

CERASPAÑA

2013 / CERAMIC / ARCHITECTURE / DESIGN

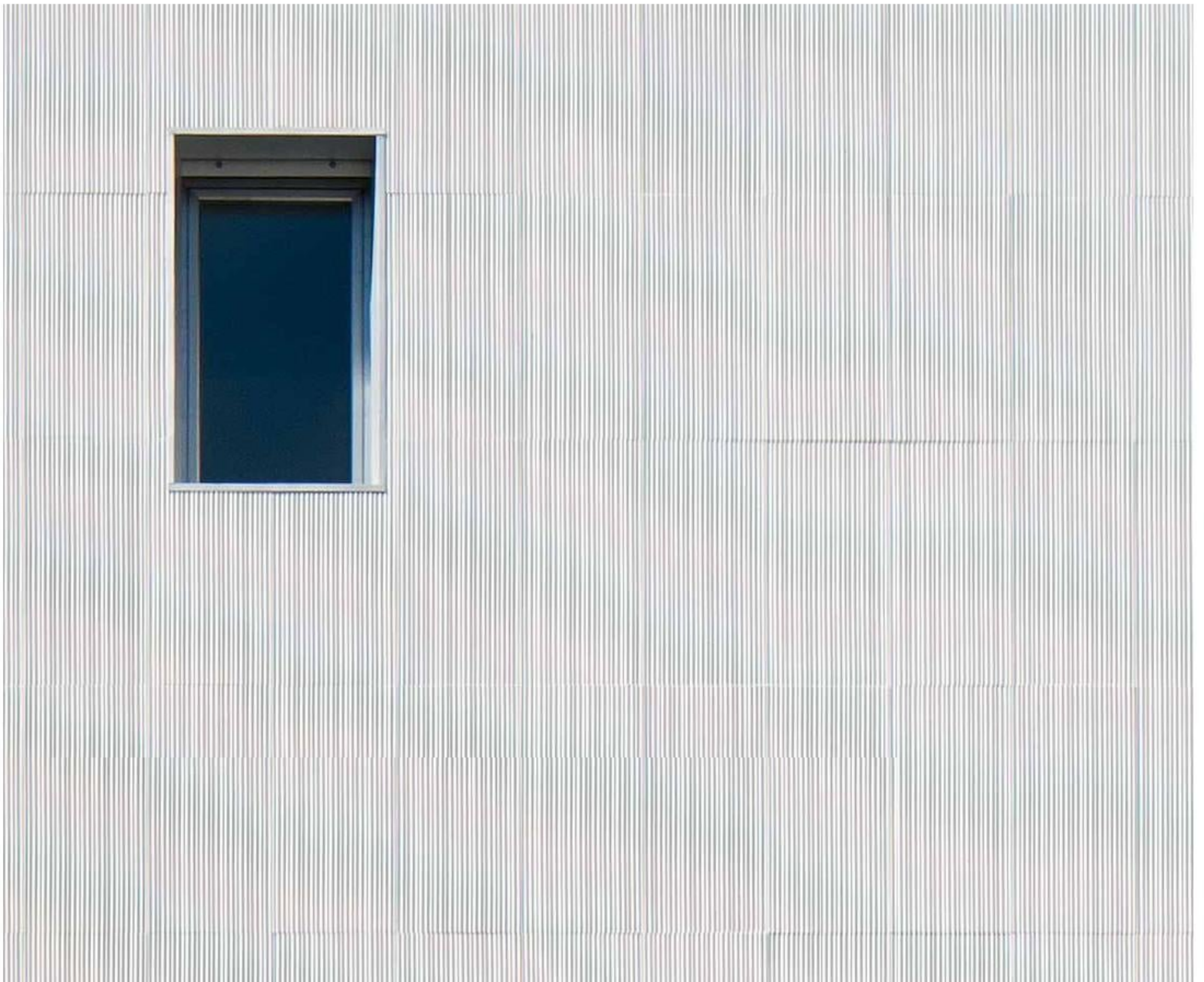
CREATING THE NEW VINTAGE WITH CERAMIC TILES

TEULADA AUDITORIUM: A BRIDGE IN CERAMIC

SOCIAL CERAMIC

TILE OF SPAIN CAMPAIGN: DISTINCTIVELY UNIQUE

31



Editorial

Ceramic claddings for all types of consumer

The economic cycle we are living through has made us re-think many of the things we do. Architecture is changing and re-inventing itself in terms of both the ideas that come up with and the image projected and it is in ceramic claddings where the greatest diversity of solutions is to be found.

In this issue of Ceraspaña we take a look at how ceramic is a material that can provide solutions both where the requirement is for exclusivity and customization and where the needs are simple solutions that combine quality, design and value for money. We may well be looking at the most aesthetically and sociologically versatile material there is, for which all projects are created equal and that offers an infinite range of solutions. A particularly unique material.

The magazine reflects the sense of closeness that many consumers of Spanish ceramic tiles feel for this industry that is so intimately linked to Spain. As Navarra's renowned architect Francisco Mangado has remarked, "This is a sector of industry that researches, innovates, works hard and believes in its product." This enthusiasm that runs through the ceramic tile manufacturing community is understood by more and more people and appreciated in all social circles.

As we reveal in Ceraspaña 31, Tile of Spain continues to work hard so that Spanish ceramic tiles achieve the place they deserve in the eyes of the most demanding of audiences, from high level specifiers to small businesses. The industry's focus right now is on innovation and customization but without forgetting its ongoing contribution to manufacturing, construction and social sustainability ■

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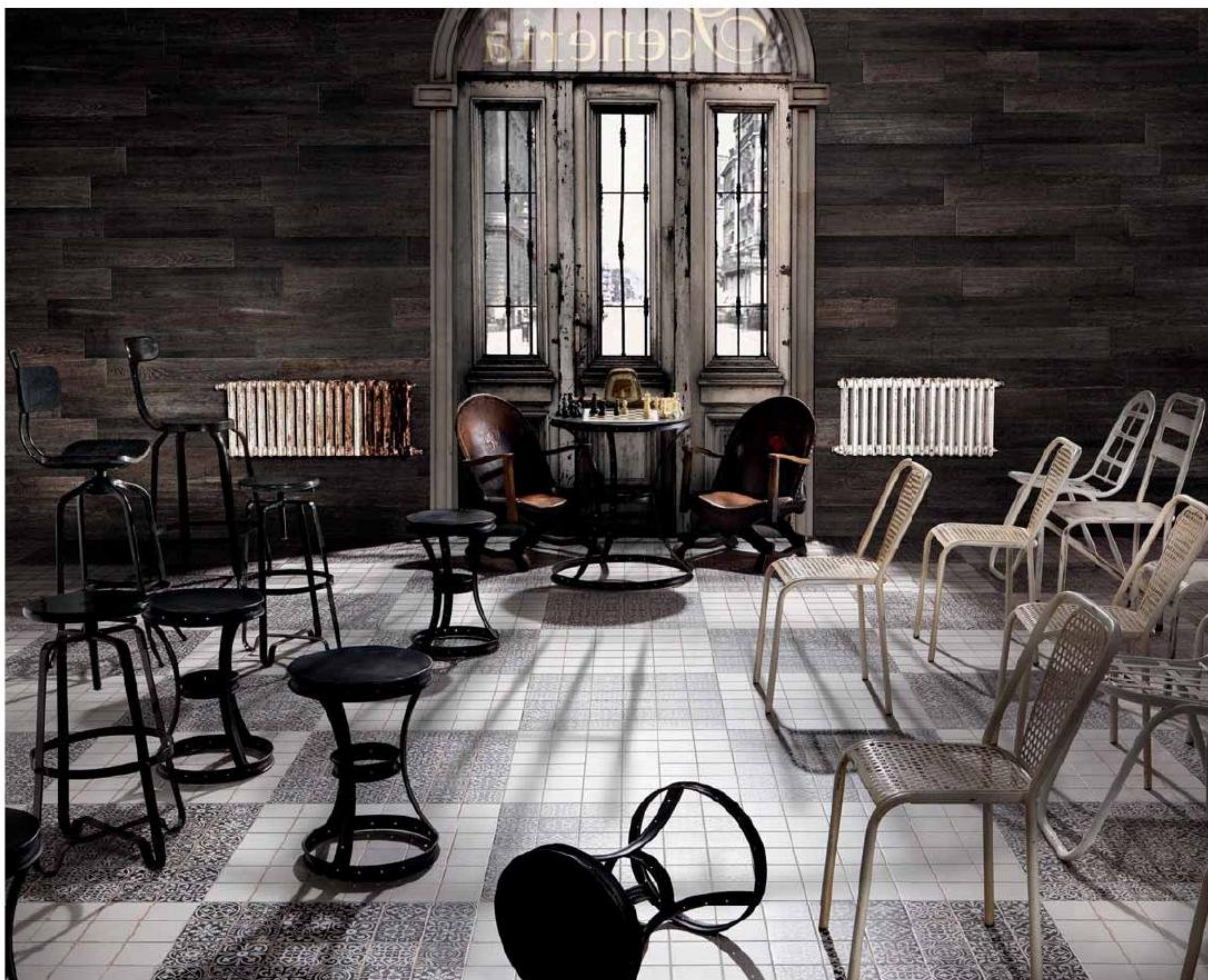
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XIITH CERAMIC TILE AWARDS
FOR ARCHITECTURE AND INTERIOR
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FRONT COVER PHOTO: RENTAL
PROPERTIES IN GÓJAR, GRANADA.
ARCHITECT: ELISA VALERO. CLADDING:
GLOSS UNDULATED CERAMIC TILES BY
DECORATIVA.

CREATING THE NEW VINTAGE WITH CERAMIC

Fashions change, come back again, make references to and even re-create styles from the past. It is a well-known fact that opposite worlds like those of fashion and economics have one thing in common: they are cyclical. Design also follows the dictates of fashion and, naturally enough, decorating with ceramic tiles does too, reviving past trends and rediscovering appealing features from way back.



Peronda, Floor tiles: FS series - FS Faenza N + FS Manises B collection / Wall tiles: Foresta series - Antigua T collection

CERASPAÑA/31

This is what is happening at the moment with the vintage style, a term that is popular in many aspects of life today such as interior design, styling and art. But vintage is not about reinventing the past: it is about pursuing the glamour and exclusivity of days gone by. It is about re-creating images of the past, whichever period it might be and blending them with the contemporary to create stunning spaces, which can be achieved by combining daring with elegance. There is thus a trend for the unique, for customization, for creating a look that identifies us and stands out, acknowledging the value of design in every detail. This trend is characterized by the designer's



Venus, 25x70 (10X27") Ermitage series · Cevisama 2013 collection



Cerámicas del Foix, Green Living series · Porcelain Tiles collection



Vives, Lovestone / Wallstone series

personal touch but nonetheless also relies on top quality materials. It reflects the personality of the consumer in a style marked by elegance and a creative taste that focuses on detail.

The techniques available to the ceramic tile industry mean it is possible for any covering to carry a particular image or print and we use this to create a vintage style of our own: 70's pop, 50's glamour, the folly of burlesque or 20's swing. Anything goes.

Digital printing onto ceramic tiles enables single, specific tiles to be produced with no loss of the essential strength of the ceramic. What is more, with screen printing several colors can be printed onto the tile, you can choose which color glaze and decor to apply and whether the surface finish should be glossy or matte.

Images can be used to create customized panels with such high quality definition in the graphics and colors that at first sight it is impossible to distinguish between real and unreal.

Digital printing onto ceramic tiles enables single, specific tiles to be produced.

Ceramic tiles can be metallicized, creating eye-catching effects or tiles that are little jewels.



Sanchis, Evolution series-collection



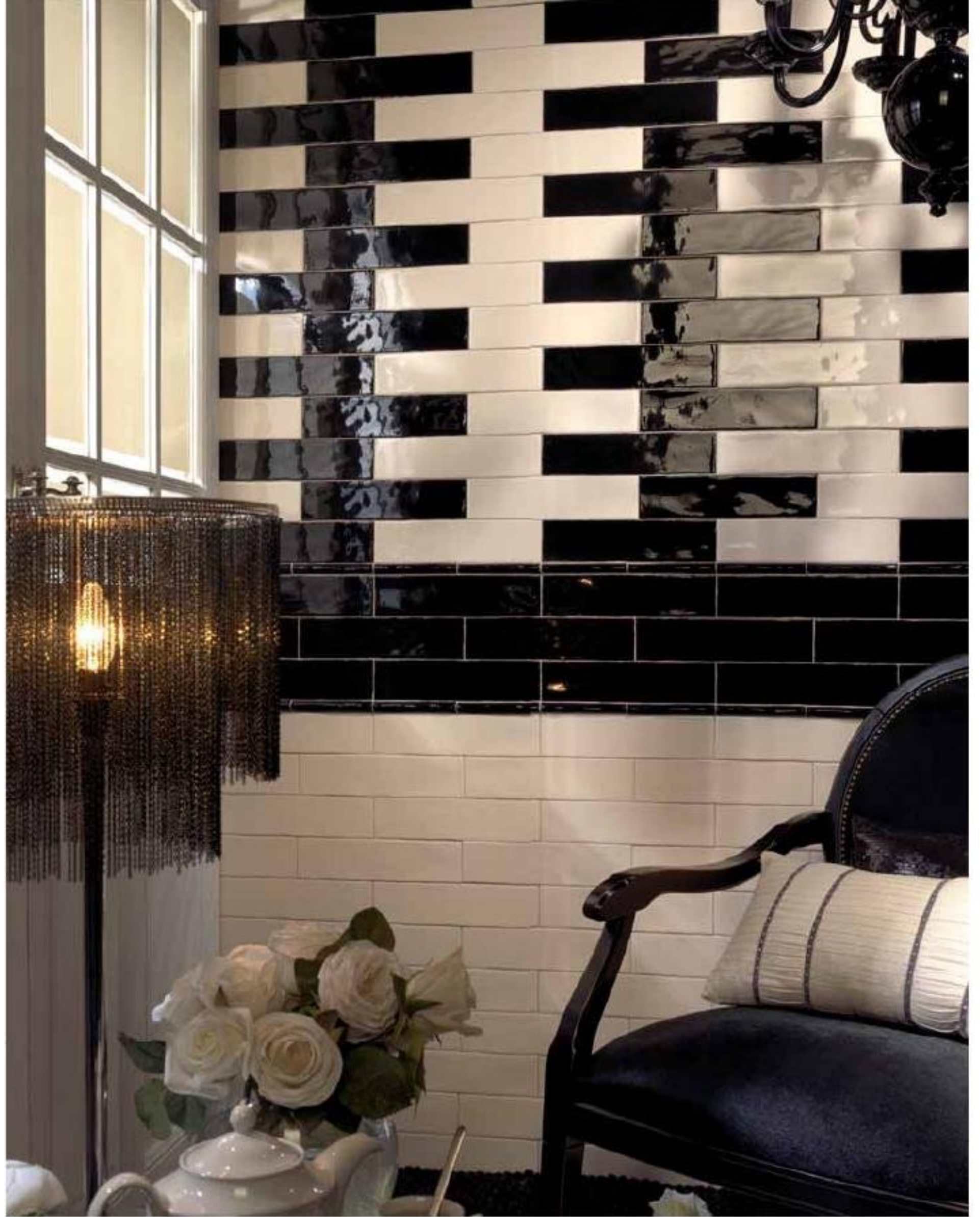
Undefasa, Floor tiles: 41x41 cm. (16X16") Colorgloss series-collection / Wall tiles: 25x75cm (10X27") Colorgloss series-collection

The techniques available to the ceramic tile industry mean it is possible for any covering to carry a particular image or print and we use this to create a vintage style of our own: 70's pop, 50's glamour, the folly of burlesque or 20's swing. Anything goes.

As well as these opportunities for customized artistic creation it is also possible to metallize ceramic tiles, creating eye-catching effects or tiles that are like little jewels. The metallic finish is applied in metal-vaporizing chambers. The metallic particles are deposited on the tiles giving them a metallic finish that is more or less glossy depending on the surface of the tile, obtaining greater or lesser degrees of reflection. It is even possible to create different intensities of matte or gloss.

The versatility of the finishes for ceramic coverings does not end here. It is now possible to produce textures and volumes that offer the potential to create that sense of times past that we identify with so well.

All of these resources are used to design rooms where unique tiles are a focal point and spaces are conceived to have personality, displaying vestiges of yesterday yet including very contemporary touches too ■



Cevica, Alaska series-collection



Realonda, Oxford series-collection

SOCIAL CERAMIC

The current economic situation has made us think about ourselves, about the mistakes we have made and how to solve them. This applies to all levels of politics, economics, philosophy and society and, naturally enough, to architecture too. Human beings do of course make mistakes but are able to learn from them and find more appropriate alternatives and solutions to enable them to move forward. This is basically what we refer to as the development of thought and, along with it, of behavior. This context is what caused the term 'social architecture' to become such a buzzword, yet even today it has a very different meaning to what it meant just a few years ago.

In the last decade social architecture simply involved building social housing, which as with many other initiatives created a number of financial strife and conflicts of interest. In fact, 'social architecture' is a multi-disciplinary term related to Social Science, Political Science and Architecture and is associated primarily with the relationship between people and their environment, independently of their origin or orientation. In the field of architecture specifically, the term embraces theories as to the importance of creating architecture that attempts to resolve or improve buildings designed by and for all. There is a great interest now to understand, solve and even improve architecture; designing for one and all. This has allowed great success in catering to specific needs and are worthy of being discussed as important architectural models. Ceramic coverings are a frequent choice in this quest to design well conceived architecture that is in tune with what society needs but aims to create grand designs at lower costs.

Ceramic can bring an infinite number of finishes as well as unparalleled technical specifications to projects with limited budgets. Also, the industry is committed to the environment, has adopted social responsibility policies and also promotes a sustainable manufacturing process. As a result ceramic tiles are frequently associated with sustainable construction. Ceramic is most definitely a mate-

In the last decade social architecture simply involved building social housing, which as with many other initiatives created a number of financial strife and conflicts of interest.

rial that, thanks to its technical and financial characteristics, aesthetic possibilities and the industry's policies, is ideal for social and public projects. In this context we can simply refer to it as 'Social Ceramic', to encompass a number of projects that deliver simple solutions but that, paradoxically, require complex analysis and work.

To be able to better understand this 'way of working' we will review several projects that are remarkable on account of their excellent

Rental housing in Gojar, Granada, by Elisa Valero. Facade and roof coverings in 80x40cm (31"x16") gloss finish undulating ceramic tiles by Decorativa.



execution and innovative design and that also combine financial restraint with fine architectural solutions.

As human beings we are, inevitably, sensitive to our living environment. We make it our business to create the spaces and surroundings in which we live and if these combine positive environmental and aesthetic features people will feel fortunate, whereas if they do not, people will feel uncomfortable and will want to go elsewhere.

The designers of the 111 building by Flores&Prats architects were highly aware of this notion. The building is on the outskirts of a town in a very open space and one of the first ideas was to provide its inhabitants with a patio that would be a place residents could come together as a community in this huge void. This space inside the block is thus a semi-public square that is central to the life of the building: all the occupants enter through this central area, which functions as a point where people can meet and cross paths. As it is a relatively small building for a social housing scheme the design includes extensions to the homes in the form of intermediary spaces, so that the home does not just consist of its internal space but also extends out way beyond its

internal square footage. With these spaces in the central plaza both the fountain and the railings were covered with tiles of three different colors, very carefully placed so as to follow the curved outlines of the various elements. The tiles are in bright colors with a gloss finish and create an exuberant burst of color inside this block of 111 homes.

Another great example of social architecture using ceramic tiles is the block of rental apartments in Gójar by Elisa Valero Ramos. This project manages to create awareness

Ceramic coverings are chosen where architecture needs to be well conceived and in tune with what society needs yet deliver grand designs at minimal costs.

among the city dwellers of architecture as an essential tool for providing solutions and developing cities as it manages to address issues of environment, design and town planning all at once. The building occupies the full area of what was previously part of the City Hall, integrating the corner of the block with a solid piece of ceramic. It was designed and built to meet financial and rational criteria governing not just in the construction but also in the maintenance of the building. The entire building, both the facades and the roof, are covered with stoneware tiles double-fired at high temperature - 1220o - and glazed in sierra nevada white. Open cells run through the tiles which have been attached to the façade by unseen staples.

This type of architecture is not all about housing however, there are also examples of small-scale projects such as education facilities that nonetheless have a great impact. The extension to the Nuestra Señora del Belén Infant Education Center by Rubén Darío Arquitectos, is one such example: an exquisite piece of work clad in yellow vitreous tiles. The color is one that is widely used in spaces for young children and many times inspired by clichés not only as a color but also in the use of materials. Here however it has been in-



Left: Building 111 by Flores y Prats architects. Multi-colored glazed ceramic tile covering. Photo: Álex García. Right: Extension to the Nª Sª de Belén Infant Education in Zafra (Badajoz) by Rubén Darío architects. Exterior covering: 25 x 40cm (10"X 16") red paste ceramic tiles and 10x20cm (4"X8") ral103 yellow glazed tiles (glazes in the 2nd firing).

troduced into the building subtly, through the glazed and the unglazed ceramic tile facades of the two structures at each of the far ends of the extension building. The vitreous yellow of the small tiles laid offset and the reddish of the larger bisque tiles contrast with the white that washes the differently textured tiles - both the old and the new ones.

Another example of this kind of work is the extension to the "Los Llanos" Adult Education Center in Albacete by Matos-Castillo Arquitectos. In this instance ceramic tiles have been used both inside and outside of the building to great aesthetic effect, in a project that had a very limited budget. Inside the building the blue on the ground floor is a continuation of the color of the exterior skirting. The lobby is over twelve meters (40 feet) high and features a huge mural made of glazed stoneware tiles that gradually change from blue to white as they reach up towards the light. The design of the ceramic tiles gives form to the flat surfaces where they are used. Their curved relief softens the surfaces so they are no longer flat and, instead, shimmer in a very special way as the light changes.

The last great piece of social architecture we will discuss reflects an awareness of the need to create a public structure without making it into a monument. The building in question is the Community Day and Activity Center by Flexo Arquitectura.

The Center is located in a typical suburban residential area, on the border between the center and the suburbs of the city of Palma. The design originates from the notion of reinforcing the institutional nature of the center by unifying all the elements of the facade by in turn cladding them with white ceramic tiles and making the three meters (10 feet) between the building and the street a public space. One of the main ideas for this project was to encourage communal use of the Center, so all the different facilities offered are on a single level, arranged around a garden. The architects' solution to the strict financial constraints was to use a combination of local and industrial materials and techniques, with ceramic tiles playing a major part in both the interior and the exterior of the building.

All of these projects reflect an understanding that human beings have the capacity to make their surroundings their own and feel proud of them or, on the contrary, feel frustrated, insecure and detached from the space in which



Los Llanos Adult Education Center in Albacete by Matos-Castillo Arquitectos. Exterior skirting and lobby clad in blue and white glazed undulating stoneware tiles.



Community Day and Activity Center by Flexo Arquitectura. Facade and interior clad in white 10x20cm (4"x8") tiles by Cerámica Alcora.

In all our social architecture projects we see how ceramic tiles help people feel happy in an environment that is along way from nature.

they happen to live. Nevertheless, all of us feel proud of the work we have accomplished in these social architectural projects. Both those who use and enjoy these spaces and

those of us who look at them as outsiders, see how ceramic tiles can help human beings feel happy in an environment that is so far away from nature ■

TILE OF SPAIN: DISTINCTIVELY UNIQUE

Tile of Spain has devised a new PR and advertising concept that is more global and focuses on the exclusivity of Spanish ceramic coverings. The campaign was launched officially at a press conference at the last Cevisama trade show to an audience of more than 200 international journalists. The new concept can currently be seen around the world in advertising and promotional initiatives and is being used in association with Spain's presence at a number of trade fairs and other events in countries including the USA, Russia, Germany, the United Kingdom, France, Italy and India.

As the cornerstone of the communications strategy the advertising campaign is one of the key elements of the Tile of Spain promotion campaign, which defines the positioning of Spanish ceramic coverings globally. The new concept reinforces the association of Spanish ceramic tiles with uniqueness and added values such as customization, versatility, design and innovation. To choose Spanish tiles is synonymous with distinction and quality; a combination of the traditional with the modern and this is what the new striking image will convey around the world in its forceful message: Distinctively Unique.

The "Distinctively Unique" concept elevates Spanish ceramic coverings to the status of something distinctive, taking gold, a color that is both traditional and contemporary, as the vehicle to convey the notion of exclusivity. The color is synonymous with "unique" and "exclusive" and closely associated with quality and distinction. The success of the design lay both in choosing the color and knowing just how much to use it without going too far. The fingerprint on the ceramic tile represents the industry's ability to customize every product in line with what each marketplace, market segment and consumer needs. Spanish ceramic products are

The new Tile of Spain campaign is synonymous with values such as versatility, customization, design and innovation.

Distinctively Unique conveys the Spanish industry's singular ability to create products tailored to the needs of each customer.



Tile of Spain: Distinctively Unique

versatile and offer the options, technological capabilities and flexibility to take on any challenge or project and stand apart from their international competitors.

Spain's ceramic tile industry leaves its own imprint on every project, seeking unique alternatives with which to meet every

customer's requirement without sacrificing the tradition that keeps the industry alive. Because every project is singular and different. Every project deserves the finest quality, the very latest products, the most environmentally friendly solutions and the greatest experience. Every project should be distinctively unique ■



DISTINCTIVELY
UNIQUE

SPANISH CERAMIC TILE



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TEULADA-MORAIRA AUDITORIUM PROJECT ■ FRANCISCO MANGADO

A CERAMIC BRIDGE BETWEEN TWO WORLDS

Mangado's work stands alongside the great contributions to the history of architecture and his ongoing commitment to education and research have earned him a number of accolades and highest international honors. In 2011 he was awarded an International Fellowship by RIBA, the Royal Institute of British Architects and more recently, in February this year was granted an AIA Honorary Fellowship by the American Institute of Architects for his significant contribution to architecture and society.

Francisco Mangado has voiced his support of using ceramic coverings in contemporary architecture, highlighting the important role they can play in construction, how expressive they can be and how easy they are to apply. In lectures and papers he has

also underscored the pivotal role the ceramic tile sector has played in extending and improving understanding of the architectural applications for this material. In his own words it is "an industry that researches, works in collaboration with architects and believes

in its product. An industry that has managed to make us architects consider ceramic as a material that offers infinite possibilities." These are not just empty words: his thoughts are expressed literally in a number of exemplary projects that span his career.

Teulada-Moraira Auditorium. Architect Francisco Mangado. Ceramic covering. Photograph by Roland Halbe.



As a major point of architectural reference, Mangado has worked on innumerable projects whose exceptional execution and peerless architecture make them outstanding. Many of these designs utilize ceramic as the star material. One of his best-known creations is the Spanish Pavilion at the 2008 Zaragoza Expo, a mass of ceramic tubes reminiscent of a forest of poplar trees standing on water, a landscape typical of Aragón. To make it he designed a structure that afforded incredible possibilities from the point of view of rational use of energy and commitment to the environment but whose architecture provided one of the most attractive spaces, physically and in terms of light that one could possibly encounter. He won the 2008 ASCER Award for Architecture for this project in recognition of his architectural originality and his use of ceramic tiles as an architectural element and indeed, in this instance, as an integral part of the design of the building.

In 2011 he won further recognition by way of a special mention in the ASCER Tile Awards for the Auditorium he designed in Teulada. Less known to the general public, this work has also been acknowledged by some of the most prestigious awards. What Mangado attempted to do with this project was evoke, through architecture, the permanence of natural elements such as the sea and mountains. To do



Teulada-Moraira Auditorium. Architect Francisco Mangado. Ceramic covering. Photograph by Juan Rodríguez.

this he returned to and reinvented a traditional material: ceramic tile, making a virtue out of necessity. In the Auditorium he once again gives a major constructional role to tiles, making this project yet another exquisite example of good architectural use of ceramic.

Mangado's design creates a kind of bridge between the two hubs, Teulada on the mountain and Moraira on the coast. Separate locations though governed by the same authorities, they nonetheless seemed to be part of the same territory, landscape and culture.

These considerations, along with the topographical features of the two places, were the main points that inspired the architect's design.

The plot of land upon which the Teulada-Moraira Auditorium stands is actually in Teulada, is part of a new urban development and stands at the highest point of the city, from where Moraira can be seen by the sea.

This is therefore a building that because of its singular topographical location can be seen



Francisco Mangado underscores the pivotal role the ceramic tile industry has played in extending and improving awareness and understanding of the architectural applications for the product.

from both towns and is in a sense a symbol of urban unity that, while not based on a physical continuum is nonetheless based on territorial, geographical and, of course, cultural closeness.

The guiding principle behind the Auditorium was that the building should adapt to the natural lay of the land, which runs south west downhill, and create main access areas around the north east and south east perimeter. These have been deliberately placed in such a way to afford views of Moraira and the sea. Although the interior of the building is simple in terms of the different rooms and service facilities offered, the way the rooms have been arranged and placed is the most original and substantial element of the entire project in that they are ranged along the south facade overlooking the sea.

The building can be described as relatively sleek with clean shapes, finished with ceramic tiles which were made and arranged to follow the lines of a great facade/space. A deep, geometric and carefully sculpted facade carved almost as if it were a diamond. The entire design follows the inclinations of the different positions of the sun so as to avoid direct light shining in, which can be so bothersome in this area of the Mediterranean.

The upper part of the building has been finished with ceramic tiles, the line of the roof tracing out sharp, broken geometric lines. The



Teulada-Moraira Auditorium. Architect Francisco Mangado. Ceramic covering. Photograph by Roland Halbe.

rooms are unusual in terms of their shape and where they are located. On the one hand it evokes a stony beach that from a distance and because of its depth, appears to merge with the sea. At night this huge facade becomes a theatre curtain that once lit resembles a lighthouse between the road joining Teulada and Moraira. It could be said that this lateral facade represents the intensity projected in this structure.

In 2011 the Teulada Auditorium won the Chicago Athenaeum international prize awarded by the Chicago Athenaeum and the European Centre for Architecture Art Design and Urban Studies. This is a very special prize as it is awarded not to an architect but to a specific project- a way of acknowledging teamwork, recognizing the many people without whom it would be impossible to achieve such great results ■

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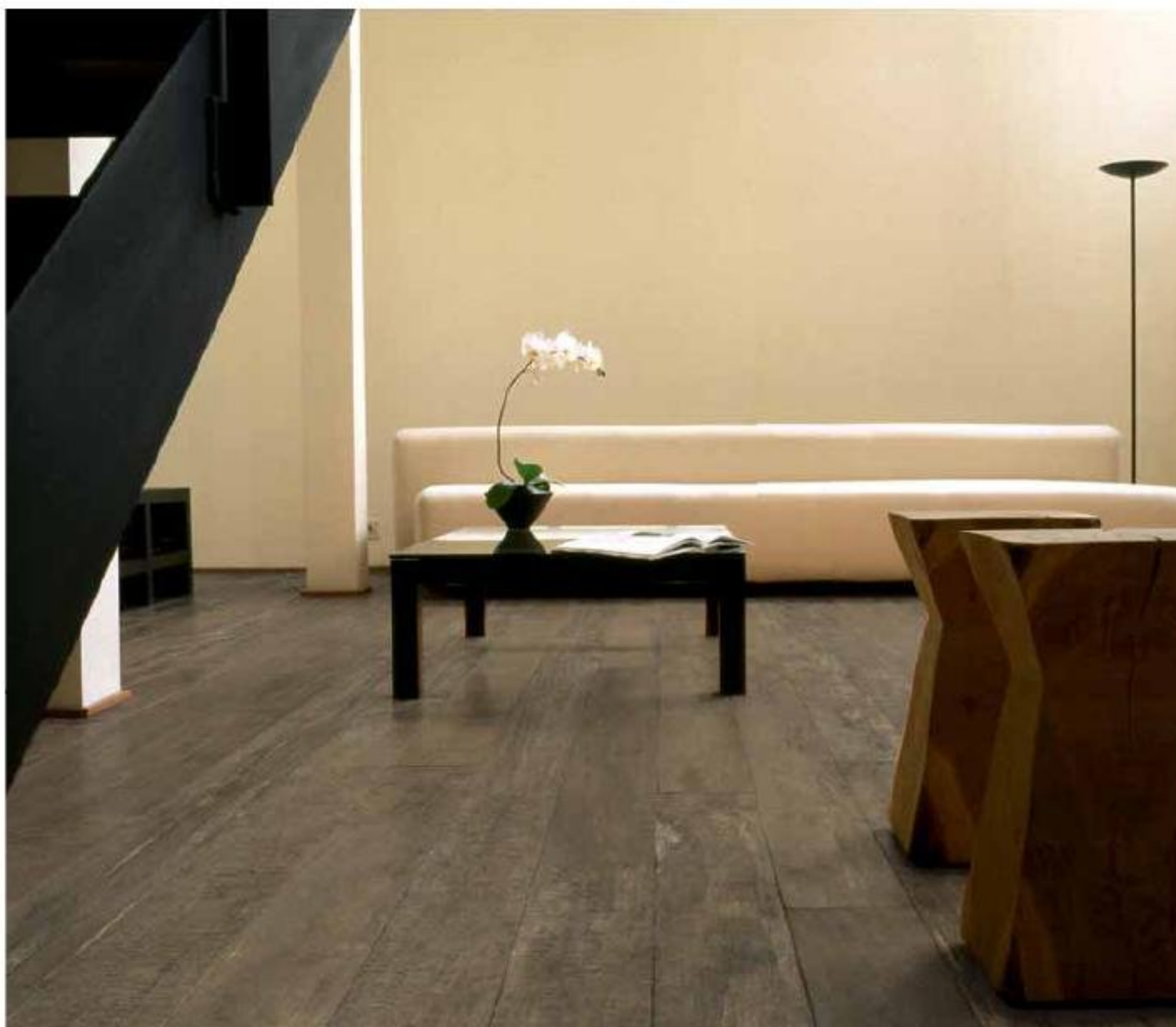
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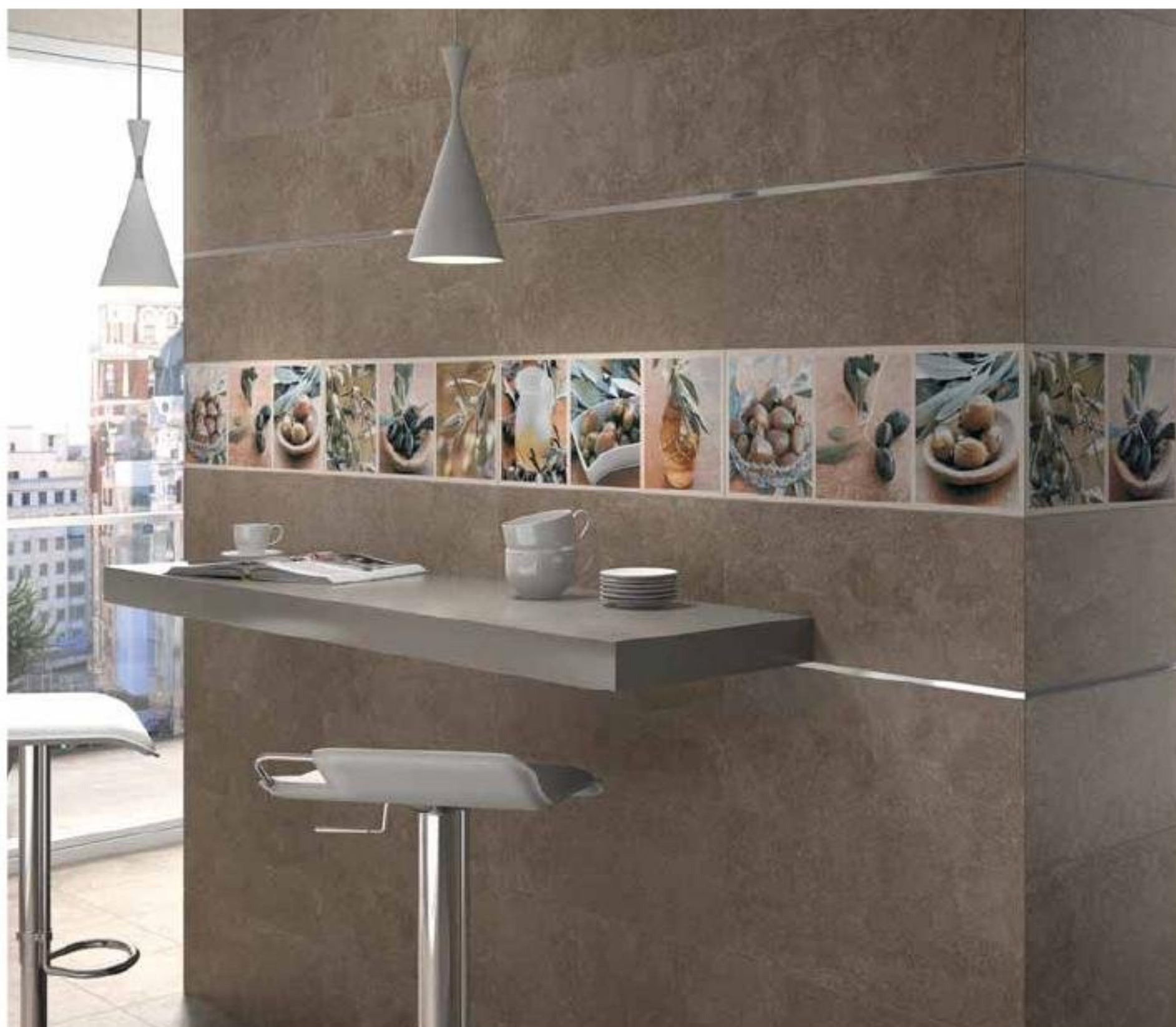
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TILE OF SPAIN MOBILE APP FOR CERSAIE 2013



A useful and unique tool to help visitors find Spanish products.

A Tile of Spain mobile app has been released again for the upcoming edition of the Cersaie fair. The new digital application has been configured for smartphones and tablets (iPhone and Android) and is available to professionals and the general public. It contains information on the venue, industry, trends and the catalog of the Spanish exhibitors at the show. Given how well the free download of this app was received last year we will again not be producing a paper catalog, focusing instead on the digital option, which is in line with current trends that place greater value on sustainability, design and accessibility.

The CERSAIE'13 app hopes to be a useful tool that will help visitors plan their time simply and efficiently. It is free to download and is available for iPad, iPhone and Android mobiles through the App store and the Android Market's Play Store. It can also be downloaded from the <http://www.spaintiles.info/cersaie> microsite.

This edition of the app offers a more avant garde interface and also mirrors the redesign

of the Tile of Spain brand. With the support of ICEX - Spain Trade and Investment Institute, ASCER has developed a very contemporary design that reflects quality and innovation - the features that Spanish ceramic tiles aim to be known for.

The app will again no doubt be well received at the Italian fair by the professionals who visit as it is easy and quick to use and provides full information on the Spanish exhibitors (new products, images, stand location, contact details, maps). It also includes filters enabling you to search for companies by name, sector and hall and even features the opportunity to share information on social networks and by e-mail.

The Cersaie '13 app includes the following features, among others:

- Company listing: navigate through the list of companies and filter alphabetically or by sector.
- Quick search by company name.
- Selection of favorite companies to make it easy to list together and organize your visits.

- Navigate through the halls: the map function means you can find halls and stands throughout the fair quickly.
- Company factsheets: provide full information on latest developments, location within the fair, contact details in Spain and Italy, all of which can be saved directly to your agenda or used to make calls or send e-mails.
- Images: click on the images and they open up to full screen, accessing information about the series and products.

CERSAIE 2013

Representatives of Spain's ceramic tile industry as well as manufacturers of sanitary ware and related sectors, will exhibit at the thirty-first edition of CERSAIE 2013, which takes place September 23-27 in Bologna, Italy. Cersaie is the leading international showcase for the Ceramic Tile and Bathroom sector, visited by professionals from retail, architecture, interior design and display companies along with major construction companies from all five continents ■

NEWS FROM TILE OF SPAIN

CERAMIC COVERINGS: BUILDING SUSTAINABILITY

Spain's ceramic wall and floor tile manufacturing industry has launched the www.spaintiles.info/eco website to raise awareness of the potential ceramic offers as a material to be used in more sustainable construction. The site shows examples of sustainable designs, studies carried out in R+D initiatives, and the latest developments in ceramics designed with sustainability in mind. Their intrinsic properties, combined with the latest developments and innovative applications, mean that ceramic wall and floor tiles are sustainable alternatives for construction, as is clearly demonstrated in the industry's Lifecycle Analysis (LCA) ■



www.spaintiles.info/eco

TILE OF SPAIN DAZZLES IN RUSSIA AND THE USA

Tile of Spain revealed its new identity to the world at two of the foremost fairs on the international circuit, showing the new Tile of Spain: Distinctively Unique campaign graphics against the gold backdrop of the Spanish stands. On April 16-19, Spain's tile industry, repre-



sented by 40 manufacturers that are members of ASCER, exhibited at Moscow's construction materials fair MOSBUILD. The event was organized by ICEX, which had an official stand. The promotional activities included, most notably, a successful press conference for the Russian trade media and a ceremony at which Tile of Spain awarded diplomas to Russian distributors in recognition of their efforts to sell Spanish product.

After Mosbuild came COVERINGS 2013, which took place in the North American city of Atlanta (Georgia) from April 29th to May 2nd. This year the 31 manufacturers of ceramic tiles made the majority of the total 44 Spanish companies exhibiting at the fair. COVERINGS is the leading trade show for ceramic and stone coverings in the United States, a market that currently ranks seventh in export destinations for Spanish tiles. The two main promotional initiatives at Coverings were the press conference for the American trade media and the distribution of a catalog with the exhibitors' latest innovations ■

UPCOMING EVENTS

As has become the norm in recent years the second half of the year is packed with different promotional events that ASCER and Tile of Spain carry out internationally, especially in countries that offer significant prospects for growth.

INTERNATIONAL FAIRS

Almost a hundred companies from Spain's ceramic tile industry are set to participate at Cersaie (Bologna, September 23-27) under an official stand organized by ASCER, forming the largest foreign group at the trade show.

With Spain currently the leading European supplier of ceramic tiles to India, ASCER is organizing a Group Stand at the Ace Tech Mumbai fair (Mumbai, October 10-20) for the fifth year. ACE TECH is India's

foremost fair for architecture, construction and engineering and is organized every year in the country's five main economic zones.

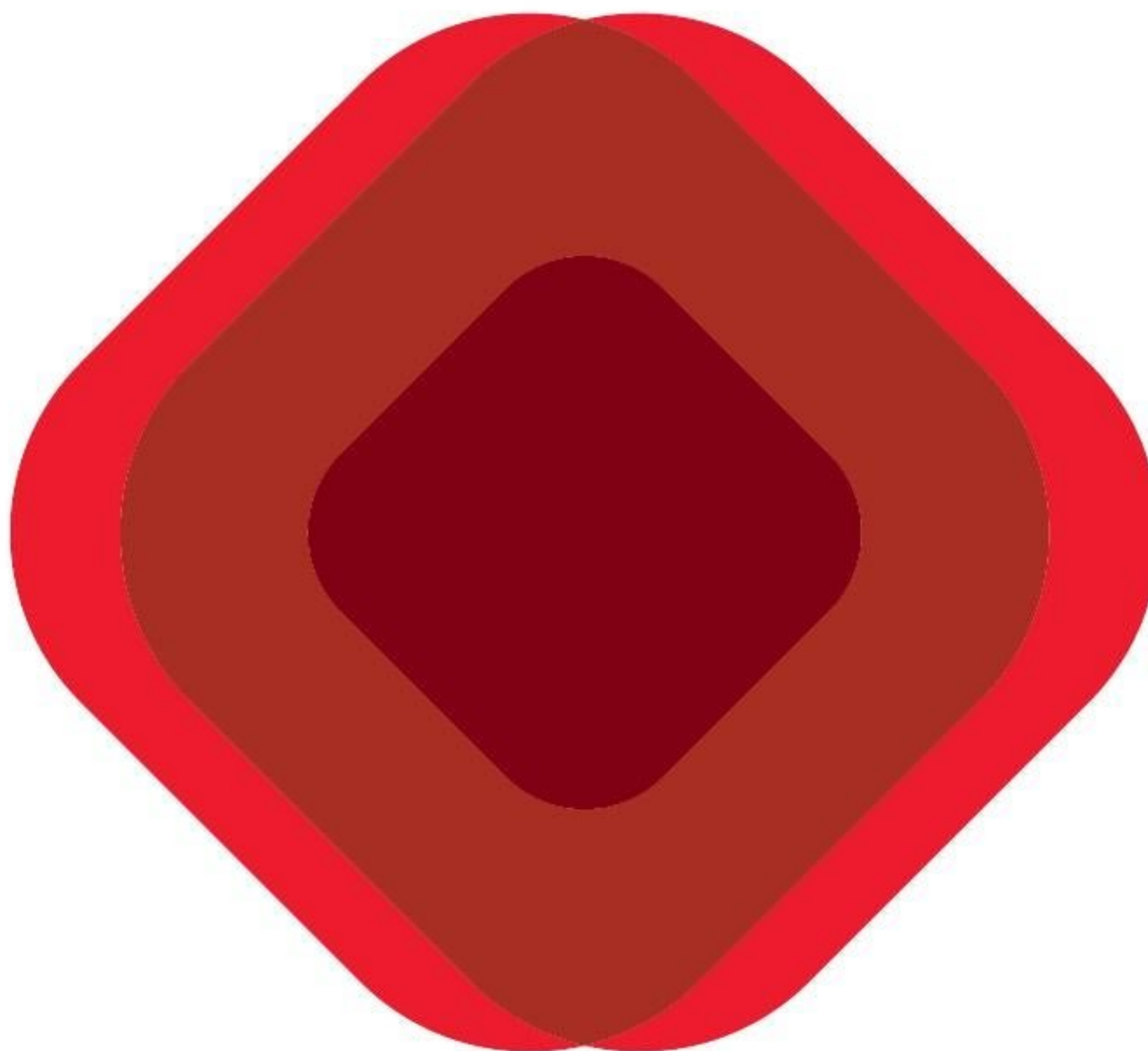
Last, November will see Spain exhibit at The Big 5 2013. This will be the 33rd edition of this fair, which is the leading event for the construction industry in the Persian Gulf and a major attraction for visitors across the Middle East.

SEMINARS

With the support of ICEX and the commercial offices of Spain in each country acting as co-ordinators, ASCER organizes a series of seminars every year to promote the quality of Spanish ceramic wall and floor tiles. The seminars are geared to specifiers and have recently been held in the USA and Russia. The program is scheduled to continue with seminars in other key markets such as Germany and the United Kingdom ■

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