

CERASPAÑA

2015 / CERAMIC / ARCHITECTURE / DESIGN

COPYCAT CERAMIC

PROJECT: CASA ANDAMIO

CERAMIC TAKES ON THE CITY

“PROTOCERAMICS”: CUT - FOLD - BEND

35



Editorial

Copycat ceramic

Constant innovation applied to the ceramic tile manufacturing process, especially the arrival of digital printing, has led to a proliferation of ceramic coverings that faithfully reproduce the look of other materials found in nature. There is however a current running against the aesthetics of the digital world that is trending towards a return to everything natural.

Like some living beings that have the ability to take on the features of other organisms or even of their own environment in order to gain some sort of functional advantage, ceramic, too, has the ability to imitate. As the first article in this issue of the magazine illustrates, reproductions in ceramic that imitate natural materials but offer improvements on the original are a good example, such as tiles that look the same as wood or stone but offer very high specifications.

In a further step in that direction the industry is working on another research project in which the challenge is not just to simulate another material but to use it structurally. The Harvard GSD is currently working on a project, "Protoceramics", to develop self-supporting ceramic structures by folding, bending and cutting sheets of the material.

They are not, however, losing sight of reality or of the fact that at the present moment there is a need to remodel the outdated concrete jungles that our cities have become. There is lot that these developments can add to public spaces that are in need of updating to bring them into line with the times. Ceramic floor and wall coverings still retain a special relevance in terms of revitalizing our interiors and bringing new life to public spaces.

The ultimate aim of all these strategies is the same: to embellish everything that surrounds us and, most definitely, make us happier ■

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ACTUALLY IT'S...CERAMIC



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COVER PHOTO: THE "PROTOCERAMICS"
INSTALLATION AT TRANS-HITOS, CEVISAMA
2015. PHOTO: ACF FOTOGRAFÍA.

LOOKS LIKE WOOD, MARBLE... IT IS ACTUALLY...CERAMIC

One of the trends being seen in society today is a return to our origins and to nature. To a lifestyle where elements of nature take over every aspect of our daily lives, even our interiors. Ceramic is a part of this trend and uses materials and colors linked to plants, the earth, wood, water, stone and metal in its most primitive form, as references. Inspiration from nature is the essence of this trend.



Thanks to technology we can now enjoy "ceramic wood" that looks just like the original but has better technical specifications. Argenta Cerámica, Kenzo series.

Thanks to technology ceramic undergoes a transformation and appears to be what it is not: oak, beech, pine, marble, sandstone, slate...but without losing one iota of its highly appreciated technical properties: durability, strength and easy maintenance amongst others.

In the same way that the introduction of single firing revolutionized the ceramic tile industry, digital printing onto ceramic has been another

milestone and has led to the development of collections inspired by nature that are hyper-realistic.

Today, the catalogs of almost all Tile of Spain manufacturers feature reproductions of natural materials that are improvements on the original. Innovation and sustainability go hand in hand and with the new techniques, meaning that the differences between the two products are almost imperceptible, it has become pos-

Ceramic is one way we can bring nature into our homes while being environmentally responsible at the same time.



Azuliber, Omaha series.

sible to clad a room in the most exotic wood without having to cut down a single tree. Technology thus provides us with a product that is functional, strong and very simple to maintain.

It is hard enough to choose between polished, natural, stripped, tinted and even worn and distressed wood but there is also an infinite number of formats to choose between that range from the classic – that are the size and shape of planks of wood – to other, unusual



Ceracasa, Vulcano series.



Navarti, Strip series.



Colorker, Boreal series.



Pamesa Cerámica, Tessin series.

Ceramic tiles are available in all the colors and finishes that wood is.

shapes that can only be made in ceramic. Giant, extra-thin 3m sheets, (10 feet) square tiles with sides 1m (3 feet) long and so on. They exude the same warmth as wood simply because the highly sophisticated manufacturing systems deliver a material that looks like something it is not.

One of the advantages of ceramic wood is that its technical features mean that it can be used outdoors without fear of it being spoiled by the sun, the passage of time or severe weather. In fact, porcelain stoneware and rustic stoneware are even frost resistant. There are also tiles that are coated with anti-slip finishes, which are ideal for laying on terraces and areas surrounding swimming pools.

Just like ceramic woods, collections inspired by natural stone have been an important part of ceramic tile manufacturers' catalogs for quite some time. Digital printing now produces levels of realism that were unthinkable a decade ago. Unique tiles can be made that cannot be repeated, mirroring what happens in nature and, equally, symmetry can be highlighted to create stunning mirror effects. ■



La Platera, Wendel series - Porcelánico collection.



Neolith, Calacatta and Pulpis models – Classtone collection.



STN, Irati series-collection.

SEE TILE OF SPAIN AT CERSAIE'15

In the new digital era design, sustainability and efficiency are becoming increasingly important and with this new app Tile of Spain and ASCER have ably demonstrated their adaptability. With the CERSAIE'15 app visitors to the fair, which takes place in Bologna from September 28th to October 2nd, can organize their time quickly and easily to ensure that they make the most of every last minute.

Tile of Spain's CERSAIE app has been very well received thus far and has proved to be extremely useful to the fair's visitors. The app offers easy to access information on the Spanish companies exhibiting at the event such as where they are on the floor plan, which stand they are on, contact details, product images and so on.

For the CERSAIE'15 version of the app Tile of Spain has improved how it works and made it even more user-friendly so that visitors can plan their visit simply and efficiently. Get the best out of the app:

- 📁 Navigate the **list of companies** and filter them alphabetically and by sector.
- 🔍 **Quick search**, by company name.
- ★ Create a **list of favorites** and organize your visit to be stress-free.
- 📍 Use the **map function** so you can always find the pavilions and stands you are interested in.
- 📄 **Need details of any of the exhibitors?** Take a look at their factsheet. It will give you information on any new products, where they are at the fair and their contact details. You can save all this to your diary then call or e-mail them.

Use the app wherever you prefer: on your mobile, on your tablet or on your PC. It is available in both Apple (App store) and Android (Android Play Store) formats. You can even access it from your PC and create a PDF by way of a catalog on the www.tileofspain.com/cersaie microsite.



The mobile 'App' provides full information on Tile of Spain member companies exhibiting at CERSAIE'15.

Download the app for free and enjoy simple, straightforward navigation. Plan your visit and make sure you don't miss out on anything!

CERSAIE 2015

At the thirty second edition of CERSAIE, which takes place in Bologna, Italy, from September 28th to October 2nd, the Spanish ceramic industry will be represented by tile and sanitary ware manufacturers and by an-

cillary sectors of the industry. CERSAIE is the largest international showcase for the ceramic tile and bathroom sectors and visitors range from retail professionals to architects, interior designers, show display companies and the major construction companies from all five continents ■

PROTOCERAMICS: FROM HARVARD TO VALENCIA

The work focuses on three different ways of fashioning the material: cutting, folding and bending. The installation was part of the Trans-Hitos 2015: "Synergies" Show staged at CEVISAMA 2015 in early February.



Protoceramics is the result of ongoing research into innovative shapes for ceramic material, with a particular focus on its tectonic performance. Directed by the Materials Processes and Systems Group at Harvard University, the project is researching the latest generation of ultra-thin large format ceramic tiles that at the moment are mostly being used for interior and exterior cladding. The challenge, or question being addressed by the research, is the possibility of this material being used for structural purposes.

The work is focusing on three different ways of fashioning the material – Cutting, Folding and



Bending – and explores the opportunities inherent in each of these strategies, with a view to producing self-supporting structures.

Three large prototypes were displayed at CEVI-SAMA 2015 that were half way between sculptures and architectural models. Smaller, 3-D-printed models were also displayed showing other forms of architectural assembly.

The cutting process involves using digital processing equipment and the precision of computerized design. The individual shaped or perforated sheets of ceramic lack the rigidity and stability required for them to be self-supporting, but the connections with the adjacent sheets achieve the strength needed to create stable structures.

While the material is cut off, the use of layers in a strategic assembly creates the effect of a single sheet. The process gives the sheet of ceramic an almost pixelated appearance, making us re-think our understanding of the concept of what a 'ceramic tile' is.

For folding, the mesh that is stuck to the back of the tile is put to work, reversing the functional focus from the smooth obverse of the tile to the reverse side, which is not designed to be seen. Marking the fold lines so that the mesh remains intact creates a sense of dynamic movement. The sheets of ceramic take on qualities similar to sheets of paper used in origami, while at the same time providing an elegant way of creating large-scale three-dimensional geometric shapes. Both modular and single fold shapes have been researched. Some are based on grouping elements together to create stability, while others owe their structural logistics to inserted rigid frames or to folded edges reinforced in some other way.

The Materials Processes and Systems Group at Harvard University is undertaking research into the structural potential of ceramic tiles.

Bending is perhaps the least intuitive type of fashioning a material that is widely known for being fragile. Trials with small samples enabled the researchers to both determine safe radii for bending the material while cold and identify its elastic properties. Bending causes internal pre-tension in thin sheets of ceramic, which in turn makes them rigid. The assembly techniques used combined individually bent ceramic tiles in unusual formations that challenge conventional expectations in ceramic design.

Credits:

Materials Processes and Systems Group, Harvard Graduate School of Design.

Director: Prof. Martin Bechthold.

Project director: Félix Raspall Galli.

Design research: Mariano Gomez Luque, Pablo Roquero.

Exhibit research: Mariano Gomez Luque, Felix Raspall Galli.

Tests and creation of prototypes: Felix Amtsberg (Institute of Structural Design, Graz University of Technology), Kevin Hinz, Amanda Lee, Puja Patel, Zach Seibold, Malika Singh, Tiffany Cheng, Allison Cottle ■



Prototype from the Cutting family.



Refurbishing of the Plaza Mayor in Almazán, Soria. Churtichaga+Quadra-Salcedo architects. © Fernando Guerra.

CERAMIC TAKES ON THE CITY

The cities in which we live have both a direct and an indirect influence over our social well-being and our quality of life. They are and will continue to be the main source of productive and economic growth and, at the same time, the main consumers of resources and generators of emissions and waste. What is needed right now is an urban planning model that is sustainable and has the capacity to bring about social integration while creating economic opportunities for the inhabitants.

The last decade has seen ceramic used to revive avenues, squares and parks that have also been furnished with elements made of the material. However, the material that in those early projects seemed novel is now becoming the best option for our public spaces. It was in 2009 that Toyo Ito decided to clad one of Barcelona's metro stations with ceramic tiles and this type of solution can be seen today in Bilbao, Tokyo and New York.

Ceramic needs no maintenance and so is an outstanding choice for pedestrian walkways. Because it is easy to clean it is not damaged by dirt or graffiti. One example of this is the award-winning Remodelling of the Riera de la Salut promenade, a project undertaken by architect Pol Femenias that won him the 2013 Ceramic in Architecture award. As the architect himself rightly points out, "Ceramic enabled us to work with an inexpensive material that was guaranteed to age well." The project consisted of a self-supporting lattice screen formed solely of three types of glazed stoneware tiles. The way they were put together in a herringbone pattern and placed with either the front or the back side facing out, created a very dynamic, almost organic surface that covered the pre-existing walls.

With his design for the unforgettable promenade in Benidorm, Carlos Ferrater managed to bring ceramic to the fore as an indisputable



Javea promenade, Alicante by architects Emilio Vicedo and Manuel Lillo.

choice for exterior flooring, thereby demonstrating that its possibilities as a material for use in an urban environment were infinite. In 2013, learning their lesson well, architects Emilio Vicedo and Manuel Lillo used porcelain stoneware tiles to create the esplanade in Jávea. The hexagonal tiles were designed by the architects exclusively for the project, their intention being to position the tiles in such a way that they would create an unusual mosaic-like web of triangles. The homogeneous nature of the tiles and the integrated joint lines helped create a continuous pattern that adapts to the shape of the site.

Innovation and support from business has also helped make new ceramic products an option for public spaces. One example is the so-called 'ceramic fabric', which is quicker and easier to install. This system was used on the path through the Niel Garden in Toulouse. It adapted perfectly and harmoniously to the lay of the land and allowed for gaps to be left in the paving, where grass eventually grew.

On the other hand, ceramic's mechanical strength, its resistance to attack by chemical products and its great durability make it

an ideal material for parks and squares. The remodelling of the Plaza de Almazán (in Soria), which won an honorary mention in the 11th ASCER Ceramic Tile Awards, is a case in point. The response to the challenge of finding something that would combine physical strength and delicate aesthetics was to use ceramic as the main material for the new paving. The final choice was extruded tiles in natural orangey hues – similar to terracotta but stronger. They were designed to be smaller to make laying them easier but also to be extremely strong and provide an anti-slip surface.

It is quite clear that these projects place ceramic at the leading edge of architectural materials, a material highly regarded by architects. There is no doubt that cutting edge architec-

The intrinsic properties of ceramic mean it is the material of choice for parks and public squares.

ture uses the technical specifications of ceramic to its maximum advantage, exploiting the many possibilities it offers for urban spaces, but is also true to say that society in general benefits from the spaces that are being designed with this material ■



Path in Toulouse, laid with Flexbrick.



Station on the Barcelona underground, by Japanese architect Toyo Ito, finished with tiles by Porcelanosa.



Station in the Berlin underground. Cladding in porcelain stoneware by Ceracasa Emotile.





Shopping center in Stuttgart, Germany with G-Stone flooring by Cerámicas Aparici.



Refurbishment of the Riera de la Salut Promenade in Sant Feliu de Llobregat, Barcelona, by architect Pol Femenias. © O.M.Studi.



Plaza del Raval in Onda, Castellón, created by architectural studio El Fabricante de Esferas. © Milena Villalba

CASA ANDAMIO

SHEER BRILLIANCE

In recent years we have seen the construction industry decline to an unthinkable low, leaving a vacuum in employment and obsolete building sites. Buildings, retail outlets and homes cried out to be renovated, given a fresh identity. The introduction of new subsidies and a recovering economy have created a movement to embellish that which surrounds us and, for sure, makes us feel happier. Families, groups of neighbors and even public entities, are seizing the moment and launching themselves into renovating properties.

Ceramic tiles have a great deal to bring to this new party of architectural improvement projects. Their aesthetic versatility, intrinsic properties and the many different ways in which they can be installed, mean that they are the product of choice in this second round of new construction projects, both for interiors and for facades.

This trend for embellishing and restoring old structures was amply reflected in the recent Ceramic Tile Awards competition, which saw a number of renovation and refurbishment projects entered. Candidates for the prizes included giving private and public buildings along with urban spaces, an updated look. Outstanding amongst these was the refurbishment of a single family house, Casa Andamio (Scaffolding House) in Cla de Sa Riera, in Gerona, a project by architects Bosch Capdeferro that is well-deserving of praise.

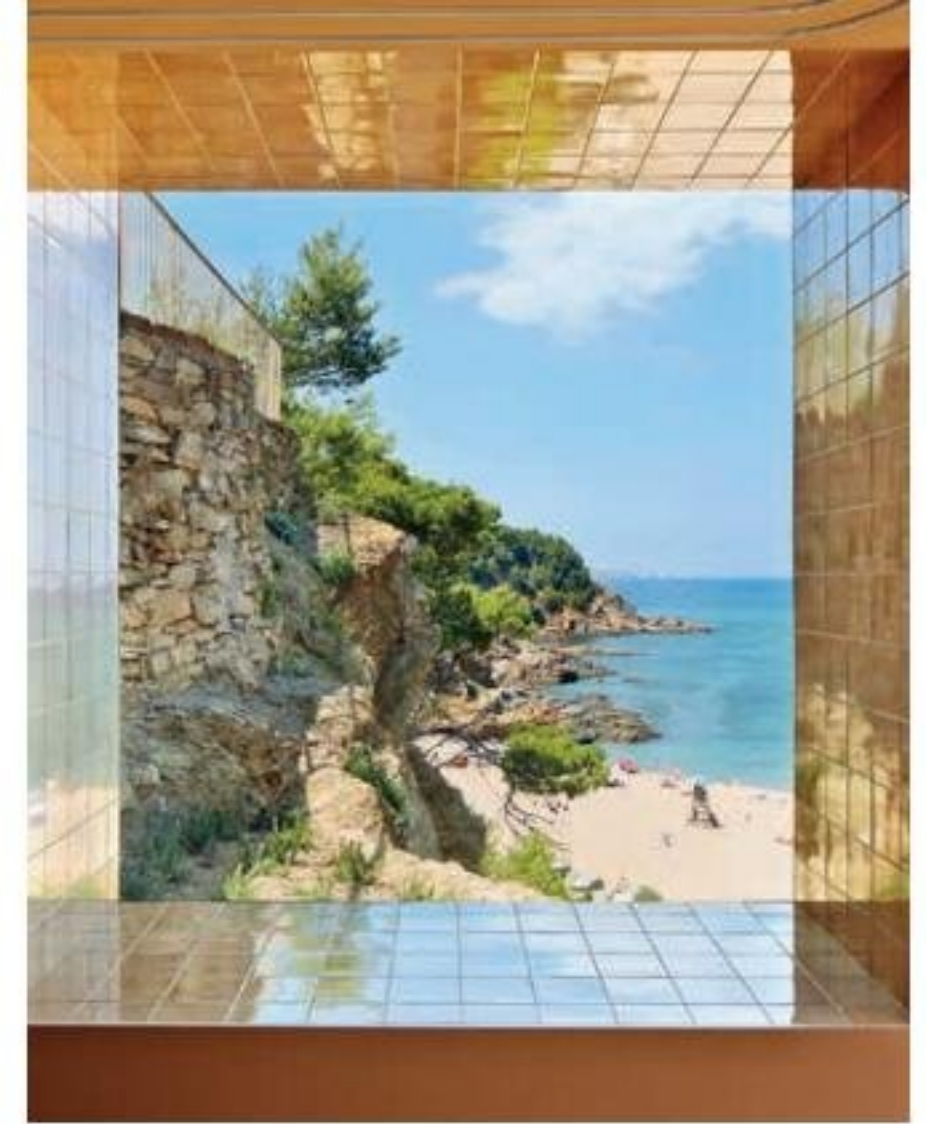
Casa Andamio, runner-up in the thirteenth ASCER Ceramic Tile Awards, is one of the most recent projects undertaken by architects Bosch Capdeferro, who work with ceramic on a regular basis, and very effectively, both on new structures and on refurbishments. They tend to step out of the standard box in terms of how they use the material and their take on buildings makes them a point of reference in Spanish architecture.



The architectural devices employed in this house were designed, essentially, to create a tighter link between Casa Andamio and its incomparable surroundings. To achieve this objective, the architects built a scaffolding which they then covered with rope and used as a screen, softening the relationship between the spaces by blurring the dividing line between the outside and the inside, an intelligent solution that also provides privacy.

Ceramic plays a key role both outside and inside the house and is the element that provides continuity with the area's traditional styles of construction. The vitrified ceramic tiles that have been installed take center stage. Made in the nearby town of La Bisbal, they carry on local tradition: ceramic is to be seen on every old building in this tiny area of Spain, defining the look and character of the Mediterranean style. The project uses ordi-

nary tiles as cladding and a ceramic lattice screen across the openings on the façade – the standard applications for ceramic tiles – but also as the basic material for building furniture and as an element that helps defuse the light from the built-in interior and exterior lamps. The vitrified ceramic finish enhances the light in the spaces through which you move from the interior to the exterior spaces, while their irregular shape – the result of having been hand-made – makes the light almost shimmer, adding unique sunlight warmth to the space.



Detail of Casa Andamio's vitrified ceramic tiles © Jose Hevia.

Ceramic plays a key role both outside and inside the house and is the element that provides continuity with the area's traditional styles of construction.

The main facade of the house, Bosch-Capdeferro Arquitectures © Jose Hevia.





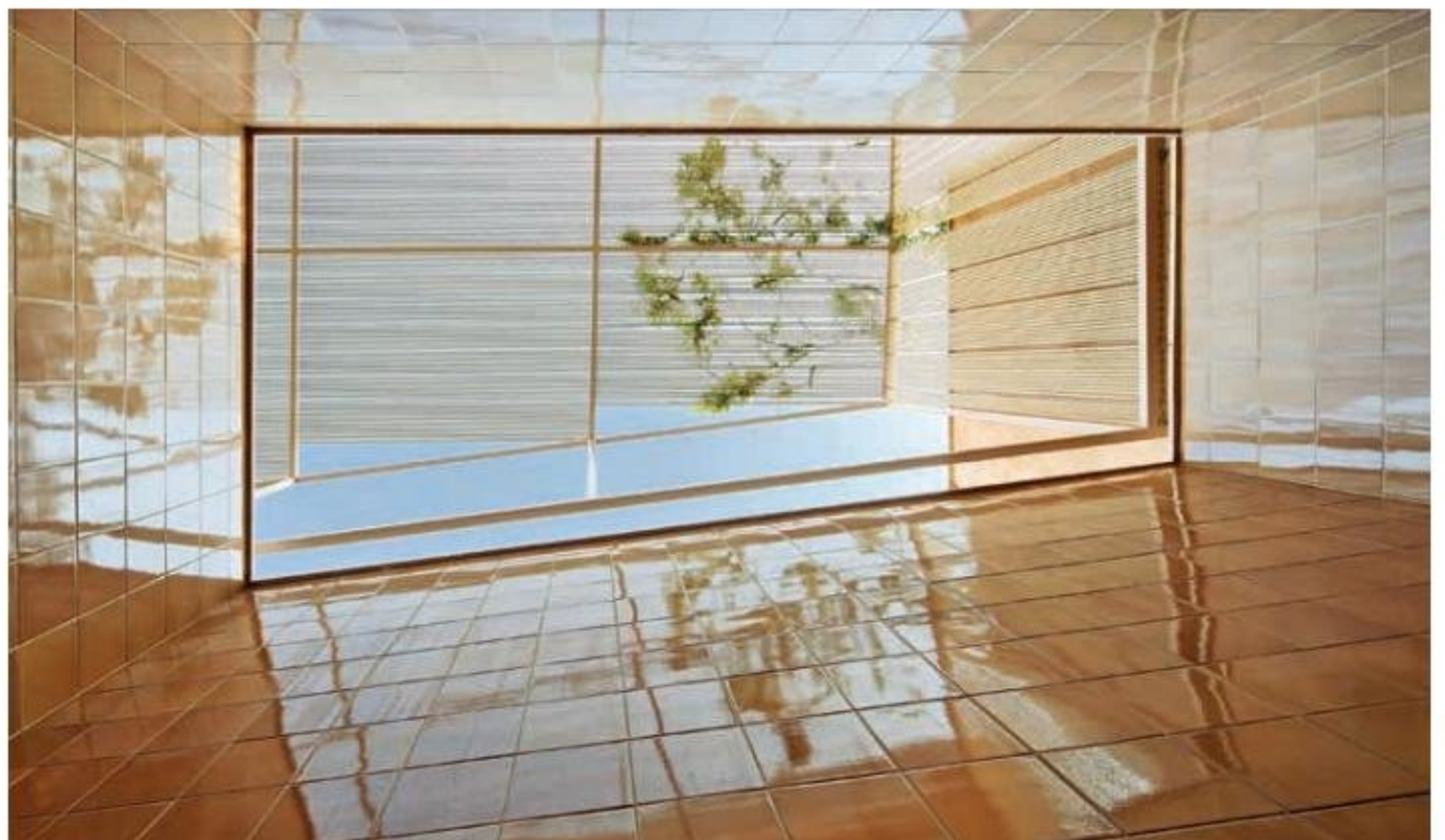
General view of Casa Andamio © Jose Hevia.

Throughout the whole project the architects have managed to blur the edges of the structure by using the contrasts in the light produced by the ceramic coverings and the indigenous green plants that creep over the new façade, blending the building harmoniously with its immediate surroundings.

Once again it has been proven that, thanks to the shapes and finishes of ceramic being infinitely variable, it can be combined with any other kind of material, including rope. It has to be said though that it is best, as was the case here, to combine the talent of a good architect with a winning project.

Credits:

CASA ANDAMIO (Begur, Gerona)
bosch.capdeferro architectures
Photos: José Hevia ■



Detail of the relationship between the interior and the exterior of Casa Andamio © Jose Hevia.

SHOWROOM // LAST TRENDS



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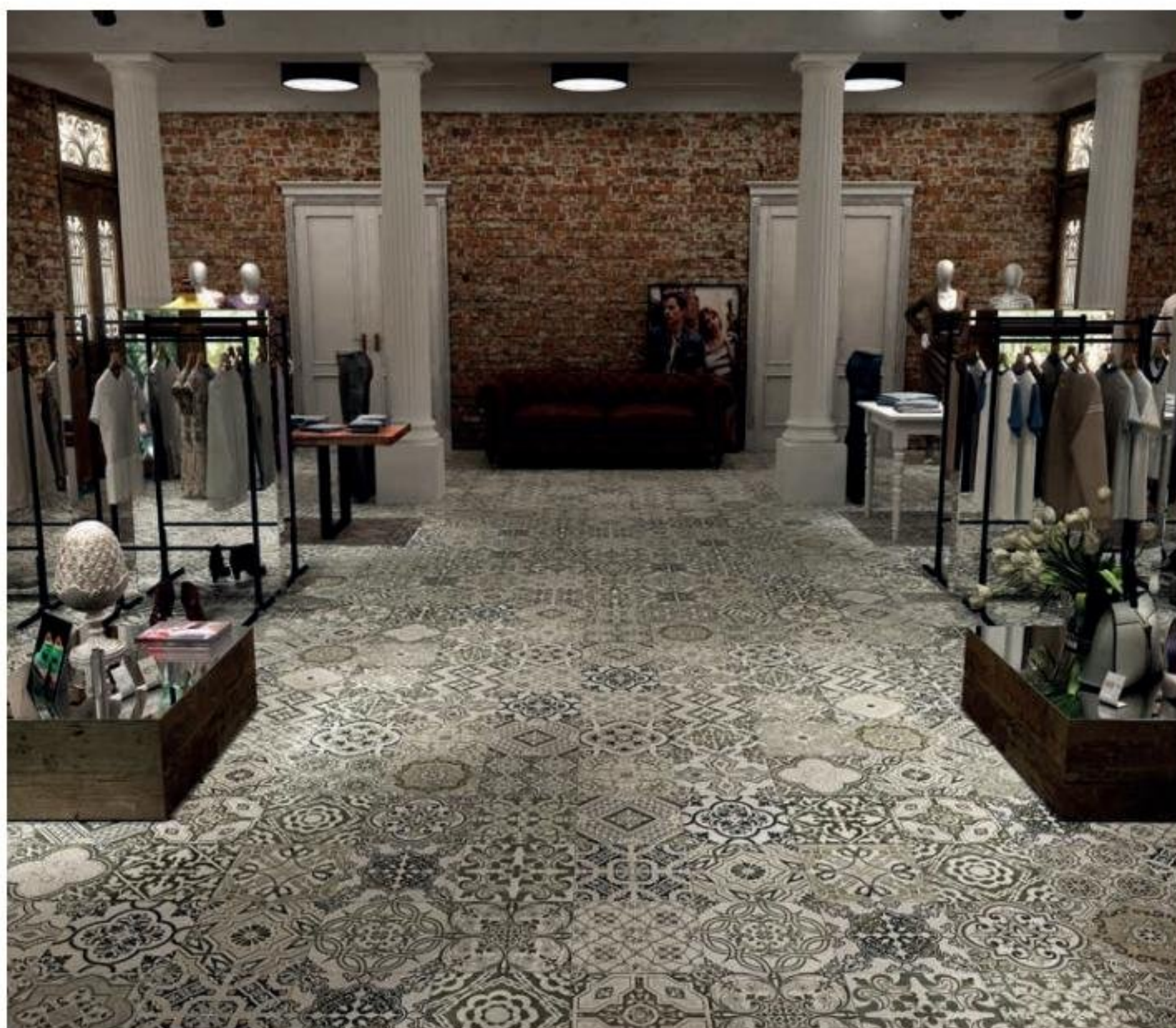
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NEWS FROM TILE OF SPAIN

GROWTH OF AMERICAN MARKET INCREASES. PRESENCE AT COVERINGS AND CID AWARDS



"The silhouette garden", by architect José Ángel Ruiz Cáceres (Estudio Esculpir el Aire) won the international category of the CID Awards.

The COVERINGS trade fair, a must-attend event for professionals in the US wall and floor coverings industry, took place in Orlando, Florida, from April 14-17. The US market is gathering strength and is now the fourth biggest export market for Tile of Spain. The official Spanish stand, which has been organized by

ICEX since 1988, comprised a total of 76 companies, 51 of which are members of ASCER.

The "Coverings Installation and Design Awards" (CID) are staged at the same time as the show and distinguishes work delivered anywhere in the world that is outstanding in terms of both design and how ceramic or stone tiles are used and installed. For the third year in a row a Spanish project won the international category. For further information on the CID awards, visit: <http://www.coverings.com/CID> ■

TILE OF SPAIN PROMOTES ITSELF IN MILAN, THE CRADLE OF DESIGN

MADE Expo (Milan, March 18-21) is a biennial trade fair tightly focused on two sectors: architecture and interior design. Tile of Spain exhibited at this year's show with an information stand where twelve of ASCER's member companies were able to show visitors their most innovative products.

Also in Milan, and with the collaboration of the local Trade Commission of Spain, ASCER and ICEX, Tile of Spain was able to participate in the "Edilportale Tour 2015" that took place in May. Taking advantage that Expo Milan was running parallel, Tile of Spain was present with an information desk to highlight their successful trajectory in participating at previous Universal Expos. Information was distributed emphasizing Spain's products and the solutions it affords for contemporary architecture ■

EX ALUMNI FROM THE BARCELONA CERAMIC STUDIES UNIT WIN THE MIES VAN DER ROHE PRIZE IN THE EMERGING ARCHITECT CATEGORY



"Casa Luz" was the winning entry in the Interior Design category of the 12th ASCER Ceramic Tile Awards.

The Arquitectura-G practice was awarded the Emerging Talent prize (Emerging Architect Special Mention) in the latest competition for the prestigious Mies van der Rohe Prizes, the most significant Contemporary Architecture Prizes in Europe. The four members of the practice have studied at the Ceramic Studies Unit

that ASCER has been running at ESARQ-UIC since 2004. The video of the interview with Arquitectura-G can be viewed on ACER's YouTube channel ■

"CERAMIC AND ARCHITECTURE: BROADENING HORIZONS" MASTER-CLASS IN SAINT PETERSBURG



More than 200 professionals attended the event, demonstrating the high level of interest this sort of activity can generate.

Tile of Spain is forging ahead on the training and education front, running seminars for professionals in the major world capitals. It recently staged a master-class for specifiers in Saint Petersburg (Russian Federation) to promote Spain's product offer and position it as

cutting edge, innovative and able to offer an infinite range of architectural and interior design solutions ■

TILESPAINAWARDS

architecture / interior design



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