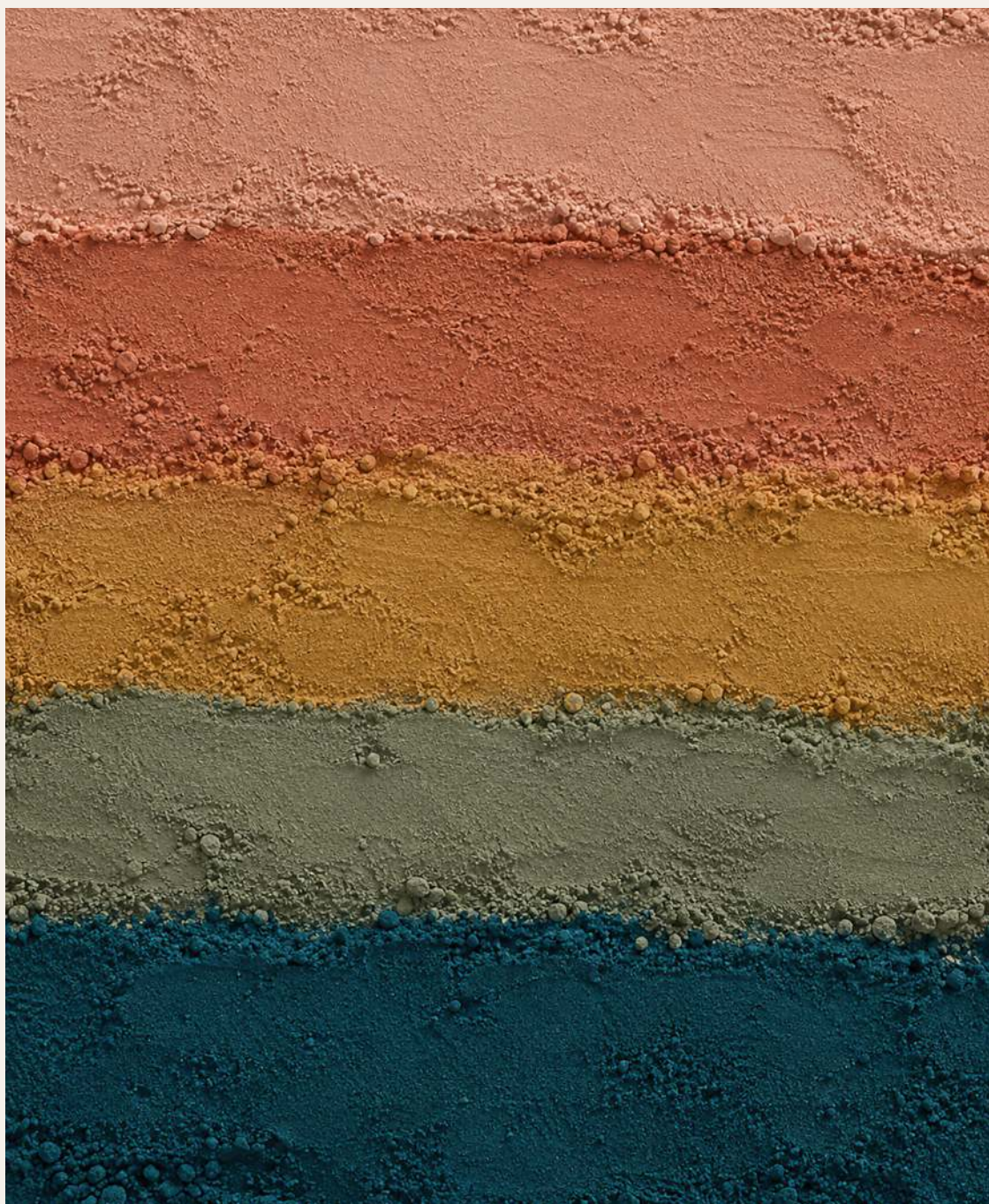


CROMATICA

TERRA · COLORE · LUCE



NOEMA
DESIGN

CROMATICA

TERRA · COLORE · LUCE



NOEMA
DESIGN



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Five earths, one material.

COLOUR AS MATERIAL

Colour gives life. It is the first thing a room says about itself, before furnishings and before proportions: the temperature one enters, the time of day that seems always present, the way a wall welcomes or distances. Cromatica begins here, by recognising in colour a function that is not ornamental but vital.

Colour is matter. Ambra is an excavated hillside, Cotto a wall in the afternoon, Petrolio the water where light no longer reaches. Before codes and colour charts, colour was ground earth, oxide, ash: it had weight in the hand and a place of origin. Cromatica's five tones draw on this material origin of colour.

This changes the way the surface behaves. A surface that carries colour as matter absorbs more than it reflects: it does not return light, it holds it. In a room, it registers the time of day. At eleven in the morning Ambra is one colour; at seven in the evening it is another, and neither is less true.

Colour, then, is not only what is seen first. It is what remains when we stop looking: a temperature more than a hue, a quality of air more than a choice of surface.

This is how Cromatica is Noema. A surface is not designed to be looked at; it is designed so that a space can be lived in: colour is the most direct way in which a material takes part in the life unfolding there. Where Brera carries the measure and silence of raw earth, Cromatica carries that same earth at the moment it takes on colour. Those who choose them together are not placing two materials side by side: they inhabit two moments of the same matter.

FIVE WORLDS. ONE MATERIAL.

The starting point is Brera's raw earth: a steady, trowelled grain, with the slow variation of plaster left to dry. It is a surface that needs no pattern and can therefore hold colour without being covered by it. The research consisted in finding the five temperatures in which this grain remains recognisable while changing character.

Cotto carries the warmth that remains. Cipria, diffused light, a clarity that does not dazzle. Ambra, midday, earth that has absorbed the warmth of the day. Salvia, the green that stays still. Petrolio, depth, the point at which colour becomes space.

These are not five variants of the same design: they are five worlds that share one material and can therefore exist in the same room without competing for place. A deliberately short range: five colours, two field-tile sizes, one finish, with coordinated decors and mosaics. A collection is recognised by what it contains, but even before that, by what it has decided not to contain.



Ten earths

The Noema system is made of ten earths. Five belong to Brera and five to Cromatica, and they are not two parallel ranges: they are a single register of matter, read in two moments.

Avorio, Sabbia, Taupe, Terra, Grigio are the earth before colour, told as it is, with only the variation of the light that passes through it. Cotto, Cipria, Ambra, Salvia, Petrolino are the same earth at the moment it takes on colour: the grain does not change, the temperature does.

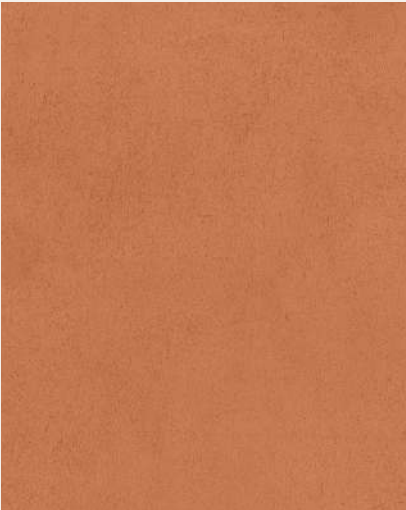
This is why each Cromatica earth has a precise counterpart. Cotto goes with Avorio, Cipria with Terra, Ambra with Sabbia, Salvia with Taupe, Petrolino with Grigio: pairings verified in natural light, in which the two tones support each other without either having to give way.

The project starts here. A wall in colour and a floor in raw earth, a band of vivid colour and a field that lets it breathe. Ten earths are not ten products: they are the possible combinations of a single matter.



THE NOEMA SYSTEM

Brera, Lythos and Cromatica are three coordinated material families. Brera and Lythos share five colours; Cromatica introduces accents designed to be combined within the same space.

	AVORIO	SABBIA	TAUPE	TERRA	GRIGIO
BRERA					
LYTHOS					
CROMATICA					
	COTTO	AMBRA	SALVIA	CIPRIA	PETROLIO

CROMATICA

COTTO

The warmth that remains
after the sun has passed.





COTTO

On a broad wall, Cotto ceases to be a colour and becomes a time of day. Raking light opens it into a range of reds that never stay still: lighter where the window reaches them, denser in the corners. It warms a room without setting it aglow.

Sizes 120x120 · 60x120 · Thickness 8,5 mm · Finish Naturale R10B ·
Codes A025 · A026

INFINITO

Decor 60x120 · Code A02U

Beside the plain field, Infinito reads as a variation in relief before it reads as a pattern. The impressed lace holds raking light: it disappears from a distance and reappears up close. It gives a wall texture without adding a motif.

Field: Cotto A025 · A026



CROMATICA Cotto 120x120 · INFINITO 60x120

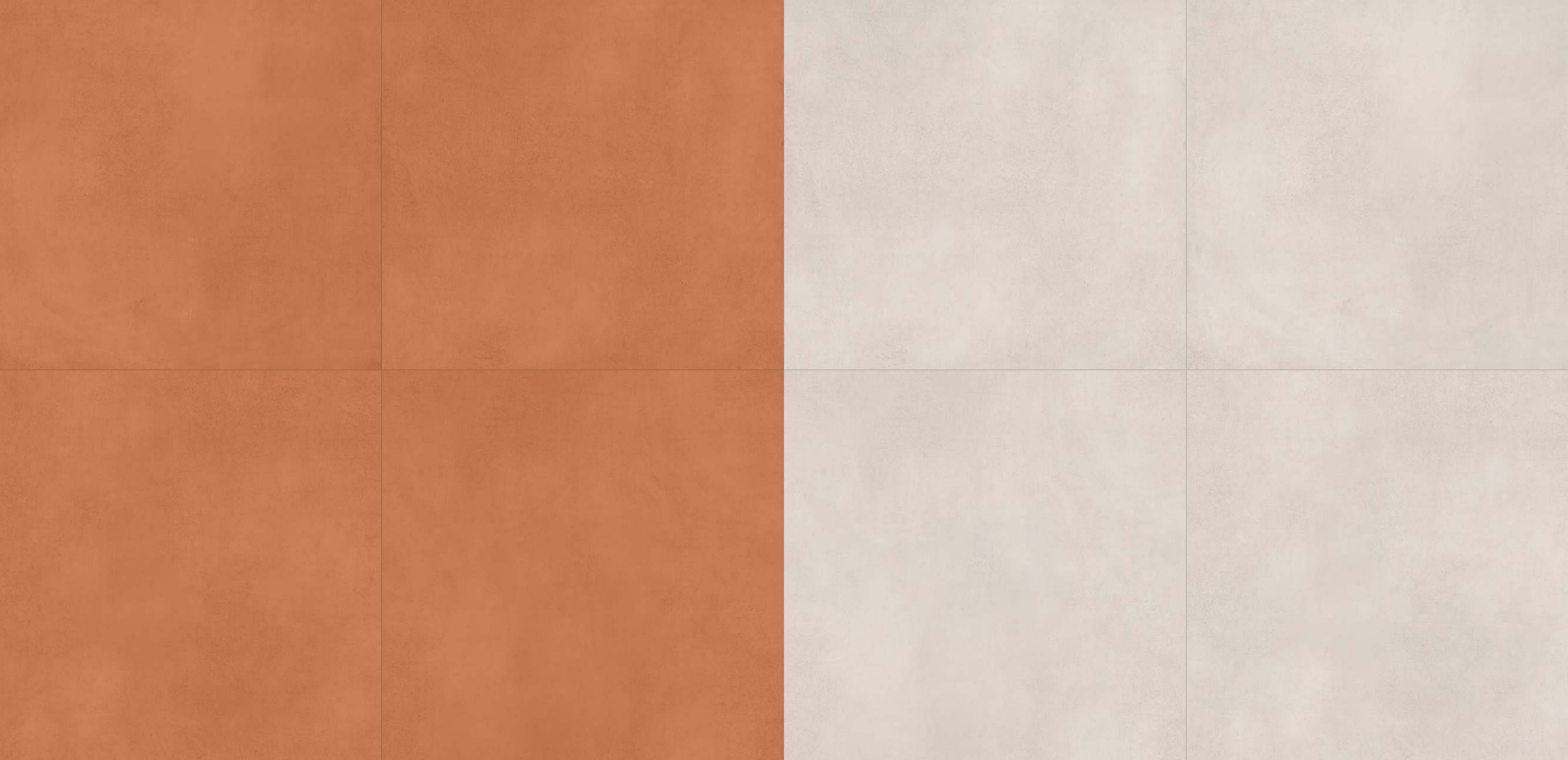


COTTO

Seven materials around a single earth.
Travertine brings porosity, dark wood brings weight, and steel and fluted glass bring light as it breaks. Cotto neither dominates them nor hides: it holds warm and cool together at the same temperature.

CROMATICA Cotto, 8.5 mm
Travertine
Dark wood
Ceramic
Steel
Fluted glass
Dry branch
Tone-matched fabric

Sizes 120x120 · 60x120 · Thickness 8.5 mm · Finish Naturale R10B ·
Codes A025 · A026



CROMATICA COTTO

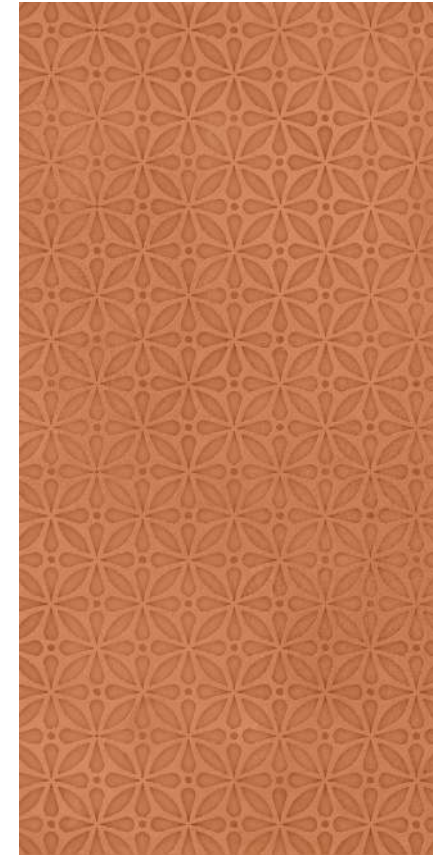
Sizes 120x120 · 60x120 · Thickness 8.5 mm · Finish Naturale R10B · Codes A025 · A026

A025 CROMATICA Cotto 120x120
A026 CROMATICA Cotto 60x120

BRERA AVORIO

In the Noema System, Cotto is paired with Brera Avorio.

Brera Avorio 120x120



INFINITO

Decor 60x120 - Code A02U

Lace impressed into the material, in low relief and tone on tone. Not an applied pattern: an imprint. The delicacy of lace becomes surface, especially alive in raking light.

CROMATICA

CIPRIA

The light of dawn,
held still on a wall.





CIPRIA

Cipria works with diffused light. It neither reflects nor fully absorbs: it returns a barely warm glow that heightens the perception of space without bringing coldness. It is the colour of small rooms and passageways, where light arrives indirectly and needs to be held.

Sizes 120x120 · 60x120 · Thickness 8,5 mm · Finish Naturale R10B ·
Codes A02C · A02D

SEGNO

Decor 60x120 - Code A02X

Segno works as a low-relief floral trace. The corollas move across Cipria without dividing its field; they become more present in raking light and recede into the background when seen frontally.

Field: Cipria A02C - A02D



CROMATICA Cipria 120x120 - SEGNO 60x120

LUMEN

Decor 60x120 · Code A03E

Lumen crosses Cipria with a vertical sequence of third-fired marks. The gold catches the light and introduces a measured rhythm across the surface.

Field: Cipria A02C · A02D





CIPRIA

Beside travertine, Cipria grows warmer; beside steel, it grows cooler: its position is shaped by the context. Fluted glass multiplies its light, while dark wood gives it the weight it does not have on its own. With Brera Terra, the pairing works through a difference in density, not temperature.

CROMATICA Cipria, 8.5 mm
Travertine
Dark wood
Ceramic
Steel
Fluted glass
Dry branch
Tone-matched fabric

Sizes 120x120 · 60x120 · Thickness 8.5 mm · Finish Naturale R10B ·
Codes A02C · A02D



CROMATICA CIPRIA

Sizes 120x120 · 60x120 · Thickness 8.5 mm · Finish Naturale R10B · Codes A02C · A02D

A02C CROMATICA Cipria 120x120
A02D CROMATICA Cipria 60x120

BRERA TERRA

In the Noema System, Cipria is paired with Brera Terra.

Brera Terra 120x120



SEGNO

Decor 60x120 · Code A02X

Open flowers in relief, corollas unfolding across the slab in a controlled movement. It is the most expressive decor in the series: it brings tension to Cipria's delicacy without taking away its calm.



LUMEN

Third-fired decor 60x120 · Code A03E

Up close, Lumen alternates solid marks and intervals. The golden lines emerge in raking light and soften when seen frontally, without covering the Cipria background.

CROMATICA

AMBRA

The colour that hands know.





AMBRA

Ambra evokes earth that has absorbed the warmth of the day. Across a broad surface it carries the temperature of late afternoon, and changes more than the others as the angle of light shifts: almost golden when it receives light, earthy when it loses it. It asks for space and rewards it.

Sizes 120x120 · 60x120 · Thickness 8,5 mm · Finish Naturale R10B ·
Codes A027 · A028

RICAMO

Decor 60x120 · Code A02V

Ricamo is a low-relief weave that takes on an almost textile character on Ambra. Beside the plain field it introduces a density the eye reads as workmanship, not print. It sits well in interiors where wood is already present.

Field: Ambra A027 · A028



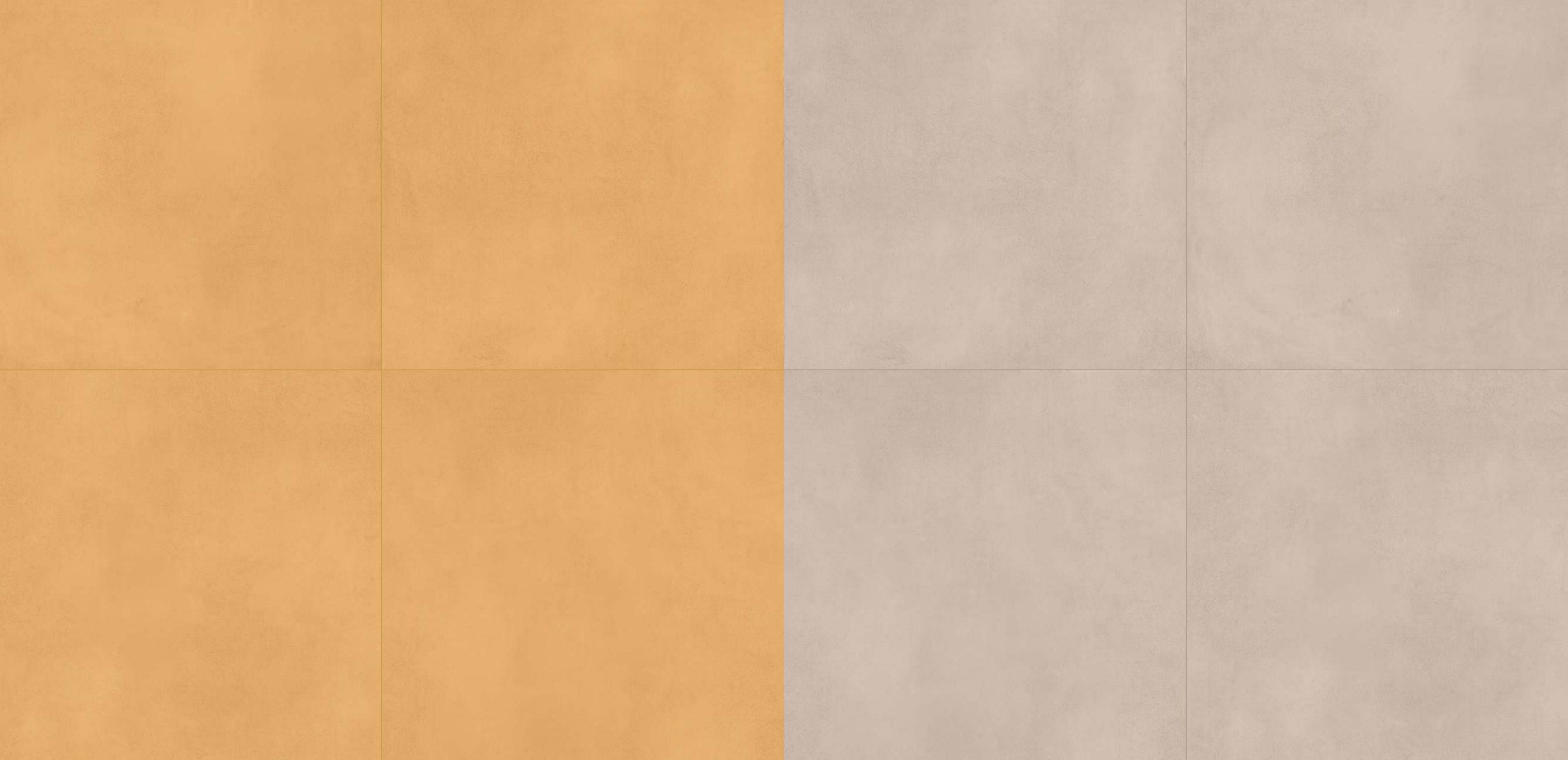


AMBRA

Ambra holds its own beside other warm materials without becoming flat. Dark wood defines it, travertine extends it, and steel restores the necessary contrast. With Brera Sabbia it shares a temperature and differs in intensity: the same earth, seen from closer up.

CROMATICA Ambra, 8.5 mm
Travertine
Dark wood
Ceramic
Steel
Fluted glass
Dry branch
Tone-matched fabric

Sizes 120x120 · 60x120 · Thickness 8.5 mm · Finish Naturale R10B ·
Codes A027 · A028



CROMATICA AMBRA

Sizes 120x120 · 60x120 · Thickness 8.5 mm · Finish Naturale R10B · Codes A027 · A028

A027 CROMATICA Ambra 120x120
A028 CROMATICA Ambra 60x120

BRERA SABBIA

In the Noema System, Ambra is paired with Brera Sabbia.

Brera Sabbia 120x120



RICAMO

Decor 60x120 - Code A02V

A tone-on-tone geometric weave in low relief, derived from the texture of wicker. Regular, rhythmic and warm: on Ambra, the weave gives structure to the material without breaking its warmth.

CROMATICA



SALVIA

The green that rests in shadow
and makes it habitable.





SALVIA

Salvia is half-light turned into colour: it takes in light and returns it more slowly. It can be lived with for a long time: it softens contrast and welcomes without comment.

Sizes 120x120 · 60x120 · Thickness 8,5 mm · Finish Naturale R10B ·
Codes A029 · A02A

VELO

Decor 60x120 · Code A02W

Velo softens. It blurs the boundary between decor and field, which is why it works in compositions that need a transition rather than a break. It is the quietest decor in the range: noticed second, never first.

Field: Salvia A029 · A02A



CROMATICA Salvia 120x120 · VELO 60x120

VOLTA

Decor 60x120 · Code A03F

Volta evokes the rhythm of vaults through a continuous third-fired mark. The thread of gold emerges on the surface and changes intensity with the light.

Field: Salvia A029 · A02A



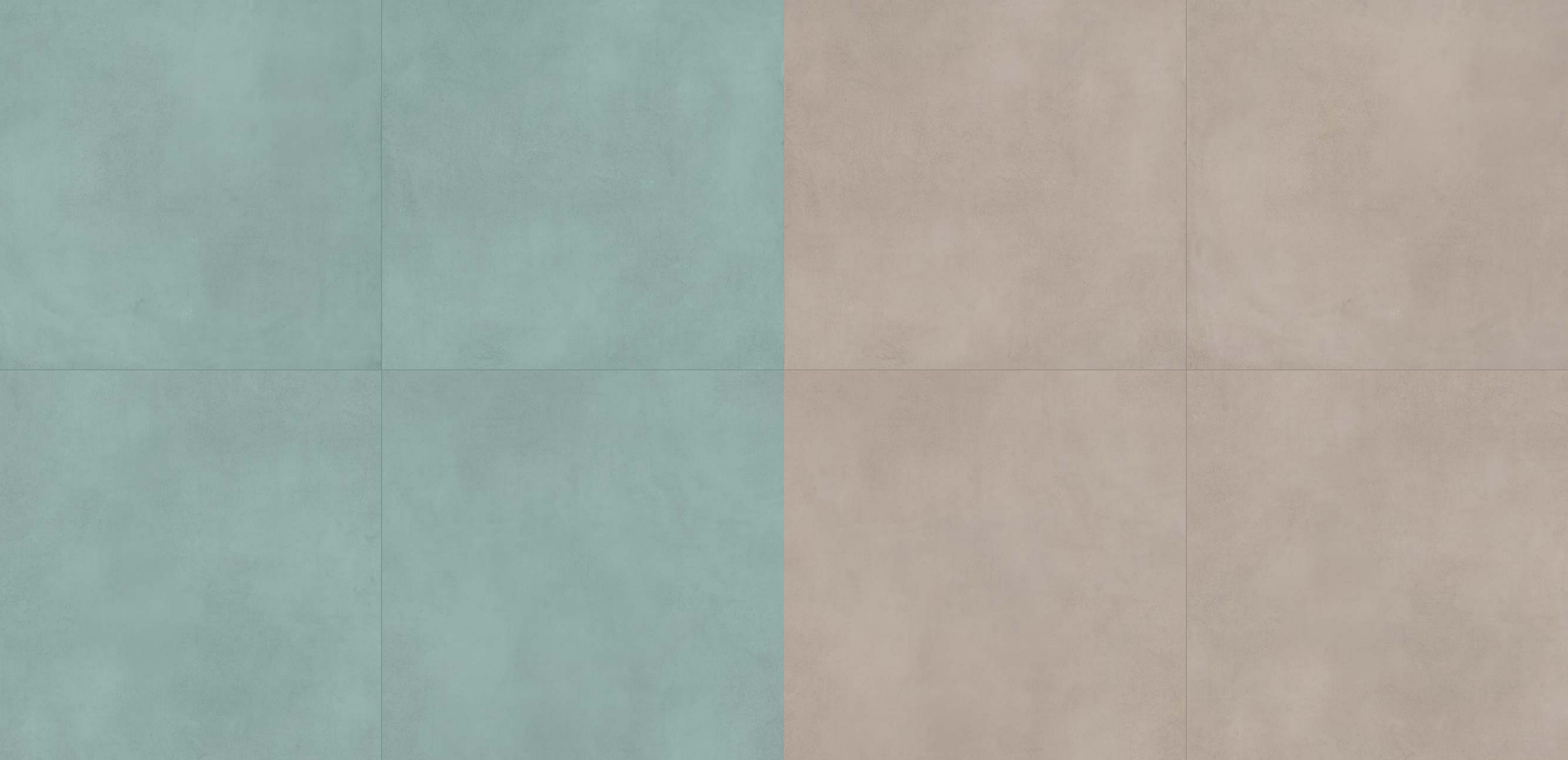


SALVIA

Salvia does not seek contrast. With matt ceramic and a dry branch it composes a scale of greens and greys without hierarchy; fluted glass adds the only reflection. With Brera Taupe the transition is almost imperceptible: two tones that exchange roles according to the light.

CROMATICA Salvia, 8.5 mm
Travertine
Dark wood
Ceramic
Steel
Fluted glass
Dry branch
Tone-matched fabric

Sizes 120x120 · 60x120 · Thickness 8.5 mm · Finish Naturale R10B ·
Codes A029 · A02A



CROMATICA SALVIA

Sizes 120x120 · 60x120 · Thickness 8.5 mm · Finish Naturale R10B · Codes A029 · A02A

A029 CROMATICA Salvia 120x120
A02A CROMATICA Salvia 60x120

BRERA TAUPE

In the Noema System, Salvia is paired with Brera Taupe.

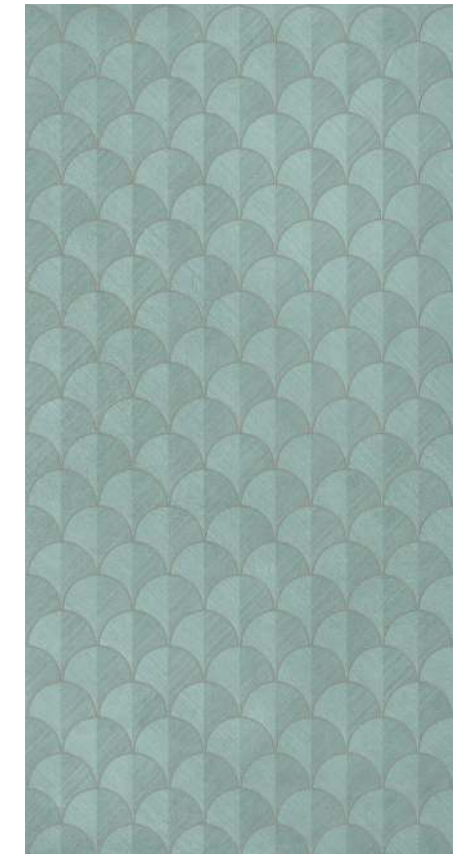
Brera Taupe 120x120



VELO

Decor 60x120 · Code A02W

An atmospheric texture rises from the surface like a veil resting on the material. It does not depict the leaf, but its transparency: almost weightless, it is found first by the hand and then by oblique light.



VOLTA

Third-fired decor 60x120 · Code A03F

Up close, Volta's thread of gold follows the geometry without enclosing it. Light makes it more or less present, while Salvia remains the background.

CROMATICA



PETROLIO

Depth is not distance.
It is density.





PETROLIO

Petrolio does not colour a wall: it pushes it away. It closes a background and makes it seem farther away than it is. In a room with little light, it does not take light away; it concentrates it: what remains illuminated gains weight.

Sizes 120x120 · 60x120 · Thickness 8,5 mm · Finish Naturale R10B ·
Codes A02E · A02F

TETRA

Decor 60x120 · Code A02Y

Tetra gives structure to Petrolio's depth. The restrained geometry introduces an order that gives scale to a dark wall, otherwise difficult to measure. Beside the plain field it builds an architectural, not decorative, rhythm.

Field: Petrolio A02E · A02F



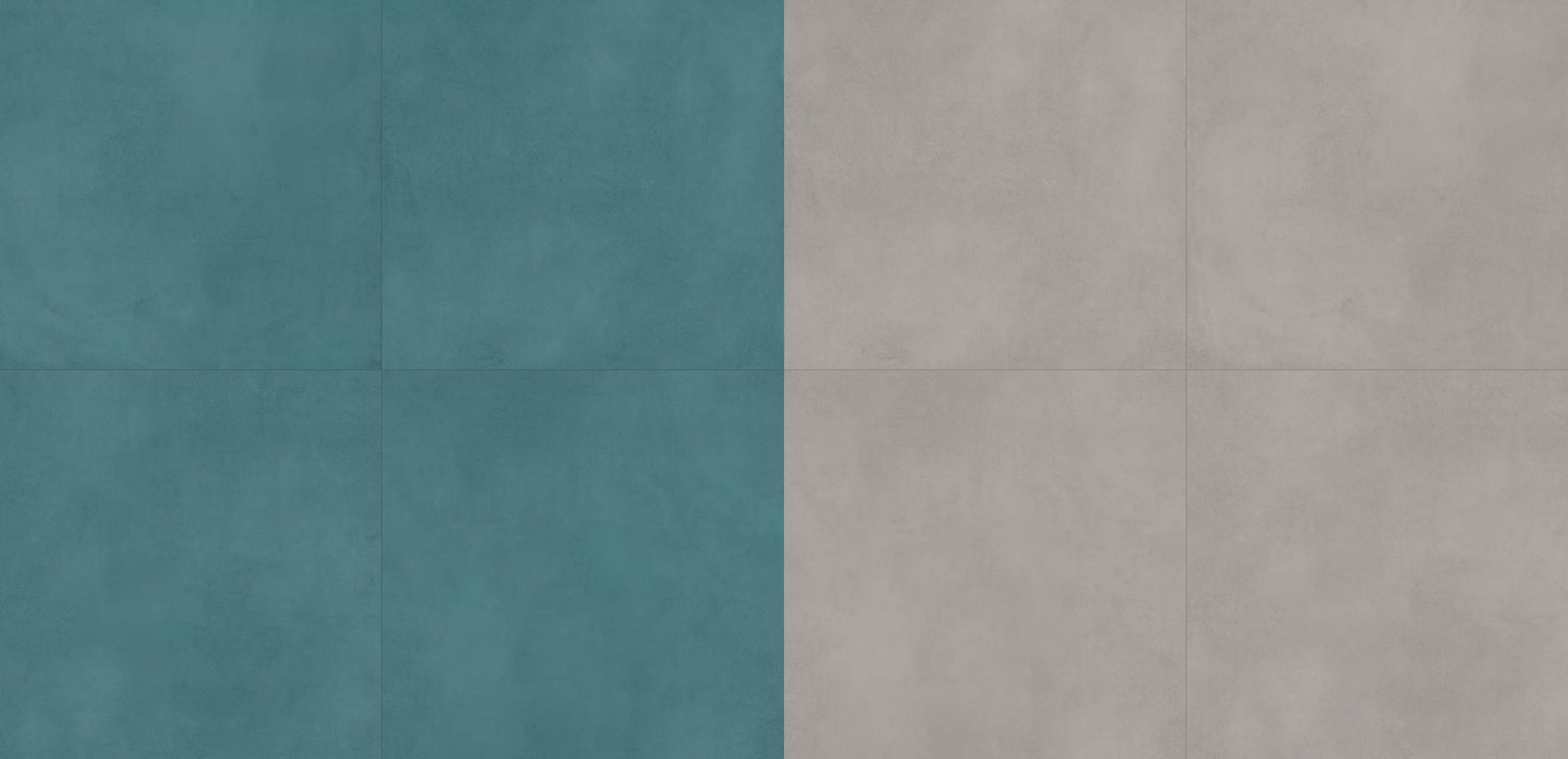


PETROLIO

Petrolio needs materials that return light to it. Steel reflects it, travertine carries it, fluted glass breaks it; dark wood, meanwhile, increases its depth. With Brera Grigio, the pairing works through the smallest difference: two dark tones distinguished by temperature.

CROMATICA Petrolio, 8.5 mm
Travertine
Dark wood
Ceramic
Steel
Fluted glass
Dry branch
Tone-matched fabric

Sizes 120x120 · 60x120 · Thickness 8.5 mm · Finish Naturale R10B ·
Codes A02E · A02F



CROMATICA PETROLIO

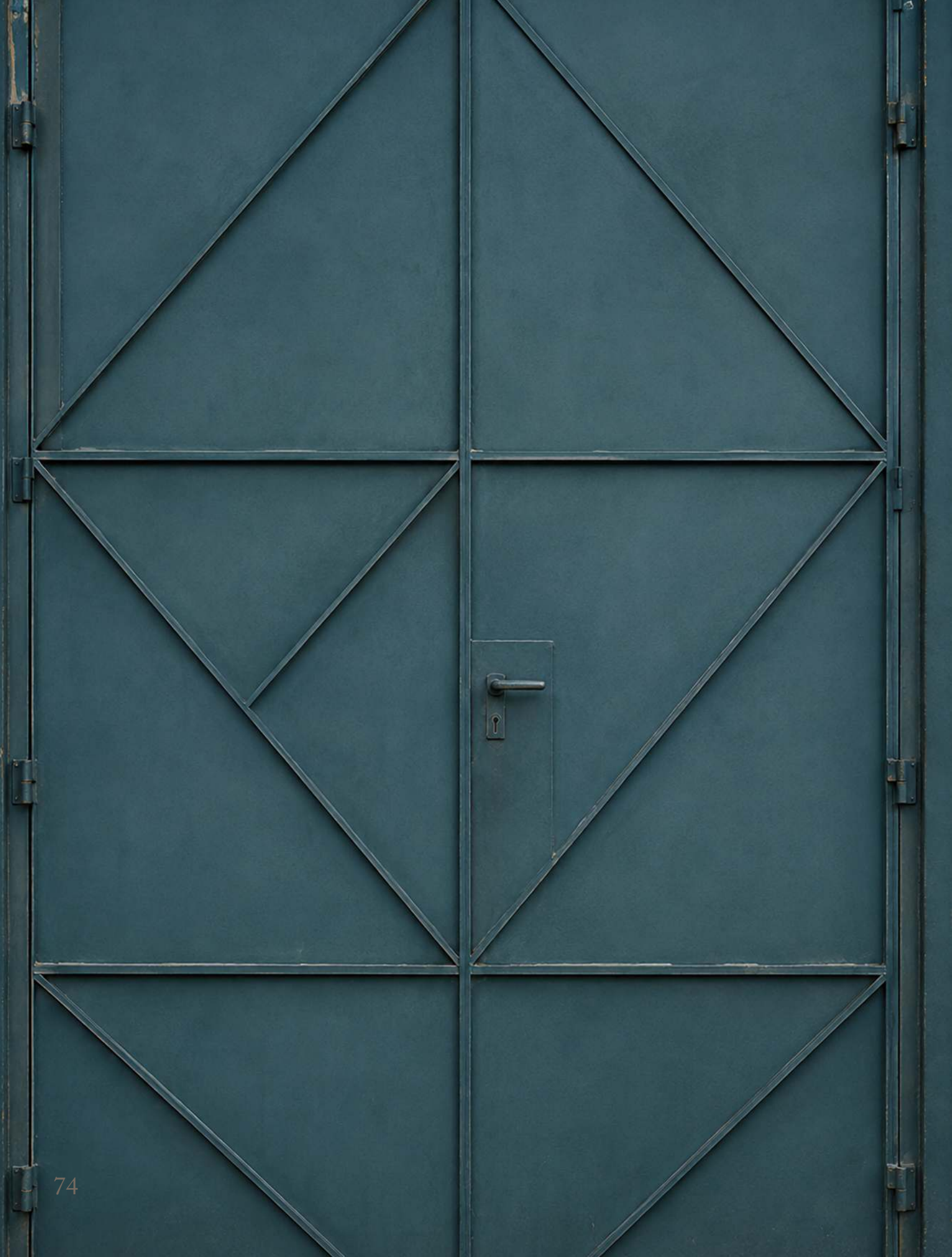
Sizes 120x120 · 60x120 · Thickness 8.5 mm · Finish Naturale R10B · Codes A02E · A02F

A02E CROMATICA Petrolio 120x120
A02F CROMATICA Petrolio 60x120

BRERA GRIGIO

In the Noema System, Petrolio is paired with Brera Grigio.

Brera Grigio 120x120



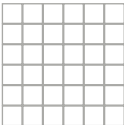
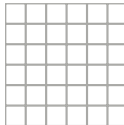
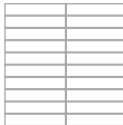
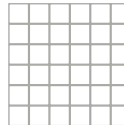
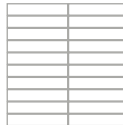
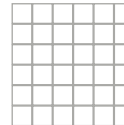
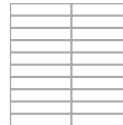
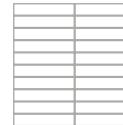
TETRA

Decor 60x120 - Code A02Y

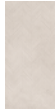
A tone-on-tone architectural grid in relief. The most structural decor in the series: the logic of plans and maps carried onto the material. In raking light the geometry emerges; in frontal light it remains a barely perceptible order.

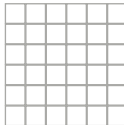
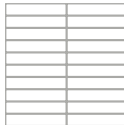
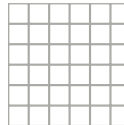
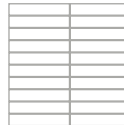
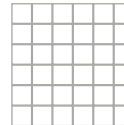
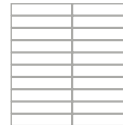
COTTO	CIPRIA	AMBRA	SALVIA	PETROLIO
				
8.5 mm	8.5 mm	8.5 mm	8.5 mm	8.5 mm
120x120 A025	120x120 A02C	120x120 A027	120x120 A029	120x120 A02E
60x120 A026	60x120 A02D	60x120 A028	60x120 A02A	60x120 A02F

				
INFINITO A02U	SEGNO A02X	RICAMO A02V	VELO A02W	TETRA A02Y
				
	LUMEN A03E · third firing		VOLTA A03F · third firing	

									
5x5 A02G	Listello A02N	5x5 A02K	Listello A02R	5x5 A02H	Listello A02P	5x5 A02J	Listello A02Q	5x5 A02M	Listello A02T

AVORIO	TERRA	SABBIA	TAUPE	GRIGIO
				
8.5 mm	8.5 mm	8.5 mm	8.5 mm	8.5 mm
120x120 A009	120x120 A00K	120x120 A00D	120x120 A00G	120x120 A00P
60x120 A00A	60x120 A00M	60x120 A00E	60x120 A00H	60x120 A00Q
60x60 A00C	60x60 A00N	60x60 A00F	60x60 A00J	60x60 A00R
		60x60 Grip A00T	60x60 Grip A00U	

		
Loto A00V	Trama A00W	Arion A00X

									
5x5 A00Y	Listello A014	5x5 A012	Listello A017	5x5 A010	Listello A015	5x5 A011	Listello A016	5x5 A013	Listello A018

Noema Design collection | coloured-earth effect

Finish Naturale R10B | thickness 8.5 mm | grey body

Mosaico 5x5 | sheet 30x30 | tile 4.8x4.8 | joint 2 mm | mesh-mounted

Mosaico Listello | sheet 30x30 | strip 14.8x2.8 | joint 2 mm | mesh-mounted

Decors 60x120 · Lumen and Volta third-fired · A03E · A03F

Noema System | the five pairings

Cotto and Avorio · Cipria and Terra · Ambra and Sabbia · Salvia and Taupe · Petrolio and Grigio

Sizes 120x120, 60x120, 60x60 | Naturale R10B finish on all sizes

Grip R11 finish only for 60x60, Sabbia and Taupe

Loto, Trama and Arion 60x120 decors are available only on Avorio

Packaging data, weights and palletisation: current price list



Technical characteristics

PORCELAIN STONEWARE UNI EN 14411 G Bla	TEST METHOD	REQUIREMENT EN 14411-G	CROMATICA VALUE Naturale R10B
Reaction to fire	Decision 96/603/EC as amended		A1FL
Length and width Thickness Straightness of sides Rectangularity Flatness	EN ISO 10545-2	±0.3% (±1.0 mm) ±5.0% (±0.5 mm) ±0.3% (±0.8 mm) ±0.3% (±1.5 mm) ±0.4% (±1.8 mm)	Compliant
Water absorption	EN ISO 10545-3	≤0.5%	≤0.5%
Breaking strength Modulus of rupture	EN ISO 10545-4	S ≥1,300 N (>7.5 mm) R ≥35 N/mm ²	S ≥1,300 N R ≥35 N/mm ²
Impact resistance	EN ISO 10545-5	Declared value	>0.84
Deep abrasion resistance	EN ISO 10545-6	≤175 mm ³	<175 mm ³
Coefficient of linear thermal expansion	EN ISO 10545-8		6.5 × 10 ⁻⁶ °C ⁻¹
Thermal shock resistance	EN ISO 10545-9	Test passed according to EN ISO 10545-1	Resistant
Frost resistance	EN ISO 10545-12	Test passed according to EN ISO 10545-1	Resistant
Household chemicals and swimming-pool salts Acids and alkalis, low concentration Acids and alkalis, high concentration	EN ISO 10545-13	UB minimum	A LA HA
Stain resistance	EN ISO 10545-14	Declared value	Class 5
Release of lead and cadmium	EN ISO 10545-15	Declared value	Below detection limit
Coefficient of friction	DM 236/89 BCRA	>0.40	>0.40 Dry · >0.40 Wet
Dynamic coefficient of friction	ANSI A326.3	Wet and dry conditions	>0.42 Wet
Slip resistance with footwear	DIN 51130		R10
Barefoot slip resistance	DIN 51097		B



Colour, returned to its material.

Matter continues in time.
Explore the series in its digital
space.



Cromatica catalogue
Download the digital version



Cromatica online
Images and settings



Technical data sheets
Specifications and certifications

Cromatica lights up the world.
Yours.

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