

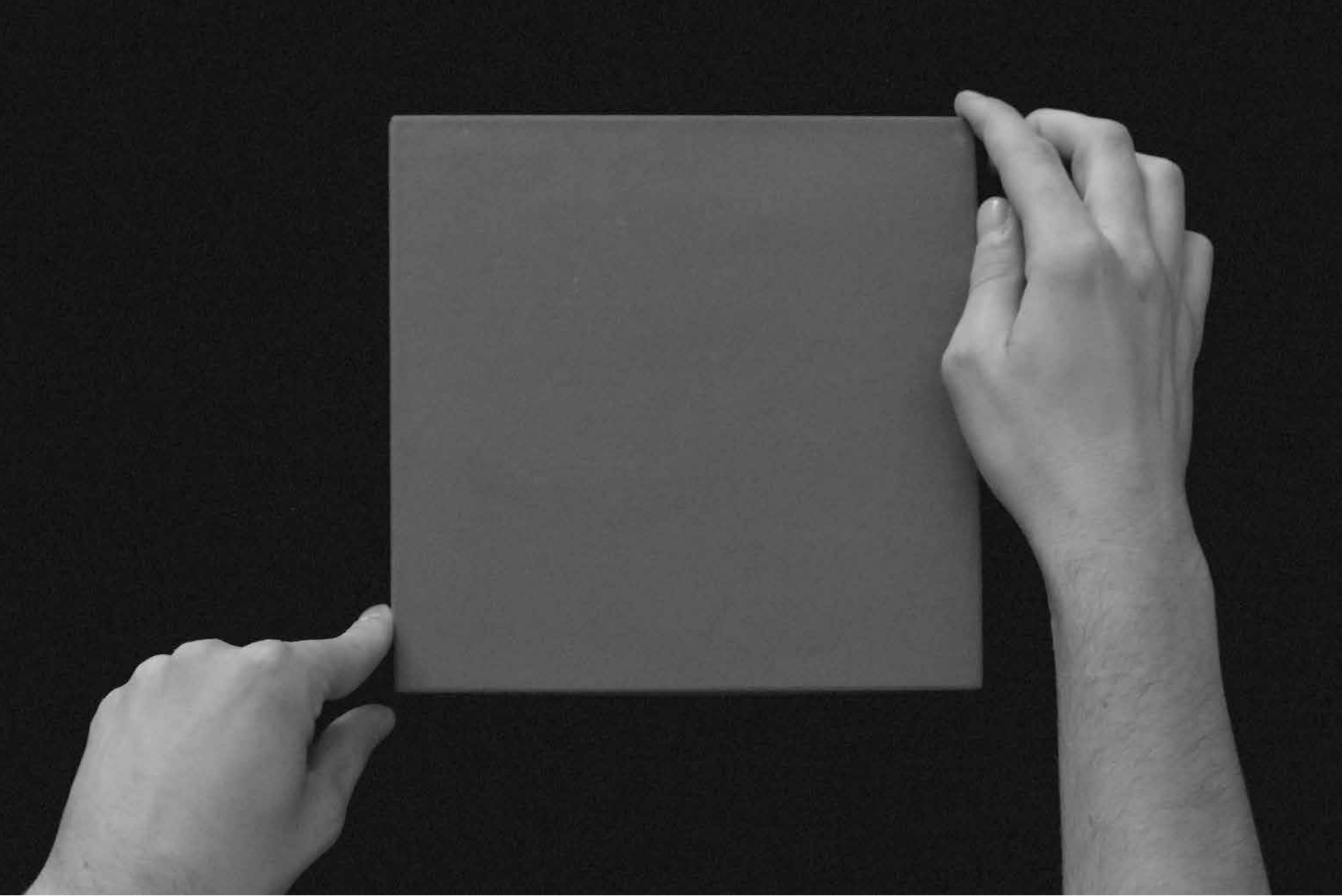
Aurore
Vincent Van Duysen

Betty
Raw Edges

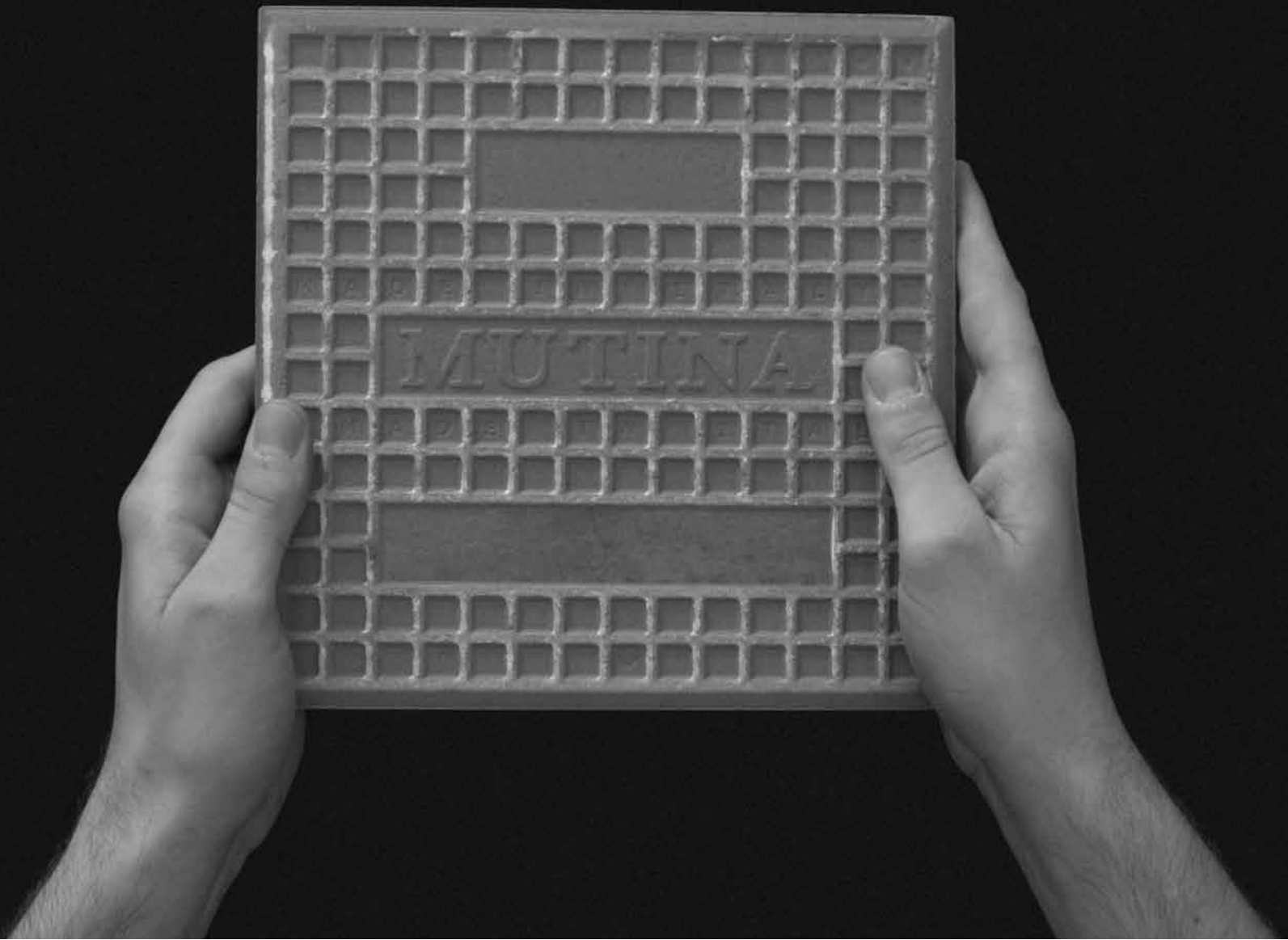
Dintorni
Inga Sempé

MUTINA

MUTINA



Mutina celebrates the iconic 20x20 cm cement-inspired tile with a project that brings together some of the most influential designers of the moment. Each has been invited to reimagine the classic square tile through a contemporary lens, resulting in a series of new collections.



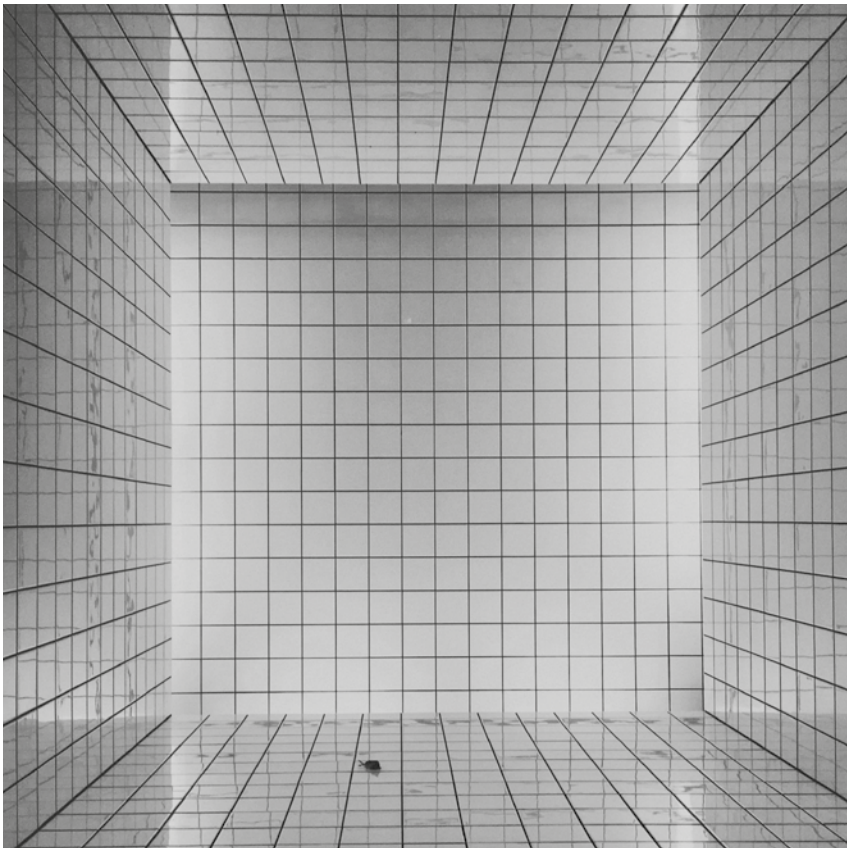
This theme, previously explored, continues to evolve as part of an ongoing creative journey. This launch features Inga Sempé, Raw Edges, and Vincent Van Duysen as key protagonists and stands as a testament to Mutina's commitment to reinterpreting ceramic tradition with a fresh perspective and a keen focus on contemporary design.

VINCENT
VAN DUYSSEN



“The 20x20 cm tile is a modest and timeless square. For centuries, it has paced domestic architecture like a discreet score, endlessly adaptable. I like to think of it as a unit of expression. Simple, stable, almost silent. On which every era, every gesture, can leave its mark. With Aurore, I wanted to reconnect with that tactile and sensitive memory, like a chalk drawing at dawn that slowly fades, yet transforms the space forever.”

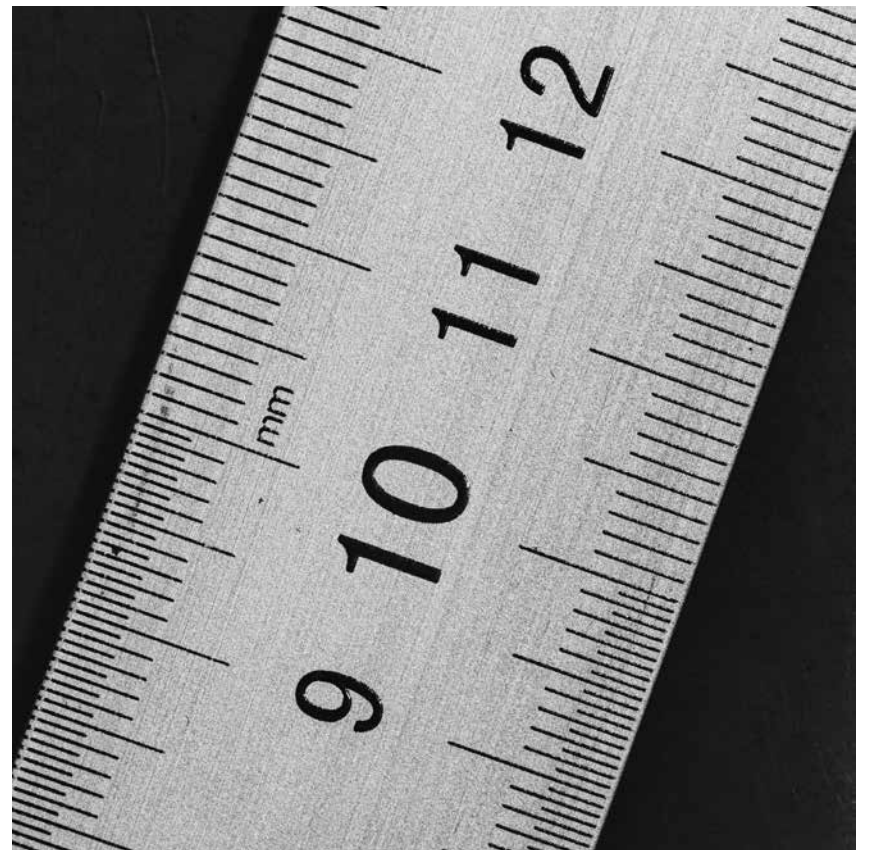




“20x20 cm is probably the most common grid standard in interiors.
It’s like the A4 of ceramic tiles... And, within this very
standard size, all the magic happens.”

RAW EDGES

INGA SEMPIÉ



“In France, from the age of six, we grow up with the obligation to bring a 20 cm ruler to school every day in our pencil case. Not 10, not 30—only 20 cm. To make things easier, we call it a *double-décimètre*. We use it to underline lesson titles, important words (like General de Gaulle or an irregular transitive verb), and to draw geometric shapes. It has always been a problem because it tears the pencil case, which is already too narrow, or gets stuck, making it hard to take out pencils and rubbers. Not to mention the fact that it always ends up lost at the bottom of the rucksack. The 20 cm measurement is, for us, the foundation of knowledge. Likewise, the 20x20 cm tile feels like the essential base for ceramic coverings.”



COLLECTIONS

20

Each collection celebrates this timeless format and its endless creative potential.

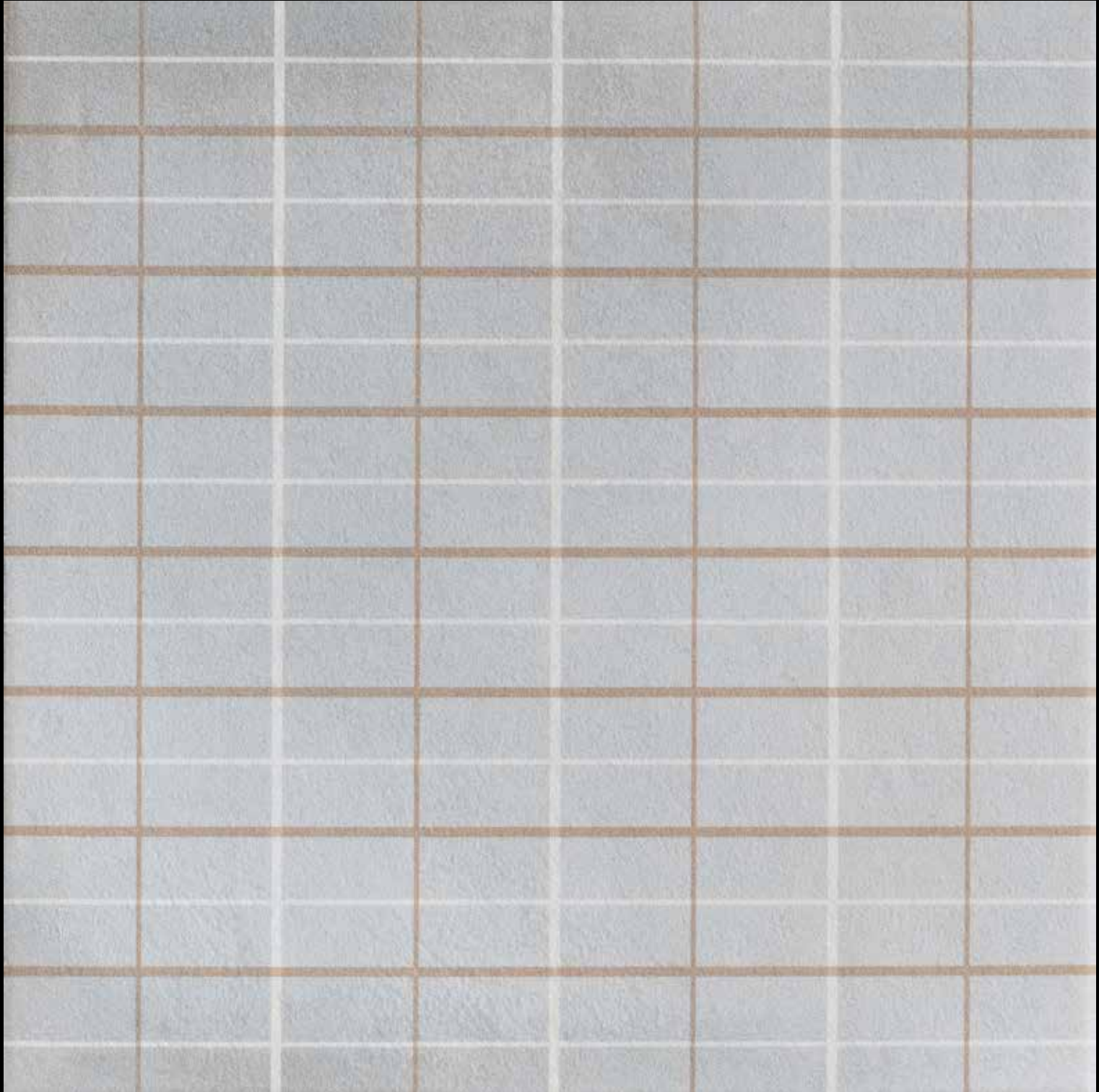
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AURORE

VINCENT VAN DUYSSEN

Aurore is the new collection designed by Vincent Van Duysen, starting from the iconic 20x20 cm format. Inspired by children's chalk drawings on pavements, the collection is a nostalgic evocation of that simple and spontaneous form of creative expression, where each line is but a fleeting mark, exposed to the passage of time.

Similarly, the grids that define the collection feature overlapping light and dark strokes, reminiscent of the traces left behind by those ephemeral chalk drawings.



Aurore is available in three variations: a solid colour, a wide-mesh grid (Grid L), and a narrow-mesh grid (Grid S). Each comes in four elegant and delicate shades: Light Blue, Light Green, Light Grey, and Charcoal. The elements of the collection can be freely combined, either tone-on-tone or in contrast, allowing for a mix of different colours or grids.







Aurore Collection
Opposite page – Left panel: Aurore Light Blue and Light Blue Grid S.
Right panel: Aurore Light Blue and Light Blue Grid L.

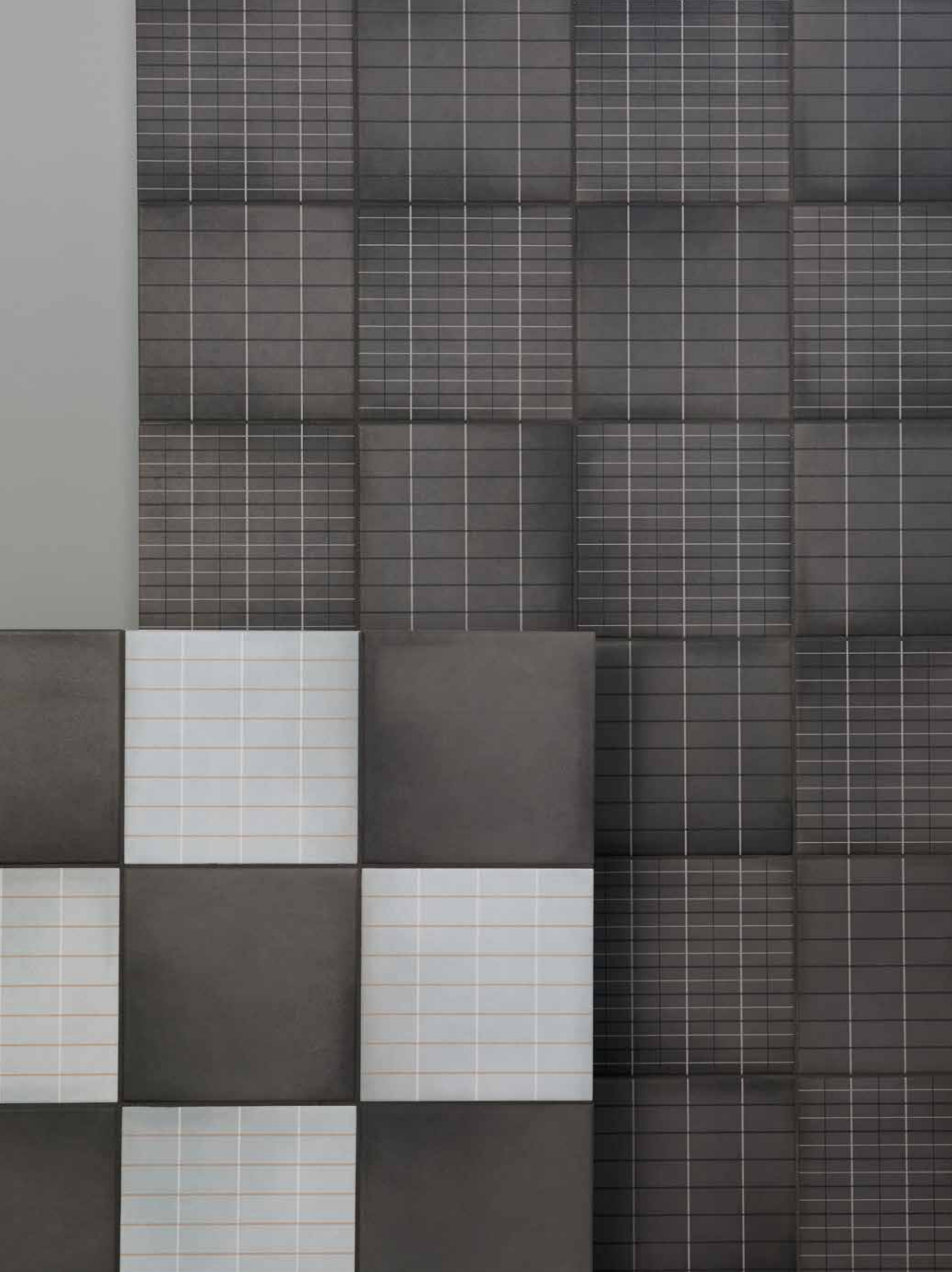


LINES DRAWN
ON THE STONE,
THE EPHEMERAL
IS REVEALED.
A GENTLE BREATH,
THE SILENCE OF CHALK,
THE COLOR FADES.
SPACE EMERGES,
DELICATE,
IN ITS OWN VANISHING.

A SIMPLE GESTURE,
THE CHALK FADES, THE PAVEMENT
REMINISCES. LIGHT
STRETCHES, LOOSENS THE
EDGES, EVERYTHING BECOMES
WEIGHTLESS.

THE PASSAGE OF TIME,
IN A TRACED LINE,
GENTLY FADING.
UNDER THE RAIN, THE
COLOR LINGERS, SILENTLY.

Vincent Van Duysen





Aurore Light Green, Light Green Grid S, Charcoal Grid S.
Opposite page – Left panel: Aurore Light Green Grid L and Light Green.
Right panel: Aurore Light Green Grid S and Charcoal Grid S.

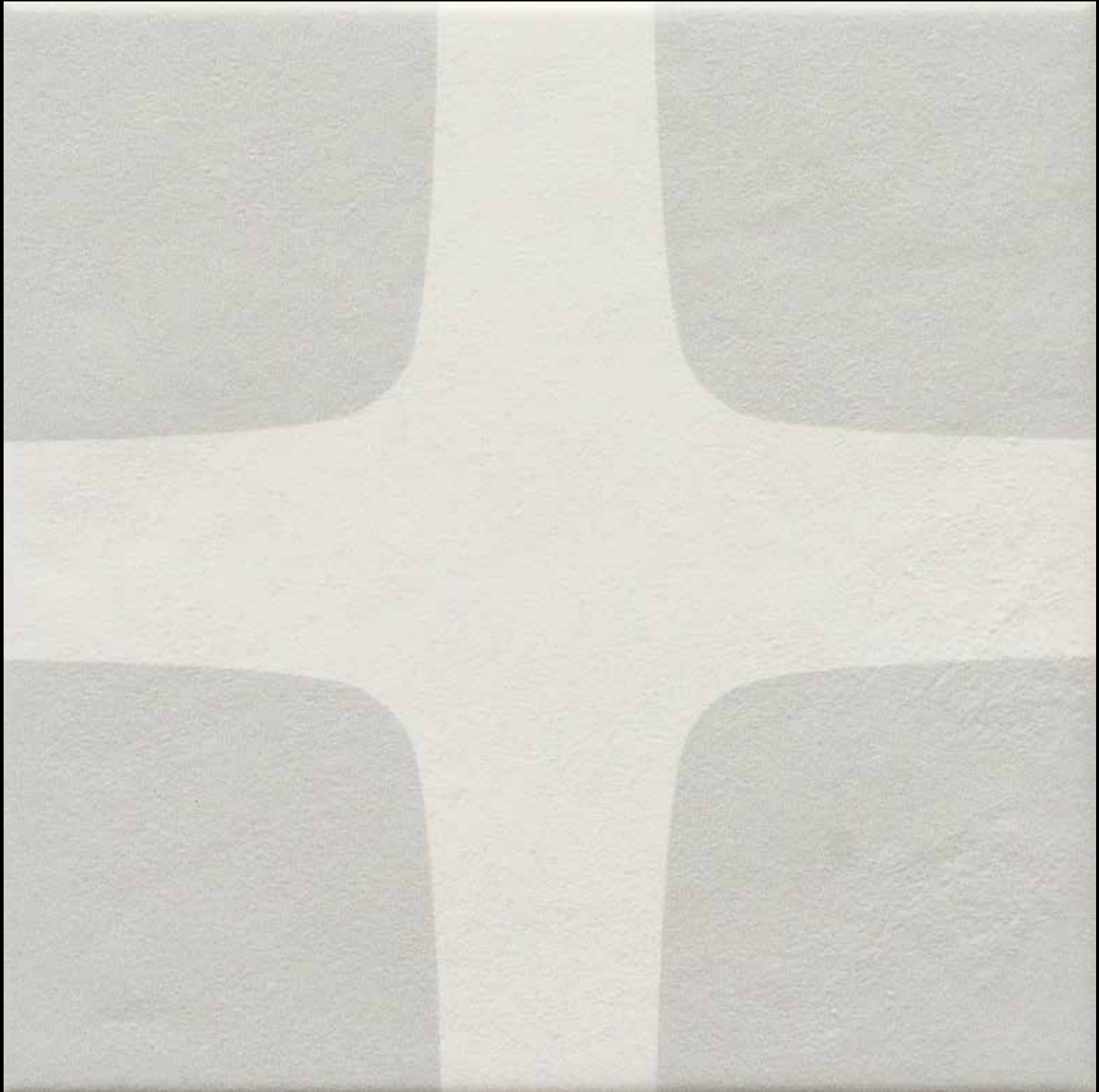




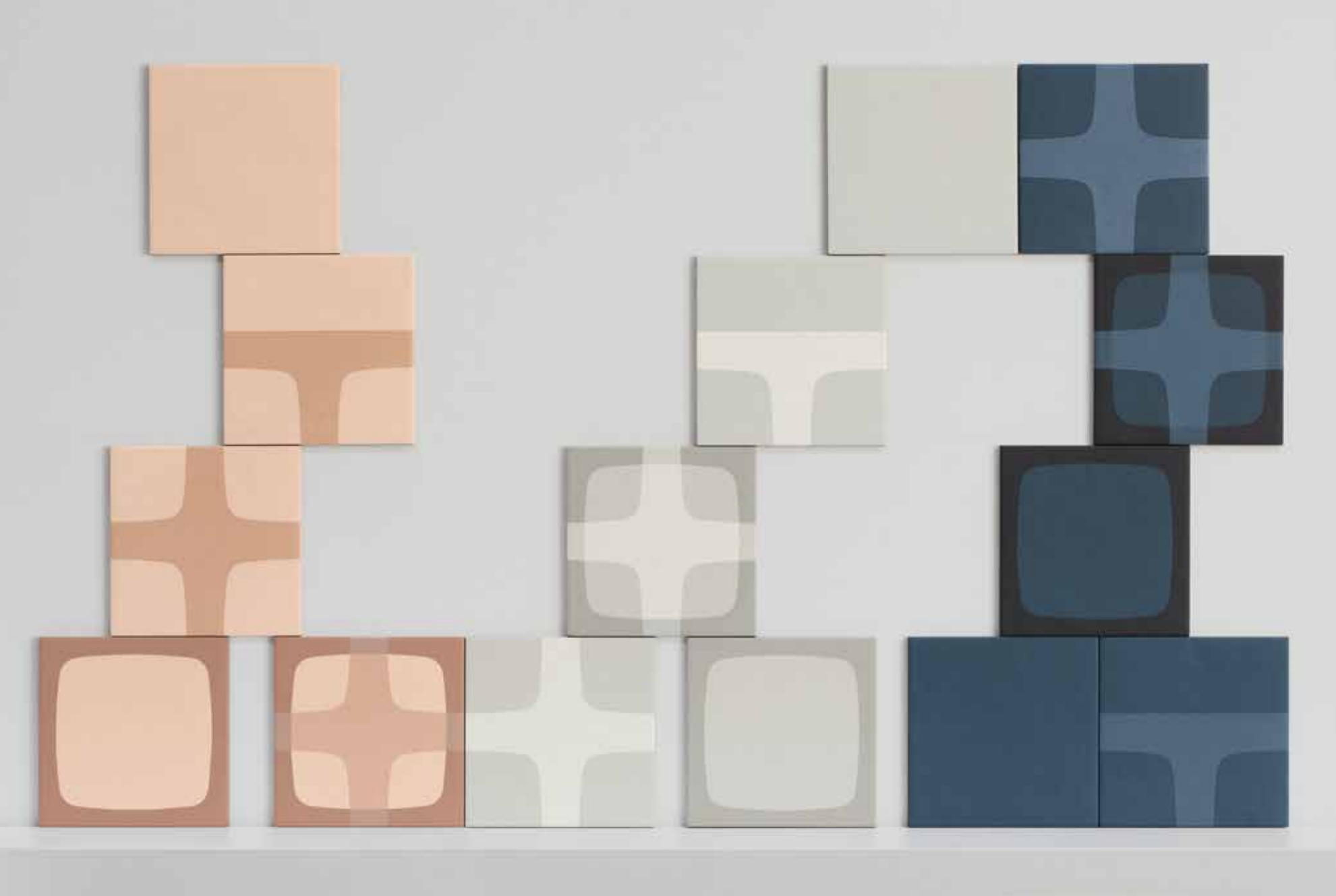
BETTY

RAW EDGES

Betty is the latest collection by Raw Edges, designed around the iconic 20x20 cm format. Its name doesn't come from a famous figure—it's inspired by someone even more special: Aunt Betty, whose home, after years spent in Brazil, became unlike any other. What stood out most in the designers' memories were her bold kitchen tiles, forming a fluid, highly graphic grid. That very design serves as the foundation for the entire collection.



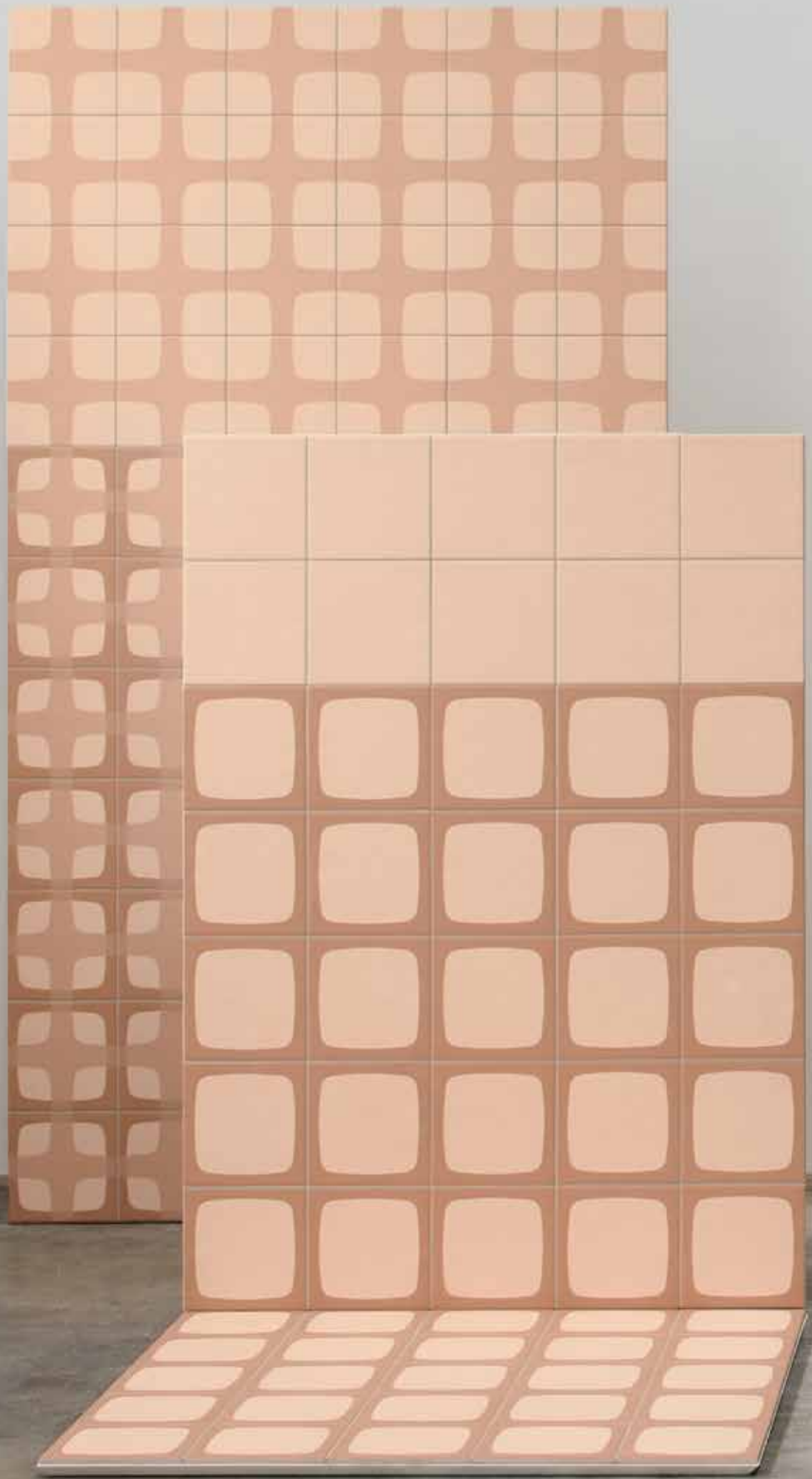
Reimagined with a contemporary twist, Betty transforms traditional modular tiles with decorative elements that open up endless creative possibilities. The collection includes a plain tile and four patterned variations—T Shape, Plus, Frame, and Set—allowing for an array of compositions: grids, woven textures, labyrinths, and even optical illusions that add striking depth to surfaces. Available in three refined shades—Concrete, Blush, and Night Blue—these tiles can be arranged in both random and precisely planned layouts, resulting in ever-changing, visually engaging designs.



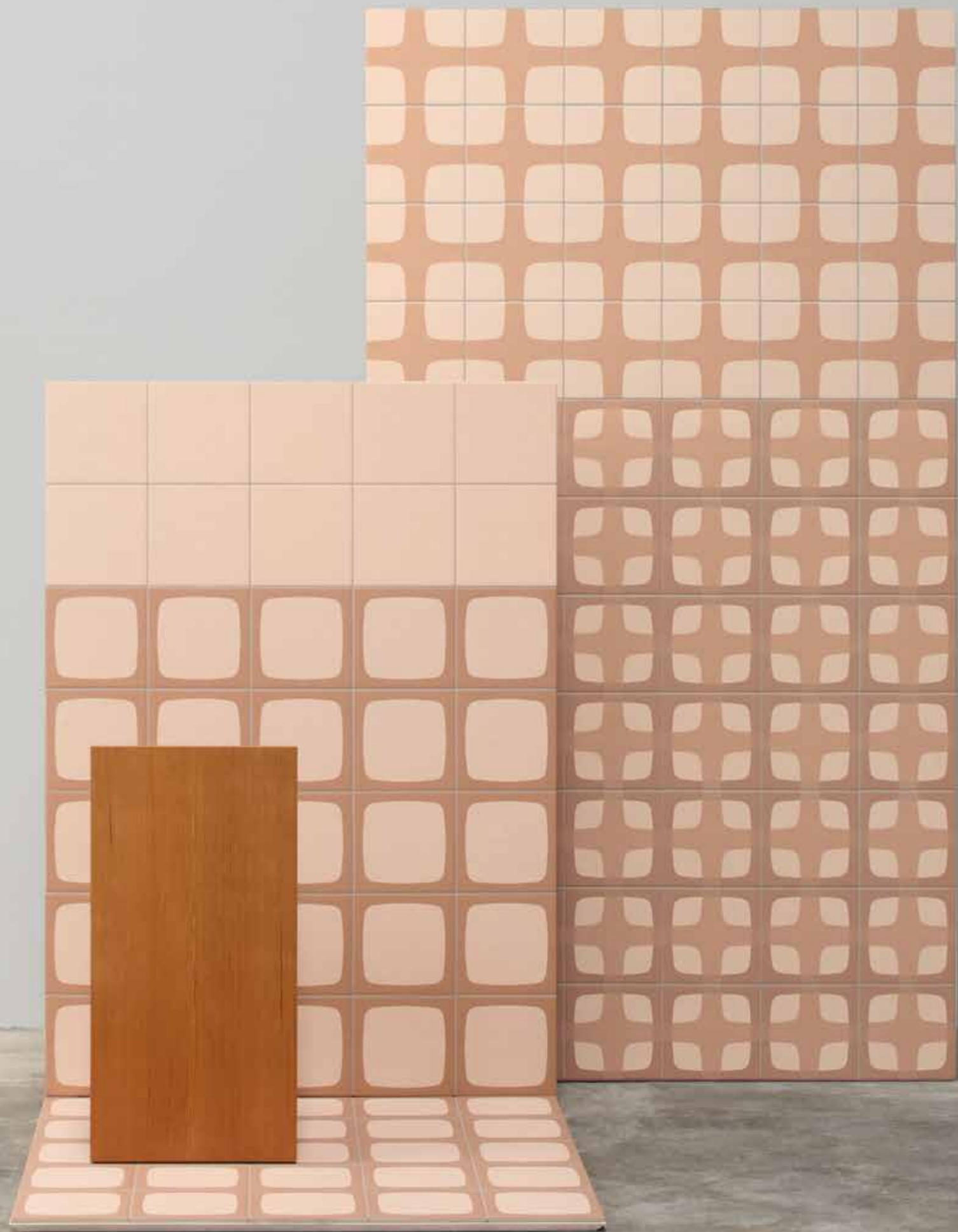
Betty Collection

Opposite page – Left panel: Betty Night Blue Set. Right panel: Betty Night Blue
and Night Blue T Shape. Front panel: Betty Night Blue, Night Blue Frame, Night Blue Set, Night Blue Plus.



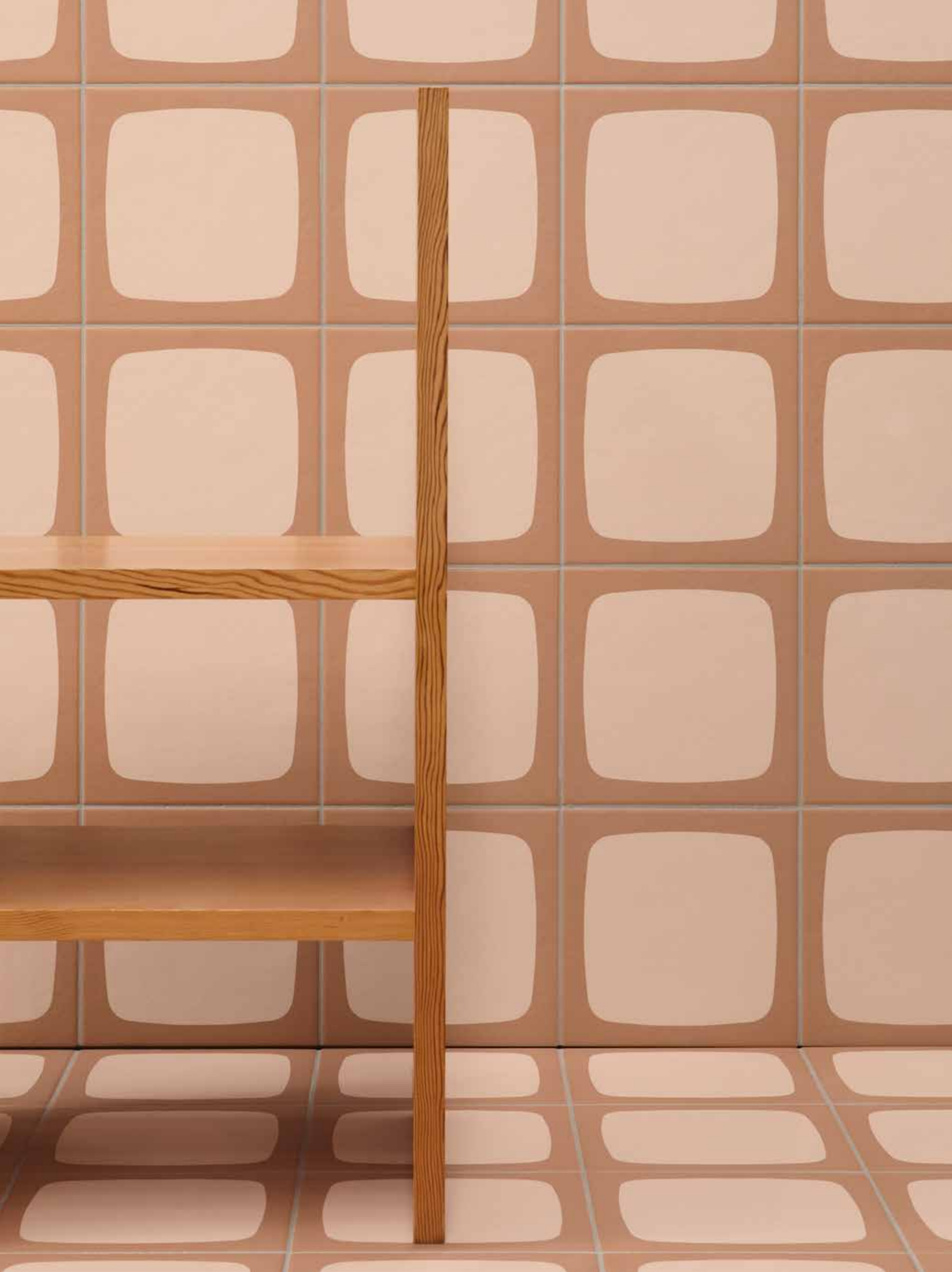


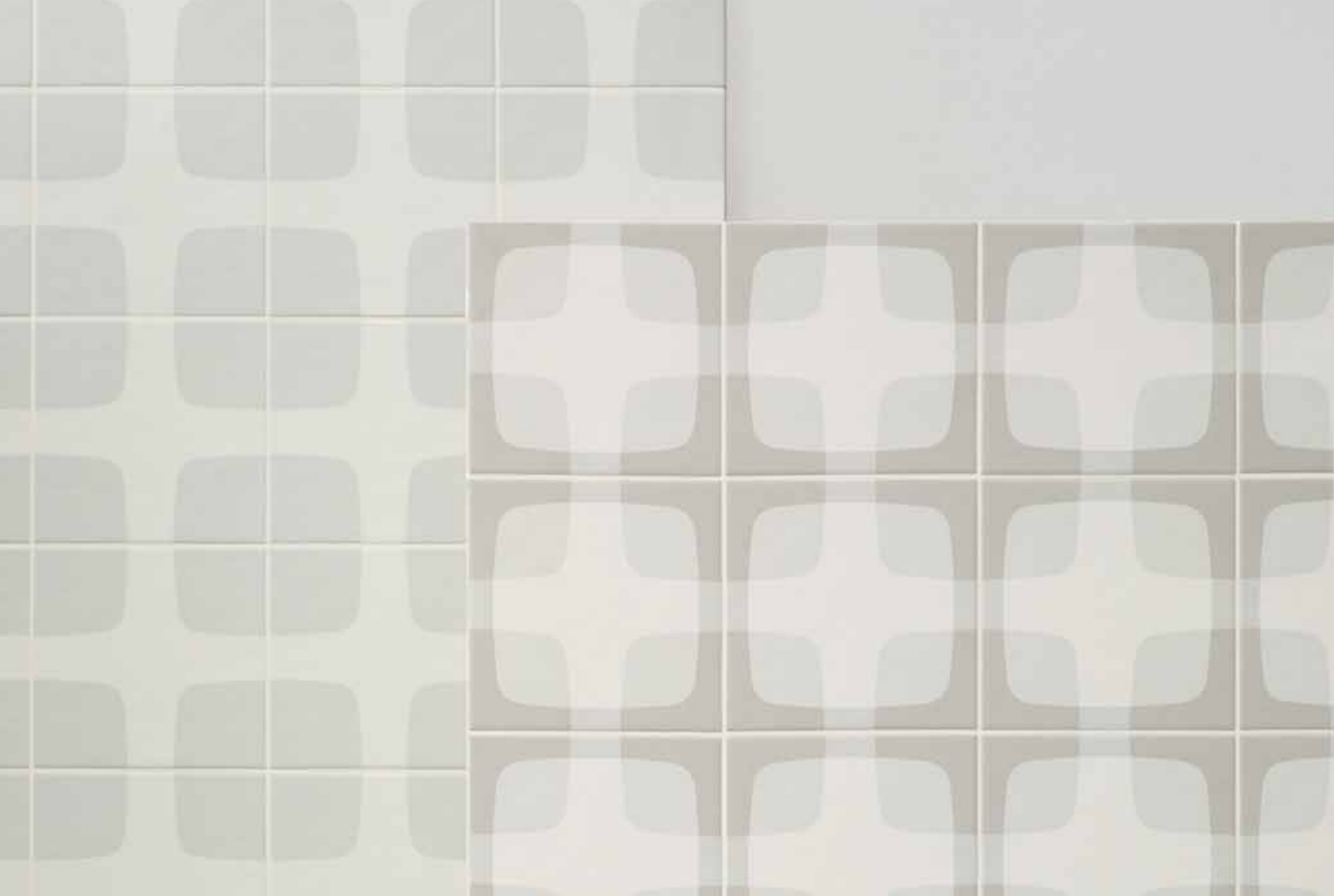




“IN THE LATE ‘70S, WHEN AUNT BETTY RETURNED FROM YEARS IN BRAZIL, HER HOME LOOKED NOTHING LIKE THE OTHERS. IT WAS A VIBRANT COLLAGE OF RICHLY PATTERNED FABRICS, WHIMSICAL WOODEN FOLK FIGURINES, AND OBJECTS THAT FELT SURREAL—NOT JUST TO A CHILD’S EYES. AMONG ALL THESE WONDERS, THE MOST STRIKING MEMORY WAS HER KITCHEN TILES: BOLD AND GRAPHIC, THEY CREATED A WARM, UNDULATING GRID—MODERN YET NOSTALGIC, GIVING THE SPACE AN ATMOSPHERE UNLIKE ANY OTHER.”

Yael Mer and Shay Alkalay - Raw Edges





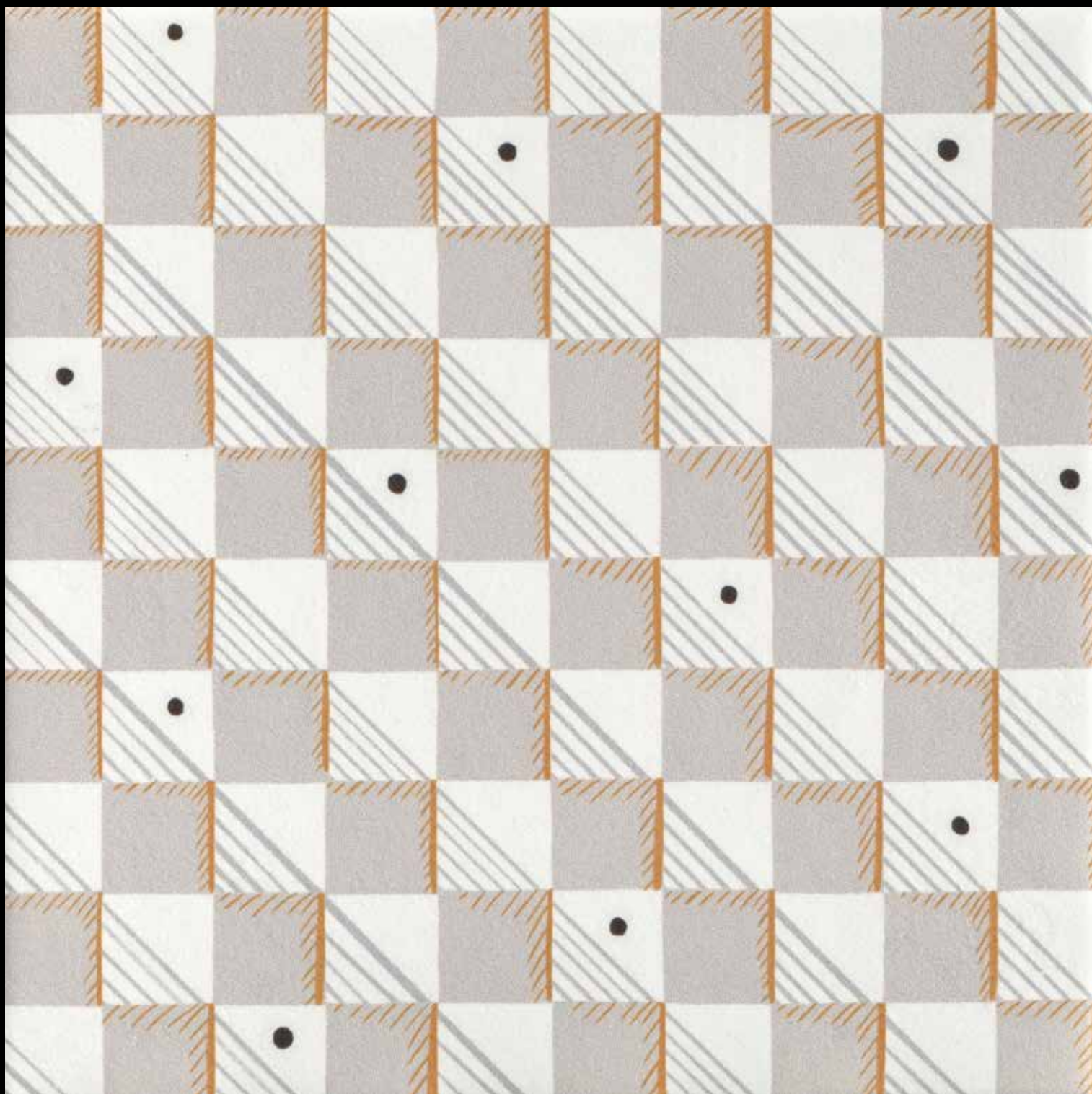
Betty Concrete Plus and Concrete Set.
Opposite page – Left panel: Betty Concrete T Shape. Back panel: Betty Concrete,
Concrete T Shape and Concrete Plus. Right panel: Betty Concrete Frame and Concrete Set.



DINTORNI

INGA SEMPÉ

Dintorni is the new collection by Inga Sempé, designed around the iconic 20x20 cm format. It explores the infinite possibilities of ceramics, drawing on some key ceramic traditions and reinterpreting them with a contemporary approach. The name Dintorni, meaning “surroundings,” evokes everything that lies beyond the known and the endless potential for discovery and surprise. Like a flâneur, the French designer roams through her imagination in search of new forms of representation.



The collection features two variations, each expressing its own distinct imagery (the patterns and Isola). In addition, there are two versatile elements that can be paired with the others or used individually (the solid colours and Raccordo).

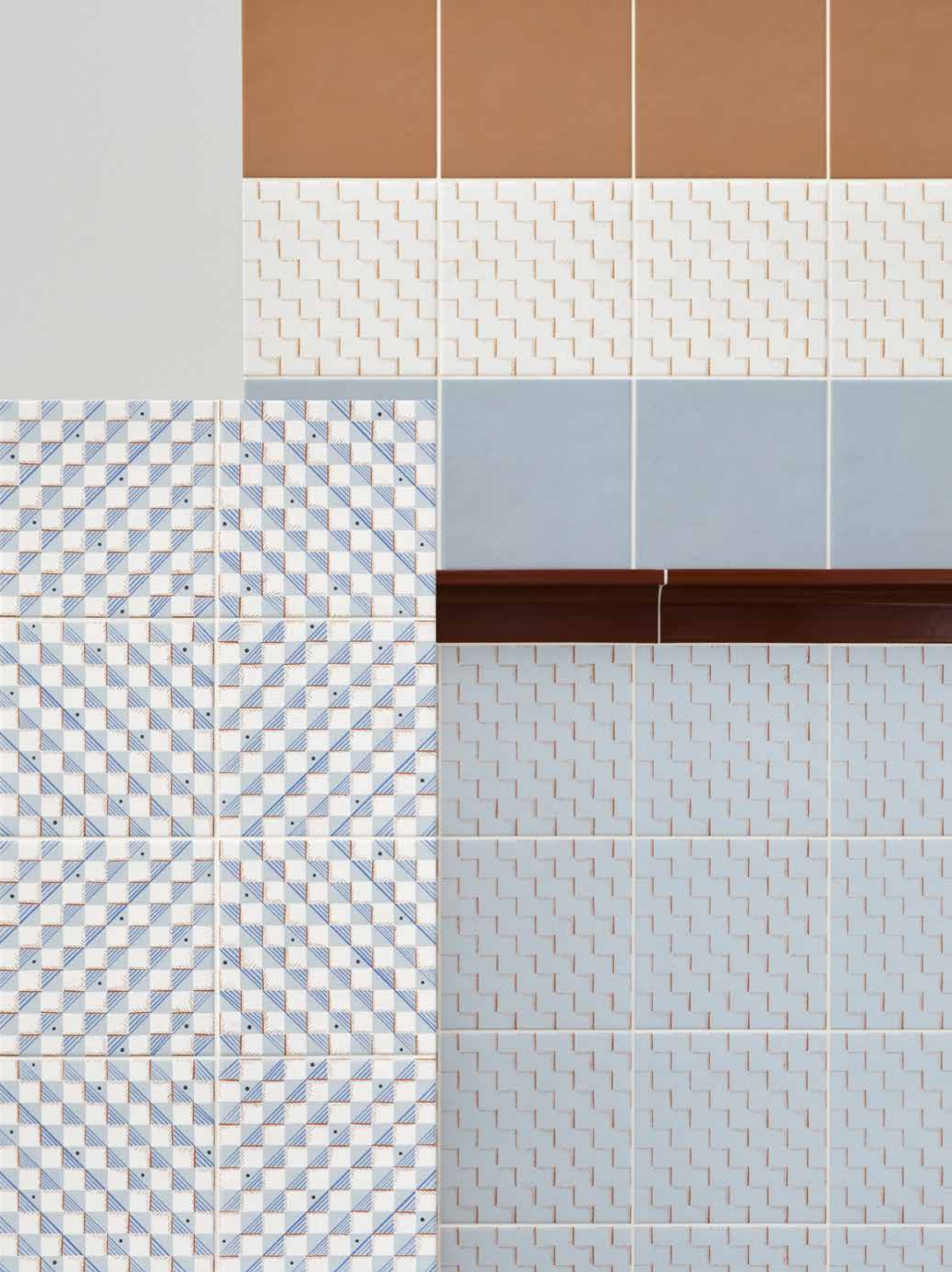


Dintorni Collection
 Opposite page – Left panel: Dintorni Bandiere Ombra, Verde Chiaro, Raccordo Caramel
 Verde Scuro and Bandiere Neve. Right panel: Dintorni Azzurro, Dama Neve and Terracotta.



“IN CREATING DINTORNI, I WANTED TO SURPRISE MYSELF. I SET OUT TO REPRESENT WORLDS THAT HAVE NO CONNECTION TO EACH OTHER EXCEPT FOR THEIR VERY ESTRANGEMENT. MY GOAL WAS TO EXPLORE THE EDGES OF WHAT I KNOW AND GIVE SHAPE TO WHAT I HAD YET TO DISCOVER. BECAUSE AT ANY MOMENT, YOU CAN SEE SOMETHING NEW—SOMETHING DIFFERENT FROM WHAT YOU’VE SEEN BEFORE.”

Inga Sempé







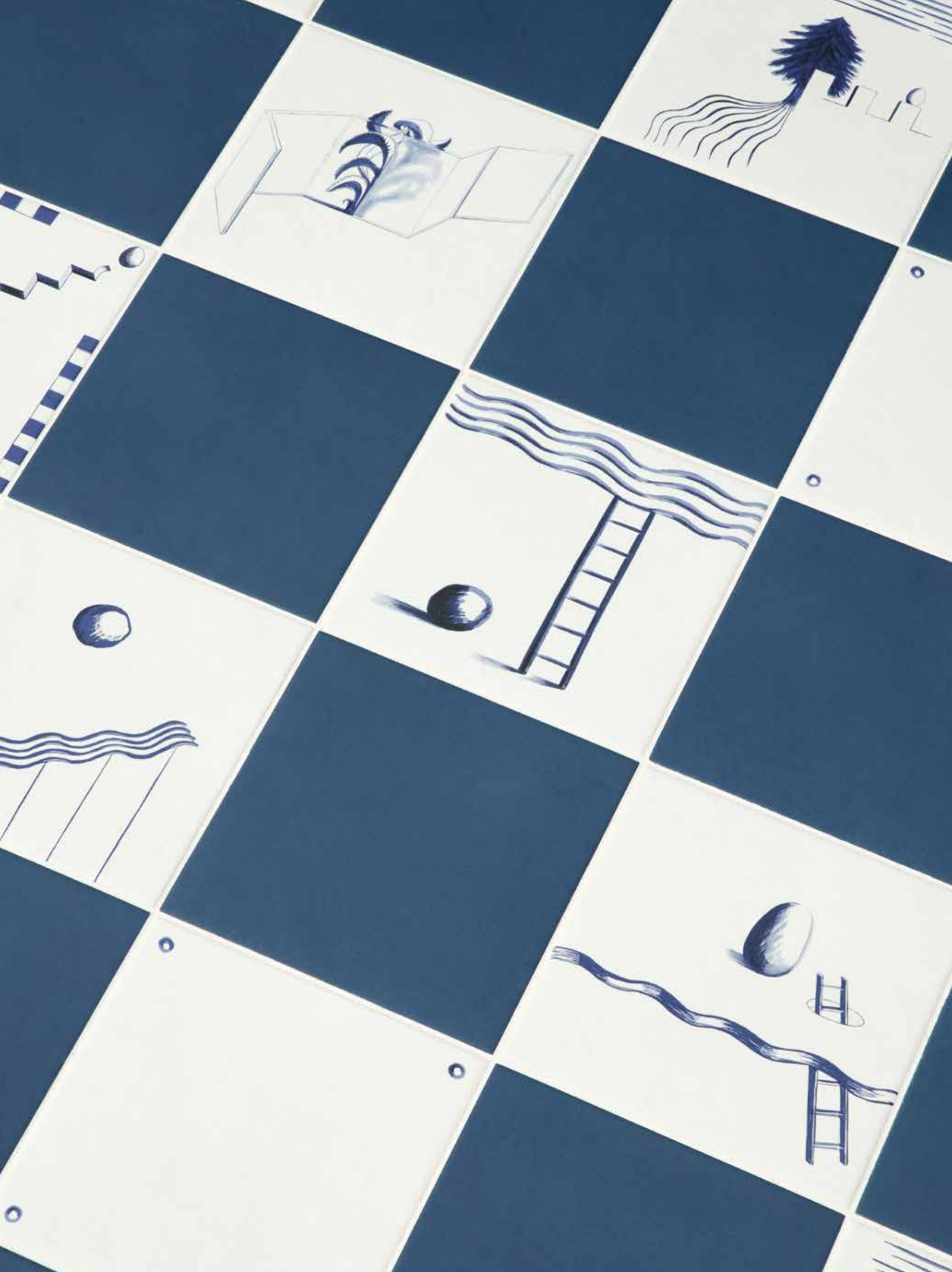
Dintorni Verde Chiaro, Bandiere Ombra, Raccordo Caramel, Verde Scuro and Bandiere Neve.
Opposite page – Left panel: Dintorni Dama Ombra, Verde Scuro, Bandiere Ombra, Raccordo
Nero and Verde Chiaro. Right panel: Dintorni Scala Ombra, Verde Scuro and Terracotta.

“ISOLA IS DREAM, IMAGINATION, AND FREEDOM. IT IS WHAT LIES
BEYOND—THE PLACE YOU WOULD GO TO IF YOU COULD ESCAPE.”

Inga Sempé







AUORE



BETTY



DINTORNI



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