

2018

WET SYSTEM

The shower wallpaper

Wall&decò®

06

Descrizione del prodotto

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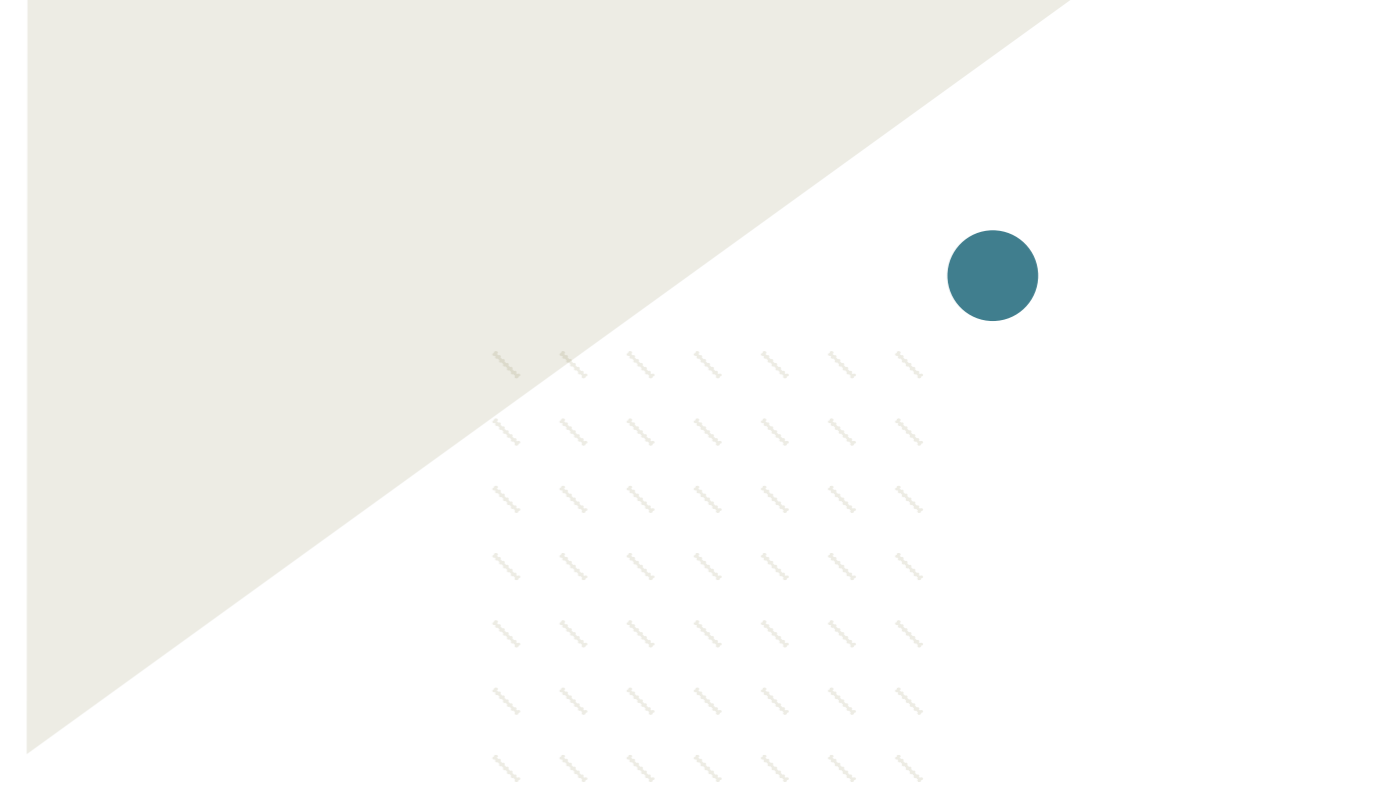
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WET SYSTEM

la prima guaina impermeabilizzante e decorativa in un unico sistema

– The first all-in-one waterproof and decorative membrane / Le premier revêtement résistant à l'eau et décoratif en un système unique / Der erste dekorative Imprägnier-Schutzmantel in einem System / La primera vaina impermeabilizante y decorativa en un único sistema.



WET SYSTEM

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WET SYSTEM

Descrizione del prodotto

– Product description / Description du produit
/ Produktbeschreibung / Descripción del producto

WET SYSTEM è il rivestimento tecnico brevettato che impermeabilizza e decora in un unico sistema le superfici murarie in ambienti umidi quali bagni, box doccia, centri benessere, spa, palestre.

WET SYSTEM is the patented technical coating which waterproofs and decorates wall surfaces in humid environments such as bathrooms, shower enclosures, wellness centres, spas and gyms, all in a single system.

WET SYSTEM est le revêtement technique breveté qui imperméabilise et décore en un seul système les surfaces en maçonnerie des milieux humides comme les salles de bains, cabines de douche, centres de bien-être, spa et salles de gym.

WET SYSTEM ist die patentierte technische Verkleidung, die in einem System Wandflächen in Feuchträumen wie Badezimmern, Duschen, Wellnesscentern, Spas und Fitnessbereichen abdichtet und dekoriert.

WET SYSTEM es el revestimiento técnico patentado que impermeabiliza y decora en un único sistema las superficies de la pared en ambientes húmedos como baños, box de ducha, centros de bienestar, spa, gimnasios.

La prima carta da parati per la doccia

The first shower wallpaper

Le premier papier peint pour la douche

Die erste Tapete für die Dusche

El primer papel pintado para la ducha

APPLICAZIONI / APPLICATIONS /
ANWENDUNGEN / APPLICATIONS / APLICACIONES



EFFETTO MATERICO / TEXTURE /
EFFET MATIÉRIQUE / TEXTUR / EFECTO MATÉRICO



RESISTENZA / RESISTANCE /
RÉSISTANCE / BESTÄNDIGKEIT / RESISTENCIA



SUPERFICI / SURFACES /
SURFACES / OBERFLÄCHEN / SUPERFICIES



INSTALLAZIONE / INSTALLATION /
INSTALLATION / INSTALLATION / INSTALACIÓN



SPESSORE / THICKNESS /
ÉPAISSEUR / DICKE / ESPESOR



BREVETTATO / PATENTED /
BREVETÉ / PATENTGESCHÜTZT / PATENTADO



Caratteristiche

– Features / Caractéristiques / Eigenschaften / Características

Bagno, doccia, cucina, palestre, centri benessere, spa
Bathrooms, showers, kitchens, fitness and wellness centers, spas
Salle de bains, douche, cuisine, salles de gym, centres de bien-être, spa
Badezimmer, Dusche, Küche, Fitnessbereiche, Wellnesscenter, Spa
Baño, ducha, cocina, gimnasios, centros de bienestar, spa

Semi-lucido
Semi-gloss
Semi-brillant
Halbglänzend
Semilucido

Resistente ai detersivi ad uso domestico, all'ingiallimento e all'abrasione
Resistant against the aggression of household detergents, yellowing and abrasion
Résistant aux détergents à usage domestique, au jaunissement et à l'abrasion
Beständig gegen Haushaltsreiniger, Vergilbung und Abrieb
Resistente a los detergentes para uso doméstico, al amarillamiento y a la abrasión

Intonaco civile, calcestruzzo, cartongesso, vetro e piastrelle ceramiche
Cement, plasterboard, concrete, glass and ceramic tiles
Enduit traditionnel, béton, plaque de plâtre, verre et carreaux céramiques
Putz, Beton, Gipskarton, Glas und Keramikfliesen
Enlucido civil, hormigón, cartón yeso, vidrio y azulejos cerámicos

Installazione rapida anche su superfici esistenti e limitati residui di cantiere
Fast to install also on existing mural surfaces and limited building waste materials
Installation rapide même sur des surfaces existantes et résidus de chantier limités
Schnelle Installation auch auf bereits vorhandenen Wandflächen und Reduzierung von Bauschutt
Instalación rápida incluso sobre superficies existentes y residuos de obras limitados

Soli 1,5 mm
Only 1,5 mm
Sols 1,5 mm
Nur 1,5 mm
Solamente 1,5 mm

Rivestimento tecnico brevettato
Patented technical wall covering
Revêtement technique breveté
Patentierte technische Verkleidung
Revestimiento técnico patentado

WET SYSTEM

Componenti a livelli

— Components in layers / Composants en couches
/ Komponenten in Lagen / Componentes a capas

WET SYSTEM è un sistema completo di componenti che si applicano a strati per creare un'unica superficie impermeabilizzata e dall'alto valore decorativo.

WET SYSTEM is a complete system of components which are applied in layers to create a single waterproofing surface with an high decorative value.

WET SYSTEM est un système complet de composants qui s'appliquent en couches pour créer une seule surface résistante à l'eau et avec une haute valeur décorative.

WET SYSTEM ist eine Komplettlösung aus Komponenten, die schichtweise aufgebracht werden und ein einziges System zur Abdichtung und hochwertigen Dekoration bilden.

WET SYSTEM es un sistema con componentes que se aplican a capas para crear una superficie única impermeabilizada y con un gran valor decorativo.



WET SYSTEM 00 Primer impermeabilizzante

- Water tanking primer
Primaire résistant à l'eau
Imprägnier-Haftgrund
Imprimación impermeabilizante



WET SYSTEM 01 Adesivo

- Adhesive
Adhésif
Kleber
Adhesivo



WET SYSTEM 02 Tessuto tecnico

- Technical fiber
Tissu technique
Technisches Gewebe
Tejido técnico



WET SYSTEM 03 (A+B) + (C) Finitura protettiva

- Protective finishing
Finition de protection
Schutzfinish
Acabado de protección



WET SYSTEM
00



WET SYSTEM
01



WET SYSTEM
02



WET SYSTEM
03

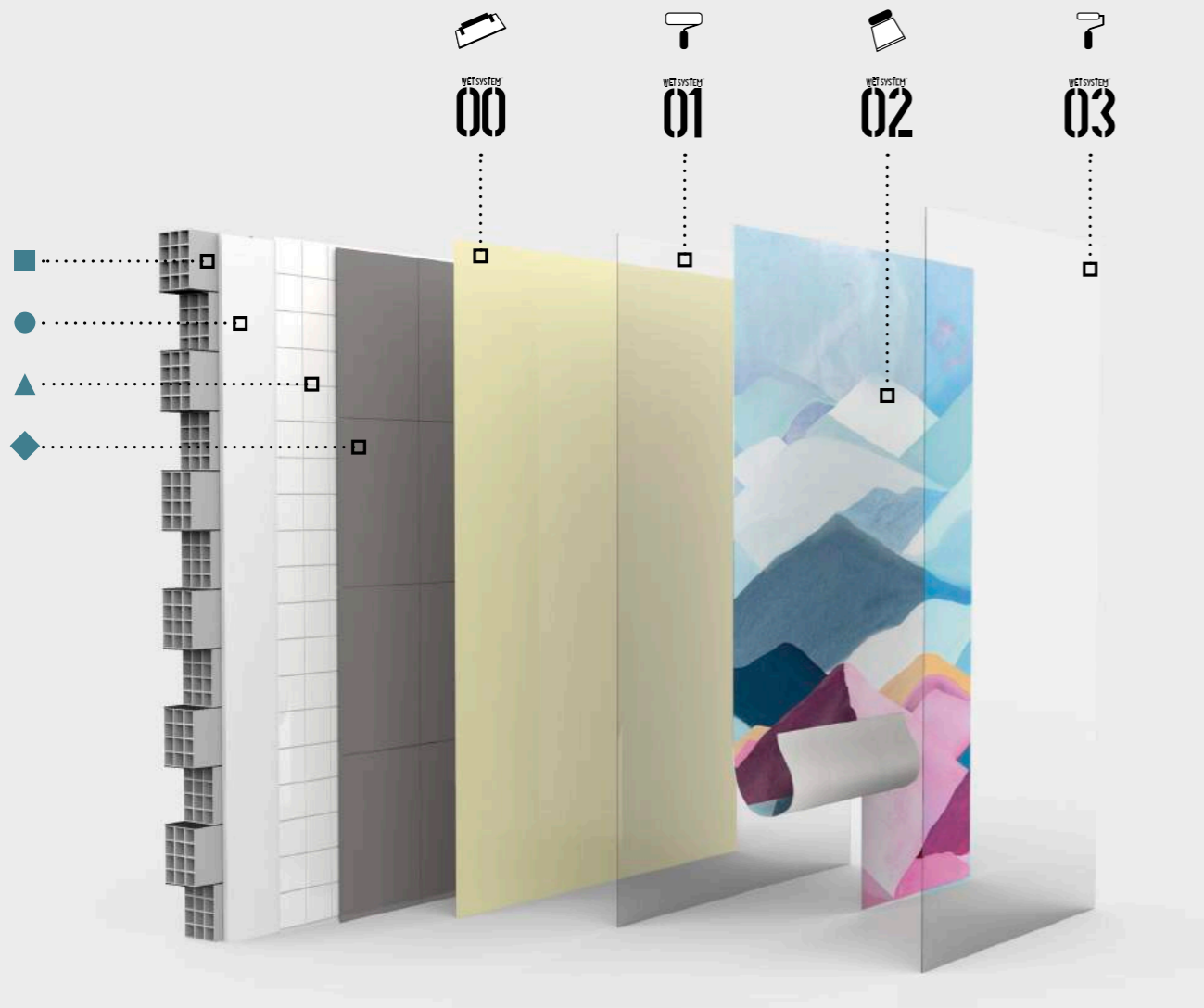
Strati di applicazione

— Application layers / Couches d'application / Auftragsschichten / Capas de aplicación



Esempi di applicazione

– Application examples / Exemples d'application /
Anwendung-Beispiele / Ejemplos de aplicación



Superfici in piastrelle (uso di pannelli in polistirene)

- Application on tiles (using extruded polystyrene panels)
- Surfaces carreaux (avec panneaux en polystyrène extrudé)
- Fliesen-Oberfläche (auf Hartschaumplatten aus extrudiertem Polystyrol)
- Superficies de azulejos (uso de paneles en poliestireno)

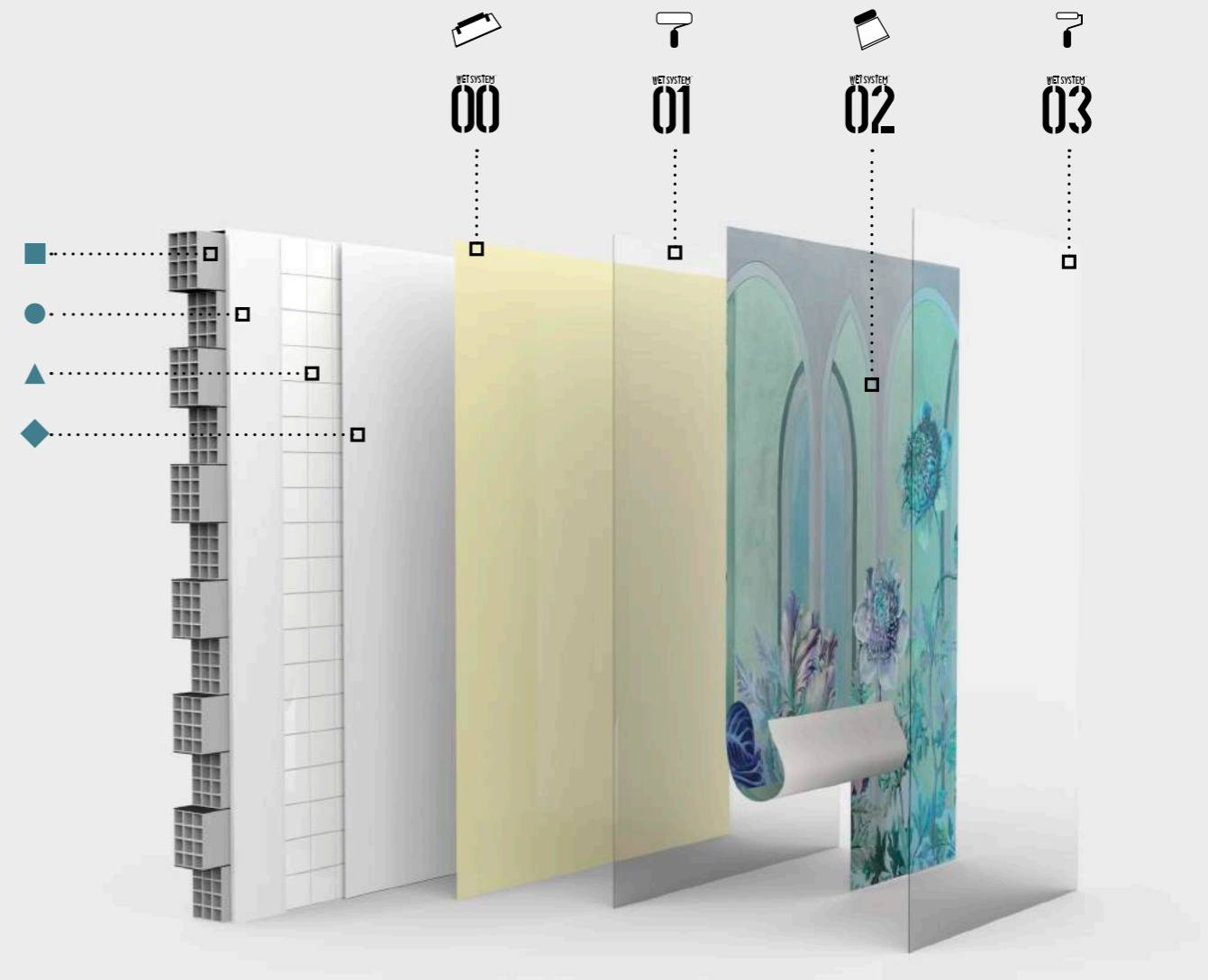
■ **Muratura**
Brick wall
Maçonnerie
Mauerwerk
Enladrillado

● **Intonaco**
Plaster
Enduit
Putz
Enlucido

▲ **Piastrelle**
Tiles
Carreaux
Fliesen
Azulejos

◆ **Pannelli in polistirene estruso**
Extruded polystyrene panels
Panneaux en polystyrène extrudé
Hartschaumplatten aus extrudiertem Polystyrol
Paneles en poliestireno extruido

WET System - Caratteristiche Tecniche



Superfici in piastrelle (uso di fondo rasante)

- Application on tiles (using fine mortar)
- Surfaces carreaux (avec enduit de ragréage)
- Fliesen-Oberfläche (auf verspachteltem Untergrund)
- Superficies de azulejos (uso de fondo rasante)

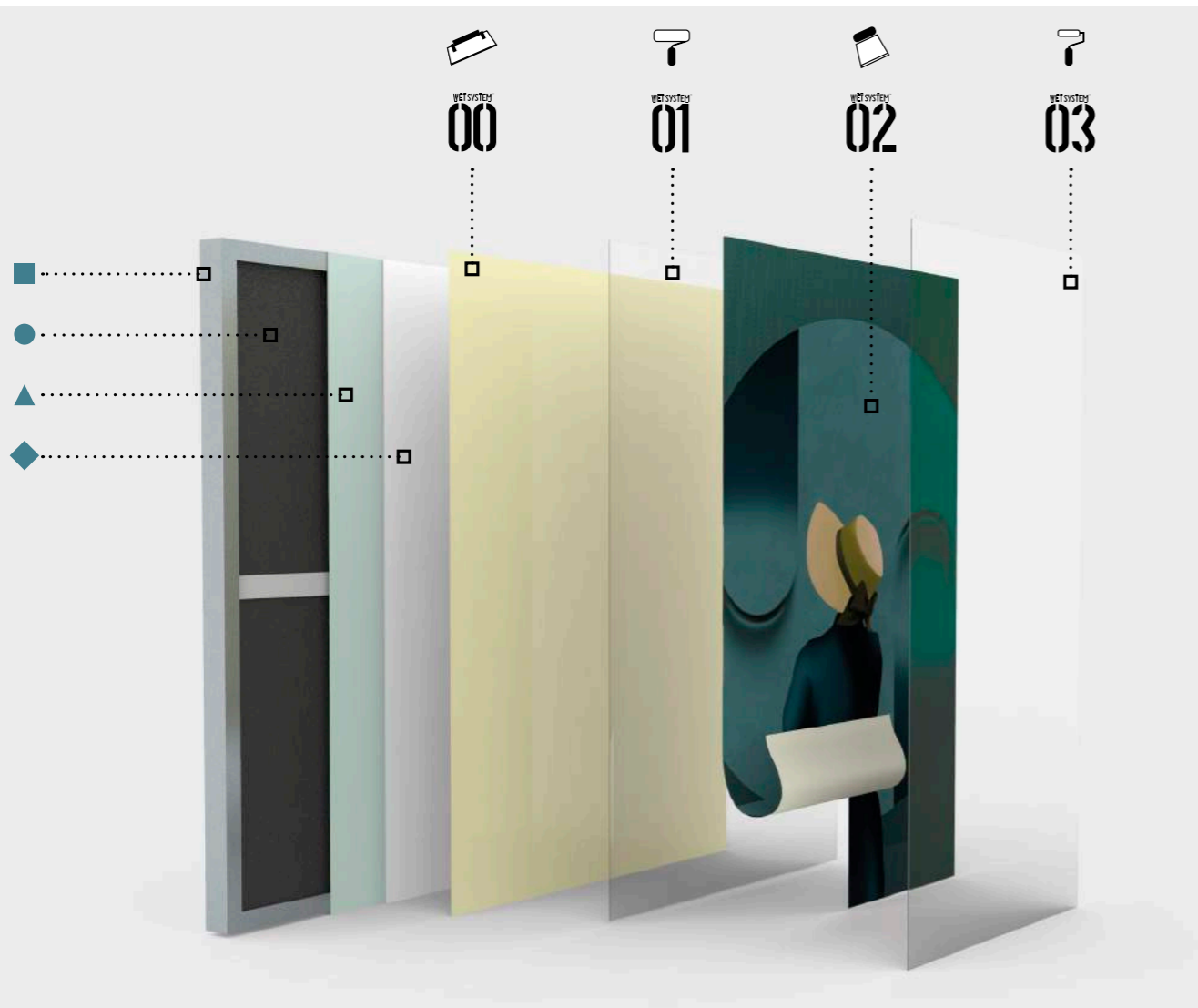
■ **Muratura**
Brick wall
Maçonnerie
Mauerwerk
Enladrillado

● **Intonaco**
Plaster
Enduit
Putz
Enlucido

▲ **Piastrelle**
Tiles
Carreaux
Fliesen
Azulejos

◆ **Fondo rasante**
Fine mortar
Enduit de ragréage
Fondo rasante
Spachtelgrund

WET System - Technical Features



Superfici in cartongesso

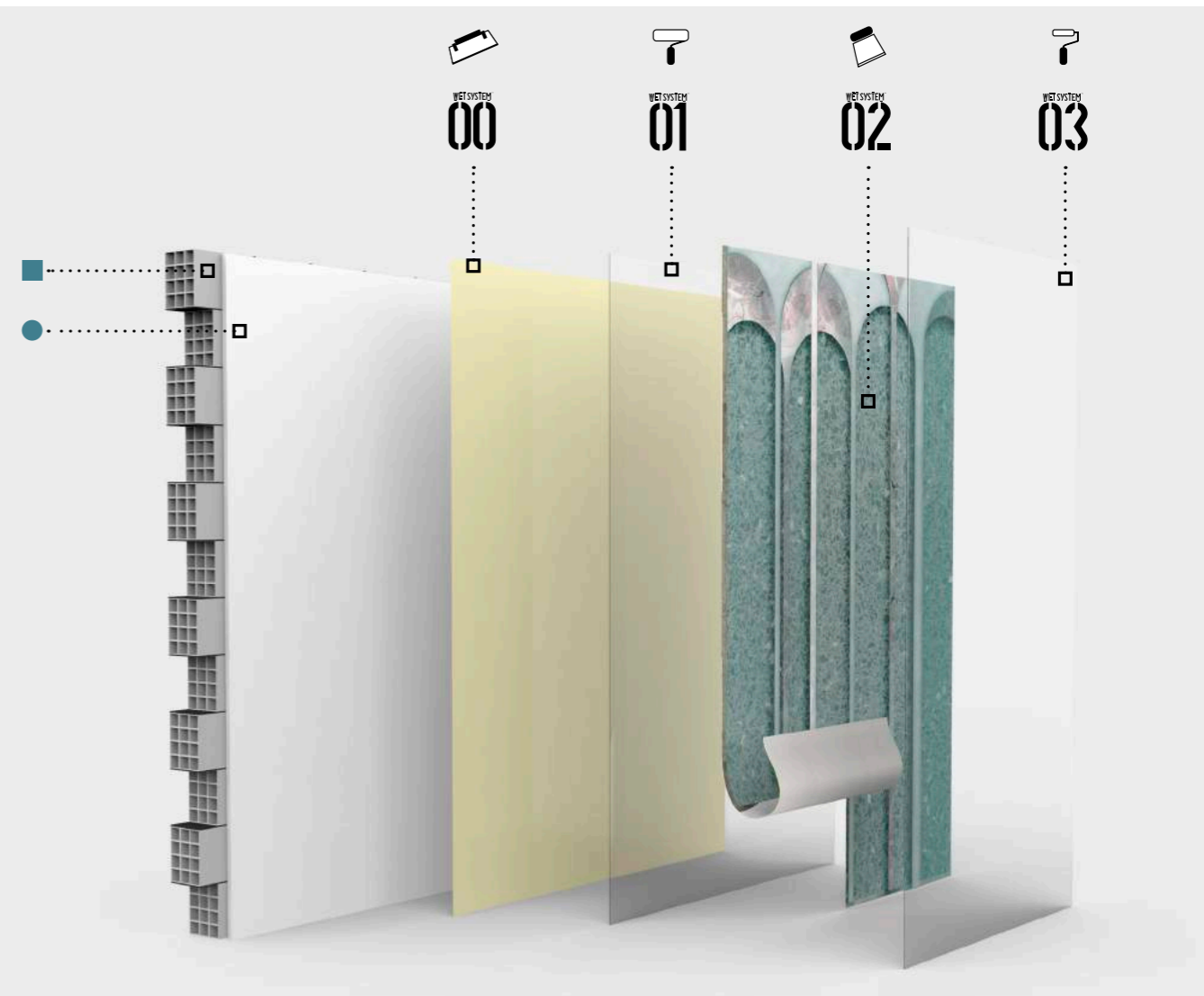
- Plasterboard surfaces
- Surfaces en plaque de plâtre
- Oberflächen in Gipskarton
- Superficies en cartón-yeso

■ **Telaio autoportante**
Self-supporting frame
Cadre autoportant
Selbsttragender Rahmen
Bastidor autoportante

● **Pannello isolante**
Insulating panel
Panneau isolant
Isolierplatte
Panel aislante

▲ **Pannello in cartongesso**
Plasterboard
Panneau en plaque de plâtre
Gipskartonplatte
Panel en cartón yeso

◆ **Rasatura del cartongesso**
Plasterboard shaving
Ragréage de la plaque de plâtre
Verspachteln von Gipskarton
Raspado del cartón yeso



Superfici in intonaco civile

- Surfaces in plastered cement
- Surfaces en plaque de plâtre
- Oberflächen in Zivilverputz
- Superficies en enlucido civil

■ **Muratura**
Brick wall
Maçonnerie
Mauerwerk
Enladrillado

● **Intonaco**
Plaster
Enduit
Putz
Enlucido

WET SYSTEM Installazione

– Installation / Installation / Installation / Instalación



Preparazione del fondo

- Surface preparation
- Préparation du fond
- Vorbereitung des Untergrundes
- Preparación del fondo

SUPERFICI IN INTONACO CIVILE, GESSO, CARTONGESSO

- ✓ Supporto ben asciutto, maturato, privo di muffe e umidità in risalita, in caso contrario consolidare con prodotti specifici.
- ✓ Rimuovere le eventuali efflorescenze e le parti sfoglianti di vecchie pitture. Eliminare eventuali strati elevati di pitture a calce o a tempera. Asportare polvere. Consolidare buchi, screpolature, crepe con appositi sigillanti e stucchi.
- ✓ Qualora lo sfondo del tessuto **WET SYSTEM 02** prescelto abbia una colorazione chiara, tinteggiare la parete con idropittura lavabile di colore bianco uniforme per prevenire la vista di eventuali macchie del sottofondo.

SURFACES IN CEMENT, PLASTER, DRYWALL

- ✓ *The surface must be completely dry, matured, without mold and rising damp, otherwise consolidate with specific products.*
- ✓ *Remove any efflorescence and flaking off old paint sections with a spatula. Remove eventual thick layers of lime-based or tempera paints. Remove dust and consolidate holes and cracks with specific fillers.*
- ✓ *If the chosen **WET SYSTEM 02** background fabric is of a light color, apply a coat of white washable emulsion paint to avoid see-through of possible spots and stains.*

SURFACES EN ENDUIT TRADITIONNEL, PLÂTRE, PLAQUE DE PLÂTRE

- ✓ *Support bien sec, dur, sans moisissures et remontée d'humidité, dans le cas contraire, consolider avec des produits spécifiques.*
- ✓ *Éliminer les éventuelles efflorescences et les écailles d'anciennes peintures. Éliminer complètement toute couche superficielle de peintures à la chaux ou à la détrempe. Enlever les dépôts de poussières. Consolider les trous, crevasses, fissures avec des mastics appropriés.*
- ✓ *Si le fond du tissu **WET SYSTEM 02** choisi est d'une couleur claire, appliquer une couche de peinture à l'eau lavable de couleur blanche, uniforme pour prévenir la vue d'éventuelles taches sur le fond.*

FLÄCHEN AUS VERPUTZ, GIPS, GIPSKARTON

- ✓ *Das Trägermaterial muss trocken, ausgehärtet, frei von Schimmel und aufsteigender Feuchtigkeit sein. Andernfalls mit Spezialprodukten konsolidieren.*
- ✓ *Entfernen Sie gegebenenfalls Ausblühungen sowie lose und abgeblätterte Farbe. Beseitigen Sie gegebenenfalls lose Schichten von Kalkanstrichen oder Temperafarbe. Entfernen Sie Staub. Löcher, Risse, Spalten mit geeigneten Dicht- und Spachtelmassen konsolidieren.*
- ✓ *Wenn der gewählte Hintergrund für das Gewebe **WET SYSTEM 02** eine helle Farbe hat, Wand mit gleichmäßig weißer waschbeständiger Dispersionsfarbe anstreichen, um gegebenenfalls das Erscheinen von Flecken auf dem Hintergrund zu verhindern.*

SUPERFICIES EN ENLUCIDO CIVIL, YESO, CARTÓN YESO

- ✓ *Soporte bien seco, madurado, sin mohos ni humedades de subida, en caso contrario consolidar con productos específicos.*
- ✓ *Quitar las posibles efflorescencias y las partes exfoliantes de antiguas pinturas. Eliminar las posibles capas elevadas de pinturas a la cal o a temple. Quitar el polvo, la bruma, y otros depósitos mediante un cepillado. Consolidar agujeros, grietas y hendiduras con sellantes y plastes adecuados.*
- ✓ *Proceder con la aplicación de una imprimación adecuada de anclaje. Si el fondo del tejido **WET SYSTEM 02** elegido previamente tuviera una coloración clara, tinter las paredes con pintura al agua lavable de color blanco uniforme para evitar que se vean las eventuales manchas del fondo.*

SUPERFICI IN VETRO

- ✓ Pulire accuratamente la superficie con un diluente nitro e rimuovere il calcare con un adeguato disincrostante acido.
- ✓ Applicare una mano di un apposito primer d'ancoraggio.

GLASS SURFACES

- ✓ *Carefully clean the surface with a nitro thinner and remove limescale with a suitable acid based descaler.*
- ✓ *Apply a coat of a special anchoring primer.*

SURFACES EN VERRE

- ✓ *Nettoyer soigneusement la surface avec un diluant nitro et enlever le calcaire à l'aide d'un désincrustant acide.*
- ✓ *Appliquer une couche de primaire d'accrochage approprié.*

FLÄCHEN AUS GLAS

- ✓ *Reinigen Sie die Fläche sorgfältig mit einem Nitroverdünner und entfernen Sie Kalk mit einem geeigneten säurehaltigen Entkalkungsmittel.*
- ✓ *Bringen Sie eine Schicht Haftgrund auf.*

SUPERFICIES DE VIDRIO

- ✓ *Limpiar con precisión la superficie con un diluyente nitro y quitar los posibles halos de cal con un desincrustante ácido adecuado.*
- ✓ *Aplicar una mano de una imprimación de anclaje adecuada.*

SUPERFICI IN PIASTRELLE

- ✓ Pulire la superficie con diluente nitro e rimuovere tracce di calcare con un disincrostante acido.
- ✓ Rasare la superficie con un rasante fibro-rinforzato antiritiro aggrappante di colore bianco fino a far scomparire completamente le fughe. In alternativa al fondo rasante si possono applicare dei pannelli rigidi in polistirene estruso armato. Stuccare le fughe facendo attenzione a tingere lo stucco dello stesso colore dei pannelli.

SURFACE WITH TILES

- ✓ *Clean the surface with nitro thinner and remove limestone traces with an acid based descaler.*
- ✓ *Skim the surface with a fiber-reinforced, anti-retracting, grasping white-colored plaster until the tile joints completely disappear. As an alternative to skimming the tiles, panels in compact polystyrene can be applied. Gauze and smoothe the joints between panels paying attention to pigment the filler of the same color as the panels.*

SURFACES EN CARREAUX

- ✓ *Nettoyer soigneusement la surface avec un diluant nitro et enlever les éventuelles traces de calcaire à l'aide d'un désincrustant acide.*
- ✓ *Ragréer complètement la surface à l'aide d'un enduit de ragréage renforcé de fibres anti-retrait d'accrochage de couleur blanche afin de faire totalement disparaître les joints. À la place du ragréage, il est possible d'appliquer des panneaux rigides en polystyrène extrudé armé. Mastiquer en veillant à teinter le mastic de la même couleur que les panneaux.*

FLÄCHEN AUS FLIESEN

- ✓ *Reinigen Sie die Fläche mit einem Nitroverdünner und entfernen Sie Kalkspuren mit einem säurehaltigen Entkalkungsmittel.*
- ✓ *Spachteln Sie die Fläche mit einem schrumpffesten faserverstärkten weißen Haftspachtel ab, bis die Fugen vollständig geschlossen sind. Alternativ zum Spachtelgrund können Bauplatten aus extrudiertem Polystyrol-Hartschaum verwendet werden. Füllen Sie die Fugen mit Spachtelmasse in derselben Farbe der Platten.*

SUPERFICIES DE AZULEJOS

- ✓ *Limpiar la superficie con diluyente nitro. Proceder a la remoción de los posibles restos de cal con un desincrustante ácido adecuado.*
- ✓ *Rasar completamente la superficie con un utensilio adecuado fibroreforzado, anticontracción y de anclaje de color blanco hasta hacer desaparecer completamente las fugas. Como alternativa al fondo rasante pueden colocarse paneles rígidos de poliestireno extruido armado.*



VIDEO TUTORIAL

<https://youtu.be/tyjqG-ewXew>



WET SYSTEM 00 Primer impermeabilizzante

- Water tanking primer
- Primaire résistant à l'eau
- Imprägnier-Haftgrund
- Imprimación impermeabilizante



Il primer impermeabilizzante è pronto all'uso e dopo averlo omogeneizzato per renderlo morbido, si applica con spatola in plastica liscia in due mani:

1. Applicare la prima mano, rasando a zero il prodotto.
2. Dopo **5-6 ore** (a 23°C) applicare la seconda mano.
3. Il giorno seguente continuare l'applicazione con **WET SYSTEM 01**.

The waterproofing primer is ready for use and after homogenising for softening, apply with a smooth plastic spatula in two coats:

1. Apply the first coat, skimming the product flat.
2. After **5-6 hours** (at 23°C), apply the second coat.
3. Continue the application the following day by hanging **WET SYSTEM 01**.

WET SYSTEM 01

Adesivo

- Adhesive
- Adhésif
- Kleber
- Adhesivo



1. Mescolare l'adesivo fino a renderlo morbido e omogeneo.
 2. Stendere in modo uniforme sulla parete con un rullo a pelo lungo e con un pennello nei bordi e negli angoli.
 3. I tempi di asciugatura sono rapidi: distribuire l'adesivo per sezioni equivalenti alla larghezza del telo.
1. Mix the adhesive until it becomes soft and homogeneous.
 2. Spread uniformly on the wall with a long hair paint roller and with a brush for the edges and corners.
 3. Drying time is fast: spread the adhesive on sections equivalent to the width of the fabric roll.

Le primaire résistant à l'eau **WET SYSTEM 00** est prêt à l'emploi et, après l'avoir homogénéisé, s'applique avec une spatule en plastique lisse en deux couches :

1. Appliquer la première couche, en lissant le produit.
2. Après **5-6 heures** (à 23°C) appliquer la deuxième couche.
3. Le jour suivant, continuer l'application avec le composé **WET SYSTEM 01**.

Der Imprägnier-Haftgrund **WET SYSTEM 00** ist gebrauchsfertig. Nachdem er zu einer weichen, homogenen Masse verrührt wurde, wird er mit einem glatten Kunststoffspatel in zwei Schichten aufgetragen:

1. Tragen Sie die erste Schicht auf und spachteln Sie das Produkt vollständig ab.
2. Nach **5-6 Stunden** (bei 23°C) tragen Sie die zweite Schicht auf.
3. Am folgenden Tag setzen Sie das Auftragen mit **WET SYSTEM 01** fort.

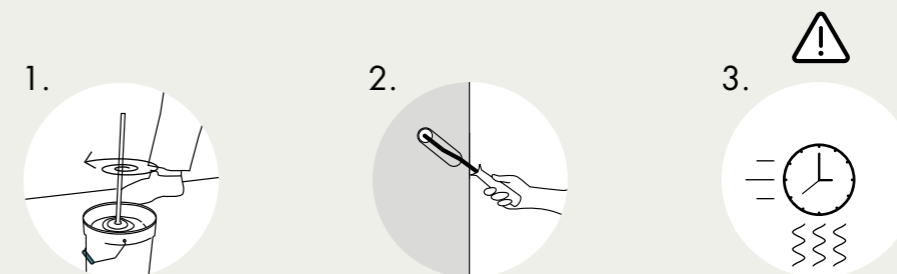
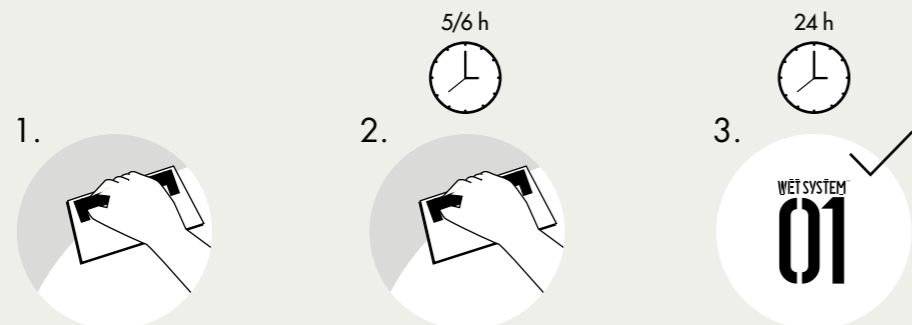
La imprimación impermeabilizante está lista para ser usada y, después de haberla homogeneizada para hacer que sea suave, se aplica con espátula de plástico liso en dos manos:

1. Aplicar la primera mano, rasando a cero el producto.
2. Después de **5-6 horas** (a 23°C) aplicar la segunda mano.
3. El día después continuar la aplicación con **WET SYSTEM 01**.

1. Mélanger la colle afin de la rendre souple et homogène.
2. Appliquer de manière uniforme sur la surface à l'aide d'un rouleau à poils longs et un pinceau au niveau des bords et des angles.
3. Les temps de séchage sont rapides : il est conseillé d'appliquer la colle par sections équivalant à la largeur de la toile.

1. Mischen Sie den Kleber zu einer weichen, homogenen Masse.
 2. Tragen Sie ihn gleichmäßig auf der Wand mit einer Langhaarrolle und in Kanten und Ecken mit einem Pinsel auf.
 3. Die Trocknung ist schnell: Tragen Sie den Kleber jeweils in Bahnbreite auf.
1. Mezclar el adhesivo hasta hacer que sea suave y homogéneo.
 2. Extender de manera uniforme en las paredes con un rodillo de pelo largo y con un pincel en los bordes y ángulos.
 3. Los tiempos de secado son rápidos: distribuir el adhesivo por secciones equivalentes a la anchura de la tela.

STEP



WET SYSTEM 02**Tessuto tecnico**

- Technical fiber
- Tissu technique
- Technisches Gewebe
- Tejido técnico



1. Poser le tissu **WET SYSTEM 02**, vérifier l'aplomb et s'assurer de la continuité du dessin en le pressant avec une spatule en plastique pour garantir une parfaite adhérence. Avec un chiffon humide, enlever immédiatement tout excédent de colle.
2. Lorsque le tissu est bien sec, en définir les contours à l'aide d'un cutter.
3. À la fin de l'installation, appliquer une couche de colle **WET SYSTEM 01** directement sur la fibre. Dans cette phase, diluer la colle avec de l'eau dans la proportion 4:1

1. Posare il tessuto, verificando l'appiomb e assicurarsi della continuità del disegno pressandolo con una spatola di plastica a garanzia di una perfetta aderenza. Con un panno umido rimuovere eventuali eccedenze di colla.
2. Quando il tessuto risulterà ben asciutto definirne i contorni con un taglierino.
3. Al termine dell'installazione procedere con l'applicazione di una mano di adesivo **WET SYSTEM 01** direttamente sulla fibra. In questa fase l'adesivo va diluito con acqua in proporzione 4:1.

1. Überprüfen Sie bei der Verlegung des Gewebes **WET SYSTEM 02** die Lotrechtigkeit. Achten Sie auf fortlaufendes Muster und drücken Sie das Gewebe mit einem Kunststoffspatel fest, um eine einwandfreie Haftung zu gewährleisten. Mögliche Kleberüberschüsse entfernen Sie mit einem feuchten Tuch.
2. Ist das Gewebe gut durchgetrocknet, trennen Sie die überstehenden Ränder sauber mit einem Cutter ab.
3. Nach der Installation tragen Sie direkt auf das Gewebe eine Schicht Kleber **WET SYSTEM 01** auf. In dieser Phase muss der Kleber im Verhältnis 4:1 mit Wasser verdünnt werden.

1. Start hanging the fabric by marking the plumb, make sure the pattern is continuous and press with a plastic spatula to assure perfect adherence. Remove any surplus glue with a damp sponge.
2. Once the fabric is dry, trim the edges with a cutter.
3. Once the installation is complete, apply a coat of adhesive directly on the fiber. In this phase, **WET SYSTEM 01** adhesive should be diluted with water at 4:1 ratio.

1. Colocar el tejido **WET SYSTEM 02**, comprobando la verticalidad y asegurarse de la continuidad del diseño apretándolo con una espátula de plástico para que se garantice una adherencia perfecta. Con un paño húmedo quitar los posibles excesos de cola.
2. Cuando el tejido resulte estar bien seco, definir los contornos con un cutter.
3. Al final de la instalación proceder con la aplicación de una mano de adhesivo **WET SYSTEM 01** directamente sobre la fibra. En esta fase, el adhesivo se diluye con agua en una proporción 4:1.

WET SYSTEM 03**Finitura Protettiva**

- Protective Finishes
- Finition protectrice
- Schutzfinish
- Acabado de protección



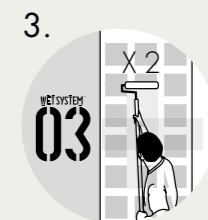
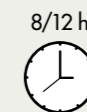
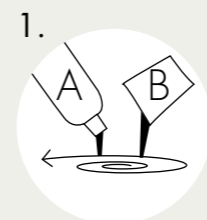
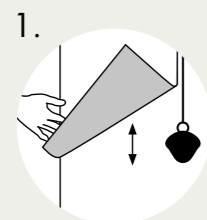
1. Mélanger et bien homogénéiser les deux composants **(A+B)**, appliquer à l'aide d'un rouleau à poils courts.
2. Le produit doit être appliqué en deux couches, à **4 heures** d'intervalle en veillant à croise le sens des couches afin de garantir la parfaite répartition sur la surface.
3. Procéder avec l'application de **WET SYSTEM 03 (C)** après **8/12 heures**. Verser dans un bac un peu de **WET SYSTEM 03 (C)** à la fois en refermant aussitôt l'emballage. **WET SYSTEM 03 (C)** étant un produit durcissant à l'humidité, les temps de séchage dépendent des conditions climatiques et de l'humidité : un séchage complet s'obtient en général dans les **24/48 heures**.

1. Miscelare e omogeneizzare bene i due componenti **(A+B)**, applicare utilizzando un rullo a pelo corto.
2. Applicare in due mani, a una distanza di **4 ore** l'una dall'altra avendo cura di incrociare il senso delle mani per garantire una perfetta distribuzione sulla superficie.
3. Si può procedere con l'applicazione di **WET SYSTEM 03 (C)** dopo **8/12 ore**. Versare poco prodotto alla volta di **WET SYSTEM 03 (C)** in una vaschetta e richiudere sempre la confezione. Essendo **WET SYSTEM 03 (C)** igroindurente, i tempi di asciugatura dipendono dalle condizioni climatiche e di umidità: una completa asciugatura si raggiunge di norma entro le **24/48 ore**.

1. Vermischen Sie die beiden Komponenten **(A+B)** sorgfältig zu einer homogenen Masse. Verwenden Sie zum Auftragen eine Kurzhaarrolle.
2. Tragen Sie zwei Schichten in einem Abstand von **4 Stunden** und in entgegengesetzter Richtung auf, um die einheitliche Verteilung auf der Oberfläche zu gewährleisten.
3. Nach **8-12 Stunden** kann **WET SYSTEM 03 (C)** aufgetragen werden. Schütten Sie jeweils nur eine geringe Menge **WET SYSTEM 03 (C)** in eine Schale und verschließen Sie die Packung stets wieder. Da **WET SYSTEM 03 (C)** feuchtigkeitshärtend ist, hängen die Trockenzeiten von den klimatischen Bedingungen sowie der Luftfeuchtigkeit ab: Eine vollständige Durchtrocknung wird gewöhnlich nach **24-48 Stunden** erreicht.

1. Mix well and homogenize the two components **(A+B)**, apply by using a short hair paint brush.
2. Apply the product in two coats, at an interval of 4 hours from one another, assuring to cross over the direction of the coats to ensure perfect distribution on the surface.
3. You can proceed with the application of **WET SYSTEM 03 (C)** after **8/12 hours**. Pour a small amount of **WET SYSTEM 03 (C)** at a time in a tray and always reclose the sack. As **WET SYSTEM 03 (C)** is water-curing, drying times depend on climatic conditions and humidity: complete drying is usually reached within **24/48 hours**.

1. Mezclar y homogeneizar bien los dos componentes **(A+B)**, aplicar utilizando un rodillo de pelo corto.
2. Aplicar en dos manos, a una distancia de 4 horas, una de la otra, prestando atención para no cruzar el sentido de las manos para garantizar una distribución perfecta sobre la superficie.
3. Se puede proceder con la aplicación de **WET SYSTEM 03 (C)** después de una **8/12 horas**. Verter poco producto de **WET SYSTEM 03 (C)** cada vez en una bandeja y cerrar siempre el envase. Siendo **WET SYSTEM 03 (C)** higroindurente, los tiempos de secado dependen de las condiciones climáticas y de humedad: normalmente, un secado completo se consigue en un plazo de **24/48 horas**.

STEP



IN CASO DI PARETI CHE TERMINANO SUL PIATTO DOCCIA

- In the event of walls ending on the shower tray
- En cas de murs terminant sur le bac à douche
- In der Duschtasse endende Wände
- En el caso de paredes que terminan en el plato de ducha

MÉTHODE 1

1. Couper le papier peint en laissant une distance de 3 mm par rapport au bac à douche.
2. Jointoyer l'angle ainsi créé avec un mastic en poudre adapté aux revêtements céramiques de manière à recouvrir sur 2 mm la fibre, sur 3 mm le mur et sur 2 mm le bac à douche (en masquant préalablement le bac à douche et la fibre avec un ruban de papier aux distances indiquées).
3. Appliquer les finitions **WET SYSTEM 03 (A+B) + (C)** également au-dessus de l'angle mastiqué et sur 2 mm supplémentaires au-dessus du bac à douche (en masquant préalablement le bac à douche avec un ruban de papier).

TRAITEMENT DE L'EXTRÉMITÉ DE CANALISATION

Appliquer le papier autour de l'extrémité de la canalisation en veillant à sceller avec du mastic l'espace éventuel entre la fibre et l'extrémité de la canalisation sortant du mur; appliquer les finitions **WET SYSTEM 03 (A+B) + (C)** également sur le bord mastiqué; lorsque les finitions sont sèches, isoler avec de la silicone et appliquer le corps du robinet. En présence d'une rosace décorative, sceller avec du silicone le dos de la rosace pour garantir une parfaite adhérence au mur.

METODO 1

1. Tagliare la fibra lasciando una distanza di 3 mm dal piatto doccia.
2. Stuccare l'angolo così creato con stucco in polvere adatto a rivestimenti ceramici in modo da ricoprire la fessura di 3 mm il muro e mascherando preventivamente il piatto doccia con nastro di carta a distanza di 1 mm dal muro.
3. Applicare le finiture **WET SYSTEM 03 (A+B) + (C)** anche sopra l'angolo di 3 mm stuccato e per altro 1 mm sopra il piatto doccia.

TRATTAMENTO GRUPPO IDRAULICO

Applicare la carta intorno al gruppo idraulico avendo cura di sigillare con stucco l'eventuale spazio tra la fibra e il tubo in uscita dal muro; applicare le finiture **WET SYSTEM 03 (A+B) + (C)** anche sopra il bordo stuccato; una volta asciutte le finiture, isolare ulteriormente con silicone e procedere all'applicazione del corpo del rubinetto. Qualora fosse presente una placchetta di finitura avere cura di sigillare con silicone il retro della placchetta per una perfetta adesione al muro.

METHODE 1

1. Schneiden Sie die Tapete im Abstand von 3 mm zur Duschtasse ab.
2. Füllen Sie die so entstandene Ecke mit einem für keramische Untergründe geeigneten Pulverspachtel, bis das Gewebe 2 mm, die Wand 3 mm und die Duschtasse 2 mm breit bedeckt sind (kleben Sie zuvor Duschtasse und Gewebe im angegebenen Abstand mit Kreppband ab).
3. Tragen Sie die Finishprodukte **WET SYSTEM 03 (A+B) + (C)** auch über die gespachtelte Ecke und mindestens weitere 2 mm über der Duschtasse auf (kleben Sie zuvor die Duschtasse mit Kreppband ab).

BEHANDLUNG DER ARMATUR

Bringen Sie die Tapete rund um die Armatur an und dichten Sie den Raum zwischen dem Gewebe und der aus der Wand kommenden Leitung sorgfältig mit Kitt ab. Tragen Sie die Finishprodukte **WET SYSTEM 03 (A+B) + (C)** auch über dem gekitteten Rand auf. Sind die Finishprodukte trocken, isolieren Sie zusätzlich mit Silikon und bringen Sie anschließend den Hahnkörper an. Versiegeln Sie die ggf. vorhandene Abdeckrosette für einen einwandfreien Wandabschluss auf der Rückseite mit Silikon.

METHOD 1

1. Cut the fiber, leaving a distance of 3 mm from the shower tray.
2. Fill the 3 mm gap with plaster filling used for ceramic tiles. Protect the shower plate and the fiber with paper masking tape. Place the tape on the shower tray at 1 mm away from the wall.
3. Apply **WET SYSTEM 03 (A+B) + (C)** finishes over the plastered 3 mm gap and over the 1 mm space without tape on the shower tray.

FINISHING OFF WATER PIPES/TAPS

Apply the fiber around the water pipe making sure to seal the space between the water pipe and the fiber. Sealing can occur either by using a normal filler for tiles or a polymer sealant. In case a normal filler is used, apply the finishes **WET SYSTEM 03 (A+B) + (C)** also over the area trimmed with the filler. Once the finishes are dry, further isolate with silicone sealant and proceed to fit the tap body. If there is a tap finishing plate, be sure to seal the back of the plate with silicone to ensure perfect adhesion to the wall.

METODO 1

1. Cortar el papel dejando una distancia de 3 mm con respecto al plato de ducha.
2. Estucar el ángulo creado de esta manera con plaste en polvo adecuado para revestimientos cerámicos para cubrir 2 mm de fibra, 3 mm la pared y 2 mm el plato de ducha (ocultando previamente el plato de ducha y la fibra con cinta de papel en las distancias indicadas).
3. Aplicar los acabados **WET SYSTEM 03 (A+B) + (C)** también encima del ángulo estucado y 2 mm por encima del plato de ducha (ocultando previamente el plato de ducha con cinta de papel).

TRATAMIENTO DE GRUPO HIDRÁULICO

Aplicar el papel en torno al grupo hidráulico llevando cuidado al sellar con plaste el posible espacio entre la fibra y el tubo en salida de la pared; aplicar los acabados **WET SYSTEM 03 (A+B) + (C)** también encima del borde estucado; una vez secos los acabados, aislar más con silicona y proceder a la aplicación del cuerpo del grifo. Si hubiera una placa de acabado llevar cuidado al sellar con silicona la parte trasera de la placa para que haya una adhesión perfecta con la pared.

METODO2

1. Tagliare la fibra lasciando una distanza 3 mm dal piatto doccia.
2. Applicare le finiture **WET SYSTEM 03 (A+B) + (C)**.
3. Riempire con sigillante polimerico in tinta con la carta lo spazio di 3 mm e applicarlo per 1 mm anche sul piatto doccia per creare un ponte di collegamento fra superficie verticale ed orizzontale fra il piatto doccia e la parete.

TRATTAMENTO GRUPPO IDRAULICO

Applicare la carta intorno al gruppo idraulico avendo cura di sigillare con stucco l'eventuale spazio tra la fibra e il tubo in uscita dal muro; applicare le finiture **WET SYSTEM 03 (A+B) + (C)** anche sopra il bordo stuccato; una volta asciutte le finiture, isolare ulteriormente con silicone e procedere all'applicazione del corpo del rubinetto. Qualora fosse presente una placchetta di finitura avere cura di sigillare con silicone il retro della placchetta per una perfetta adesione al muro.

METHODE 2

1. Schneiden Sie die Tapete im Abstand von 3 mm zur Duschtasse ab.
2. Tragen Sie die Finishprodukte **WET SYSTEM 03 (A+B) + (C)** auf.
3. Versiegeln Sie die 3 mm Zwischenraum mit Polymer-Dichtmasse in der gleichen Farbe der Tapete. Tragen Sie die Masse dabei auch über 2 mm breit auf die Duschtasse auf (kleben Sie vorher Gewebe und Duschtasse mit Kreppband ab).

BEHANDLUNG DER ARMATUR

Bringen Sie die Tapete rund um die Armatur an und dichten Sie den Raum zwischen dem Gewebe und der aus der Wand kommenden Leitung sorgfältig mit Kitt ab. Tragen Sie die Finishprodukte **WET SYSTEM 03 (A+B) + (C)** auch über dem gekitteten Rand auf. Sind die Finishprodukte trocken, isolieren Sie zusätzlich mit Silikon und bringen Sie anschließend den Hahnkörper an. Versiegeln Sie die ggf. vorhandene Abdeckrosette für einen einwandfreien Wandabschluss auf der Rückseite mit Silikon.

METHOD 2

1. Cut the fiber leaving a distance of 3 mm from the shower tray.
2. Apply **WET SYSTEM 03 (A+B) + (C)** finishes.
3. Fill the 3 mm gap with polymer sealant of the same color of the fiber. Apply the sealant for 1 mm also on shower tray to create a flat and vertical surface bond between the shower plate and the wall.

FINISHING OFF WATER PIPES/TAPS

Apply the fiber around the water pipe making sure to seal the space between the water pipe and the fiber. Sealing can occur either by using a normal filler for tiles or a polymer sealant. In case a normal filler is used, apply the finishes **WET SYSTEM 03 (A+B) + (C)** also over the area trimmed with the filler. Once the finishes are dry, further isolate with silicone sealant and proceed to fit the tap body. If there is a tap finishing plate, be sure to seal the back of the plate with silicone to ensure perfect adhesion to the wall.

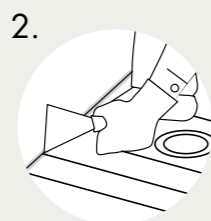
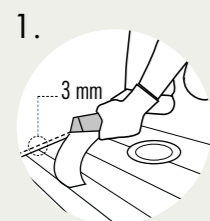
METODO 2

1. Cortar el papel dejando una distancia de 3 mm con respecto al plato de ducha.
2. Aplicar los acabados **WET SYSTEM 03 (A+B) + (C)**.
3. Rellenar con sellante polimérico a juego con el papel el espacio de 3 mm y aplicarlo en otros 2 mm también sobre el plato de ducha (ocultando previamente tanto la fibra como el plato de ducha con cinta de papel).

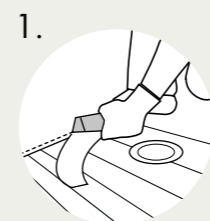
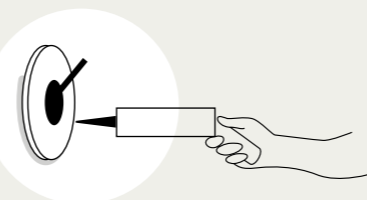
TRATAMIENTO DE GRUPO HIDRÁULICO

Aplicar el papel en torno al grupo hidráulico llevando cuidado al sellar con plaste el posible espacio entre la fibra y el tubo en salida de la pared; aplicar los acabados **WET SYSTEM 03 (A+B) + (C)** también encima del borde estucado; una vez secos los acabados, aislar más con silicona y proceder a la aplicación del cuerpo del grifo. Si hubiera una placa de acabado llevar cuidado al sellar con silicona la parte trasera de la placa para que haya una adhesión perfecta con la pared.

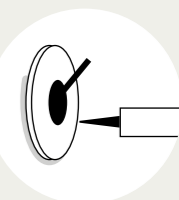
STEP

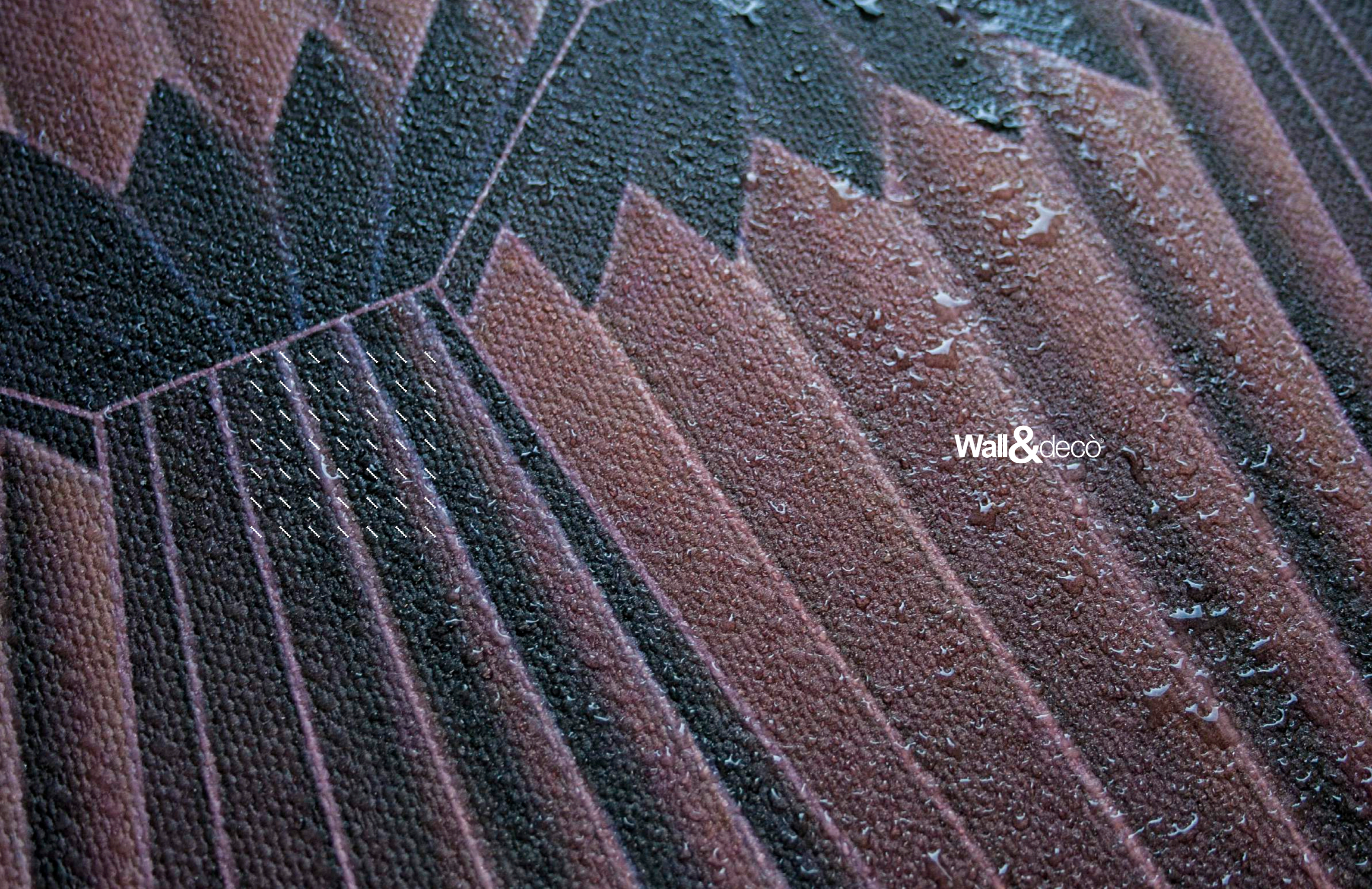


(A+B)+C



C





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WET SYSTEM

Collezione 2018
– Collection 2018





Juliet

Eva Germani
WET_JU1801 (p. 167)

WET System - Collezione



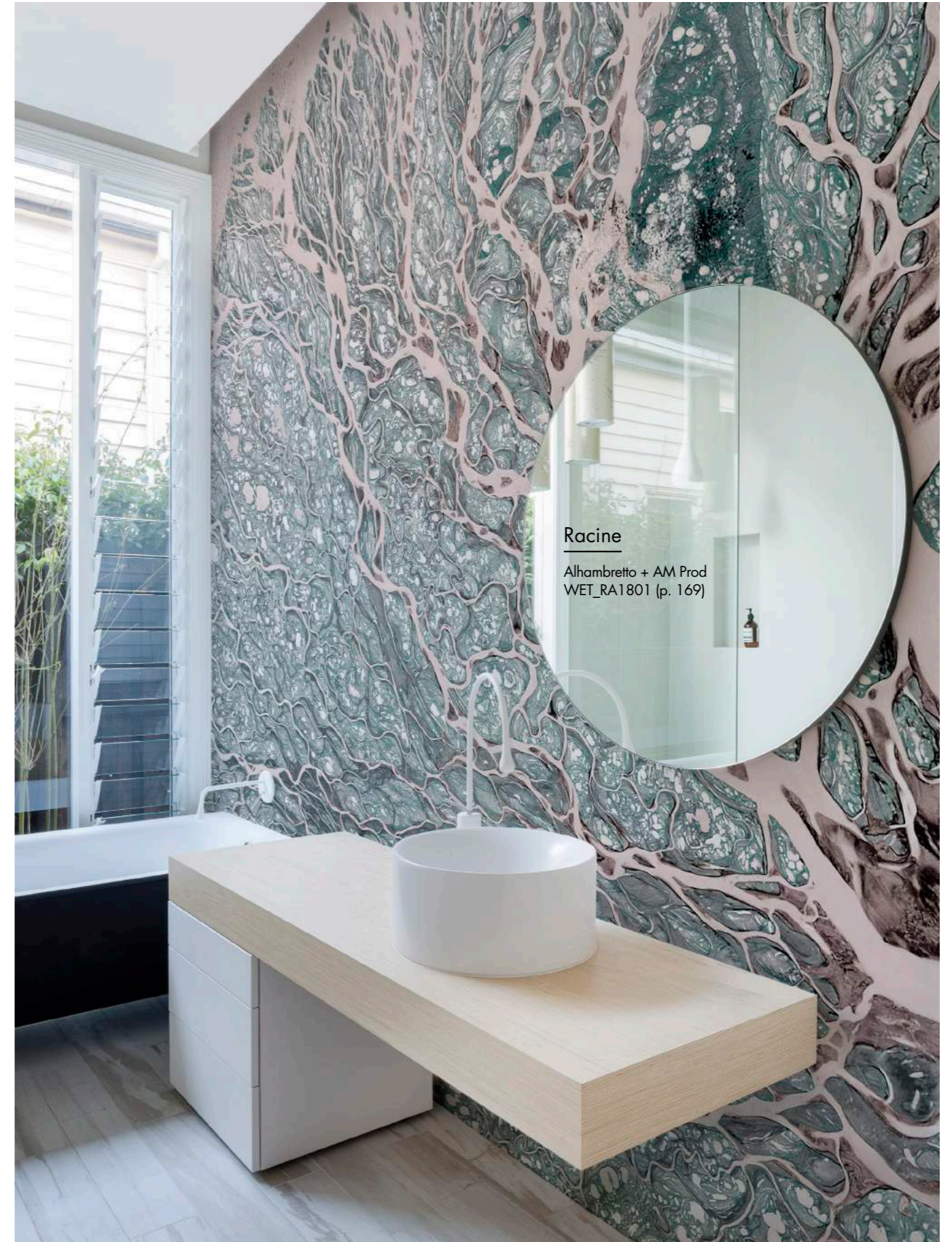
Coquillages

Eva Germani
WET_CO1801 (p. 165)

WET System - Collezione



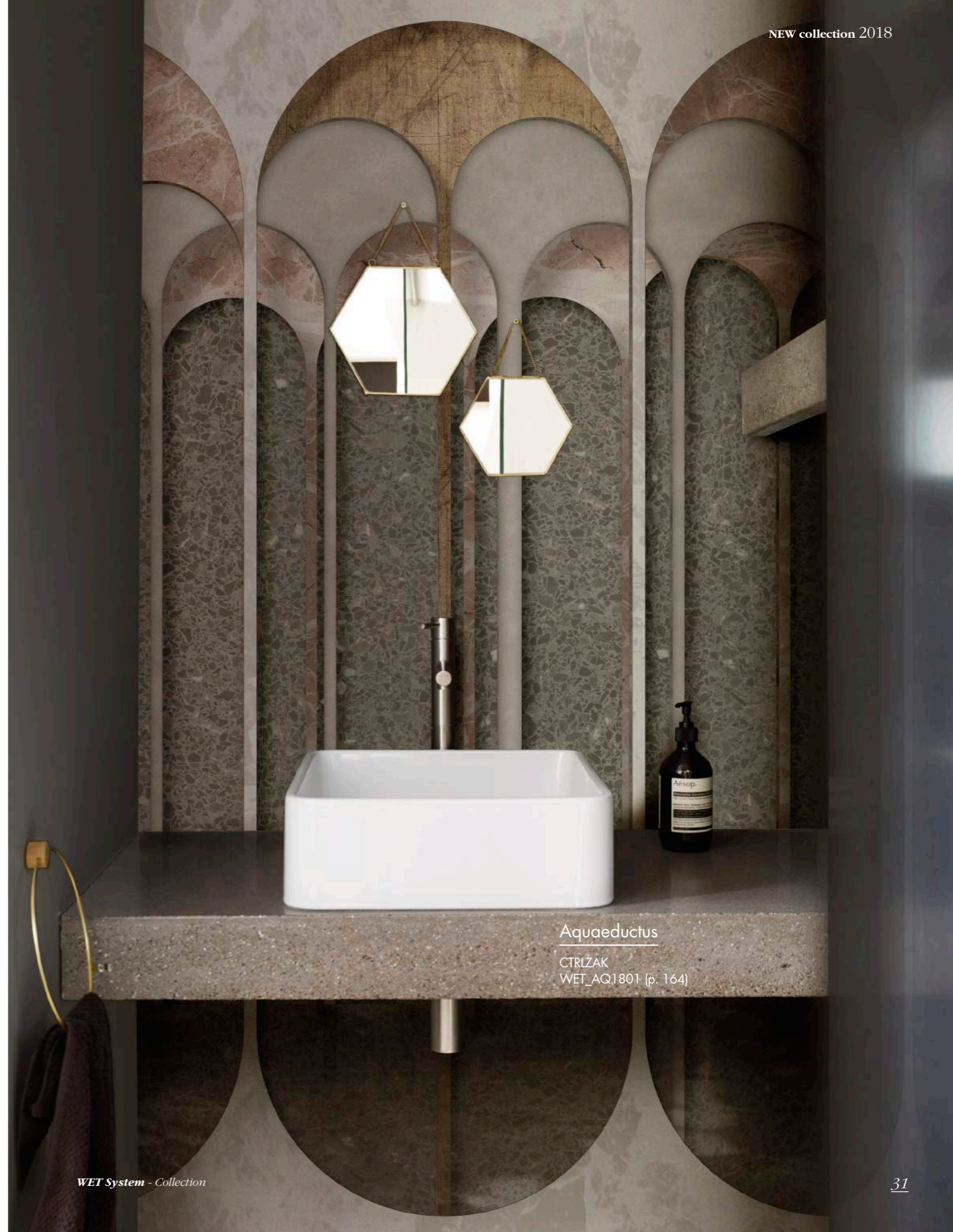
Mobilis in mobili
 CTRLZAK
 WET_MO1801 (p. 168)



Racine
 Alhambretto + AM Prod
 WET_RA1801 (p. 169)

Les gitanes

DeBonaDeMeo
WET_LG1801 (p. 167)



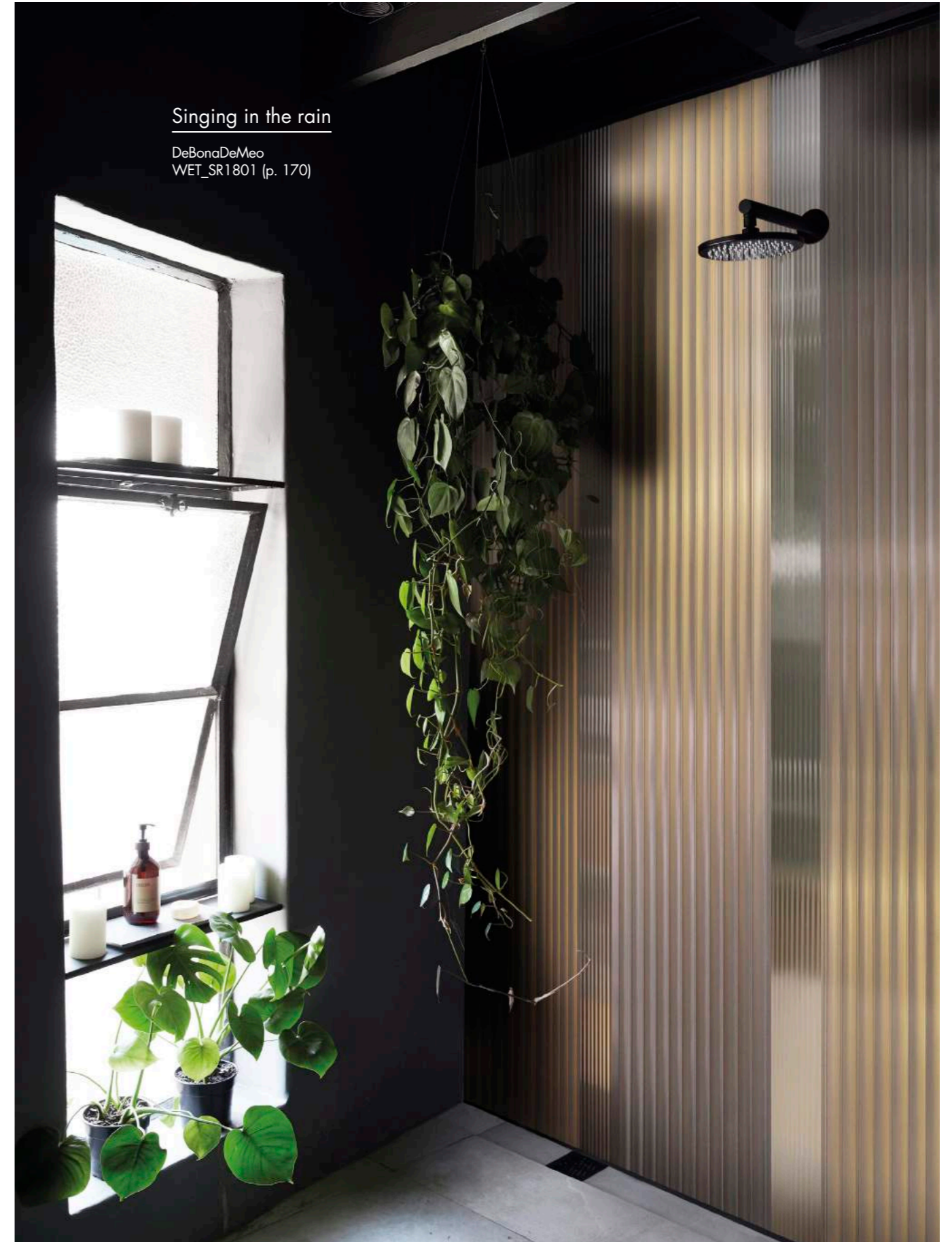
Aquaeductus

CTRIZAK
WET_AQ1801 (p. 164)



Dimanche

Maria Gomez Garcia
WET_DI1801 (p. 166)



Singing in the rain

DeBonaDeMeo
WET_SR1801 (p. 170)



No Charlie
 Christian Benini
 WET_NC1801 (p. 168)

WET System - Collezione



BH 100
 Wladimiro Bendandi
 WET_BH1801 (p. 165)

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Posidonia

Antonella Guidi
WET_PO1801 (p. 169)



Goethe

Alhambretto + AM Prod
WET_GO1801 (p. 166)



Silence
 Casa 1796
 WET_SI1801 (p. 170)



Palermo
 RAW
 WET_PA1801 (p. 168)

Windy afternoon

Gupica
WET_WA1801 (p. 171)



Burlap

RAW
WET_BU1801 (p. 165)



Rêverie

Antonella Guidi
WET_RE1801 (p. 170)



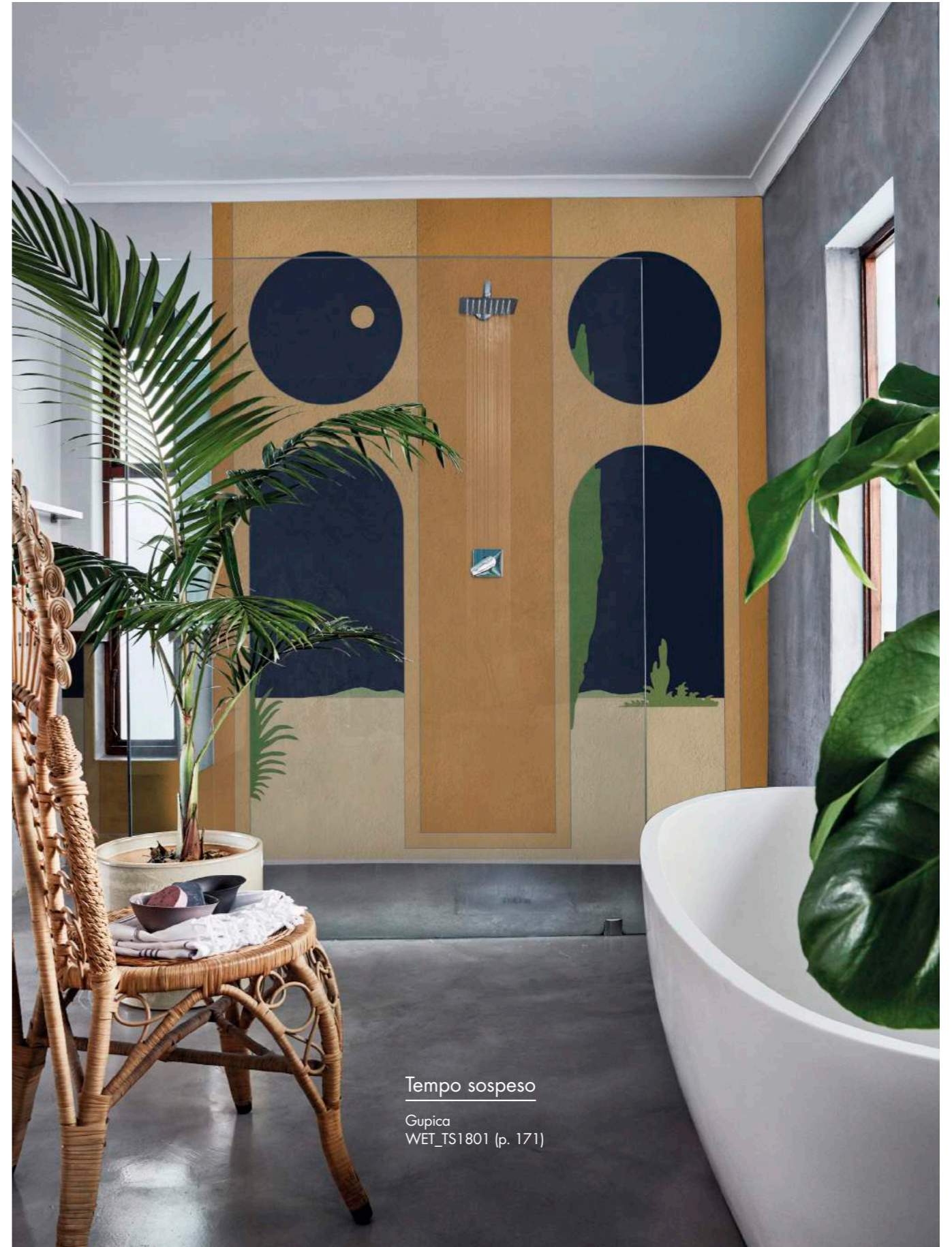
Alfama

DeBonaDeMeo
WET_AL1801 (p. 164)



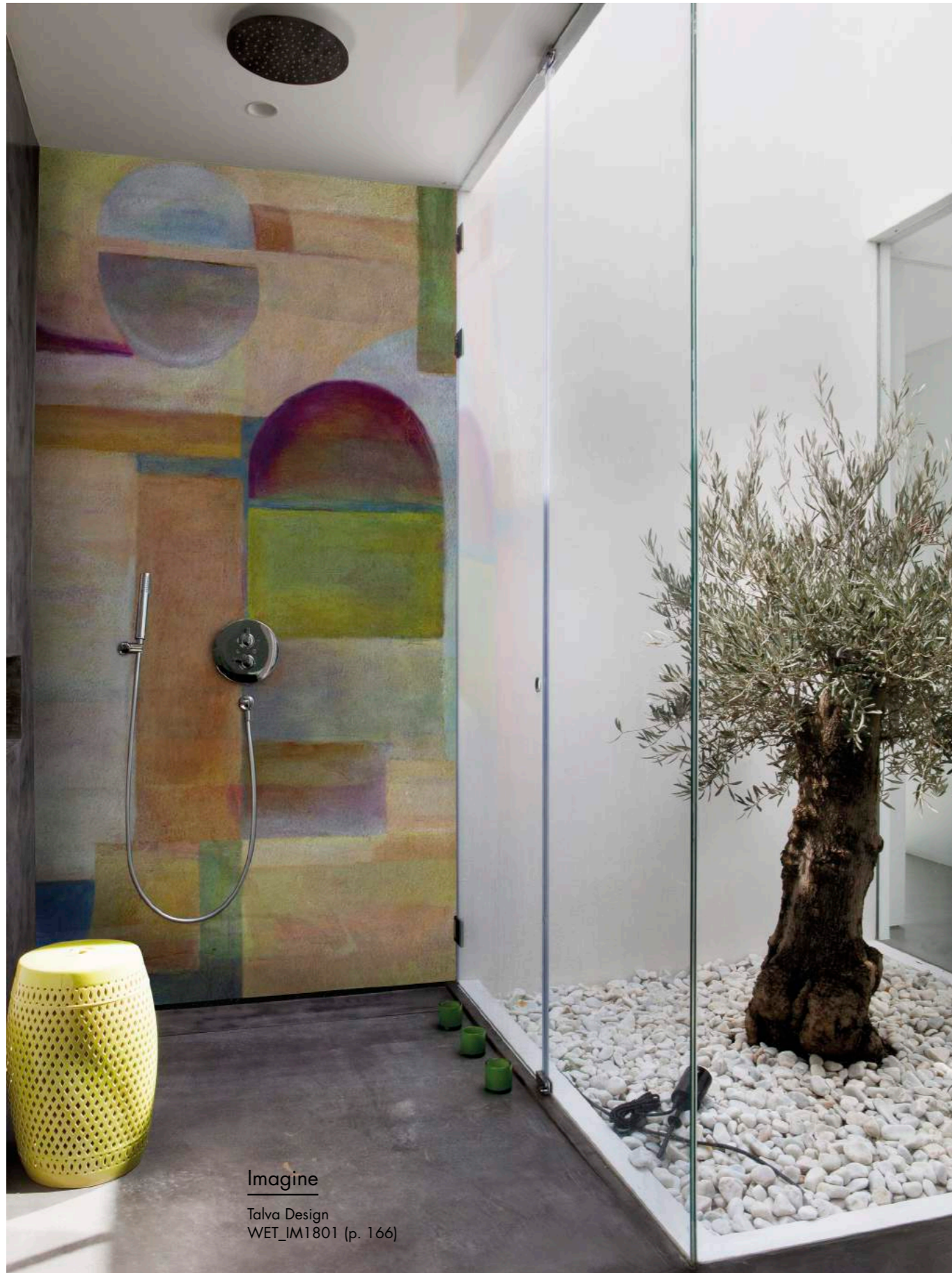
Mind map

Alhambretto + AM Prod
WET_MM1801 (p. 167)



Tempo sospeso

Gupica
WET_TS1801 (p. 171)



Imagine

Talva Design
WET_IM1801 (p. 166)

Platone

Ines Porrino
WET_PL1801 (p. 169)



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WET SYSTEM

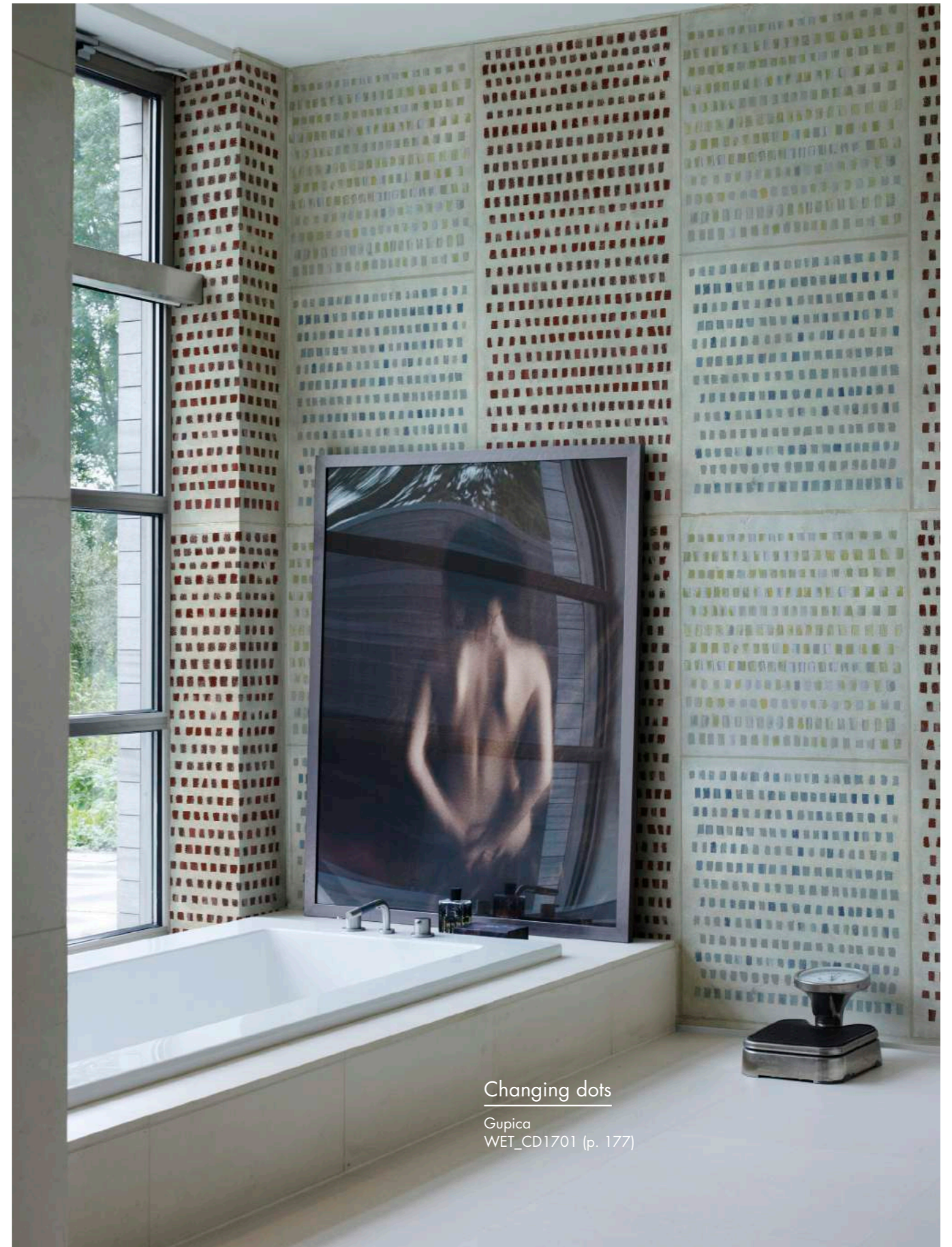
Collezione

– Collection



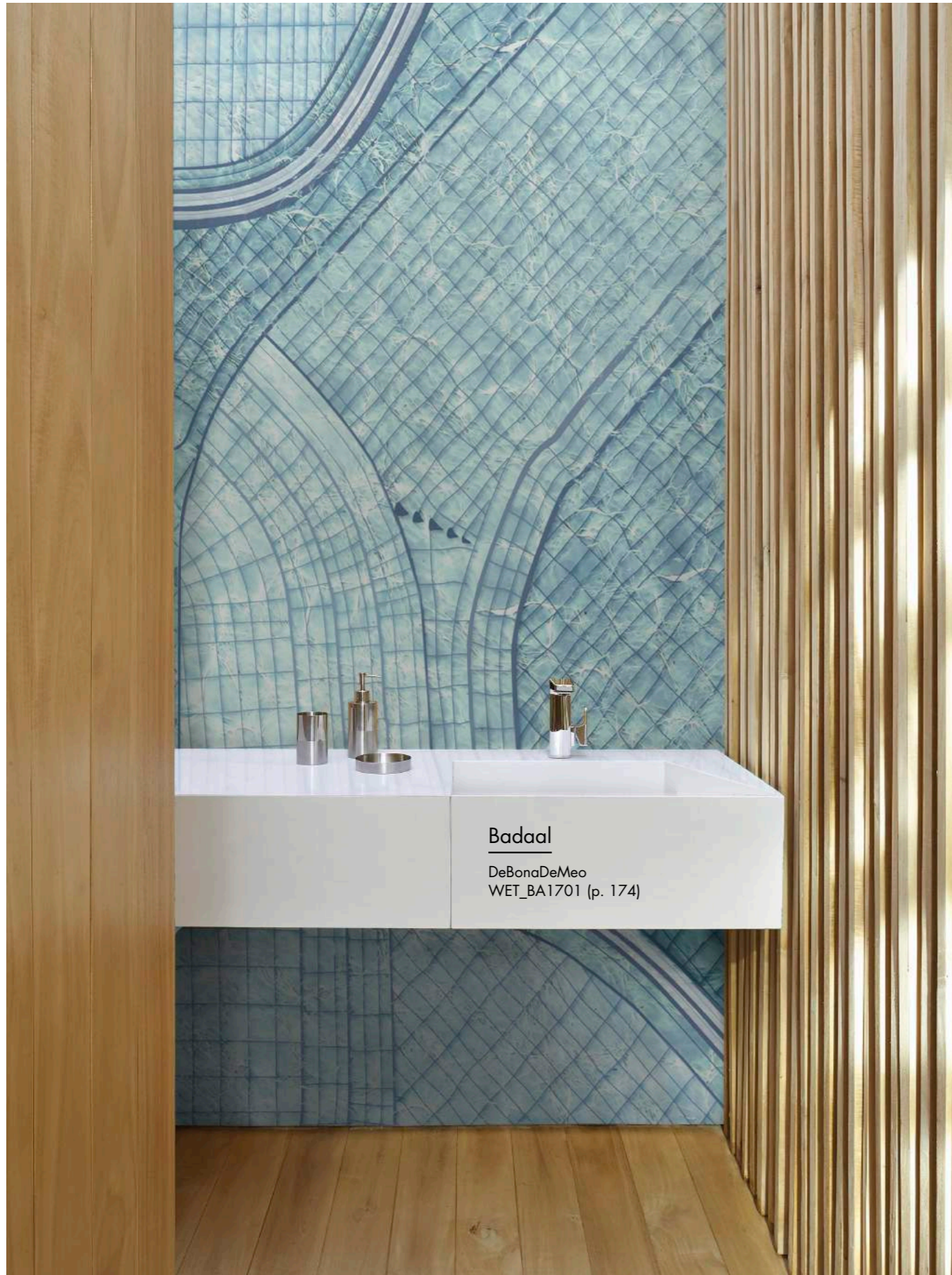
Solstrale

Eva Germani
WET_SL1701 (p. 205)

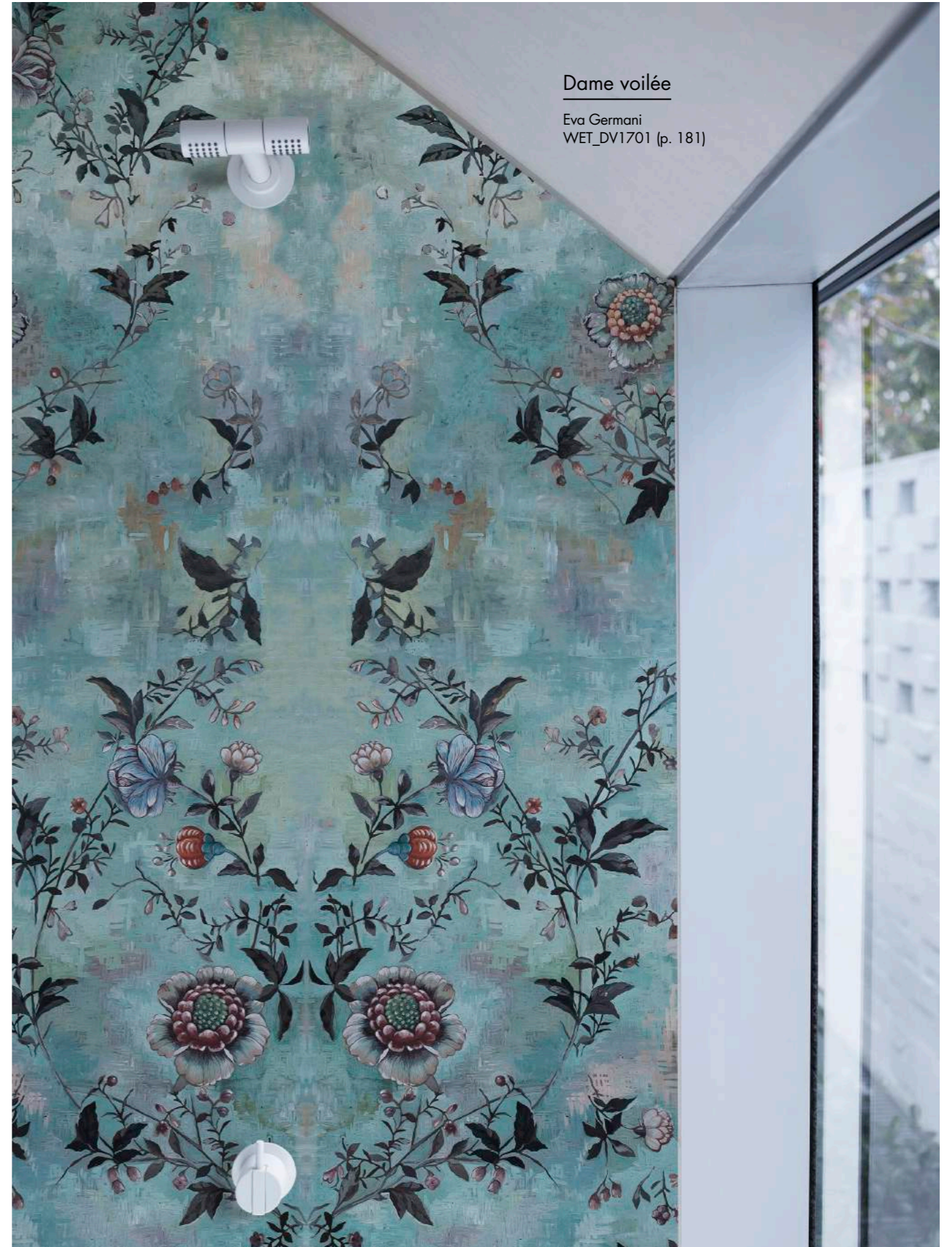


Changing dots

Gupica
WET_CD1701 (p. 177)



Badaal
DeBonaDeMeo
WET_BA1701 (p. 174)



Dame voilée
Eva Germani
WET_DV1701 (p. 181)



Esprit

DeBonaDeMeo
WET_ES1701 (p. 185)



Safran

Antonella Guidi
WET_SF1701 (p. 203)



WET System - Collezione



Dakota

Talva Design
WET_DA1701 (p. 181)

WET System - Collezione

Oneworldontribe

CTRLZAK
WET_OW1701 (p. 200)



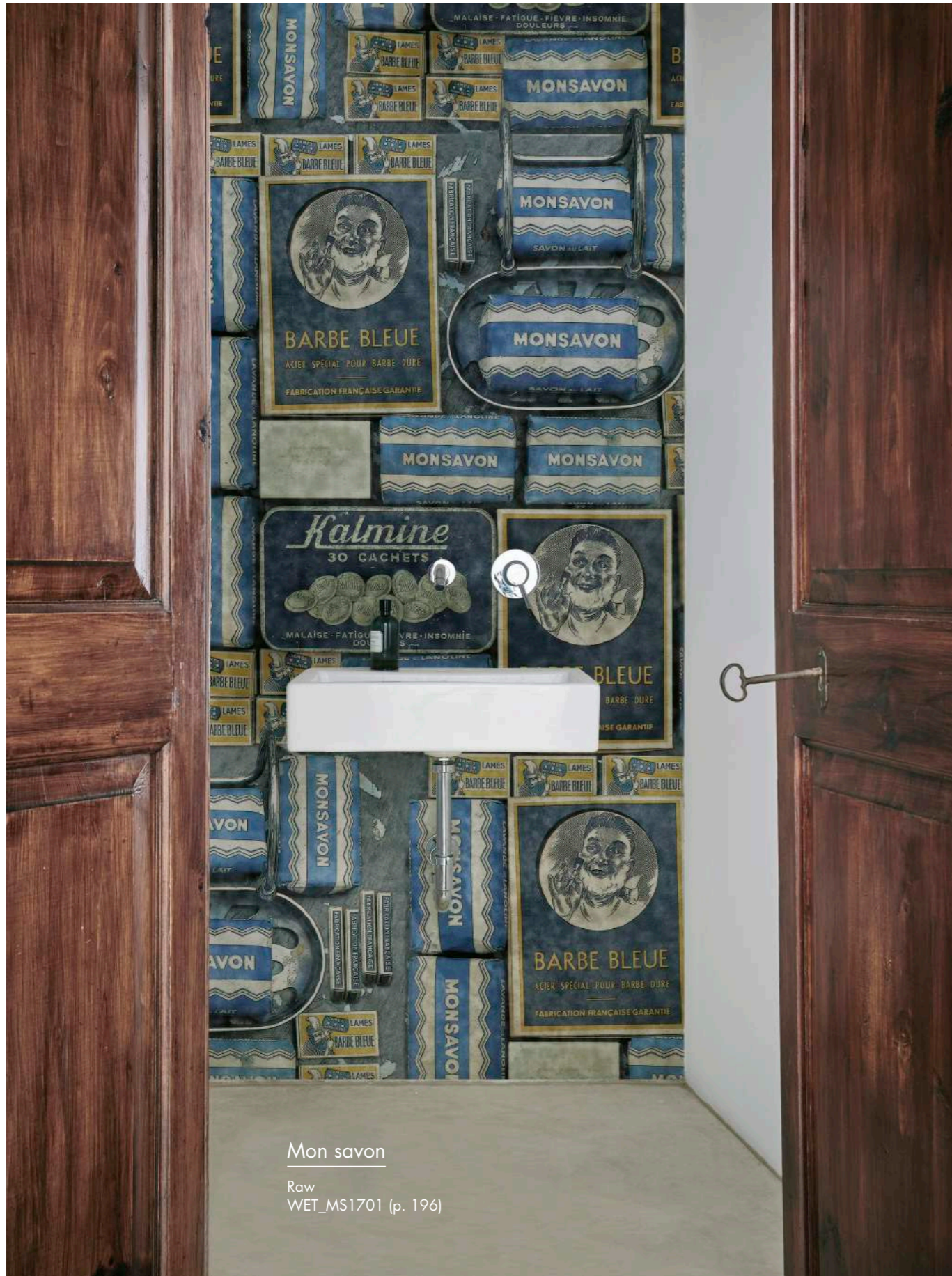
Demetra

Antonella Guidi
WET_DE1702 (p. 183)

Cocò

Casa 1796
WET_CO1701 (p. 179)





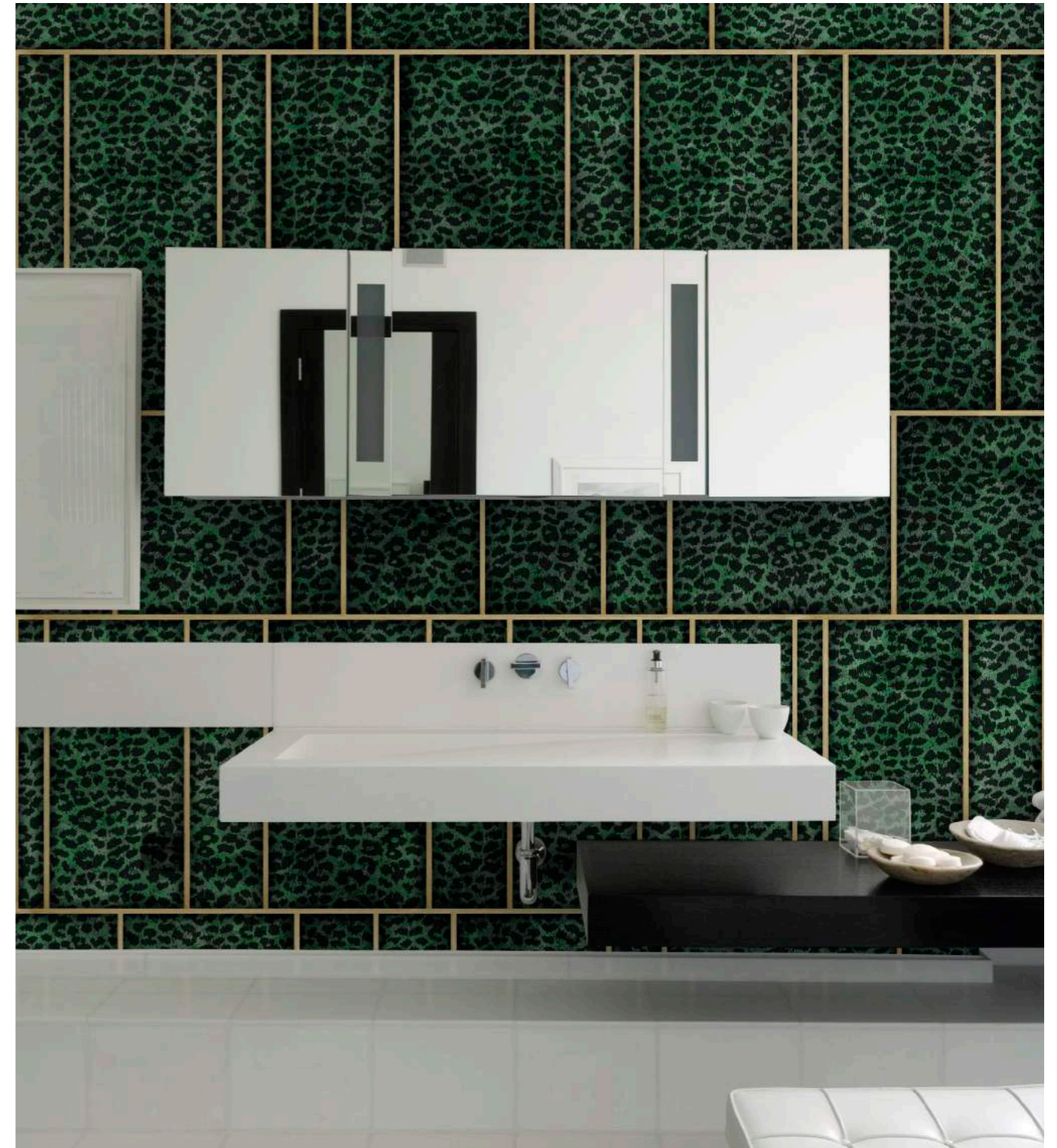
Mon savon
Raw
WET_MS1701 (p. 196)



Le bon jardinier
Raw
WET_BJ1701 (p. 193)



WET System - Collezione



Plaza

Antonella Guidi
WET_PL1701 (p. 202)

WET System - Collezione

Savannah

Giovanni Pesce
WET_SA1701 (p. 204)



Clean-up

Alhambretto + AM Prod
WET_CU1701 (p. 178)



Lumina

DeBonaDeMeo
WET_LU1701 (p. 194)

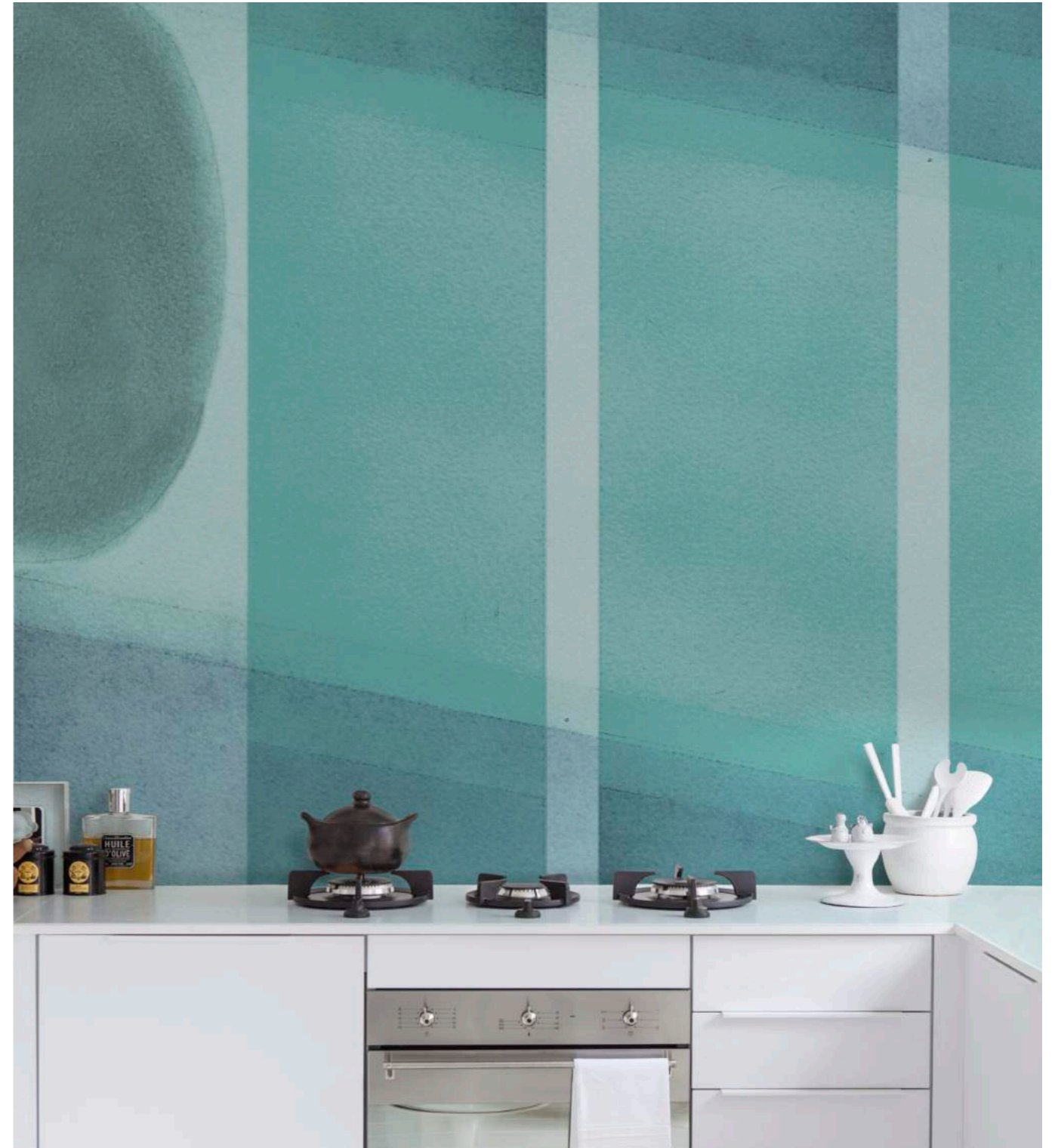
Surround

Casa 1796
WET_SU1701 (p. 206)



Finger

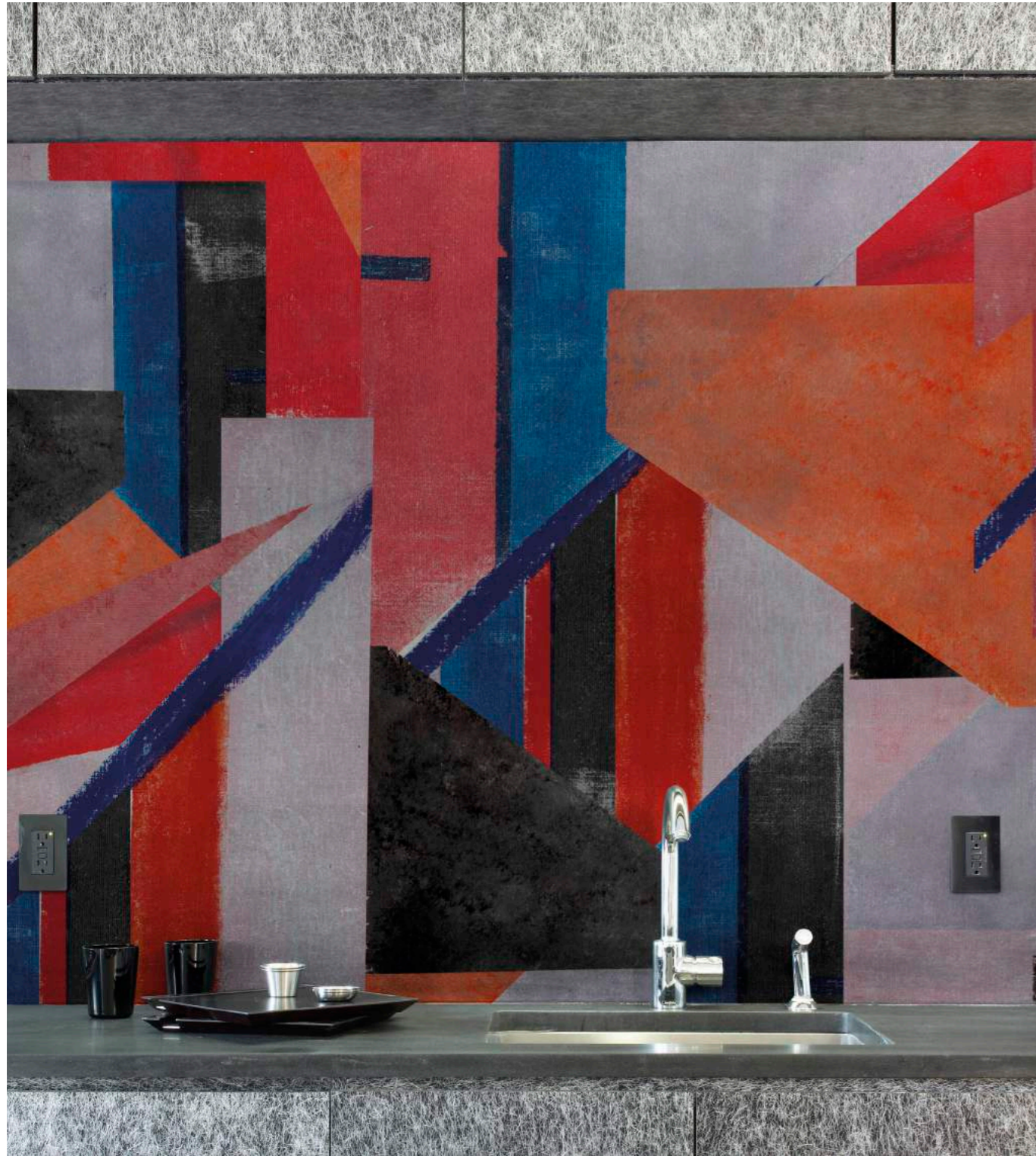
Ines Porrino
WET_FI1701 (p. 186)



Verano
Talva Design
WET_VE1701 (p. 208)



Ora blu
DeBonaDeMeo
WET_OB1701 (p. 200)

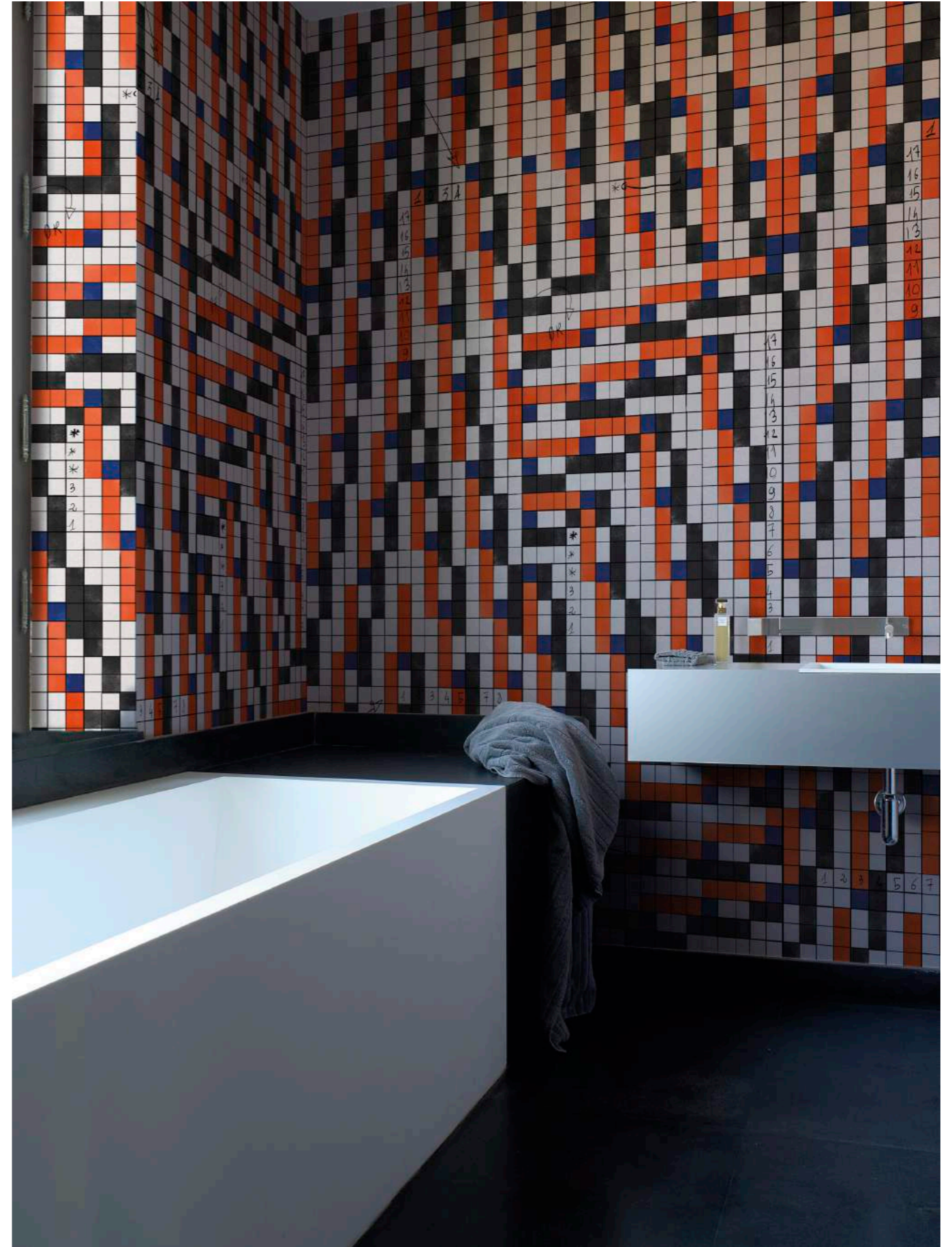


Boogie

Maria Gomez Garcia
WET_BO1701 (p. 175)

Brion

Alhambretto + AM Prod
WET_BR1701 (p. 176)

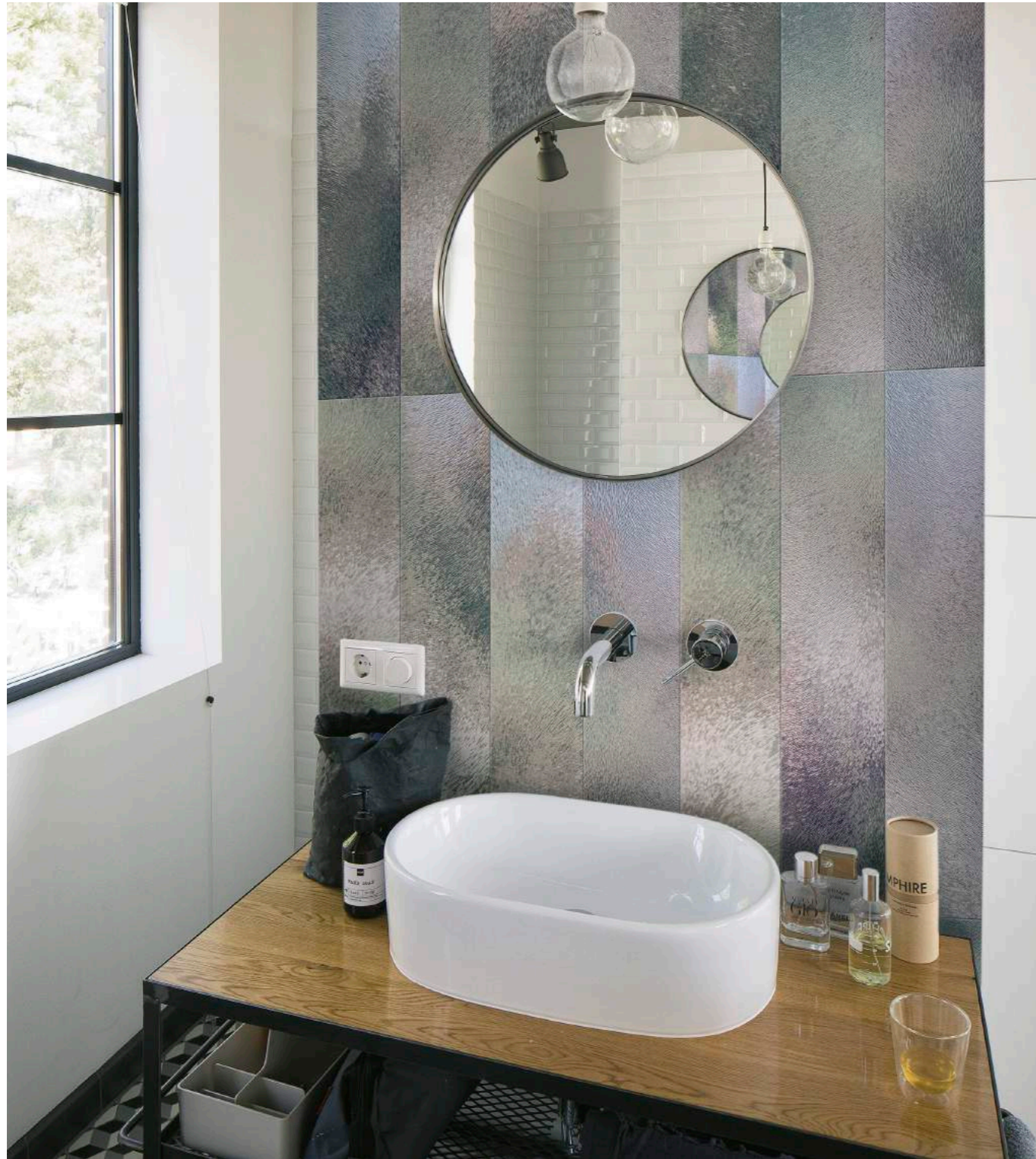




Batik
DeBonaDeMeo
WET_BA1601 (p. 174)



Conservatory
Raw
WET_CN1601 (p. 179)



Rigolo

Alhambretto + AM Prod
WET_R11601 (p. 203)

Niveum

Eva Germani
WET_NI1601 (p. 199)





Ve-nature
DeBonaDeMeo
WET_VE1601 (p. 208)



Le vitrail
Casa 1796
WET_LV1601 (p. 194)



Inner forest

Gupica
WET_IF1602 (p. 191)



Good vibes

Alhambretto + AM Prod
WET_GV1602 (p. 189)



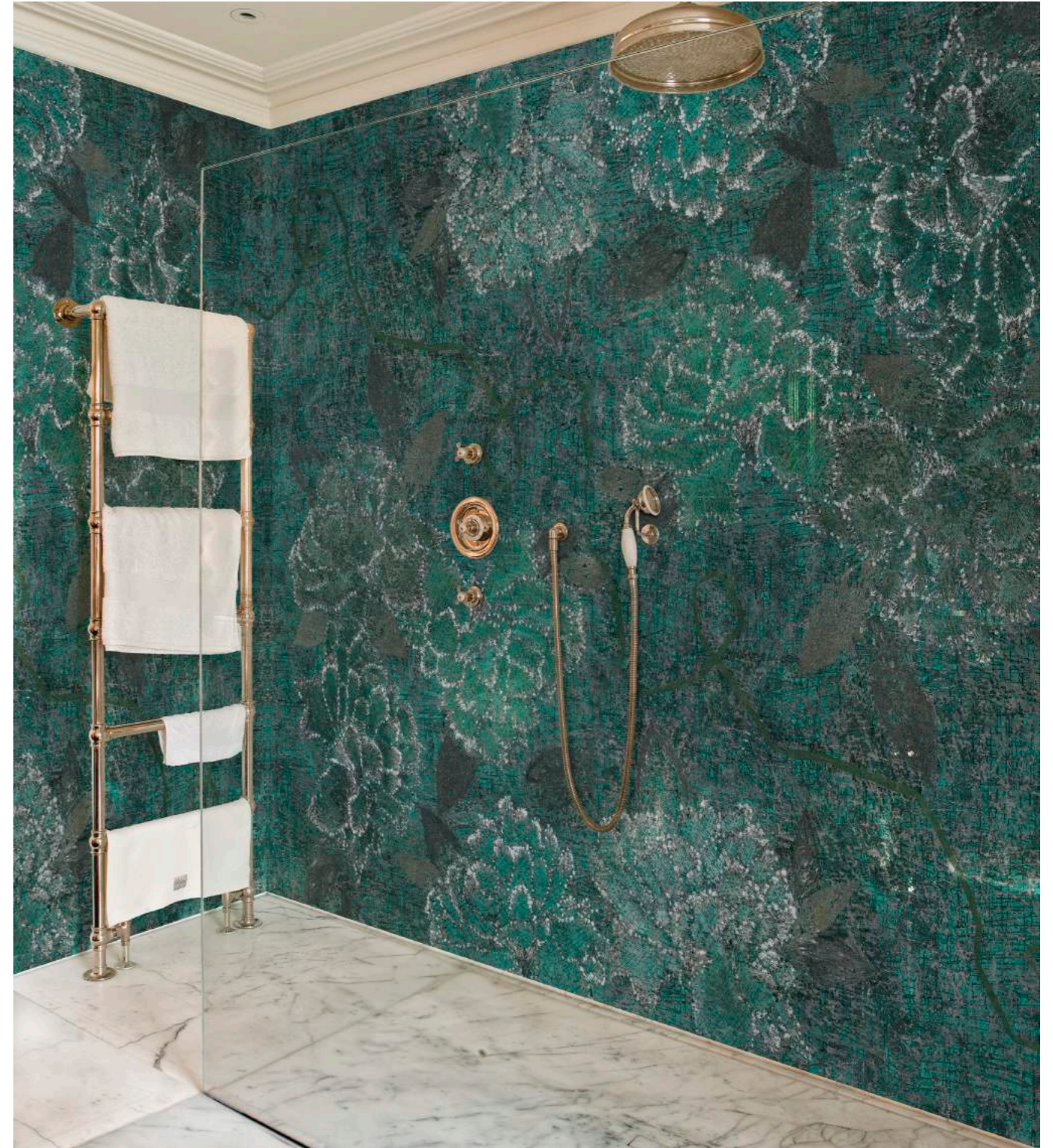
Aladino

Eva Germani
WET_AL1601 (p. 172)



Zulu

Talva Design
WET_ZU1601 (p. 210)



Into the blue

Antonella Guidi
WET_IB1601 (p. 191)

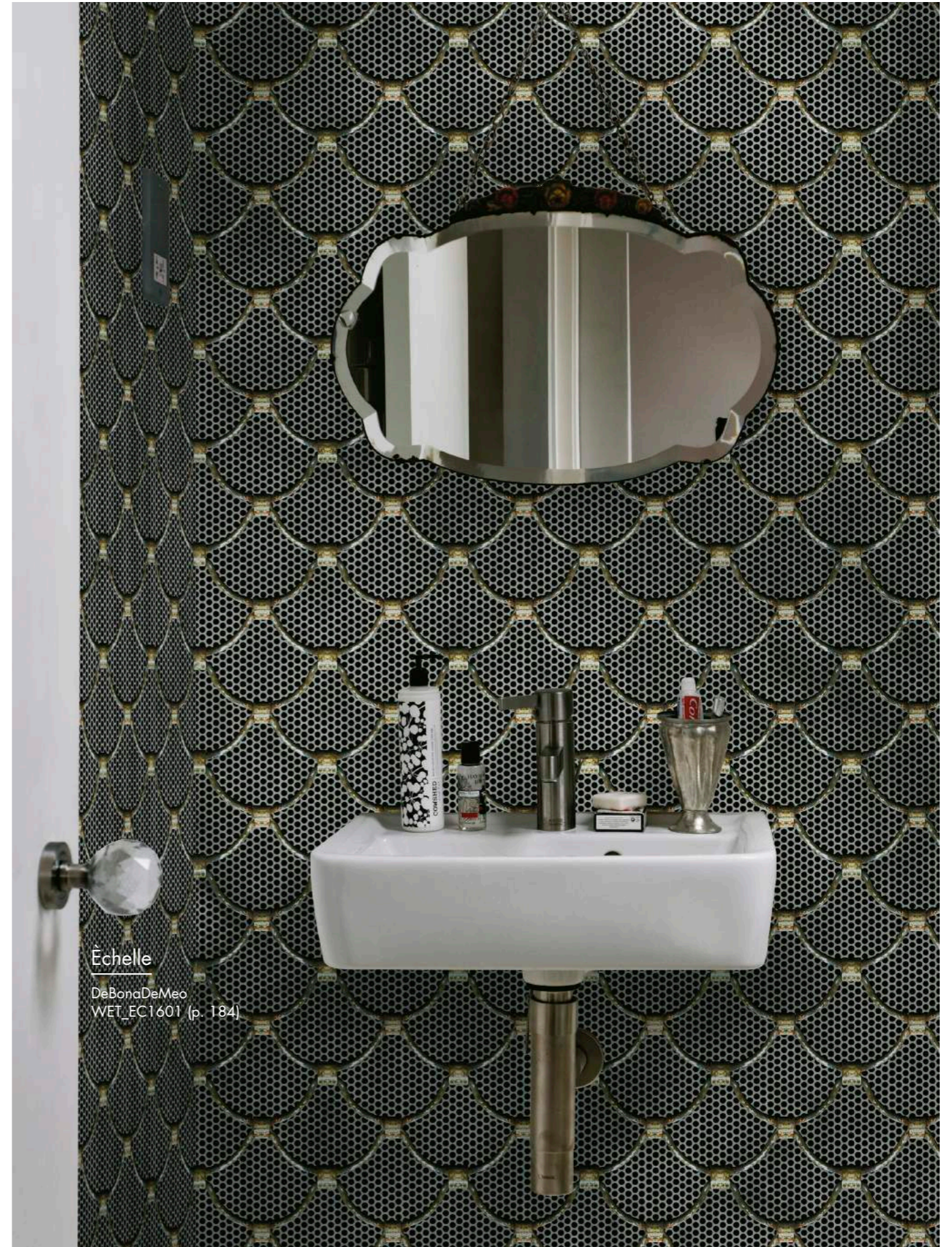
Augusta

Antonella Guidi
WET_AU1601 (p. 173)



Coralfull

CTRLZAK
WET_CO1601 (p. 180)



Échelle

DeBonaDeMeo
WET_EC1601 (p. 184)



Brainstorm

Alhambretto + AM Prod
WET_BR1601 (p. 176)

Carillon

Casa 1796
WET_CA1601 (p. 177)



Hamam

Raw
WET_HA1601 (p. 189)



Pixie
Cupica
WET_PI1601 (p. 202)



Fronde

Maria Gomez Garcia
WET_FR1601 (p. 188)



Olimpo

Gupica
WET_OL1601 (p. 200)



Big bang

Gupica
WET_BB1601 (p. 174)



Frozen
 CTRLZAK
 WET_FZ1601 (p. 188)

HB
 Ines Porrino
 WET_HB1601 (p. 190)





Nouveau
Alhambretto + AM Prod
WET_NO1501 (p. 199)



Medusae
CTRLZAK
WET_ME1501 (p. 195)



WET System - Collezione



Kaleido
 DeBonaDeMeo
 WET_KA1501 (p. 192)

Crystal water

Alhambretto + AM Prod
 WET_CW1501 (p. 180)



Dancing curtains

DeBonaDeMeo
WET_DC1501 (p. 181)



Layering

Casa 1796
WET_LA1501 (p. 193)

Fagales

Casa 1796
WET_FG1501 (p. 185)



Shoko

Casa 1796
WET_SH1501 (p. 205)



Fregio

DeBonaDeMeo
WET_FR1501 (p. 187)



Mystical dream

María Gómez García
WET_MD1501 (p. 197)



Aloha

Alhambretto + AM Prod
WET_AL1501 (p. 173)



Petrol

DeBonaDeMeo
WET_PE1501 (p. 201)



Miami winter

Ines Porrino
WET_MW1501 (p. 195)

Techtubes

CTRLZAK
WET_TC1501 (p. 207)



Color Chain

Ines Porrino
WET_CC1501 (p. 179)



Criss-cross

Alhambretto + AM Prod
WET_CR1501 (p. 180)

Artic wind

Christian Benini
WET_AW1501 (p. 173)



Miss Marple

Ines Porrino
WET_MM1501 (p. 196)





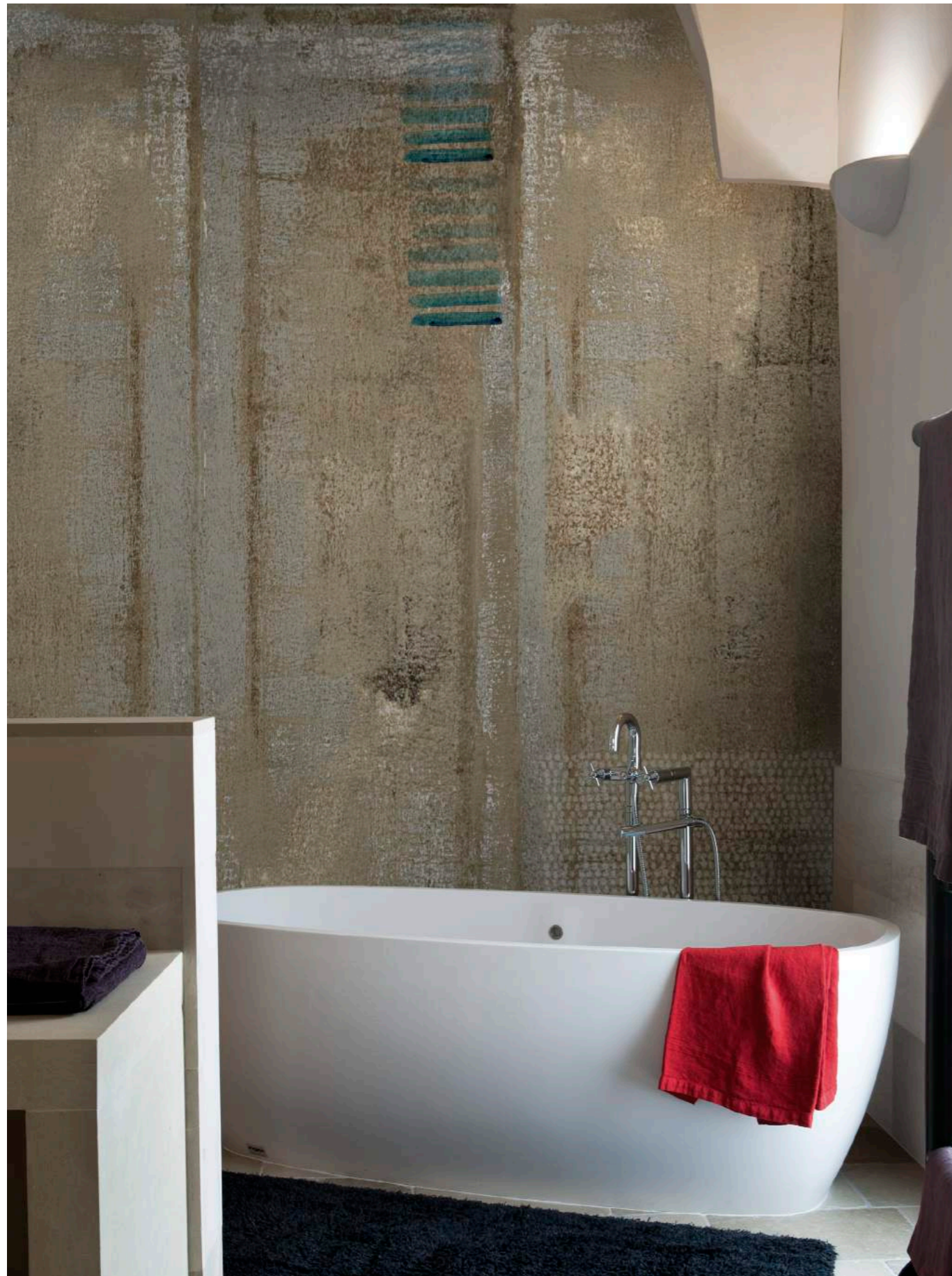
Escape

Christian Benini
WET_ES1501 (p. 184)



Ocean drops

Christian Benini
WET_OD1501 (p. 199)



Indian blur

Christian Benini
WET_IB1402 (p. 191)

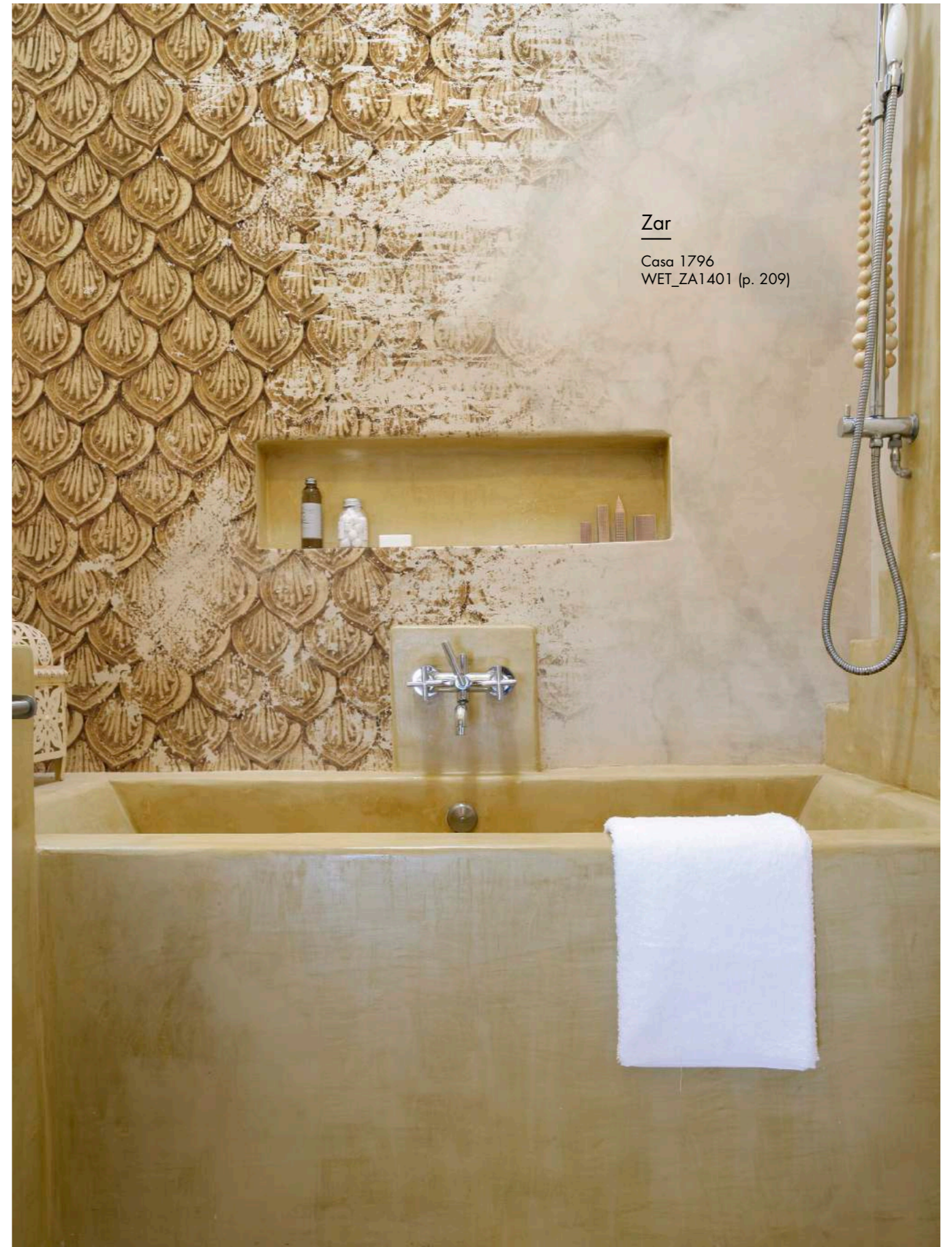
Cloudy

Casa 1796
WET_CL1401 (p. 178)



Evanescence

Eva Germani
WET_EV1401 (p. 185)



Zar

Casa 1796
WET_ZA1401 (p. 209)



New romantic
Antonella Guidi
WET_NR1401 (p. 198)



Déchiré
Casa 1796
WET_DE1401 (p. 182)



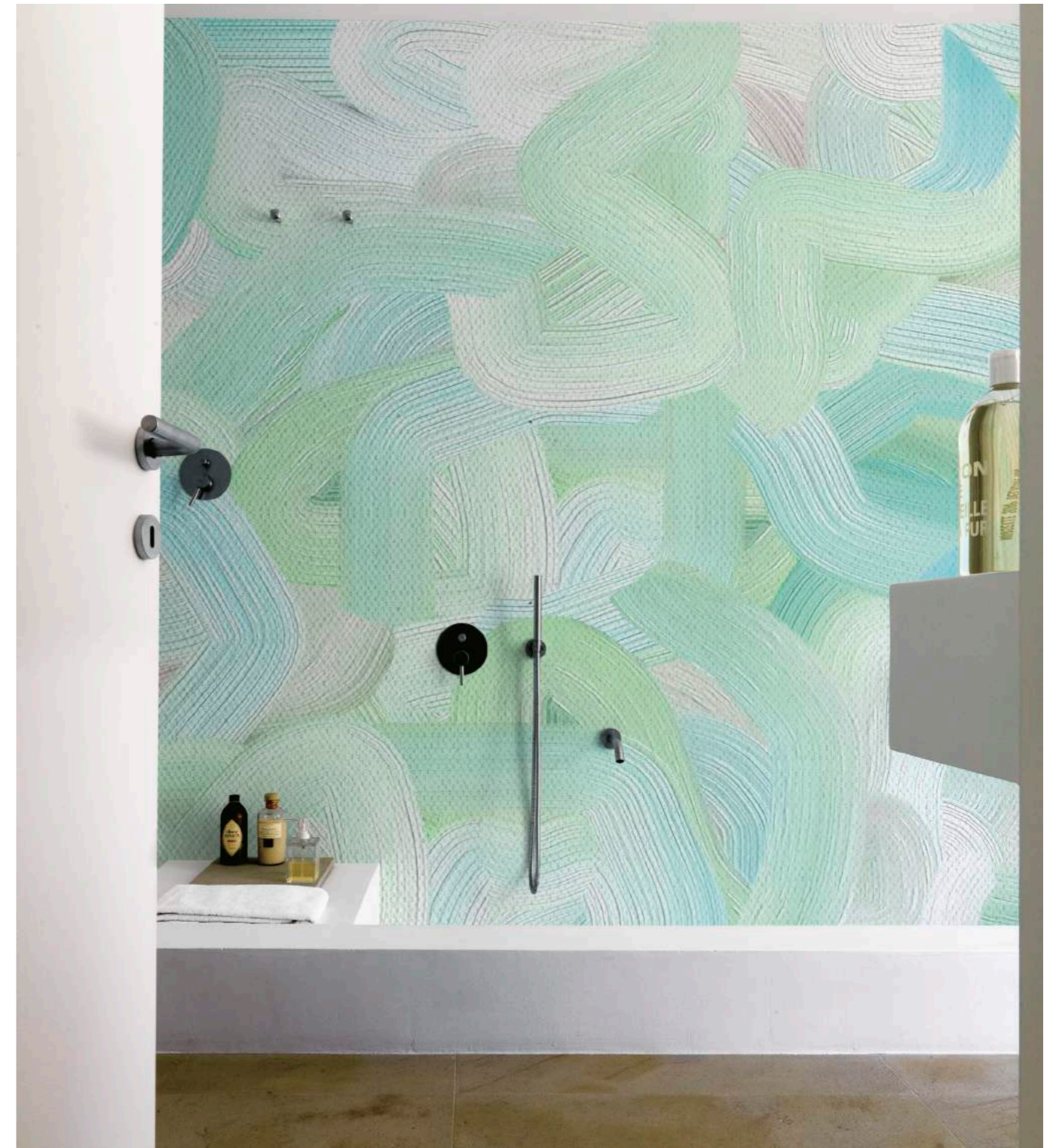
Neue blume

Casa 1796
WET_NB1401 (p. 198)



Velarium

Ines Porrino
WET_VE1401 (p. 208)



Module 6

Wladimiro Bendandi
WET_MO1401 (p. 196)

Pincelado

Serena Confalonieri
WET_PI1401 (p. 201)



Hanami

Serena Confalonieri
WET_HA1401 (p. 190)

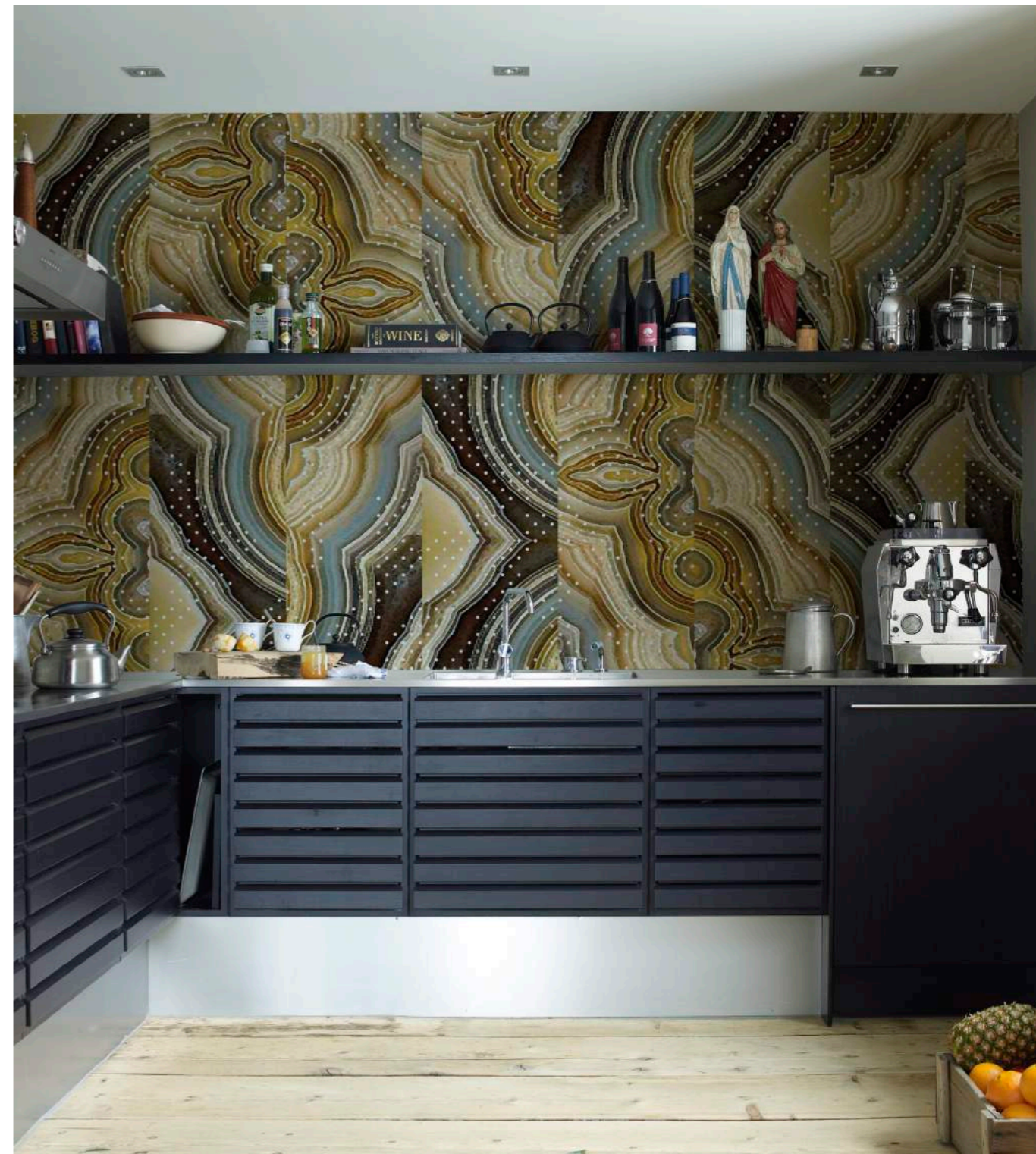


Track by track

Christian Benini
WET_TB1401 (p. 207)

Next simposium

Christian Benini
WET_NS1401 (p. 198)



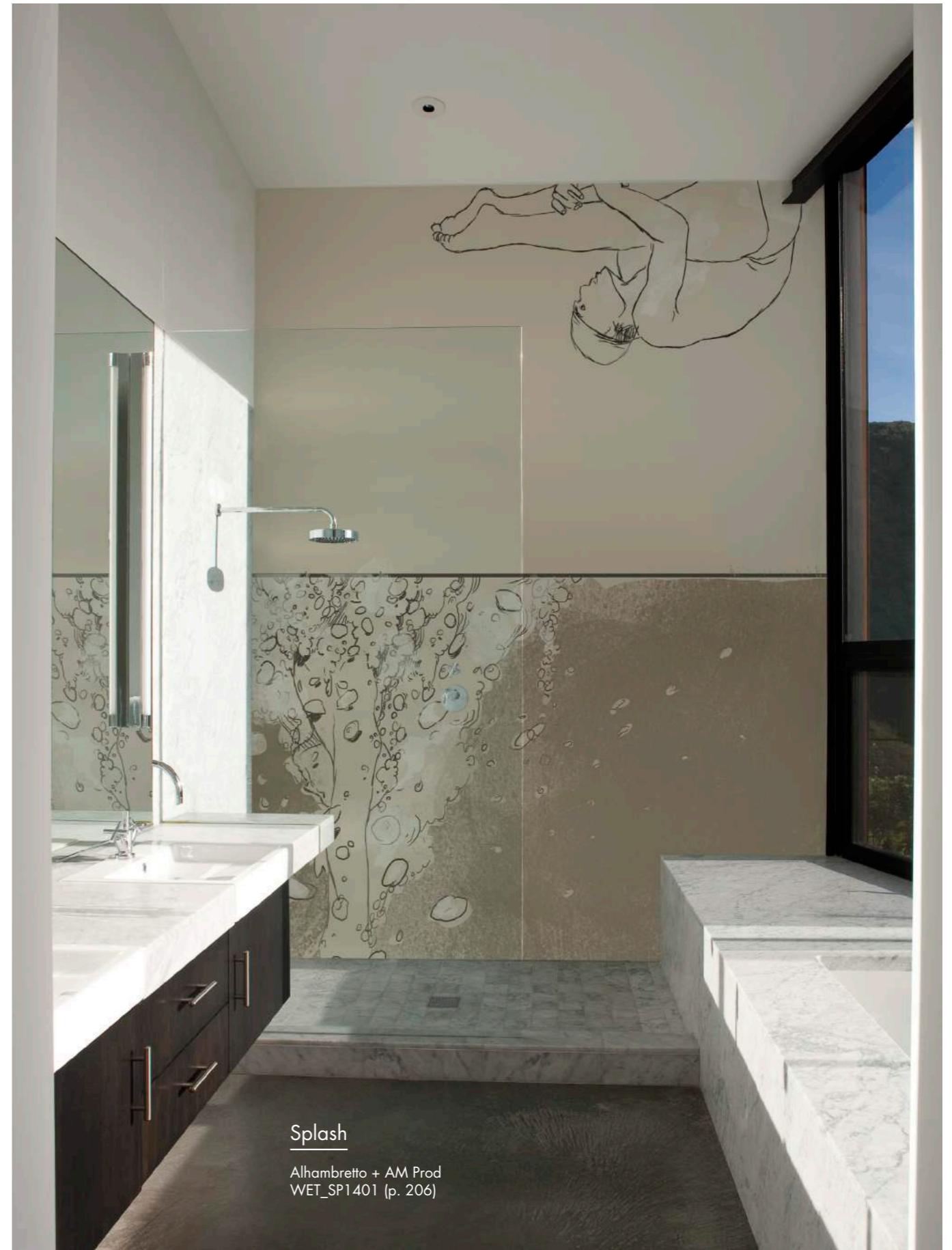
Afrique

Serena Confalonieri
WET_AF1401 (p. 172)



Sand tips

Ines Porrino
WET_ST1401 (p. 204)

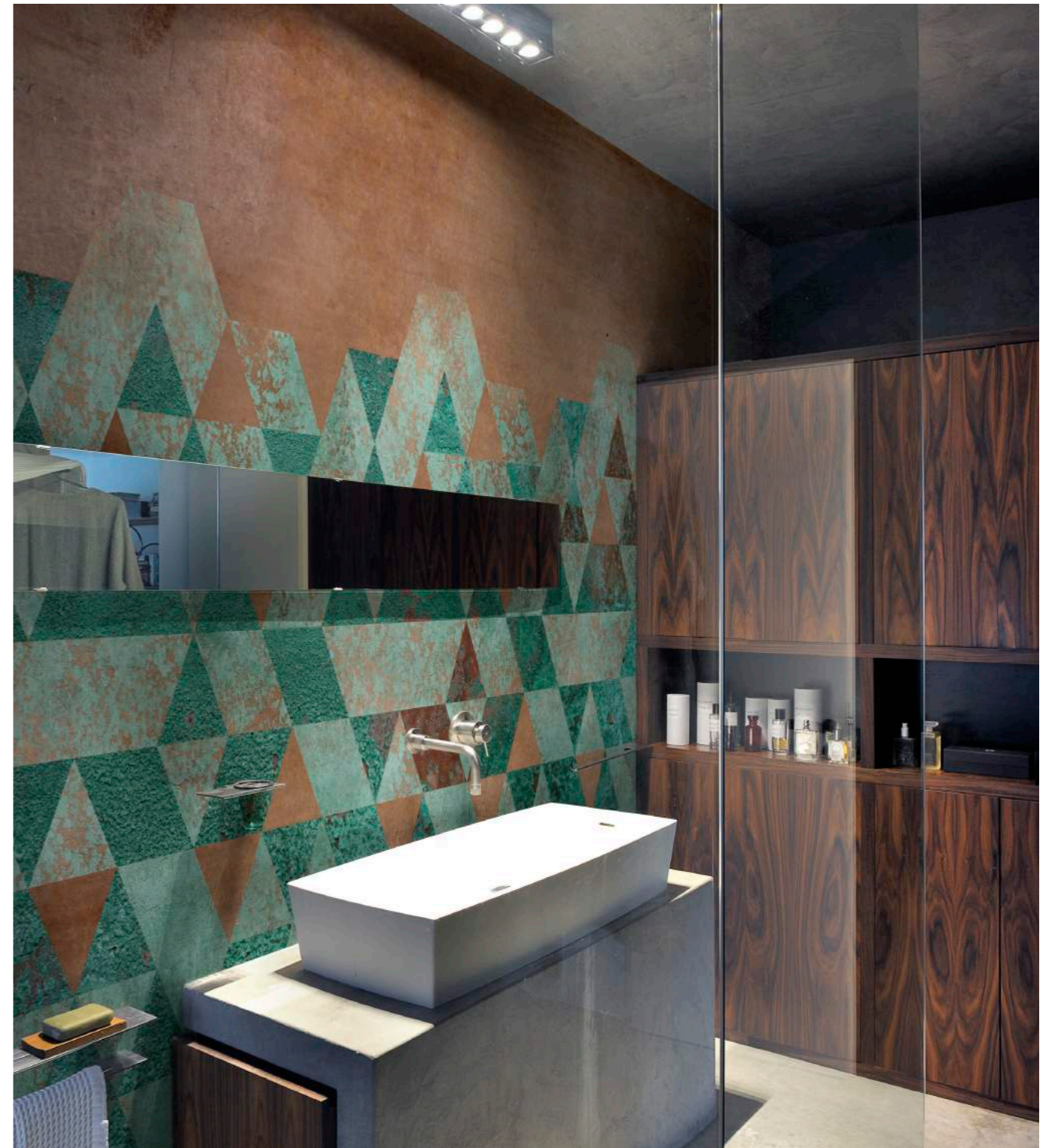


Splash

Alhambretto + AM Prod
WET_SP1401 (p. 206)



WET System - Collezione



Ebony

Alhambretto + AM Prod
WET_EB1402 (p. 184)

WET System - Collezione

Patina

Alhambretto + AM Prod
WET_PA1401 (p. 201)



Shibori

Christian Benini
WET_SH1402 (p. 204)



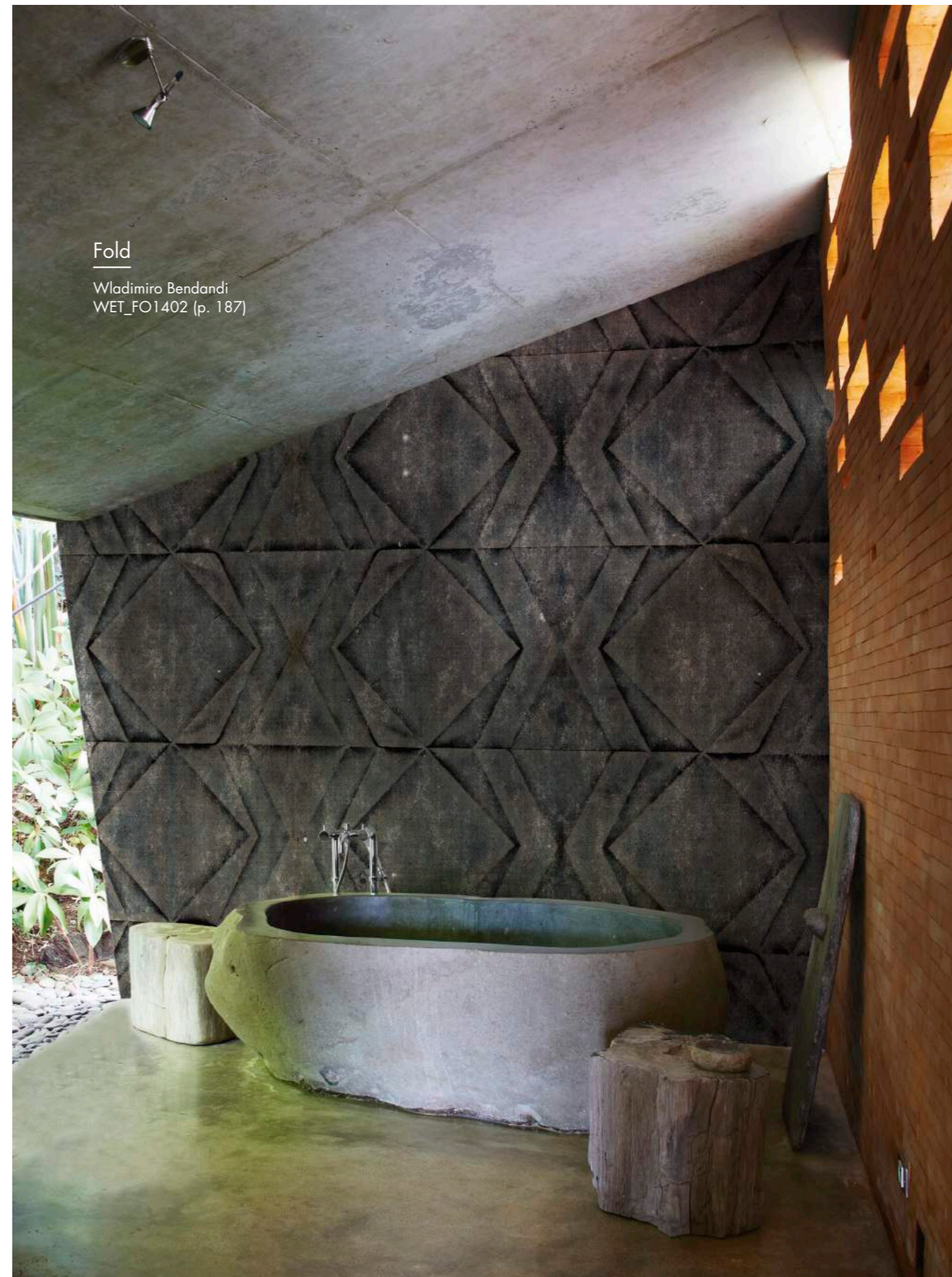
Décuper

Christian Benini
WET_DC1401 (p. 182)



Block tales

Christian Benini
WET_BT1401 (p. 175)



Fold

Wladimiro Bendandi
WET_FO1402 (p. 187)



Floating

Alhambretto + AM Prod
WET_FL1401 (p. 186)

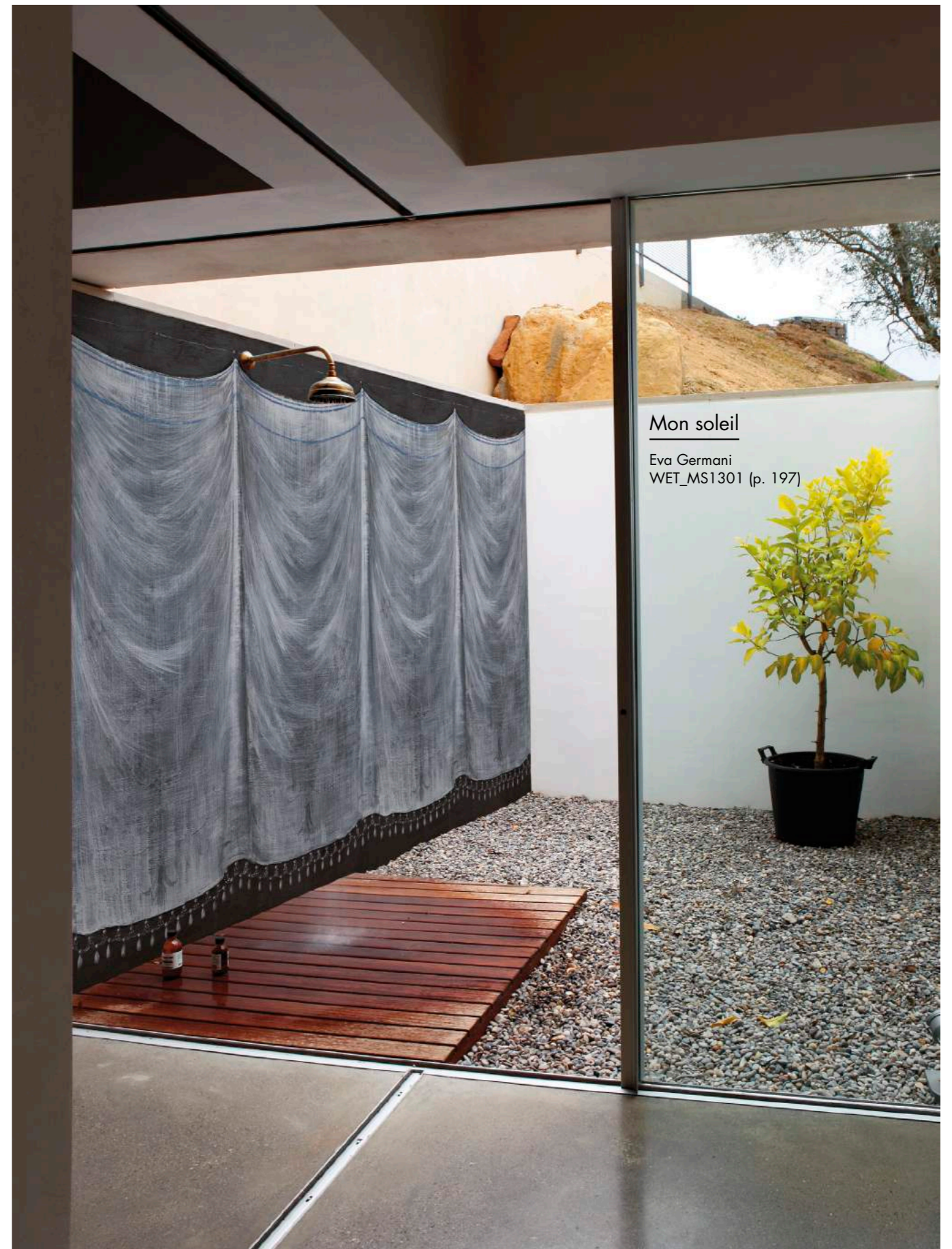


Gestalten

Christian Benini
WET_GE1301 (p. 188)



Flowing flower
Wladimiro Bendandi
WET_FF1301 (p. 187)

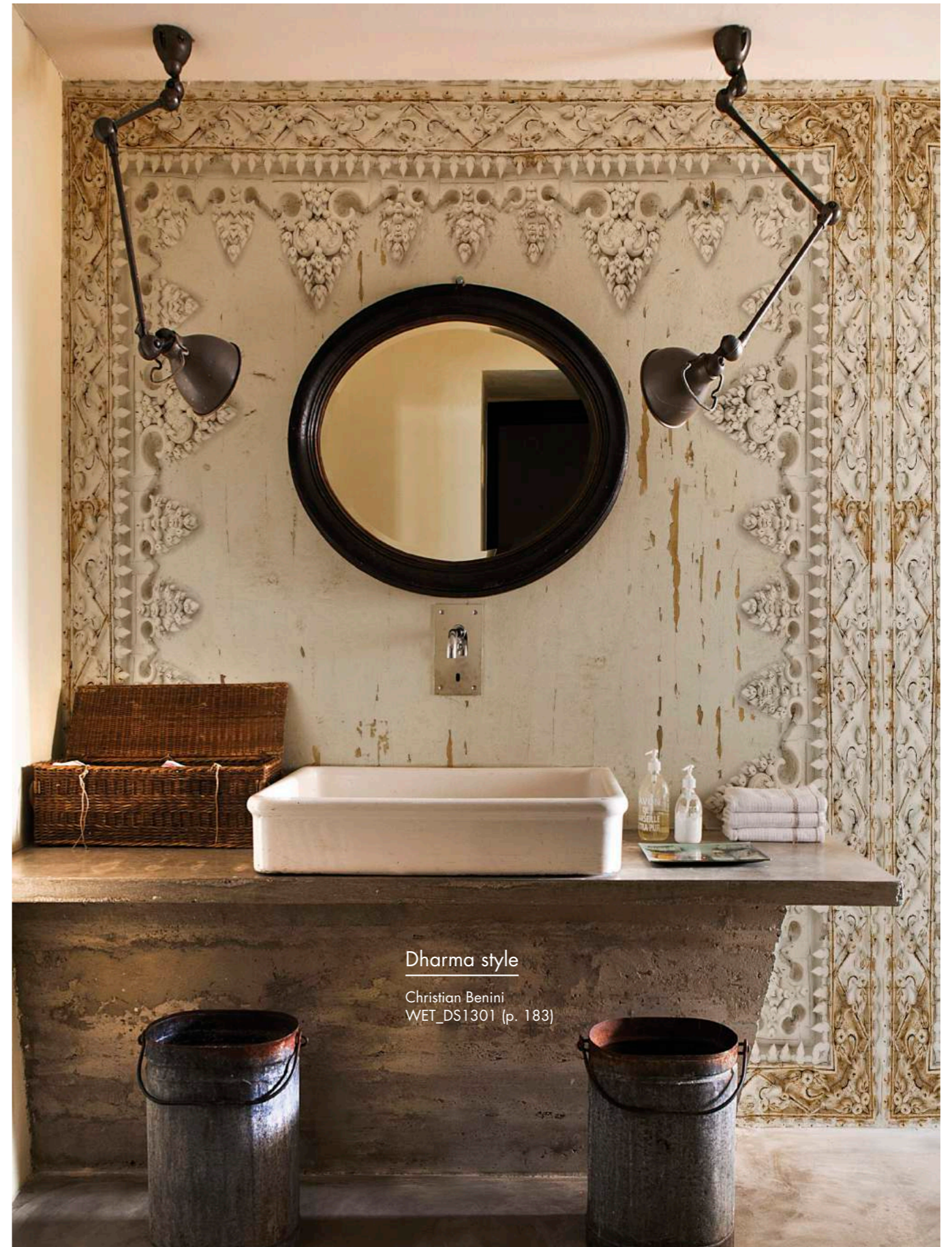


Mon soleil
Eva Germani
WET_MS1301 (p. 197)



Hanamachi

Eva Germani
WET_HA1301 (p. 190)



Dharma style

Christian Benini
WET_DS1301 (p. 183)



Le grand palais

Casa 1796
WET_LP1301 (p. 193)



Kilim

Eva Germani
WET_KI1301 (p. 192)



Guten appetit

Christian Benini
WET_GA1301 (p. 189)



Mariposa

Casa 1796
WET_MA1301 (p. 195)



Near the window

Casa 1796
WET_NW1301 (p. 197)

Point of view

Christian Benini
WET_PV1302 (p. 202)



Defrag me

Christian Benini
WET_DM1301 (p. 183)

Byoubu

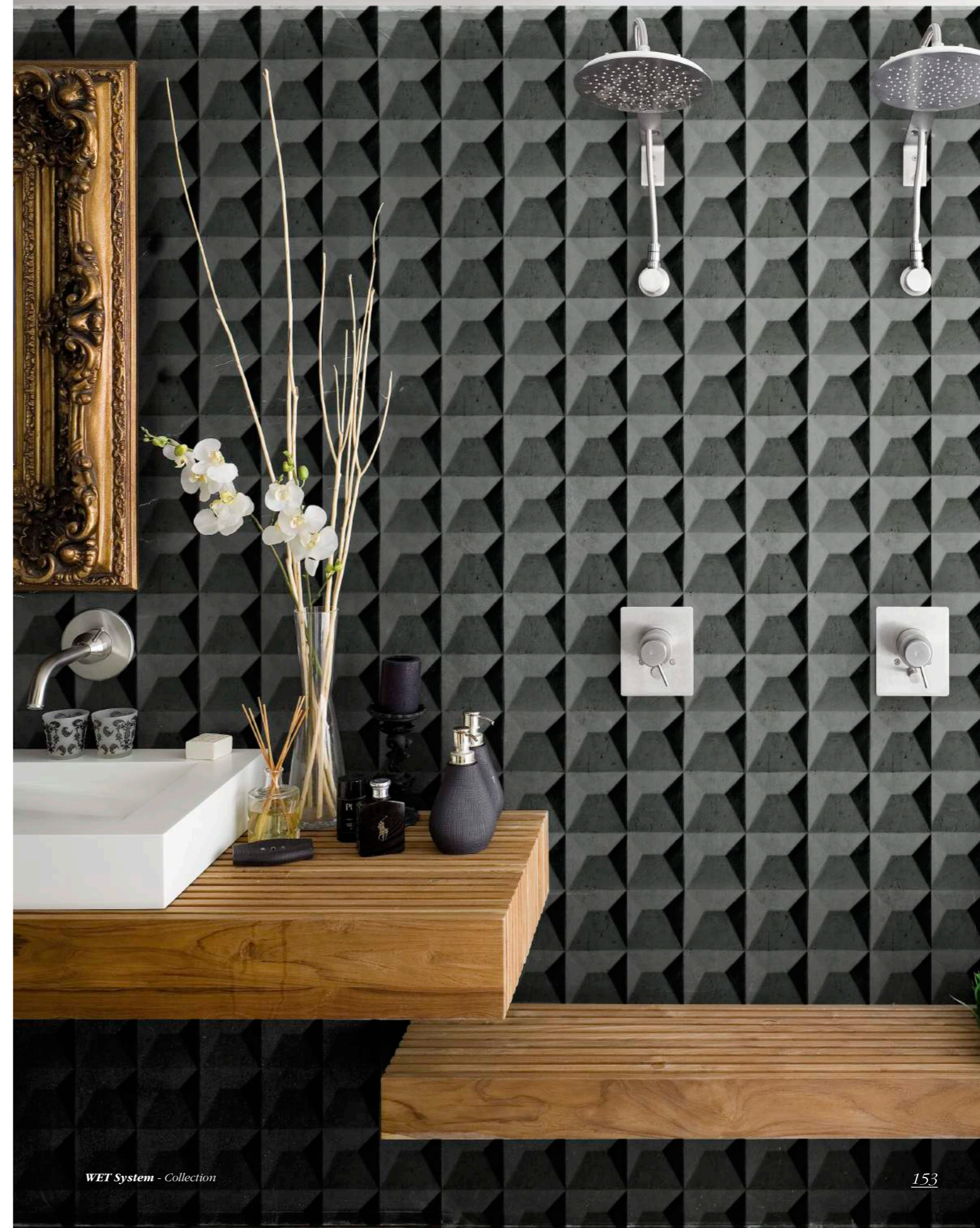
Wladimiro Bendandi
WET_BY1301 (p. 177)





Teppi teppi

Christian Benini
WET_TT1301 (p. 207)



Poly-hedric

Christian Benini
WET_PH1301 (p. 203)

WET System - Collezione

WET System - Collezione

Cicadea

Casa 1796
WET_CI1301 (p. 178)



Viktoria

Christian Benini
WET_VI1301 (p. 209)

Life lines

Christian Benini
WET_LL1301 (p. 194)



Jacquard

Christian Benini
WET_JA130 (p. 192)



WET System - Collezione



You and your

Casa 1796
WET_YY1301 (p. 209)

Signages

Christian Benini
WET_SI1301 (p. 205)

WET System - Collezione



Fin du siècle
 Christian Benini
 WET_FS1301 (p. 186)



Burlesque
 Christian Benini
 WET_BU1301 (p. 176)

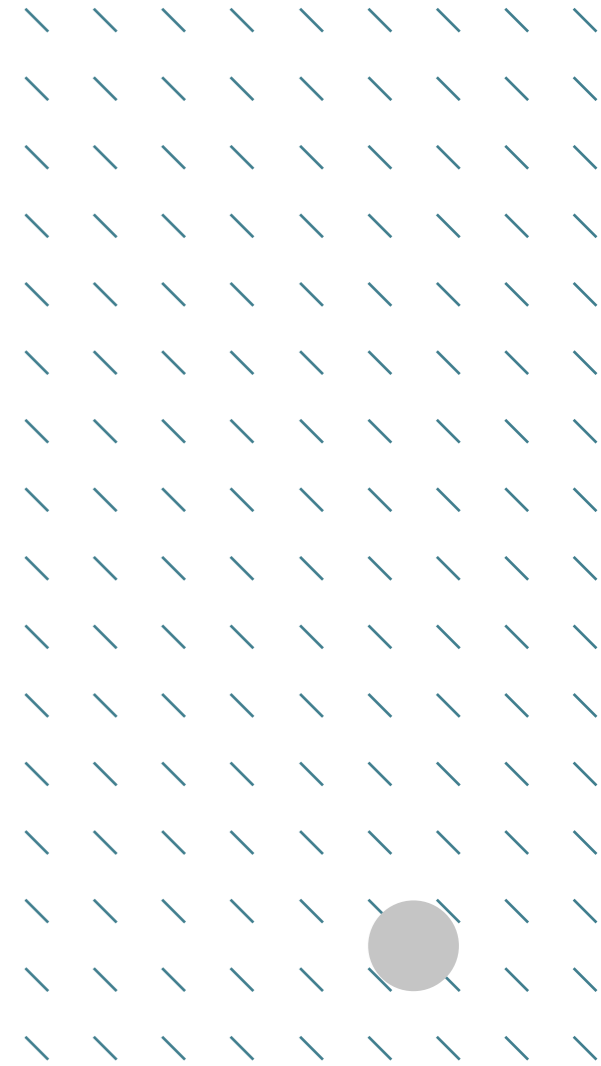


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WET SYSTEM

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/ Technische Abteilung / Sección técnica

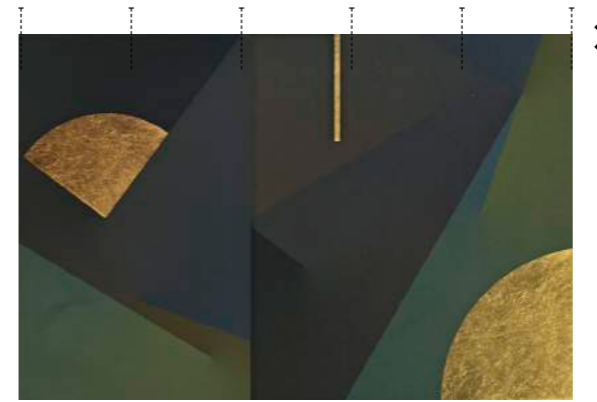


WET SYSTEM

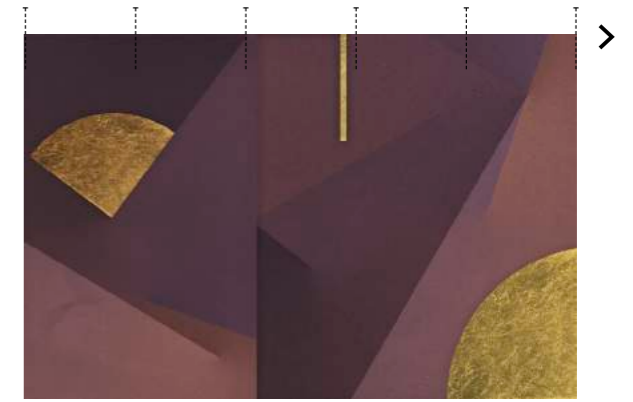
Nuova collezione 2018

— New collection 2018

BH 100 / Wladimiro Bendandi / 2018 (p. 35)



WET_BH1801



WET_BH1802

Alfama / DeBonaDeMeo / 2018 (p. 43)



WET_AL1801



WET_AL1802

Burlap / Raw / 2018 (p. 41)

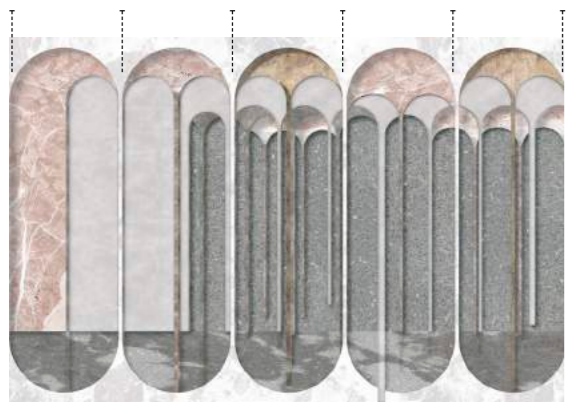


WET_BU1801

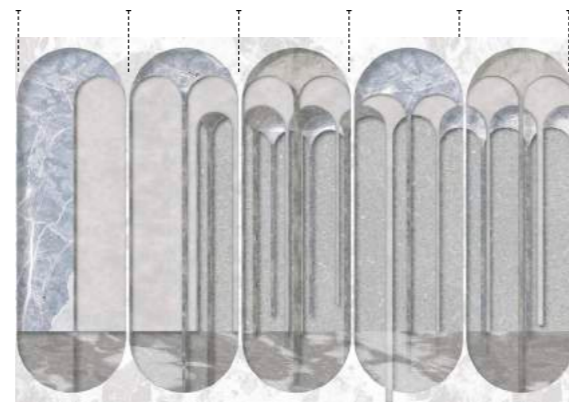


WET_BU1802

Aquaeductus / CTRLZAK / 2018 (p. 31)



WET_AQ1801



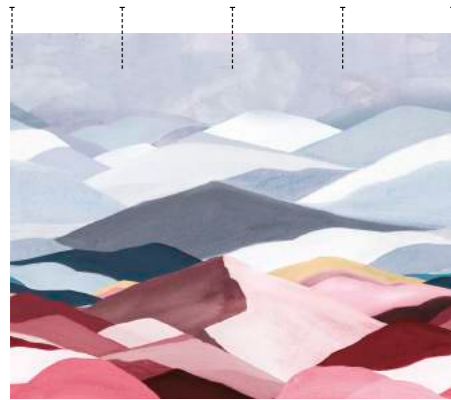
WET_AQ1802

Coquillages / Eva Germani / 2018 (p. 27)



WET_CO1801

Dimanche / Maria Gomez Garcia / 2018 (p. 32)



WET_DI1801



WET_DI1802

Juliet / Eva Germani / 2018 (p. 26)

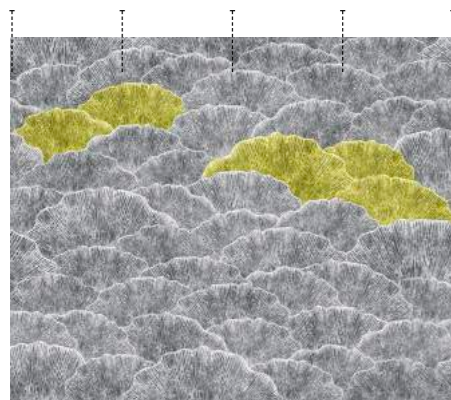


WET_JU1801

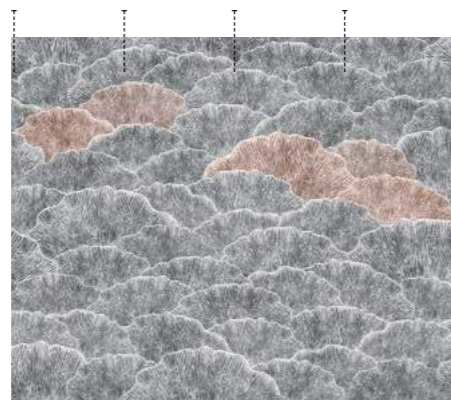


WET_JU1802

Goethe / Alhambretto + AM Prod / 2018 (p. 37)

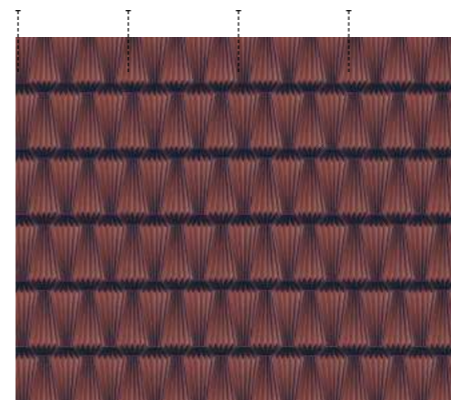


WET_GO1801

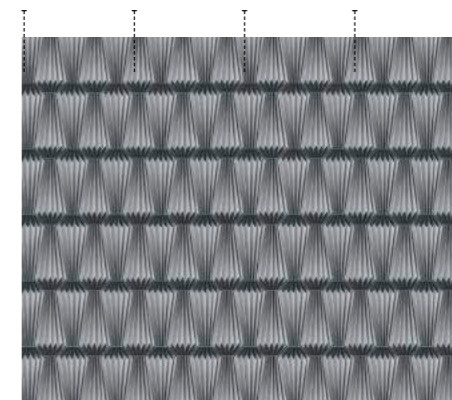


WET_GO1802

Les Gitanes / DeBonaDeMeo / 2018 (p. 30)



WET_LG1801

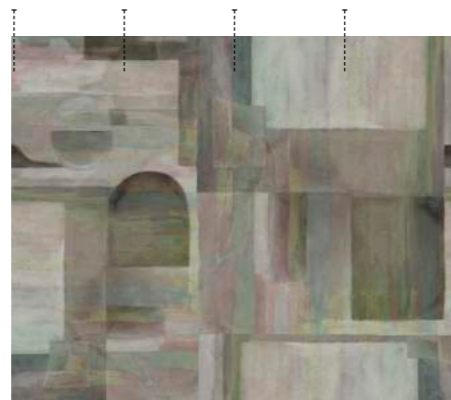


WET_LG1802

Imagine / Talva Design / 2018 (p. 46)

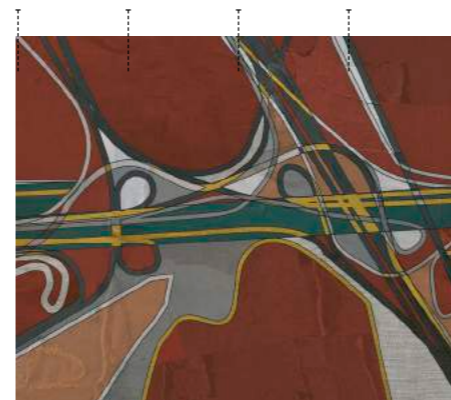


WET_IM1801

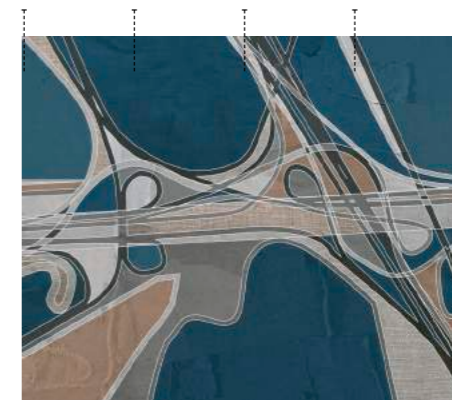


WET_IM1802

Mind map / Alhambretto + AM Prod / 2018 (p. 44)

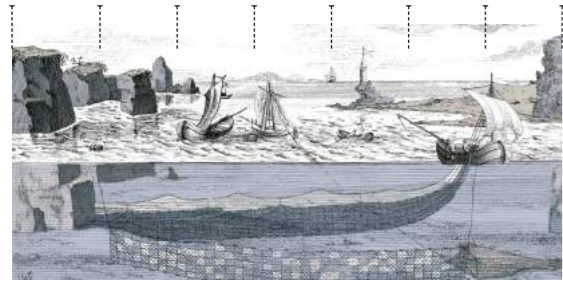


WET_MM1801

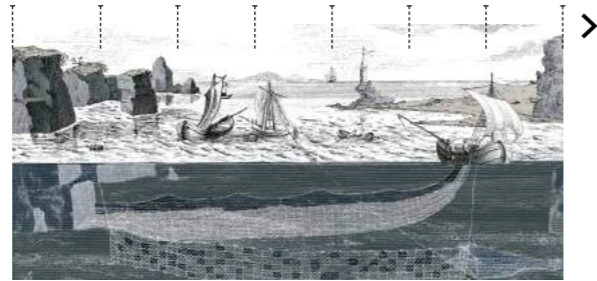


WET_MM1802

Mobilis in mobili / CTRLZAK / 2018 (p. 28)



WET_MO1801

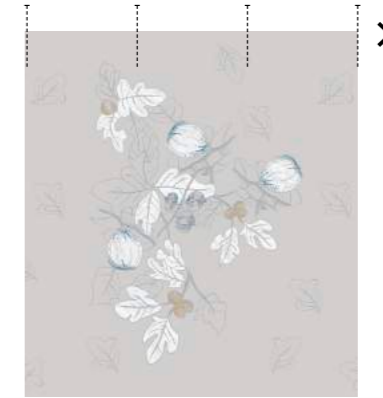


WET_MO1802

Platone / Ines Porrino / 2018 (p. 47)



WET_PL1801

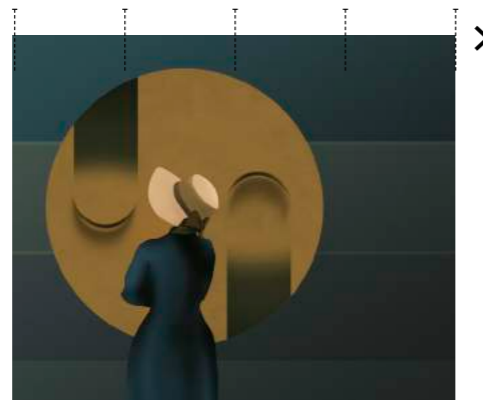


WET_PL1802

No Charlie / Christian Benini / 2018 (p. 34)

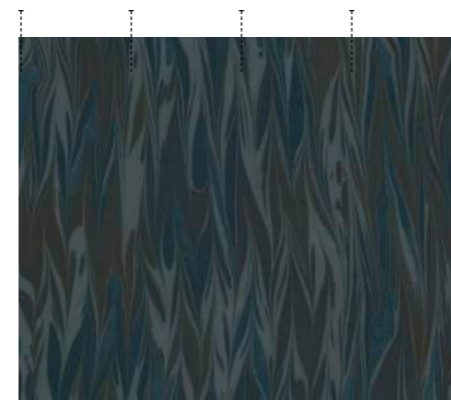


WET_NC1801

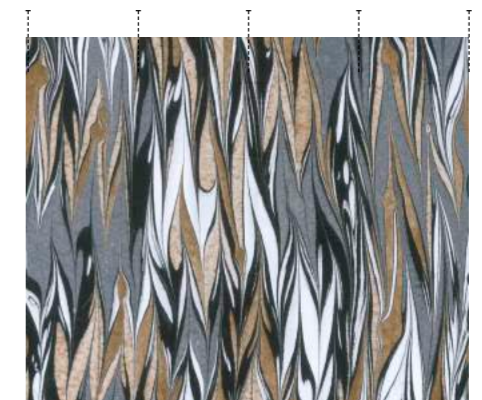


WET_NC1802

Posidonia / Antonella Guidi / 2018 (p. 36)



WET_PO1801



WET_PO1802

Palermo / RAW / 2018 (p. 39)

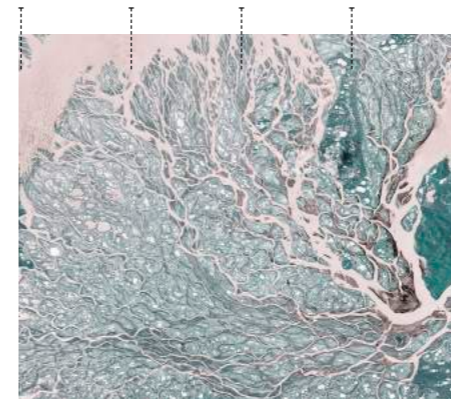


WET_PA1801

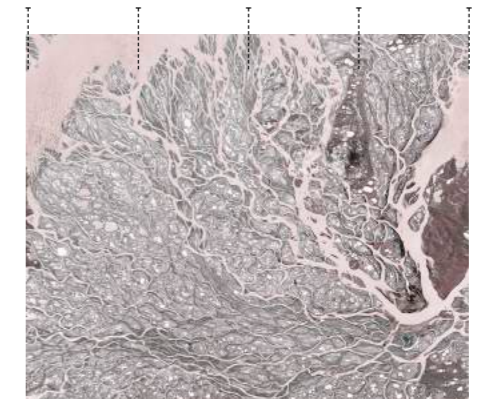


WET_PA1802

Racine / Alhambretto + AM Prod / 2018 (p. 29)

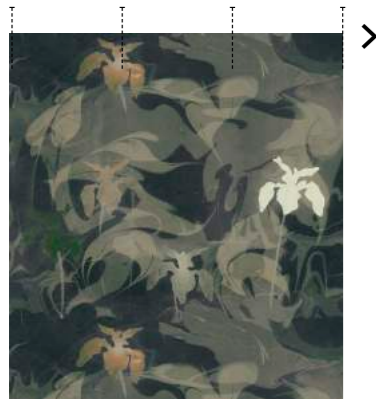


WET_RA1801



WET_RA1802

Rêverie / Antonella Guidi / 2018 (p. 42)



WET_RE1801



WET_RE1802

Silence / Casa 1796 / 2018 (p. 38)

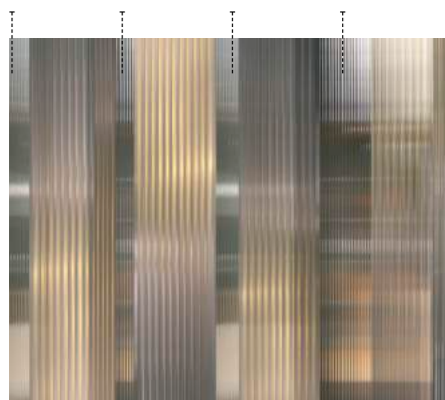


WET_SI1801

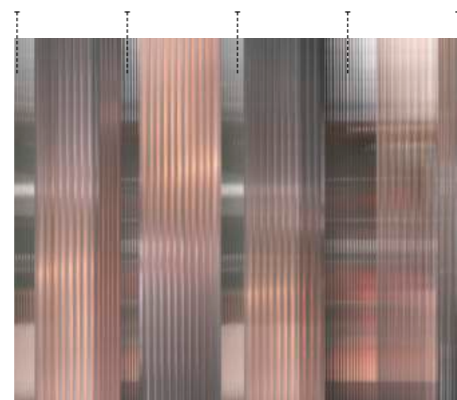


WET_SI1802

Singing in the rain / DeBonaDeMeo / 2018 (p. 33)

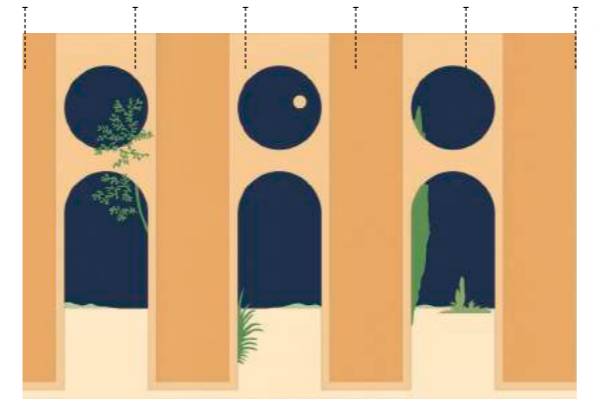


WET_SR1801

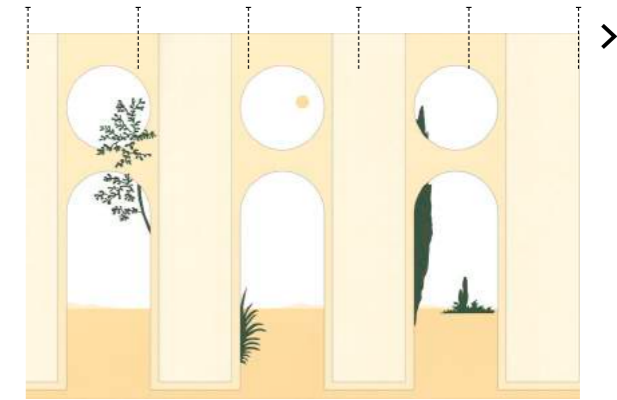


WET_SR1802

Tempo sospeso / Gupica / 2018 (p. 45)



WET_TS1801

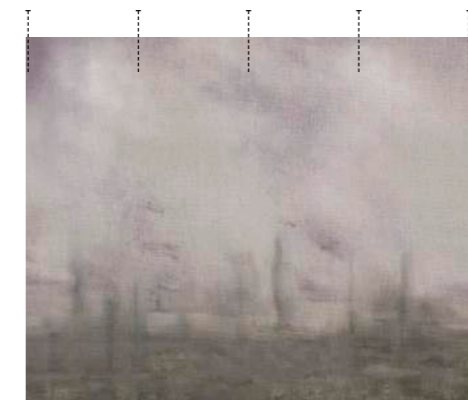


WET_TS1802

Windy afternoon / Gupica / 2018 (p. 40)



WET_WA1801



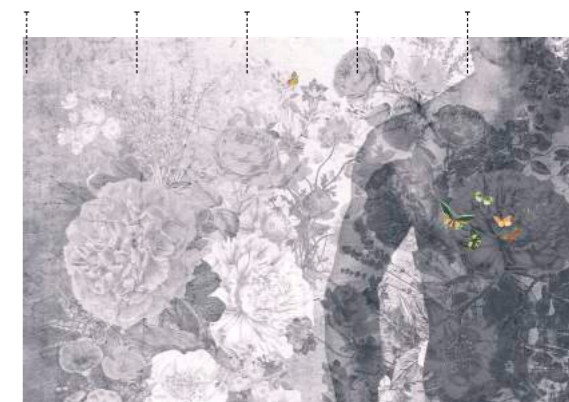
WET_WA1802

WET SYSTEM Collezione — Collection

Aloha / Alhambretto + AM Prod / 2015 (p. 106)



WET_AL1501

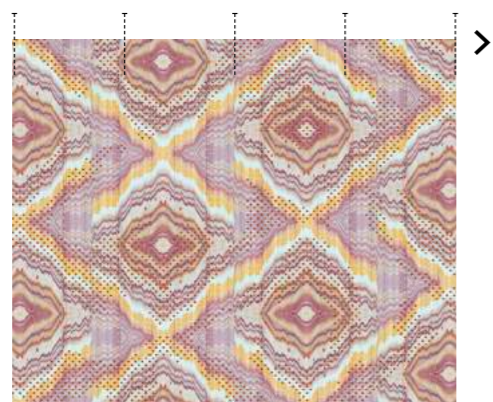


WET_AL1502

Afrique / Serena Confalonieri / 2014 (p. 129)

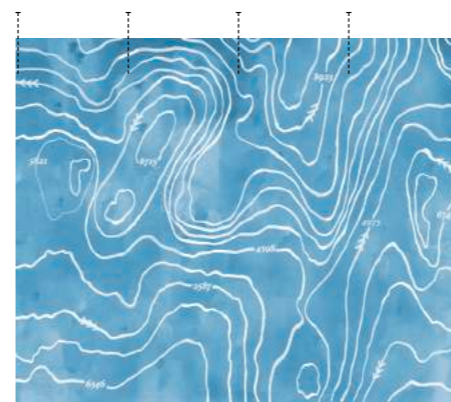


WET_AF1401

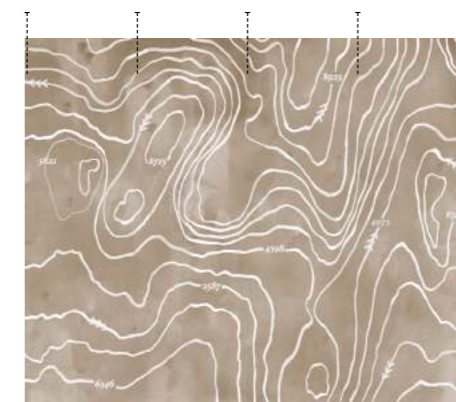


WET_AF1402

Artic wind / Christian Benini / 2015 (p. 112)

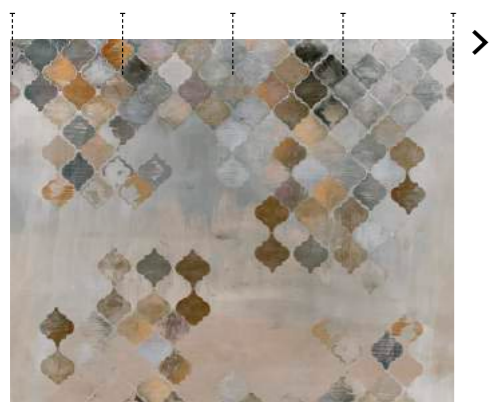


WET_AW1501

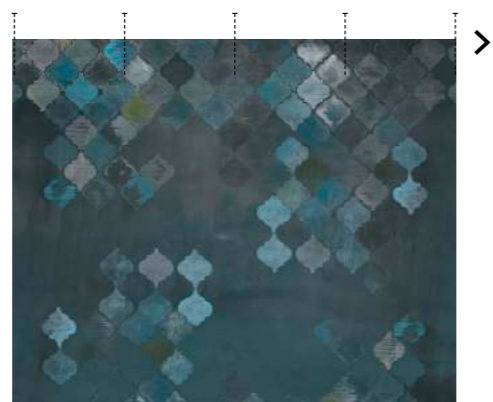


WET_AW1502

Aladino / Eva Germani / 2016 (p. 80)



WET_AL1601



WET_AL1602

Augusta / Antonella Guidi / 2016 (p. 82)

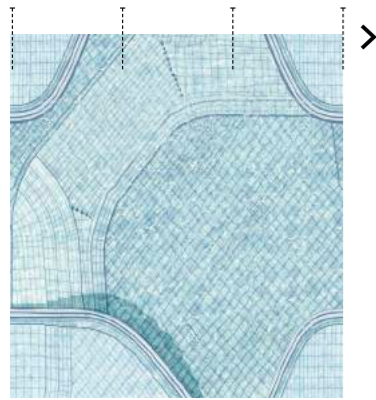


WET_AU1601

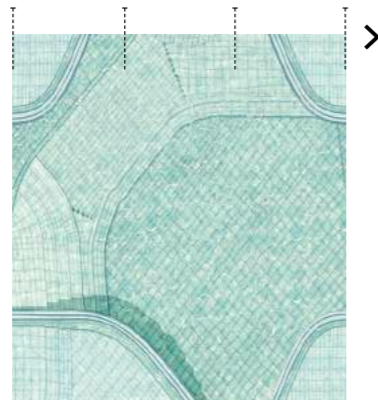


WET_AU1602

Badaal / DeBonaDeMeo / 2017 (p. 52)

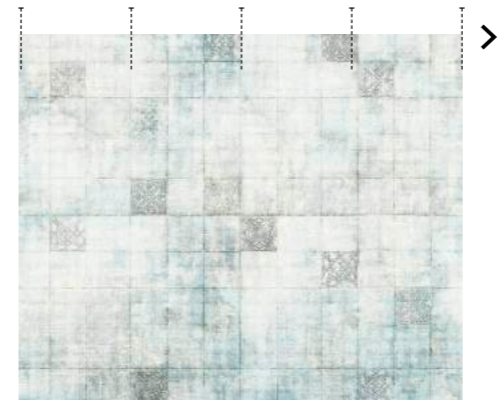


WET_BA1701

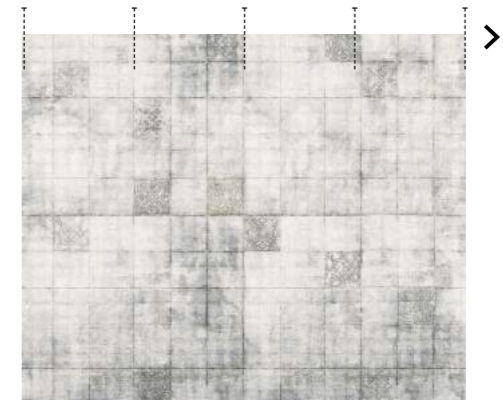


WET_BA1702

Block tales / Christian Benini / 2014 (p. 136)

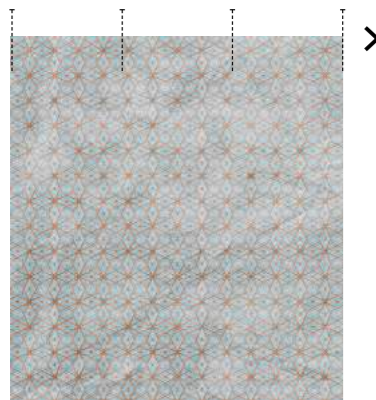


WET_BT1401

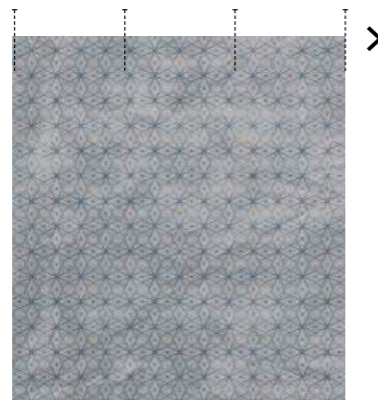


WET_BT1402

Batik / DeBonaDeMeo / 2016 (p. 72)

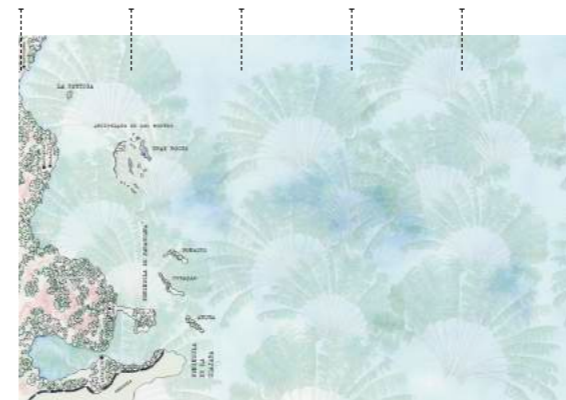


WET_BA1601



WET_BA1602

Bonaire / Ines Porrino / 2016 (p. 91)



WET_BO1601

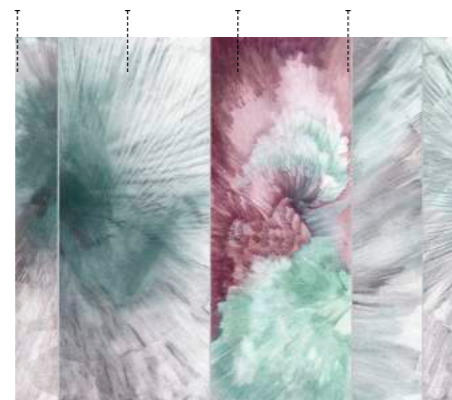


WET_BO1602

Big bang / Gupica / 2016 (p. 93)

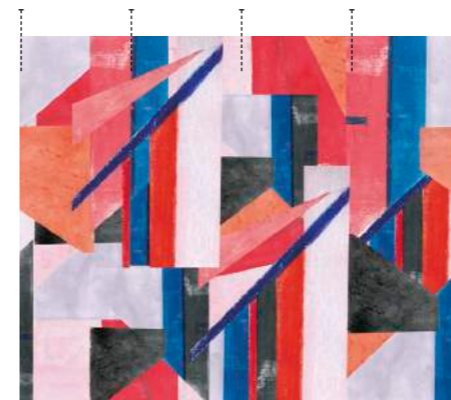


WET_BB1601

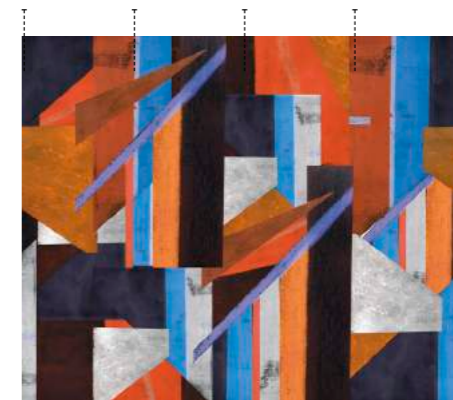


WET_BB1602

Boogie / Maria Gomez Garcia / 2017 (p. 70)

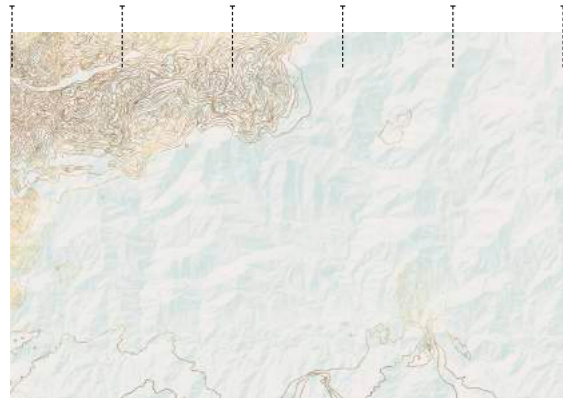


WET_BO1701

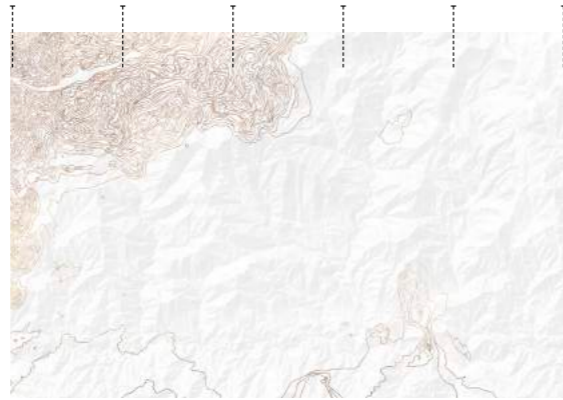


WET_BO1702

Brainstorm / Alhambretto + AM Prod / 2016 (p. 86)

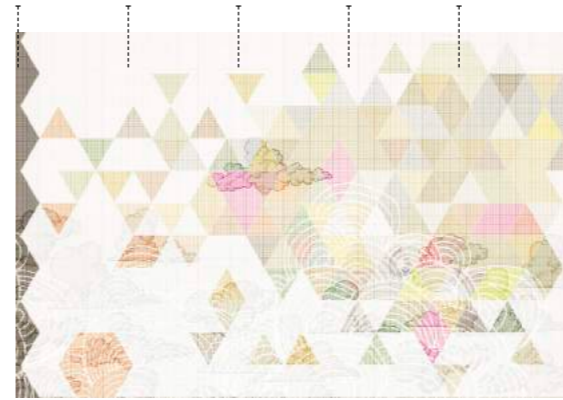


WET_BR1601

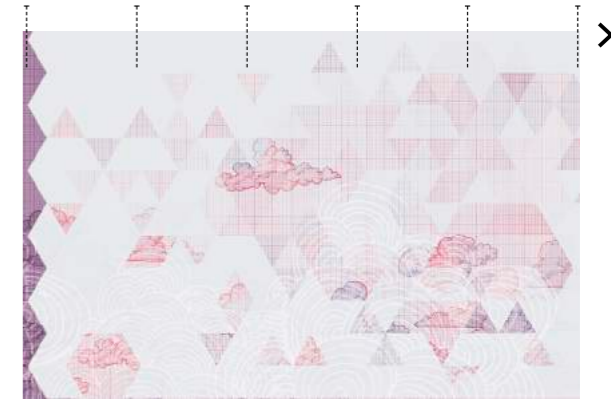


WET_BR1602

Byoubu / Wladimiro Bendandi / 2013 (p. 151)

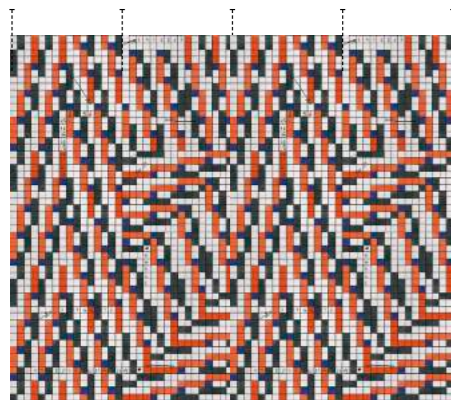


WET_BY1301

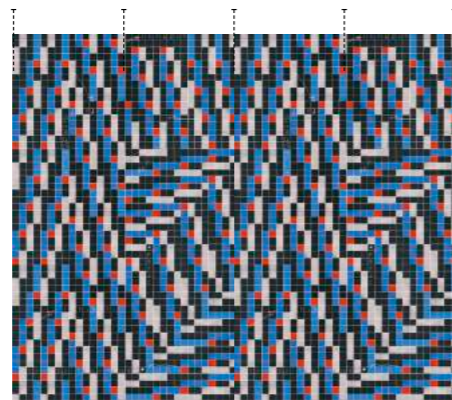


WET_BY1302

Brion / Alhambretto + AM Prod / 2017 (p. 71)

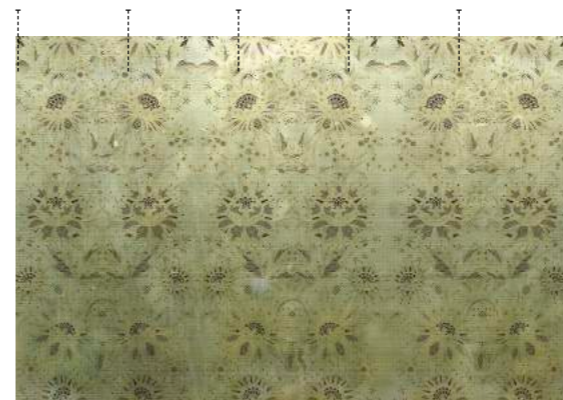


WET_BR1701

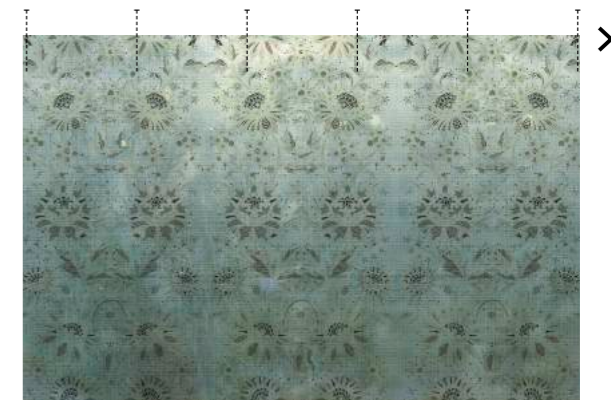


WET_BR1702

Carillon / Casa 1796 / 2016 (p. 87)



WET_CA1601



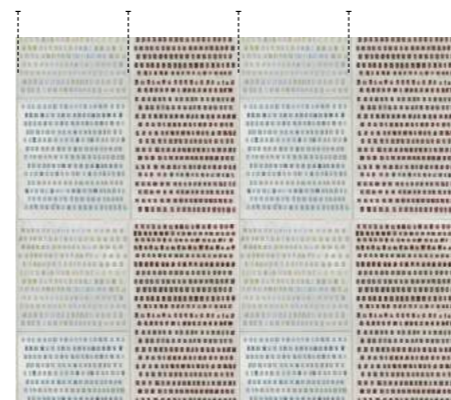
WET_CA1602

Burlesque / Christian Benini / 2013 (p. 161)

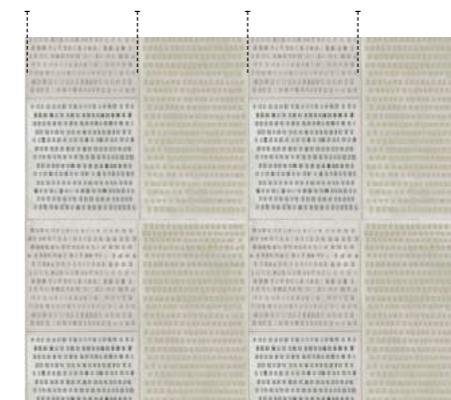


WET_BU1301

Changing dots / Gupica / 2017 (p. 51)



WET_CD1701



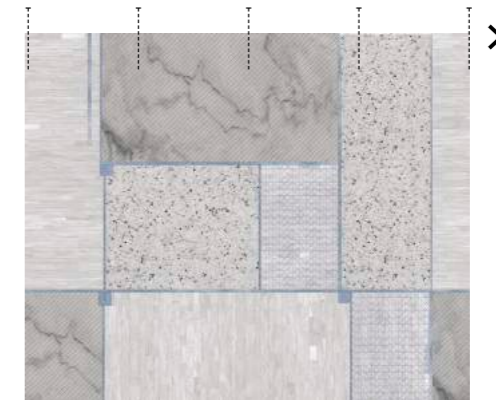
WET_CD1702

Cicadea / Casa 1796 / 2013 (p. 154)

WET_CI1301

Cocò / Casa 1796 / 2017 (p. 59)

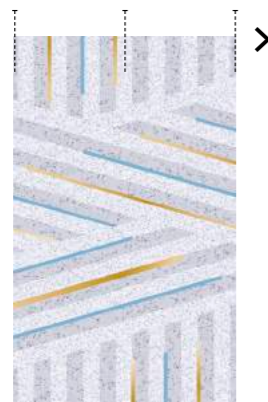
WET_CO1701



WET_CO1702

Clean-up / Alhambretto + AM Prod / 2017 (p. 64)

WET_CU1701



WET_CU1702



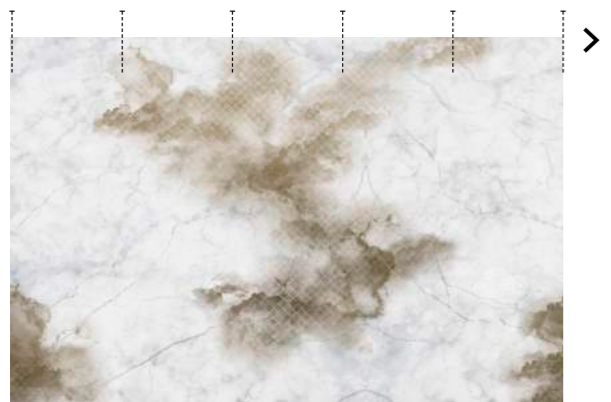
WET_CU1703

Color chain / Ines Porrino / 2015 (p. 110)

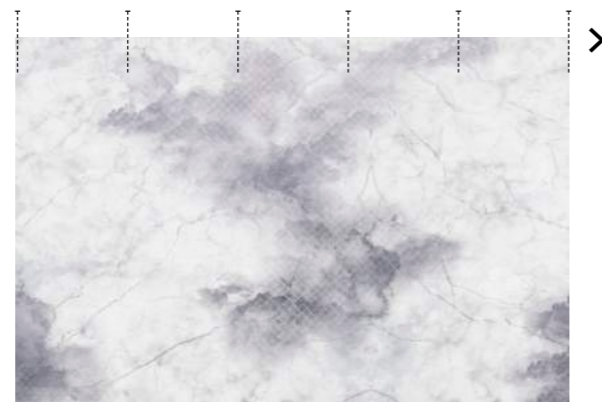
WET_CC1501



WET_CC1502

Cloudy / Casa 1796 / 2014 (p. 117)

WET_CL1401



WET_CL1402

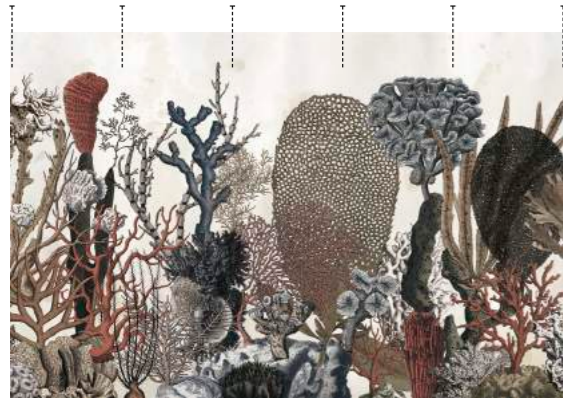
Conservatory / Raw / 2016 (p. 73)

WET_CN1601

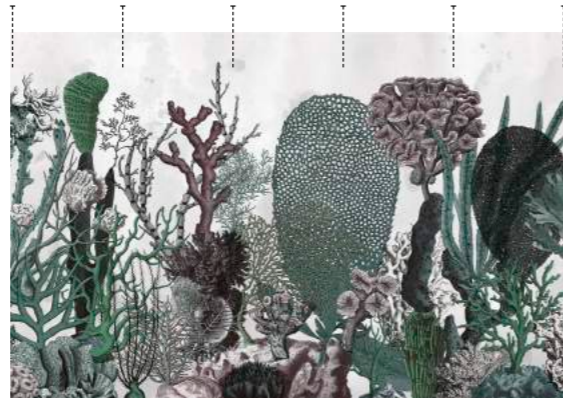


WET_CN1602

Coralfull / CTRLZAK / 2016 (p. 84)

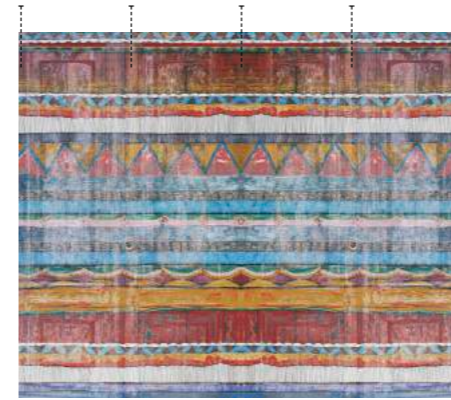


WET_CO1601

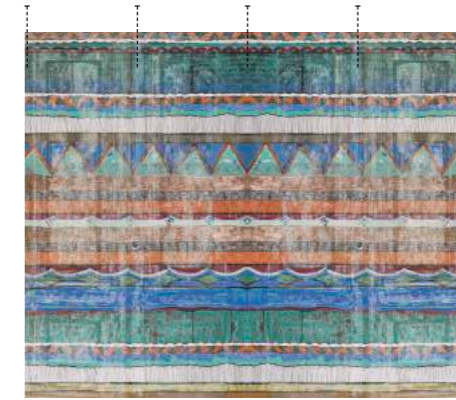


WET_CO1602

Dakota / Talva Design / 2017 (p.56)

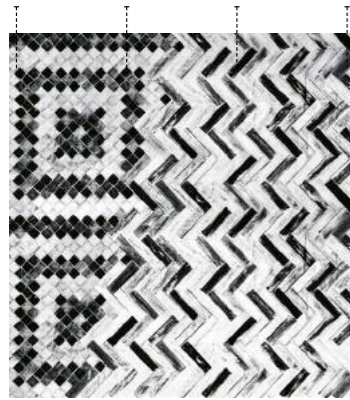


WET_DA1701



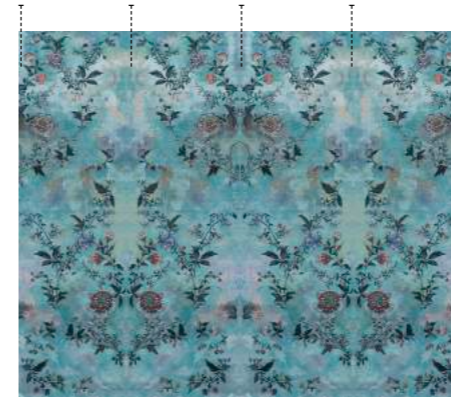
WET_DA1702

Criss cross / Alhambretto + AM Prod / 2015 (p. 111)

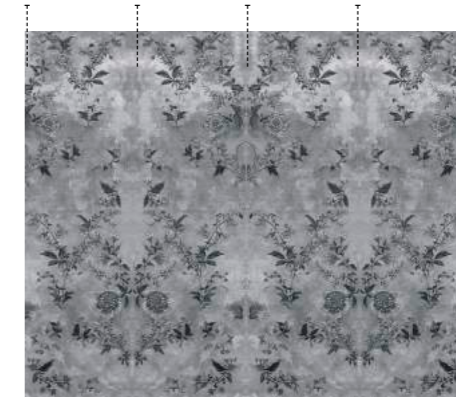


WET_CR1501

Dame voilée / Eva Germani / 2017 (p. 53)

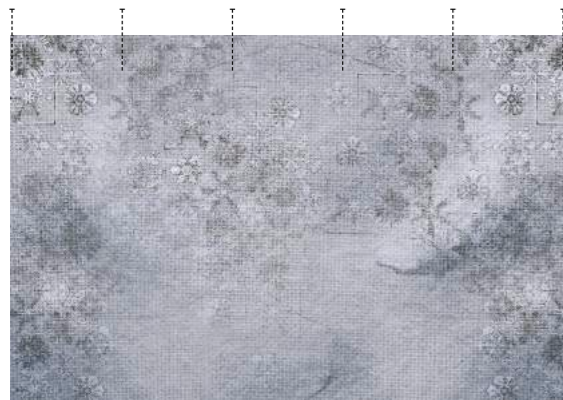


WET_DV1701

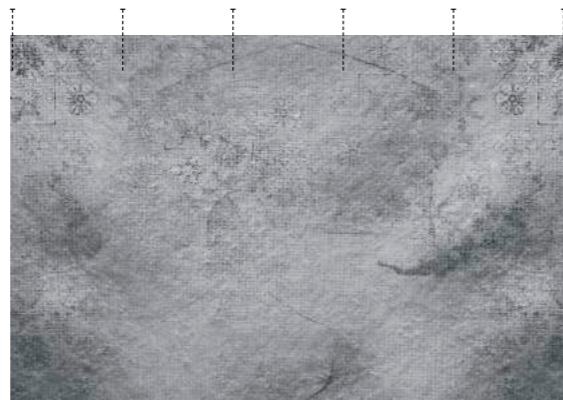


WET_DV1702

Crystal water / Alhambretto + AM Prod / 2015 (p. 98)

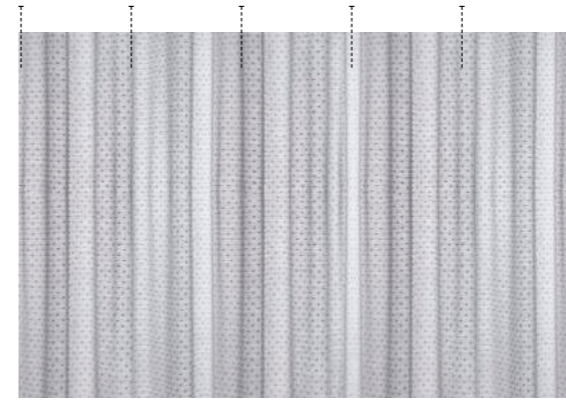


WET_CW1501



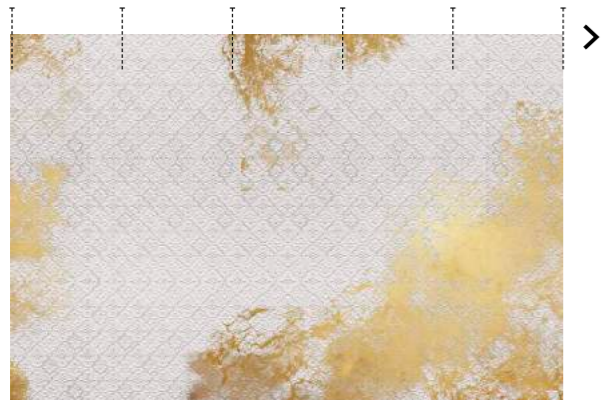
WET_CW1502

Dancing curtains / DeBonaDeMeo / 2015 (p. 100)

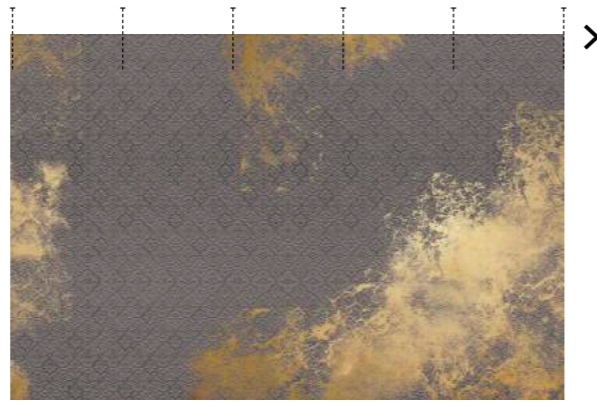


WET_DC1501

Déchiré / Casa 1796 / 2014 (p. 121)

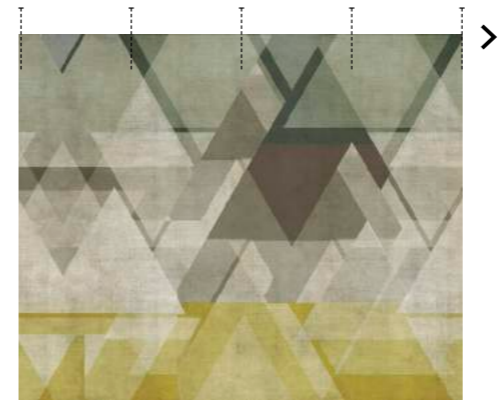


WET_DE1401

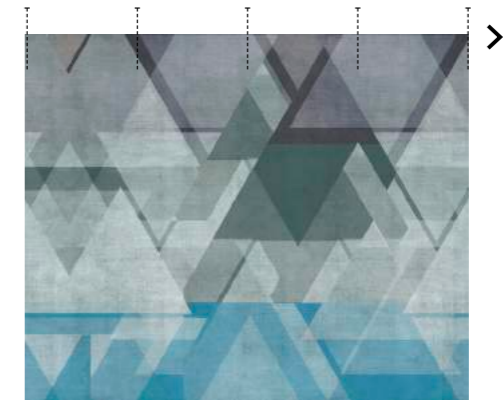


WET_DE1402

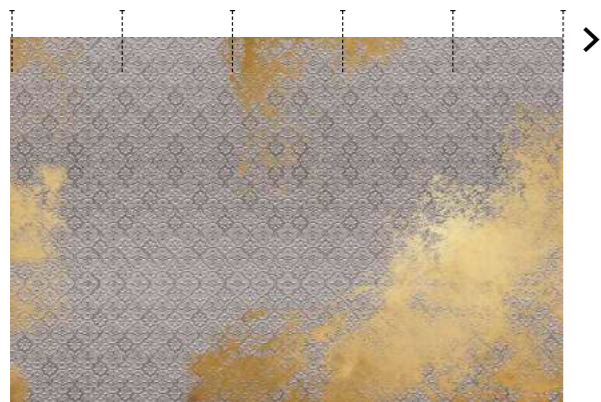
Defrag Me / Christian Benini / 2013 (p. 150)



WET_DM1301



WET_DM1302

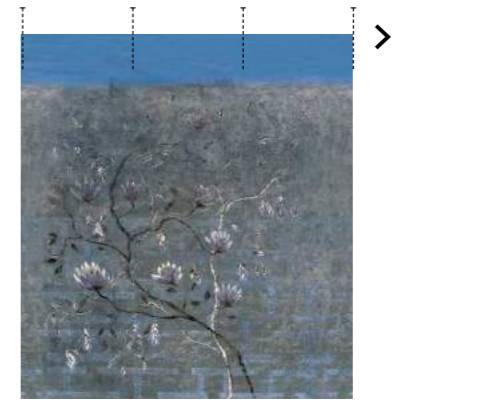


WET_DE1403

Demetra / Antonella Guidi / 2017 (p. 58)



WET_DE1701

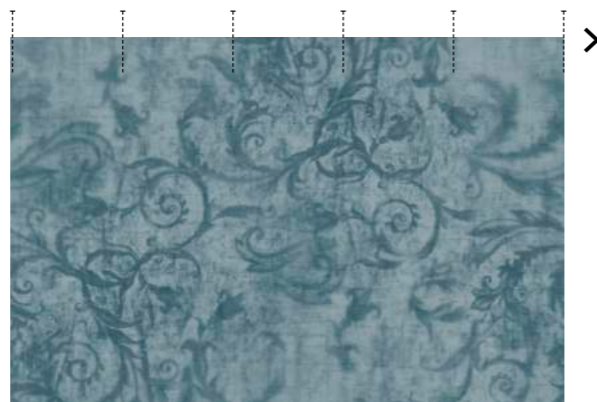


WET_DE1702

Décuper / Christian Benini / 2014 (p. 135)



WET_DC1401

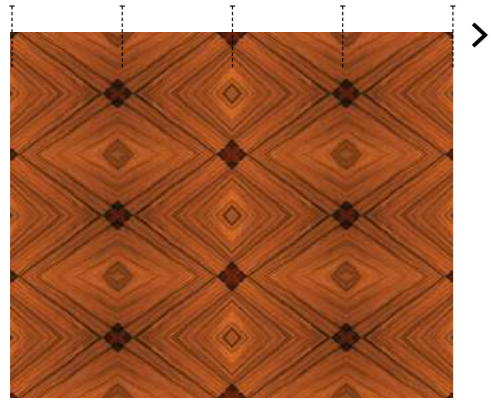


WET_DC1402

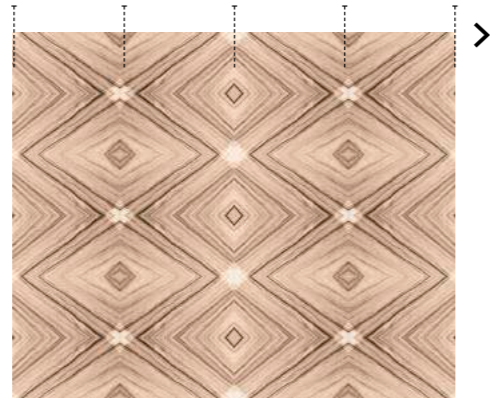
Dharma style / Christian Benini / 2013 (p. 143)



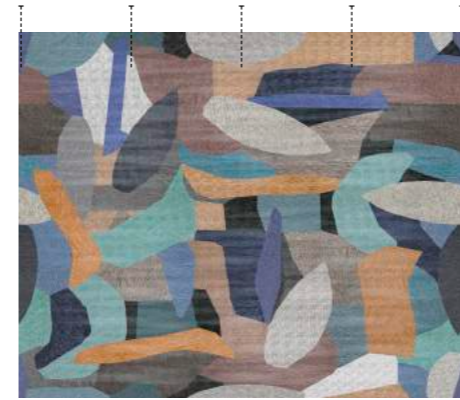
WET_DS1301

Ebony / Alhambretto + AM Prod / 2014 (p. 132)

WET_EB1401



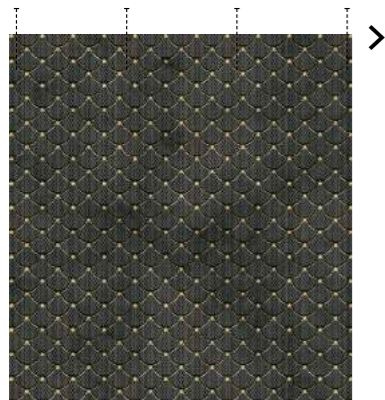
WET_EB1402

Esprit / DeBonaDeMeo / 2017 (p.54)

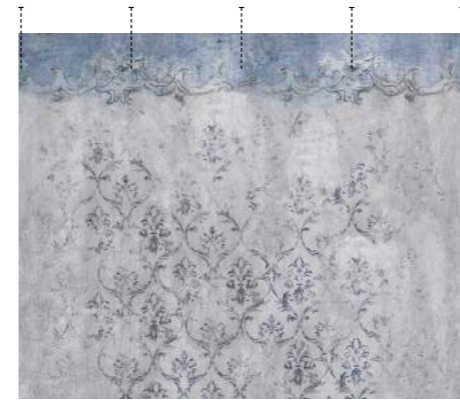
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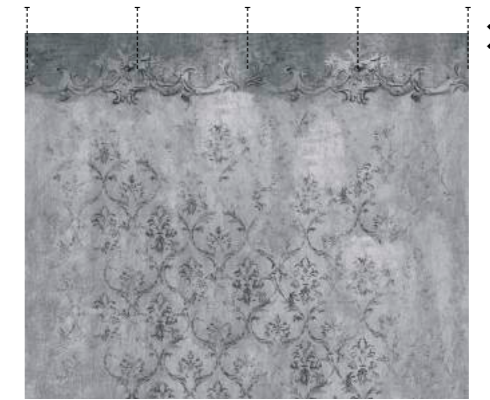
WET_ES1702

Échelle / DeBonaDeMeo / 2016 (p. 85)

WET_EC1601

Evanescence / Eva Germani / 2014 (p. 118)

WET_EV1401



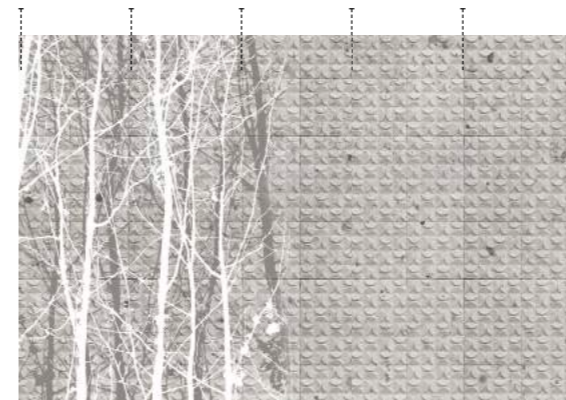
WET_EV1402

Escape / Christian Benini / 2015 (p. 114)

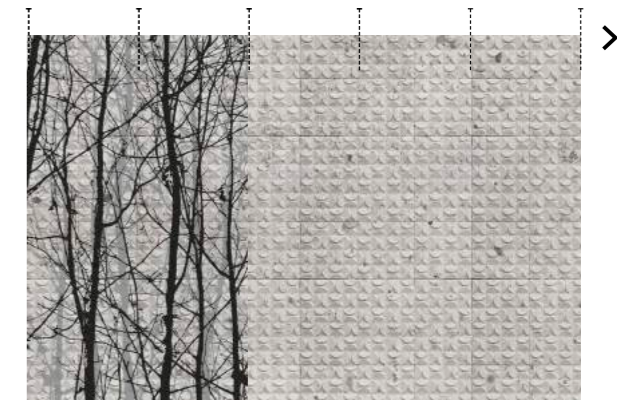
WET_ES1501



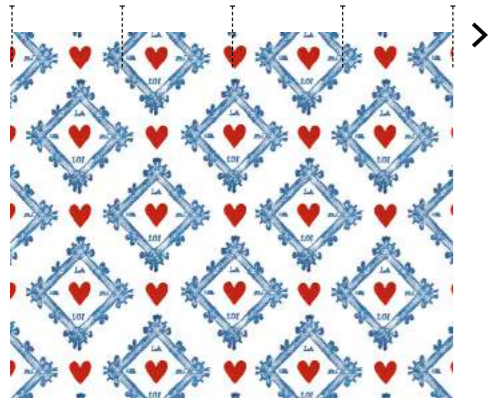
WET_ES1502

Fagales / Casa 1796 / 2015 (p. 102)

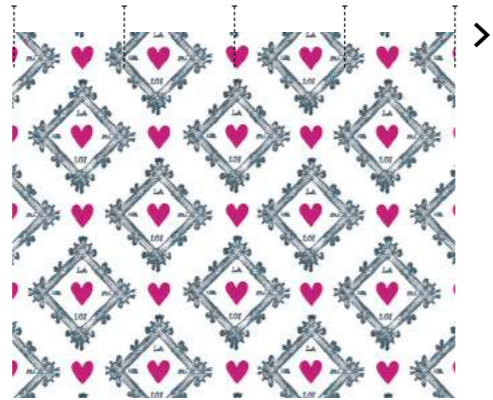
WET_FG1501



WET_FG1502

Fin du siècle / Christian Benini / 2013 (p. 160)

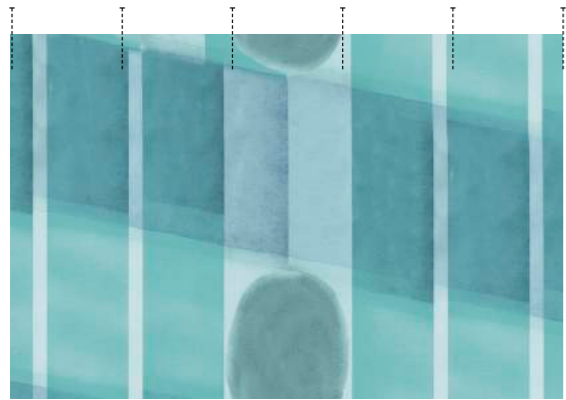
WET_FS1301



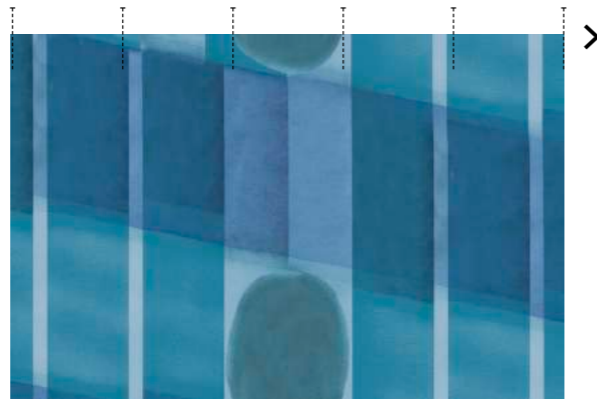
WET_FS1302

Flowing flower / Wladimiro Bendandi / 2013 (p. 140)

WET_FF1301

Finger / Ines Porrino / 2017 (p. 67)

WET_FI1701



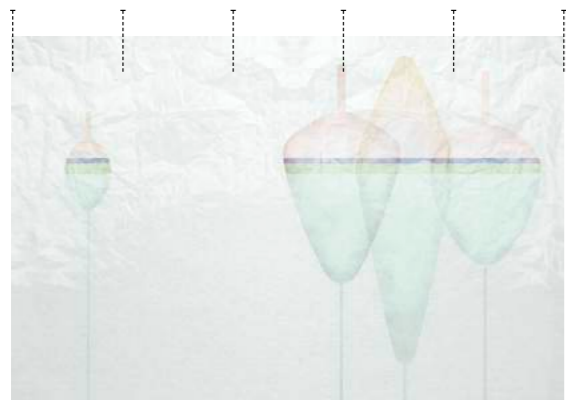
WET_FI1702

Fold / Wladimiro Bendandi / 2014 (p. 137)

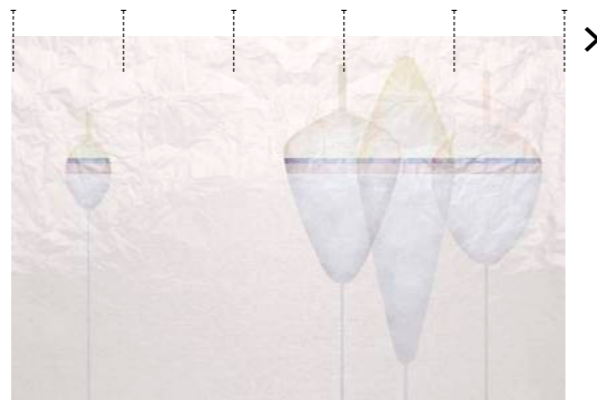
WET_FO1401



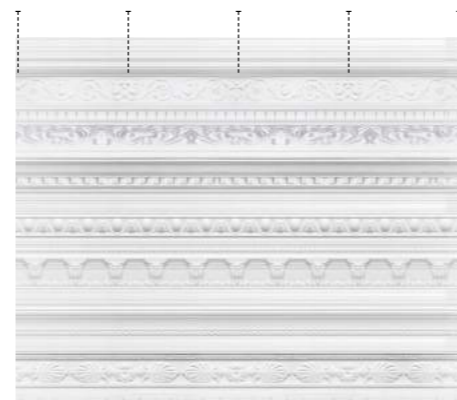
WET_FO1402

Floating / Alhambretto + AM Prod / 2014 (p. 138)

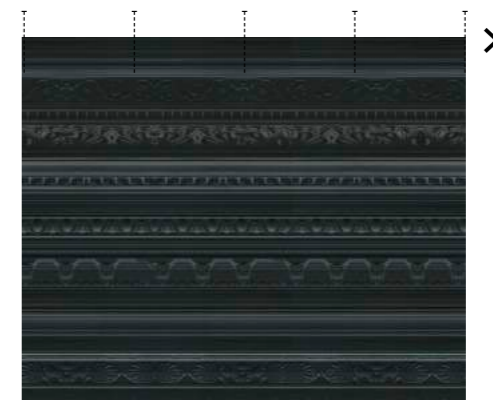
WET_FL1401



WET_FL1402

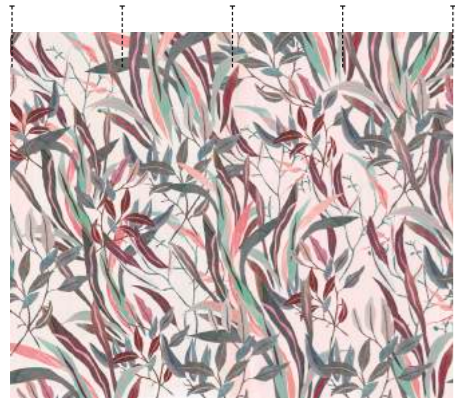
Fregio / DeBonaDeMeo / 2015 (p. 104)

WET_FR1501

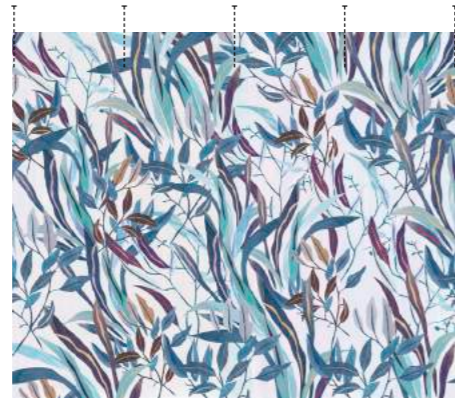


WET_FR1502

Frondes / Maria Gomez Garcia / 2016 (p. 90)

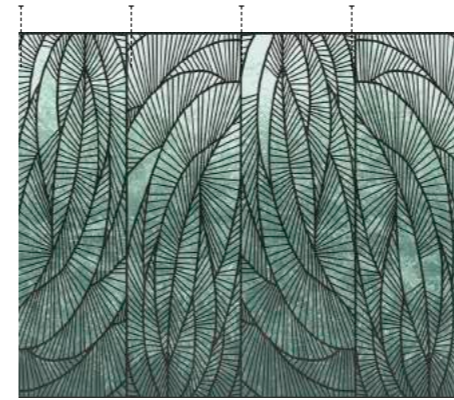


WET_FR1601

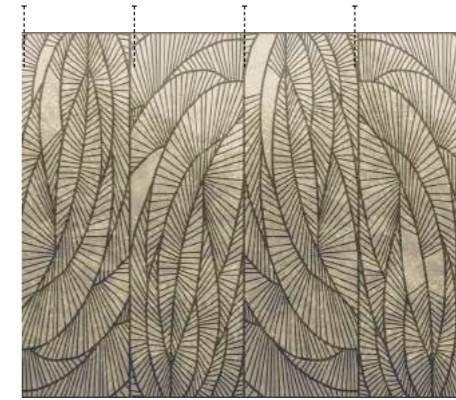


WET_FR1602

Good vibes / Alhambretto + AM Prod / 2016 (p. 79)

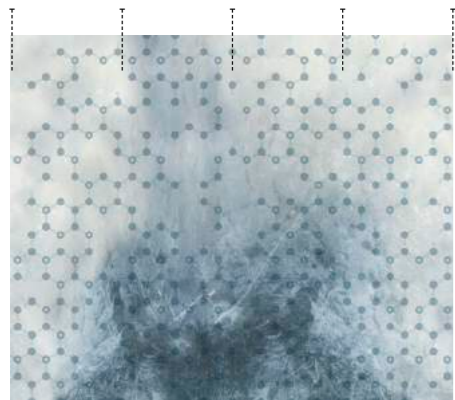


WET_GV1601

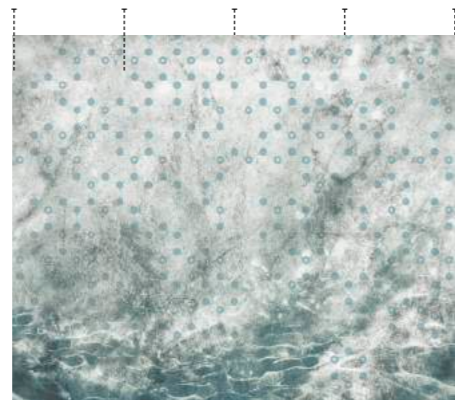


WET_GV1602

Frozen / CTRLZAK / 2016 (p. 94)

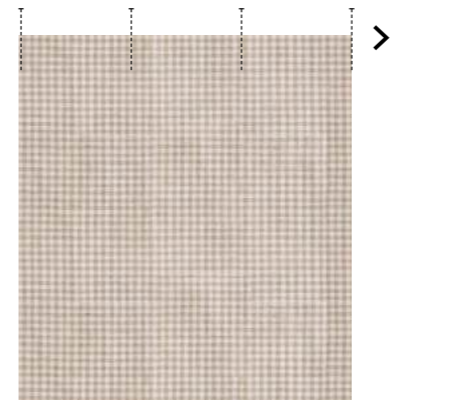


WET_FZ1601

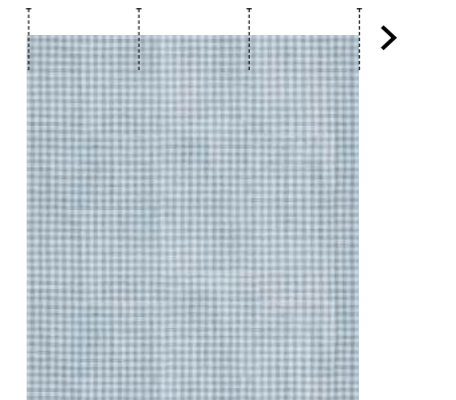


WET_FZ1602

Guten appetit / Christian Benini / 2013 (p. 146)



WET_GA1301



WET_GA1302

Gestalten / Christian Benini / 2013 (p. 139)

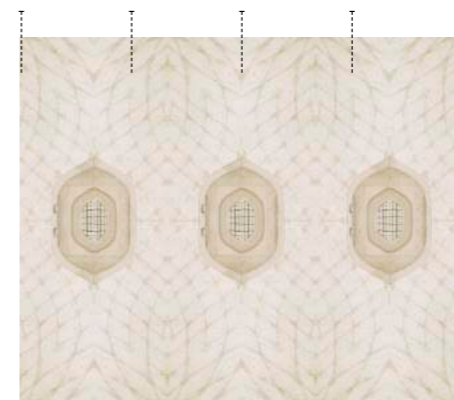


WET_GE1301

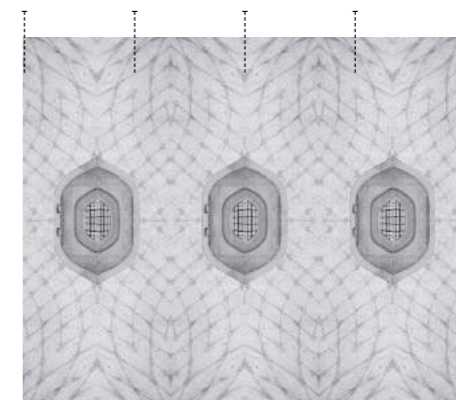


WET_GE1302

Hamam / Raw / 2016 (p. 88)



WET_HA1601



WET_HA1602

Hanamachi / Eva Germani / 2013 (p. 142)

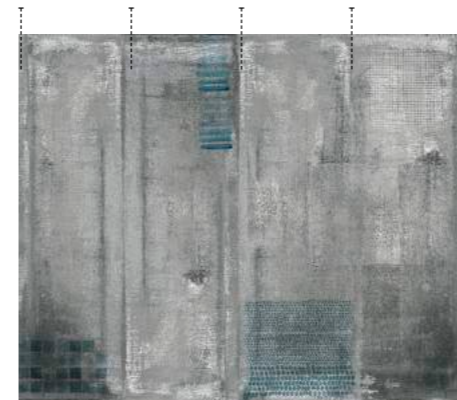


WET_HA1301

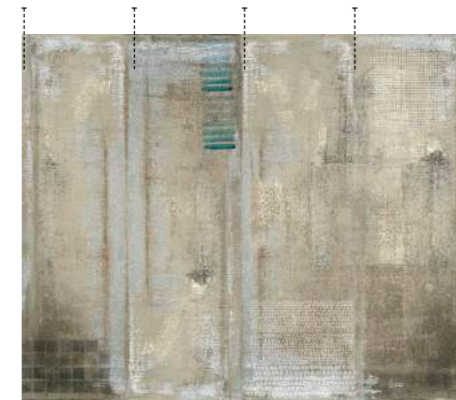


WET_HA1302

Indian blur / Christian Benini / 2014 (p. 116)



WET_IB1401

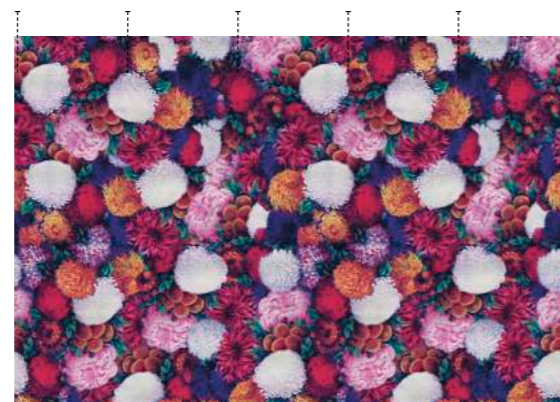


WET_IB1402

Hanami / Serena Confalonieri / 2014 (p. 126)

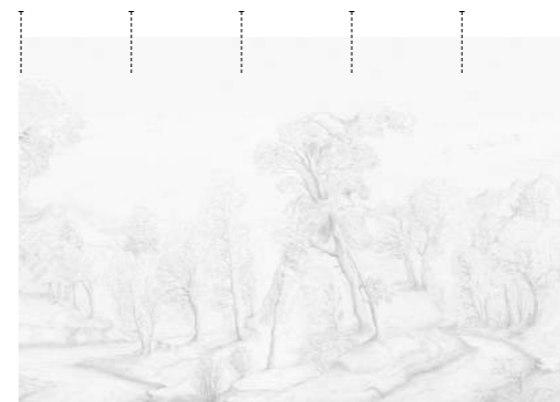


WET_HA1401



WET_HA1402

Inner forest / Gupica / 2016 (p. 78)

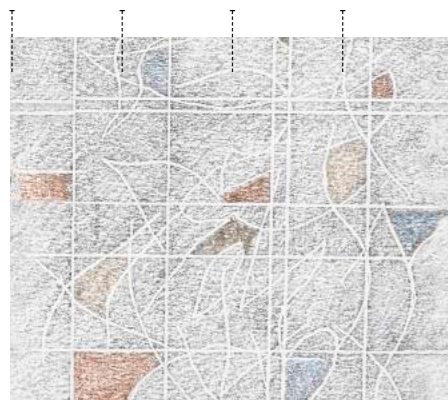


WET_IF1601

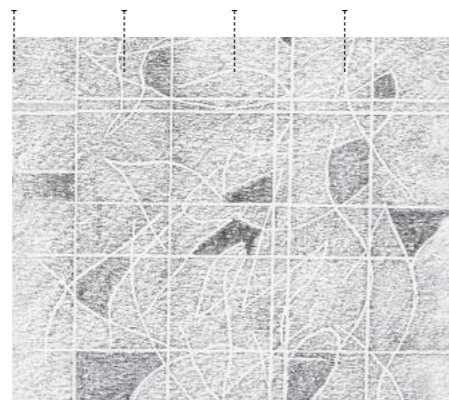


WET_IF1602

HB / Ines Porrino / 2016 (p. 95)

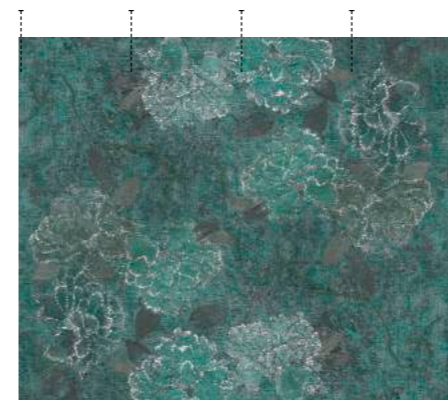


WET_HB1601

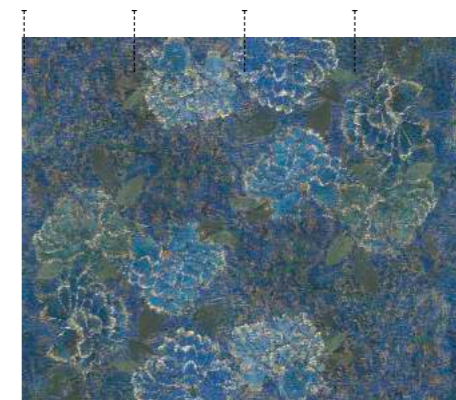


WET_HB1602

Into the blue / Antonella Guidi / 2016 (p. 83)



WET_IB1601



WET_IB1602

Jacquard / Christian Benini / 2013 (p. 157)

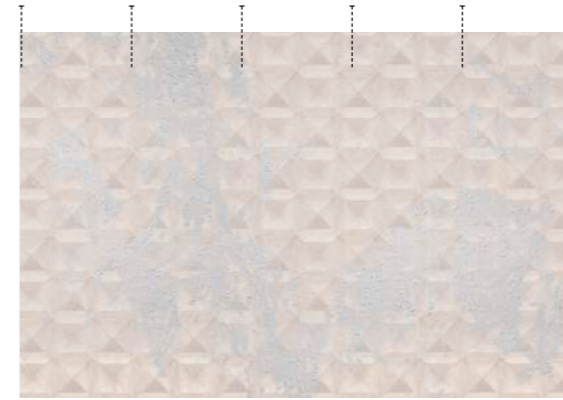


WET_JA1301

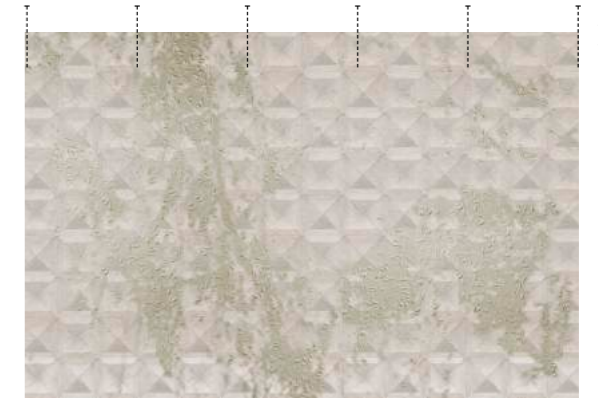


WET_JA1302

Layering / Casa 1796 / 2015 (p. 101)

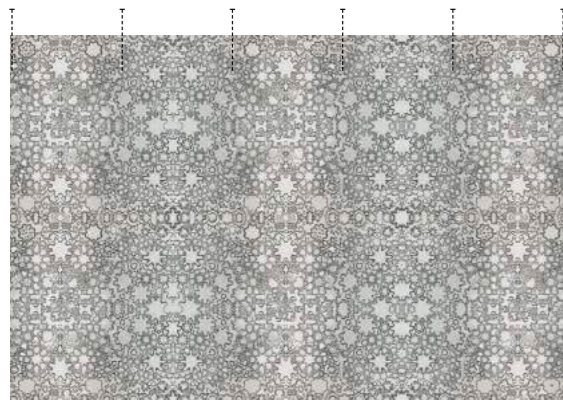


WET_LA1501

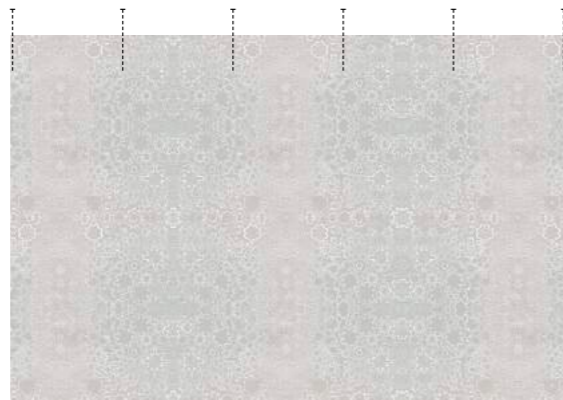


WET_LA1502

Kaleido / DeBonaDeMeo / 2015 (p. 99)



WET_KA1501

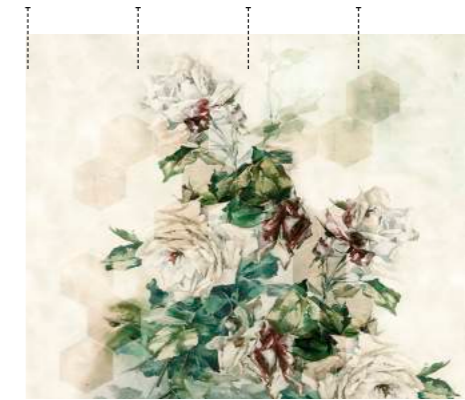


WET_KA1502

Le bon jardinier / Raw / 2017 (p. 61)



WET_BJ1701



WET_BJ1702

Kilim / Eva Germani / 2013 (p. 145)

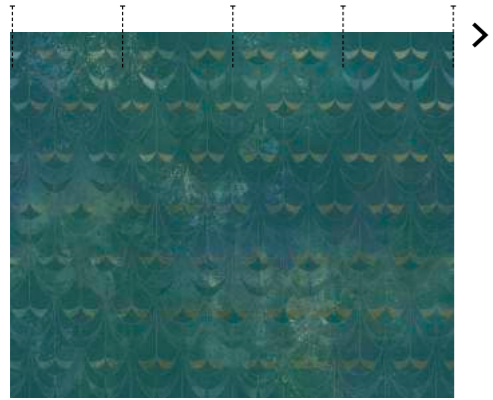


WET_KI1301

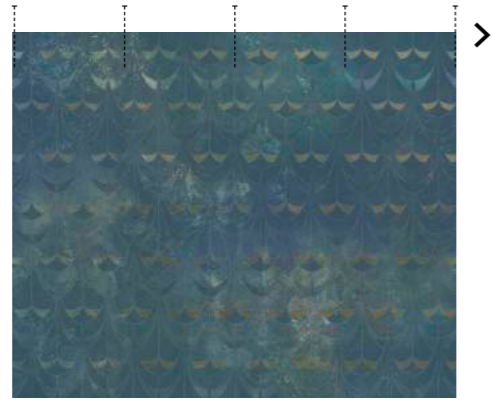
Le grand palais / Casa 1796 / 2013 (p. 144)



WET_LP1301

Le vitrail / Casa 1796 / 2016 (p. 77)

WET_LV1601



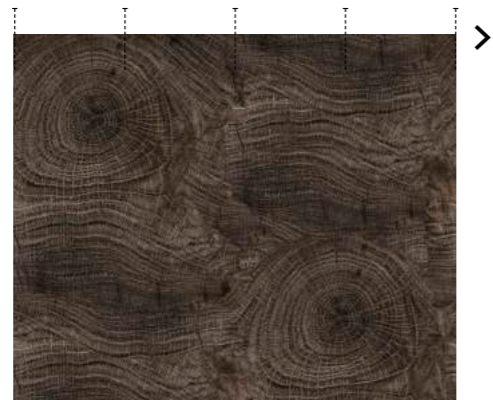
WET_LV1602

Mariposa / Casa 1796 / 2013 (p. 147)

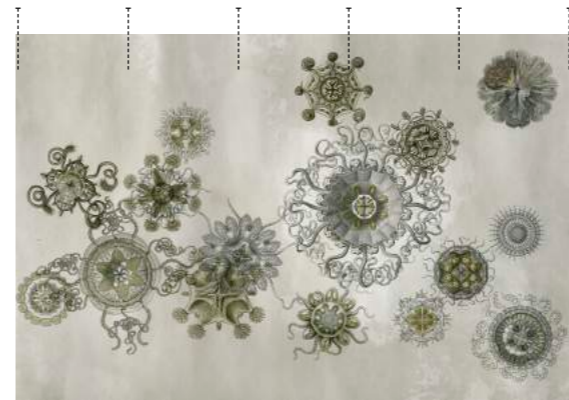
WET_MA1301

Life lines / Christian Benini / 2013 (p. 156)

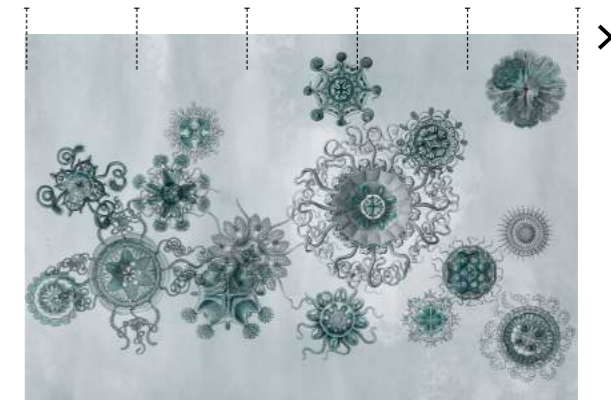
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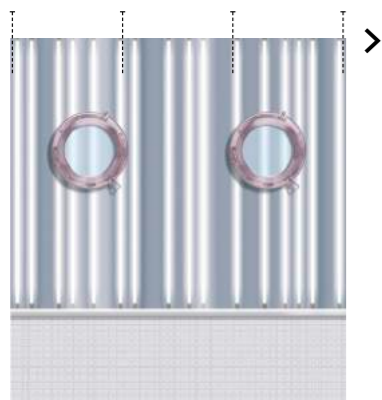
WET_LL1302

Medusae / CTRLZAK / 2015 (p. 97)

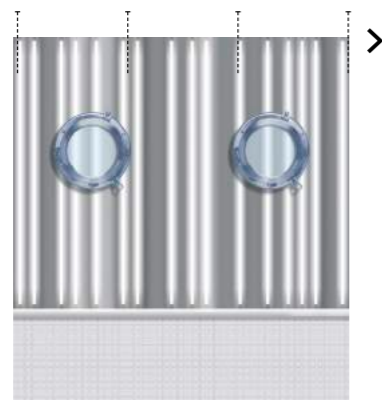
WET_ME1501



WET_ME1502

Lumina / DeBonaDeMeo / 2017 (p. 65)

WET_LU1701



WET_LU1702

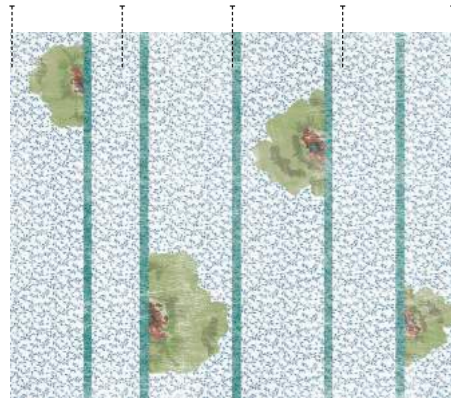
Miami winter / Ines Porrino / 2015 (p. 109)

WET_MW1501

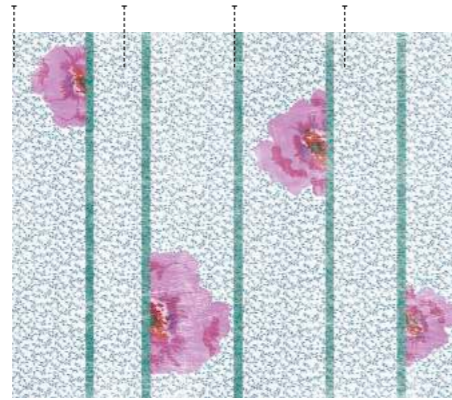


WET_MW1502

Miss Marple / Ines Porrino / 2015 (p. 113)



WET_MM1501



WET_MM1501

Mon soleil / Eva Germani / 2013 (p. 141)



WET_MS1301

Module 6 / Wladimiro Bendandi / 2014 (p. 124)

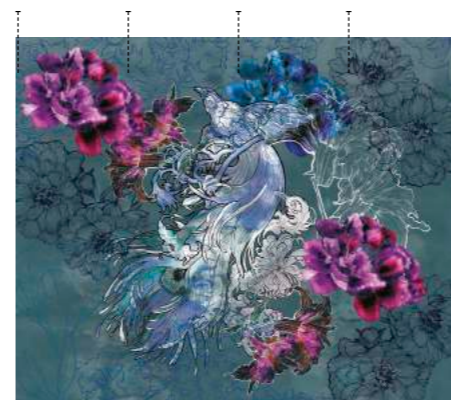


WET_MO1401

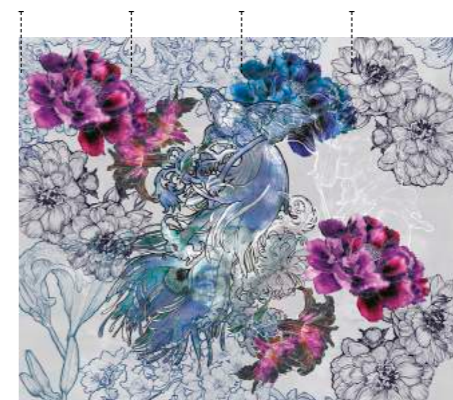


WET_MO1402

Mystical dream / María Gómez García / 2015 (p. 105)

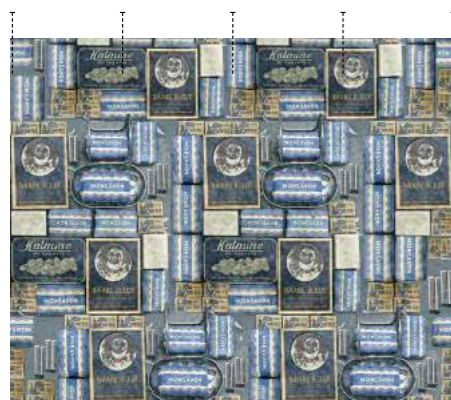


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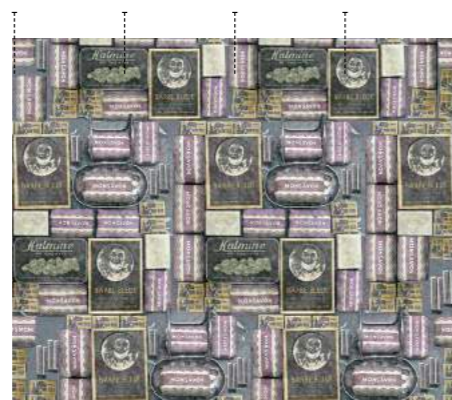


WET_MD1502

Mon savon / Raw / 2017 (p. 60)

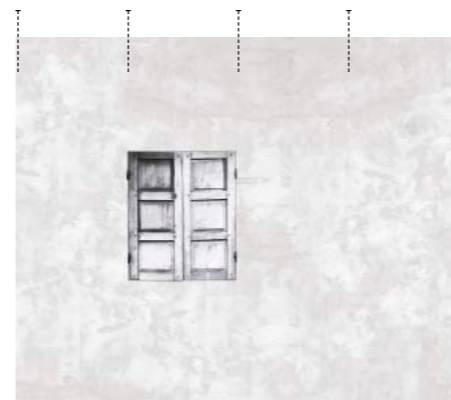


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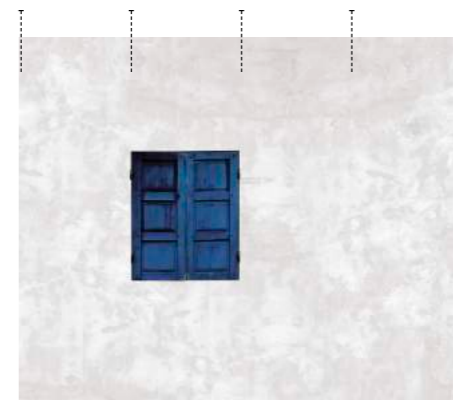


WET_MS1702

Near the window / Casa 1796 / 2013 (p. 148)



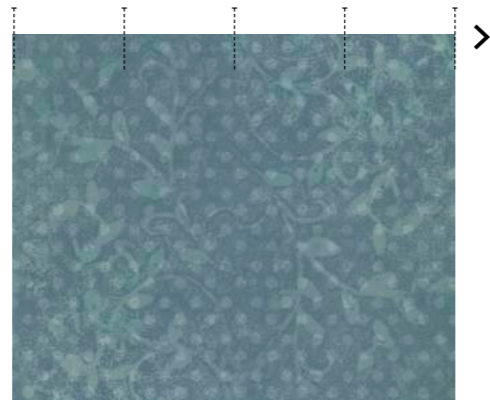
WET_NW1301



WET_NW1302

Neue blume / Casa 1796 / 2014 (p. 122)

WET_NB1401



WET_NB1402

Niveum / Eva Germani / 2016 (p. 75)

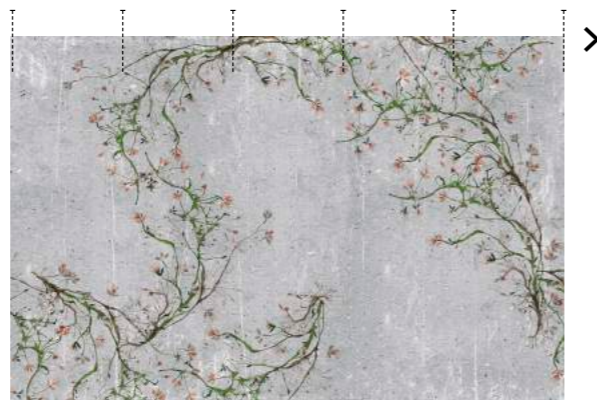
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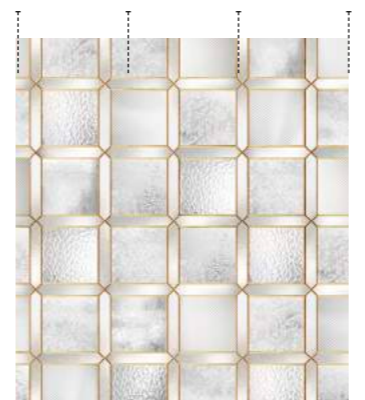
WET_NI1602

New romantic / Antonella Guidi / 2014 (p. 120)

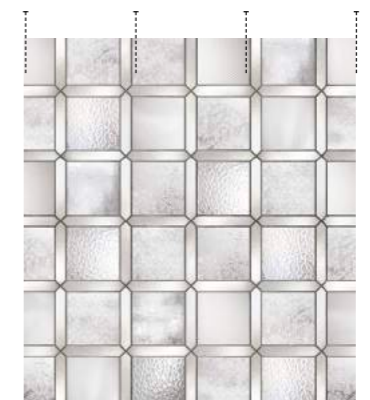
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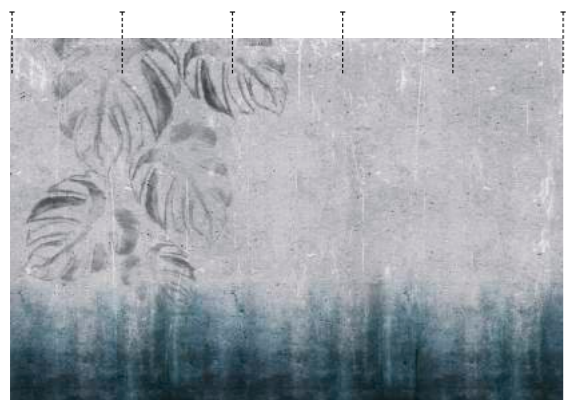
WET_NR1402

Nouveau / Alhambretto + AM Prod / 2015 (p. 96)

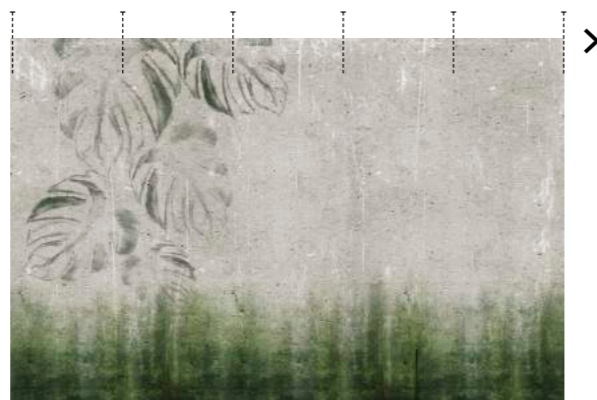
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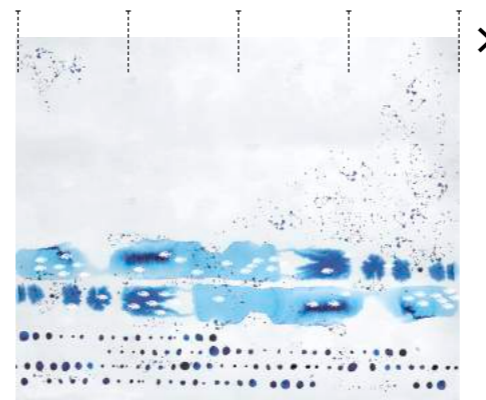
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Next simposium / Christian Benini / 2014 (p. 128)

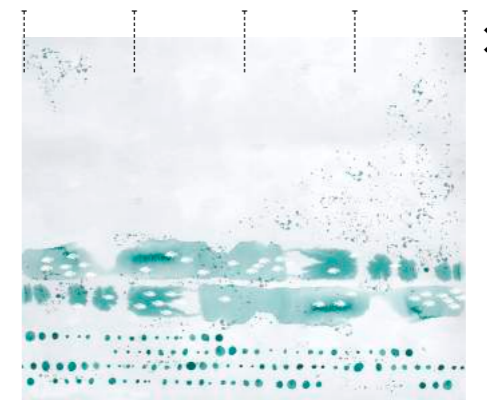
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WET_NS1402

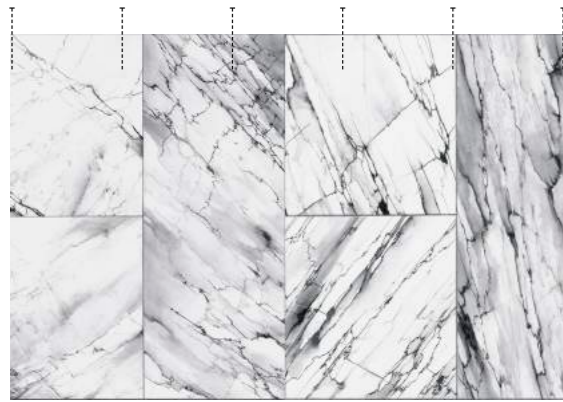
Ocean drops / Christian Benini / 2015 (p. 115)

WET_OD1501

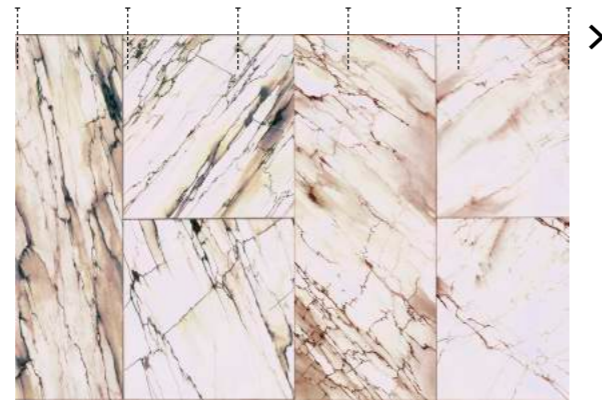


WET_OD1502

Olimpo / Gupica / 2016 (p. 92)

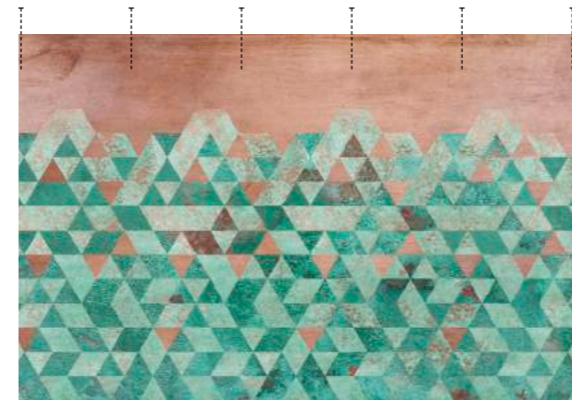


WET_OL1601

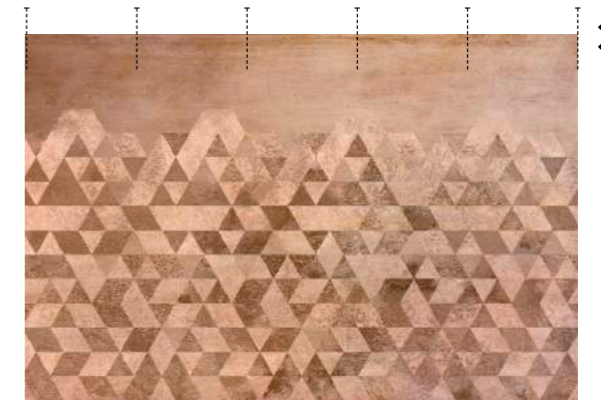


WET_OL1602

Patina / Alhambretto + AM Prod / 2014 (p. 133)

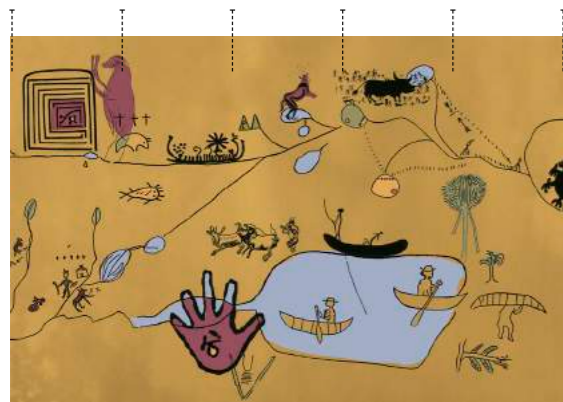


WET_PA1401

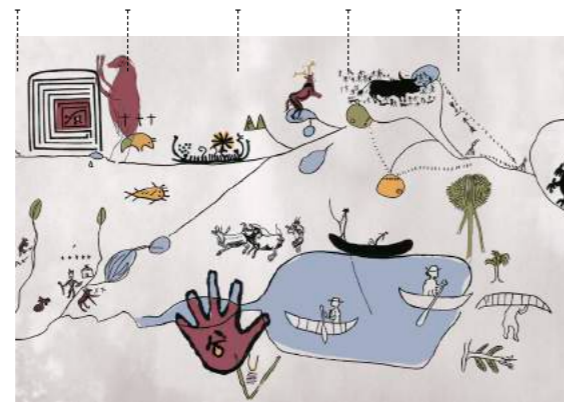


WET_PA1402

Oneworldonetribe / CTRLZAK / 2017 (p. 57)

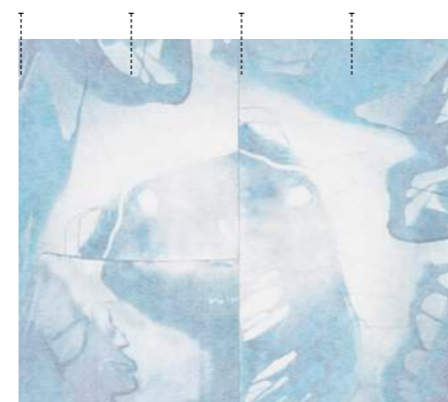


WET_OW1701

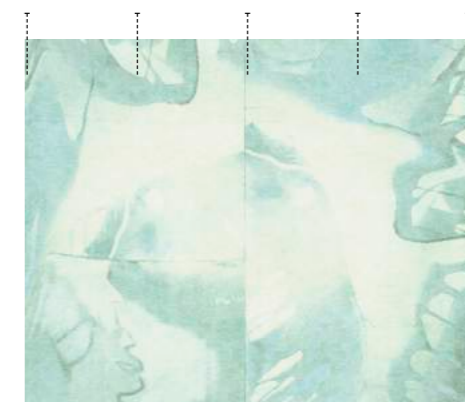


WET_OW1702

Petrol / DeBonaDeMeo / 2015 (p. 107)

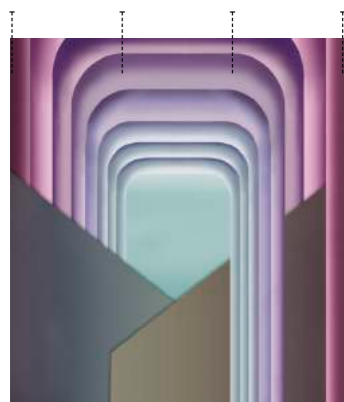


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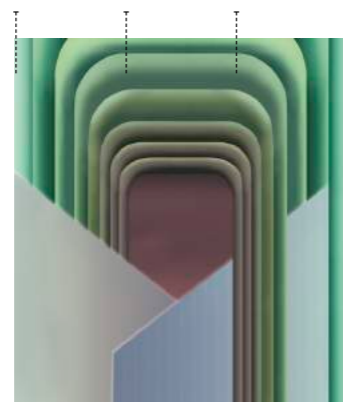


WET_PE1502

Ora blu / DeBonaDeMeo / 2017 (p. 69)

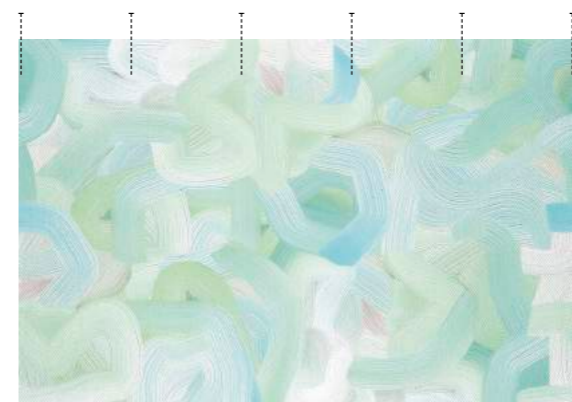


WET_OB1701



WET_OB1702

Pincelado / Serena Confalonieri / 2014 (p. 125)



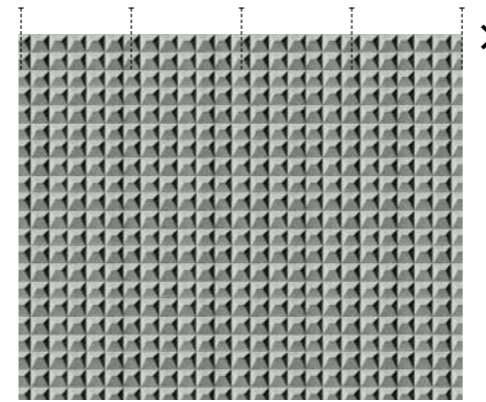
WET_PI1401

Pixie / Gupica / 2016 (p. 89)

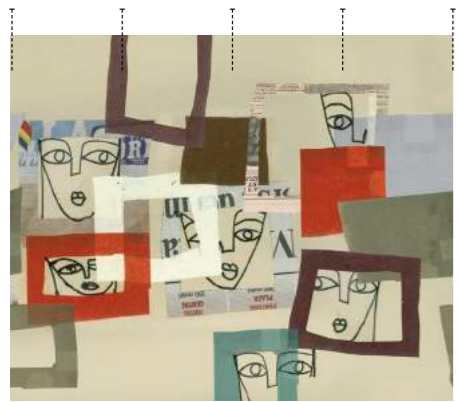
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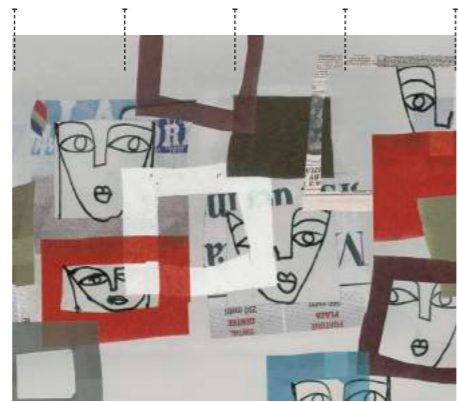
WET_PI1602

Poly-hedric / Christian Benini / 2013 (p. 153)

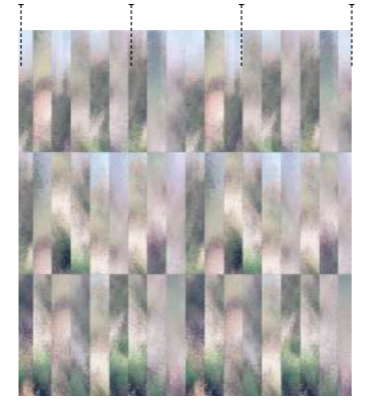
WET_PH1301

Plaza / Antonella Guidi / 2017 (p. 62)

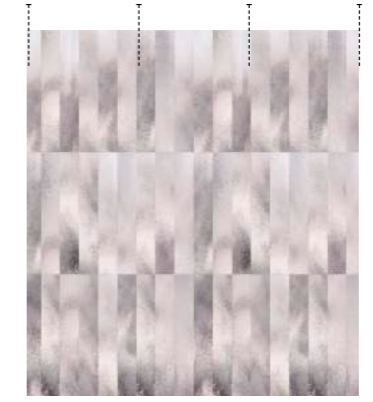
WET_PL1701



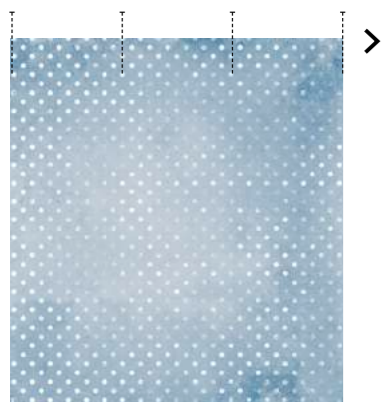
WET_PL1702

Rigolo / Alhambretto + AM Prod / 2016 (p. 74)

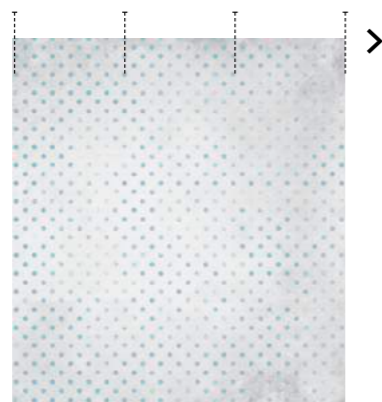
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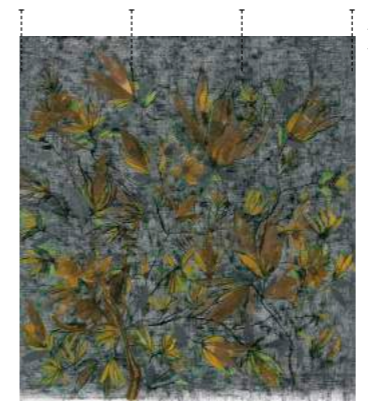
WET_RI1602

Point of view / Christian Benini / 2013 (p. 149)

WET_PV1301



WET_PV1302

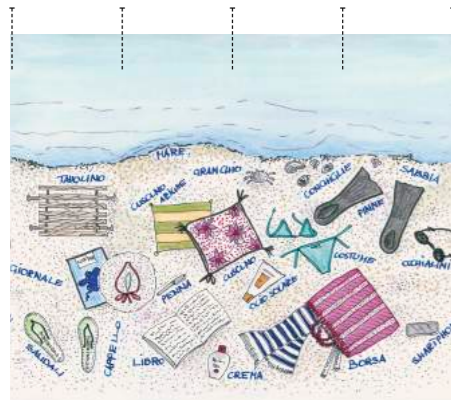
Safran / Antonella Guidi / 2017 (p. 55)

WET_SF1701



WET_SF1702

Sand tips / Ines Porrino / 2014 (p. 130)



WET_ST1401



WET_ST1402

Shoko / Casa 1796 / 2015 (p. 103)



WET_SH1501



WET_SH1502

Savannah / Giovanni Pesce / 2017 (p. 63)



WET_SA1701

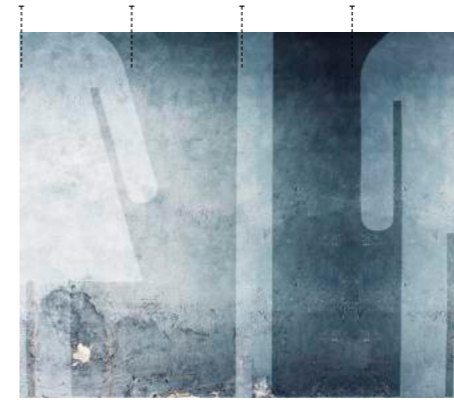


WET_SA1702



WET_SA1703

Signages / Christian Benini / 2013 (p. 158)



WET_SI1301

Shibori / Christian Benini / 2014 (p. 134)

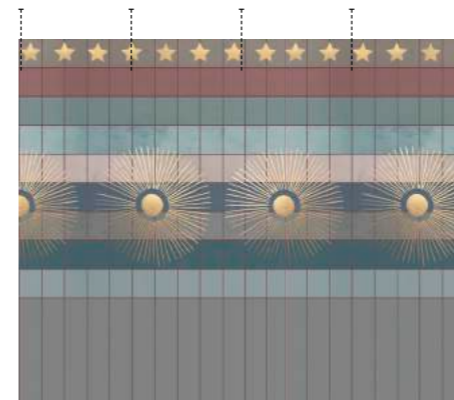


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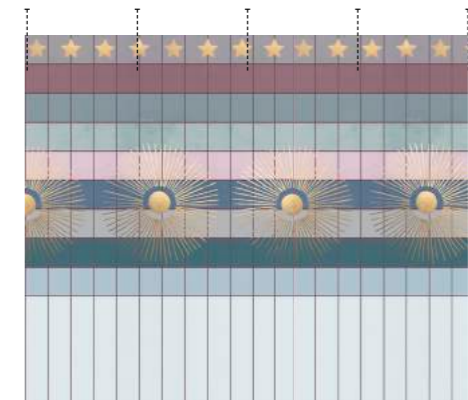


WET_SH1402

Solstrale / Eva Germani / 2017 (p. 50)

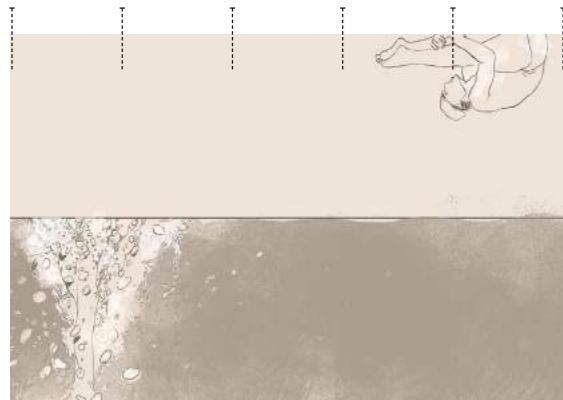


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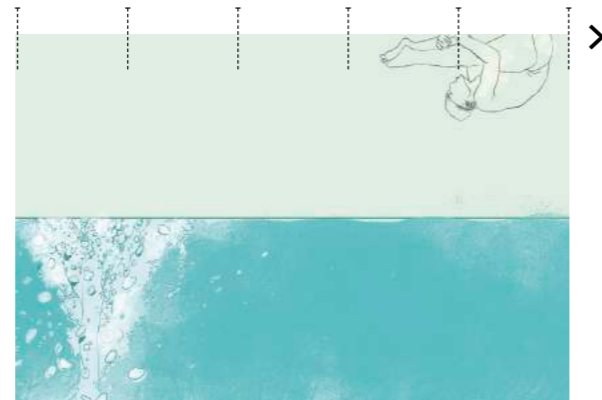


WET_SL1702

Splash / Alhambretto + AM Prod / 2014 (p. 131)

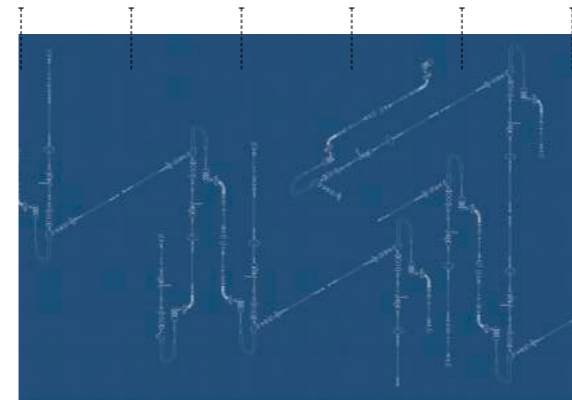


WET_SP1401

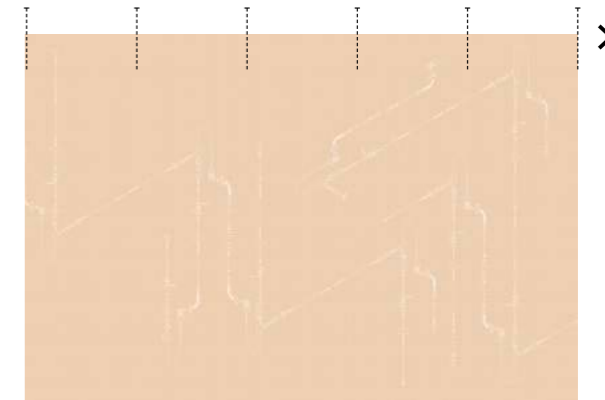


WET_SP1402

Techtubes / CTRLZAK / 2015 (p. 108)

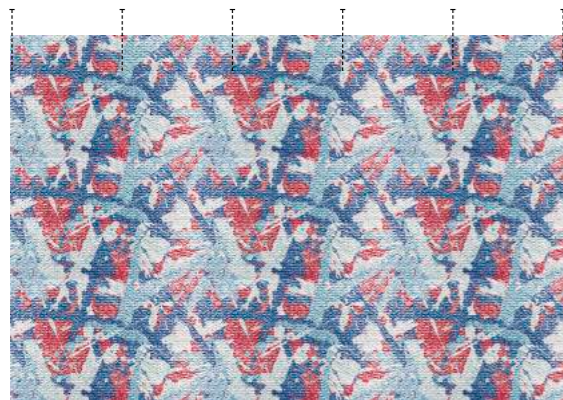


WET_TC1501

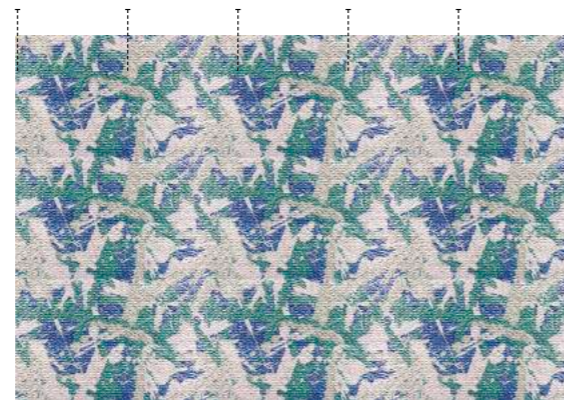


WET_TC1502

Surround / Casa 1796 / 2017 (p.66)



WET_SU1701



WET_SU1702

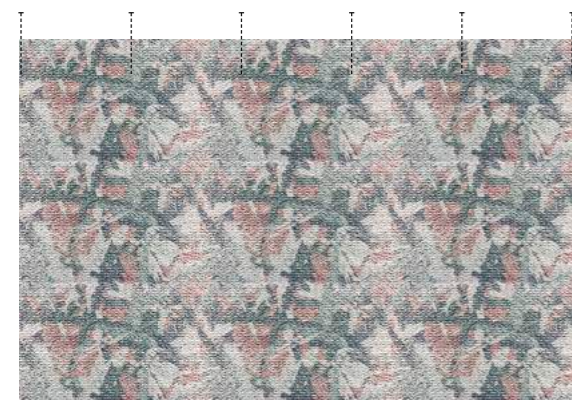
Teppi teppi / Christian Benini / 2013 (p. 152)



WET_TT1301

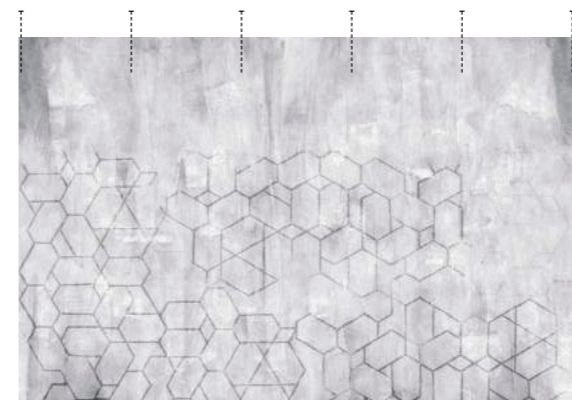


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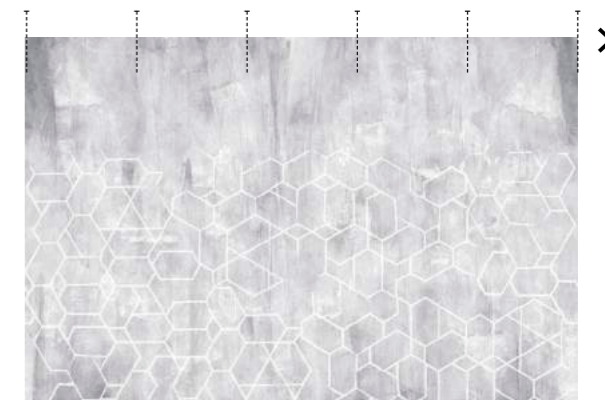


WET_SU1703

Track by track / Christian Benini / 2014 (p. 127)



WET_TB1401



WET_TB1402

Ve-nature / DeBonaDeMeo / 2016 (p. 76)

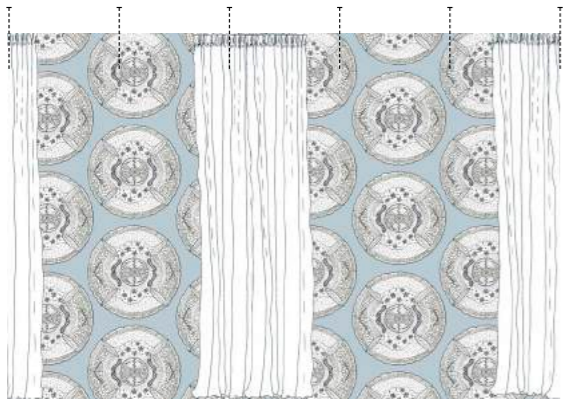


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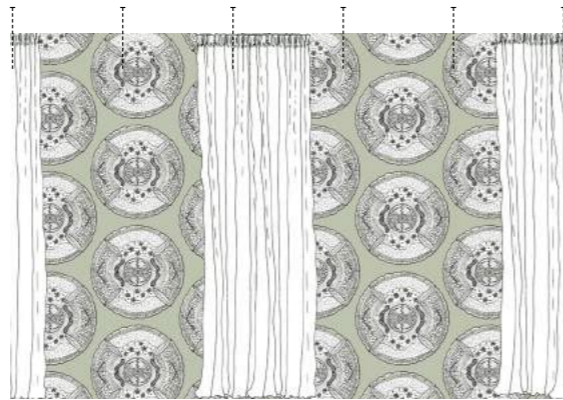


WET_VE1602

Velarium / Ines Porrino / 2014 (p. 123)

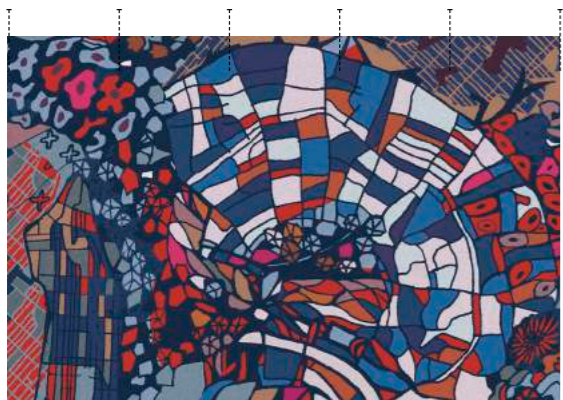


WET_VE1401



WET_VE1402

Verano / Talva Design / 2017 (p. 68)

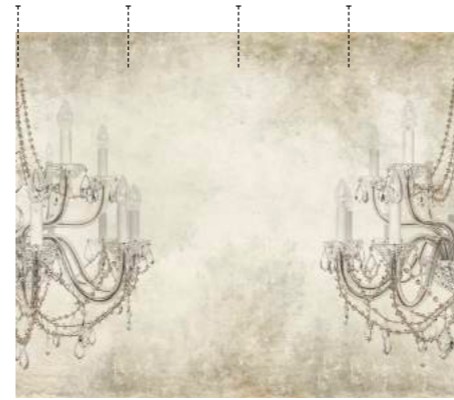


WET_VE1701



WET_VE1702

Viktoria / Christian Benini / 2013 (p. 155)



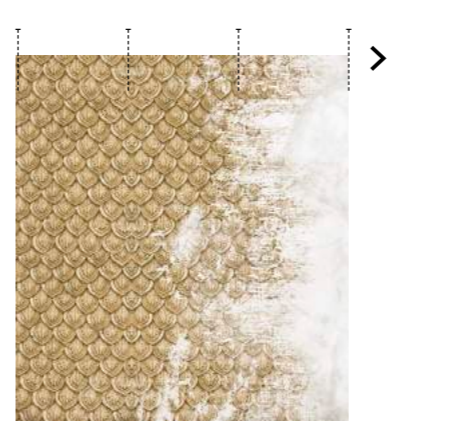
WET_VI1301

You and your / Casa 1796 / 2013 (p. 159)

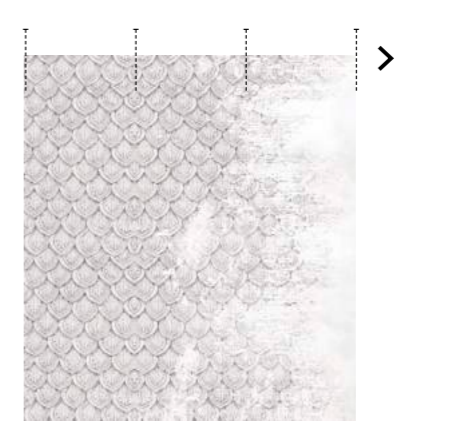


WET_YY1301

Zar / Casa 1796 / 2014 (p. 119)

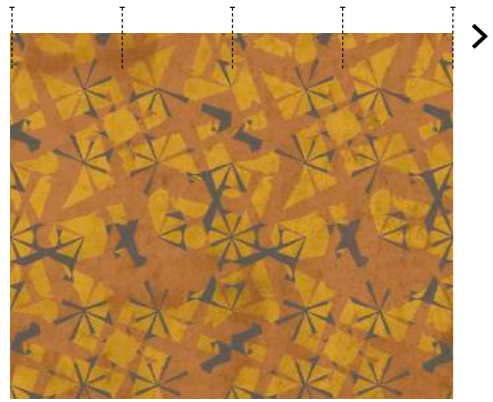


WET_ZA1401

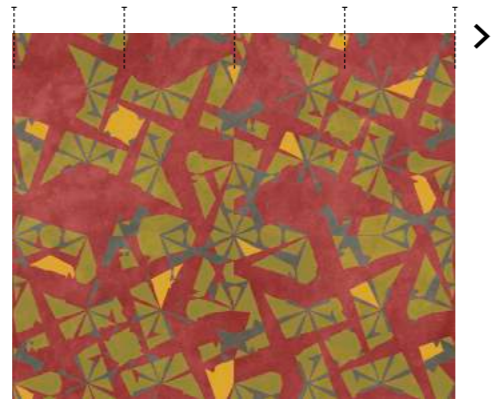


WET_ZA1402

Zulu / Talva Design / 2016 (p. 81)



WET_ZU1601



WET_ZU1602

Designers

Christian Benini

Fotografo, fondatore e art director di Wall&decò / Photographer, Wall&decò founder and art director.

Christian Benini inizia la sua carriera come fotografo ritrattista e si specializza poi nella fotografia di moda e pubblicitaria. Le sue collaborazioni lo portano ad avvicinarsi alle agenzie di pubblicità e case di moda in Italia, Regno Unito e Stati Uniti.

Il suo interesse si indirizza in modo sempre più preciso verso la fotografia d'arredamento.

Ha avuto così inizio un percorso di ricerca, tutt'ora in atto, che lo porta a creare Wall&decò, un progetto che unisce fotografia e design in costante evoluzione.

Christian Benini began his career as a portrait photographer and then went on to specialise in fashion and publicity photography. He has worked in close conjunction with advertising agencies and fashion houses in Italy, the United Kingdom and the USA.

His interest is increasingly more precisely focused on the photography of interiors.

Thus a path of research began which is still in progress and which resulted in his setting up Wall&decò, a project which combines photography and design in constant evolution.

Alhambretto + AM Prod

Alhambretto + AM Prod è uno studio di progettazione che si occupa di design di prodotto, d'interni e di grafica ricercando il giusto mix tra funzionalità e poesia. I progetti firmati Alhambretto + AM Prod rivolgono uno sguardo critico al passato e recuperano in chiave contemporanea il saper fare manifatturiero.

Alessandro AM PROD, illustratore e grafico residente a Bologna, selezionato al Premio Iceberg del 2009 per giovani illustratori, da due anni è presente nell'annuale degli illustratori italiani dell'Associazione Autori di Immagini.

Alhambretto + AM Prod is a design studio that operates on the field of product, interior and graphic design following the right balance between functionality and poetry. Projects by Alhambretto + AM Prod take a critical look to the past and recover traditional know-how techniques from a contemporary viewpoint.

Alessandro AM PROD, illustrator and graphic designer living in Bologna, has been selected under the young illustrators category for the Iceberg 2009 awards and, for the last two years, is listed in the Italian Illustrators Annual promoted by the Autori di Immagini association.

Antonella Guidi

Antonella frequenta l'Istituto Statale d'arte per il Mosaico di Ravenna. Dal 1983 partecipa a mostre sia personali che collettive e nel 1987, utilizzando materiali riciclati a costo zero, inizia a produrre accessori per la moda, fondando una piccola azienda.

La filosofia del riciclo sarà la tematica fondamentale del lavoro artistico che continuerà in parallelo all'attività nel campo della moda, e che ha prodotto molte opere. Ha inoltre collaborato con aziende tessili e ceramiche come disegnatrice decorativa free lance e con case editrici come illustratrice di libri fantasy.

Antonella attends the Mosaic State Art Institute in

Ravenna. Since 1983, she has been taking part in both solo and collective art shows and, in 1987, using recycled no-cost materials, she began making fashion accessories, setting up a small company.

The recycling philosophy pervades her entire artistic production which continues alongside her fashion industry activities and which has resulted in the creation of numerous works. She has also collaborated with textile and ceramic manufacturers as free-lance decorative designer and with publishing companies as illustrator of fantasy books.

Casa 1796

Alessandro Ruga, designer, si laurea nel 2006 al Politecnico di Milano come designer di prodotto d'arredo e successivamente comincia una collaborazione come project manager presso lo studio di architettura e comunicazione VC-A di Milano.

Carlotta Perissinotto, architetto, si laurea nel 2007 alla I.U.A.V. di Venezia in restauro architettonico. Nel 2007 si trasferiscono a Londra per un'esperienza lavorativa con Poliform dove si occupano prevalentemente di design degli interni e progettazione del prodotto di arredo. Nel 2009, rientrati in Italia, intraprendono la libera professione e dal 2010 cominciano a firmare i loro progetti insieme come CASA1796. Attualmente collaborano con studi di design e aziende del settore del mobile come progettisti di prodotto, exhibition design, contract, layout di showroom, consulenza e progettazione dell'immagine, della comunicazione e dei cataloghi aziendali.

Alessandro Ruga, designer, graduated in 2006 at Politecnico di Milano as furniture designer and shortly afterwards starts collaborating as project manager at VC-A architecture and communication design studio in Milan. Carlotta Perissinotto, architect, graduated in 2007 at I.U.A.V. Venice in restoration architecture.

In 2007 they move to London for a professional experience with Poliform where they work as interior and furniture designers. In 2009 they move back to Italy and start their careers as freelance designers and from 2010 they begin to co-sign projects as CASA1796. Currently they collaborate with design studios and companies operating in the field of furniture as designers for product development, exhibition stands, contract, showroom

layout and also performing as advisors and designers for business communication, especially in corporate image and catalogues.

CTRLZAK

CTRLZAK Art & Design Studio agisce a livello internazionale nel campo dell'arte e del design. Lo studio fondato da Thanos Zakopoulos (Grecia) e Katia Meneghini (Italia), si avvale di strumenti semiotici e cognitivi durante tutto il percorso creativo proponendo forme che vanno al di là del comune valore estetico. L'approccio creativo dello studio si relaziona al contesto sociale, ambientale e culturale in cui opera. Negli oggetti e ambienti proposti si enfatizzano aspetti legati alla loro memoria e alla storia stessa del luogo in cui vengono ri-contestualizzati, facendo attenzione ai dettagli che sottolineano il loro valore simbolico senza però negarne la funzionalità.

CTRLZAK Art & Design Studio is a multidisciplinary team founded by Thanos Zakopoulos (Greece) and Katia Meneghini (Italy).

The studio operates internationally in the field of contemporary art and design with a creative vision that is not limited by a specific framework. With the use of semiotic tools within the creative process the studio proposes forms that surpass common aesthetic values working on a cognitive level. The concept behind each project is to inspire a responsible awareness through the 'added value' that art has for society with a special attention to issues of environmental impact.

DeBonaDeMeo

Luca e Dario, architetto e designer, si incontrano sul percorso tra Milano e il Veneto e iniziano una collaborazione che proprio dal viaggio attinge ispirazione per produrre segni e disegni di risposta alle esigenze

dell'habitat contemporaneo. Collaborano con prestigiose aziende di arredo, illuminazione, decorazione occupandosi di direzione artistica, ideazione di concept e sviluppo di prodotti. Una ricerca in micro e macro scala che rilegge e fonde vari ambiti: architettura, design, grafica e arte per creare ambienti e oggetti innovativi, ma capaci di raccontare storie e indurre emozioni.

Luca and Dario, architect and designer, meet on the road between Milan and the Italian Veneto region and begin a collaboration that draws inspiration from the trip, to produce marks and drawings that respond to the needs of the contemporary home interiors. They collaborate with prestigious furnishing, lighting and decor companies, looking after art direction, concept and product development. A research in micro and macro scale that reviews and merges different spheres: architecture, design, graphics and art, to create innovative environments and objects, but able to tell stories and stir emotions.

Eva Germani

Una lunga formazione maturata nel mondo del restauro l'ha portata a contatto diretto con le opere dei grandi maestri, dipinti ed affreschi dal grande impatto e valore artistico ed architettonico.

La conoscenza dei materiali, delle tecniche esecutive, delle atmosfere di sapore antico sono convogliate in uno stile rapido, privo di formalismi accademici a volte aggraziato, ma sempre contraddistinto da un tratto di materica ruvidità. Proiettata verso una decorazione dall'effetto scenografico si dedica, in collaborazione con architetti e designer, alla creazione di spazi domestici o commerciali caratterizzati da una forte atmosfera retrò e dal gusto vagamente bohémien.

A long training period in the field of architectural conservation allowed her to gain direct contact with the artworks of famous artists, paintings and frescos of great artist and architectural impact and value.

Her knowledge of materials and execution techniques, which recall traditional settings, are conveyed through a determined style, without academic formalisms, at times graceful, but always characterized by a vivid material trait.

Projected towards scenographic decoration, her works are carried out with architects and designers and consist in the creation of residential and commercial spaces with strong retrò atmospheres and slight bohemian tastes.

Giovanni Pesce

Diplomato al Liceo Artistico di Bari con indirizzo architettonico, Giovanni Pesce inizia la sua attività nel 1986 nell'ufficio tecnico di un'azienda di credito, per la progettazione delle sue filiali. Nel 1994 fonda, in collaborazione con altri professionisti, Signum, un gruppo di lavoro attivo nella realizzazione di spazi espositivi. Dal 1997 avvia un proprio studio che lo vede impegnato sia come interior designer che come designer di prodotto.

Giovanni began his career in 1986 when he was asked to join the staff of the technical department of a major credit company for the design of a large number of branches. In 1994 he founded the Signum, a working group in collaboration with other professionals, with whom he developed exhibition spaces. Since 1997 he started a studio / laboratory of ideas in which he is engaged, initially as an interior designer, then more and more directed towards product design: clear and direct works with discrete shapes and materials and with a beauty intimately linked to their functionality.

Gupica

Dopo una laurea in letteratura Gunilla Zamboni (Gupica) matura una formazione nell'ambito della pittura murale a Firenze e delle arti decorative in Francia a Versailles, dove si diploma in Peintre en Décor.

Si specializza in interior design allo IED di Milano. Lavora a contatto con le migliori maestranze italiane e francesi, affinando i segreti e le tecniche della pittura decorativa in Francia e lo studio del design in Italia.

Nel 2010 fonda Gupica, uno studio creativo che realizza

progetti servendosi di un metodo multidisciplinare che coinvolge arti decorative, design di interni e di prodotto, sperimentazione contemporanea e artigianalità, mettendo al servizio di clienti e aziende la propria visione creativa. La cura per il dettaglio e un dialogo costante tra contemporaneo e codici legati alla tradizione contraddistinguono i suoi progetti.

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Upon obtaining her degree in Literature, Gunilla Zambari (Gupica) continued to study in Florence focusing on the art of fresco and mural painting, completing her studies with a master degree in Peintre en Décor in Versailles, France. She later specialized in interior design at IED in Milan.

Gunilla worked with Italian and French masters, honing the secrets and techniques of decorative painting in France and the study of design in Italy.

In 2010 she founded Gupica, a creative studio that develops projects through multi-disciplinary methods such as: decorative arts, interior design, product design, traditional handicrafts and modern techniques. She evolves projects for private clients and companies with her creative vision. Her attention to detail and the combination of contemporary and traditional codes characterize her projects.

Ines Porrino



Ines svolge l'attività dal 1975, inizialmente in collaborazione con gli studi Arcoop, Arkite' Architetti Associati e Studio Piergiorgio Cazzaniga, dal 1997 diventa libero professionista e si occupa di interior, allestimenti fieristici, eventi di design e negozi di arredamento.

Ines Porrino si occupa del concept della realizzazione del prodotto e del catalogo per collezioni di pavimenti in pvc Limonta. Dal 2010 ha iniziato una produzione delle lampade artigianali Filrouge. Ha collaborato con diverse testate d'arredamento, tra le quali Interni, Spazio Casa, Lake Como lifestyle.

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Ines has been in business since 1975, initially in collaboration with studios such as Arcoop, Arkite Associated Architects and Studio Piergiorgio Cazzaniga. In 1997 she turn into a free lance consultant in the field of interior design, exhibition spaces, design events and furniture stores. Ines Porrino develops the concept up to the product prototype and the catalogue for a floor collections in PVC

for Limonta. Since 2010 he has begun a production of artisanal lamps FILROUGE. She has worked with several interior design magazines such as Interni, SpazioCasa, Lake Como Lifestyle.

María Gómez García



Proprietaria e direttrice dello studio creativo Estudio PAM ha sviluppato grafiche destinate a materiali e utilizzi diversi, come sedie, carte da parati, porte, tavoli, tessuti; lavora, tra gli altri, per clienti con sede in Spagna, Italia, Brasile e Stati Uniti. In precedenza, ha collaborato con aziende e marchi come Le Lis Blanc (marchio brasiliano di moda e oggetti per la casa) e ZARA (Spagna). Ha un'esperienza decennale nella ricerca dei nuovi trend della moda e della grafica nelle più significative città del mondo (Londra, New York, Parigi, San Paolo, Seoul e Hong Kong). Tutti i suoi disegni e le illustrazioni sono eseguiti a mano e riflettono il suo bagaglio professionale, il cosmopolitismo e la passione per la grafica.

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As owner and director of Estudio PAM — a creative studio — has been developing artwork for different usages and materials such as chairs, wallpapers, doors, tables, textiles, among others, for clients based in Spain, Italy, Brazil and US. Previously, has worked for companies and brands such as Le Lis Blanc (Brazilian fashion and housewears brand) or ZARA (Spain). With more than 10 years of experience, has collaborated as visual cooler and shopping in cities in different continents (London, New York, Paris, Sao Paulo, Seoul and Hong Kong). All of her drawings and illustrations are handmade created and reflects her professional experience, cosmopolitanism and passion for artwork.

RAW



Un progetto dell'interior designer Paolo Badesco che dal 2005 presenta al pubblico milanese, attraverso il suo primo negozio di corso Magenta 96, un repertorio di suggestioni

dal sapore nord europeo: arredi e complementi vintage volutamente non restaurati, abbinati a una selezione di oggetti contemporanei frutto di una ricerca tra Europa e Stati Uniti. Nel 2011 con l'architetto Costantino Affuso, già senior architect dello Studio Paolo Badesco interior design, il progetto si amplia acquisendo una nuova location in via Palermo 1, nel cuore del Brera Design District. Le inedite proposte e gli allestimenti arditi hanno fatto guadagnare a Raw l'attenzione della stampa internazionale e di un pubblico sempre più sensibile alle nuove tendenze.

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A project of the interior designer Paolo Badesco, who since 2005 presents to the public in Milan, through its first store in Corso Magenta 96, a repertoire of suggestions with a northern European flavor: vintage furniture and accessories deliberately not restored, combined with a selection of contemporary works resulting from a selection between Europe and the United States. In 2011, with the architect Costantino Affuso, formerly senior architect at the Paolo Badesco interior design studio, the project expanded by acquiring a new location in Via Palermo 1, in the heart of Brera Design District. The new proposals and daring installations have earned Raw to the attention of the international press and of an increasingly sensitive public to new trends.

Serena Confalonieri



Dopo una laurea specialistica in Interior Design conseguita a pieni voti presso il Politecnico di Milano, Serena ha lavorato in diversi studi di architettura e design, a Milano, Barcellona e Berlino. Ora dirige il suo studio a Milano, lavorando su progetti che spaziano dall'interior alla grafica fino al textile design collaborando con importanti aziende di design sia in Italia che all'estero.

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After a Master Degree in Interior Design at Politecnico di Milano, Serena worked in many architecture and design practices, moving from Milano to Barcelona and Berlin. Now she runs her own studio in Milano, working on interior, graphic and textile design projects and collaborates with important companies in Italy and abroad. She has also collaborated with textile and ceramic manufacturers as free-lance decorative designer and with publishing companies as illustrator of fantasy books.

Talva Design



Tal Waldman (Talva Design) è un'artista, designer e architetto con base a Parigi. Completa i suoi studi di arte e architettura lavorando per studi internazionali, da Jean Nouvel, Christian de Portzamparc a Jean Paul Viguier. Lo studio Talva Design a Parigi è una sintesi tra design e arte capace di offrire soluzioni d'interni, accessori per la casa e di arredo.

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Tal Waldman (Talva Design) is an artist, designer and architect based in Paris. She completed her art and architecture studies working for international firms, from Jean Nouvel to Christian de Portzamparc and Jean Paul Viguier. The Talva Design studio in Paris is a synthesis between design and art capable of providing interior design solutions and home and furnishing accessories.

Wladimiro Bendandi



Wladimiro, dopo la maturità artistica, affina la sua tecnica studiando design e comunicazione visiva. Le sue collaborazioni professionali sono trasversali ed esplora le mille sfaccettature del graphic design. Dal 2007 ha creato D+, il suo studio di progettazione con la convinzione che un buon progetto comunicativo è un diritto di tutti. La progettazione grafica è per lui, infatti, una forma di design vasta e virale in grado di interagire con la quotidianità in un'ottica di continua ricerca e contaminazione.

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Wladimiro, after graduating from art school, refined his technique by studying visual design and communication. He has worked with numerous leading brand names like Diesel and with artists such as Jovanotti and has cooperated in projects such as the Turin World Design Capital. In 2007, he set up D+, his own design firm in the conviction that everyone is entitled to a good communication project. For him, communication is in fact a vast and viral form of design able to interact with daily existence in a perspective of ongoing search and contamination.

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