

CERASPAÑA

2014 / CERAMIC / ARCHITECTURE / DESIGN

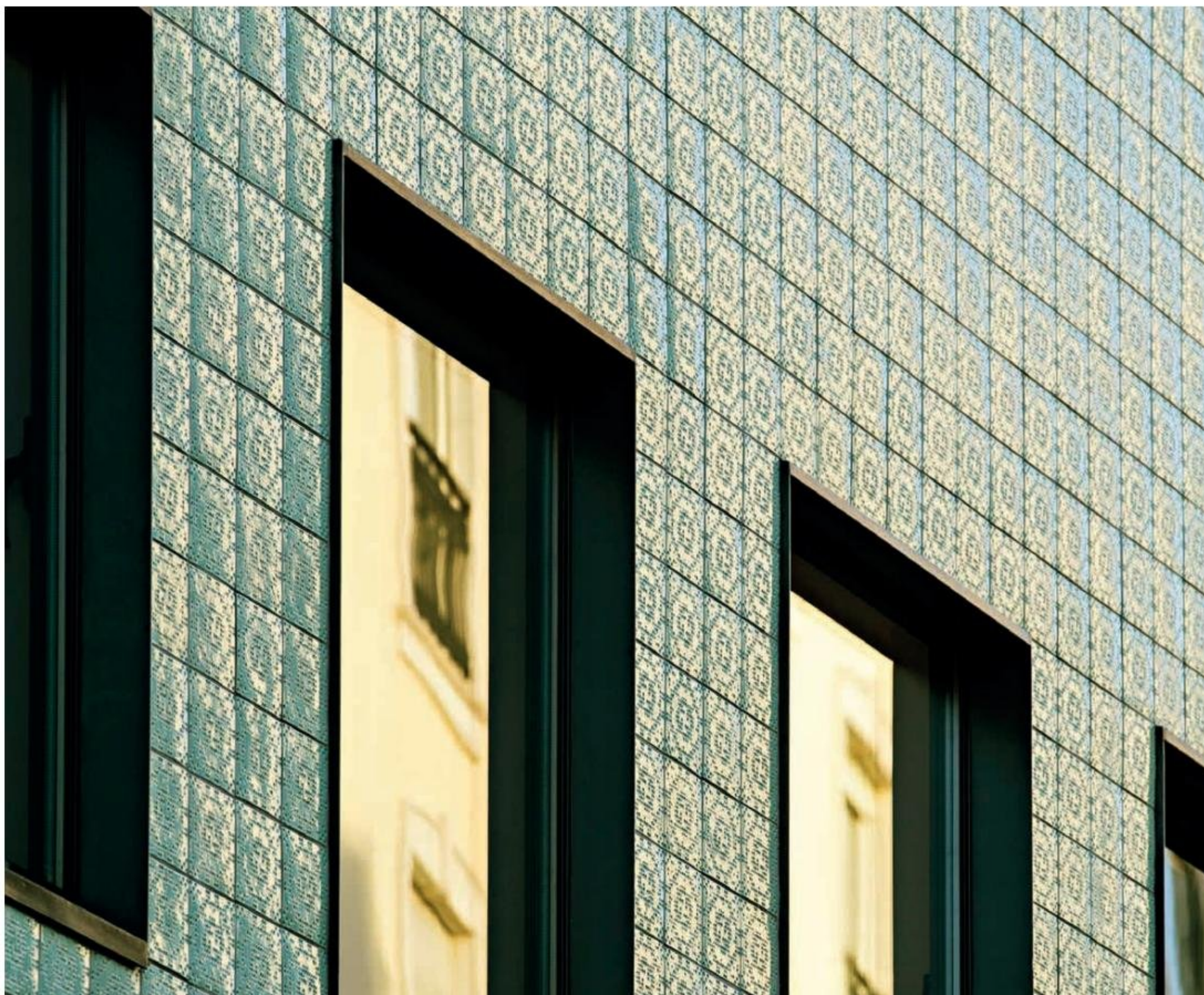
IMPERFECT BEAUTY

CEVISAMA 2015

CERAMIC. BUILDING SUSTAINABILITY

**13th TILE OF SPAIN ARCHITECTURE AND INTERIOR
DESIGN AWARDS**

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Editorial

Balance in imperfection

As Uruguayan author Mario Benedetti said: "perfection is a polished collection of errors" and this is the essence of the trend we are illustrating in this latest issue of our magazine, Ceraspaña.

At a time when technology and innovation as they are applied by the industry have reached unthinkable levels of sophistication – nanotechnology in materials, robotic manufacturing processes, the use of lasers etc. – a movement is emerging that extols imperfections, faults and defects. In the context of our products this translates into the search for tiles that are unusual yet that are at the same time the product of an industrialized and completely controlled process, all in perfect balance.

As a result we are seeing collections where practically no two tiles are the same, the aim being for the finishes to look uncontrived as well as unusual. Every tile is unique, a one-off, a feature that gives the product a certain warmth and beauty, much as it happens in nature.

Ceramic is a combination of earth, water, fire and air, a combination that produces a material that is highly sustainable and environmentally friendly in terms of both the manufacturing process and its lifecycle. What is more, and thanks to the technology and research we mentioned earlier, we now have products that contribute even more to sustainable construction in our cities: ventilated facades, self-cleaning surfaces etc...

We are taking into account how these features are being increasingly valued by professionals in the field of architecture and this was quite apparent in the most recent Tile of Spain Awards competition, which was in its least perfect year this year: its 13th ■

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TILE OF SPAIN: DISTINCTIVELY UNIQUE

FRONT COVER PHOTO: CASA EN PRÍNCIPE
REAL, BY CAMARIM ARCHITECTS.
PHOTO: NELSON GARRIDO.

IMPERFECT BEAUTY

The huge technological advances that have been applied in the ceramic covering manufacturing industry mean that it is now possible to produce tiles with perfect surfaces, colors calibrated to the millimeter and perfectly controlled effects. In recent years however, a growing, vigorous trend has emerged that is moving in quite the opposite direction and is a reaction to the standards that pursue perfection and harmony. This new trend is a provocative vision that deliberately pursues imperfection and demands products that run opposite from mass produced, homogeneous products.



Stripped wood, stained cement and worn stone are some of the identifying features of the "work in progress" trend. Azulev, Attico Collection-Series.

The latest report on trends in ceramic tiles by the Observatory for Trends in Ceramic and Interiors dubs this trend “Work in Progress”. The trend encompasses all the creative devices that come straight from the industrial style or that are inspired by that look. Materials in their raw state, or that at least appear to be in their raw state, are the heroes of this trend – tiles and collections that seem to be poorly made, displaying imperfect finishes. The objects thus appear to be unfinished or to be considerably worn. These imperfections are being exulted as an aesthetic device.

The latest collections of ceramic tiles show how this trend is being translated into surfaces



Bestile, Urales Series.



Cristacer, Bavaria Series.



Natucer, Legno (Antiquo Ancona model) and Tappeto Ancona.

with a certain roughness to them that makes the tile look like it has been used before or creates the effect of a non-industrial manufacturing process. Ceramic tiles are for instance being made with natural varnishes, to look like re-claimed wood, as if the varnish has been partly stripped from it or as if the 'wood' has been sawn industrially but carelessly. Metal-look tiles on the other hand are being made to look scratched, with patches of rust and even dents.

Colored tiles are appearing with faded glaze effects, others are being made to look worn, giving the sense that the passage of time has left its mark on them. Crazing is also a part of this trend.

Clearly, then, the concept of imperfect beauty is being advanced, with the unfinished and flaws being used as stylistic devices.

A key feature is the use of imperfections. Manufacturers are deliberately trying to create a neglected look, with tiles that look time-worn, unfinished or flawed.



Ibero Porcelánico, Origin Series.



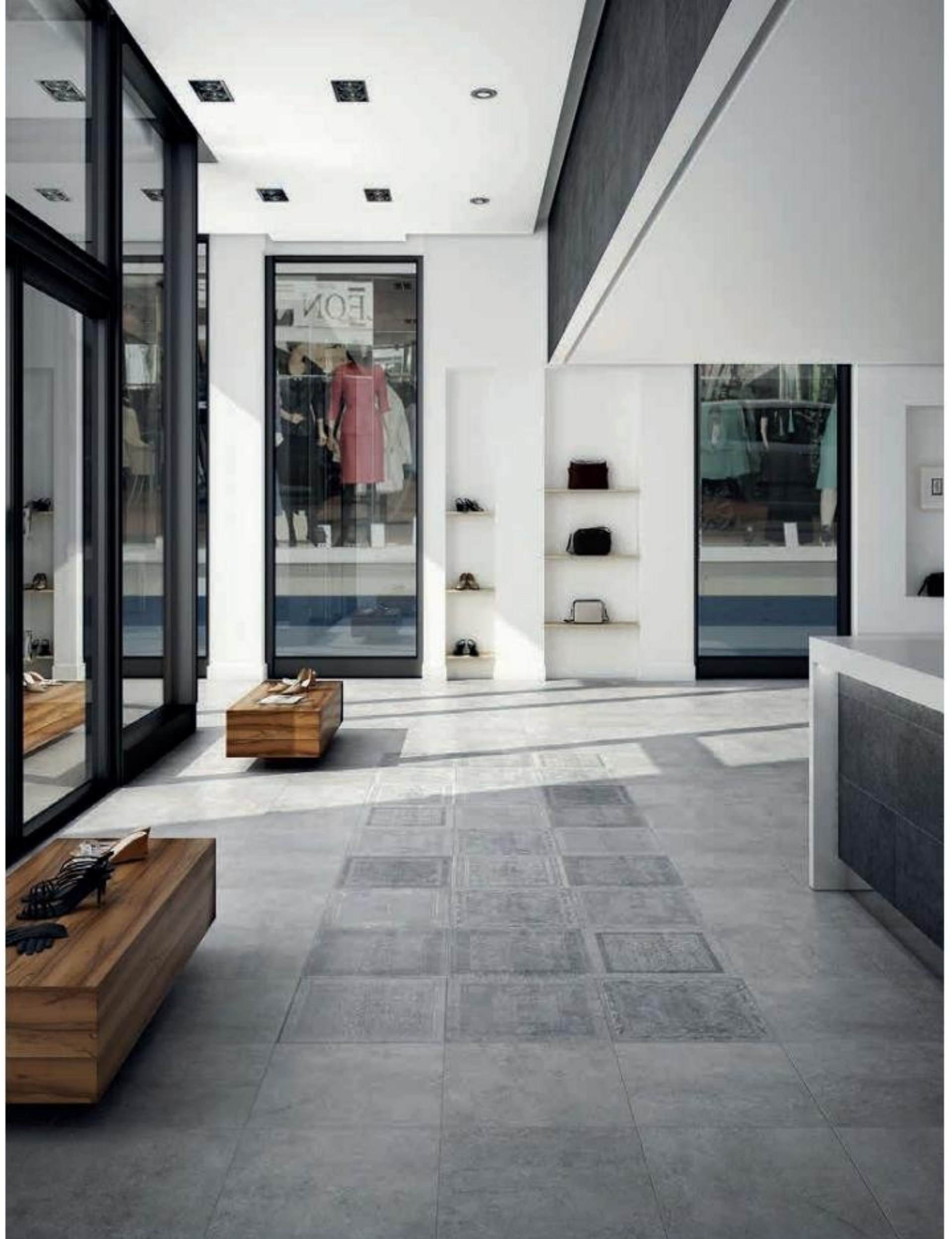
Porcelánicos HDC, Terracota Collection-Series.

Imperfections are a source of inspiration. Materials are being used in their raw, untreated state.

The very process of placing the materials in position prompts inspiration in its own right. Sometimes the ceramic tiles are used in the manner of a dressing, cladding just part of a wall or floor. The result is unfinished but the ceramic tiles are the element that provide the decoration.

TRENDS IN CERAMIC TILES 2014/2015

Report compiled by the Ceramic Tile Observatory at the Institute for Ceramic Tile Technology and the Observatory for Trends in Interiors. The report describes the main trends that will have an impact on the ceramic tile manufacturing industry over the coming years and also reviews designs being seen in the marketplace today. The report also aims to be a creative tool for tile manufacturers to use. To find out more go to <http://www.tendenciashabitat.es> ■



Oneker, Cement Collection-Series.



Peronda Cerámicas, Povera Model / Foresta Timber Collection.



The 33rd CEVISAMA is set to take place at the Feria Valencia exhibition center from February 9-13 2015, running for 5 days, one day longer than the usual 4. Also, following last year's success to run the fair at the same time as Habitat Valencia, the two events will run in parallel again, offering visiting professionals an all-inclusive range of products.

MORE CEVISAMA. BETTER CEVISAMA

The leading fair for Spain's ceramic tile industry, CEVISAMA, is set to run for five days next year instead of four, from Monday to Friday, making it easier for more people to visit and for exhibitors to do more business and thus improve the return on their investment.

Also, following the success of last year's "See you in Valencia" initiative, the exhibition venue will be hosting the Habitat Valencia fair, with which CEVISAMA shares synergies, at the same time. Feria Valencia will as a result be staging the world's leading event for architecture, interior design and décor and will attract a larger than ever audience from the contract sector (integral fittings for commercial, hospitality and other facilities), mostly designers, architects and interior designers, providing them with a wider-ranging, comprehensive product offering.

Spain's ceramic tile industry for its part is set to bring a panoply of new products and innovations to the upcoming fair. CEVISAMA is its foremost showcase, displaying its best offerings to the world. In 2014, 75,173 trade visitors flocked to CEVISAMA, 61,342 of whom were Spanish buyers – 24.6% higher than the figure for 2013 – and 13,831

overseas buyers – 12.2% more than the previous year.

On Tuesday February 10th, the second day of the fair, ASCER-Tile of Spain will be holding its press conference for the international media, during which it will reveal the topline figures for the industry and its main strategies for the future. The award ceremony for the Ceramic Tile in Architecture and Interior Design and the Degree Projects competitions will take place immediately after the press conference, taking advantage of the presence of close to 100 international journalists. Tile of Spain in collaboration with ICEX Spain Trade and Investment is arranging for a large group of international journalists from the leading architecture, interior design and ceramic tile specialist magazines to visit the fair.

SEE YOU IN VALENCIA

"See you in Valencia", which runs the 5 days of the fair consists of an interesting, varied program of events that reflect its aim to become a point of reference for professionals wanting to find out about the most attractive and latest trends in interiors:

- **Trans/hitos:** exhibition of architecture and interior design related to the world of ceramic tiles, sub-titled "Synergies".

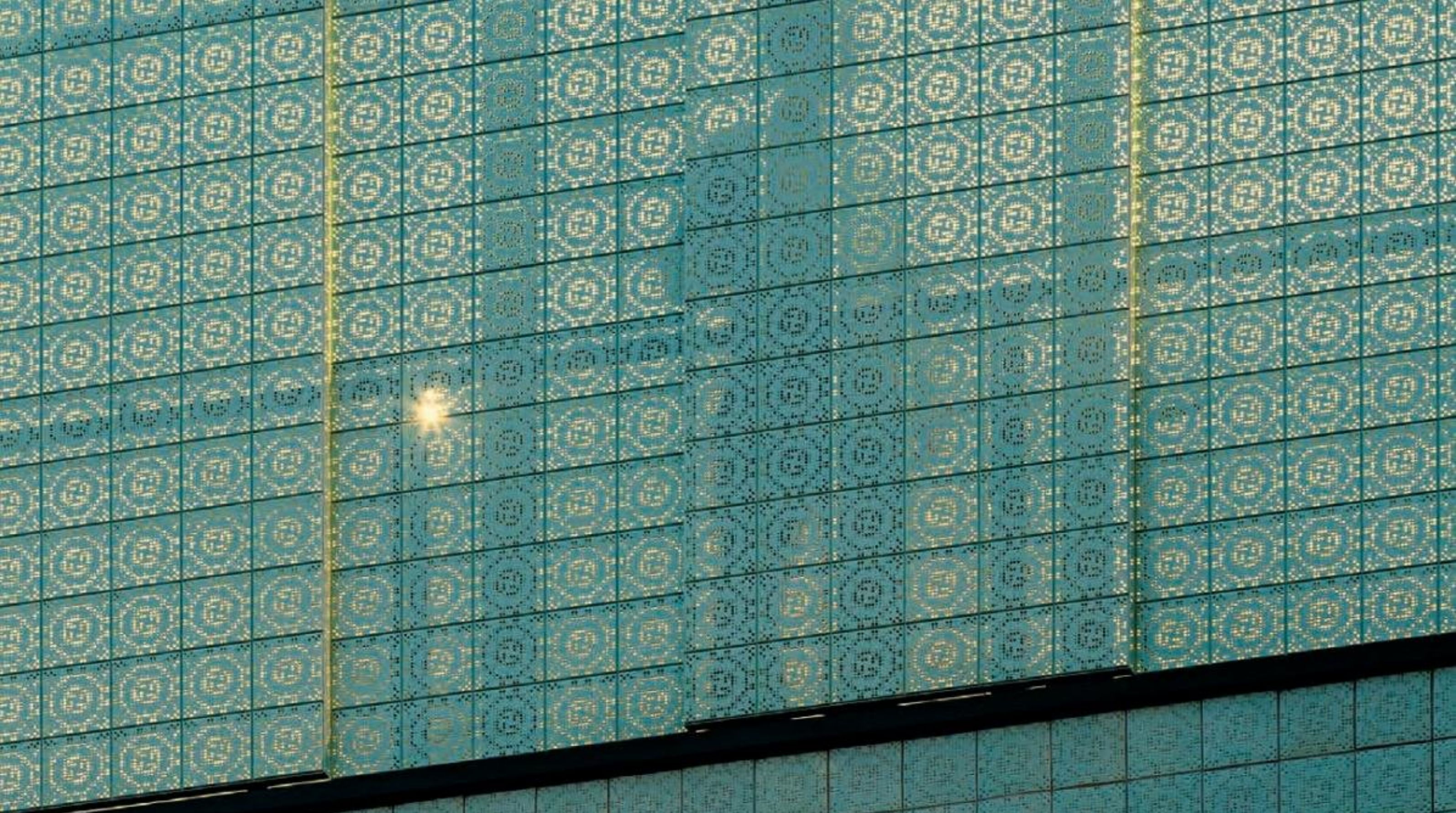
- **nude:** platform for young design talent focusing on sectors including ceramic tile design, bathroom design and the design of elements used by the interiors sector's ancillary industries. For more information, go to www.nudegeneration.com

- **Architecture and Design Forum:** series of lectures and round-table discussions on architecture, design and interior design with speakers who are international leaders in their field.

- **Alfa de Oro Awards:** the Spanish Ceramic and Glass Society (SECV) awards these prizes annually to the best innovations in products, processes, machinery and equipment on show at the fair.

- **International ceramic tile design competition:** an incentive for students of design, fine art, architecture and engineering in any country in the world to exercise their creativity.

- **ShowBoom:** the city of Valencia makes its most emblematic places available to exhibitors at the trade fairs to show their products ■



WINNERS OF THE 13th TILE AWARDS

The jury comprised of architects Emilio Tuñón, Cino Zucchi, José M^a Sánchez, Martha Thorne, Anupama Kundoo, Fernando Márquez Cecilia and Ramón Monfort decided to award first prize in the architecture category to the restoration of a house in Lisbon that involved installing an original ceramic tile façade.

On November 26, the jury for the thirteenth Ceramic Tile in Architecture and Interior Design Awards met to judge the entries and decided to award first prize in the architecture category to a renovated house in the historical area of Lisbon. It is worth noting that both honorary mentions in this category went to single family houses. The first prize in the interior design category went to a restoration project on a historic building in Betxi (Castellón). Two honorary mentions were awarded also: one to a magnificent restoration project in Barcelona and another to a food shop. The common feature in all the projects singled out is that they use ceramic tiles in a restrained style of architecture that is also sustainable, in line with current architectural trends and the current social and economic situation.

ARCHITECTURE PRIZE-WINNERS

The jury decided to award first prize in the architecture category to the **“Casa en Príncipe Real” (Lisbon) project**, by **CAMARIM Architects (Vasco Correia and Patricia Sousa)**. The jury highlighted “the brilliant interpretation of the use of ceramic in the historical area of Lisbon. The five story house faces onto the street presenting a traditional ceramic tile surface reinterpreted to include different textures.” The jury also decided to award honorable mentions to these two projects:



House in Príncipe Real by CAMARIM Arquitectos. Photo: Nelson Garrido.

- **“Casa El Enroque”,** by **Ángel Luis Rocamora**. What impressed the jury here was “the sensitive use of traditional ceramic tile elements on the facades around the window and door recesses, placed strategically in this renovation of an existing building.”

- **“Casa Andamio”,** by **bosch.capdeferro architectures**. The jury was impressed by this work on an existing house and by the use of glazed ceramic in different elements of the construction as catalysts in bringing about a particular vibration in light in the spaces of transition between the interior and the exterior of the house.

INTERIOR DESIGN PRIZE-WINNERS

In the interior design category the first prize was awarded to a project titled **“Recovery of the cloister in the Palau-Castell in Bètxi”** by the **El Fabricante de Esferas design studio**. The jury appreciated the conceptual transformation of the cloister’s inner space by using a huge mirrored surface that “virtually constructs” the center of the lost renaissance cloister. The work set out to salvage the cloister space by installing a traditional terracotta covering.

The jury also decided to single out two projects in the interior design category by awarding them honorary mentions:

- **“Tienda Bodebo”** by **AVAA (Jordi Calbetó and Oriol Vañó)**. “The freshness of the renovation work done on the interior” is what impressed the jury about this project, “along with the simpleness and efficiency with which the different ceramic tiles have been deployed.”

- **“Restoration of the Administrative Building in the modernist Sant Pau complex”** by **Joan Nogué Arbussa**. The jury was impressed by the magnificent restoration, “especially its determination to restore the building to its original state, reincorporating the original ceramic tiles and reinterpreting, in a contemporary note, the parts about which there was no objective information.”

DEGREE PROJECT PRIZE-WINNERS

The jury agreed to award first prize in the DP category to **“Alfama 2.0”** by **María González Aranguren**, of ETSAM. The jury rated the project to renovate the Alfama district of Lisbon very positively on account of the



The El Enroque house, by Ángel Luis Rocamora.
Photo: M.A. Cabrera.



Casa Andamio by bosch.capdeferro architectures.
Photo: José Hevia.

The two main categories of the Ceramic tile Awards are Architecture and Interior Design. The competition also includes a category for degree projects, aimed at students of Architecture. The Awards are supported by Vodaphone España, Endesa and PortValencia.



The jury meets at ASCER's headquarters.

high quality of the project in both urban and architectural terms. It was also impressed by the cheerful spin on Lisbon’s traditional ceramic facades.

Two honorary mentions were awarded also: one to a project titled **“Re-inhabit Bujalcyado”** by **Irene Iglesias Román** and the other to **“La Nuit Américaine”** by **Luis Rodríguez Carnero**. Both are students at ETSAM.

A PRESTIGIOUS JURY

On this occasion the panel of jurors was also outstanding, on account of the calibre of its professionals. The chairman was architect Emilio Tuñón, joint founder of Mansilla + Tuñón Arquitectos with Luis Moreno Mansilla, who has now sadly passed away. The studio has won major prizes such as the Mies van der Rohe Award and the National Prize for Architecture. The other members of the jury were: Italian architect Cino Zucchi; the executive director of the Pritzker Prizes, Martha Thorne, India born architect Anupama Kundoo; young architects José María Sánchez and Fernando Márquez Cecilia, and Ramón Monfort ■



Renovation of the cloister in the Palau-Castell in Betxí, by Fabricante de Esferas. Photo: Milena Villalba.



The Bodebo shop by CAVAA. Photo Jordi Surroca.



Restoration of the Administrative Building in the modernist Sant Pau complex, by Joan Nogué. Photo: Marcela Grassi and Robert Ramos.



The Alfama 2.0 project, by María González Aranguren.

BUILDING SUSTAINABILITY

Ceramic Wall and floor tiles are a sustainable alternative for construction, as has been made clear by the industry's Lifecycle Analysis (ACV) and the growing number of certified buildings in which ceramic tiles play a key role.



The "Green House" building in Budapest is outstanding on account of the use of thin ceramic tiles on the façade. Techlam Levantina, Vulcano series.

Spain's ceramic tile sector is a pioneer in its commitment to the development of environmental initiatives. The country's ceramic wall and floor tile manufacturing industry is aware of ceramic's potential as a material to use in a more sustainable form of architecture. We were thus the first to analyze the lifecycle of ceramic tiles, an analysis that provides objective, rigorously obtained information about the kind of impact created by every stage of our product's lifecycle. The aim being to set standards for making the various processes more efficient and more sustainable.

Equally, ceramic's intrinsic characteristics (that it is long-lasting, easy to maintain, is a strong material etc.) along with the constant advances that are being made and the innovative solutions that are being developed all the time by Tile of Spain manufacturers, make ceramic an ideal component of a healthy balance between construction and the environment.

One good example of ceramic tiles' contribution to sustainable construction is the "Green House", the most sustainable commercial building built in Hungary to date and the first in the country to achieve LEED Platinum certification

(White Arkitekter AB and DPi Design Kft). The building has managed to combine design and sustainability to perfection, focusing on energy efficiency, the use of alternative energies, improving the interior environment, introducing efficiencies in water consumption, developing the empty spaces on the plot of land sustainably and choosing sustainable materials. This aspect of sustainable design led the project's architects to choose a ceramic covering for the façade: TECHLAM® by Levantina (Vulcano Roca series, available in formats ranging from 100x300 (40X118") to 30x50cm (12X20")), which boasts Greenguard certification accre-



ditioning it as a product that is suitable for use in this kind of environmentally friendly project. Using thin ceramic tiles on façades provides thermal and acoustic insulation. Plus of course ceramic is fire resistant and resistant to extreme changes in temperature and other severe weather conditions. It is also highly resistant to bending and wear and is unaffected by UV light, which means it is long-lasting and low maintenance. The project won first prize in the newly launched sustainable development category of the CID Awards, which are granted by the COVERINGS fair in the USA.

Another example of a building that reflects the growing commitment to environmental

Using ceramic on facades helps improve a building's thermal performance and, thereby, its energy efficiency.

sustainability and has achieved a degree of excellence never reached before by an educational facility is the "Classroom block and library, Carlos II University, Madrid" by architect Juan Beldarrain Santos, the first building

of its kind to gain the highest level LEED Certification, LEED PLATINUM.

Throughout the building as few materials have been used as possible and those that were needed to offer qualities that meant they would be suitable in terms of efficiency and visual appeal for very different situations. Two such materials are the ceramic tiles that comprise a key part of the building's architecture: the ceramic skin on the façade and the tiles that have been used inside the building. The external covering comprises extruded tiles that make up a ventilated facade that is extraordinarily thermally efficient while at the same time hides the structure behind the geometri-

Photo: Francisco Berreteaga.



cal pleats. Using the same tile over a surface area of 6,800 m² (73,000 square feet) meant that its shape and the striations on it were able to be designed in such a way as to create a façade with a vibrant texture. Towards the top the façade becomes a screen hiding the facilities installed on the roof, in turn enabling these spaces to be ventilated. To achieve this, some modules were replaced by slats of the same material that created screens, thereby maintaining the irregular texture provided by the windows scattered about the façade.

Inside the building 120x30cm (47X12 inches) ceramic tiles have been used extensively (Stonker Ecologic, by Porcelanosa) on the



Using ceramic tiles on facades has other benefits such as resistance to fire, sudden changes in temperature and damage from UV rays.



Architect Juan Beldarrain Santos, the man behind the new campus project at the Carlos III University in Madrid, set his faith in ceramic materials both inside and outside of the building.
Photo: Francisco Berreteaga.



Photo: Francisco Berreteaga.

floors too, giving them a pleasing linear pattern, and also for the skirtings, baseboards and wall claddings, achieving an extraordinarily simple effect. The fact that the tiles are made of 97% recycled material makes them one of the features where the commitment to sustainability is very obvious, to the point that they exemplify this commitment. The extraordinarily clear tone and the smooth, even texture of the tiles is evidence that materials containing a high proportion of recycled substances can be made to extremely high quality, meaning they can be used on floors and walls in both the most elegant of rooms and in service areas, giving the latter the 'respectability' they often deserve.

These are just two examples of how ceramic coverings help minimize the impact of construction and are a result of the route the ceramic tile industry has gone down over the last ten years in pursuit of environmentally friendly manufacturing systems and innovative solutions for improving the habitability of buildings constructed to sustainable standards ■



This Project was a finalist in the 13th ASCER Ceramic Tile Awards competition. Photo: Francisco Berreteaga.

SHOWROOM // LAST TRENDS



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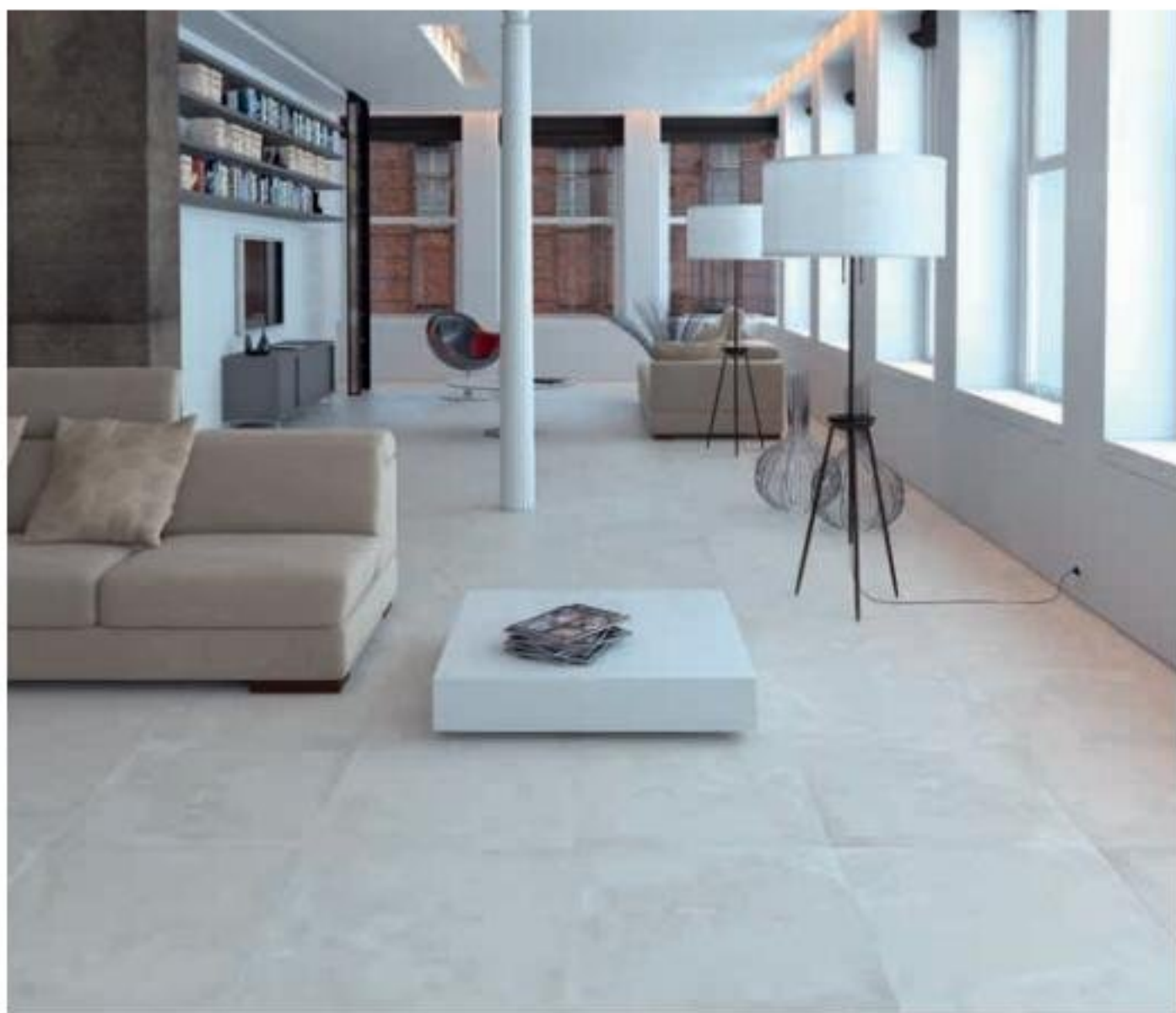
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NEWS FROM TILE OF SPAIN

TILE STORY AND PASSPORT TO CREATIVITY COMPETITIONS



This year's Tile Story competition received more than 200 entries. The photo shows the official competition launch seminar, which included a speech by last year's winner and one of Russia's foremost and currently most sought after architects.

The Spanish ceramic tile promotion campaign in the Russian Federation by ASCER and ICEX and managed there by the Economic and Commercial Office of the Spanish Embassy in Moscow, has this year included the third ephemeral architecture competition, TILE STORY. The competition is aimed at architects and designers in Moscow and other parts of Russia and has a dual purpose. One

is to raise awareness of the versatility of Spanish tiles amongst Russian professionals, the other to select the best design for an information and hospitality stand for Spain's Official Stand at the BATIMAT RUSSIA 2015 fair.

"The Passport to Creativity" competition will also run this year, offering architects and interior designers in the USA the opportunity to win a trip to Spain including a visit to CEVISAMA.

To take part professionals were required to send in a creative photograph of themselves along with a Tile of Spain item, such as a tile, catalogue etc. ■

EDUCATIONAL SEMINARS IN THE MAIN MARKETS



Left: the regional seminar held in Rostov-on-Don featured a good number of manufacturers and attracted over 200 attendees. Right: in the US, ASCER/Tile of Spain delivers a regular program of seminars such as the one held at the end of October in Houston, Texas, which earned attendees CEU credits.

Tile of Spain's educational initiatives in the countries that offer the strongest prospects for substantial growth are one of their main promotional tools. With the support of ICEX and coordinating with Spain's Commercial Offices in the target countries, ASCER regularly organizes seminars geared either to retailers or specifiers. The most recent seminars held for architects and interior designers were in London (SCIN Gallery, September 30th), Paris (Instituto Cervantes, October 31st), Frankfurt (Instituto Cervantes, November 19th) and Moscow (November 27th). Seminars geared to retailers and distributors took place in Düsseldorf (October 1st) and Rostov-on-Don (October 23rd). ■

TILE OF SPAIN EXHIBITION SCHEDULE

Tile of Spain companies are carrying on with their ongoing quest to conquer international markets, as is evidenced by their schedule of exhibitions. In the last few months of 2014 around ten companies exhibited on official stands organized by ICEX at BAKUBUILD (Baku, Azerbaijan, October 22-25) and THE BIG 5 (Dubai, UAE, November 17-20). The early part of 2015 after CEVISAMA is also looking very busy on the trade fair calendar:

MADE EXPO (Milan, Italy; March 18-21)
EXPOREVESTIR (Sao Paulo, Brazil; March 3-6)
BATIMAT RUSIA (Moscow Russian Fed.: March 31 – April 3 rd .)
COVERINGS (Orlando, USA; April 14-17)
BATIMATEC (Algiers, Algeria; May 3-7)

One notable event is the joint stand being organized for Tile of Spain companies by ASCER at Brazilian trade fair EXPOREVESTIR. Those taking part include: Altoglass, Gres de Aragón, Cristal Cerámicas, Iberoalcorense, Stn Cerámica and Niro Cerámica. In 2013 Spain's ceramic tile industry exported 6 million euros-worth of products to Brazil.

Also worth noting is the move of the Official Spanish Stand to a different trade show and venue in the Russian market as this year it will be going to BATIMAT RUSSIA, which takes place at Moscow's modern Crocus Expo. The Spanish presence will include a substantial representation of our companies' interest in Russia as an export destination, which stands in second place in the ranking of Tile of Spain's overseas markets ■



DISTINCTIVELY
UNIQUE

SPANISH CERAMIC TILE



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