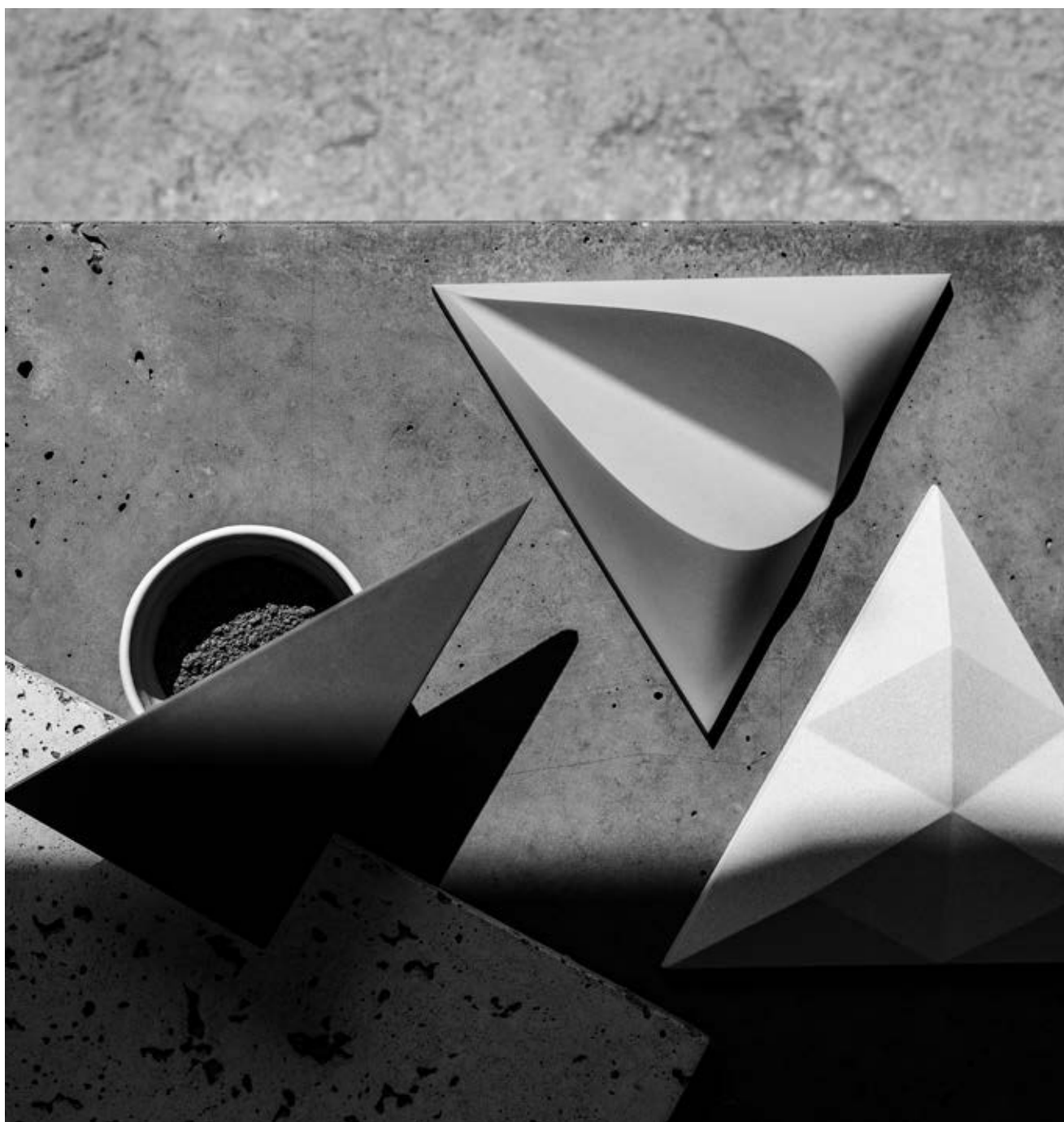


# KAZA

Contemporary Concrete Tiles



KAZA was born from the concrete controversy; it helped rebrand the industrial material as a luxurious one, well-suited to bespoke surface design and a choice material for the Architect and Design community.

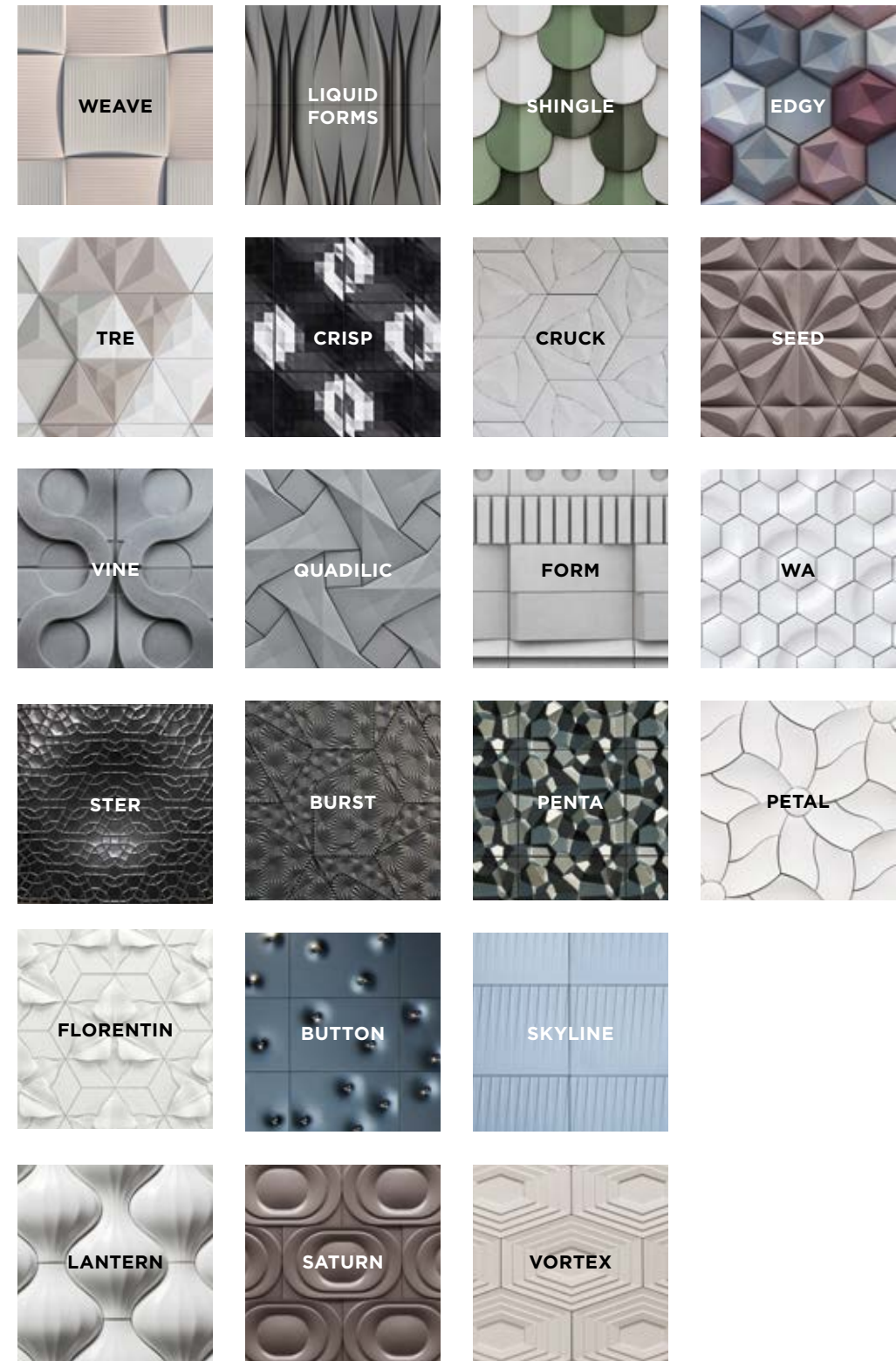
Striking an impeccable balance between artistry and technology, KAZA incorporates tactile 3D elements for bold accent walls, small and large, sensitively balancing style and innovation for luxury commercial products as well as the modern home.

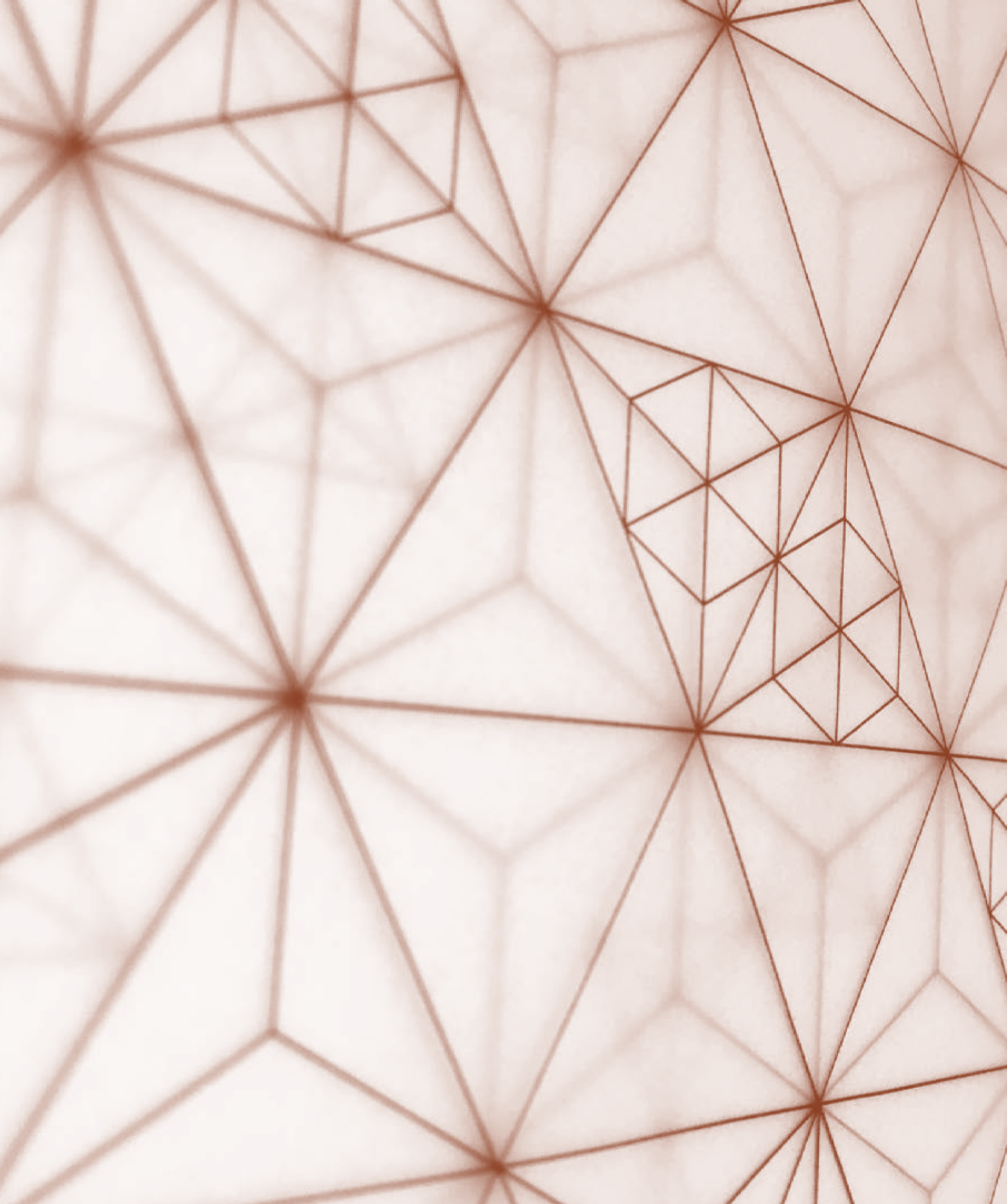
The spirit at KAZA has been curious, intuitive, artistic and entertaining from the start, manifesting the care and skill invested in what we create. The resulting objects and installations challenge us to recognize the full potential of concrete and its casting.



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concept / design / manufacturing

Everything KAZA creates is the result of an interdisciplinary collaboration between designers, artisans, craftsmen, engineers, and architects from around the world who believe that functional surfaces can be important and ground-breaking works of art.

With a fresh, holistic approach to every facet of manufacturing, KAZA has narrowed the gaps between idea and finished product, designer and manufacturer, cutting-edge technology and traditional craftsmanship.



KAZA was founded in Szentendre 2012, a historically artistic hamlet just outside of Budapest, Hungary. More than just a manufacturing facility, KAZA's factory serves as both design lab and open workshop to the architectural surface design community, facilitating the creation of unique collections, bespoke tile designs, and offering colour, pattern and style consultation. What was brought to life is one of the world's most sophisticated modern concrete tile factories and a corresponding surface design service. Today, with the help of authorised dealers and agents around the world, KAZA's modular concrete creations are featured in some 120 spaces on 4 continents.

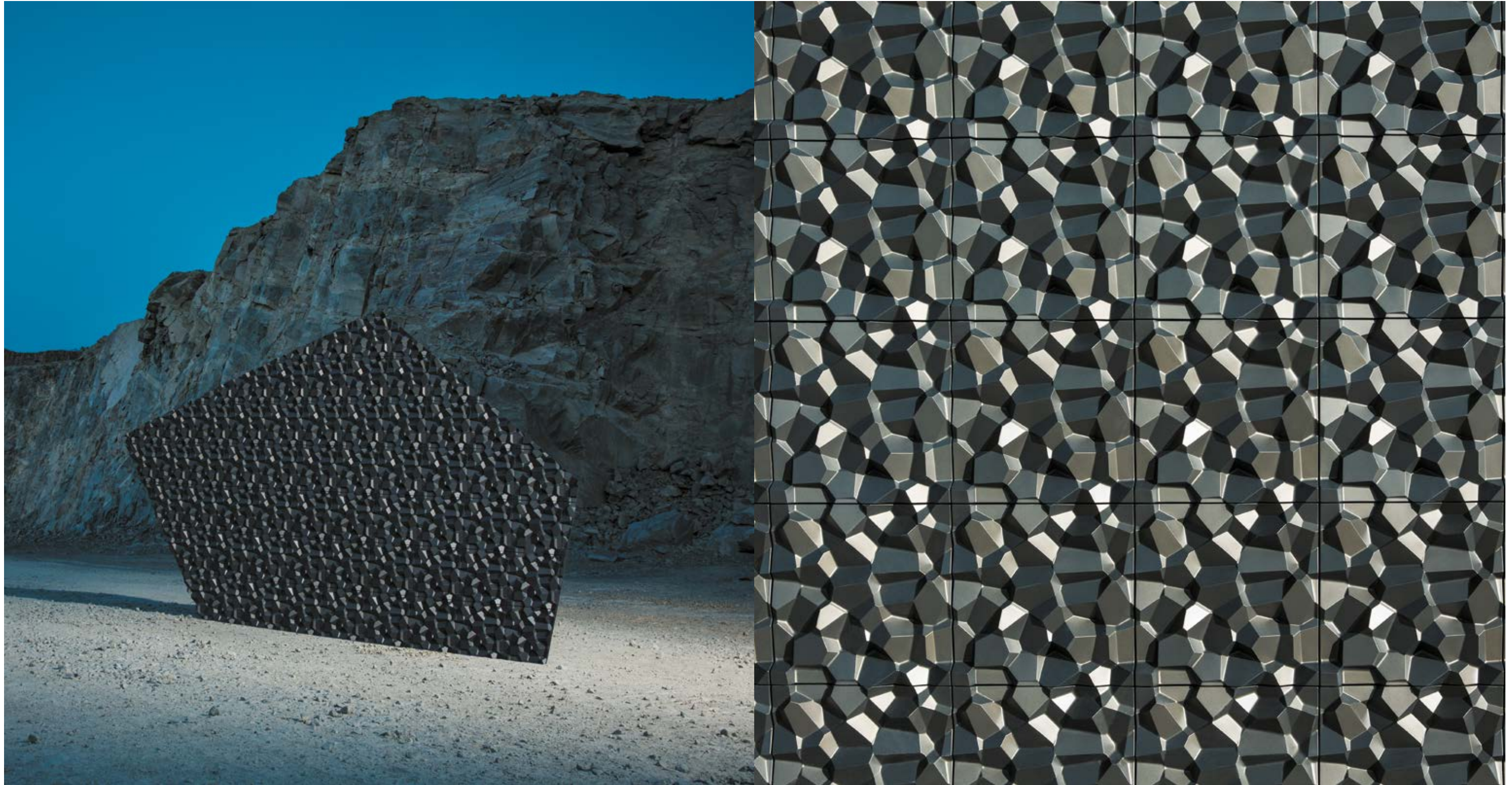




**All KAZA tiles are handmade.**

Each prototype is shaped in metal by a sculptor before being moulded manually. Each step of the process is being carefully crafted by hand & watched over by attentive eyes. From the very beginning until packaging at least 10 pairs of caring hands are taking part in the process of moulding, grinding, selecting & treating the tiles before they get to leave our manufactory.







A black and white photograph showing a hand touching a surface with a repeating geometric pattern of small, raised triangles. The hand is on the left, with fingers slightly curled, and the surface extends to the right. The lighting creates highlights and shadows on the textured surface, emphasizing its three-dimensional quality. A white rectangular box is overlaid on the right side of the image, containing the word 'SURFACES' in bold, black, uppercase letters.

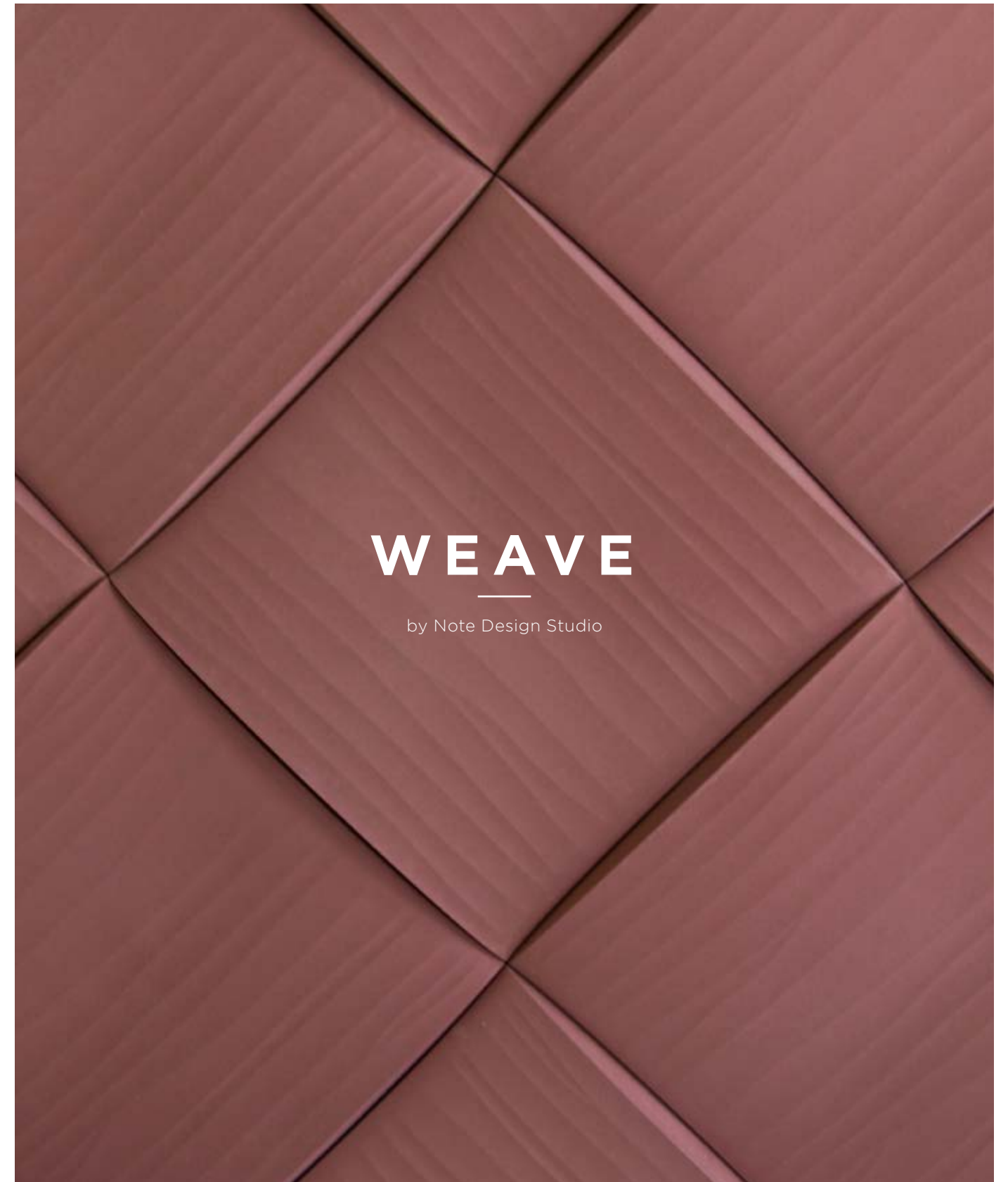
**SURFACES**

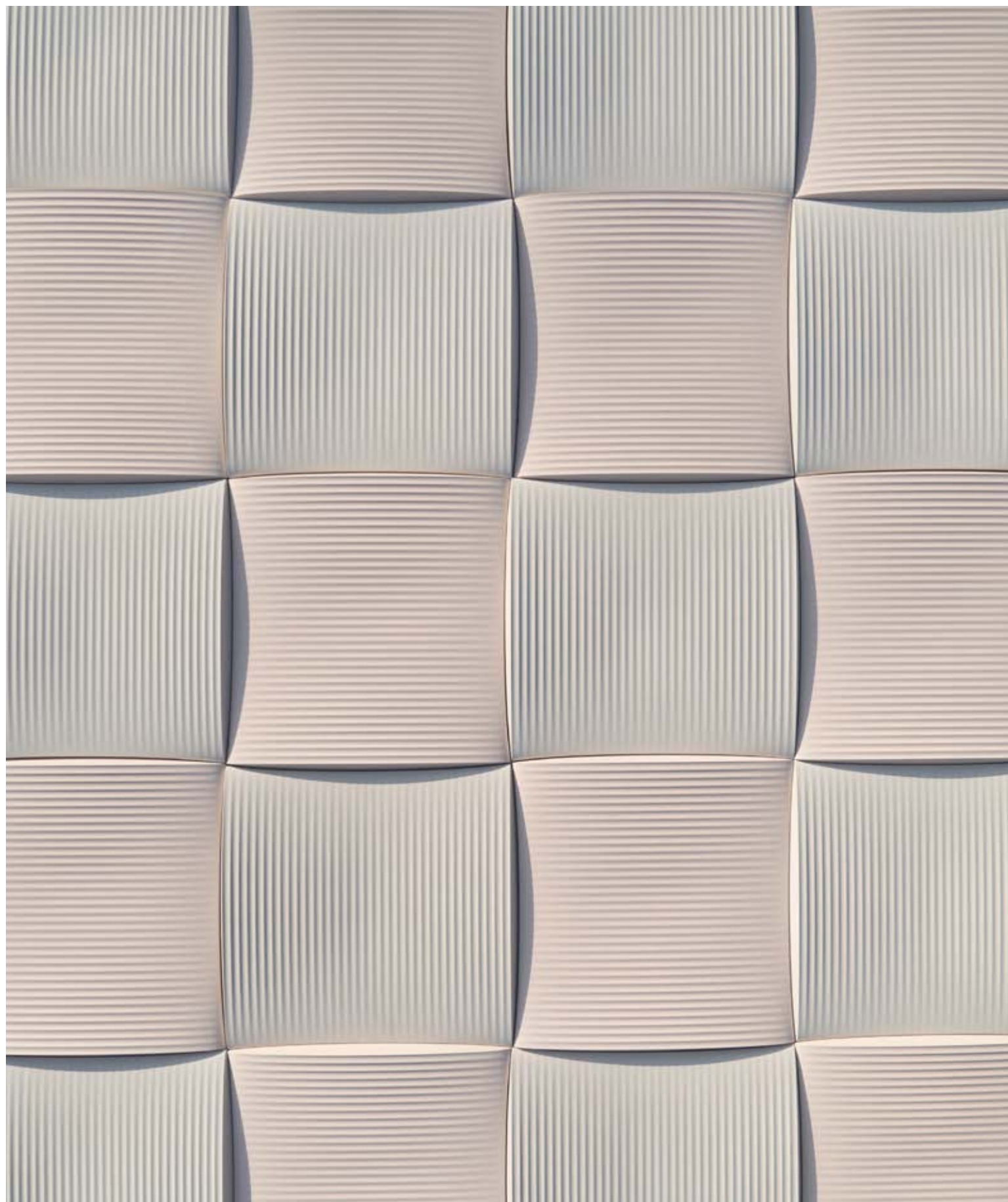


The *Weave* tile series consists of three individual styles: *Kalahari*, *Maldives* and a *flat piece*, all available in two sizes. *Note* attributes the undulating rhythmic imagery created by sand dunes and traditional weaving techniques as the inspiration for the graceful contour.

*Weave* is simple in structure and repetitive in form. It is a contemporary classic well suited for any environment.

The tranquil simplicity of *Weave* provide a point of synergy with the sculptural qualities of contemporary architecture.





**Note Design Studio** | is a Stockholm-based design studio founded by *Alexis Holmqvist, Susanna Wåhlin, Johannes Carlström, Kristoffer Fagerström* and *Cristiano Pigazzini* in 2008.

To note something, to get noted: *Note Design Studio* is named after what they want to achieve. They like to pay attention to their surroundings, and to create things that inspire people do the same. By looking at exclusiveness and emphasizing what is unique in every project, *Note Design Studio* turns non-material values into tactile objects and spaces. They work within the fields of architecture, interiors, products, graphic design and design strategy.

# LIQUID FORMS

by Aybars Asci

The nature of concrete as a material has always been very inspiring to the designer, *Aybars Asci* - it is poured in a liquid state, and it takes its ultimate form as it cures. There is poetry in a material that finds its form as it changes phases. When he sees a concrete surface, he always imagines its liquid state, its movement as it is poured. The concept he explored for this design was the expression of flow and movement in a solid form. And perhaps the best examples of this phenomena manifests itself in the mastery of Baroque sculptors - chiseled into marble. The ephemeral qualities of cap-

turing movement in stone in *Bernini's* masterpieces has been an inspiration for him. And how does the idea of capturing movement translate itself into tiling?

Tiling by nature is about repetition. And repetition can be a powerful design tool. Imagine the music of *Steve Reich* or *Philip Glass*. Creating a single tile design that can generate multiple patterns was very important to the ethos of this idea. *Liquid Forms* tile is aesthetically versatile. All the different patterns it generates have unique visual qualities that will give architects and interior designers a rich palette to work with.





**Aybars Asci** | president and founder of *Efficiency Lab for Architecture*, is an advocate of research driven design that combines conceptual clarity with analytical processes such as the use of algorithmic tools and building performance modeling. As a practicing architect he has close to 20 years of experience, working in New York, London and Ankara, on projects located in North America, Central America, Middle East and Asia.

As a former design director of *Skidmore, Owings & Merrill LLP*, he led multi-disciplinary teams on complex large scale projects for over 14 years. He has taught seminars and studios on efficiency, high rise design and environmental systems at *The City College of New York*, *Cornell University*, *Pratt Institute* and *Northeastern University*.

*Aybars* also advocated environmental consciousness at design and policy making platforms. He is a board member of *Center for Urban Disaster Risk Reduction & Resilience* & holds a *Master of Science in Advanced Architectural Design* degree from *Columbia University*.





# SHINGLE

by Patrycja Domanska - Tanja Lightfoot

Following the launch of *Edgy* in 2014, *Shingle* is the second three-dimensional wall tile designed for KAZA by Patrycja Domanska and Tanja Lightfoot. *Shingle* charmingly conveys the way nature asserts itself onto roofs and facades via vines and mosses. The form of *Shingle* derives from the fusion of a leaf and a roof shingle. The vertical centre line gives depth to the tile and creates an illusion of two different colour shades through the natural reflection of light.

The organic character is emphasized by the colour chart in two shades of green, light grey, white, blue and black. By mixing matte and glossy tiles more variation can be achieved.

The collection consists of 5 pieces: one three-dimensional shingle, two three-dimensional half tiles for a corner solution as well as two flat tiles, that can be cut to finish a wall.





EDGY at Islington House Hotel - London, UK

## EDGY

by Patrycja Domanska - Tanja Lightfoot

Edgy consists of two tiles, one being three dimensional, the other two and a half dimensional. They give structure to smooth walls on interior or exterior surfaces, covering walls either partially or entirely. The three dimensional form is made up of asymmetrical surfaces 'folding' onto one plane to form a hexagonal base. By playing with concave and convex planes and using them to accentuate one another, it creates the effect of visually pulling the user towards itself. The side surfaces of the two and a half dimensional form imitate the three dimensional one, giving it a playful character, despite the flat top surface. *Edgy's* asymmetry enables the designer to create a multitude of patterns for a wide range of uses: from decorative surfaces to guidance systems and can even be integrated into corporate identities.

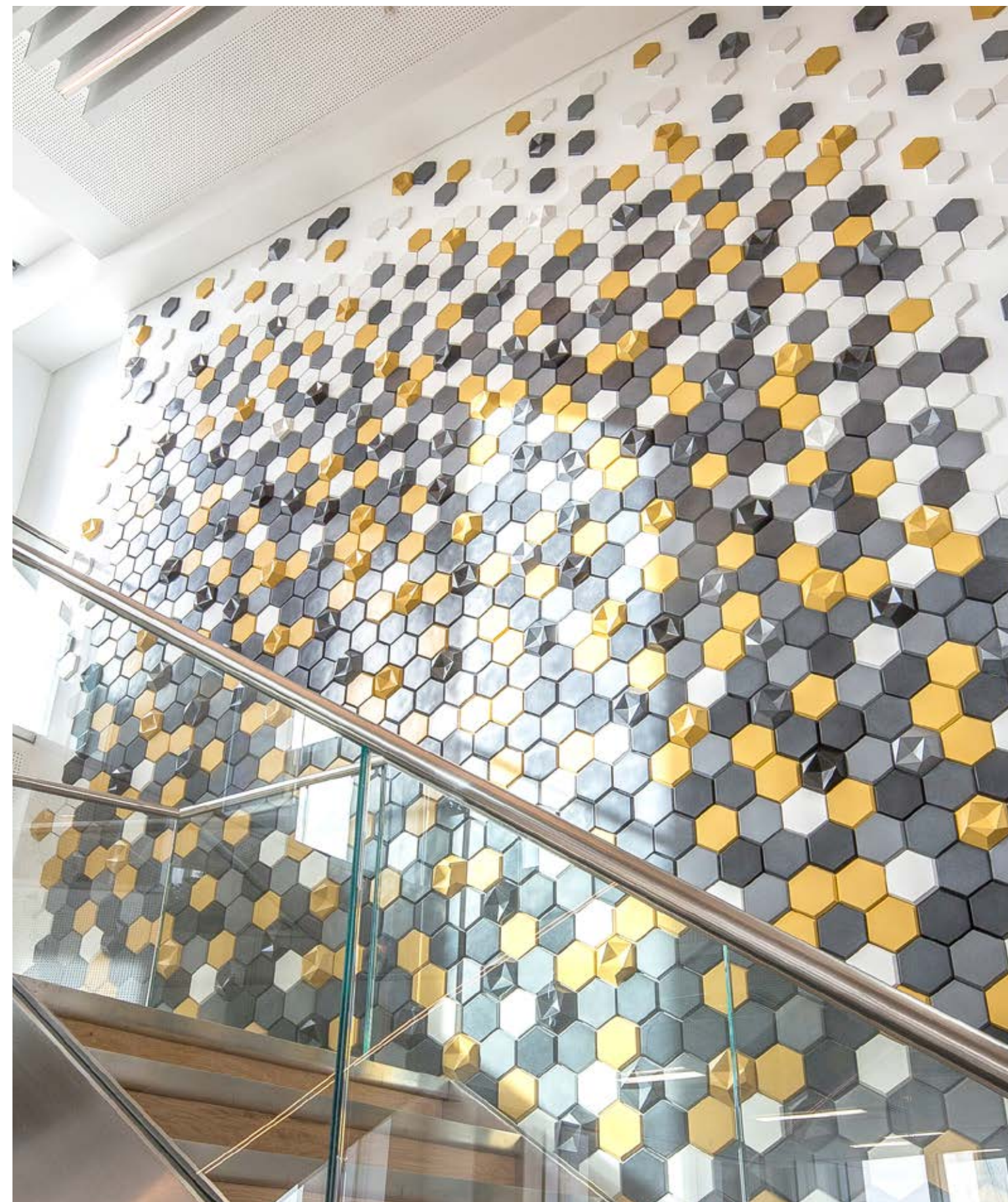




**Tanja Lightfoot** | is a product designer based in Vienna, Austria. She graduated from the *University of Applied Arts* in 2011. After graduation she spent two years working for a Viennese architecture practice. Shortly after this she joined the atelier *Madame Mohr*, where she works on self-initiated as well as client projects. [www.madamemohr.com](http://www.madamemohr.com)

**Patrycja Domanska** | is a Polish born designer, based in Vienna, Austria. She graduated with honours from the department of *Industrial Design* at the *University of Applied Arts* in Vienna in 2009. In 2011, she established her design practice, where she works on self-initiated as well as client projects, often in cooperation with other designers. In the same

year, she had two important exhibitions that pushed her further onto the international design stage: she was invited to exhibit *'Passionswege'*, her first solo show, during the *Vienna Design Week*. This was immediately followed by the presentation of *'Homage to Karl'*, part of the group exhibition *'The Great Viennese Café: A Laboratory'*, at the MAK - *Austrian Museum of Applied Arts / Contemporary Art* in Vienna. Over the last few years her projects have been shown at diverse design shows as well as in museums and in numerous magazines, design blogs and books. *'Homage to Karl'* is part of the permanent collection at the MAK and *Edgy* tiles are in the permanent library of *SCIN Gallery*, London. [www.patrycjadomanska.com](http://www.patrycjadomanska.com)





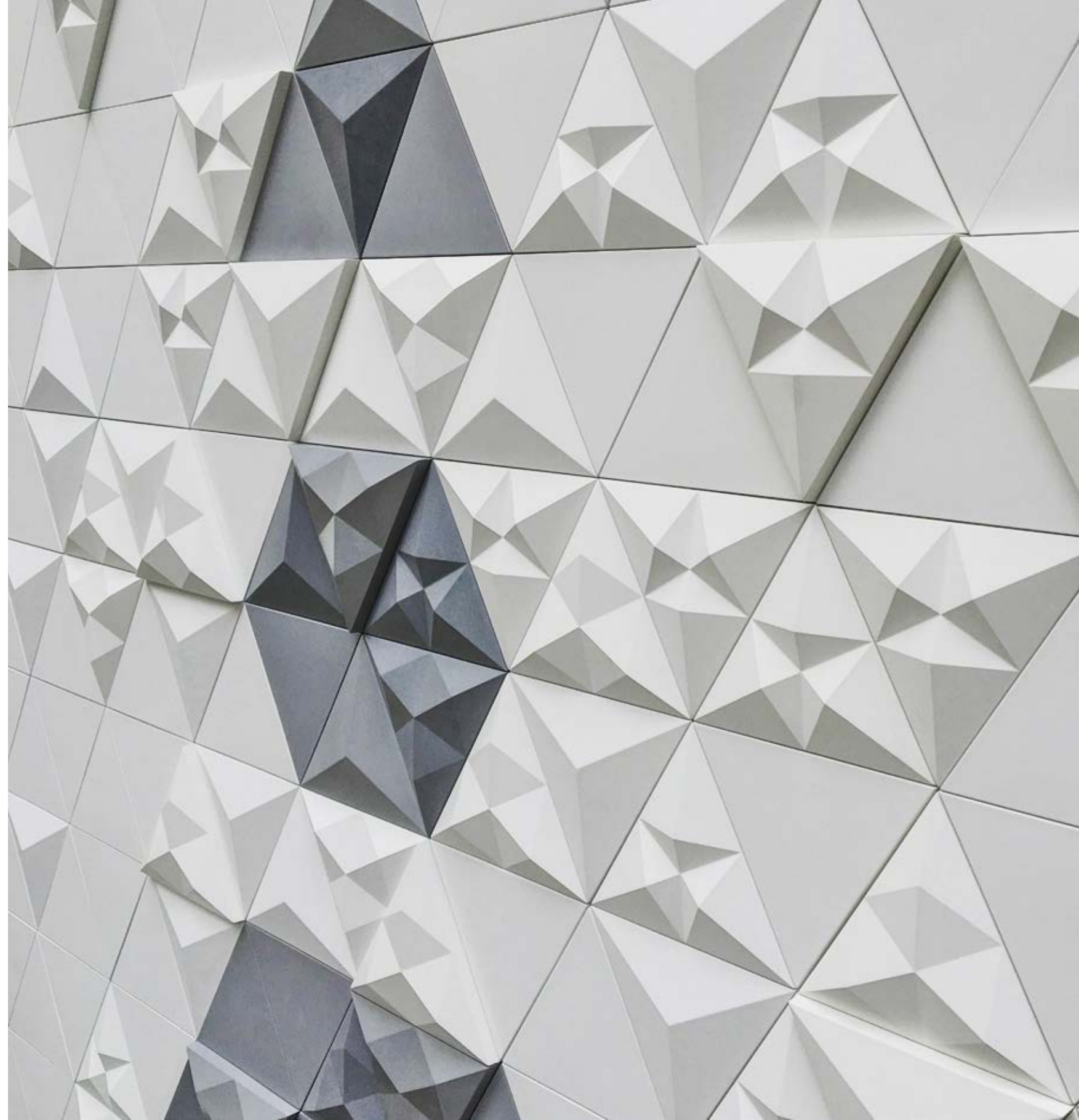
# TRE

by Next Ship

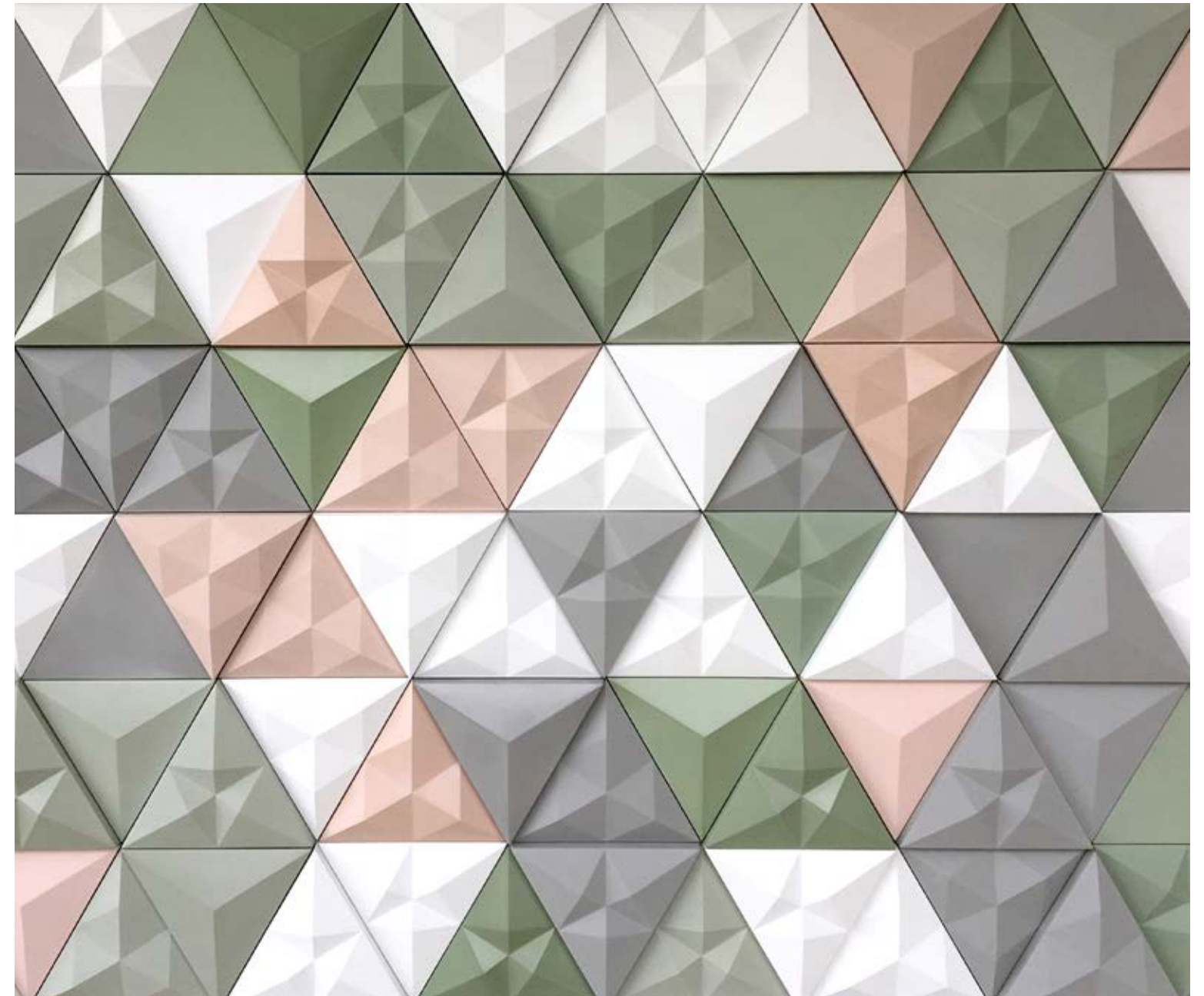


**T**re's magnetic visual appeal is the result of precisely rendered angular contours that harness the beauty of symmetry, as well as the dynamic interplay of depth, light and shadow, and the energetic movement of geometric flow. *Tre* allows one to create endless pattern combinations from the most simple, minimalist applications to the most elaborate kaleidoscopic masterpieces.

*Tre's* design concept is an invitation to imagine, play and create. Each tile in the series works as well independently as it does in multi-tile combinations, and maintains its signature visual appeal even in randomized configurations. The *Tre* series is itself a statement in modern tile design as well as a structured medium, which allows for limitless interpretations of its core aesthetic.



TRE at Clerkenwell Design Week 2016 - London, UK



TRE at KAZA Office - Szentendre, Hungary



Tre I.



Tre II.



Tre III.



Tre 0.



Tre 1/2.

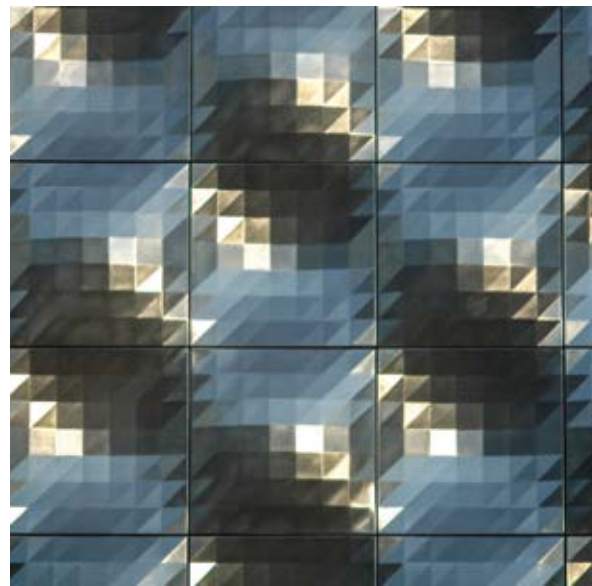
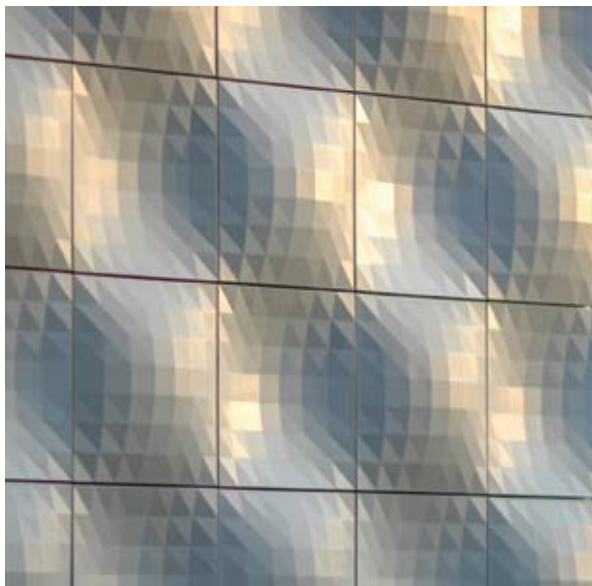
# CRISP

by Next Ship

Crisp is a result of *Levi Fignar's* fundamental appreciation of the low poly art scene. The designs are multi-faceted, one tile is constituted of more than 80 different triangles. Depending upon the viewing point, *Crisp* creates a myriad of effects, caused by the refraction of environmental light on the surface.

Assembled as a wall, the countless reflections of the tiles have a mesmerising effect, creating an astonishing surface that tantalises the eye; the onlooker no longer perceives the material as convex and concave concrete tiles. The surprising visual effects created by *Crisp* strongly contributed to the success of KAZA's core collection.





*CRISP at Diageo Skybar - Budapest, Hungary*



Buckminster Fuller committed his life to examining the principles governing the universe and helping to determine the advancement of human evolution in accordance with these; searching and finding ways to do more with less. As a homage to *Fuller*, designer *Levi Fignar* created *Cruck*, a contemporary concrete tile design for KAZA, launched onto the world stage as a feature wall of *Tent London* in 2014.

Emerging from a series of experiments based on the rules of organic geometry, *Cruck* displays an exciting, visual equilibrium. It balances the strict regularity of the hexagonal shape with the roundedness of the central element which acts as the heart of the whole. Triangular surfaces create a captivating, cracked reflection of the surrounding lights and shapes.



**CRUCK**  
by Next Ship



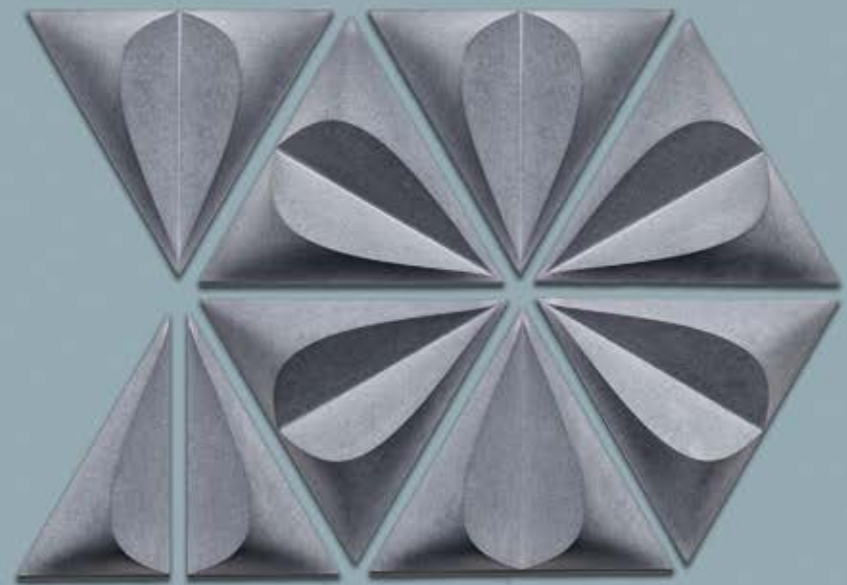
**Next Ship** | *Next Ship's* crew specialises in brand and product design, driven by an idealist passion for making the world a more interesting place to live. Her cargo hull is full of visionary concepts at the ready for passengers who seek adventure. Creating intrinsic value by designing a product, then communicating its essence in a captivating way, is what *Next Ship* stands for.

The partnership between KAZA and *Next Ship* began as a collaborative effort which gave birth to the world of KAZA as a brand, as well as 3 contemporary concrete tile designs by *Levi Fignar: Crisp, Cruck* and *Tre*. Another important aspect of this partnership is the creation of bespoke tile designs. *Next Ship* helps realise any possible surface design objective.



# SEED

by Gillian Blease

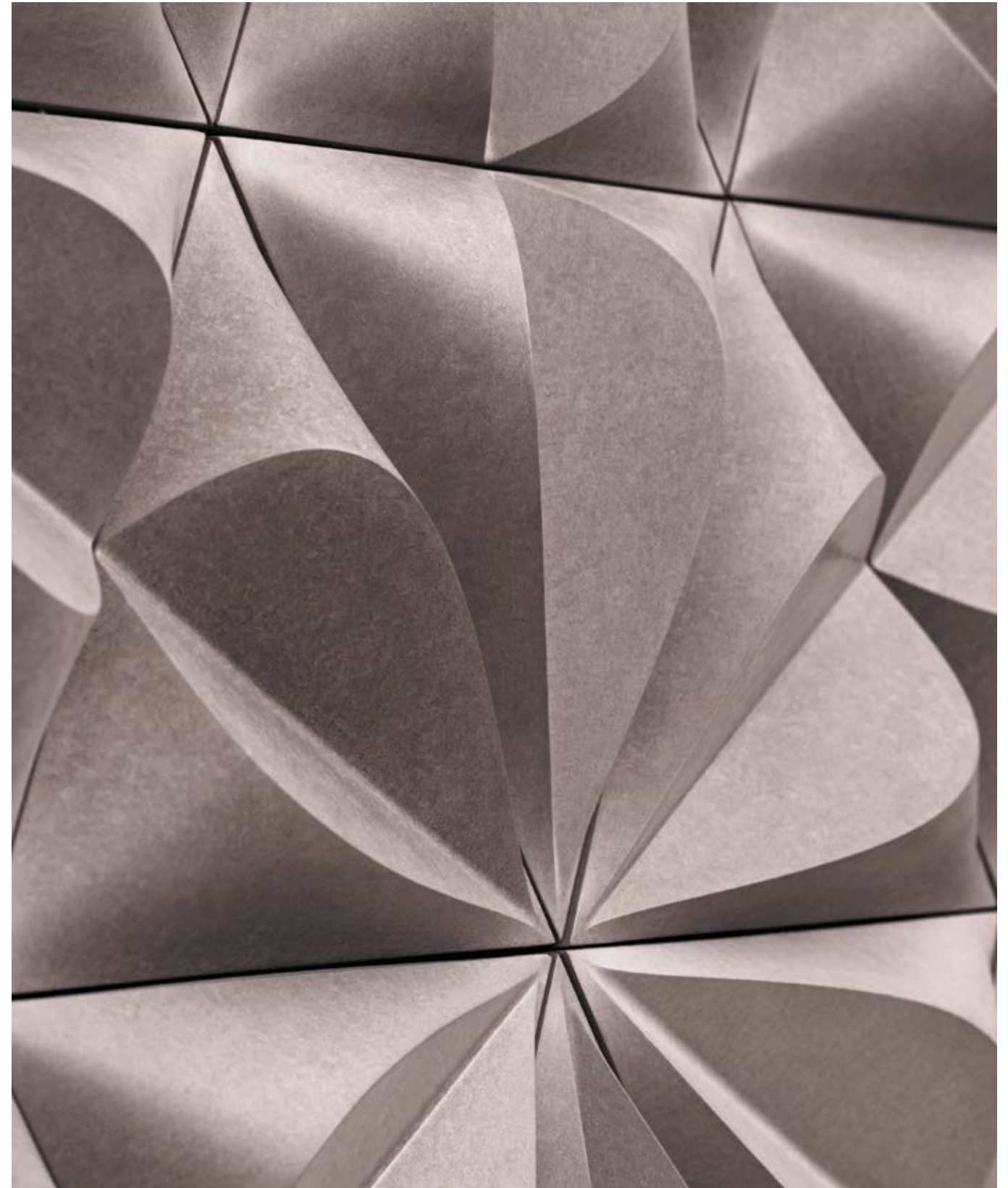






*SEED at a private law firm office - Budapest, Hungary*

This tile design is born from a passion for gardening. The study of horticulture and a fascination for plant life from aesthetic and botanical perspectives and in microscopic detail, led designer *Gillian Blease* to create *Seed*.





# VINE

by Gillian Blease

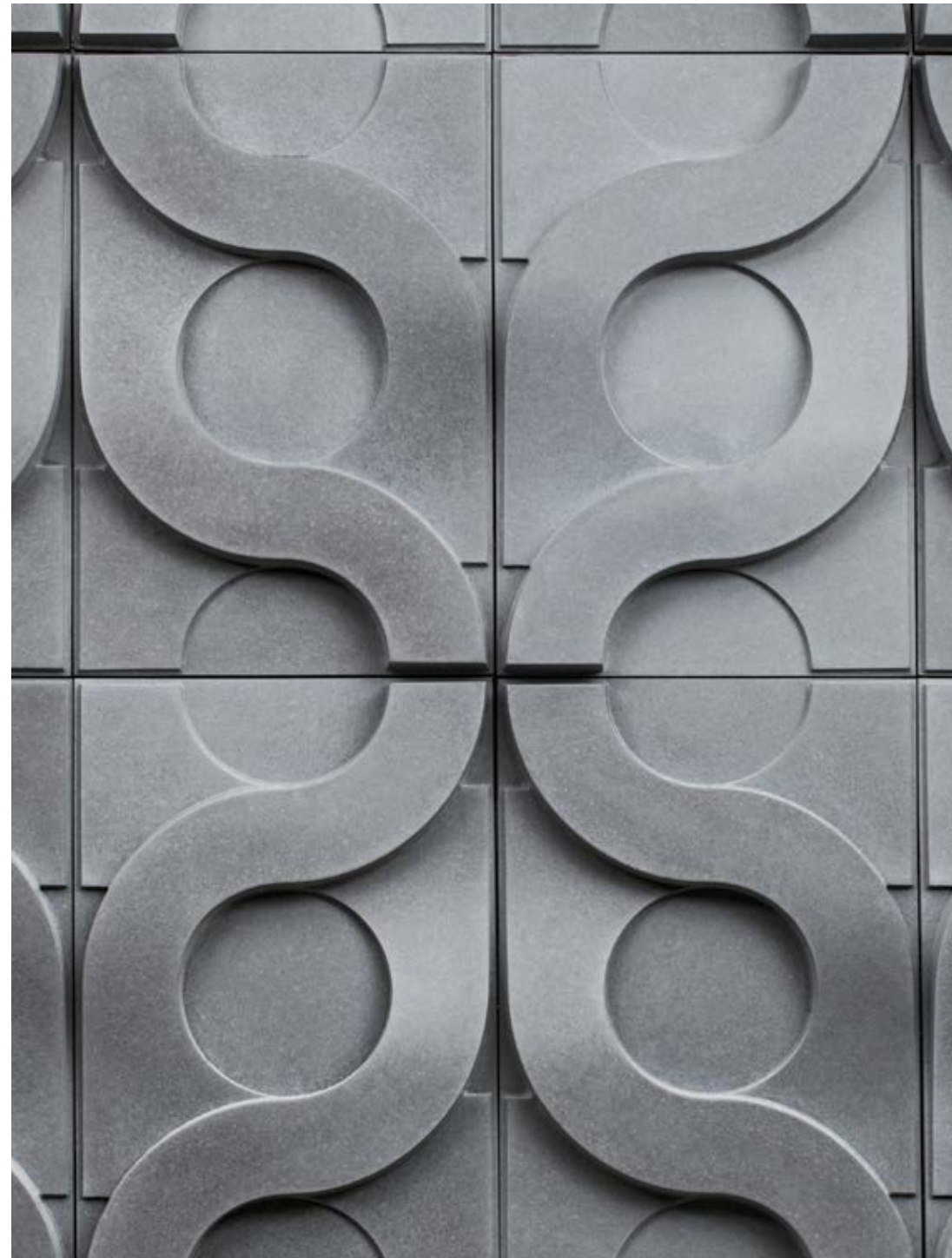
Her experience of living in Japan as a child, strongly influences *Gillian's* pared down and minimalist designs. Conversely, another source of inspiration is the drama and diversity of flora in the exuberant fabrics and wallpapers of *Joseph Frank, of Stockholm's Svenkst Tenn.*

The tiles ripple, like fluid, down a high wall and like the vines of *Jack and the Beanstalk*, disappear beyond reach.





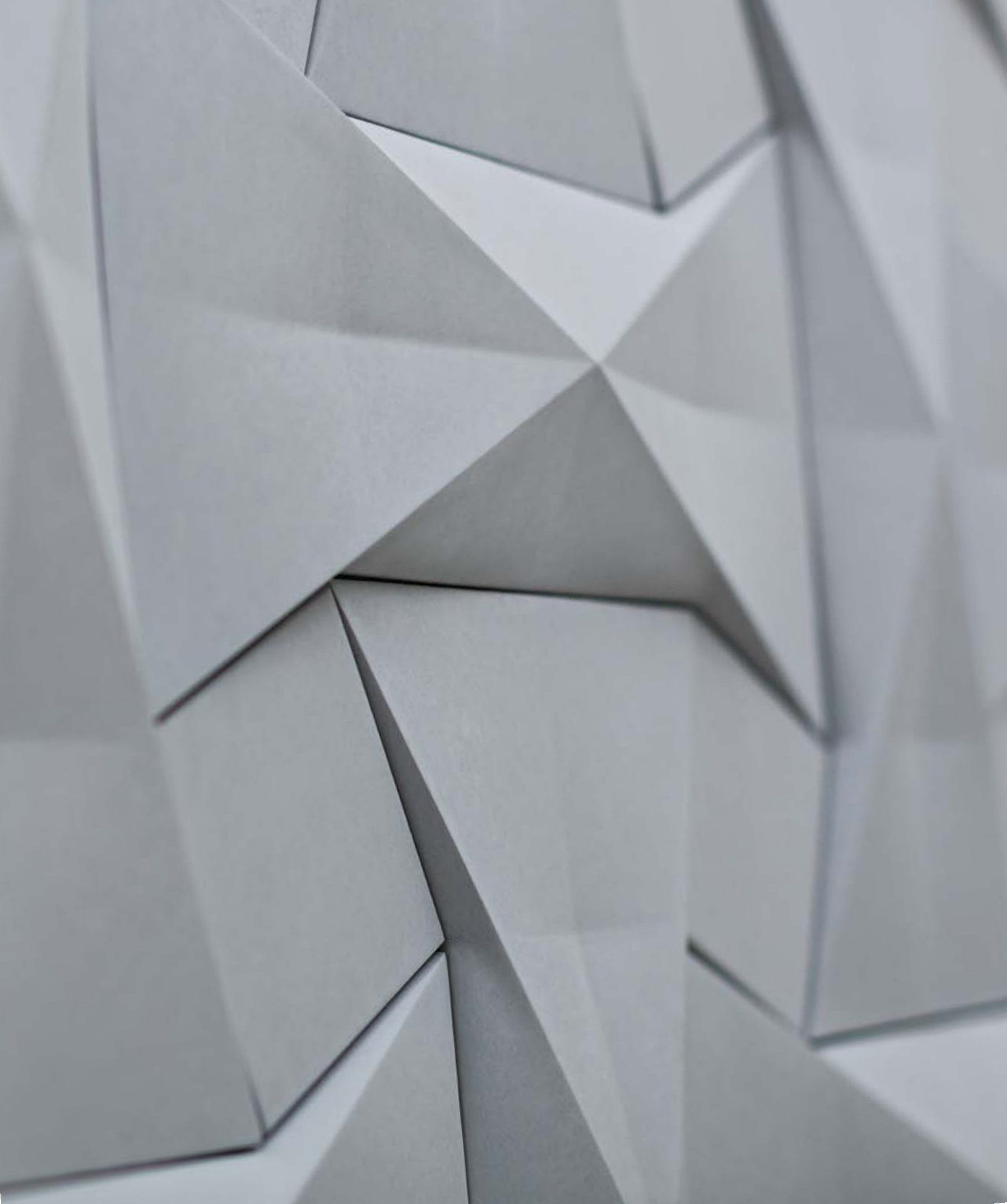
VINE at a private law firm office - Budapest, Hungary



**Gillian Blease** | Born 1970 in Congleton, Cheshire, *Gillian* studied fine art at the *University of Newcastle Upon Tyne*. After graduating she was employed by the *Whitworth Art Gallery* in Manchester and continued her art practice at local studios until she was awarded an artist's 'work/live' residency in London in 1997. When a piece of work was featured in a *Current Affairs* magazine in 2001 she recognised a medium with which she felt instantly comfortable.

Having taught herself creative software she set herself up as a digital illustrator and never looked back. Chiefly an editorial illustrator *Gillian's* clients include *The Guardian newspaper*, *The Economist*, *Wired* magazine and the *Trade Union Congress*.

As an antidote to *Current Affairs* and having always been influenced by applied and surface pattern design she began developing her own patterns in 2006 which have since found their way onto book covers, table mats and now concrete tiles!



# QUADILIC

by Ilan Garibi



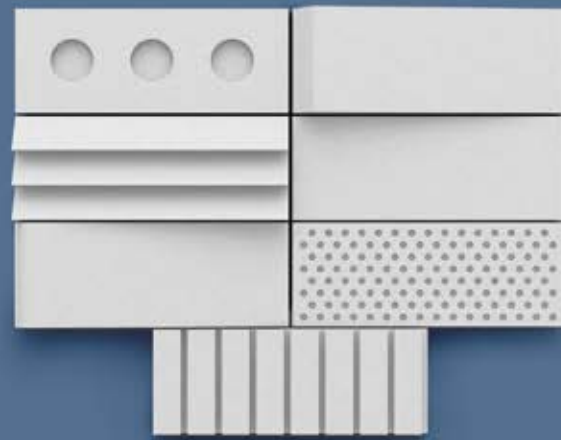
This model is a progression from a basic paper tessellation of a molecule. Unlike most tessellations, it is folded very slightly, without any overlapping. Its shape, being as far removed as possible from the classic rectangle, creates a mesmerizing vision of shifting squares, giving rise to its name.

As an origami artist and designer, *Ilan* loves to find applications that exceed the potential of paper. This model is created by four diagonal lines that emerge from the central square. It could not be any simpler, and yet the effect is quite the opposite.

**Ilan Garibi** | In 2009, *Ilan* decided to become a professional origami artist. His main field was tessellations, perfectly suitable for the design of lamps, which resulted in *Aqua Creations*. After creating a collection of 200 paper models it was time for a new challenge, folding new materials, especially those that, by nature, defy folding. His research helped him to fold fabric, glass, iron and steel plates, silver, wood and ceramic. Using this new knowledge he started to design products such as vases, jewellery and tables as well as works of art. These works are presented in *Talents Design Gallery* in Tel-Aviv. *Ilan* likes science-fiction and collects riddles. He unwinds to the tunes of classical Indian music, enjoys teaching, is an autodidact, can juggle up to 4 balls and is mad about paper.

# FORM

by Erica Wakerly



**F**orm shows how a flat printed surface can be used to create a sense of space and dimension. In the design of this wall tile, any surface image, reflection or colour is stripped back to give an overall effect of purity.

Each tile can be applied individually in a continuous repeat or in endless combinations with the other 3D *Form* tiles to create a cohesive bespoke pattern.

**Erica Wakerly** | Her successful application to the *RCA* came from a desire to develop her illustration and design skills together as one. As an *RCA* undergraduate she won first prize in both the *Dorma Award* and *Graham & Brown Award*. Upon graduation *Erica* founded her *Erica Wakerly* label launching her first

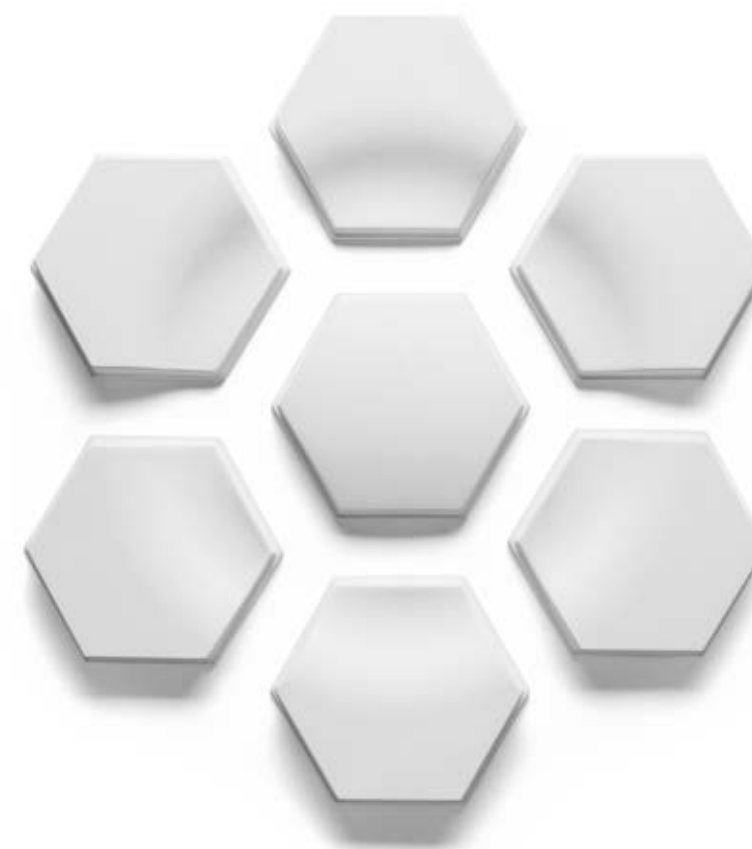
groundbreaking and highly acclaimed collection of wallpapers in 2006 for which she received *Elle Decoration Best Wallcovering Award 2007* and *Homes & Gardens Young Designer of the Year 2007*. *Erica* launched her first collection of textiles in 2009. As well as having established a global distribution network with representatives in over 25 countries she continues to work for private clients on bespoke commissions and large scale public spaces projects. In 2012 *Erica* contributed a unique design for *Wallpaper\* Magazine Handmade* exhibition in Milan. She lives and works with her young family in Margate, Kent.





# WA

by Sam Frith



A set of seven white hexagonal ceramic objects entitled *Wa* (meaning 'ring' in Japanese) have smooth but unpolished surfaces. Each can easily be held in the hand. They're tactile. Seen side-on, they curve gradually towards a lip on one of their edges. Or most do. There are two variations. The first variation swells

one-sidedly, the second rises to a measured central hemisphere. With only one hemispherical section, it seems natural to place the remaining six tiles around it. A crown of geometric petals is formed and reveals a ring, indented across the surfaces. Neither the structure nor the ring take precedence. This is the first ripple.





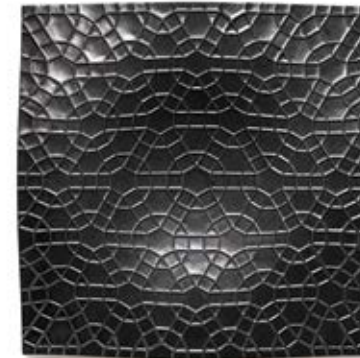
WA art installation - London, UK



**Sam Frith** | *Sam Frith* has produced *Wa* as a preview for future installations, both public, private and commercial, across London. He sees them as blank slates to interconnect spaces, a reflection of how networks expand and information grows, a flux of particles that spread organically.

# STER

by Chaim Machlev



**S**ter captures the moment in which a simple geometric shape pulses a life sign and becomes organic. Marking human flesh with black carbon ink or shaping a room with concrete; when treated with the right amount of respect and appreciation, permanency can project both strength and love, both power and sensitivity.

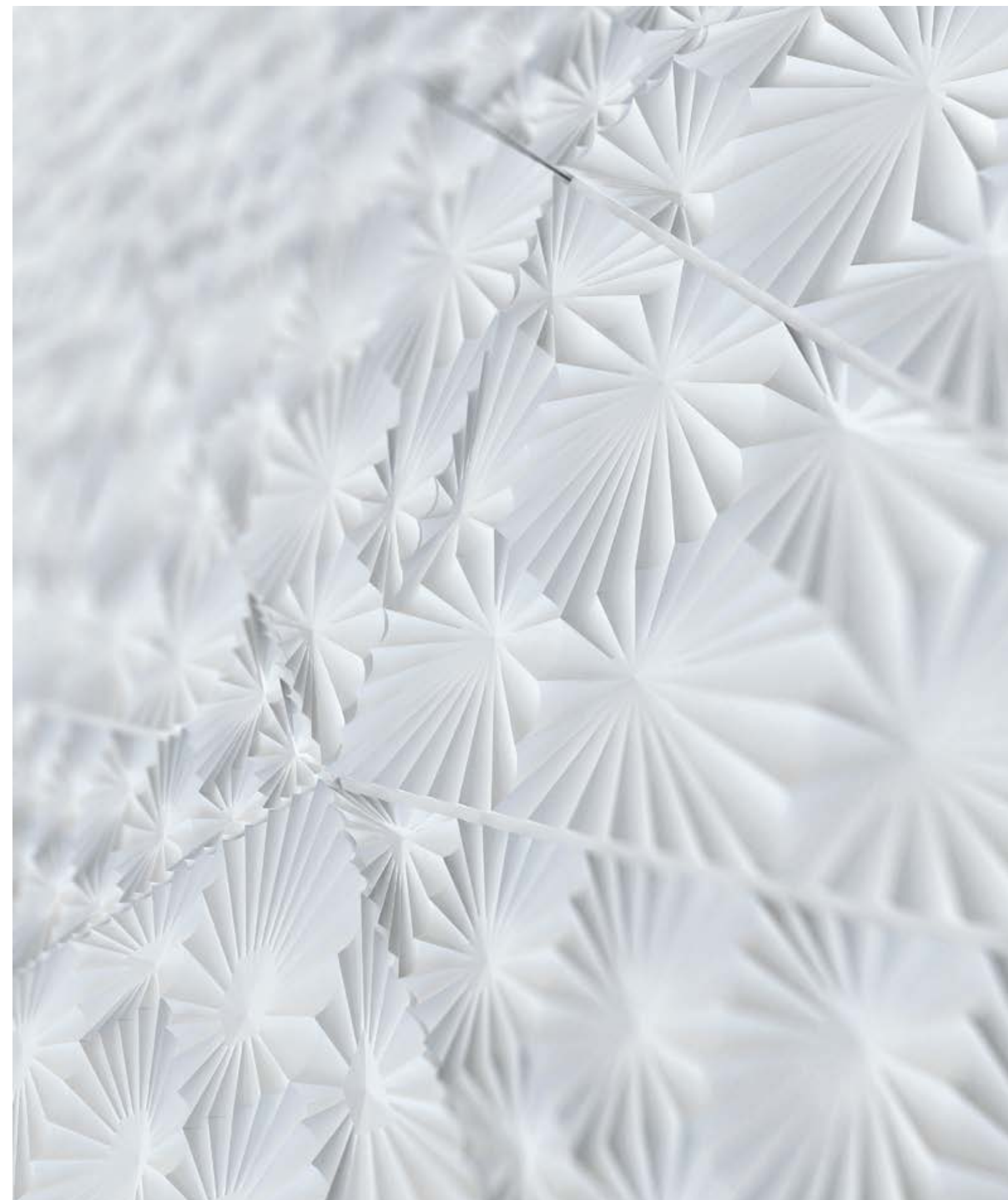
**Chaim Machlev** | *Chaim* made a life changing move to Berlin in 2012 to become a tattoo artist. A year later, he was already voted the 'Newcomer' of 2013 by *TätowierMagazin*.

His background in psychology and IT makes his designs stimulating and outstanding. The minimalistic style of his designs reflects his experience in computer science, while the mandala-like, geometric line works are a manifestation of his spiritual side. *Chaim* gets his inspiration from observing nature from mathematical, spiritual and abstract perspectives. The core of his artistic development has always been daily experimentation and collaboration with other artists from around the world, who are also open to new adventures and techniques. For *Chaim*, art is all about sharing and creating new ways of stimulating people's senses and enjoying the freedom of experiencing art as something undefined.



# BURST

by Rough Front





**B**urst is conceived of as ‘bursting’ stellar bodies closely packed within irregular shapes. On close inspection, the tiles feature bold patterning which settles into a rich, subtly textured surface as one steps back from the wall. The dynamic design of *Burst* rewards careful attention to lighting: a wash of light across the surface of a matte finish tile will heighten the legibility of its pattern; a glossy finish will bounce point lights or daylight into the tile’s radial grooves, producing dazzling reflections and highlights. *Burst* consists of two hexagonal tiles that can be installed either in repeated patterns or irregularly to produce a more visually active, ever-changing array. The design is a continuation of *Rough Front*’s ongoing work in new, technologically driven conceptions of ornamentation, surface design and detail in architecture.

**Rough Front** | *Rough Front* is a design studio that proposes new ideas for architectural space, ornamentation, surface design, and detail. *Rough Front* blends cutting edge design and manufacturing technology with analogue methods and an appetite for conceptual tensions: precision versus indeterminacy; analogue versus digital; pre-industrial versus post-industrial methods of fabrication; formal excess versus minimalist restraint. Eschewing convention and expediency, the studio values the complex notion, the intricate pattern, the rough surface and the soft form. *Rough Front* pursues projects for and in collaboration with institutions, corporations, designers, artists and individuals. *Rough Front* was founded in 2014 by *Elijah Porter*, who is a designer based in New York City and a graduate of the *Yale School of Architecture*.

# PENTA

by Cristina Vezzini



PENTA at Prezzo Restaurant - Fleet, UK



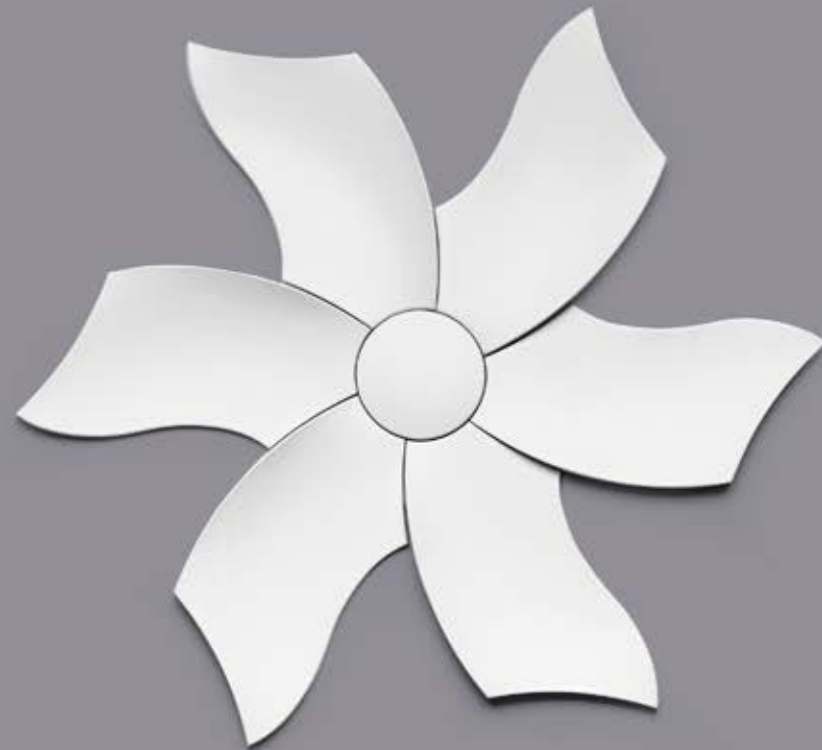
Penta, from the Ancient Greek meaning 'combining form of five', consists of a modular tile designed using irregular polygons placed at different heights and angles on a surface. The different heights and angles give a sense of depth to the wall as Penta's geometry plays with the lights and shadows to make a vibrant surface that fascinates the eyes with its many reflections and layered patterns, reminiscent of those found in scenes of nature. Cristina Vezzini's Penta tile is a reflection of her fascination for the harmony and the geometry found in nature. Her passion for scuba diving and her love of water and coral are at the heart of Penta design.

**Cristina Vezzini** | Inspired by the structure and geometry of natural forms, Cristina Vezzini designs and creates unique and decorative objects. Born and raised in a medieval town in Northern Italy, she has loved nature since she

was young. Her ceramic and glass work is full of images of seeds, plants and underwater formations. After graduating from the Royal College of Art in London with a master in Ceramic and Glass, Cristina founded Vezzini & Chen design with RCA graduate Sheng Tsang Chen. With a focus on beauty and high quality, Vezzini & Chen's collection of lighting and glassware expresses their strong affinity with nature.

# PETAL

by Akos Horvath



*PETAL at Spa - Bucharest, Romania*

The objective of this design was to dilute the plane of the surface with soft, organic forms. Akos was looking for a pattern suitable to create an intimate mood both for indoors and outdoors; he turned to nature for inspiration, and ended up applying the simplest of petal motifs. The rippling effect of the motif

is enhanced by the addition of a soft bas-relief to the petals. The surface will appear to be moving when lit by a moving light source due to the 'shell' shape of the petals. Static light conditions will create a slow-paced, pleasant background. On smaller surfaces, a single colour selection may suffice.





PETAL at Spa - Bucharest, Romania

**Akos Horvath** | Creator in a wide range of visual arts, Akos' professional career spans more than 30 years. Following the path of great masters, he combined his study and work as apprentice at various artists including the galleries of painters *Lajos Cziraky* and *Otto Vagfalvi*, later worked with industrial artist *Laszlo Hefter* and painter *Sandor Farsang*. He applied his experience as illustrator and interior designer in the eighties when his visual language took a definite shape. Besides designing coloured glass installations and sculptural elements, he created several unique pieces of furniture, as part of his interior design practice.

Currently Akos is the art director of award winning video games and an avid collector of everything pattern. He owns a collection of 10.000 publications on illustration, the greatest in Eastern Europe. His works have been exhibited in various galleries since the beginning of the eighties, and have been awarded the grand prize of *Fandom Directory Artwork Contest* (USA) and *Champagne Silhouettes Magazine* (Canada).



# FLORENTIN

by Mercedesz Nagy

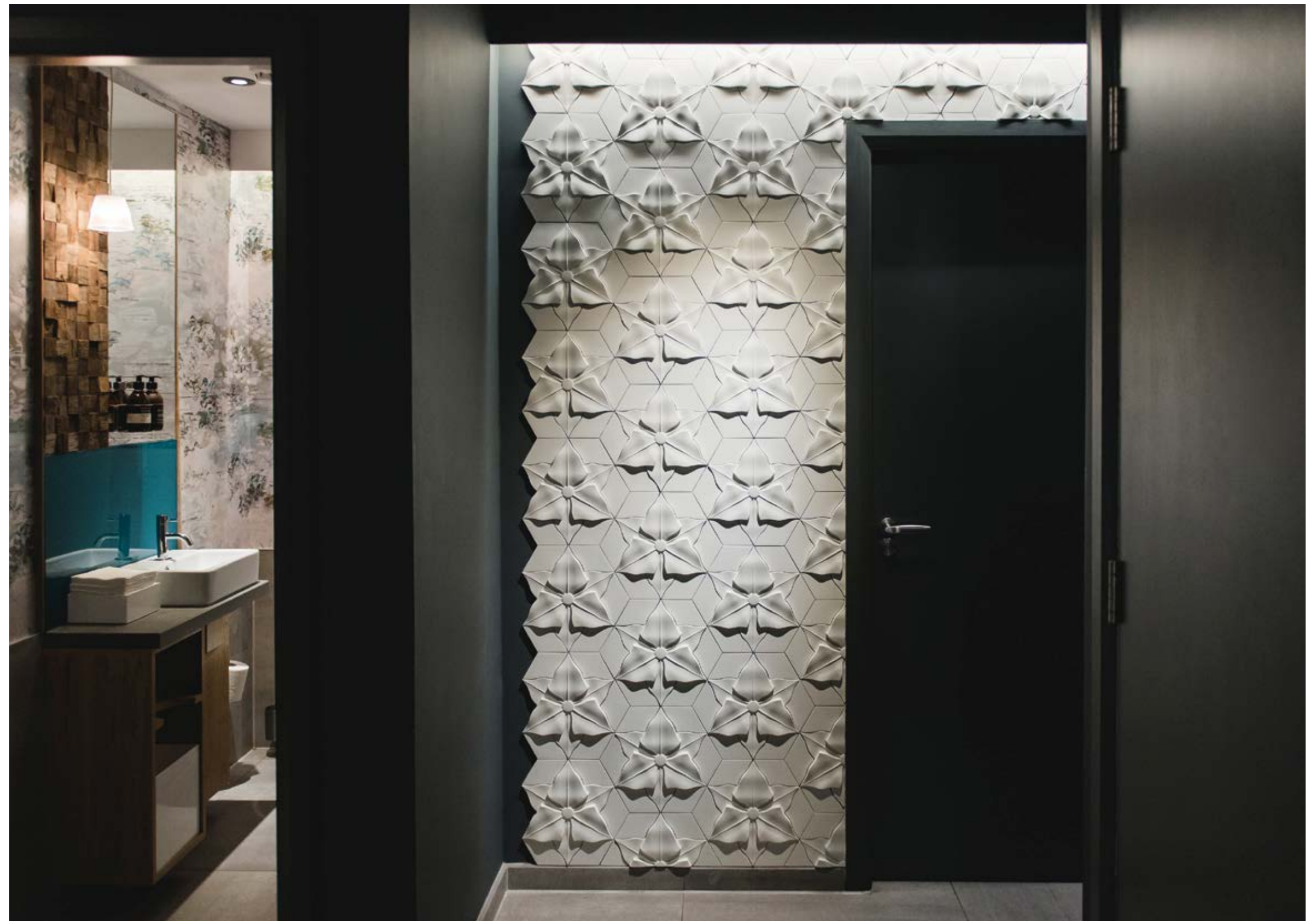


Florentin's flower-motif comes from an old book about medieval architecture and ornaments in which it decorated a wall in a monastery's cloister. The tetragonal, half-opened spaces and undulating, smooth lines of the flower were designed for meditation and contemplation. Nagy amplified the pattern and stretched out the interspaces with asymmetric rhombi to create an enduring and significant look. The name, *Florentin*—which can refer to the capital of the Renaissance—is also a male name

meaning 'flourishing, thriving' and 'considerable'. It derives from 'flower' but resonates for mankind, just as the main character in *Gabriel Garcia Marquez's* novel *Love in the Time of Cholera*, *Florentino Ariza*, still enthralls his childhood love at the age of 80. *Florentino Ariza* is tenacious and steady while also extremely gentle, similar to flower patterns cast in concrete.



**Mercedesz Nagy** | Drawing and designing has played a substantial role in her life since childhood. At the time of deciding on a career, she opted for literature and aesthetics rather than fine art. Although as a profession she chose philosophy of art, the process of creation has remained a vital background, a meditative basis and a constant source of joy.



*FLORENTIN at The Kitchin – Edinburgh, UK*

# BUTTON

by Codolagni Design Studio



The design of *Button* concrete tile was brought about by an experiment: it examined the development of a formation system created by objects pressed into a rubber sheet. The rubber sheet's own physical characteristics mould firm forms and fine arcs which are impossible to reproduce using any other method. When creating the form,

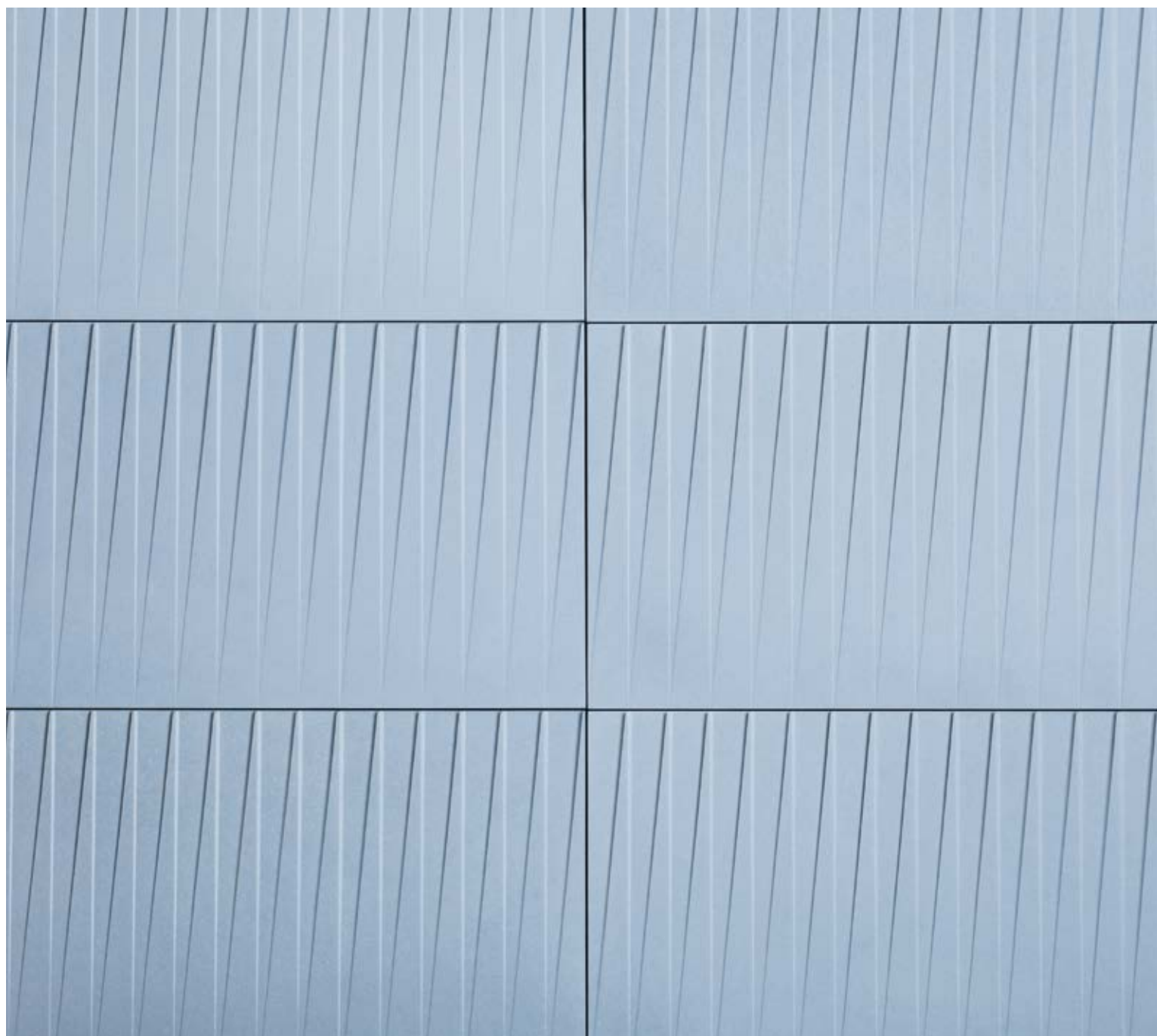
the objective was to minimise human intervention and leave the emergence of design to the materials themselves. The shape, resembling a pulled-in button, connects to the base layer with perfect arcs. From certain perspectives it is hard to decide whether we see a stand-out or depressed pattern. This tension triggers the atmosphere and 'voice'.



**Codolagni Design Studio** | *Gabor Kodolanyi*, founder of *Codolagni Design Studio*, is a true designer and maker with a special eye on combining beautiful aesthetics with utmost precision. Throughout his works he seeks beauty derived by noble simplicity.

A year after graduating as designer from the *Institute of Applied Arts* in Sopron, *Gabor* founded his own *Codolagni Design Studio (CDS)*. Since then, his work has focused on designing and manufacturing unique pieces of furniture and lighting objects under the *Codolagni* brand. Primary use of solid materials contributes to the candid relationship between material and form.





## SKYLINE

by Marco Piva

Marco Piva's design for KAZA is *Skyline*, a representation of a cityscape, a skyline. The contrasting 3D texture has great impact and can be used both horizontally and vertically to create new possibilities out of concrete: the world's most common building material, but also a dynamic and changeable one.

The pattern interweaves across tiles, and many combinations are possible, as with concrete. *Skyline* demonstrates that concrete is a versatile material, for use in modern, innovative interior design as well as architecture and has a place in a better future skyline for all.



**Marco Piva** | Exciting, fluid, functional. This is the language that distinguishes *Marco Piva's* architectural creations, product design and interior design. Experimentation with new materials, technology and innovative designs led first, to the establishment of *Studiosada Associates* and then in the 1980s to the opening of *Studio Marco Piva*.

A traveller, designer and innovator, *Marco Piva* studies and creates design solutions infused with stylistic freedom and compositional sobriety.



The logo for Walker Zanger, consisting of the word 'WALKER' stacked above the word 'ZANGER', both in a clean, uppercase, sans-serif font. The text is white and centered within a dark, rounded rectangular area.

WALKER  
ZANGER

Often seen only as an industrial product, concrete has been transformed into a luxurious material by *Walker Zanger*, blending interior design with contemporary architecture in the new KAZA collection of 3: *Lantern*, *Saturn* and *Vortex*.

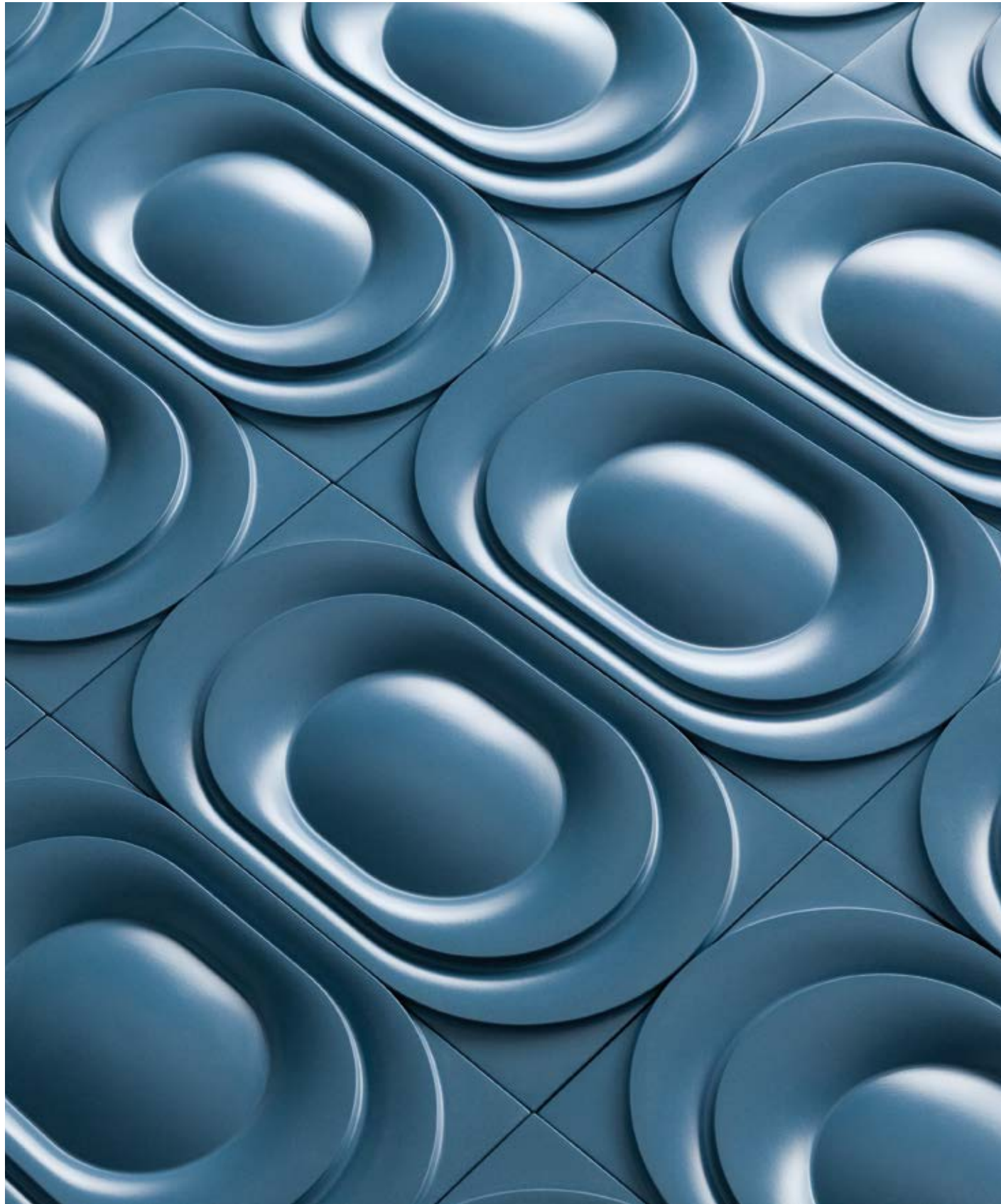
They span the stylistic spectrum, from angular geometry to soft curves. *Lantern's* ribbed-yet-soft texture, draws inspiration from *George Nelson's* iconic 1947 lantern-lamps. *Saturn* imbues a 1960s-mod feel with its soft-cream surface, and *Vortex* uses elongated hexagons to create a sci-fi feeling of being pulled into a tractor beam.

*Walker Zanger* is the world's most comprehensive stone and tile company and a high-prestige and prominent market player in the US that has been engaged in this tradition for more than 60 years.



# LANTERN



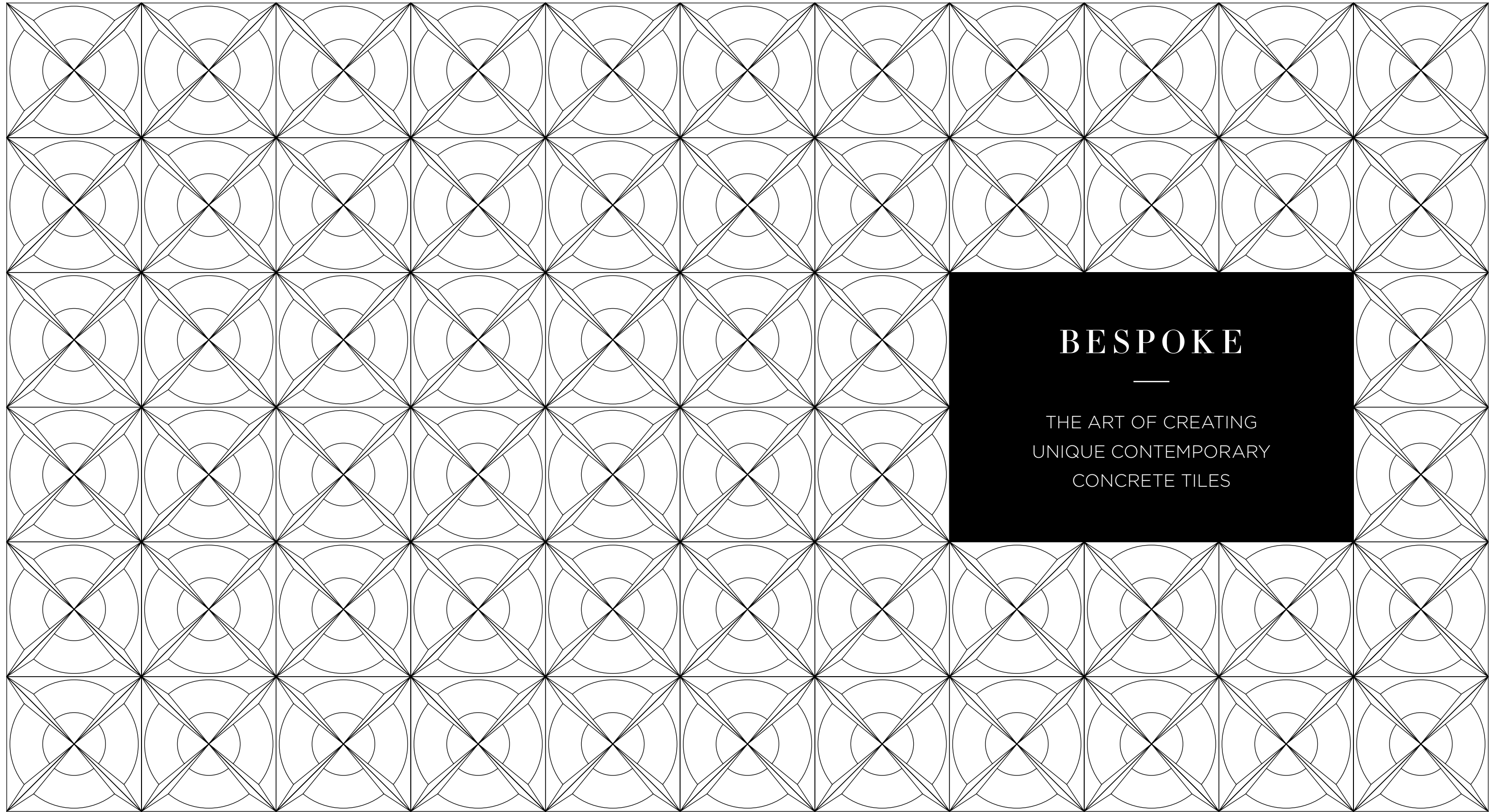


# SATURN



# VORTEX





# BESPOKE

—  
THE ART OF CREATING  
UNIQUE CONTEMPORARY  
CONCRETE TILES



RUSSELL SQUARE HOUSE

LONDON





Debossed triangle



Embossed triangle

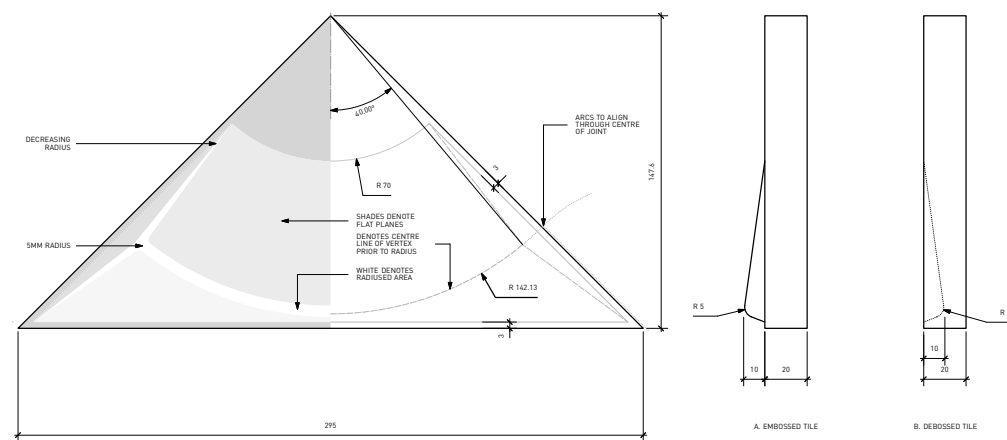


Rectangle

## THE TILE

The KAZA tile is created using a propriety mould making process that allows for the creation of multi-dimensional shapes of various sizes. A KAZA tile can essentially be moulded into any shape an artist or designer creates, allowing for textures that were previously not thought possible.

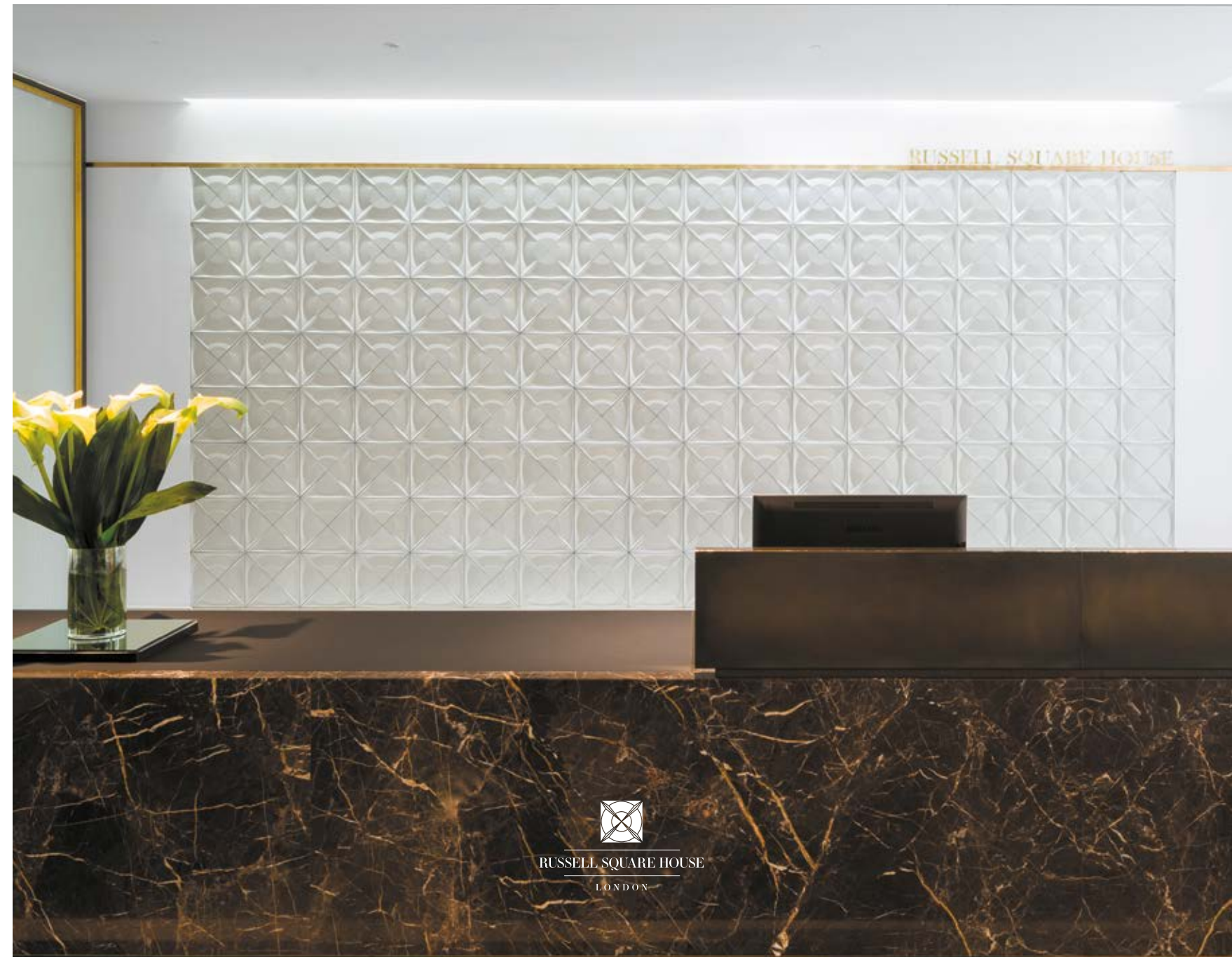
For this project, the design is composed of three tiles, rigorously measured to make cutting unnecessary. The final arrangement reflects the location of the building throughout its interior.





## THE PROJECT

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RUSSELL SQUARE HOUSE  
LONDON

  
RUSSELL SQUARE HOUSE  
LONDON





photo: Simon Jessop

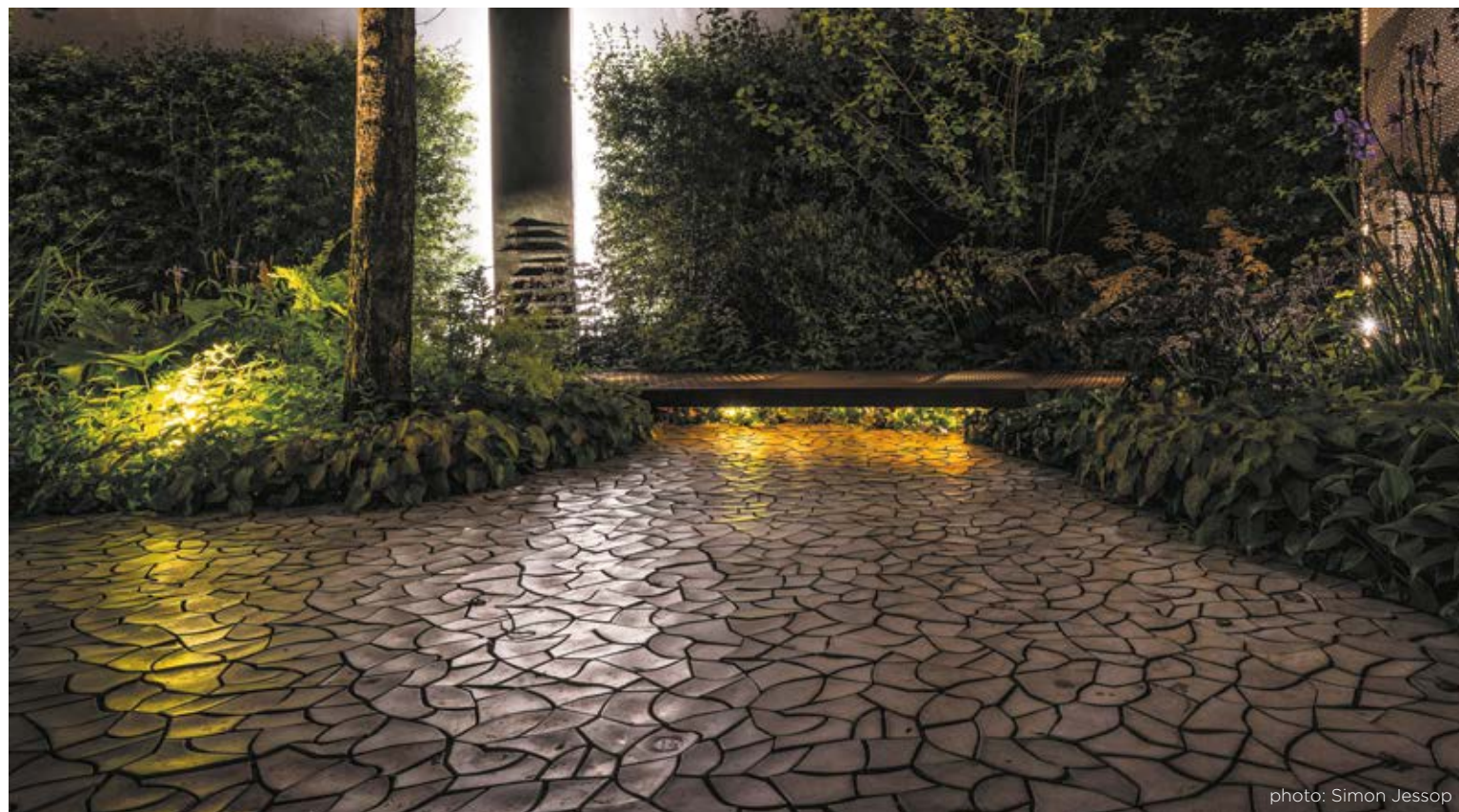


photo: Simon Jessop



## CRACKED EARTH

CONCRETE FLOOR MOSAIC

Debuting at the *RHS Chelsea Flower Show 2014* in Hugo Bugg's gold medal winning *RBC Waterscape Garden*, *Cracked Earth* concrete floor mosaic is an extraordinary bespoke floor surfacing solution set in an innovative and sustainable design environment.

Hugo Bugg designed the *Waterscape Garden*, one of 16 show gardens for *RHS Chelsea Flower Show 2014* to highlight global water issues, by imitating nature's way of slowing down water. To establish the main theme, Bugg designed a seamless cracked earth hard floor as a feature of the garden. Drawing inspiration from the parched effects caused by extreme global weather, the design is layered with naturally-occurring geometric patterns. KAZA, working closely with Bugg, designed the technical background and manufactured the seamless *Cracked Earth* motif in refined and reinforced concrete mosaic tiles.

Two different types of mosaic-like elements make up the *Cracked Earth* pattern. They comprise 54 different small cracked earth pieces, each individually manufactured, surface treated and applied to a carrier layer. This allows for a quick and easy installation, without permanent fixing to the ground, yet creating a seamless arrangement.

The concave surface of each individually shaped small piece perfectly captures the result of the natural drying-out process, sculpted in a way that shows how water finds its way out over one edge of the object and further down through the cracks, gradually permeating the ground. This way the tiles become part of the permeable level in the overall water flow system and dry much faster.

"The visual effect is so profound because of the expert application of technology-based crafts and an honest approach to the design."—says KAZA co-founder Peter Oszko.

*Cracked Earth* mosaic is an ideal surfacing solution for the courtyards, terraces and walkways of contemporary commercial environments where the floor covering is designed to leave visitors with a bold impression, raise questions and ensure a smooth walking experience. Installation of the object on vertical surfaces is also possible both indoors and outdoors, and serves as a nature-inspired contemporary feature wall for such as a museum or university campus.

Bugg's colour choice of light grey—originally named *Moon Garden*—adds a layer of weightlessness to the contemporary concept and shows how sustainable designs can be elegant.

HERITAGE

PHILANTHIA  
FLOWER  
SHOP

Philanthia is the only, still functioning *Art Nouveau* flower shop in Europe, decorated with original murals and carved mouldings found along a pedestrian street in central Budapest. The listed building is over 100 years old and the shop is still blooming as it has throughout time.

*Philanthia*, which translates as 'the love of flowers', has undergone a complete renovation and extension in 2014. As part of the renovation, KAZA was commissioned to redefine and recreate the floor tiling for the extended shop floor to achieve a homogeneous overall look.

KAZA recreated the authentic floor tiling using the original designs and taking into consideration the style and evergreen atmosphere of this gem in the heart of Budapest.

The new tile design takes the exact dimensions of the old cement tiles and uses colours derived from the original but in a slightly different arrangement.



The installation uses two tiles with different shapes and patterns forming the overall design, both taking inspiration from the original, with added soft texture to the surface. It not only brings extra interest to the floor, but also increases slip resistance in this high traffic area.

The colour of the larger format corresponds to that of the old one, while the tone of the small element stems from the colour of the *Jugendstil* pattern on the original piece. The project took two months to complete from concept to installation. It is an example of how KAZA's bespoke tile design and manufacturing service can be perfectly utilised for the renovation of listed buildings in order to preserve and at the same time, bring new life to our historic buildings for generations to come.



Original tiles



KAZA bespoke tiles





# COLOURS

We offer 24 base colours available in both matte and glossy finishes, and an additional 6 metallic colours.

**KAZA tiles can be referred to as *through-body*.**

The natural pigment is infused throughout the concrete mixture - what you see on the surface is what you would see within.



## 24 base colours



Hello Eternity / *white*



Holistic Approach / *silk grey*



Moon Garden / *light grey*



Reliable Shaman / *cement grey*



Night Straight / *dark grey*



Total Eclipse / *black*



Scenic Canyon / *white sand*



Surreal Resonance / *rose beige*



Velvet Serenity / *brownish grey*



Illuminating Solitude / *mud grey*



Poetic Union / *khaki beige*



Weekend Haven / *pale green*



Seethrough Nature / *pastel yellow*



Evocative Sencha / *olive green*



Next to Everything / *olive brown*



Rewarding Peace / *light blue*



Breeze Catcher / *blue green*



Marine Muse / *patina green*



Subtle Euphoria / *salmon pink*



Organic Zest / *orange terracotta*



Advanced Serum / *pastel claret*



Intuitive Aura / *lilac blue*



Healing Aspiration / *pigeon blue*



Seascape Allure / *night blue*

## 6 metallic colours



Drizzling Fragrance / *rose gold*



Surprise Cruise / *beige metallic*



Mutual Attraction / *dark ore*



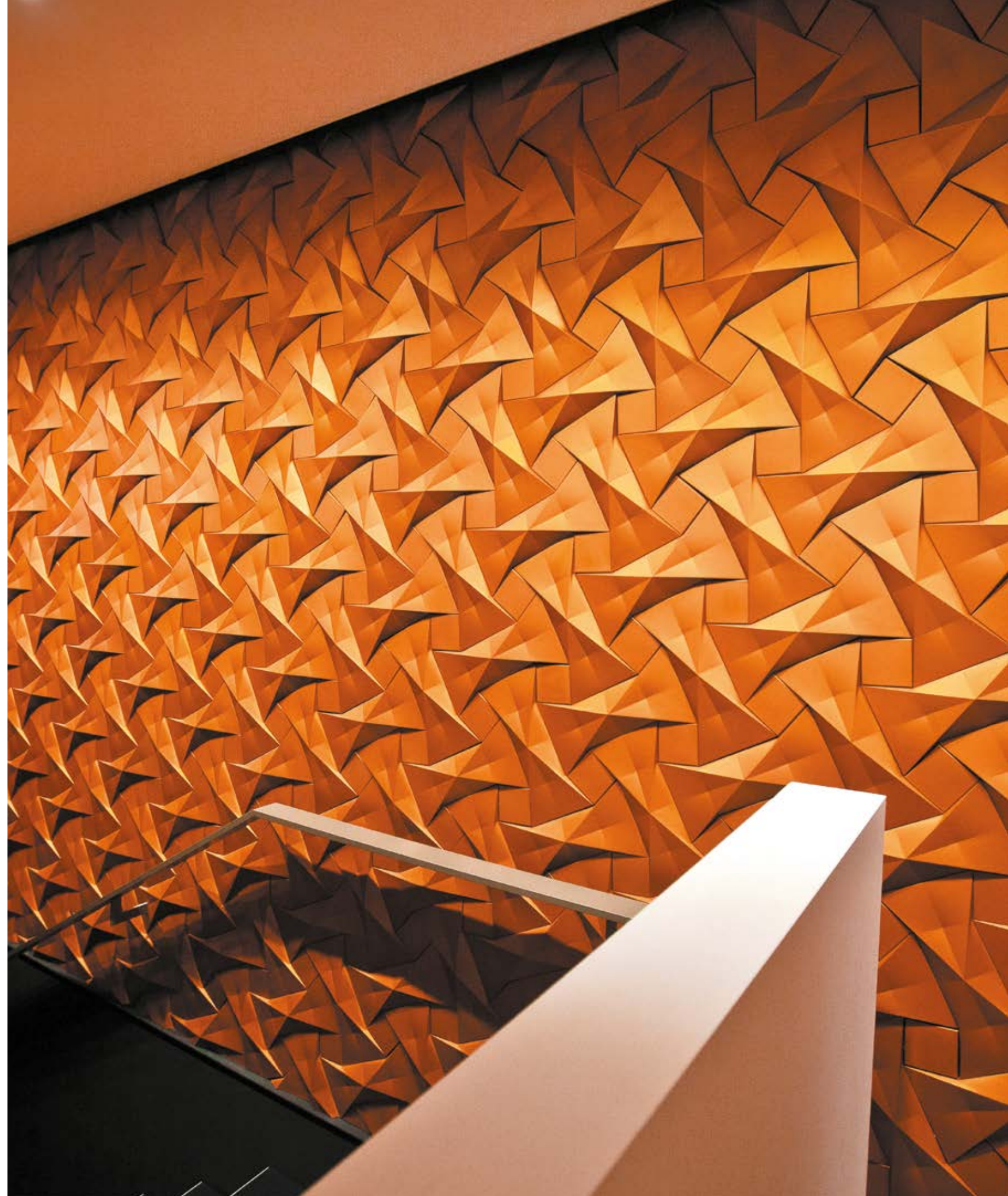
Majestic Science / *light silver*



Inherited Serendipity / *gold*



Firefall Festival / *bronze*



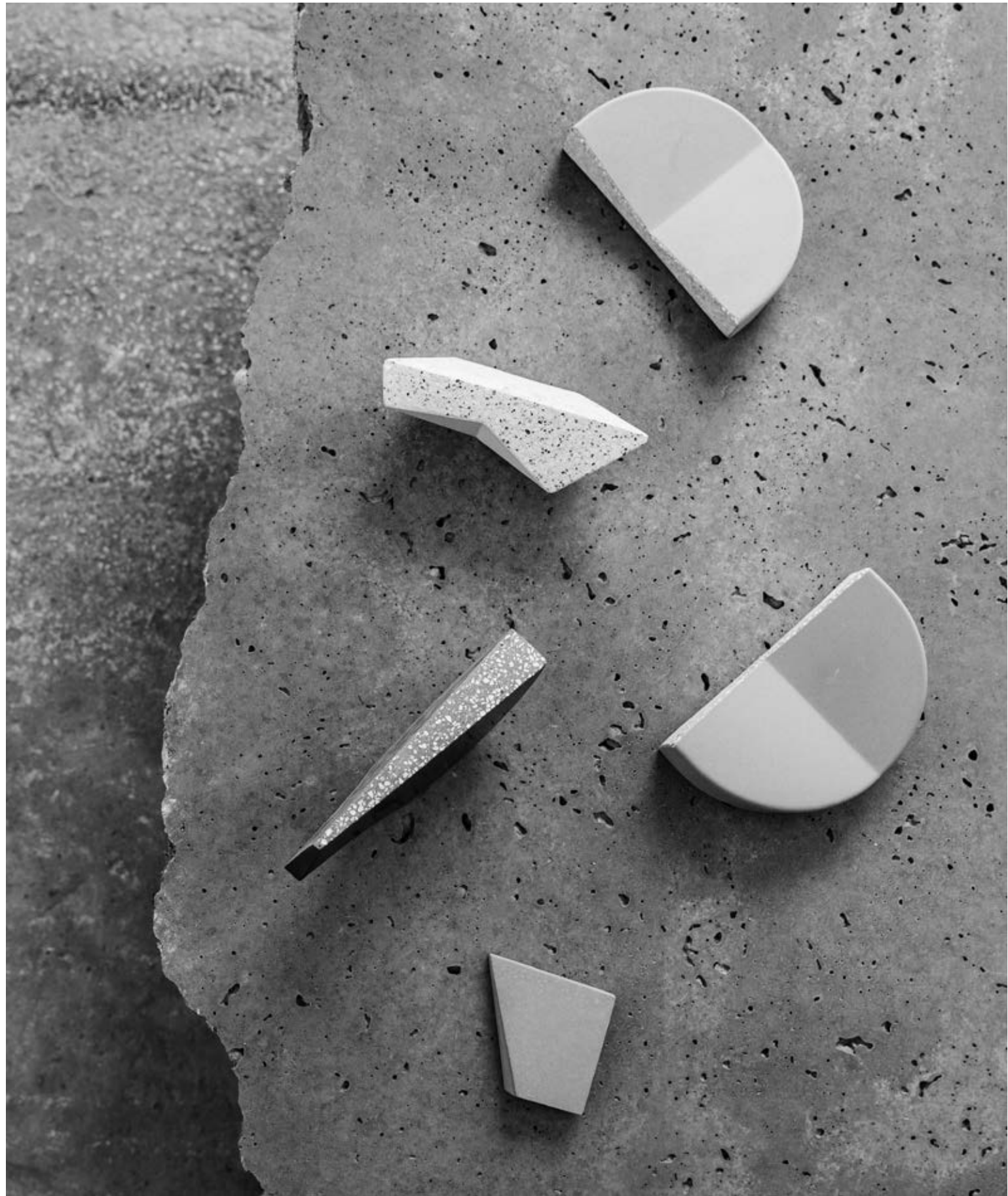




# MATERIAL

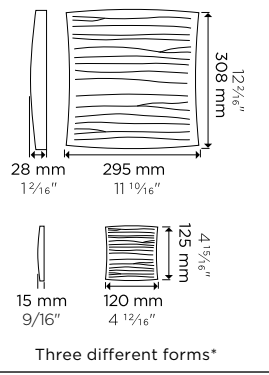
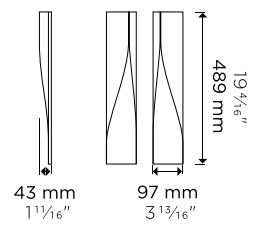
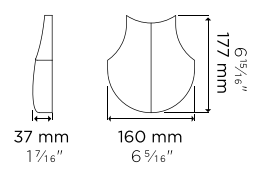
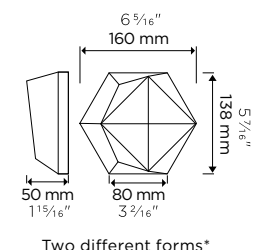
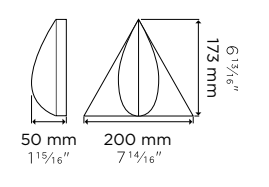
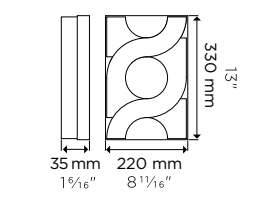
Concrete has had somewhat of a renaissance in recent times. Known for its strength, versatility, durability and an impressive list of other unique qualities, concrete is one of the most useful and ubiquitous building materials of the past nearly two centuries. KAZA's proprietary formula exposes the true potential of concrete, reaching beyond utility into artistically refined applications that are stronger and more durable.

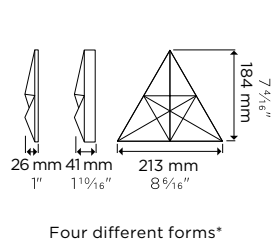
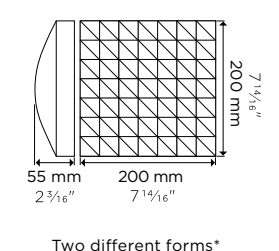
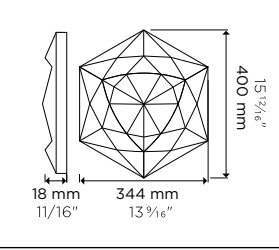
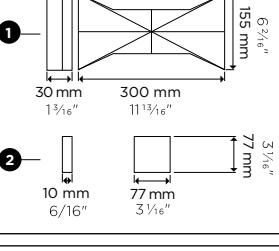
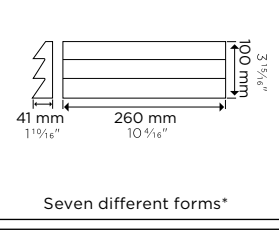
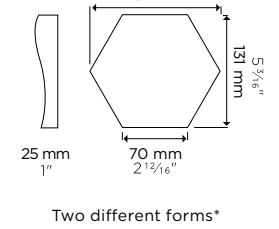
Our production process is the culmination of the timeless and irreplaceable art of master craftsmanship and 21<sup>st</sup> century technologies and materials. The human element is present and involved in every step of manufacture.

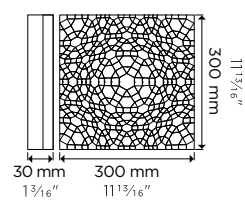


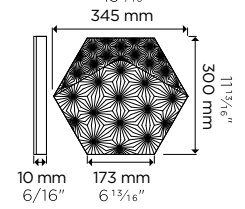


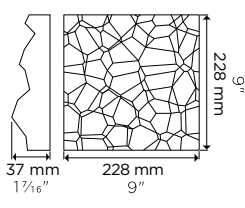
# Technical information

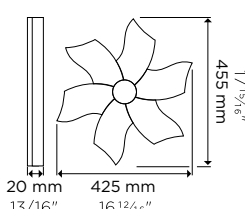
WEAVE			
 <p>Three different forms*</p>	<b>DIMENSIONS I THICKNESS:</b>	<b>Large:</b> 295 × 308 mm / 11 1/16" × 12 1/16" <b>Small:</b> 120 × 125 mm / 4 13/16" × 4 15/16"	<b>Large:</b> 28 mm / 1 1/16" <b>Small:</b> 15 mm / 9/16"
	AREA:	<b>Large:</b> 11.49 pcs/m <sup>2</sup> / 1.07 pc/sf <b>Small:</b> 69.44 pcs/m <sup>2</sup> / 6.45 pc/sf	<b>Large:</b> 0.087 m <sup>2</sup> /pc / 0.936 sf/pc <b>Small:</b> 0.014 m <sup>2</sup> /pc / 0.155 sf/pc
	WEIGHT:	<b>Large:</b> 2.14 up to 3.8 kg/pc 4.73 up to 8.37 lb/pc <b>Small:</b> 0.22 up to 0.37 kg/pc 0.49 up to 0.83 lb/pc	<b>Large:</b> 24.66 up to 43.62 kg/m <sup>2</sup> 5.05 up to 8.94 lb/sf <b>Small:</b> 15.28 up to 26.04 kg/m <sup>2</sup> 3.13 up to 5.33 lb/sf
LIQUID FORMS			
 <p>Two different forms*</p>	<b>DIMENSIONS I THICKNESS:</b>	97 × 489 mm / 3 13/16" × 19 1/16"	43 mm / 1 1/16"
	AREA:	21.08 pcs/m <sup>2</sup> / 1.96 pc/sf	0.047 m <sup>2</sup> /pc / 0.511 sf/pc
	WEIGHT:	1.65 kg/pc / 3.63 lb/pc	34.68 kg/m <sup>2</sup> / 7.1 lb/sf
SHINGLE			
 <p>Two different forms*</p>	<b>DIMENSIONS I THICKNESS:</b>	160 × 177 mm / 6 5/16" × 6 15/16"	37 mm / 1 7/16"
	AREA:	48.17 pcs/m <sup>2</sup> / 4.47 pcs/sf	0.021 m <sup>2</sup> /pc / 0.223 sf/pc
	WEIGHT:	1.117 kg/pc / 2.58 lb/pc	56.36 kg/m <sup>2</sup> / 11.54 lb/sf
EDGY			
 <p>Two different forms*</p>	<b>DIMENSIONS I THICKNESS:</b>	160 × 138 mm / 6 5/16" × 5 1/16"	1: 50 mm / 1 15/16" 2: 15 mm / 9/16"
	AREA:	62.5 pcs/m <sup>2</sup> / 5.81 pcs/sf	0.016 m <sup>2</sup> /pc / 0.172 sf/pc
	WEIGHT:	<b>1:</b> 1.03 kg/pc / 2.27 lb/pc <b>2:</b> 0.53 kg/pc / 1.17 lb/pc	<b>1:</b> 64.37 kg/m <sup>2</sup> / 13.19 lb/sf <b>2:</b> 33.12 kg/m <sup>2</sup> / 6.79 lb/sf
SEED			
 <p>Two different forms*</p>	<b>DIMENSIONS I THICKNESS:</b>	200 × 173 mm / 7 1/4" × 6 13/16"	50 mm / 1 15/16"
	AREA:	58.82 pcs/m <sup>2</sup> / 5.46 pcs/sf	0.017 m <sup>2</sup> /pc / 0.183 sf/pc
	WEIGHT:	0.8 kg/pc / 1.76 lb/pc	47 kg/m <sup>2</sup> / 9.64 lb/sf
VINE			
 <p>Two different forms*</p>	<b>DIMENSIONS I THICKNESS:</b>	220 × 330 mm / 8 1/16" × 13"	35 mm / 1 3/8"
	AREA:	13.77 pcs/m <sup>2</sup> / 1.28 pcs/sf	0.073 m <sup>2</sup> /pc / 0.781 sf/pc
	WEIGHT:	2.35 kg/pc / 5.18 lb/pc	32.37 kg/m <sup>2</sup> / 6.63 lb/sf

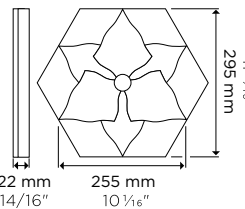
TRE			
 <p>Four different forms*</p>	<b>DIMENSIONS I THICKNESS:</b>	213 × 184 mm / 8 5/16" × 7 1/4"	41 mm / 1 10/16"
	AREA:	51.02 pcs/m <sup>2</sup> / 4.701 pcs/sf	0.0196 m <sup>2</sup> /pc / 0.2109 sf/pc
	WEIGHT:	0.31 up to 1.41 kg/pc 0.68 up to 3.1 lb/pc	18.52 up to 72 kg/m <sup>2</sup> 3.24 up to 14.74 kg/m <sup>2</sup>
CRISP			
 <p>Two different forms*</p>	<b>DIMENSIONS I THICKNESS:</b>	200 × 200 mm / 7 1/4" × 7 1/4"	1: 55 mm / 2 3/16" 2: 30 mm / 1 3/16"
	AREA:	<b>1-2:</b> 25 pcs/m <sup>2</sup> / 2.32 pcs/sf <b>set:</b> 12.5 sets/m <sup>2</sup> / 1.16 sets/sf	<b>1-2:</b> 0.040 m <sup>2</sup> /pc / 0.431 sf/pc <b>set:</b> 0.080 m <sup>2</sup> /set / 0.861 sf/set
	WEIGHT:	<b>1:</b> 3.6 kg/pc / 7.94 lb/pc <b>2:</b> 1.65 kg/pc / 3.64 lb/pc <b>set:</b> 5.25 kg/set / 11.58 lb/set	<b>1:</b> 90 kg/m <sup>2</sup> / 18.44 lb/sf <b>2:</b> 41.25 kg/m <sup>2</sup> / 8.45 lb/sf <b>set:</b> 65.63 kg/m <sup>2</sup> / 13.44 lb/sf
CRUCK			
 <p>One form*</p>	<b>DIMENSIONS I THICKNESS:</b>	set: 344 × 400 mm / 13 5/16" × 15 1/2"	18 mm / 11/16"
	AREA:	set: 9.71 sets/m <sup>2</sup> / 0.90 set/sf	set: 0.103 m <sup>2</sup> /set / 1.109 sf/set
	WEIGHT:	set: 2.51 kg/set / 5.53 lb/set	set: 24.37 kg/m <sup>2</sup> / 4.99 lb/sf
QUADILIC			
 <p>Two different forms*</p>	<b>DIMENSIONS I THICKNESS:</b>	<b>1:</b> 300 × 155 mm / 11 13/16" × 6 1/4" <b>2:</b> 77 × 77 mm / 3 1/16" × 3 1/16"	<b>1:</b> 30 mm / 1 1/16" <b>2:</b> 10 mm / 6/16"
	AREA:	set: 26.39 sets/m <sup>2</sup> / 2.45 sets/sf	set: 0.038 m <sup>2</sup> /set / 0.408 sf/set
	WEIGHT:	<b>1:</b> 1.11 kg/pc / 2.45 lb/pc <b>2:</b> 0.13 kg/pc / 0.29 lb/pc	set: 32.72 kg/m <sup>2</sup> / 6.70 lb/sf
FORM			
 <p>Seven different forms*</p>	<b>DIMENSIONS I THICKNESS:</b>	260 × 100 mm / 10 1/4" × 3 15/16"	41 mm / 1 10/16"
	AREA:	38.46 pcs/m <sup>2</sup> / 3.57 pcs/sf	0.026 m <sup>2</sup> /pc / 0.280 sf/pc
	WEIGHT:	0.54 up to 1.18 kg/pc 1.19 up to 2.60 lb/pc	20.77 up to 45.38 kg/m <sup>2</sup> 4.25 up to 9.30 lb/sf
WA			
 <p>Two different forms*</p>	<b>DIMENSIONS I THICKNESS:</b>	152 × 131 mm / 6" × 5 1/8"	25 mm / 1"
	AREA:	<b>1-2:</b> 66.67 pcs/m <sup>2</sup> / 6.19 pcs/sf <b>set:</b> 9.52 sets/m <sup>2</sup> / 0.88 set/sf	<b>1-2:</b> 0.015 m <sup>2</sup> /pc / 0.161 sf/pc <b>set:</b> 0.105 m <sup>2</sup> /set / 1.130 sf/set
	WEIGHT:	<b>1:</b> 0.69 kg/pc / 1.52 lb/pc <b>2:</b> 0.66 kg/pc / 1.46 lb/pc <b>set:</b> 4.65 kg/set / 10.25 lb/set	<b>1:</b> 46 kg/m <sup>2</sup> / 9.42 lb/sf <b>2:</b> 46 kg/m <sup>2</sup> / 9.01 lb/sf <b>set:</b> 44.29 kg/m <sup>2</sup> / 9.07 lb/sf

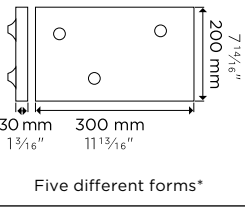
	STER		
	<b>DIMENSIONS I THICKNESS:</b>	300 × 300 mm / 11 13/16" × 11 13/16"	30 mm / 1 3/16"
	<b>AREA:</b>	11.11 pcs/m <sup>2</sup> / 1.03 pcs/sf	0.090 m <sup>2</sup> /pc / 0.969 sf/pc
	<b>WEIGHT:</b>	4.7 kg/pc / 10.36 lb/pc	52.22 kg/m <sup>2</sup> / 10.70 lb/sf

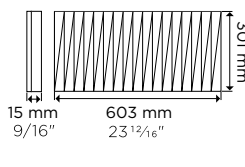
 <p>Two different forms*</p>	BURST		
	<b>DIMENSIONS I THICKNESS:</b>	345 × 300 mm / 13 9/16" × 11 13/16"	10 mm / 6/16"
	<b>AREA:</b>	12.99 pcs/m <sup>2</sup> / 1.21 pcs/sf	0.077 m <sup>2</sup> /pc / 0.829 sf/pc
	<b>WEIGHT:</b>	1.39 kg/pc / 3.06 lb/pc	18 kg/m <sup>2</sup> / 3.70 lb/sf

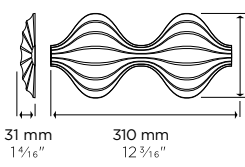
	PENTA		
	<b>DIMENSIONS I THICKNESS:</b>	228 × 228 mm / 9" × 9"	37 mm / 1 7/16"
	<b>AREA:</b>	19.24 pcs/m <sup>2</sup> / 1.79 pcs/sf	0.052 m <sup>2</sup> /pc / 0.560 sf/pc
	<b>WEIGHT:</b>	2.53 kg/pc / 5.58 lb/pc	48.66 kg/m <sup>2</sup> / 9.97 lb/sf

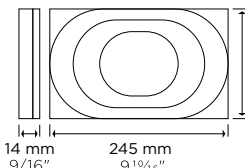
	PETAL		
	<b>DIMENSIONS I THICKNESS:</b>	1: 177 × 122 mm / 6 15/16" × 4 13/16" 2: 73 × 73 mm / 2 14/16" × 2 14/16" set: 425 × 455 mm / 16 12/16" × 17 15/16"	20 mm / 13/16"
	<b>AREA:</b>	2: 73 × 73 mm / 2 14/16" × 2 14/16"	set: 0.088 m <sup>2</sup> /set / 0.947 sf/set
	<b>WEIGHT:</b>	1: 0.29 kg/pc / 0.64 lb/pc 2: 0.095 kg/pc / 0.21 lb/pc set: 1.835 kg/set / 4.05 lb/set	set: 20.85 kg/m <sup>2</sup> / 4.27 lb/sf

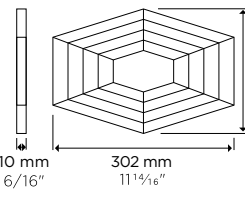
	FLORENTIN		
	<b>DIMENSIONS I THICKNESS:</b>	1: 255 × 295 mm / 10 1/16" × 11 9/16" 2: 124 × 72 mm / 4 14/16" × 2 13/16" set: 255 × 295 mm / 10 1/16" × 11 9/16"	22 mm / 14/16"
	<b>AREA:</b>	set: 13.3 sets/m <sup>2</sup> / 1.24 sets/sf	set: 0.075 m <sup>2</sup> /set / 0.807 sf/set
	<b>WEIGHT:</b>	1: 1.265 kg/pc / 2.79 lb/pc 2: 0.125 kg/pc / 0.28 lb/pc set: 2.015 kg/set / 4.44 lb/set	set: 26.86 kg/m <sup>2</sup> / 5.50 lb/sf

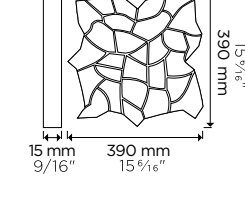
 <p>Five different forms*</p>	BUTTON		
	<b>DIMENSIONS I THICKNESS:</b>	300 × 200 mm / 11 13/16" × 7 14/16"	30 mm / 1 3/16"
	<b>AREA:</b>	16.67 pcs/m <sup>2</sup> / 1.55 pcs/sf	0.060 m <sup>2</sup> /pc / 0.646 sf/pc
	<b>WEIGHT:</b>	1.97 up to 2.36 kg/pc 4.34 up to 5.20 lb/pc	32.83 up to 39.33 kg/m <sup>2</sup> 6.73 up to 8.06 lb/sf

	SKYLINE		
	<b>DIMENSIONS I THICKNESS:</b>	301 × 603 mm / 11 14/16" × 23 12/16"	15 mm / 9/16"
	<b>AREA:</b>	5.52 pcs/m <sup>2</sup> / 0.51 pc/sf	0.181 m <sup>2</sup> /pc / 1.948 sf/pc
	<b>WEIGHT:</b>	4 kg/pc / 8.82 lb/pc	22.22 kg/m <sup>2</sup> / 4.53 lb/sf

	LANTERN		
	<b>DIMENSIONS I THICKNESS:</b>	310 × 140 mm / 12 3/16" × 5 5/16"	31 mm / 1 1/16"
	<b>AREA:</b>	35.93 pcs/m <sup>2</sup> / 3.34 pcs/sf	0.028 m <sup>2</sup> /pc / 0.300 sf/pc
	<b>WEIGHT:</b>	1.3 kg/pc / 2.86 lb/pc	46.70 kg/m <sup>2</sup> / 8.68 lb/sf






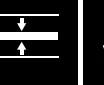







	SATURN		
	<b>DIMENSIONS I THICKNESS:</b>	245 × 150 mm / 9 10/16" × 5 1/16"	14 mm / 9/16"
	<b>AREA:</b>	27.21 pcs/m <sup>2</sup> / 2.53 pcs/sf	0.037 m <sup>2</sup> /pc / 0.396 sf/pc
	<b>WEIGHT:</b>	0.92 kg/pc / 2.03 lb/pc	25.03 kg/m <sup>2</sup> / 5.13 lb/sf

	VORTEX		
	<b>DIMENSIONS I THICKNESS:</b>	302 × 208 mm / 11 14/16" × 8 3/16"	10 mm / 6/16"
	<b>AREA:</b>	21.05 pcs/m <sup>2</sup> / 1.96 pcs/sf	0.048 m <sup>2</sup> /pc / 0.511 sf/pc
	<b>WEIGHT:</b>	0.975 kg/pc / 2.15 lb/pc	20.53 kg/m <sup>2</sup> / 4.20 lb/sf

	CRACKED EARTH		
	<b>DIMENSIONS I THICKNESS:</b>	390 × 390 mm / 15 5/16" × 15 5/16"	15 mm / 9/16"
	<b>AREA:</b>	8.55 pcs/m <sup>2</sup> / 0.79 pc/sf	0.117 m <sup>2</sup> /pc / 1.259 sf/pc
	<b>WEIGHT:</b>	3.03 kg/pc / 6.68 lb/pc	25.90 kg/m <sup>2</sup> / 5.31 lb/sf

\*This tile design contains multiple elements. Please ask for a Technical Sheet for detailed specification.

## General Material Performance Data

												
reaction to fire	absorption	freeze/thaw resistance	colour fastness	colour tone difference	thickness	flexural strength	surface quality	thermal shock resistance	thermal conductivity	size accuracy	impact resistance	adhesion
A1	W1	resistant 97%	unchanging	V1	+/- 10%	F1	A1	resistant 92%	1,3 W/m <sup>2</sup> K	+/-0,5%	5J	appropriate

Technical data correct at time of print. Changes may be reflected on the technical sheet of each tile design.

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<b>12</b>
<b>EN 15285</b>
Concrete tiles with structured surfaces, coloured material, profiled for custom shapes and made with plastic fibre feeding.
Intended to be used for interior / exterior wall applications.
<b>CONCRETE TILES</b>

