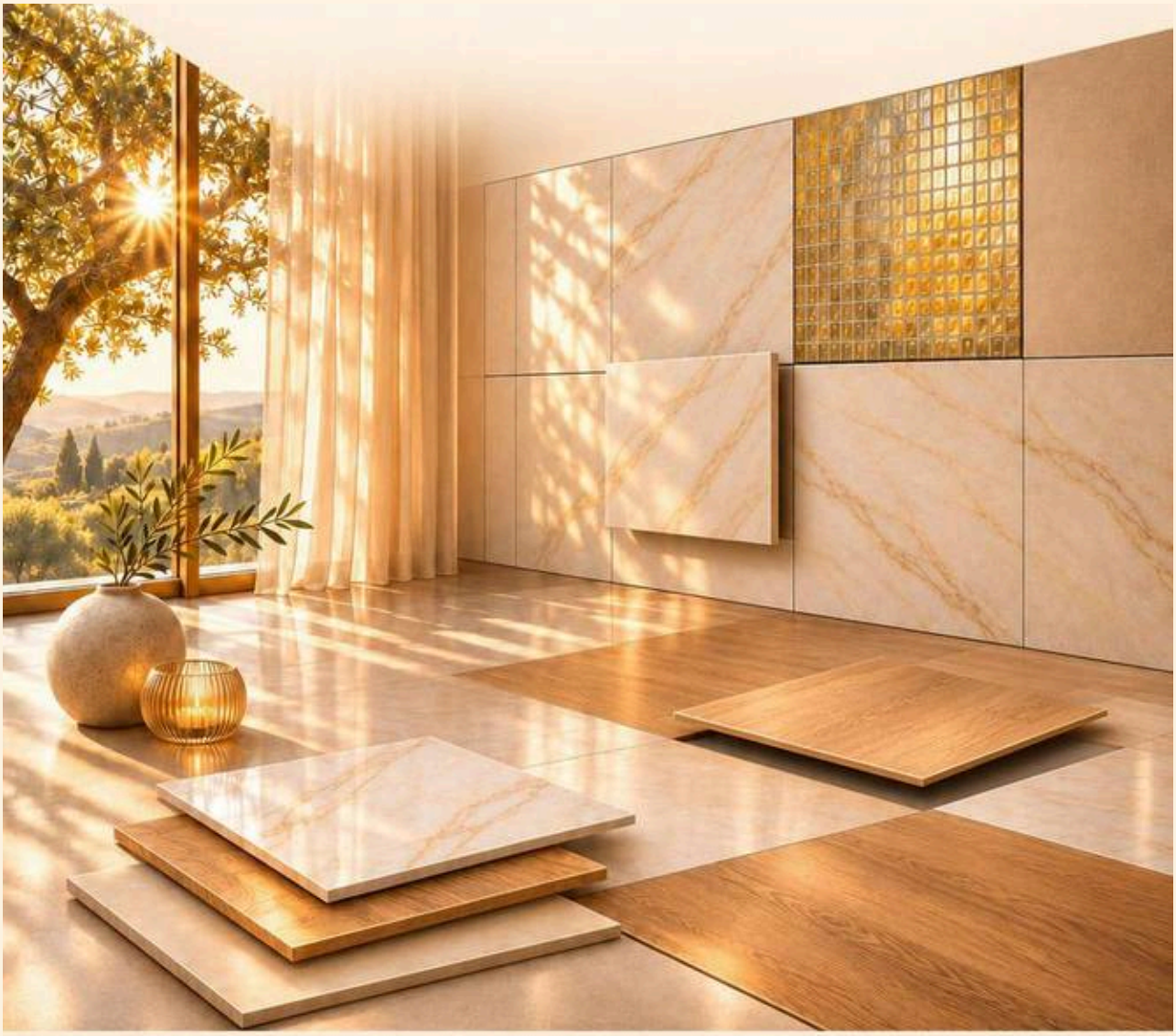
Dai di Piu

More than floors and walls

One modular concept, many materials



RENATO ROSSI

One book, two parts

Read the story first: the career, the encounters and the collaboration with Marco. Then let the photographs, interior images and diagrams in Part II show the possibilities. The worksheets and virtual workshop help you prepare a project of your own.

Part I / My career: from coffee to inventions

My personal journey, told in the original 33 chapters. The contents for this part begin on page 5.

Part II / How do you use the system in practice?

The illustrated explanation of how it works, supplemented by workshop photographs, the virtual workshop and the existing investment estimates. The guide at the start of this part helps you find each topic.

The amounts are historical scenario estimates from October 2026, excluding VAT. They are not updated quotations. Product selection, consumption and suitability must be established for the actual work.

Expanded combined edition / 17 November 2026

Including the virtual workshop at daidipiu.com/atelier.

For review of content and presentation before final print layout.

PART I

My career

From coffee to inventions

From my first job to Dai di Più, my patent and my collaboration with Marco.

The original story in 33 chapters.

FOR MARCO AND ALL MY LOVED ONES

The path we shared

For Marco, whose own perspective and talent became part of my work. For Dorina and Michael, who lived through my career close beside me. For my parents, who gave me my beginning, and for the people who placed their trust in me along the way.

A career is more than a succession of businesses. Behind every name are people, choices and days of ordinary work. In this book I first follow that path. Then I take you more deeply into Dai di Più: what we tried, how the panels were prepared and what they might mean for other people.

The photographs belong with the explanation. Look not only at the finished room, but also at the hands, the worktable, the supporting layer and the connections. They reveal how the idea took practical form.

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1 · The gate I did not walk through

I stopped at the factory gate. The job had been arranged. All I had to do was walk in with the others, and my first working day would begin. Yet I did not. I turned around.

That moment has stayed with me, perhaps precisely because I had no alternative waiting. I did not know where I belonged. I only felt that I did not want to look for my entire future there. My father and my eldest brother had chosen a technical course for me: electromechanics. In the Liège area, that knowledge was supposed to lead to work. Their choice came from concern. I longed for languages, trade and contact with people, but I did not yet have a profession in which I could bring those desires together.

My father Antonio had had far less choice. In 1947 he left Italy to work underground in Belgium. A year later my mother Guglielmina followed with her family. I was still a baby when Belgium became my home. In Lindeman I grew up among mining families, where a father left for work every day without his

children understanding how much depended on his safe return.

The opportunities I later received were built on their efforts. My father did not want us to follow the same path underground. I did not need to tell him that work mattered. I had seen it at home. But how to make use of that opportunity was something I had to discover for myself.

When I turned around at the factory, I was not rejecting technology. My hands wanted to be busy. I liked learning by picking something up, taking it apart and trying again. My curiosity was not only in my head. I wanted to feel how things fitted together.

I first found the combination I was looking for at Rubbens. The company dealt in equipment for professional kitchens. Restaurants, hotels and large institutions had a world behind the scenes that I scarcely knew. As a guest you saw a meal appear; as a technician you learned which appliances and people made that possible every day.

Benoit became an important teacher during that period. His calm approach and professional knowledge impressed me. While converting installations from town gas to natural gas, I learned to observe and check carefully. Delivering an appliance was not enough: it had to be reliable in use.

The work could be very demanding. Long hours, lifting, bending and carrying on until a job was finished. My back showed me that my body had limits, even when my mind wanted to continue. I would understand that warning better later.

At Rubbens I discovered that service begins with the customer's circumstances. A kitchen cannot simply stop because a repair has been badly prepared. You need to understand what your work means for the people who have to carry on afterwards.

While I was working at Rubbens, I saw Eddy Merckx ride past during Liège-Bastogne-Liège in FAEMA’s red and white jersey. The name on that jersey made me curious. I discovered that FAEMA was an Italian manufacturer of espresso machines. I then went to introduce myself at the Liège office and asked whether they needed a technician. At first there was no vacancy, but we started talking. That conversation eventually led to an opportunity: a few months later, I was able to start in Brussels.

2 · The world behind a cup of espresso

My work at FAEMA began in Brussels. I came from the world of professional kitchens and was now starting as a technician working with espresso machines.

After Brussels, I worked for FAEMA in Liège. With my wedding approaching, I then asked to move to Limburg,

to Mertens-FAEMA.

I installed coffee machines, repaired them and carried out maintenance. That technical experience later also led me into sales.

At FAEMA I learned about pressure, temperature, grinding and maintenance. But among those technical concepts I discovered the real work: understanding why the result was not right for the customer. A machine could function well and still fail to produce a good espresso. The way everything worked together mattered more than any single part.

At Rubbens I had already gained technical experience. At FAEMA I learned to work with professional espresso machines. Technical work and contact with customers came together in my job.

Many cafés I visited were meeting places for Italians in Belgium. At the counter I heard conversations about football, family, work and people's home regions. For a moment, an espresso brought something familiar close again.

I recognised the world of emigration in which I had grown up. Men had left their villages to work in the mines. Women had held families together; children had grown up between two languages. In a café, those stories found a place among ordinary daily conversations.

As a technician, and later as a salesman, I came in to do my job. But I also learned to listen. An owner knew his customers and noticed when someone needed a conversation. I understood that a business could fulfil a

human role that went well beyond its product.

When I set off on the road again, I took more with me than a machine's specifications. I began to recognise owners by the way they worked. One wanted to know exactly what I was changing. Another mainly wanted reassurance that his business could continue. I had to adapt my explanation to the person, without changing the quality of my work.

Coffee connected my Italian origins with the country where I lived. Later I would rediscover that connection when bringing Italian tiles and design to Belgian customers. The products changed, but the pleasure of bringing people and worlds together remained.



Atmospheric illustration: FAEMA, cycling and DOROMA. This is not a historical photograph.

3 · The filters on our table

When I joined Douwe Egberts, I thought I already knew quite a lot about coffee. Once again, I had to learn. I met a different kind of customer. Alongside cafés and restaurants came institutions and large kitchens: schools, hospitals, care homes and businesses. Coffee became part of a larger organisation.

There I learned to look at quality more broadly. Taste remained important, but speed, maintenance, hygiene and ease of use mattered too. A system should not work well only when a specialist was standing beside it. It had to suit the people who used it every day.

During my visits I kept asking questions. What caused inconsistent results? Which operation took too much time? Where did unnecessary work arise? Sometimes I took such a question home, and it continued to occupy me after the working day was over.

That was not always easy for the family. An idea did not keep office hours. Dorina saw me drawing, experimenting and starting again. At the time, I did not sufficiently realise how often my mind remained at work while I was at home.

Nevertheless, that period gave me a deeper understanding. A good solution belonged within an entire process of use. That lesson would return later with my panels: look not only at the object, but at what someone has to do before and after using it.

Certain difficulties kept returning on those visits. Filters did not always behave consistently, and preparation required several operations. I thought of a paper filter that already contained the right amount of ground coffee. Why should the user have to measure it out each time?

With that question I began working at home. I made more than a hundred pre-filled paper filters for testing. Not one example that only looked convincing in a drawing, but enough to try them in actual use. I also built a simple test model that could use several of them in succession.

The table became a place for sketches and materials. Dorina saw me working away for evenings on end. I was looking for a solution, but at the same time learning what was not yet right. An idea is easily

summed up in a few words. Putting it into practice yields much less readily.

When I presented the project at Douwe Egberts, I hoped it could develop further. That did not happen. Its added value was considered insufficient at the time. Problems with existing systems had largely been addressed, and the company had other priorities.

I could understand the business decision and still feel disappointed. To me, that proposal contained all those evenings and every piece of material I had examined again. For the person who worked on it, a rejected project is rarely just a decision on paper.

Much later I saw coffee pads become part of everyday life. I recognised the idea of a pre-measured portion. Whether anyone had ever known of my own experiments, I do not know. I have no reason to claim a connection. The memory I can pass on is what I tried myself and how strong my desire to improve things already was.

My departure from Douwe Egberts also had a very practical reason. Dorina and I wanted a house in Heusden-Zolder. She could teach at the Atheneum there. We were building a family and needed to think ahead. Another job offered the chance to earn considerably more. So one of my earliest stories as an

inventor took me not to a new product, but to a new employer.

4 · Learning to sell and choosing again

At Groep Riem I entered the world of aerosol products. The owner, signor Nicoletti, was Italian. The products were new to me, but his origins brought something familiar. Depending on my results, I could earn much more there than before. That made the dream of a house more tangible.

I learned a systematic commercial approach. Results were compared, products monitored and sales figures discussed. That was valuable. Until then, my work had mainly grown out of technology, service and personal contact. Now I saw how figures could show where an approach was producing results.

At the same time, I felt that the products and the sales methods did not entirely suit me. I wanted to recognise myself in what I offered a customer. A good sale should still feel like a good choice for the buyer after I had left.

The sales training also covered Dale Carnegie's work. Its attention to human relationships and interest in

others matched what I had learned myself. But a technique always depends on the intention with which you use it.

My time at Groep Riem was short. Yet I do not want to leave it out. Even work that does not become a lasting destination can enrich a career. I took away knowledge of organisation and sales, and a clearer sense of the way I wanted to work.

The new sector had given me commercial knowledge, but my interest remained in coffee. When I returned to FAEMA at the end of 1974, those two experiences came together.

I did not have to leave the technician in me behind to become a salesman. That gave me confidence when visiting customers. I did not have to rely solely on a brochure. I understood what maintenance a machine required, what possibilities it offered and what a customer needed to consider. If something was unclear, I wanted to find out first.

Sales went well, and my results were rewarded. For a young father, that was important affirmation. I felt that my experience had value and that I could support a family through work I also enjoyed.

But later, the security of my work at FAEMA came under pressure. Orders fell away, and I could no

longer count on the income I was used to. With a house and young children, I had to look further.

At home there were Dorina and our young children, the loan and the ordinary bills. I could not wait for someone else to remove the uncertainty. I began to reckon with what I did possess: professional knowledge, customer relationships and a willingness to start again. A name I had already thought of now acquired a very real purpose: DOROMA.

5 · DOROMA, a name for our family

DOROMA was never an arbitrary trading name to me. DO stood for Dorina, RO for Rossi and MA for Marco. I had thought of the name before Michael was born. Those few letters contained my bond with my family.

I wanted to create a coffee brand with an Italian character. The she-wolf in the logo referred to Rome and my origins. But a name and an image could not replace the daily promise. The coffee had to be good, its preparation right, and the customer had to be able to rely on me.

That is why my technical background remained important. I supplied coffee, looked at the machine

and advised on grinding and maintenance. My product did not end at the packaging. It had to prove its quality in the cup too.

I have not forgotten the first orders. They may have been modest, but someone had chosen something I had built myself. A repeat order then meant that the first experience had been good enough to bring them back.

With DOROMA I discovered both the freedom and the weight of self-employment. There was no large organisation to hide behind. The customer knew me and addressed me directly. I had to help fulfil whatever I promised. That personal character gave the brand strength, but would later also make it vulnerable.

Not everyone said yes. I also visited people who listened, tasted and then said they would think about it. I drove on, wondering whether I should have explained something differently. Such a rejection could feel personal, because it was my own brand and my own effort.

Yet I could not carry that disappointment to the next door. The next customer knew nothing of the previous conversation. They deserved the same attention. That was how the business grew: not as a

line in a business plan, but from visit to visit, with deliveries, maintenance and taking new orders.

A customer placing a second order gave me more confidence than someone persuaded just once. It meant the coffee had found its place in that business. It made the days on the road worthwhile. More and more, I began earning my own living in a way in which I recognised myself.

6 · Coffee, tiles and the limits of my time

While I was looking for customers for DOROMA, another future almost imperceptibly joined us at the table at home. My cousin Leonardo introduced me to the world of tiles. He knew the trade and saw opportunities to offer Italian products in Limburg and Flanders too. His proposal came at a time when I was again seeking a secure livelihood.

That is how ITALIA IN came into being in 1977, with BELGIUM as a meaningful addition. I wanted to bring Italian design to Belgium. Alongside ceramic tiles, I was also interested in modern bathroom furniture. The beauty and craftsmanship appealed to me, but I still had to learn about the product.

Initially, I tried to build DOROMA and ITALIA IN side by side. Coffee kept me close to familiar customers. Tiles opened new territory. I saw opportunities in both and did not want to close either door too quickly.

From 1978 I continued with ITALIA IN independently. My cousin and I had different views on the business's development. I remained grateful for the door he had opened and began establishing my own contacts with suppliers and importers.

There was a familiar pattern: I saw something new and wanted to understand how it worked. But two activities also demanded twice the attention. Time spent in the new sector could no longer be spent with my coffee customers. At that moment I mainly saw the two opportunities. Only later did the limits of my time become apparent.

To get to know this new world properly, I went to Italy. In the Sassuolo region, I wanted to see the products being made before presenting them to customers back home.

In the factories I asked about materials, finishes and use. I observed the care with which colours and surfaces were developed. The interest I had felt in coffee machines took another form. Once again, I

wanted to understand something thoroughly before presenting it to customers.

The journeys also had personal meaning. I heard the language of my childhood and recognised the food and lively conversations. At the same time, I came from Belgium, where I was learning about customers and their expectations. That combination became one of my strengths: being able to move between two worlds.

Importing a product requires more than enthusiasm. You must make choices and agreements, follow deliveries and bear risks. Every collection I brought back also meant a decision about money and space. Not everything was possible at once.

Yet what I remember most is the feeling that a new profession was opening up to me. I went to Italy looking for products and returned with questions, contacts and plans. The tile world increasingly became a place where I could use my commercial experience and creativity together.

At a factory I wanted to get beyond the catalogue. How was a surface made? Why was a particular finish suitable for one space and less suitable for another? I asked questions I might later expect from a customer. If I did not yet understand the answer, I asked further.

At mealtimes, something else was added. I heard the familiar language and conversations about family. The business trip also became a return to part of myself. My Italian origins and Belgian experience were now beginning to help each other professionally. In Italy I got to know the products and their makers; in Belgium I could explain what they could add to an interior.

As the tile world expanded, something else slowly slipped beyond my reach. DOROMA's customers had not chosen only coffee. They had become accustomed to me.

I entrusted tasks to someone else, hoping the relationships would be maintained well enough. But a bond with a customer cannot simply be handed over. People expecting me noticed that I came less often. Orders declined, and the brand slowly lost its strength.

I felt disappointment about that. Yet I do not want to write out my own part in it. I had chosen to divide my attention, had not kept a sufficient overview and had recognised too late how vulnerable the whole business was becoming. Responsibility does not end when you delegate work.

The crisis of 1981 then brought a severe break in my professional life. There were debts and losses. What I

had wanted to build for my family became a source of worry. That is difficult to admit when you are used to looking ahead.

After such a setback, it does not help simply to repeat that your intentions were good. Obligations had to be met. I had a family, and the consequences of my decisions reached them too. My experience had not disappeared, but I could not simply put it to use again in the same form. I had to earn again, rebuild trust and accept that I could not do everything without help.

7 · The man who gave me confidence again

Medardo Maseroli holds a special place in my career. He saw more than a trader or an entrepreneur with plans. He took the time to know me as a person. During a difficult period he helped me with a hundred thousand Belgian francs.

The money gave me breathing room. But what I felt behind it meant at least as much: someone with experience still dared to place trust in me. After a serious setback, you can begin doubting yourself too.

His support helped me look towards possibilities again.

We worked together in different fields. There were joint purchases under Import Belgium, the project involving Brasilia automatic coffee machines, and imports of football boots under the name Torrione D’Oro. Not every initiative reached the same scale. They do show how broad our interests and collaboration were.

Medardo also introduced me to Alberto Pastorelli. That meeting would profoundly change the course of my career. Sometimes one person opens not just one door but several, at different moments.

I also remember Medardo the artist. After his death, his work in Carrara marble acquired a deeply personal meaning for me. The Madonna I was allowed to choose shows serenity on one side and sorrow on the other. That image fits my memory of him and a career in which hope and pain could exist side by side.

After Medardo's death, in accordance with his wish, I was allowed to choose a work of art first. His wife Rita and his children Yvan and Igor gave me that opportunity. I chose a Madonna in white Carrara marble, made by his own hands. On one side I saw

calm; when I turned the sculpture, another, sorrowful expression appeared.



Medardo’s Madonna

Carrara marble. After Medardo’s death, I was allowed to choose this work; it reminds me of his trust and friendship.

I could turn the same stone in my hands and see two sides of life. That moved me, because our collaboration had belonged to both. New projects and hope, but equally difficult times when a person needed someone who continued to believe. The sculpture made his friendship present in a way that a business memory could not.

Through that collaboration, old and new activities sometimes came together again. My career had never been neatly divided into coffee first and tiles

afterwards. The MOKAFINA years and the project with Brasilia automatic machines also belonged to that continuing interest.

An interest in good coffee ran through those different activities: interest in a good product and a practical machine, and in the people who had to work with them. I carried that knowledge with me even when my main activity changed.

In the Brasilia automatic coffee machine project, the familiar world of coffee came together with Medardo's support. Innovation continued to attract me. A different preparation method or simpler controls could solve a practical problem, just as a carefully considered panel would later do in a very different sector.

Even in the Glass Pyramid, a cup of coffee remained an invitation to conversation. My earlier hospitality experience lived on there. Visitors came for products or technology, but they also needed to feel welcome.

That is why coffee is more than an opening chapter in this book. It was a trade, a form of hospitality and a recurring connection between people. Sometimes activities change while something essential from the past simply travels with you.

8 · A tile that still had a story to tell

In the autumn of 1986, thanks to Medardo, I met Alberto Pastorelli. I was given the opportunity to represent Ceramiche Pastorelli in the Benelux. After the difficult years, that chance felt like renewed trust on which I could build.

I visited shops, architects and dealers in Belgium, the Netherlands and Luxembourg. Travelling was part of my life. On the road, I thought about a customer's question or something I had seen in a showroom. The question of better presentation grew steadily stronger.

The collections deserved attention to their colours, surfaces and coherence. Alberto joined me on customer visits and left room for discussion. I felt involved in the whole process. Precisely for that reason, I wanted to go beyond taking an order.

I returned to people and noticed how an initial business conversation could slowly become a relationship. Alberto came to Belgium several times a year. We visited customers together. That meant the factory's output and a dealer's needs were not separate worlds. We could look at them together.

You carry a manufacturer's trust with you to every customer. You represent work made by other people. I wanted to treat that carefully. The way I tried to do so led me towards larger display panels and eventually to questions far beyond sales alone.

That involvement made me restless when a beautiful collection disappeared among loose samples. The customer stood in front of it but still had to imagine the most important thing: how would this become their room?



Together with Alberto Pastorelli

Photograph from My life.

So I began making larger display panels. I cut supporting boards, bonded tiles and finished compositions. Grout was not a minor detail. It could

change the rhythm and calm of the whole. I wanted the customer to assess something closer to their eventual space.

Hundreds of displays were made. Meanwhile, my own experiments continued. I want to preserve that distinction: not every display panel was a new invention, and not every experiment at home was intended for a showroom. But each did feed the other.

When someone saw a complete composition, the conversation changed. A customer could point to what appealed to them and ask how another combination might work. I noticed how much uncertainty a clear image could remove.

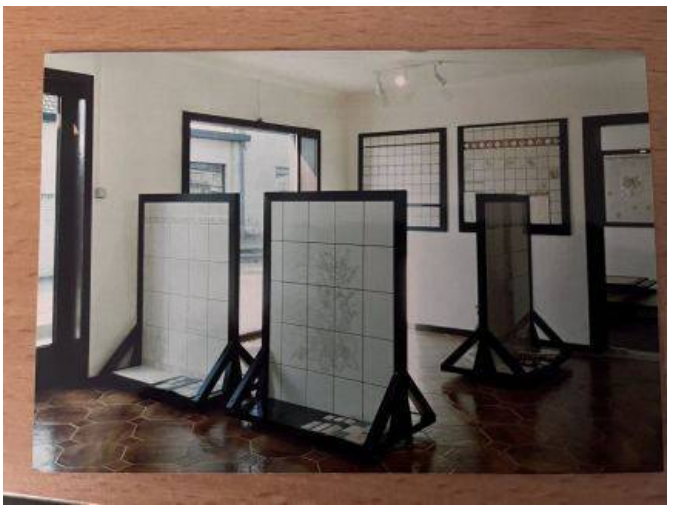
Later I would recognise the same thing on a computer screen. At first my hands were the tool: wood, adhesive, tiles and grout. The aim remained the same. I wanted to make a choice easier to understand. That modest showroom problem became one of the beginnings of a much larger project.

I can still see myself stepping back when such a composition was finished. Not immediately satisfied merely because all the tiles were fixed. The grout might look too heavy, an edge might draw too much attention. Sometimes I changed something others would have called finished. The panel had to show the

proportions as I wanted to explain them to a customer.

That work took time, but the conversation that followed in a showroom became more concrete. People touched the surface and viewed a combination from a distance. They could now respond to a whole rather than having to imagine a room from a handful of samples. I needed fewer words to make something visible.

A display that travelled often also taught me about its back. The weight, supporting board and bond had to suit what I wanted to do with it. Through my cousin Leonardo and Mr Mariotti, Mapei came into my life. I was asked to help sell and introduce its products in Flanders.



Showing the collections as a whole

Display panels for Pastorelli. This presentation work continued alongside my own development trials.

That was a commercial opportunity, but also a chance to learn. A tile, a supporting board and an adhesive together form an assembly. If I wanted a panel to be lighter or easier to handle, I could not look at one component alone. I had to understand what the combination did.

I investigated different materials and made trials. Sometimes something became stronger but also heavier. Another version was easier to handle but raised new questions. Such experiences taught me to be cautious about a solution that looked good only at first sight.

My interest widened towards ready-made elements, mosaic and finishes that could be assembled beforehand. What if some of the careful preparation took place outside the final room?

That is the importance of product knowledge to me. It gave my imagination both resistance and possibilities. An idea had to become something you could actually hold. Suppliers and craftspeople helped me understand what I did not yet know. That exchange also belongs to the history of my inventions.

I kept returning to the supporting board. A panel that displayed the most beautiful combination but was too heavy to handle easily did not solve the problem.

Neither did a light board that was insufficiently stable. The choice of adhesive belonged in that assessment. A bond could look good in one trial and still raise new questions as soon as I changed the assembly.

In this way, selling almost imperceptibly became development. The showroom question stayed with me, but in the workshop it grew larger: if I could make a carefully finished whole beforehand to display it, why should I not investigate how such a whole might eventually be used?

9 · Piramedia and the Glass Pyramid

In 1995 our plans found a larger home in the Glass Pyramid in Lummen. We rented around four hundred square metres there. For us, it was a place where materials, demonstrations, computers and conversations could come together.

The Pyramid became a recognisable face of Piramedia. Visitors could see collections, discuss applications and discover what a digital representation could add to their work. That required

preparation. A good demonstration grew from a great deal of work the visitor never saw.

Cristina belonged to that history. She helped sustain the daily organisation and communication. Programmers, designers and other employees also brought their own knowledge. No single person could have created the whole project alone.

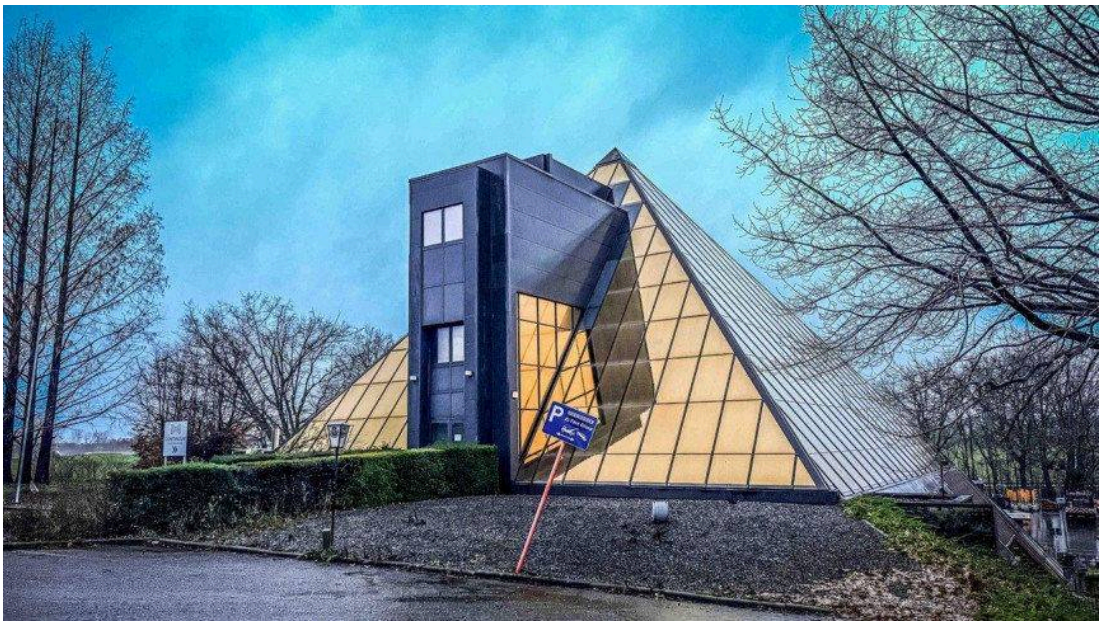
I remember the activity: keyboards, telephones, the fax, appointments and people wanting to show something. Sometimes the conversation simply continued over a meal. There was tremendous energy, and the possibilities seemed to expand continually.

In my memory, the building is associated with enthusiasm, but also responsibility. Every workplace meant someone relying on an income. Every commitment needed follow-up. We wanted much and tried many things at once. That made the Pyramid lively, but also put us under pressure. Both sides belong to the story of those years.

I have often found it easy to see new possibilities. The difficulty was choosing which were truly feasible at the time. At Piramedia, collections, demonstrations, software, travel and customer contacts ran side by side. Daily obligations continued meanwhile.

That growth brought work and enthusiasm, but also costs, administration and expectations. I wanted to help customers, support employees and avoid disappointing manufacturers. Too often I brought problems home and continued searching when rest was needed.

Looking back today, I do not want to speak only about circumstances. My own choices mattered. I could believe in a plan for too long, carry too much at once or set too few limits. Good intentions do not automatically make a business financially sustainable.



The Glass Pyramid in Lummen

The place where part of our shared work acquired its own identity.

That affected the family too. Dorina lived with my absence and worries. Marco and Michael had a father who loved building things, but whose attention was not always free. That awareness gives a different colour to memories of busy, successful days.

I am grateful for what we made and for the people who contributed. At the same time, I sometimes should have slowed down sooner. A career becomes more honest when that lesson is allowed into it too. What you can imagine is not automatically what you should carry out at the same time.

In 2003 we tried to bring Piramedia back to life. There was renewed hope in that: carrying earlier experience forward while leaving room for other possibilities. New employees came into our lives.

Kevin Umé was one of the young developers who worked with Marco. He brought talent and concentration. Together with others, he worked on 2D and 3D programs for the building and tile industries. My contribution remained mainly with manufacturers, customers and understanding their work.

I found it special to see different generations and skills complementing each other. An idea I tried to explain in words and sketches could be given form on a screen by others. That translation was not

straightforward. It required exploration and discussion.

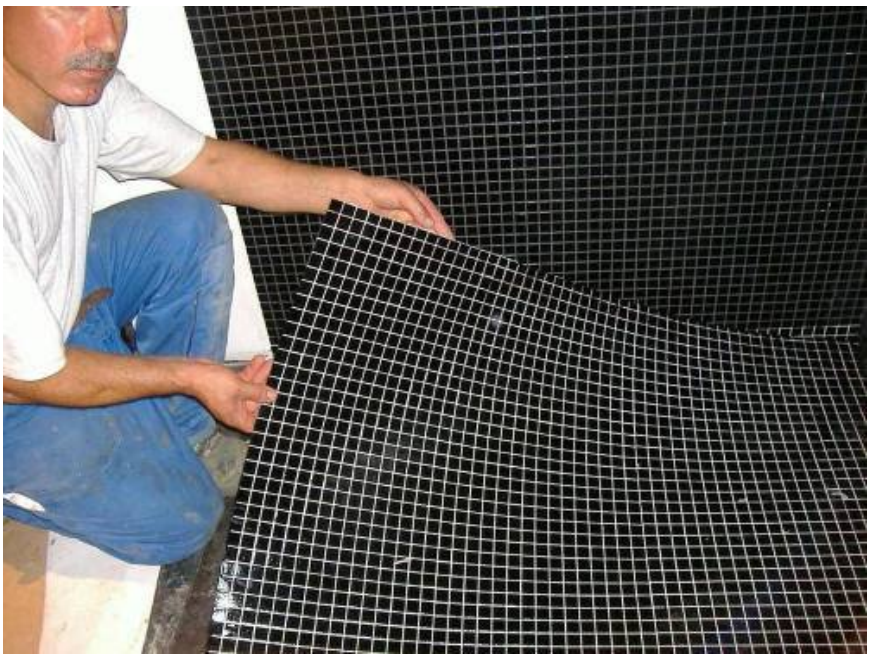
Around 2006 that further software development within our collaboration came to a halt. People went their own ways. For Marco, the work remained a dream not yet fully completed. It did not simply disappear for me either because the project had stopped.

I want to preserve that history without retrospectively turning a story marked by difficult interruptions into an unbroken success. The contributions remain valuable. And the people who worked with us for a time remain part of my career, even when our professional paths later separated.

10 · My cellar, my garage and the first experiments

Much of my experimenting did not take place in an impressive laboratory. I worked in my cellar, my garage, sometimes in the living room and in other temporarily available places. Particularly between 1986 and 1995, I made hundreds of different panels and trials at home.

An idea brought materials home. Materials brought new questions. Ceramics could sit beside glass, metal beside another finish. I looked at weight, bonds and the way a larger whole could be handled.



Mosaic in the workshop

In the workshop, a large area of black mosaic is shown beside a smaller panel. This makes the scale clear: many small pieces together form a larger whole. Preparation in the workshop, before installation at the destination, is a central idea of Dai di Più.

Not every attempt succeeded. Sometimes something looked good but proved impractical as soon as I tried to move it. Then I had to return to its construction. At other times, a trial unexpectedly revealed a possibility I could pursue.

For my family, that activity also meant that work literally took up space. I do not want to separate the

romance of inventing from ordinary life. Materials were lying around, there were evenings when I was still working, and there was always something else I wanted to improve.

Yet those workplaces remain dear to me. There, a thought became tangible. I did not have to be certain of everything beforehand, but I did have to observe carefully what actually happened. That interaction between mind and hands was perhaps my most familiar way of learning.



Preparing a panel

A large mosaic panel is held at an angle in the workshop. You can therefore see the panel as one coherent element and understand its size. This is the transition from loose finishing materials to a prepared component.

When I held a panel, I did not examine only its front. I had to feel whether the whole could be picked up, tilted and set down. A piece that looked convincing on the table could reveal something different when first moved. That was where the next experiment began.

Development extended over many years, from 1986 to 2009. Workshop activity at home was not a separate preliminary phase I later left behind. The habit of trying things myself stayed with me. Even when more people and other workplaces became involved, I looked for something I could hold and examine with my own eyes.

> **Start small, grow with purpose**
> A small-scale trial reveals what works before you prepare a larger whole.

11 · When the display became an application

The more panels I made, the more often a new thought arose. Why should assembling things beforehand stop at a display? A beautiful composition on the worktable might become more than an example for a customer.

The question shifted towards the room itself. Could a finish be prepared beforehand and then brought to its destination? Could sections together form a floor or wall? Might the customer spend less time living among the work?

Mosaic revealed something special. Small, hard pieces could together form a panel which, with a suitable construction, nevertheless remained flexible. That changed the way such a surface could be viewed and handled.



Moving a large tile panel

The preserved images show demonstrations of this. Those photographs are valuable because they show that actual materials were being handled. It was not merely a thought on paper.

Design possibilities also became richer. A motif could grow on the table. A combination could first be viewed in its entirety. That gave the maker calm and an overview; for the customer it could mean a more personal result.



Prepared panels in the workshop

Different versions and names emerged from that search. Behind all those forms remained the same wish: prepare part of the work more intelligently and allow room for more choices.

Looking back now, I do not see a sudden moment when everything was finished. I see a series of shifts. From an individual tile to a composition. From a composition to a panel. From a panel to the question of what an entire room might become.

The name Dai di Più brought those different questions together for me. Give more: more possibilities for choosing, preparing the work and giving a finish a further purpose. Other names, such as Pronto Mosaic Panels, placed more emphasis on a particular version. They belong to the same search, but do not mean that every version was identical.

> **From idea to practice**
>
> By assembling the finish as a panel beforehand, an idea becomes tangible and some of the work can move from the room to the workshop.

12 · Behind the beautiful surface

Most people seeing a panel look at the front first. That is where the visible work happens: the colour, the grain of a stone, the rhythm of a mosaic. I did so myself. Yet making them increasingly led me to the back. What actually held that beautiful front together?

A panel is an assembly. On top is the material you want to see and touch. Beneath it is the bond to a supporting layer. Depending on the version, there

may also be an intermediate layer or underlay. Those components have different jobs. Together they must make the intended use possible.



The supporting layer beneath the mosaic

Archive image from the brochure. The visible material is part of a larger assembly.

With mosaic, we begin with many small, hard elements. A mesh can hold them in place during preparation. But a mesh alone does not tell us how the complete covering will behave later. The supporting layer, adhesive and finishing also matter. Their interaction determined what I could actually do in my trials.

Among other things, I used or investigated vinyl, cork and rubber as parts of different assemblies. The

documentation also includes flexible plastics and thin metal. These are possibilities with different properties, not interchangeable answers. A material may, for example, assist handling or serve as an underlay without taking over the load-bearing function of another component.

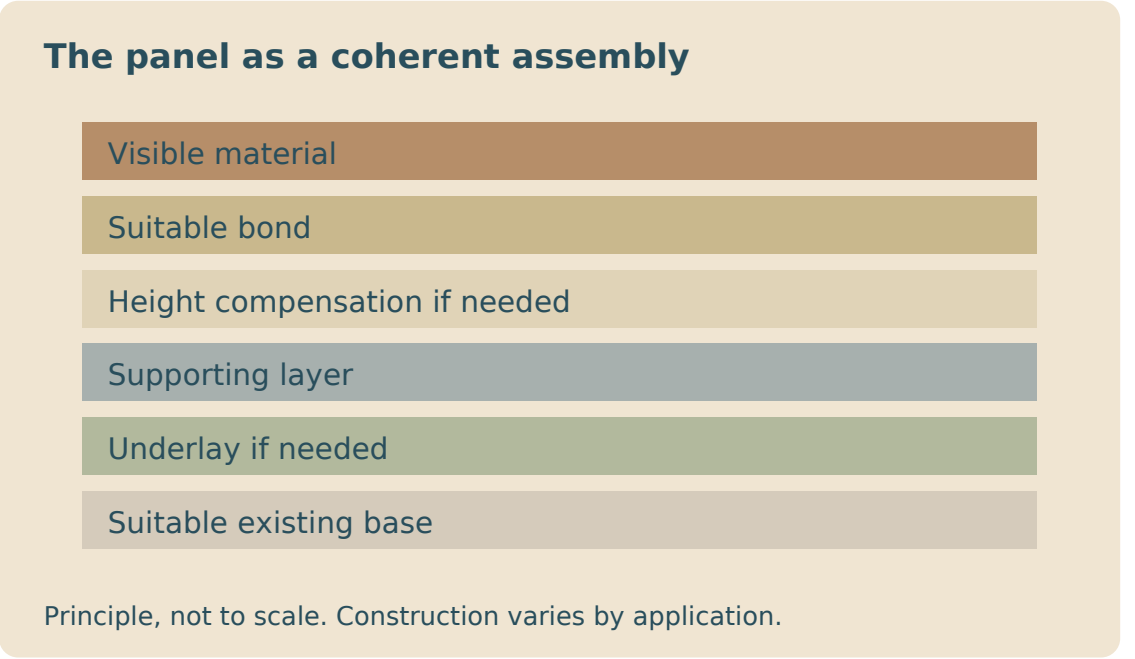


Diagram accompanying the explanation in this chapter.

A small number can become confusing in such an explanation. If a supporting layer is one to three millimetres thick, that does not mean the whole finished floor will be that thin. The covering, bonds and any other layers must be added. I want the reader to see the whole, precisely because one attractive detail can otherwise easily create the wrong expectation.

That is why I also like looking at the side or a lifted section in the photographs. They reveal something a finished room conceals. Behind the beautiful surface is the construction that must make the idea usable. To me, the back was never less important than the front. Often the next improvement began there.

> **A whole that works**
> An assembly designed as a whole helps adapt the covering, bond and supporting layer more closely to their intended purpose.

13 · Different materials, one finished level

Imagine two panels beside each other. One is finished with ceramics, the other with wood or glass. From above, the surfaces may look beautiful together. As soon as you run your hand over the transition, you notice whether their heights belong together too.

That transition occupied me a great deal. A shared external dimension is a beginning, but not yet a finished whole. The visible material may be thicker or thinner. The adhesive layer, supporting layer and

underlay count too. Anyone looking only at tile thickness misses part of the comparison.

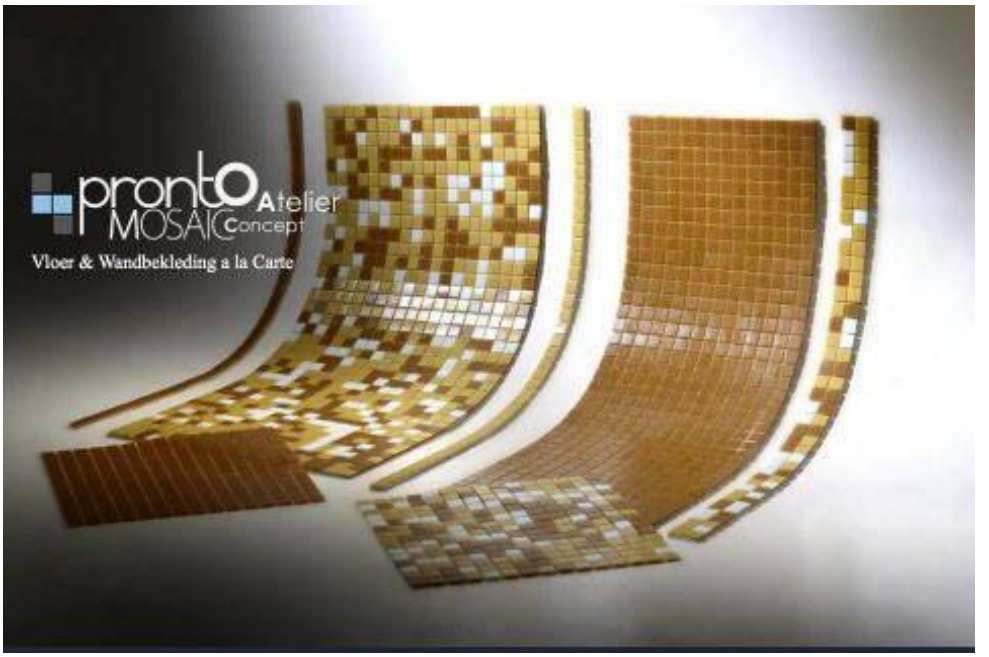


Mosaic panels in light and dark shades

I imagined how different appearances could be created with a fixed module size. Each panel's construction would then have to be deliberately adapted to the required final level. One material might need an adjusted supporting layer, another an appropriate compensating layer. The aim was not to use identical components everywhere, but to achieve a coherent result.

That is easier to understand with two samples side by side than with a long price list. You see their cross-sections. You lay a straightedge over the whole. You look for where a difference arises. A design

question suddenly becomes something you can investigate on the worktable.



Golden mosaic panels and decorative strips

I did not simply want to hide such differences beneath extra adhesive. The bond has to suit the material and its use. A soft underlay may also behave differently under load than when a panel is merely lying on a table. What appears level without use must still form a usable transition later.

For the designer, that attention opens a possibility: materials need not all have the same thickness to belong to one floor or wall. For the maker, it means work: measuring, choosing an assembly and checking. Freedom at the front is earned through care at the back.

> **Materials in harmony**
> A controlled final height allows different finishes to be combined with a carefully finished transition.

14 · A dimension you can make again

A first panel that fits well brings satisfaction. But a modular room consists of more than one successful example. The second and third sections must join up. What seems a small deviation on the worktable can repeat across a larger area.

So I thought not only about the panel but also about the equipment used to assemble it. A flat table and a mould or template can provide fixed reference points. Then you do not have to guess anew where an edge should be for each section.

A stop keeps material in place. Spacers help maintain the chosen rhythm of the joints. The external dimensions and squareness are checked. The final level also belongs to that preparation. These are ordinary operations, but together they determine

whether a series of sections can later be used as one whole.



Worktable for panels

The worktable has a frame and clamps to keep a panel in place during preparation. This clarifies the role of a mould: fixed references help repeat shapes and dimensions. With modular panels, that precision is important for the connection between components.

The size must also fit life beyond the worktable. How heavy will a section be? Can someone carry it? Will it fit through the door? Where will it be stored, and how will it reach its destination? A larger format can mean fewer joins while also making handling more difficult.

I recognise my earlier technical work in that. A solution is good only when it suits the person who must work with it next. The most beautiful module on

paper is of little help if it gets damaged in transit or can scarcely be moved on site.

That is why I also show the preparation and handling in this book. A mould is not an insignificant tool behind the scenes. It makes repeatability visible. Anyone wanting to understand the concept needs to see how individual choices acquire a recurring dimension. Here, precision serves more than appearance. It makes cooperation between the sections possible.

> **A dimension that connects**
> A repeatable module size helps panels fit together more precisely and makes preparation clearer.

15 · More than one kind of finish

Ceramics remained an important starting point, but my interest did not stop at a tile. Marble, natural stone, glass mosaic, wood, metal and leather each suggested their own possibilities. Sometimes the very contrast between two materials gave me a new idea.

A quiet surface can give a small motif greater expression. A hard gloss can sit beside a softer appearance. A wall may suit a material you would not want beneath your feet. The destination changes what you require from the assembly.



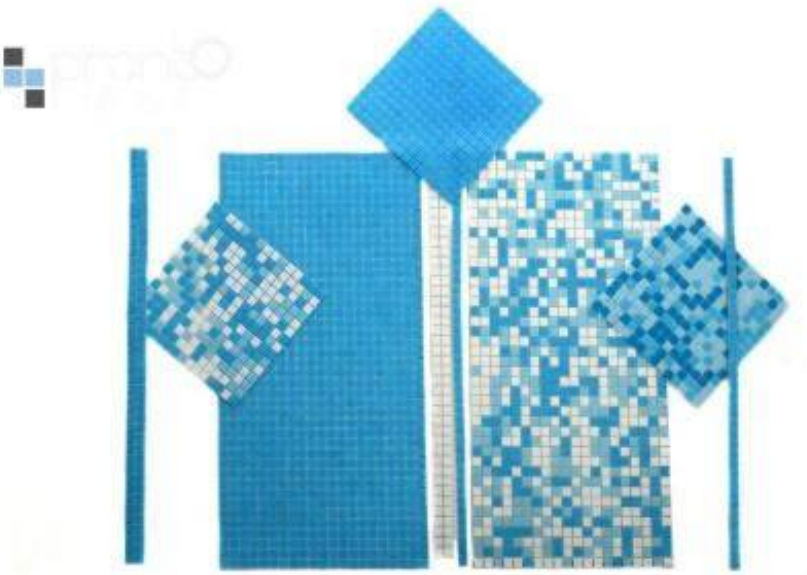
Colourful mosaic panels

A fan of mosaic colours shows how much atmosphere the same small format can create. The loose samples help compare colours, joints and accents beforehand. For Dai di Più, bespoke work begins with that choice: the composition is adapted to the interior and the customer’s wishes.

I saw an opportunity for individuality in that. A home need not consist of one choice repeated everywhere. There can be an accent by the entrance, a special wall section or a composition meaningful to the resident. The module is then not an obligation to

make everything identical. It is an agreement allowing different sections to work together.

That does require seeing the real materials beside one another. A combination may look convincing in a photograph yet feel different in your hand. Light, texture and grout change the whole. With my display panels I had already learned how much a large sample can clarify.



Blue mosaic combinations

So I would begin again as I did before: with one composition large enough to assess. Not an entire room immediately. First see what the proportions do. Then consider the back and the handling. A choice can proceed only when both sides are right.

The images of different finishes in this section invite you to see that freedom. They do not mean that every imaginable combination is already available as a product. To me, their value lies precisely in someone with their own professional knowledge recognising a possibility and carefully developing it further.

> **Room for individual choices**
> One modular approach can allow different materials and personal designs, each with a suitable construction.

16 · Hard mosaic pieces, a flexible whole

A mosaic piece remains hard when you hold it between your fingers. Yet an assembly of such pieces could be flexible with a suitable construction. You see this in the photographs where a larger mosaic section is lifted or bent. For many people, that explains the idea faster than words can.

The movement is not in a tile that has suddenly become soft. It arises from the small individual pieces and the bonds between them, together with their supporting layer. Precisely for that reason, not every

panel can move in the same way. The elements' size, their spacing and the materials chosen matter.



Panel with a curved motif

This arrangement shows a curved wall with small light tiles and a coloured band continuing into the floor. Wall and floor together form one composition. The example shows that, alongside flat panels, the concept also invites spatial forms and continuous decoration.

What attracted me was the change in the operation. Instead of placing each little piece separately on a wall, you could handle a prepared whole. The pattern was already there. You worked on a larger section in which the small elements retained their places.



The flexibility of a mosaic panel

That also made curved forms interesting. A column or rounded wall need not be approached in exactly the same way as a flat floor. A demonstration of flexibility opens a design question. How far can this particular assembly follow the shape? Where does it require a different division or fixing?



Cutting a mosaic panel to size

Someone looking at such a photograph sometimes sees only the surprise. I also see the work beforehand. Choosing the supporting layer. The bond that could not become too rigid for the intended movement. The weight someone still had to carry. The edges that had to remain well finished during handling.

That is why those hands belong in the book for me. They give scale to the image. You see actual material being lifted, and flexibility does not remain a word in a brochure. At the same time, one demonstration shows its own particular version. It is a beginning for understanding further, not a promise that every tile mat will behave in the same way.

> **Following the form**
>
> With an appropriate flexible construction, mosaic can be handled as a larger whole and follow certain curves.

17 · A wall that begins in the workshop

When thinking about a wall, it is easy to think of the room where it stands. A bathroom, entrance hall or shop. I wondered which part of the work could already be done before the materials reached that destination.



Installing a flexible mosaic panel

Assembling a pattern requires attention. Small mosaic pieces must stay in place, colours must work together, and openings must be prepared carefully. When you can do that with a clear overview, the

sequence of work changes. The final room does not have to be the workshop for every operation at once.



A flexible panel on site

A flexible panel on site.



Placing a mosaic panel against the wall

Placing a mosaic panel against the wall.

The photographs show, for example, larger sections being handled and openings provided in a covering. That makes the idea concrete. The connection to the actual wall then remains important. The substrate must be suitable, and the dimensions must correspond to what is needed on site.



Precise joints between wall panels

Precise joints between wall panels.

A bathroom adds something essential: water finds its way through the whole assembly. A material that withstands moisture does not automatically make the connection around a tap, corner or drain watertight. Those details must be part of the chosen solution. The panel does not remove the need for a well-designed bathroom.



Installing a mosaic wall panel



Fitting a mosaic strip to size

That need not diminish the idea. To me, it clarifies where the possibilities and tasks lie. You can bring carefully prepared materials into a room and there complete the connections, installation and finishing that the particular place requires.



Openings for plumbing connections

Someone seeing only the finished wall scarcely notices that difference in the sequence of work. That is why I also wanted to preserve the preparation photographs. They show how the image at the front could already emerge as a whole, while attention to its destination continued.

> **Preparation brings calm**
>
> A wall panel assembled beforehand can move careful pattern work to the workshop and allow installation to be prepared more thoroughly.

18 · The floor that could go over the old one

With an existing floor, a conversation about renewal often begins immediately with breaking it out. The noise, dust and removal of rubble are already in your mind before a new tile has been chosen. I wanted to investigate whether a suitable existing base could sometimes be retained instead.



My first floating floor without joints · around 1997

This photograph shows my first floating, joint-free, ready-to-use floor, intended for indoors and outdoors. According to my recollection, I made it around 1997 as part of my experimental research between 1986 and 2009. It was an experiment that was never commercialised. The corresponding patent document is WO 2009/013148 A1, published in 2009.

A floating construction does not permanently fix the covering to the substrate in the same way as a traditionally bonded floor. With a suitable assembly, sections may remain accessible or liftable later. I found that interesting for renovation and for interiors that might change again.

But an existing floor is not automatically a suitable substrate. Among other things, it must be sufficiently flat and stable for the chosen version. The overall

height must suit doors, transitions and other parts of the room. So I prefer looking at a real space and a chosen assembly rather than one general advantage.



Floor panels over an existing tiled floor

The panel must also withstand the loads of daily use. A floor receives feet, chairs and furniture. Edges and connections belong to that use. Something you can lift in your hand must, once laid, also function as part of the floor.



A floor panel above existing tiles

A floor panel above existing tiles.

I saw a different approach to renovation in it. Do not always begin by asking what must go; first look at what can stay. That connects with the repair and reuse I discuss later. An existing material can still have value even when the resident wants a different appearance.

The project photographs show how such an idea could develop into a larger surface. The finished view belongs in the story, but so does a panel still being examined or installed. That combination makes clear that this is a method of working, not merely a new colour on the floor.



Grouting a ceramic floor

One image in my archive carries a special date for me: around 1997, my first floating floor without joints. The preserved photograph shows larger sections being laid. I include it here as a memory of that phase, not as proof that every later version had the same joints or fixing. It shows why the term floating acquired such a tangible meaning for me.

> **Renewing while retaining**
>
> A suitable floating version can make renewal possible while retaining a usable existing substrate.

19 · A rented home that becomes your own place

Imagine finding an apartment. The location is good. Beautiful light comes in, and there is room for your furniture. Only the floor: you would never have chosen it yourself.

You try moving the sofa. You put down a rug. You buy curtains that ought to go with it. Yet that floor continues to set the tone. You live there, but it does not quite feel like your own place.

Breaking it out is not an obvious option. The apartment is rented. The owner wants to keep the existing floor, and you do not want to pay for major work you will leave behind when you move. So you postpone the change.

I find that an interesting question. Not because I have a ready-made answer for every apartment, but because behind that hesitation lies a very ordinary wish: people want to feel at home where they live.



Floor with mosaic accents

The floor beneath the dining table combines light strips, a darker area and a warm-coloured accent. The result shows how a floor can visually connect different zones. Dai di Più offers an approach in which the laying plan and decorative arrangement are developed during preparation.

What if a new floor made of suitable sections could be laid over the existing one? What if the original finish could be retained? And what if, on a later move, you could consider which sections were still reusable?

Then the conversation changes. You are no longer talking only about something that must remain in one place forever. You begin thinking of an interior that could, in part, move with the changes in your life.

That is one of the ideas behind Dai di Più. The name refers to giving more. For me, that also began with

giving more possibilities: to a resident, a maker, someone with an idea for their own space.

Not every floor can simply be covered, and not every version is removable. But before looking for the right solution, you have to dare to ask the question. Must change always begin with demolition?

> **Making a place your own**
>
> An appropriate removable finish can make a rented home more personal while preserving the original floor.

20 · Repairing, changing and taking it with you

A heavy object slips from your hands. Afterwards, you keep looking at the same spot in the floor. It is only one damaged area, but you see it every time you enter the room.

Anyone arranging a repair soon asks more questions than expected. Is the same material still available? Can the damaged section be removed? What happens to the pieces beside it? How much work does such a small accident actually create?

I wanted us to think about later when making something. A room is used. People walk through it, furniture is moved, and sometimes something goes wrong. That is part of life.

If a version consists of liftable sections, you can investigate whether the affected part can be dealt with separately. That is not a promise that every panel simply comes loose. It is a reason to consider that possibility from the beginning of the design.

The same applies to change without damage. Perhaps after years you want a different accent. You do not necessarily have to replace everything because one corner no longer suits you. One well-chosen section can give the entire room a different appearance.

Imagine a quiet interior with one colourful area by the entrance. Or a wall with a personal panel that later moves elsewhere. You begin to look differently at the arrangement: what stays, what may change, and what do I want to preserve?

That is what appeals to me about thinking in sections. It invites us to look beyond the day something is finished. You make room for the life that follows.



Cutting a panel to size

A panel with dark mosaic is cut to size with a handheld machine along a straight guide. Not only the surface but also the edge requires preparation. This image explains why dimensions and suitable joints are an important step between making the panel and its final installation.

When moving house, you take the table, chairs and the painting you are attached to. The floor usually stays behind. We find that so normal that we scarcely question it.

Yet a great deal can be invested in that floor. Money, of course, but also time and taste. Perhaps you spent a long time finding the right colour or worked on the finish yourself.

What if, with a design intended for that purpose, you could assess whether the sections were reusable?

You might take some with you, add to them or use them in another room. The next space need not be identical to carry something of the first with it.

Not every panel will come loose undamaged or fit everywhere. Sometimes lifting and relaying takes too much work. But when reuse is considered from the outset, choices arise that you would otherwise make too late.

That also applies without moving house. A shop changes function. A study becomes a bedroom. A home is adapted after the children have left.

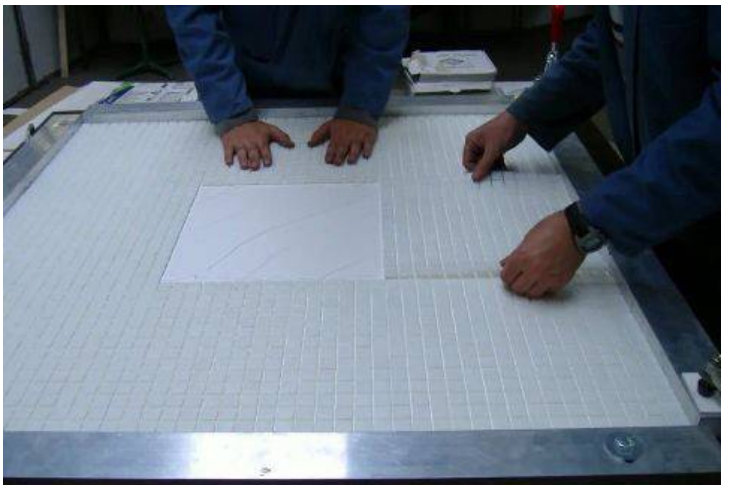
We change our furniture relatively easily. We are far more cautious with fixed finishes. I wanted to investigate whether there could be more movement there, without repeatedly rendering good materials worthless.

To me, that is also a way of treating possessions with greater care. Something may deserve another home. The question is then not only how much a new floor costs, but how much value you can retain from what already exists.

> **Preserving for later**
>
> A design that can be dismantled can make targeted repair, adaptation and possible reuse easier.

21 · A business where everyday life carries on

During refurbishment, a shopkeeper sees more than a floor. They see the days when fewer customers can be welcomed, the things that need moving and the appointments that remain in the diary. In a restaurant or hotel, the same question takes another form.



Preparing white mosaic panels

Preparing white mosaic panels.

That is why time spent on site interested me. Choosing colours, preparing panels and checking components could partly happen earlier. That did not mean installation would take no time. It meant the work could be divided differently.

I imagined a customer viewing the design beforehand and then knowing which sections would arrive. A maker could work on preparation in the workshop without the entire shop already needing to be emptied. The final intervention became part of a larger, prepared process.



Assembling black mosaic panels

Assembling black mosaic panels.

In a hotel, the idea of one room at a time could help. In a practice, access to a room could be important.

For a hospitality business, the time when the next guests were expected mattered too. The appropriate approach was always connected with the building's use.



Finishing mosaic panels in the workshop

Finishing mosaic panels in the workshop.

I did not want to promise those people that every interruption would disappear. Rather, that their daily lives would have a place in thinking about the work. To me, how someone can carry on belongs within a good product concept.

I had already learned that in the coffee world. Repairing a machine also meant enabling a café to work again. Many years later, among tiles and panels,

that same concern returned. What you make acquires meaning only when it finds a place in the user's life.



Black mosaic during installation

Black mosaic during installation.

A family uses its house while planning improvements. Meals are eaten, homework is done and people rest. Sometimes the very thought of work happening everywhere at once is enough to postpone renovation again.



Finished toilet area with black mosaic

Finished toilet area with black mosaic.

What if the change could be made smaller? First one room. Then, when convenient, the next. Preparing part of the work beforehand, knowing what will happen and understanding the steps more clearly.

A hotel can also look at renewal that way. Not all the rooms have to be done on the same day. What can be prepared outside a room need not occupy it while guests stay elsewhere.



Finished washbasin wall with mosaic

Finished washbasin wall with mosaic.

For an office it may be another department. For a practice, a reception area that cannot be unavailable for long. Circumstances differ, but time is always connected with people who need that space.



Finishing a mosaic floor

That was an important reason to reconsider the sequence of work. A panel can be prepared elsewhere while other activities still take place at its destination. The final working period becomes one element in a schedule.

You cannot eliminate every waiting period. Sometimes a room must first be repaired or made suitable. But you can ask whether everyone and everything really needs to wait for one another.



Black mosaic on site

An improvement therefore need not always start on a larger scale. It can emerge precisely from making the work smaller, calmer and better prepared. For a resident, that can be the difference between

continuing to dream and finally daring to make a change.

> **Less interruption**
>
> More preparation away from the destination can make work on site clearer and help limit interruption.

22 · The exhibition stand that travels on

A small world is built for an exhibition. A floor that suits the brand. A wall that shows materials to advantage. A corner where visitors pause for a moment.

A few days later, the event is over. Everything has to come out. What was a carefully arranged reception area yesterday lies in sections ready for transport today.

Such a temporary place raises a different question from a permanent home. How much of what you make can you keep? Could the same finish have a place at another event? Can a section be arranged differently if the next stand is larger or smaller?

A system of purpose-made, reusable sections can have meaning there. Preparation is then not done for only a few days. You also think about the moment the work will be packed away again.

The next arrangement need not be identical. A quiet base can remain while a different accent changes the display. You reuse materials and experience rather than beginning completely afresh every time.

For a small business, that thought may be appealing. Something made carefully once could travel further. The investment then belongs to more than one encounter with customers.

Whether a chosen version can do that depends on the sections themselves. But the wish is clear: something temporary need not immediately become disposable. From the first drawing, you can consider its next destination.

With a temporary display, planning for dismantling becomes important during design. A section must remain identifiable, be protectable and still be usable later. That is a different starting point from waiting until the final day to see what can be salvaged from a demolished stand.

For me, there was also a connection with the showroom. A carefully made whole had value beyond the day it was first displayed. It could help explain

and compare again, provided its construction and condition allowed it.

> **Valuable again**
> An interior designed for dismantling from the outset can acquire value again in a later display.

23 · The costs beyond the price tag

Comparing two materials by price per square metre seems straightforward. But anyone actually renovating discovers that money goes to more than the visible finish. There is preparation, transport, work on site and sometimes a period when the room cannot be used.

With my panels, I therefore wanted to take a broader view of the bill. What happens before installation? How are sections transported and protected? How much work remains at the destination? What can later be repaired or reused? Those questions can change the assessment without producing one answer for every project.

Workshop preparation can offer calm and repeatability. It also requires space, tools and storage. Panels made beforehand must remain somewhere until they leave. It must be clear which components belong together and in what order they will be used.



Mosaic panel

Here several dark mosaic panels lie on top of one another, with a decorative pattern on the upper panel. The small mosaic pieces have already been combined into larger elements. The image shows how a decorative design can be handled as a prepared panel rather than solely piece by piece on site.

An easier operation on site may also require preparation elsewhere. That labour does not disappear from the world. It moves to another place in the process. I find that a more honest and

interesting conversation than merely saying something would be cheaper.

Later reuse is not automatically a financial return either. A section must be removable in sufficiently good condition and fit its next destination. Yet the possibility of retaining something can have value that is not immediately visible in figures at the first purchase.

For me, comparison therefore belongs to the whole story of use. The material, labour, interruption and next change. Anyone considering those elements together can better decide whether a traditional method, a panel solution or a combination suits their situation.

> **Looking beyond the price**
>
> Comparing the full process of work and use gives a better picture of costs than a material price per square metre alone.

24 · Kelly Taylor, Leonardo and the personal wall

During a trip with Marco connected with our contacts at Incontro, we met Jennie Garth, known as Kelly Taylor from Beverly Hills, 90210. That encounter found a place among the unexpected memories of my professional life.



Decorative outdoor mosaic panel

A dark mosaic panel with a light decorative motif is placed between wooden garden screens. Here it serves as a decorative image outdoors. It shows that a panel can also be an independent accent. For a specific outdoor application, the substrate, fixing and choice of materials must be appropriately developed.

I made a panel myself with her image on glass mosaic. The original panel and photograph have been lost over the years; a copy of the image survived. That makes it no less personal, but it is good to explain what actually remained.

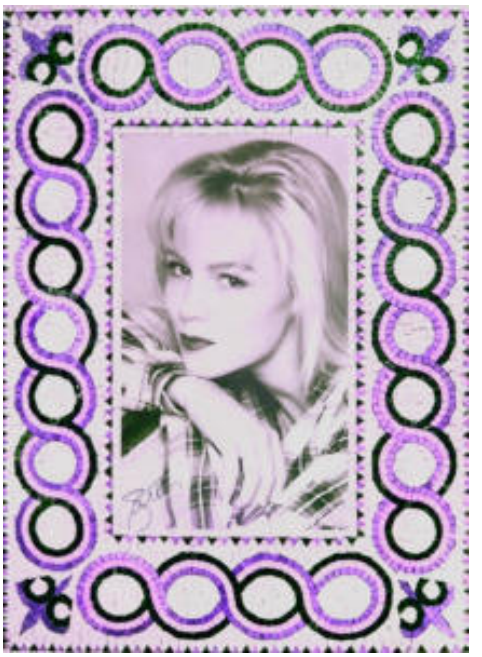
Leonardo da Vinci's Vitruvian Man was also printed directly on glass mosaic. That panel is with my friend and osteopath Roger Fiametti in Liège. Leonardo appealed to me as someone in whom art and invention met.



Modular panels in the garden

Various finished elements are displayed in the garden, with right angles and different colours. The presentation shows the panels as spatial components. This helps imagine possible combinations for walls and interiors, while the visible edges and corners draw attention to the finishing of connections.

Those works fed a broader question. What if a panel carried not just an individual image but became part of an entire room designed beforehand? How could colours, patterns and dimensions continue from one section into another?

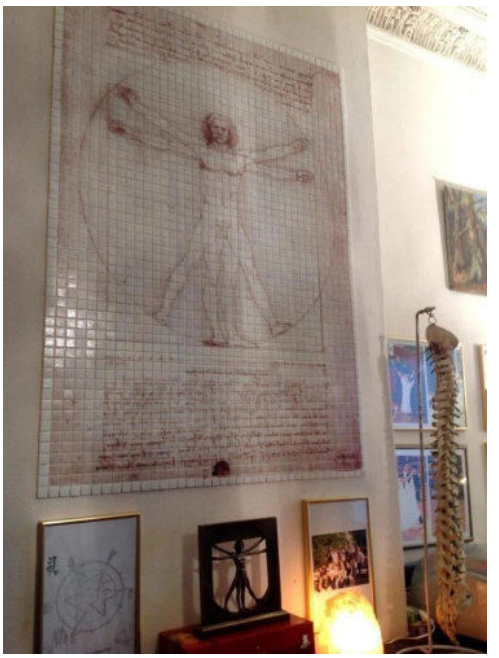


Mosaic panel featuring Kelly Taylor

Preserved copy of a photograph of the mosaic panel Renato Rossi made as a memento of his story about Kelly Taylor.

With Incontro, 2D and 3D design found a place in that process. I wanted to bring design, calculation, preparation and installation closer together. Under the name Modula Vision Panel System, those thoughts came together for me. Their practical development grew step by step, with different people and tools.

What moved me in those personal works was the meeting of recognition and material. Up close, you see the small elements and their joints. Step back, and the figure emerges. A technique initially concerned with handling and assembly can thus carry a memory or image that means a great deal to someone.



The Vitruvian Man in mosaic

Mosaic panel at Renato Rossi’s osteopath in Liège. Photograph from the Dai di Più brochure.

That is why such panels belong in an explanation of the concept. A module need not be an anonymously repeated surface. Within an agreed construction, it can preserve something individual too. It does require the same care for edges, bonding and destination as a simpler finish.

> **An image with meaning**
> A prepared panel can connect technology with a personal image and give a wall its own meaning.

25 · Marco wanted to be part of the development

Marco wanted to be involved when I was working on ideas. At first, it was my son taking an interest in his father's work. Later I saw increasingly clearly that he added something of his own.

I brought experiences from shops, factories and workshops. He saw possibilities in computers that I could not develop myself. When I outlined a wish, he asked questions that took the thought further. Sometimes he also made clear that my first idea was not yet precise enough.

Conversations about design and information grew around our table. Why did a dealer have to look so much up again? How could a customer understand a room earlier? What changed in the calculations when a different format was chosen?

I was not a programmer. I want to keep that clear. My role lay in practice, the market and connections between people. Marco and the other developers needed the knowledge to translate ideas into software. Their work had its own difficulties and required considerable concentration.



Marco

His contribution belongs to the curiosity, designing and working moments we shared.

For me, those conversations became a special form of closeness. We were father and son, but also came to know each other as people working together. The pleasure when something became clearer, the discussion of the next step: those memories have remained as real to me as the panels and documents.

I like thinking about ordinary moments when a question passed back and forth between us. I began with something I had heard on the road. Marco looked from the computer's perspective and asked which step someone actually needed to be able to take. That clarified my own intention too.

He was not an extension of my plans. He had his own insight and persistence. I could offer him something from my experience; he could see a possibility in it that I would not have discovered in the same way without him. That is what made our collaboration so precious to me.

> **Thinking further together**
>
> Combining practical experience with digital knowledge enables new solutions that one person would find difficult to develop alone.

26 · The design also had to calculate

A beautiful image of a room helps someone choose. For the dealer and maker, another question then begins: what is needed to turn that image into reality? That was where I wanted to bring design and calculation closer together.

When a customer chooses a different tile size, more than the pattern changes. Quantities, dimensions, cutting and the composition of sections may be affected. A choice on screen must remain clearly connected with the material later ordered and worked with.

Marco saw how a computer could help. I knew the practical questions; he could think further in terms of data and operations. Sometimes I thought a change was simple until he showed me how many individual steps lay behind it. At such moments I learned to frame my own question more precisely.

The names Incontro, Modula Panel Vision and Modula Vision Panel System belong to different sides of that story: designing, visualising, calculating and the connection with panels. I did not want those components to have to be rebuilt separately again and again.

I am not saying every desired component was fully ready at every moment. Development included attempts, interruptions and people adding their own knowledge. What I want to show is the direction in which we worked: turning a choice into a coherent process.

For a visitor, that became concrete when they recognised their own situation. They wanted to try another colour, move a motif or see what a change meant. The conversation could continue on screen while the real material remained beside it. That connection between looking, choosing and preparing was the heart of it for me.

> **Understanding choices beforehand**
> Connecting design, visualisation and calculation helps clarify the consequences of a choice earlier.

27 · From the first image to the prepared sections

Imagine a room that exists only in a conversation. The resident has a wish, the designer a proposal, and the maker needs to know what to prepare next. I did not want them to keep telling three separate stories.

The first step is understanding what the room must be able to do. Then come the layout, colours and materials. A representation on screen can help discuss the whole before the maker commits in the workshop. That leaves room for changes while their consequences are still relatively easy to grasp.

The design is then translated into manageable sections. External dimensions, connections and sequence are part of that. A pattern continuing across several panels must remain present in that division. One section must not accidentally acquire a different rhythm because it was made on another day.

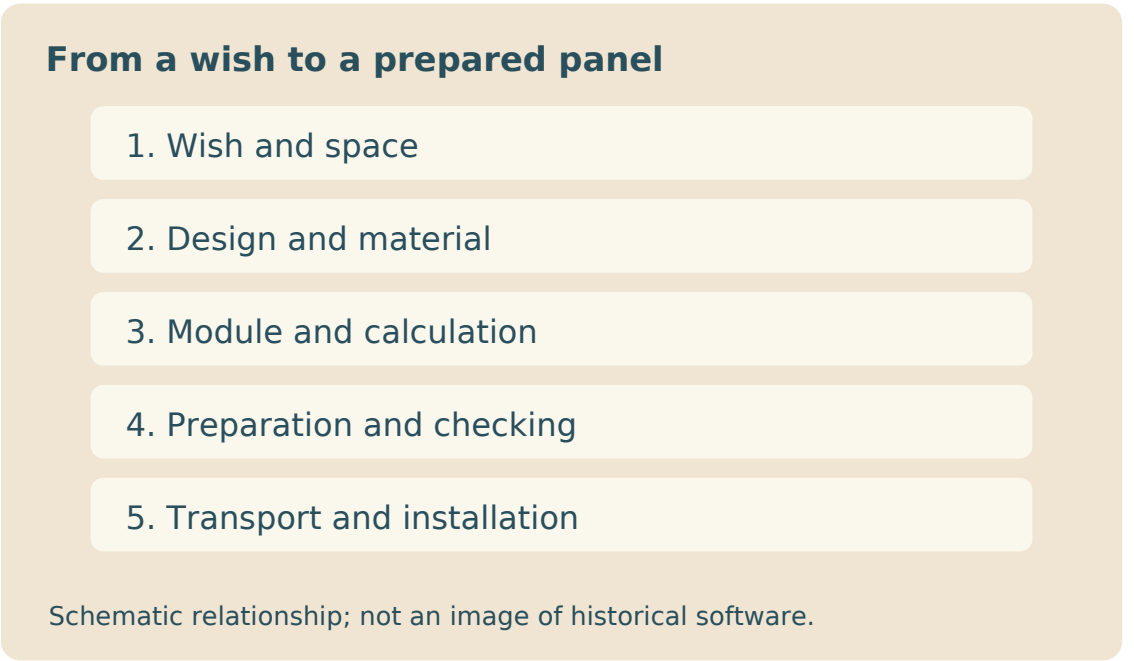


Diagram accompanying the explanation in this chapter.

Preparation is followed by checking. Are the dimensions right? Is the whole flat? Are edges and

openings where they should be? The sections remain identifiable for their destination and transport. Preparation then becomes not a pile of separate beautiful pieces, but a sequence belonging to the same room.

On site, existing conditions remain decisive. Sections are fitted, connected and finished. What could be done beforehand has already happened. What can only be assessed in the actual room receives attention there.

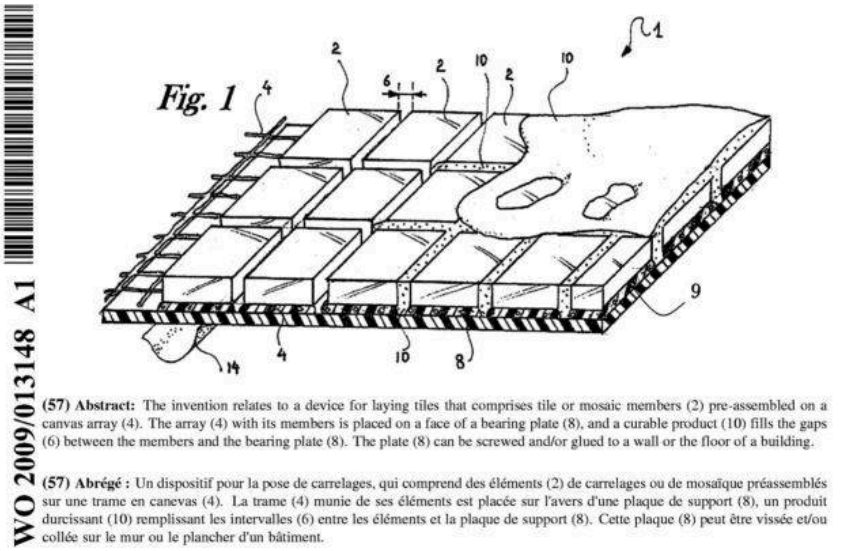
That is the process I saw behind Modula Vision Panel System. The computer does not replace the hands. Nor should the hands have to guess again what the designer meant. The images in this book show individual moments; together they help explain the whole we wanted to create.

> **From design to practice**
>
> Coherent preparation makes clearer what must be designed, made, transported and installed on site.

28 · My patent and the road towards it

For me, my patent is connected with years of work. I do not first think of a number. I think of the panels I carried, the materials I combined and the descriptions that had to become increasingly precise.

The international patent application was published on 29 January 2009 under number WO 2009/013148 A1. It gives a formal place to part of the development of the prefabricated floor and wall panels. In that document, the ideas receive a technical description different from a story told at the worktable.

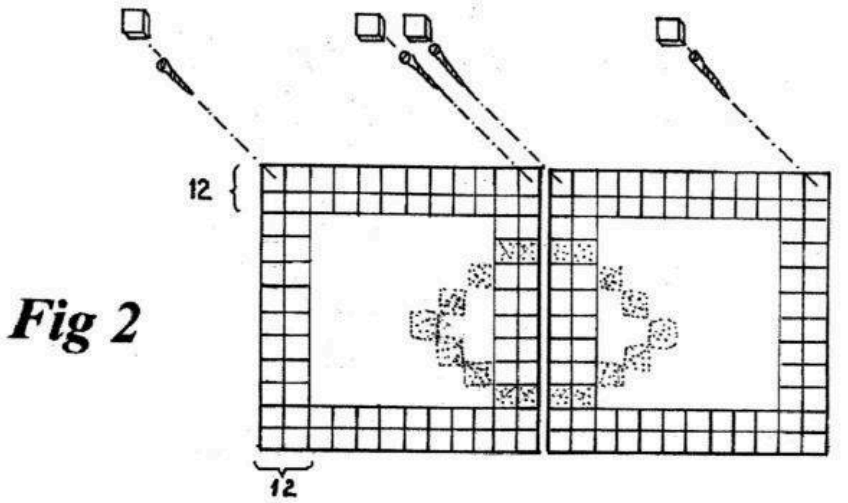


Patent drawing — panel construction

Patent drawing — panel construction — WO 2009/013148 A1.

That required specialist help. What seems obvious to the maker must be explained with sufficient precision on paper. Which components belong to the idea? How do they work together? Which variants must be described? I invested a great deal of time and resources in that process.

To me, a publication is an important preserved document, but I want to describe its meaning carefully. It does not prove that every future possibility in this book already existed as a finished product. Nor is an international publication the same as a statement about exclusive rights that would apply in every country today.



Patent drawing — connection and fixing

Patent drawing — connection and fixing — WO 2009/013148 A1.

Moreover, what I want to pass on through this book goes beyond exclusivity. I want the history to remain recognisable and others to understand the concept. That is why the document belongs with the photographs and explanations. It shows that systematic descriptive work also lay behind those memories.

The year 2009 remains difficult for me to say aloud. The publication and Marco's death came in the same year. On one side was a formal step after a long development. On the other, the future I had so wanted to share with him fell away. Those two realities have never become separate in my memory.

> **An idea recorded**
>
> The patent publication preserves the technical description and provides a lasting point of reference for studying the concept.

29 · Warmth and accessible services

A floor covers a large area, but beneath that surface are sometimes services that must be accessible again later. I thought about cables, connections and ways of adding heat. The panels therefore brought me into other fields too.

In the documentation I collected information about thin heating film. I also had test pieces on which I applied such elements and observed their operation. It was a direction that appealed to me because a visible finish and an additional function could come together in the same use of space.

A thin element is not the entire heating system, however. The substrate, insulation, covering and controls must suit the chosen application. The same heat behaves differently under different materials. A possibility for a particular wooden floor is not automatically a fully developed solution for every ceramic panel.

For me, accessibility belonged among the early questions. If something needs checking later, how do you reach it? Which connections remain accessible? Can components be replaced without first destroying

all the visible work? A liftable version can prompt a different way of organising that.

Here too, skilled people who understand the complete combination remain necessary. My experience as a technician had taught me how important a suitable whole is. The panel photographs and diagrams in this section therefore show a direction for thought and development, not one universal installation you can copy everywhere.

What fascinated me was the conversation that arose. A floor was no longer merely something you walked over. It became part of a room in which you could consider finish, use and later access together.

> **Room for more functions**
>
> In a construction designed for the purpose, additional functions and later access can be considered from the beginning.

30 · A floor that might provide information

The later documentation also included thin measuring and sensor technologies. They made me curious about a further possibility: could a floor, besides carrying loads and providing a finish, also help detect something?

That is a different question from heating. A heating film adds warmth. A measuring system gathers information according to its own design. A sensor measuring temperature does something different from a system registering pressure or movement. Reading the results and understanding the data are also part of it.

Above all, I saw an invitation to collaborate with people in another field. My knowledge of a liftable floor could be a starting point for considering where components remain accessible. Their knowledge was needed to determine what could actually be measured and which construction suited it.

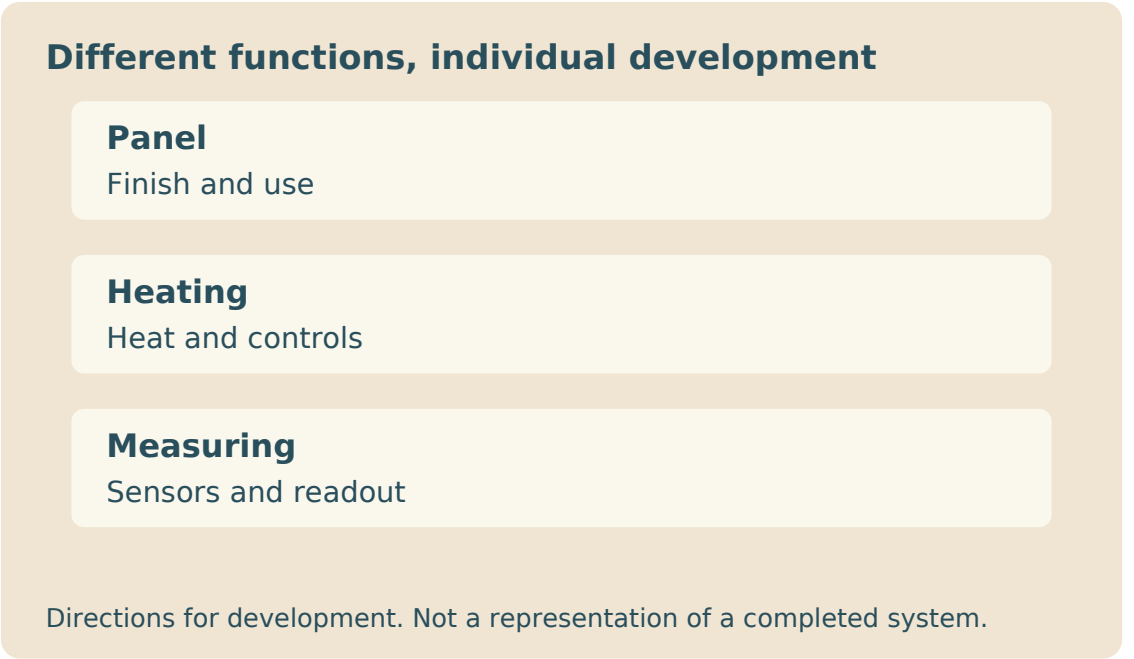


Diagram accompanying the explanation in this chapter.

Documents about such technologies do not in themselves prove how a complete combination with my panels would function. So I want to describe that curiosity as a direction for development. It belongs to thinking further, not to the list of things I present as completed products.

For me, there is nevertheless an interesting connection with the past. At FAEMA I looked at what really happened to the coffee before changing anything. With the panels, I wanted to know how materials behaved. New measuring tools may allow other people to investigate questions we could not then ask in the same way.

That prospect satisfies me without needing to turn it into a promise. My work does not have to be the final answer to retain a place. Sometimes an existing thought can gain value precisely because someone else can use it to investigate a more precise question.

> **Connecting new questions**
>
> New questions about measurement can be connected early with the panel construction so different disciplines can investigate together with a clear purpose.

31 · A beginning someone else can make

When I imagine someone taking the ideas further, I do not immediately see a large factory. First I see a workplace, a chosen application and people wanting to understand the work. That is how an important part of my own development began too.

A first trial need not include every material and function at once. You choose what the panel must do and make that choice concrete enough to assess. Then its dimensions, weight, bonds and finish become

truly visible. You learn from the result instead of looking only at the most beautiful representation.

For an existing workshop, preparing and repeating different operations may be interesting. With suitable instruction, some operations can also be carried out by people who do not possess all the designer's or specialist's knowledge. The whole still requires careful guidance and checking.

I liked thinking about that division of work. One person has a feel for a pattern. Another assembles with precision. Someone checks dimensions and edges. A craftsperson assesses the application. Together they can make something each would have found harder to achieve individually.

That thought makes sharing knowledge important to me. A photograph can arouse curiosity. An explanation can help someone understand the purpose of an operation. A trial can then reveal what is still missing. The book can make the first two steps accessible; the real development takes place with materials and appropriate expertise.

Today I do not need to start another large business myself for that purpose. What I can do is bring the work together and make it understandable. Anyone who recognises something in it can then look further

from their own life and knowledge. In that way, even a completed career still has an open door.

> **Learning by trying**
> A clearly defined first trial allows experience to be gained and choices improved before the work is expanded.

32 · 2009 and the work that remained

Marco died on 27 August 2009. My son, with whom I had discussed plans and worked, could no longer have another conversation with me. Everything connected with our shared future changed as a result.

After his death, I stopped the project. Work into which years of energy had gone also became a collection of memories. A photograph could suddenly say more about a day together than about the material it showed.

I do not want to mention Marco only in connection with his death. He belongs to the lively side of this book: the questions, shared thinking, his own

contributions and the pleasure when something took shape on screen. His contribution was real and personal. The work of the people around him deserves that place too.

In My life I tell more about our family and the difficult sides of his life. Here I mainly want to show how deeply family and career can intertwine. Work does not take place outside our feelings when we share it with loved ones.

The loss also changed my measure of things. An unfinished program remained painful, but being unable to speak with my son again weighed in an entirely different way. Today I try to pass on the work without pretending that doing so removes his absence. It preserves a connection; it does not replace him.

After the standstill, the materials were preserved. Around 2015 or 2016 I again sent samples and information to contacts in Italy, France and Belgium, among other places. I do not remember the exact year with certainty. I do remember the purpose: the work could still mean something to someone else.

I had no desire to build a large production operation again. But I wanted to prevent everything remaining shut away in boxes, documents and my own memory.

Someone with different knowledge might see an application we had not developed at the time.

That desire connects with what I do through my books today. I share experiences because they may bring recognition or a new thought. There does not have to be a sale in return first. My joy also lies in someone else finding something useful.

I cannot establish which later products were influenced by my work. Developments can arise in different places, and techniques change through many people's contributions. That is why I want to stay with my own story: this is what I tried, this is what survived and this is what I wanted to achieve.

For me, that is enough to keep telling the story. A career's value does not necessarily end when a business closes. Experience remains available if you make it understandable and are willing to let it pass into other hands.

> **Knowledge remains accessible**
> The preserved work and image archive keep knowledge accessible so someone else can recognise a new beginning in it.

33 · What I still want to pass on

When I place my career alongside my family life and spiritual interests, I do not see three closed worlds. They influenced each other. My family gave me reasons to work and limits I did not always respect sufficiently. Work brought encounters, joy and loss that also shaped me inwardly.

My spiritual search concerns meaning, connection and responsibility. I experience certain coincidences as special. I wonder what an encounter or experience might open in my life. Those are personal questions, not technical explanations of how a machine or panel works.

I want to allow those different ways of looking to exist side by side. With materials, I must observe and investigate. With a memory, I can also tell what it meant to me. With grief, there are also questions to which I have no certain answer.

What connects the three worlds is my attention to what an action brings about in others. A promise to a customer, a business decision or the time I gave my children: their consequences were never mine alone.

That is why this career book is also about relationships. The family behind the entrepreneur. The people behind the products. And the person who, as he grows older, tries again to understand what he actually wanted to build.

I had many memories and images, but making books and websites was another thing I had to learn. With help from ChatGPT, which I call Luce, I was able to organise, rewrite and translate my stories.

That help does not remove my responsibility. The experiences come from my life. I read, respond and improve. If a date is wrong or a sentence misses my meaning, I must say so. A tool can produce text that sounds beautiful and yet fills in too much. Then the memory must take priority again.

I recognise something of the past in that. I did not have to be a programmer to understand which problem a program might help solve. But I needed people who mastered the technology. Today I can again work with new tools without pretending to master everything myself.

At my age, that gives me many possibilities. My work need not remain only in old folders. A photograph can be connected with a story, a Dutch text with an Italian or French reader, a memory with someone who recognises it.

My books My life, IF and this broader career story show different sides of the same person. The websites provide room to explore further. Even now, the first step remains simple: wanting to share something and being willing to learn how.

If I could begin my career again, I would not repeat every decision. I would pay more attention to my limits, take up some plans later and make room more often for the people at home. Saying that does not diminish my gratitude for what there was.

At Rubbens I learned to take responsibility for an installation. At FAEMA, to attend to use and the person. At Douwe Egberts, to investigate how a process could be improved. Groep Riem taught me to organise and measure. DOROMA made a promise personal. ITALIA IN taught me what a new direction could demand.

Medardo and Alberto showed what trust makes possible. Pastorelli gave my creativity a field in which to work. Marco, Cristina and Piramedia's employees brought knowledge and commitment I did not possess. Dai di Più grew out of all those earlier experiences.

No chapter stands entirely apart from the others. Even a failure could offer something later. Yet I would never call loss necessary or desirable for

learning. There are lessons for which I would have preferred a gentler path.

What I wish for the reader is room to remain curious while treating people carefully. Ask a question. Try something. Accept help. Acknowledge a mistake. And sometimes go home while there is still work waiting. A career can produce a great deal, but the life in which it takes place is larger.

> **Sharing takes ideas further**
>
> Sharing experiences and knowledge gives others the chance to find recognition, inspiration or a useful idea.

IMAGES THAT TAKE UNDERSTANDING FURTHER

From photograph to understanding

The Dai di Più photo gallery shows the development in different ways: preparation, handling, installation, finishing and drawings from the patent publication. This reading edition includes all forty images from that gallery, alongside a few photographs of memories from My life.

An image of a curved panel belongs to that particular version. A finished wall does not show the complete construction. That is why the explanations and captions remain with the images. They allow you to understand the concept without reading every demonstration as a general promise.

You can then watch the videos and explore further documents on the website.

www.daidipiu.com
www.renatorossi-mijnleven.com
www.tussenhemelenaarde1111.com

ABOUT THIS READING EDITION

Memories and possibilities

The career memories draw on My life. The explanation of Dai di Più builds on the earlier manuscript, the brochure, the photo gallery and Renato’s additional memories. The gallery was consulted on 12 November 2026.

Personal memories are told in the first person. Situations involving rented homes, shops, hotels and house moves are illustrative scenarios. The diagrams clarify a principle; they do not prescribe layer thicknesses or provide general performance guarantees. Technical development remains dependent on the chosen application.

Document WO 2009/013148 A1 is cited as the international patent publication of 29 January 2009. In his personal account, Renato also uses the word patent. This reference makes no statement about current exclusive rights.

The experiences and ideas are Renato Rossi’s. ChatGPT, which he calls Luce, helped with organising, editing and design.

How do you use the system in practice?

A practical guide to preparing your own project

From materials and panel construction to workshop preparation, applications and investment estimates.

For DIY makers, self-installers, tradespeople, designers and entrepreneurs. The illustrated pages explain the concept. They become an installation plan only once the selected materials, product data and conditions have been defined for the actual project.

Start with how it works, continue through the workshop photographs and use the business estimates as a starting point for your own project budget.

From idea to application

How it works and applications - page 115

The panel concept, renovation, reuse, moisture, walls, floors and curved forms.

Materials and preparation - page 130

Panel construction, workbench, moulds, module dimensions, finished height and possible additional layers.

More workshop photographs - page 143

Original project photographs from the investment brochure.

The virtual workshop - page 147

Working methods, seven material groups, product records, consumption, project worksheet and cost worksheet. With a QR code for the online form.

Investment and calculation - page 155

Assumptions, four production scales, budget allocation and a first pilot project. The original estimates have been retained.

Sharing knowledge and sources - page 159

The open invitation, contact details and technical background.

For an actual project, use the worksheets and virtual workshop to record material choices, product references, quantities, labour and transport. An estimate is complete only when all costs are known.

Dai di Piu

Modular panels for floors and walls

Modular freedom for floors and walls

One complete brochure: the rationale, applications, production and investment estimate.



AI architectural concept image. Not a photograph of a completed Dai di Piu installation.

From design idea to prepared panel. An invitation to develop the concept together.

Why this concept?

Dai di Piu moves more work into the workshop: materials, patterns and dimensions are assembled in advance into manageable panels. For architects, it offers a starting point for exploring design and installation as a whole.

Design freedom

Combine colours, materials and mosaic patterns within an agreed modular grid.

Preparation and control

Prepare and check modules on the worktable before taking them to the final space.

Renovation and change

Explore dry installation, local replacement and reuse with a construction designed for those purposes.

These possibilities depend on the complete panel build-up. Start with a trial panel and assess its intended application.

How to read this brochure

3-5 The idea, history and names

6-10 Why panels? Benefits and water resistance

11-15 Applications: walls, floors, shapes and mosaic

16-25 Production: materials, layers, jigs and finished thickness

26-28 Heating, sensors and development options

29-31 Preliminary investment estimate and pilot project

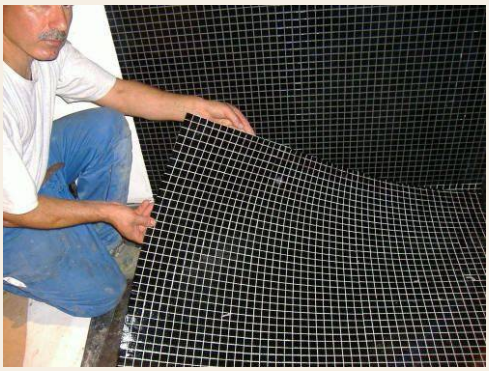
32-33 Sharing knowledge, videos and contact

The idea in one minute

More preparation on the worktable. Fewer separate operations at the final location.



Materials, colours and patterns offer design freedom.



The elements remain together on a backing.

Imagine a wall covered with hundreds of small mosaic pieces. Instead of assembling everything on the wall, you first create a larger unit in the workshop. This prepared unit is then taken to its final location.

Think of a puzzle assembled on a backing: the picture is already prepared before you move it. A panel does not have to be a thick, rigid board. Depending on its construction, it can remain flexible; certain mosaic panels can be bent or rolled.

The principle is to connect real surface materials to a suitable backing. The choice of materials determines how the panel can be handled, fixed and finished. Other versions are designed for flat floors or walls.

The story behind Dai di Piu

A personal account by Renato Rossi

The concept grew out of our work with tiles, mosaics, displays and interiors. I saw how much time and skill were needed to present materials well and install them beautifully. I wanted to do more work beforehand and achieve a carefully finished result.

For approximately fifteen years, I helped customers use our panels to present their products better and for longer. We invested time, work and our own resources in solutions that also benefited their customers and staff. I believed that giving and cooperating could help everyone move forward.

Development took many years and considerable money. Not everything went as I hoped. There were disappointments and partnerships that ended differently than expected. Those experiences belong to our story, but I do not identify the people involved in this presentation.

I want the knowledge we built to become a starting point for someone else. Someone today may see a possibility we could not develop at the time.

My intention is to explain the concept publicly and make our experience available. I am not restarting production, making a new major investment or relaunching a commercial operation. Others can explore what they wish to do with it in their own workshop or profession.

Any symbolic fee is intended to cover the costs of transferring the knowledge, so that I do not lose my own money. A donation to charity remains entirely optional.

Different names, one idea



A worktable for preparing panels.



A panel with a decorative pattern.

Dai di Piu connects the project with the motto I associate with it: Give more to receive more. It is about sharing knowledge, effort and possibilities.

Pronto Ceramic and Pronto Mosaic Panels emphasise prepared coverings. Pronto suggests being ready quickly; Mosaic refers to combining small pieces; Panels to an assembled whole. Ceramic and mosaic are examples, alongside other suitable materials.

Modula Tile Panel System expresses the modular approach: larger surfaces are made from prepared sections. Shape, size, pattern, backing and fixing are adapted to the application.

Modula Panel Vision and Calculation was software for designing, visualising and calculating materials and costs. My son developed the software. His contribution remains an important part of our shared history. The old software is not included in the present knowledge offer.

Why modular panels?

Comparison with individual tiles or mosaic installed on site with adhesive or mortar. The advantages below are design possibilities; their extent must be established in pilot production and installation.

1. More preparation in the workshop

Traditional installation: patterns, alignment and much finishing are handled on site. Dai di Più: assembly, bonding and inspection take place beforehand at a fixed workstation.

2. Fewer on-site installation steps

Traditionally, many individual pieces are placed separately. A prepared panel can replace several pieces. Time savings depend on panel size, weight and handling.

3. Repeatable dimensions

Traditional installation requires alignment and joint-width control on site. Molds establish module size, squareness and pattern; on-site joints still require checking.

4. Prepare complex mosaic patterns

Instead of assembling and aligning the pattern on site, complete modules can be assembled and checked in the workshop.

5. Combine materials

Instead of resolving thickness and junction differences on site, suitable ceramic, glass, wood and other materials can be coordinated beforehand within one grid and finished height.

6. Less wet work on site

Traditional adhesives, mortar and grout need on-site application and curing. A dry floating assembly can reduce wet work. Bonded or grouted versions still require curing. Workshop adhesive, labor and drying remain; they are organized in advance rather than eliminated.

Adapt, repair and expand

7. Local replacement

Removing bonded tiles can require demolition and substrate repair. A removable design can allow individual module replacement, depending on joints, connections and access.

8. Potential reuse

Bonded finishes are often hard to remove intact. Demountable panels may be reinstalled if they remain undamaged and the new layout and assembly are compatible.

9. Heating as a separate layer

Wet-installed heating is embedded in the floor assembly. A suitable dry foil system can be investigated as a separate layer, potentially reducing wet construction. Compatibility remains essential.

10. Add measurements

A finish without sensors supplies no measurement data. A suitable sensor film can measure pressure or temperature for monitoring; electronics and calibration are required.

Strongest practical advantages

Workshop preparation, repeatable modules and preassembled patterns are the core benefits. A demountable version adds possibilities for local replacement, adaptation and reuse.

What still needs to be demonstrated

Lower overall cost, reduced waste, shorter project duration and energy savings are not established results. Compare materials, workshop labor, transportation, installation, maintenance and use over the entire service life. Heating film and sensors can also be used in other systems; they are not exclusive to Dai di Più.

Warmup describes dry foil heating for suitable floor finishes. This illustrates the principle, not approval of the Dai di Più assembly. Warmup - laminate flooring. Consulted October 13, 2026.

Save time on site

The main practical advantage: less work on site. Assembly, bonding and curing take place in the workshop beforehand. On site, the main tasks are positioning and connecting the panels. This can reduce renovation time and disruption; actual savings must be measured for each project.

1. No demolition where the existing floor is suitable

A fixed, flat, dry and stable floor can sometimes be retained, with new panels installed above it: less demolition, debris and disruption. First check load capacity, moisture, available height, doors and thresholds. An unsuitable floor still needs preparation or removal.

2. Sound reduction with the right underlayment

A suitable acoustic underlayment can reduce footsteps and impact sound transmitted downstairs. Cork or rubber can be evaluated if appropriate for the loads and panel assembly. Perimeter isolation also matters. Test the complete construction: a floating floor is not automatically quiet.

3. Ready for use after dry installation

If panels are fully cured beforehand and installed dry, there is no waiting for on-site flooring adhesive or mortar to cure. The floor can be used after installation and checks. Leveling compounds, wet grout or other curing components may still require waiting.

4. Installation without demolition dust

Retaining the existing floor and using precut panels can enable installation without demolition and with very little dust. Laying panels itself creates no demolition dust. Cutting, drilling, cleaning or substrate preparation can generate dust; do as much custom cutting as possible in the workshop.

A floor that can change with you

5. Recovery and reuse

A demountable design can allow panels to be lifted, stored and reused for relocation, store remodeling or temporary displays. Panels and connections must remain intact and fit the new module layout. Plan removable baseboards, connections and joints.

6. Especially useful for apartments

Less demolition means less demolition noise, debris handling and disruption for residents and neighbors. A suitable underlayment can improve acoustic comfort. Assess retaining the existing floor, total height, added weight and the building’s acoustic requirements.

7. Practical for retail interiors

Prepared modules and dry installation can support a short remodeling schedule and, where feasible, work in stages. Removable modules can be replaced after damage or later layout changes. Check suitability for heavy traffic, shelving, point loads, carts and slip resistance.

8. Less waste during later changes

If the floor can be taken apart without damage, usable panels need not become waste. Keep spare panels and records of materials, module dimensions and connections to help plan maintenance and remodeling.

The key renovation benefit

Above all, time savings on site: prepared panels reduce separate installation steps, and dry assembly avoids flooring-adhesive curing time. Apartments may become usable sooner and stores may reopen sooner. Include workshop work, transportation and site preparation in the overall schedule.

Quick-Step explains acoustic underlayment and a flat, stable base for floating floors. These general principles do not demonstrate Dai di Più performance. Acoustic underlayment; Installation principles. Consulted October 13, 2026.

Resistance to moisture and water

An important advantage in an assembly designed for it: suitable finishes, carriers, adhesives and connections can make panels resistant to the intended moisture and water exposure. This is useful for cleaning, renovation and retail interiors.

9. A moisture- and water-resistant assembly

Select every layer for the intended application. A suitable ceramic or glass finish can resist water well, but the carrier, bonding, underlayment and panel edges must also withstand exposure. Wood, leather, cork and other materials need individual assessment.

Cleaning and everyday use

A suitable assembly can withstand damp cleaning and occasional spills, with potential uses in apartments, kitchens, entrance areas and stores. Specify permissible water exposure, cleaning products and duration beforehand.

Water-resistant panels are not a waterproof floor

Water resistance means a material or panel withstands its intended exposure. Waterproofing means water cannot pass through the complete construction. Suitable seals are required between panels and at walls, doors, penetrations and drains.

Bathrooms and other wet areas

Wet areas require a separately designed and tested waterproof assembly, including a continuous waterproofing layer where needed. Open or inadequately sealed joints do not protect the substrate. Coordinate waterproofing with demountability: waterproof connections may make reuse harder.

Substrate moisture and electrical layers

A water-resistant finish does not fix a damp substrate. Check moisture and the need for a suitable moisture-control layer. Heating film, sensors and electrical connections must be expressly suitable for the zone and moisture exposure.

Schlüter-Systems explains that tiles and grout alone do not create a waterproof construction. Schlüter - floor waterproofing. Consulted October 13, 2026. Moisture and water performance must be established for each complete Dai di Più assembly.

From worktable to wall

The pattern travels as a prepared whole.



A flexible panel is handled near a wall.



Prepared openings accommodate connections.

Suitable substrate. The existing wall must support the chosen construction and be stable and appropriately prepared. A panel does not remove the need for this assessment.

Fixing. The patent publication describes bonding and screws. In one screw-fixed version, a mosaic piece is temporarily removed and replaced after fixing to conceal the screw head.

Panel connections. Position the sections carefully, check levels and finish the remaining joints. The pattern and grout colour should continue across neighbouring panels.

Wall panels require appropriate fixing. A floating floor option does not mean that a wall can be clad without fastening.

Floors and renovation

Suitable panel constructions can also be installed as a floating floor.



A floor assembled from prepared sections.



An example of a finished interior.

In a floating floor, suitable panels are not bonded permanently to the existing floor. The entire construction must be suitable: substrate, backing, support, connections between panels and edge finishing work together.

The patent publication describes an insulating underlayer and a flexible perimeter joint. Other versions are fixed. There is no single installation method for every situation.

The potential renovation benefit is to prepare more work beforehand and, where the existing floor is suitable, reduce demolition.

The total build-up must fit doors, thresholds and adjacent floors. A thin backing alone does not determine the overall thickness. Weight, point loads and everyday use must also suit the selected construction.

Flexibility and curved shapes



A suitably constructed mosaic panel can bend.



Curved cladding in a demonstration setup.

Suitable flexible constructions can be used on curved walls, columns and other rounded shapes. Element size, backing and binder together determine the possible curvature.

The patent publication also describes rollable mosaic panels, which may simplify handling and transport. Not every panel can be rolled: large tiles, rigid materials or another bonding method can limit flexibility.



The panel is worked to the required size.



Machining requires appropriate tools and a controlled method.

The photographs show different operations and constructions. They are not a universal recipe for all materials.

Decoration and reuse

A prepared unit can also carry a valuable design.



A decorative mosaic motif as an assembled unit.



A demonstration object with different surface coverings.

Combining colours, sizes and materials makes the system interesting for decorative panels, showroom displays and personal designs. A motif can be developed on the worktable first.

One aim is to avoid always destroying valuable cladding when a room changes. The patent publication describes removing certain mosaics in larger sections and installing them elsewhere.

Reuse depends on the backing, fixing, joints and condition of the panel. Removal may require skills and special tools; a few pieces may need replacing. For valuable or artistic designs, it is useful to consider repair and removal from the outset.

The Vitruvian Man in mosaic

A personal project at my osteopath’s practice in Liège



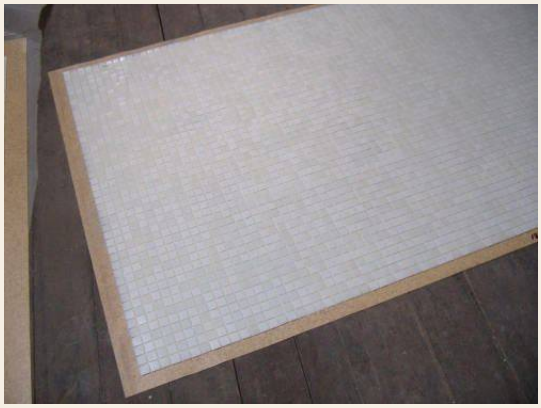
A mosaic panel inspired by Leonardo da Vinci’s Vitruvian Man, made with our Dai di Piu system. Photograph from my book My Life.

This panel hangs at my osteopath’s practice in Liège. It shows how the system can create a recognisable artistic image as a larger mosaic composition and place it on a wall.

A concrete connection between technique, creativity and personal design.

What is inside a panel?

The construction is chosen for the material and its intended use.



An example of a panel construction from the project archive.

1. Surface covering. Ceramic, mosaic, glass, natural stone or marble, for example. Our applications also mention wood, metal, leather and other materials. Every combination requires its own technical design.

2. Bonding. A suitable binder connects the covering to the backing. A textile mesh can initially hold mosaic pieces in place. Elastic products may be needed to preserve flexibility.

3. Backing. I have used or investigated vinyl, cork and rubber, with thicknesses of 1 to 3 millimetres depending on the application. The patent publication also describes flexible plastics and thin metal.

4. Joints and finishing. Suitable products finish the joints and panel edges. Some grouting can take place beforehand, some after installation. The stated 1 to 3 millimetres is the backing thickness, not the total panel or floor thickness: coverings, binders and extra layers must be added.

Preparing in the workshop

A flat worktable and a suitable template help achieve accuracy.



The material is arranged on the worktable.



The prepared panel is finished.

Plan the result. Establish dimensions, pattern, joints and openings. Consider transport, weight and installation order beforehand.

Assemble the elements. Arrange the covering as required. Where appropriate, use a template or mesh to hold the pieces in position, then connect them to the chosen backing with suitable products.

Check before transport. Check dimensions, flatness, bonding, edges and connections. Allow for product working times and curing. Make a test piece for a new material combination.

This brochure explains the method. Exact adhesives, quantities, curing times and fixing details belong to the technical specification of a particular application.

Preparing a panel together

Two craftspeople, one flat worktable and a controlled panel build-up.



AI concept image for illustration. Not a photograph of a completed Dai di Piu installation.

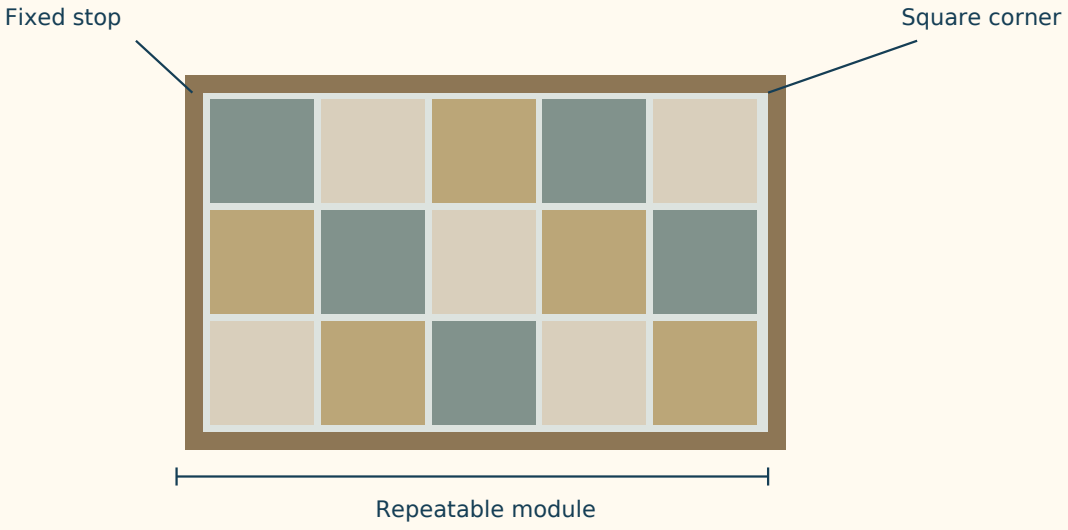
In the workshop, two people can prepare a panel together: one arranges the components while the other checks the pattern, edges and connections.

The jig maintains the agreed size. Materials, connections and curing are chosen for the intended application.

Make a trial panel first. Check dimensions, flatness, weight and handling before producing a series.

The jig defines the module size

Matching outer dimensions, square corners and a controlled finished thickness.



Jig principle - schematic, without fixed dimensions.

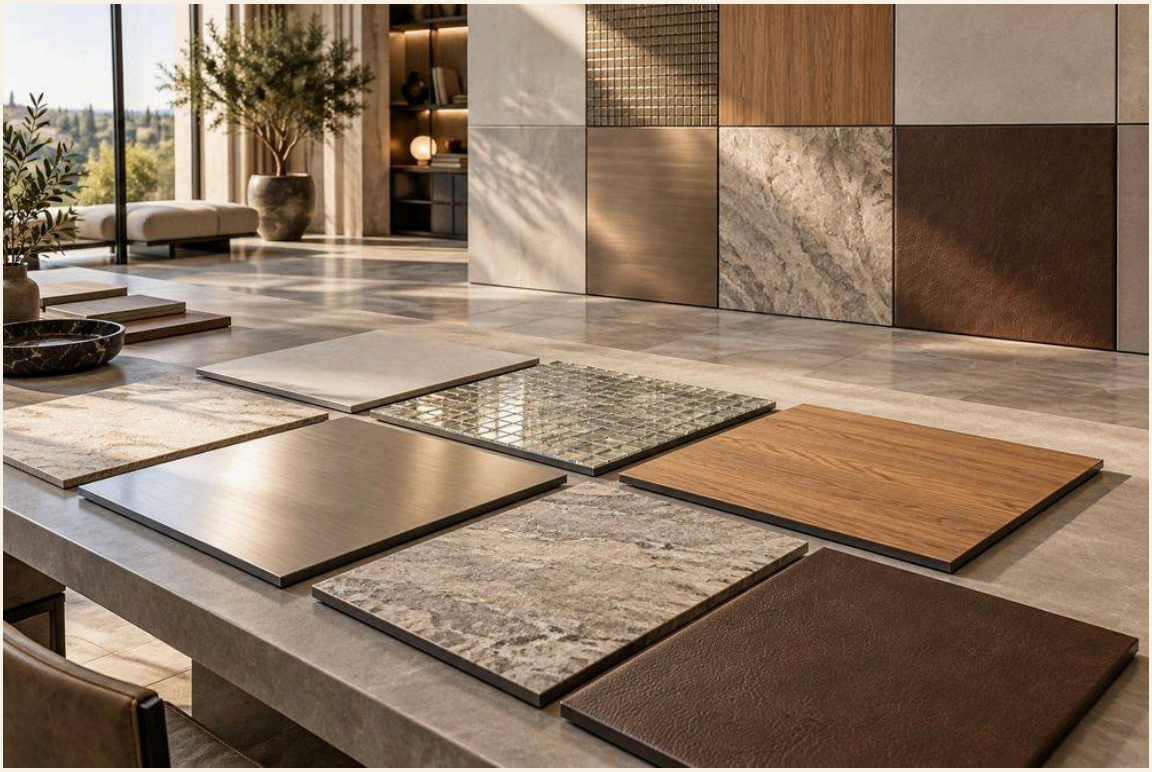
A fixed stop helps keep the components in position. The chosen dimensions are repeated in subsequent panels so that the modules can fit together.

Visible materials may have different thicknesses. Compensation within the build-up should keep the finished surface level.

The sketch shows the principle; dimensions, tolerances and materials are defined for each pilot project.

Combining materials on one grid

Shared dimensions allow different finishes.



AI concept image for illustration. Not a photograph of a completed Dai di Piu installation.

Ceramic, glass mosaic, natural stone, wood, metal and leather can be explored as design options. An agreed module size connects different designs.

Not every material suits every use. Leather and some wood finishes are primarily interesting for walls; a walkable floor needs a suitable complete build-up.

Prepare samples to assess colour, texture, joints and finished thickness together. The image shows possible combinations, not an existing product range.

From workshop to finished space

Floor, wall and details need to work together as one design.



AI concept image for illustration. Not a photograph of a completed Dai di Piu installation.

For an architect, the choice starts with the space: function, scale, light, maintenance and the desired pattern guide the design.

Then discuss panel size, backing, edges, connections and installation sequence with the workshop. Use a trial installation to assess transitions.

This keeps design freedom connected with practical production. The following pages explain layers, jigs and technical development options.

One modular idea, many applications



AI concept images: combinations for a wall (left) and a modular floor (right). Not photographs of completed Dai di Più products.

Wall panels

Ceramic, glass, wood, leather, natural stone, mosaic, metal or plastic can be combined as design options on an agreed modular grid. Wall fixing is determined for each version.

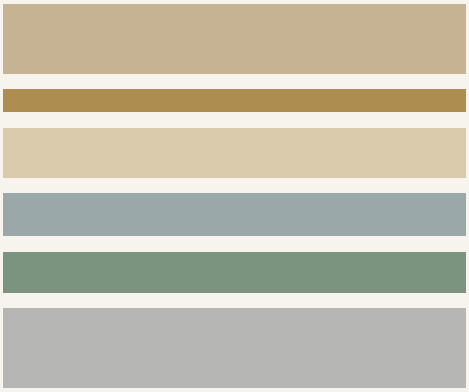
Floating floor panels

The design envisages panels laid as a system on a prepared substrate. Panel connections, edge finishes and any joints must form part of the selected system build-up.

A common module size allows designs to be combined. A material suitable for walls is not automatically suitable for a walkable floor.

From finish to substrate

Schematic layer build-up, not to scale and without specified thicknesses.



Visible layer: ceramic / glass / wood / leather / other

Suitable adhesive bond or connection

Thickness compensation if needed

Carrier: for example an aluminium sheet

Underlay: vinyl, cork or rubber, according to design

Existing prepared substrate

Four basic variants to investigate

Variant	Possible role in the panel system
Vinyl	Underlay or carrier, depending on the chosen build-up.
Cork	Underlay or intermediate layer, depending on the build-up.
Rubber	Underlay or intermediate layer, depending on the build-up.
Aluminium sheet	Carrier, possibly combined with a separate underlay.

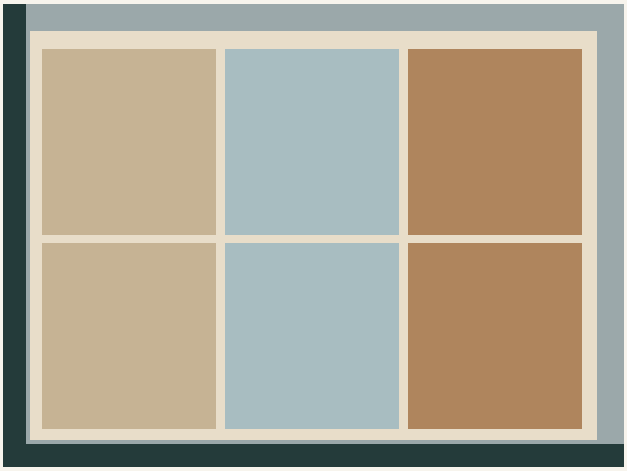
Design matrix

Visible layers: ceramic, mosaic, marble, natural stone, glass, wood, leather, metal and plastic. Combine these design options with the selected carrier and underlay, within a panel or between panels sharing the same module size.

This overview shows possible combinations, not approval of every combination. Adhesion, stiffness, deformation, moisture and load capacity must be assessed for each build-up. Vinyl, cork, rubber and aluminium do not necessarily serve the same purpose.

Jigs ensure accurate modules

The jig is an important production tool: it defines repeatable geometry for panels that must fit together.



Schematic top view of a possible assembly jig. The practical method and dimensions will be established during pilot production.

What should a good jig control?

- Module length and width.
- Squareness and edge positions.
- Spacing, joints and pattern of visible materials.
- A flat reference and final thickness checks.
- Repeatability in every subsequent production batch.

Different materials, the same grid

A ceramic panel and a wood, glass or leather panel can have the same outer dimensions. Interchangeable inserts and controlled thickness compensation help create variants within the same module. Jigs and quality control therefore take priority in the initial budget.

Different materials, the same finished height

Visible materials do not all need to be equally thick. Their thickness differences must be accommodated in a controlled build-up so that the finished surface is level.



Schematic comparison: heights are illustrative and do not represent actual material thicknesses.

How the difference is accommodated

A thinner visible material may require a suitable compensation layer or an adapted carrier build-up. For a thicker material, the remaining build-up is adjusted or a different material thickness is selected. The adhesive also contributes to total thickness.

Total panel thickness = visible material + connection + any compensation + carrier + any underlay.

The jig and dimensional checks control both the module size and the desired finished height. Also compare thickness under service loads, especially with compressible underlays.

Thickness differences should not simply be filled with extra adhesive. Compensation must suit the material, adhesive system and application. Permissible dimensional tolerances are defined and checked for each panel type.

Heating and smart functions

The panel concept can allow combinations with other technologies.

Floor and wall heating. The patent publication discusses heating in floors and walls. Our experience also includes trials with heating film and other heating elements. I have samples on which I have applied and tested the functionality.

Heating film. A thin heating element may be integrated into a suitable construction. Backing, adhesives, covering and temperature controls must be compatible. The selected supplier specifies installation requirements.

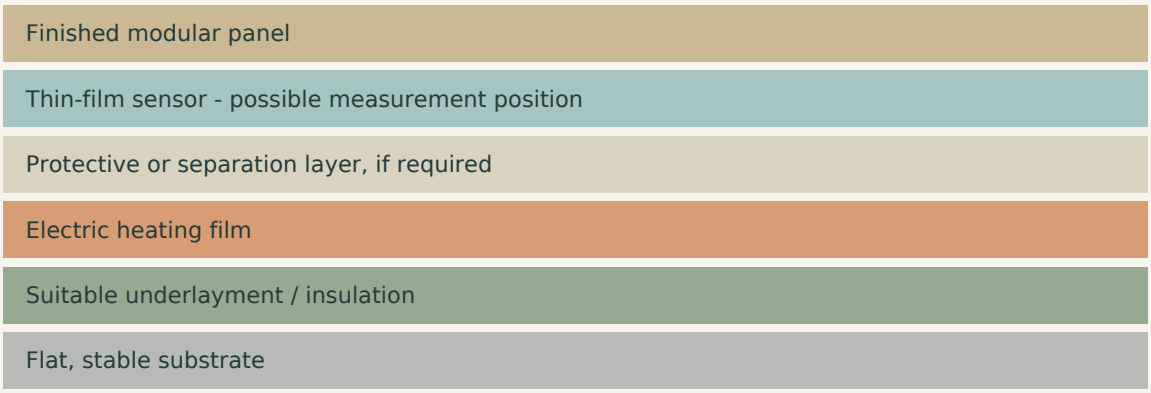
Sensor film. The supplied Smart Floor document describes thin antenna film, a wearable sensor and movement-information software. Our floating-floor concept can provide a starting point for investigating such a combination.

Heating and sensor technologies are separate systems. They are not automatically part of a Dai di Piu panel or the knowledge offer. Every combination requires specific technical work.

This brochure gives no heating performance figures, consumption savings or medical claims. More photographs and technical information about the trials can be added later.

Additional functional layers

Electric heating film and a thin-film sensor layer can be investigated as development options for modular floor and wall panels, alongside their decorative finish.



Concept diagram, not installation instructions. Sensor position and layer order depend on the selected sensing system, heater and complete panel assembly. Films are shown enlarged.

Heating film: adding warmth

An electric film or foil system may be investigated as a separate layer beneath the panels. Integration within the panel is a different development option requiring separate testing. Wall panels require a heating system specifically suitable for walls.

Thin-film sensors: measurement and monitoring

Depending on the type, a thin-film sensor can measure temperature or pressure. Select it to check heat distribution or investigate contact loads. Readout electronics and calibration are part of the system. It does not automatically replace the thermostat’s floor sensor.

From additional layer to test panel

Thickness, molds and connections

Include heating film, sensors, protection and connections in the total system height. Integrated layers also count toward panel thickness. Provide controlled space for wires and connectors in the mold without local bulges or weak points.

Evaluate material combinations

Ceramic tile, mosaic, glass, wood, leather and other finishes respond differently to heat. Evaluate the finish, adhesive, carrier and underlayment together. A foil heater intended for laminate or wood is not automatically suitable for ceramic panels. An aluminum carrier also needs its own assessment.

Controls and access

Use the controls, temperature sensor and limits specified by the manufacturer. Plan accessible connections and component replacement. Agree electrical design and protection with the supplier and a qualified installer.

A separate pilot series

Start with one panel type. Check heat distribution, sensor function, finished height, bonding and deformation after repeated heating and cooling, as well as behavior under floor loads. These are development options, not confirmed, tested Dai di Più products.

Additional investment costs

Request separate quotations for heating film per square meter, sensors and electronics, thermostats, connectors, protection, assembly and testing. These additions are not separately budgeted on pages 29-31. Calculate both startup costs and the added cost per saleable square meter.

Warmup: foil heater compatibility and thermostat sensors. Tekscan: thin-film pressure and temperature sensors. References consulted October 13, 2026. Warmup - foil under tiles; Warmup - sensor probe; Tekscan sensors.

Mosaic colours and patterns

Pronto Mosaic Panels / Dai di Più - original images from Renato’s documentation.

Combining colours



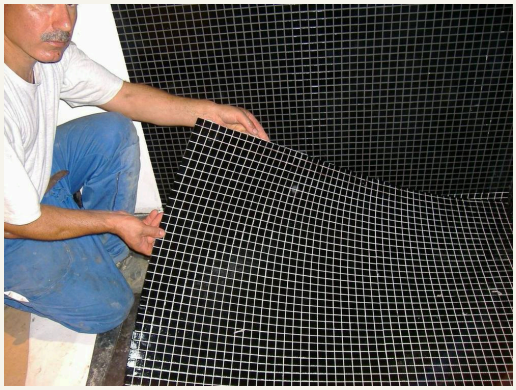
Real mosaic panels in different colours, based on the same modular principle.

Prepared panels



Stacked panels with an assembled decorative mosaic pattern.

A coherent whole



A large mosaic panel is shown as a prepared unit.

Renato shows the system



A genuine demonstration photograph from his own project documentation.

Photo source: Dai_di_Piu_Renato_Rossi_eerste_volledige_versie_NL.pdf, 8 October 2026. Photographs reproduced unchanged; no AI images. They illustrate the project and are not current performance tests.

The mould and the workshop

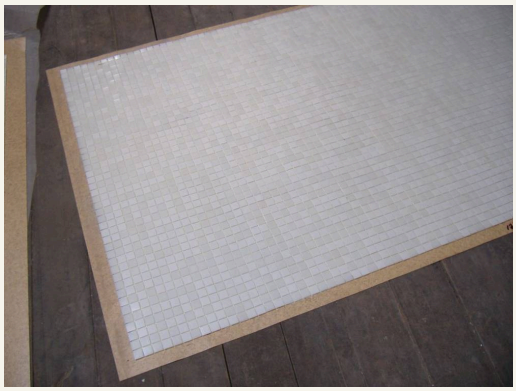
Pronto Mosaic Panels / Dai di Più - original images from Renato’s documentation.

Workbench with mould



The flat workbench and frame provide a basis for precise preparation.

Panel on the bench



Small mosaic pieces together form one prepared panel.

Manual processing



Workshop mosaic preparation as shown in the original presentation.

Production checks



The workshop provides a fixed location for preparation and checking.

Photo source: Dai_di_Piu_Renato_Rossi_eerste_volledige_versie_NL.pdf, 8 October 2026. Photographs reproduced unchanged; no AI images. They illustrate the project and are not current performance tests.

From panel to wall and floor

Pronto Mosaic Panels / Dai di Più - original images from Renato’s documentation.

Preparing wall cladding



The assembled panel is handled beside the wall.

Wall connections



Mosaic cladding with openings for connections.

Panels on the floor



A genuine photograph of prepared floor panels being installed.

Finished floor



A floor with a decorative pattern in a furnished room.

Photo source: Dai_di_Piu_Renato_Rossi_eerste_volledige_versie_NL.pdf, 8 October 2026. Photographs reproduced unchanged; no AI images. They illustrate the project and are not current performance tests.

Curved forms and decoration

Pronto Mosaic Panels / Dai di Più - original images from Renato’s documentation.

Demonstrating flexibility



Renato demonstrates a curved mosaic panel. Flexibility depends on the construction.

A curved design



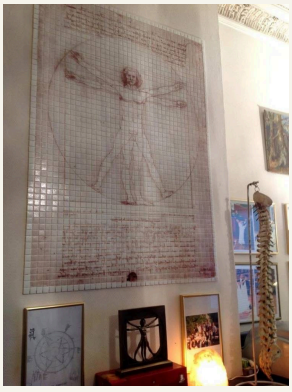
An example of cladding with a curved form.

Decorative mosaic



An assembled decorative panel shown in the existing documentation.

The Vitruvian Man



Renato’s personal mosaic project at his osteopath’s practice in Liège.

Photo source: Dai_di_Piu_Renato_Rossi_eerste_volledige_versie_NL.pdf, 8 October 2026. Photographs reproduced unchanged; no AI images. They illustrate the project and are not current performance tests.

From reading to your own project

The virtual workshop complements the explanations and workshop photographs in this book. It is a freely usable project form for organising materials, quantities, technical data, labour and transport.

A working tool for everyone

For DIY makers, self-installers, tradespeople, designers and workshops. You choose your own materials, suppliers and contractors. The form can be used and shared free of charge, without any purchase obligation, exclusivity or compulsory Dai di Più fee.

What can you do online?

Choose a surface finish, add system products by material group, record technical sources and prepare a provisional cost estimate. You can save the project as a file, reopen it later, and print it or save it as a PDF. The form does not place orders or send enquiries.

The following pages are the paper working version of the workshop. Use the website for calculations and the current screen layout. The workshop is available in Dutch, French, Italian and English.

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Scan the code or open the address. Enter the actual details for each project. A completed form is not technical approval or a final quotation.

Choose who does each job

Route	Preparation and execution
A / Make it yourself	Choose the covering and assemble the product package with the supplier or tradesperson involved. Make and install the panels using the agreed and assessed method.
B / Install it yourself	A workshop of your choice makes the panels. Install them yourself with a suitable installation package and a numbered layout plan.
C / Workshop and tradesperson	The workshop makes the panels; a tradesperson assesses the site and provides the agreed installation and finishing.

From selection to execution

1. Describe the project

Record the application, area, existing surface and preferred working method.

2. Check the material

Record product link, exact reference, format, thickness, weight and reverse side. Have a sample or trial panel assessed where necessary.

3. Agree the plan and responsibilities

Determine panel sizes, overall height, junctions, allowance, package contents and each party’s responsibilities.

4. Order after confirmation

Agree who orders, who invoices and the delivery address. Check quantities, colour batches and damage before processing.

This book and the form do not designate approved or certified workshops. The parties involved make their own choices and agreements.

Build the project layer by layer

Use separate product lines for each group. Always record the exact reference, technical data sheet, quantity, sales unit and price. Keep optional layers separately identifiable.

Group	What do you record?
1 / Surface layer	Ceramic, mosaic, marble, glass, wood, leather, metal or another covering. Record format, thickness, weight, reverse side and desired finish.
2 / Backing	Vinyl, cork, rubber or another backing. Record thickness, dimensions, compression resistance and packaging.
3 / Adhesives and tapes	For example, a suitable two-component adhesive, silicone adhesive or double-sided tape. Define substrates, bonding area and processing conditions.
4 / Joints and strips	Jointing product, colour, width and depth; optionally silicone, metal or wooden strips.
5 / Wall fixings	Adhesive, magnets, screws or other connections. Sizing depends on panel weight, wall and use.
6 / Heating - optional	Heating film or mat, controls, floor sensor, protection and connection materials. Have the complete combination assessed.
7 / Sensors - optional	Sensor layer, receiver or gateway, alert, configuration and maintenance. Design and test detection and follow-up as a whole.

A combination of suitable individual products does not automatically make a suitable panel construction. Assess compatibility, connections, loading and conditions for the actual project.

From product name to order quantity

Item	Record for each product
Identity	Brand, exact reference, colour, size and variant.
Documentation	Official product source or technical data sheet and associated safety information.
Technical properties	Thickness, weight, application, substrates, processing, curing and any limitations.
Consumption basis	Consumption per m², per mm of layer thickness or per linear metre. Use the value for the chosen application.
Sales unit	Content or coverage per pack, roll, piece or other unit; price on the same basis.

How the workshop calculates

Required material = project basis × consumption × applicable layer thickness × allowance factor.

Order quantity = required material ÷ content or coverage per sales unit.

Use the same material unit in numerator and denominator: for example kg and kg, or metres and metres. Round pieces, rolls and packs up to whole units. Apply layer thickness only when the stated consumption is per millimetre.

Calculation example - not an installation specification

For 20 m², a consumption chosen for this example of 3.5 kg/m² and a 5 kg pack: 20 × 3.5 = 70 kg; 70 ÷ 5 = 14 packs, before any allowance. The correct consumption comes from the data sheet and project assessment.

Mapei, Kerakoll, 3M and Unifloor appear as example candidates in the workshop. This does not approve a complete panel construction. Consult the original manufacturers’ data sheets.

Six steps for preparation

1 / Choose your project

Define the space, covering and working method. Collect the product link, format, thickness and area. Check whether DIY fabrication or self-installation suits this application.

2 / Check the substrate and plan

Measure the space. Discuss the condition and flatness of the existing substrate, overall height, panel layout and junctions.

3 / Check the product package

Compare backings, connections, processing products and finishes against the materials list. Check quantities and exact product references.

4 / Make a trial panel

Use the specified materials and conditions. Have the result assessed before further production or installation begins.

5 / Process and install

Follow the agreed sequence and numbering. Respect connections, joints, edges and drying times. Arrange help with heavy panels.

6 / Check and keep records

Check the work, report deviations and keep the layout plan, product data, maintenance instructions and agreed reserve materials.

The online illustrated guide uses diagrams to explain the method. They are not technical assembly drawings. The execution plan must suit the products and conditions actually selected.

My project and material choices

Project / location: .....

Date: ..... Contact / contractor: .....

Application: .....

Method: A / make yourself B / self-install C / workshop and tradesperson

Net area: ..... m² Allowance / cutting waste: ..... %

Existing substrate and available height: .....

.....

Group	Product / supplier / technical data sheet
1 / Surface layer	....
2 / Backing	....
3 / Adhesives	....
4 / Joints	....
5 / Wall fixings	....
6 / Heating	....
7 / Sensors	....

Attach a complete product record for each selected item. Use extra lines or the online form if a group contains several products.

Quantities and costs side by side

Enter actual quantities and current prices. Online amounts start at zero: a missing price does not mean a product or service is free. Only entered product lines are included.

Material / product	Quantity + unit	Unit price	Amount
.....	.....	€	€ .....
.....	.....	€	€ .....
.....	.....	€	€ .....
.....	.....	€	€ .....

Labour, services and transport	Basis	Amount
Workshop labour	..... m² × €	€ .....
Tradesperson installation	..... m² × €	€ .....
Finishing and packaging	Fixed / agreed	€ .....
Trial panel or sample	Fixed / agreed	€ .....
Material transport	Agreed delivery	€ .....
Package / panel transport	Agreed delivery	€ .....
Total excluding VAT	All completed items	€ .....

Agree who pays for transport. List tools, additional work and extra deliveries separately. Add VAT according to the final quotation. For DIY work, your own time and tools are not automatically included.

No compulsory Dai di Più fee is calculated. Any voluntary contribution is separate from this project estimate.

When is the file complete?

Before purchasing and processing

Check that every selected product is precisely identified and its technical data is available. Have the complete construction assessed, including substrate, weight, connections, panel sizes and conditions of use.

What do the parties agree?

Record who buys and receives materials, who assesses the trial, who manufactures, who installs and who checks the finished result. Discuss support, deviations, damage, repairs and possible replacement before work begins.

Additional layers need their own assessment

Heating and sensors are optional development directions. Include power supply, connections, protection, access and maintenance in the design. Have electrical and thermal requirements assessed by competent tradespeople; sensor detection and follow-up must be defined and tested as a whole.

Keep what you will need later

Keep the project file, quotation, product data sheets, layout plan, panel numbers, maintenance instructions and agreements on reserve materials or repairs. The selected construction must be suitable for disassembly and reuse; the form offers no automatic guarantee.

Paper and online complement each other

This chapter records the structure and use of the virtual workshop. The website provides the working form, calculation and language selection. Product links do not import data automatically. Check official manufacturers’ data sheets and current prices for every new project.

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Share knowledge, prepare a project carefully and choose for yourself whom to work with.

Handmade floor and wall panels

A first investment estimate for Dai di Più



AI concept image of a possible workshop. Not a photograph of an existing installation or a technical representation of the system.

From a pilot project with a partner to larger-scale, predominantly manual production.

Starting point: purchased tiles, mosaics or other finishes are assembled, bonded, finished and packaged on a suitable backing.

All amounts are indicative and exclude VAT. This document is a basis for discussion with potential partners, not a quotation or a complete business plan.

How much starting capital?

The estimates include equipment, fit-out, initial stock and a limited cash reserve for start-up. Purchasing a building is excluded.

Production scale	Organisation (assumption)	Initial budget
Pilot project with a partner	Existing space and tools; a few models and initial orders.	€10,000-€25,000
Small independent workshop	100-200 m²; 1-2 production staff.	€40,000-€90,000
Medium-scale production	300-600 m²; 3-5 staff and several worktables.	€120,000-€250,000
Larger manual production	800-1,500 m²; 8-12 staff and an organised material flow.	€300,000-€750,000

What determines the difference?

Panel size and weight, finish, carrier and adhesive, number of variants, drying time, handling and packaging determine the required fit-out and stock.

Floor areas and staffing levels are scenario assumptions. Production capacity in m² per day has not yet been established and must be measured during pilot production.

Larger production mainly requires more staff, storage, stock and financing of ongoing expenses. Automation is considered once the process and market are sufficiently established.

Where does the budget go?

Example allocation for a workshop of approximately 100-200 m².

Item	Preliminary estimate
Worktables, jigs and alignment tools	€4,000-€8,000
Sawing, cutting and edge finishing	€5,000-€12,000
Adhesive application and pressing aids	€2,000-€5,000
Racks, trolleys and lifting aids	€3,000-€7,000
Fit-out, electricity, ventilation and rental deposit	€5,000-€10,000
Initial stock and packaging	€5,000-€12,000
Samples, tests and quality control	€3,000-€8,000
Cash reserve for wages, rent and ongoing expenses	€13,000-€28,000
TOTAL	€40,000-€90,000

Equipment and financial breathing room

The cash reserve is a budget item, not a guaranteed number of months of cover. This depends on wages, rent, orders and payment terms. An investment decision requires a monthly cash-flow plan.

The testing allowance is provisional. Extensive external tests may cost more. Large-format panels, expensive finishes or bespoke work can also increase the estimate.

A feasible first step

Indicative pilot project budget: €20,000

An existing tile or bespoke manufacturing company can contribute space, staff and machines. The pilot budget then covers specific tools, materials, samples and product tests. The partner's contribution must be agreed in concrete terms beforehand.

1. Choose one floor model and one wall model

Define size, materials, weight, jigs, desired final thickness and intended application. Produce a small batch using the same method.

2. Calculate the cost per saleable m²

Measure material use, labour time, drying time, rejects, packaging and transport. Also allocate rent, energy and other fixed costs across a realistic production volume.

3. Check quality and demand

Define appropriate tests for the application and collect initial firm orders. Compare the selling price with the full cost.

4. Invest in stages

Once quality, cost and demand have been demonstrated, further investment can be explored. Use of the shared knowledge is free; any contribution is entirely voluntary.

Basis and limitations

Total budgets are scenario estimates, not supplier quotations. As a price reference, Attollo lists vacuum lifters for panels at approximately €3,000 to €8,000 excluding VAT, depending on the model. Suitability for ceramic panels must be confirmed.

Source: Attollo - vacuum lifters for wood and panels. Online indicative prices consulted on 12 October 2026. All other amounts require further quotations and pilot production.

An open invitation

I want to share my experiences and the available documentation with anyone who finds information or inspiration in them. Anyone wishing to use the system, in whole or in part, or explore it as an alternative is welcome.

I ask for no exclusivity. To me, my patent application is no obstacle to sharing the idea. Through this invitation, I do not wish to prevent any person or company from working with the concept.

I am not starting a new business or undertaking further independent development. I can pass on my experiences, photographs and available information.

Recognition for the work we have done means a great deal to me. Any contribution is entirely voluntary and is not a condition for using the shared knowledge.

Renato Rossi

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See the system in motion

Photographs show a moment. Videos show the actions and flexibility.

Watch the project videos, demonstrations and playlist on the dedicated Dai di Più website.

Watch the project videos

Contact

For more information, email me: renatorossi1111@gmail.com.

Sources and technical background

This brochure draws on my explanations of 7 and 8 October 2026, the Dai di Piu photo archive, Pronto Mosaic Panels, the Polycaro article on MODULA Tile Panel System (pages 104-105) and international publication WO 2009/013148 A1 of 29 January 2009.

The Smart Floor and carbon heating film documents describe possible combinations. They do not independently confirm the performance of the complete panel assembly. The patent publication describes the invention; no currently granted or valid right is asserted here.

Original patent publication and translation

About the images

The brochure combines historical project photos with clearly labelled AI concept images. A brand in an archive photo does not imply a current collaboration. This brochure explains the concept and does not replace a technical installation manual.

Give more to receive more.



A life of ideas, a story to share

My name is Renato Rossi. Born in Abruzzo and raised in Lindeman, I built my career between Italian and Belgian culture. From coffee machines to tiles, from running businesses to developing modular panels: I kept looking for ways to make work simpler and the result better.

In this book I tell the story of that path, with its opportunities, setbacks and new beginnings. Dai di Più grew out of years of experimentation and development. Working with my son Marco connected practical experience with the possibilities of digital design.

Today I want to pass on that knowledge and those memories. I hope my story encourages others to remain curious, work together and develop their ideas further.

Renato Rossi