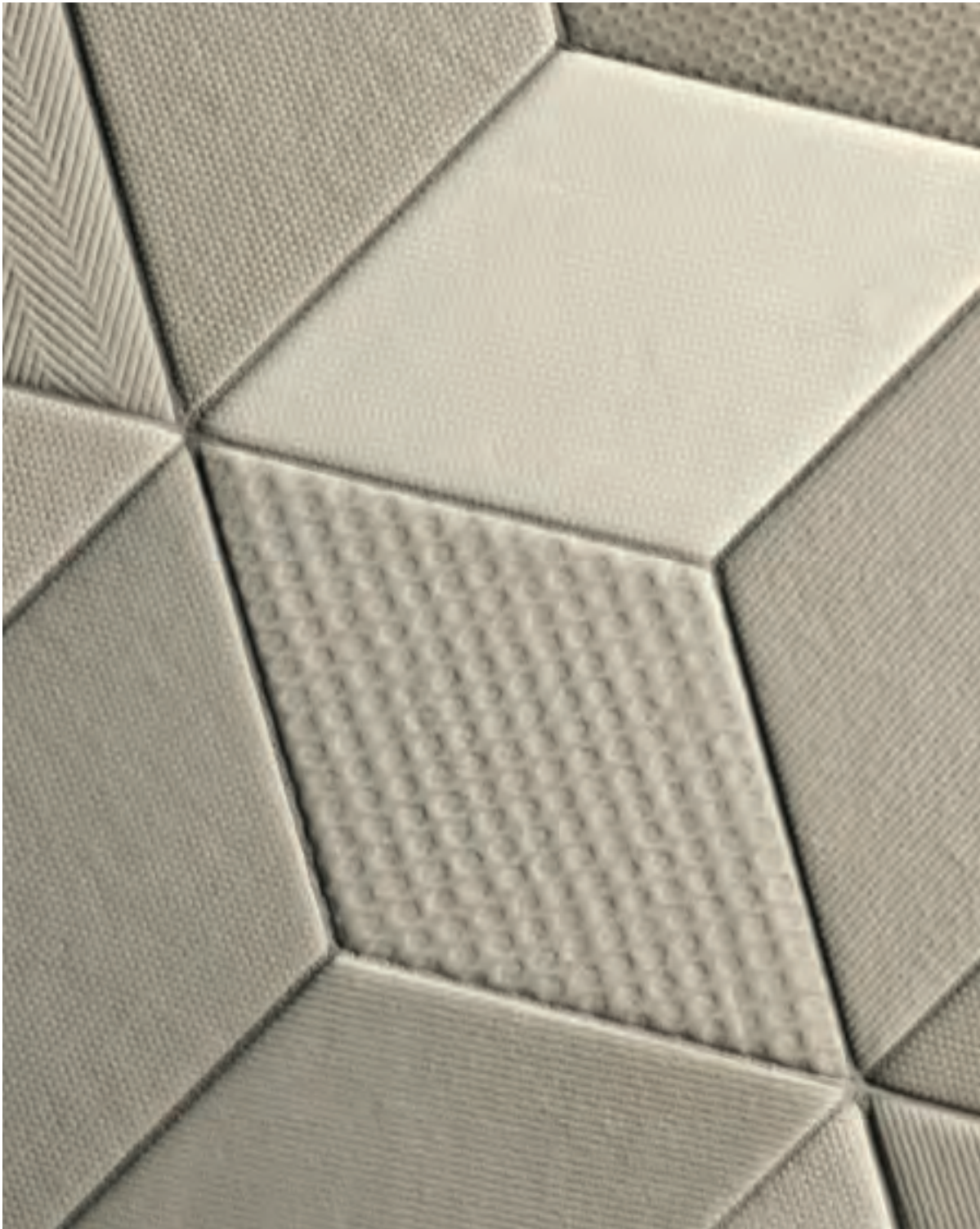




# TEX RAW EDGES

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.









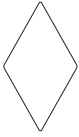
**Production**  
Industrial

**Material**  
Glazed porcelain stoneware.

**Use**  
Floor, wall – indoor, outdoor.

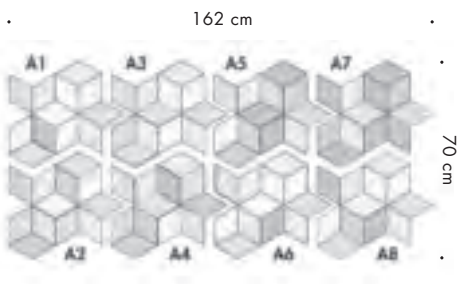
**Thickness**  
10 mm

**Nominal sizes**



11,5-20 cm  
4".8"

RUNNER

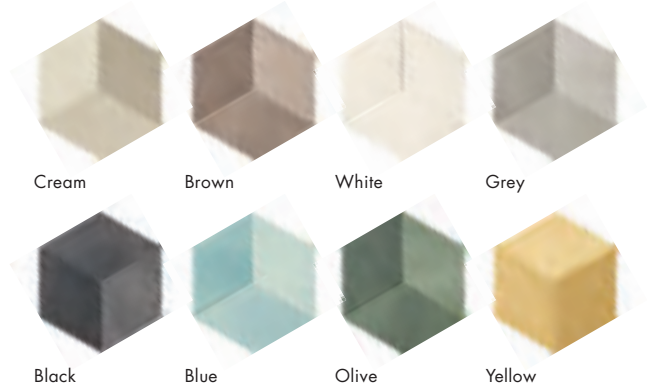


1 Runner = 8 modules = 1,12 mq  
1 Runner = 8 patterns = 1,12 sqm



Tex

All items available on the following colours:



Cream

Brown

White

Grey

Black

Blue

Olive

Yellow



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# TIME

## BARBER & OSGERBY

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.

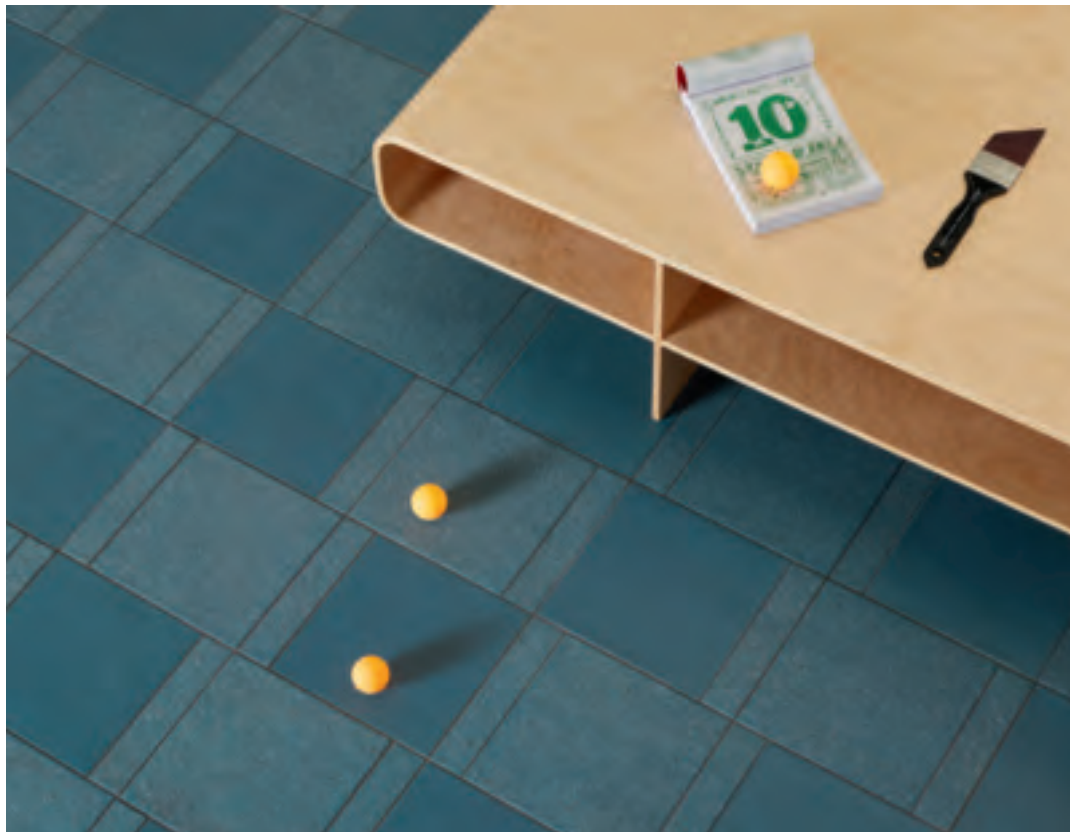
Eight colours, inspired by landscapes and geography, available in 2 finishes, Rough and Smooth, designed specifically to be used in combination with each other. Two textures recalling materials that have reacted to the passing of time in different ways, showing a more material quality in one case, and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













**Production**  
Industrial

**Material**  
Unglazed and not rectified  
porcelain stoneware.

**Use**  
Floor, wall – indoor, outdoor.

**Thickness**  
12 mm

**Nominal sizes**



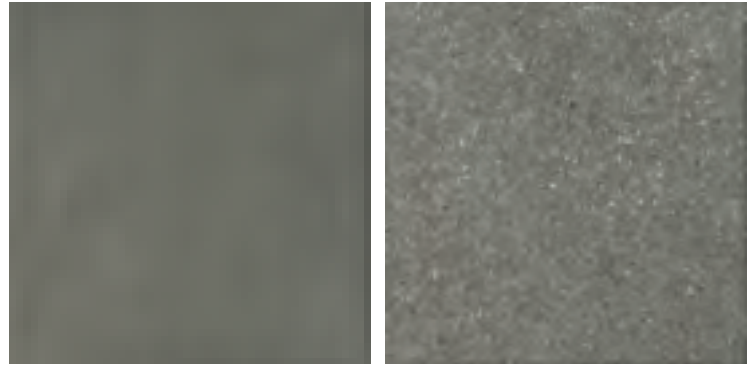
20,5-20,5 cm  
8"-8"



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



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



Smooth

Rough

All items available on the following colours:



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# VENUES

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 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.

Via del Crociale, 25  
41042 Fiorano Modenese MO, Italy

info@mutina.it  
T +39 0536812800

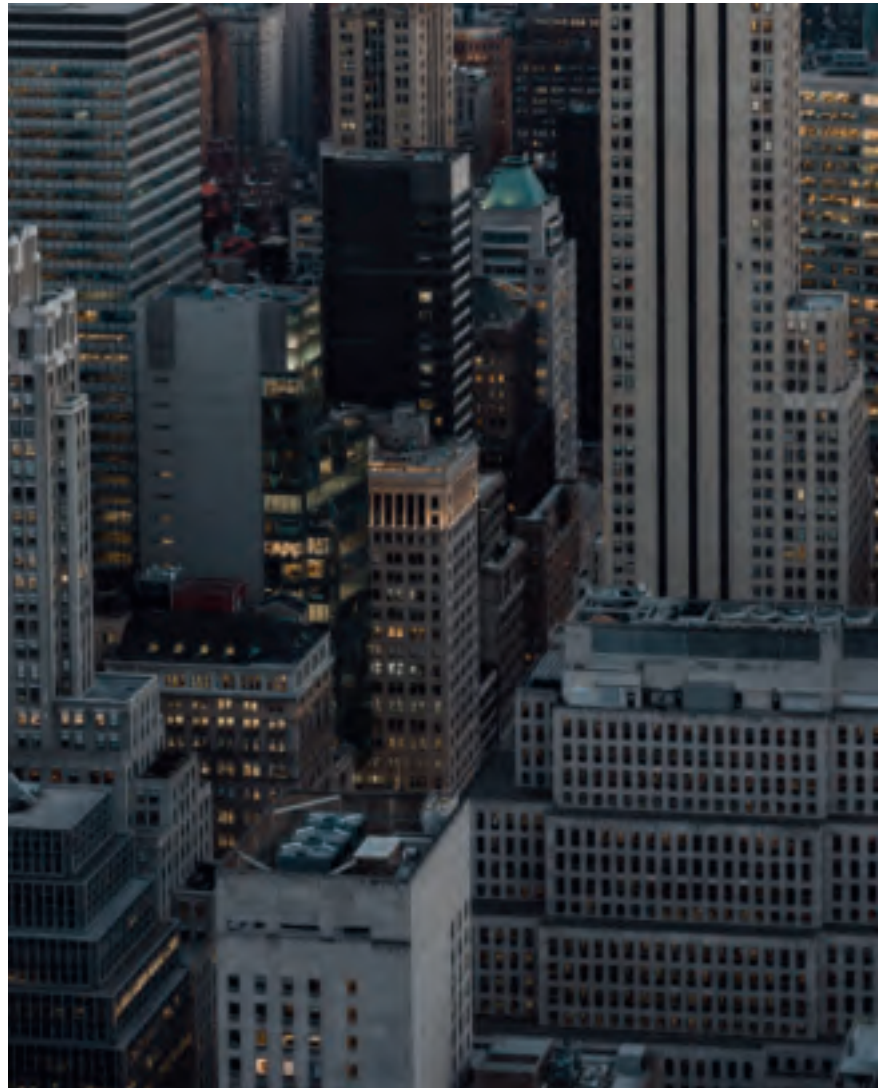


## MUTINA AMERICA

350 5th Ave 41st Floor  
New York, NY 10118, USA

mutinamerica@mutina.it  
T +1 6466605239

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.

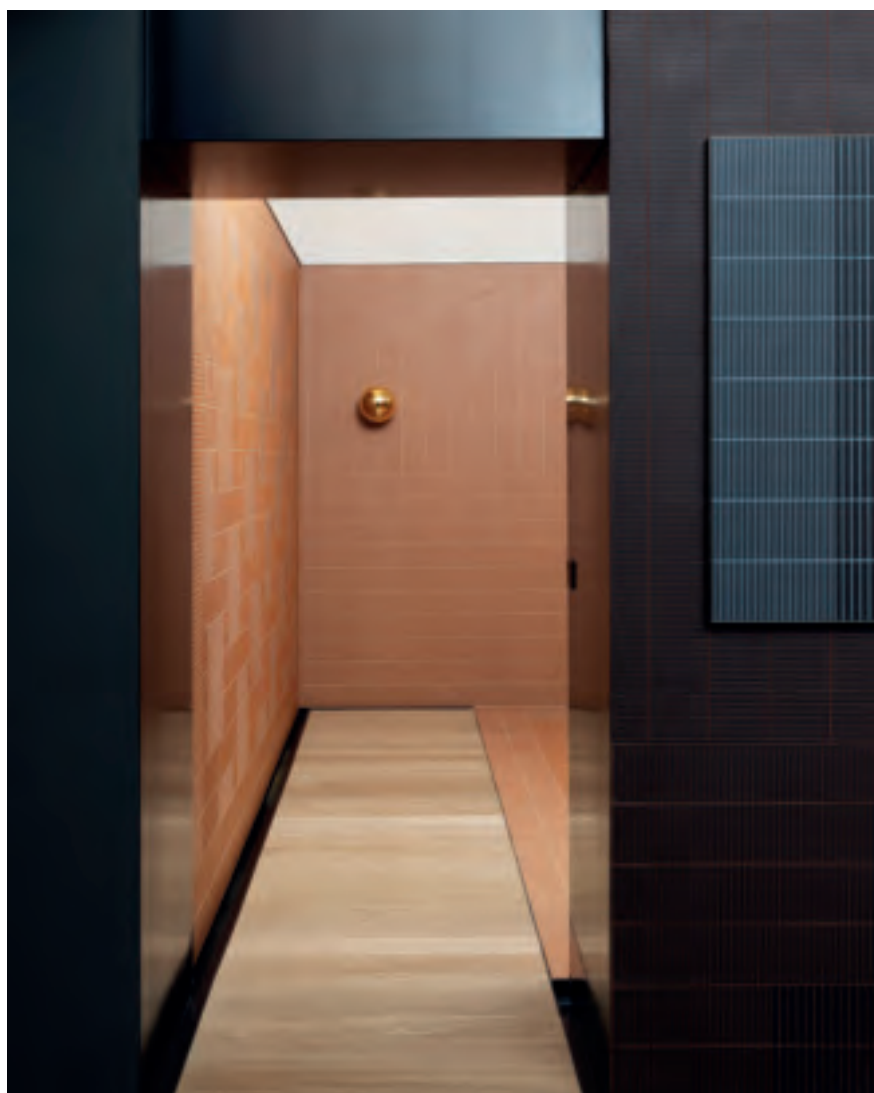


## CASA MUTINA MILANO

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.

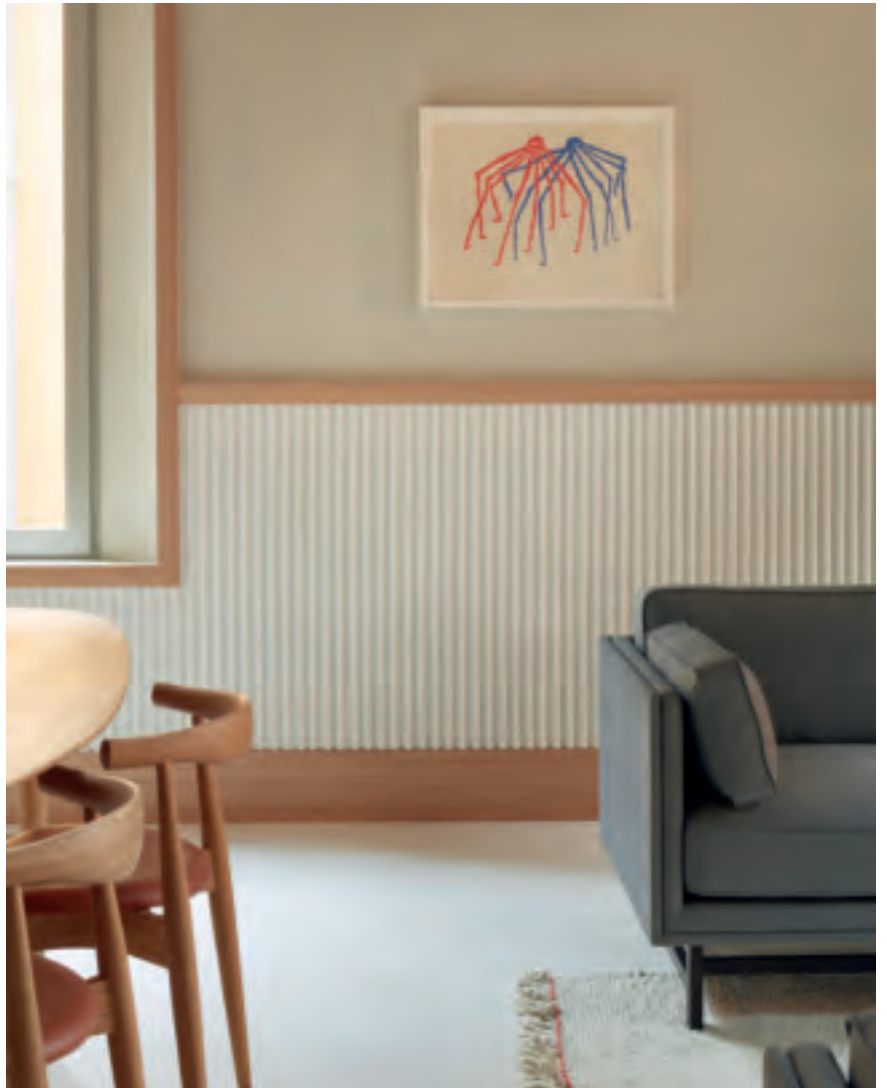
Via Cernaia, 1A  
20121 Milano MI, Italy

[casamutinami@mutina.it](mailto:casamutinami@mutina.it)  
T +39 0236725690



## MUTINA GUESTHOUSE

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.



#### CREDITS

Art Direction: Alla Carta Studio  
Graphic Design: Matteo Pastorio  
Text: Mutina  
Photography: Studio Bouroullec,  
Modofotografia, Depasquale+Maffini,  
DSL Studio, Claudia Ferri, Gerhardt Kellermann,  
Sara Lorusso, Nicolò Panzeri, Alessandro Paderni/  
EYE Studio, Matteo Pastorio, Yuta Sawamura,  
Piergiorgio Sorgetti, Federico Torra, Stefania  
Zanetti, Claudia Zalla.  
Images: Officine Mimesi, Germano Schillaci.  
Set Design: Simona Bernardi, Leandro Favaloro,  
Dimitra Louana Marlanti, Alessandro Mensi,  
Sonia Pravato, Marco Viola Studio.  
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Dworkind, photography by Alex Lesage), pag.178  
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photography by Yuta Sawamura), pag.189 Mazi  
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Ceramiche Mutina Spa  
Via del Crociale 25  
41042 Fiorano Modenese, Italia  
T +39 0536812800  
F +39 0536812808  
[info@mutina.it](mailto:info@mutina.it)  
[www.mutina.it](http://www.mutina.it)

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