Alchimia

The Art of Revelation



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What do you see?

Exactly what the designer intended

A wall of onyx, lit from the side. The grain runs the full height of the room, matched slab to slab, the way it was drawn.

Nothing interrupts it. No frame, no black rectangle waiting above the fireplace, no grille, no switch plate, no cable running where it should not.

And yet this room holds a cinema, a sound system that fills every corner, and control over light, climate, music and blinds. All of it lives inside the material. None of it asks for your attention until you want it.

This is the principle Alchimia is built on. Technology does not disappear in order to hide. It disappears so that the design can stay whole, and so that the moment it appears means something.

In the finest interiors, what matters most is what you never see: the hand finishing, the precision behind a panel, the joint that took three attempts to make invisible, the work that leaves only beauty in view. The eye registers none of it. The room would not be the same without it.

Alchimia brings that principle to technology. Display, sound and control live within materials, unseen until the moment they are wanted. Then the surface reveals another dimension of the space, and returns to pure material when the moment ends.

This is the Art of Revelation



- Luxury lies in the unseen



Material: Marmi Maxfine Portoro, FMG · Photo: Kolenik Studio

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01

Philosophy

Invisibility is the means

Hiding technology is not new. Screens rise out of cabinets, sit behind mirrors or dress themselves as paintings. Each of these solutions accepts the same premise: the technology is a foreign object, and the room must make room for it.

Alchimia begins somewhere else. The material itself becomes the image, the sound and the interface. There is nothing to make room for, because nothing was added. The material you chose for its beauty is also the surface that comes alive.

"There is nothing to make room for, because nothing was added."



Material: Ultra Marmi Tropical Black, Ariostea · Photo: Iris Ceramica Group



8 Material: Ultra Marmi Tropical Black, Ariostea · Photo: Iris Ceramica Group

Revelation is the purpose

A space that can transform is a different kind of space. The salon is a salon until the evening, when it becomes a cinema, and afterwards it is a salon again. The wall by the dining table is stone until someone asks for music, and the music comes from the wall itself. Nothing is rearranged. Nothing is put away.

Guests admire the room first. Later, they wonder where the music and the film came from. That moment of quiet wonder is what Alchimia is made for.

There is no longer a choice to be made between technology and beauty, between control and composure, between innovation and craft. Alchimia exists so that the question never has to be asked.

Beauty and technology, together

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02

The Elements

Display Element

The surface holds. Then an image arrives through it: a film, a match, a view of somewhere you would rather be.

The picture is not placed on the wall. It emerges from within it, at the exact plane of the material, with no frame around it and no edge to catch the light.

When the film ends, the image recedes and the surface returns to what it was. The room does not need to be put back in order, because nothing was ever out of place.

- Until you choose to see it



Material: Breccia Phoenix, Fiandre · Photo: Iris Ceramica Group

Integrated, never installed

Ceramic, natural stone, wood and other luxury materials are cut to welcome the Display Element, as a natural extension of the surface rather than an opening made for equipment.

The material continues across the Element: the vein that runs into it runs out of it on the other side. Sensors sit within the pattern of the material, flush with the surface. No edge, no shadow, no lens looking back at you. The Element sees. You see only the material.

At the heart of every Display Element is Alchimia Display Intelligence, a patented platform that keeps the surface perfectly uninterrupted. It reads the light in the room and adapts throughout the day, from morning sun to evening lamps, so the material always looks exactly like itself.

A surface that follows the light



Where it belongs

Above the fireplace in the main salon. In the book-matched slab facing the bed. In the paneling of a library, a beach club, a guest suite, a private study. Anywhere the room deserves to stay complete when the technology is not in use, which is most of the time.

Sound Element

The music begins, and there is nothing in the room that could be making it. No speaker, no grille, no fabric panel, no cabinet. The sound is in the air, filling the space evenly, and you cannot point to where it starts.

It starts in the material. A slab of stone or ceramic that arrives is prepared with precision to hold the Alchimia Sound Element. A section of the material is milled, in stages and to a tolerance measured in tenths, creating the perfect membrane of three millimetres. That membrane moves. The surface of your wall becomes the surface that produces the sound.


Now listen



Material: Onici Maxfine Onice Oro, FMG



Sound you feel as much as hear

The material carries sound differently than a cone in a box. The low register arrives through the material and through the floor, with a presence you notice in your chest before your ears explain it. The high register stays open and unforced.

Nothing is projecting at you from a single point in the room. Because the surface is the source, the sound has the size of the wall rather than the size of an object. A room with an Alchimia Sound Element does not have a sweet spot. It has an atmosphere.

Each Sound Element is developed with acoustic engineers and crafted together with the material specialists who prepare the slab, because the two cannot be separated: the material is the instrument. Material, electronics and system voicing are perfectly attuned to each other, and then to the room they will live in.

Tuned like an instrument

Control Element

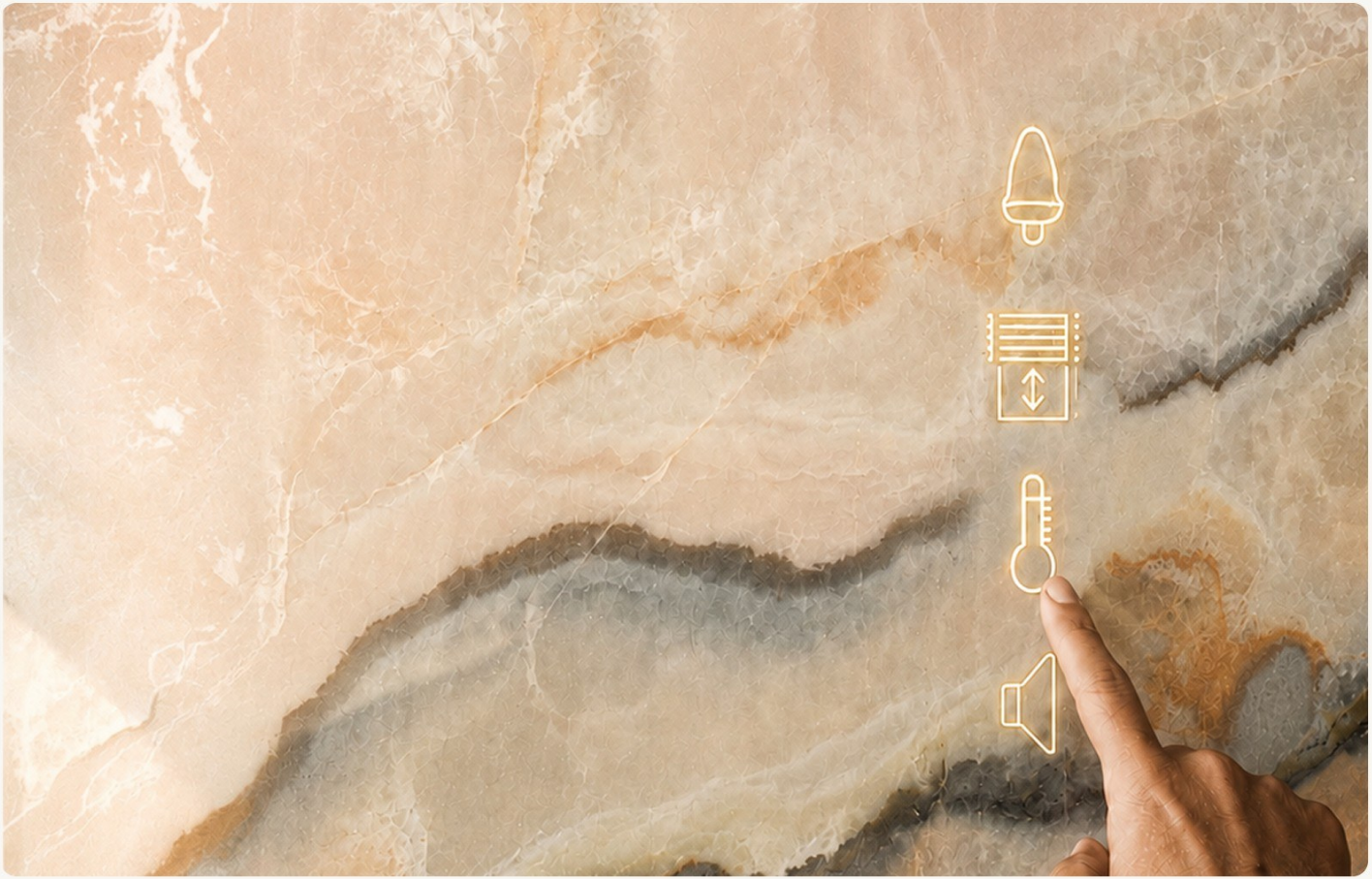
A hand approaches the wall and the interface answers, glowing from within the material itself. Light, blinds, climate, music, scenes. A touch, and the room responds. Then your hand moves away, the light within the surface fades, and the wall is a wall again.

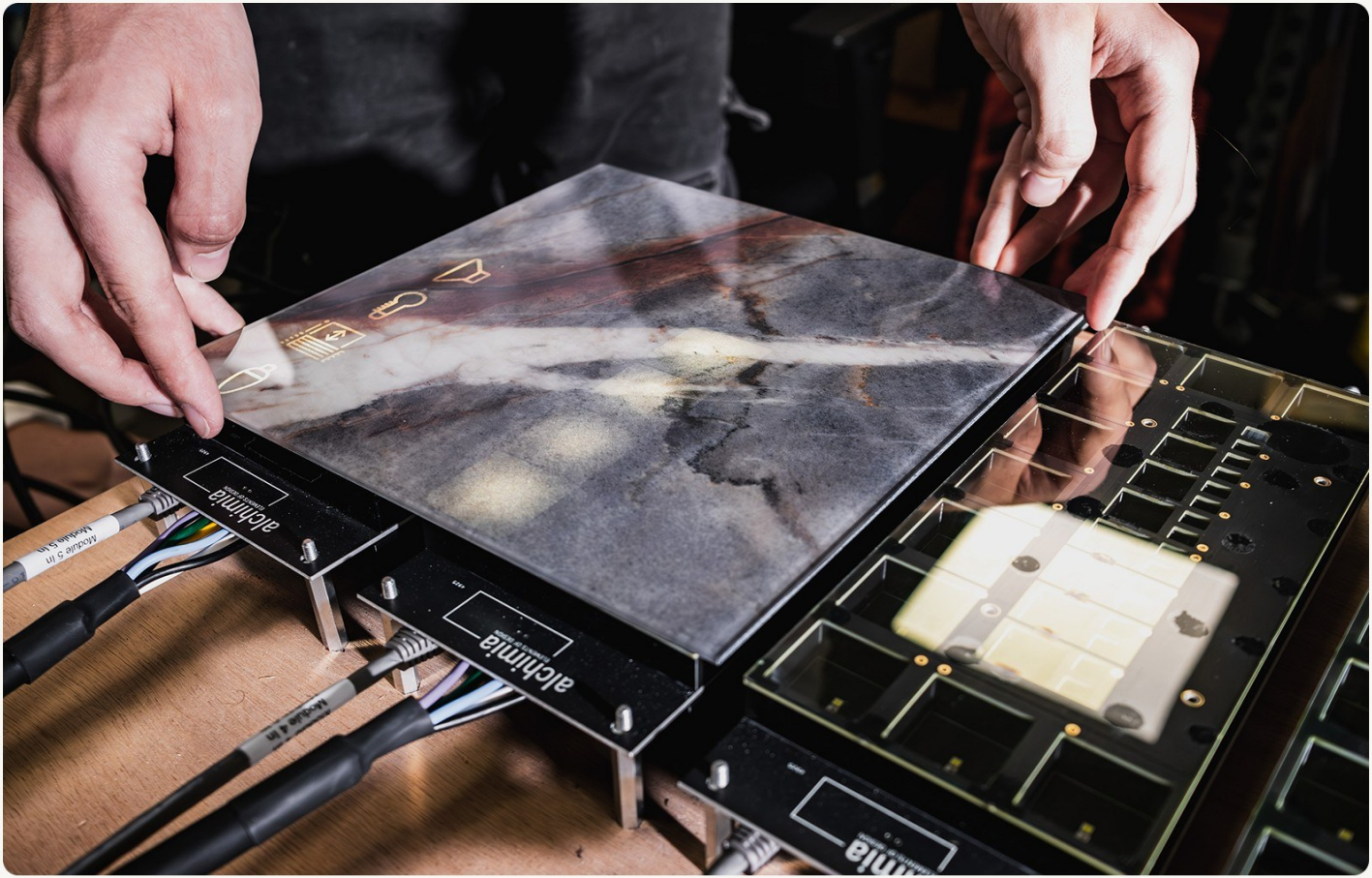
There is no panel by the door, no plastic rectangle in the hallway, no remote that has to live somewhere. The control is wherever it makes sense to put a hand: the wall of the entrance, the surface of the bar, the stone beside the bed, the edge of the kitchen counter.



 Material: Marmi Maxfine Blue Tempest, FMG · Photo: Alchimia

- Only when you need it





20 Control Element, crafted into the slab · Photo: Alchimia

Light from within the material

The Control Element uses the crystalline structure of the material. High precision milling creates zones that are suited to pass light, while the face of the surface stays untouched. The symbols are not printed on the material and not cut through it. They live inside it, and they are only there when they are needed.

The Control Element blends into the material and works with the leading control platforms.

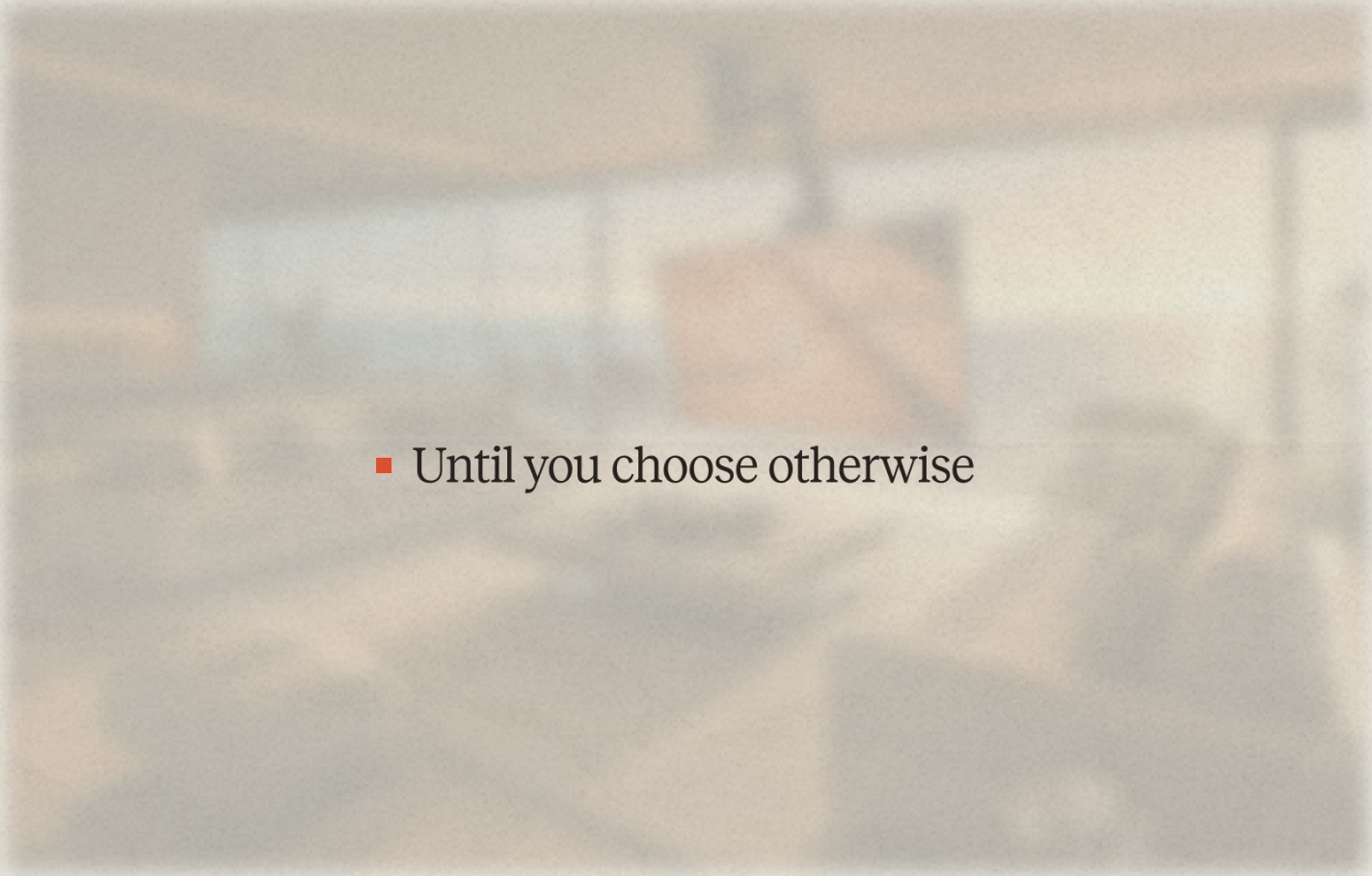
Intuitive, from the first touch, it simply becomes part of the way you live.

Part of the architecture, not another system

360 Element

Some rooms are built around a view, and nothing should stand in front of it. Then the evening comes, and a film is wanted in exactly that place.

The 360 Element brings the display into position in front of the view, holds it there for as long as the film lasts, and returns it afterwards. The room returns to the way it was drawn, and the horizon becomes your favourite entertainment again.


Until you choose otherwise



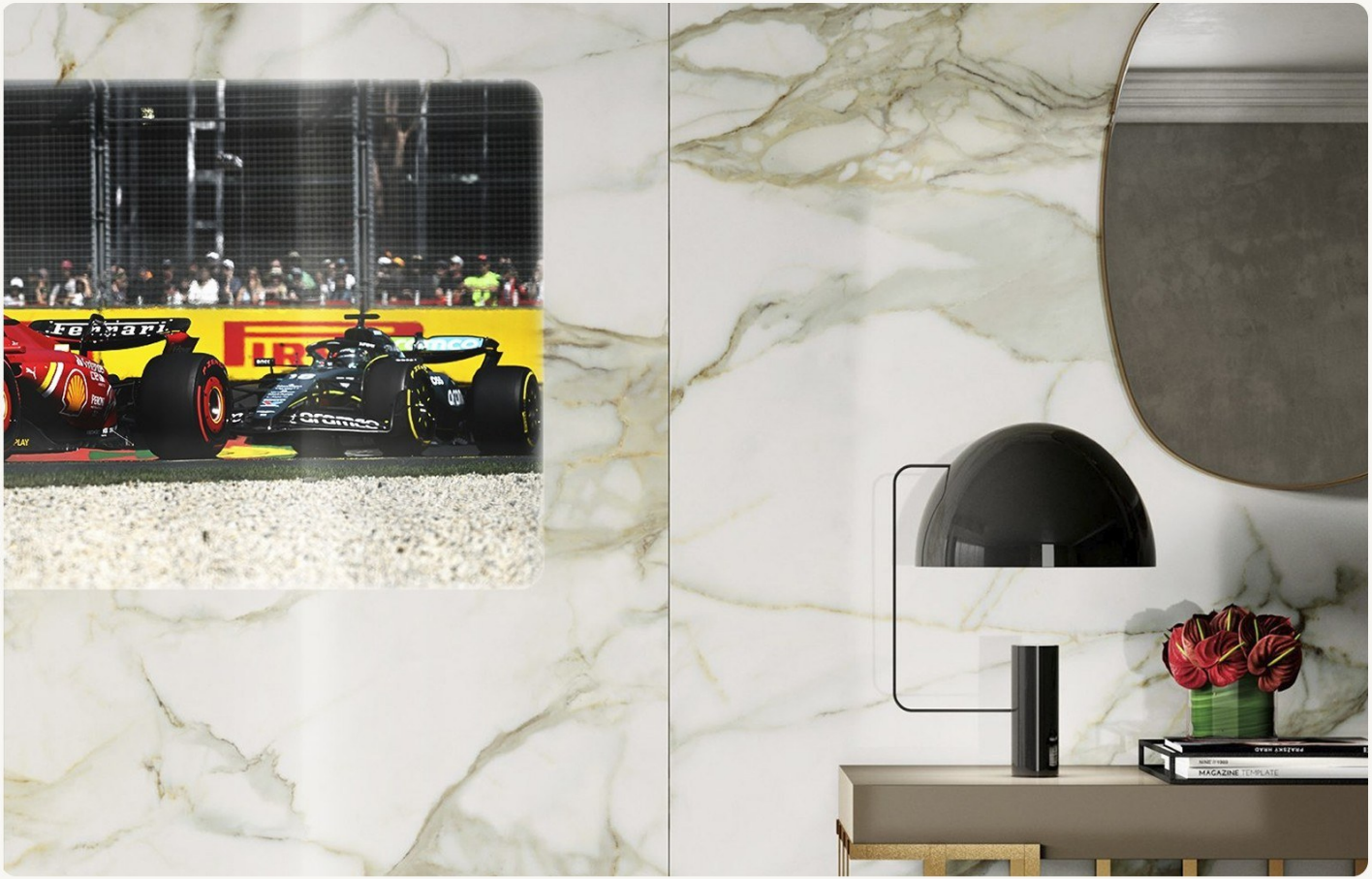
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03

Materials

In most projects the material follows the equipment. A surface is selected because something can be mounted on it, cut into it or hidden behind it. Alchimia reverses the order.

The material is chosen first, for its colour, its depth and the way it meets the light, and the Element is crafted to live inside that choice. The pattern stays unbroken. Book-matched slabs stay book-matched. The grain of the wood runs through, not around.


MAGAZINE TEMPLATE

Three ways to make it yours

Every Display Element begins with a choice of surface.

Atelier Collection.

A curated selection of five ceramic finishes, composed by Alchimia. The most direct way to bring the Display Element into your space.

Atelier Collection Tailored.

A wider palette of polished ceramic slabs from Iris Ceramica Group, chosen with your designer to match the rest of the interior.

Bespoke.

Your own material: a stone or a wood you have chosen, an architectural finish, even a work of art. Crafted for one project only. Further materials are considered together with the designer and the material specialist, and tested before they are promised.

The Atelier Collection

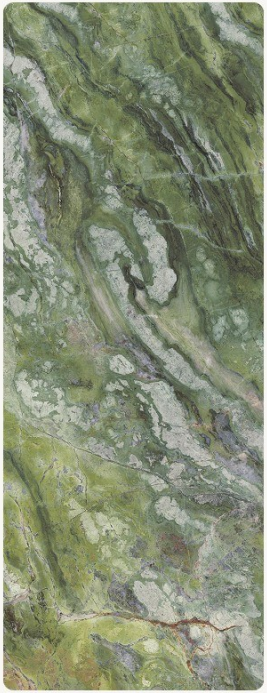
Five ceramic finishes



Marmi Maxfine Calacatta Oro, FMG



Onici Maxfine Onice Rosa, FMG



Ultra Marmi Brilliant Green, Ariostea



Ultra Marmi Daino Grigio, Ariostea



Ultra Onici Onice Nero, Ariostea

04

Origins

Milan, 2001

Working with Philips Design and Giulio Cappellini, Jeroen van den Hurk saw a monumental shelving system that revealed screens through choreographed movement. It changed how he understood the problem.

The world was not ready. Electronics were too thick and too mechanical, and the idea was archived.

"For the first time, I did not see a display as an object. I saw it as a surface. As material. Not something added to space, but something born from it."

Jeroen van den Hurk

At sea, 2020

Almost twenty years later the same problem was waiting on board the world's most considered superyachts and in the most carefully drawn residences. Interiors had become extraordinary. Technology still arrived at the end, with its racks and cables and black rectangles, and undid some of the work. Technically perfect. Aesthetically intrusive.

An owner put it as a question: why does technology always arrive too late to be beautiful?

The answer took years and a particular set of people: craftsmen in The Netherlands, Italian ceramic studios, acoustic engineers who understand that sound can be felt as much as heard, and display specialists willing to work to another discipline's tolerances.

Behind every Element stand more than 60 years of engineering expertise, in the kind of projects where there is no margin for a visible compromise.

Milan, 2023

During Salone del Mobile 2023, Alchimia was revealed at Masterly, The Dutch in Milano, an exhibition opened by Queen Máxima of the Netherlands and visited by more than seventy thousand people in six days. They saw materials and design. Then the surfaces became image, sound and control.

Alchimia returned to Masterly in 2024 and 2025. Alchimia has since been recognised by the technology and design communities, with the Top New Technology Award at ISE 2025, the CE Pro Best Product Award in 2024, and Best Product at the Technology Designer Performance Home Awards in 2024 and 2025.

05

Where Alchimia lives

Villas. Hospitality. Yachts.

Once experienced

Experience it once, and it becomes essential. Like heated floors or lighting designed into the architecture, it stops being a feature and becomes part of what a finished home is.



Villas

Private residences where technology was never part of the drawing, until the moment it is wished. A cinema that is not a cinema room. Music in every space without a single object in sight. Control that is there when a hand reaches for it.



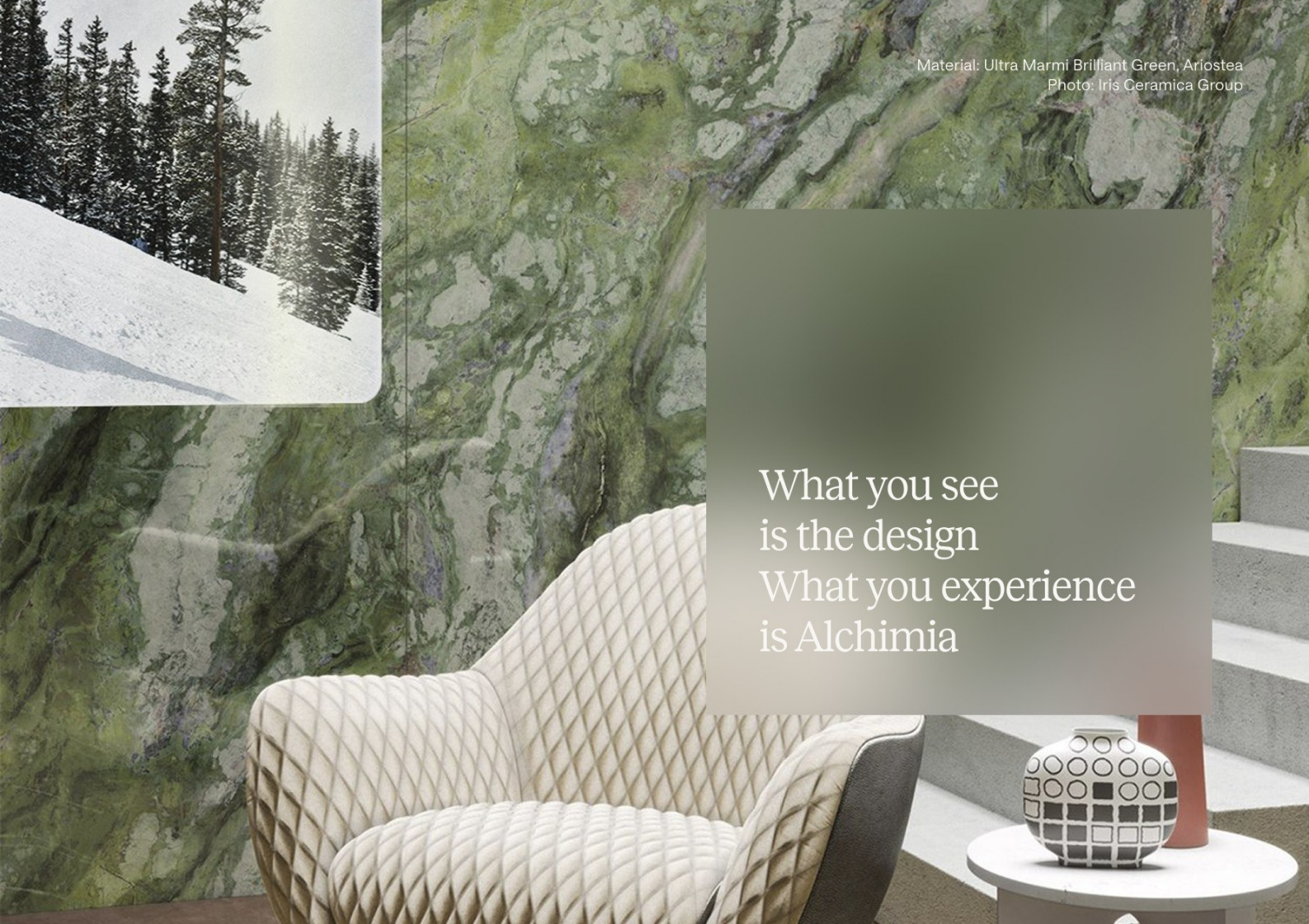
Hospitality

Suites, lounges and private clubs that must feel serene when a guest walks in, and come fully alive the moment the guest asks for something.



Yachts

Main salons, owner's suites, beach clubs and sky lounges, where every surface has been considered by a designer and every millimetre has been argued over. Alchimia is drawn into the interior at concept stage, with the designer and the yard, so that nothing has to be given up later.



Material: Ultra Marmi Brilliant Green, Ariostea
Photo: Iris Ceramica Group

What you see
is the design
What you experience
is Alchimia

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