

CERASPAÑA

2018 / CERAMIC / ARCHITECTURE / DESIGN

ULTRA-THIN CERAMIC AND SPECIAL THICKNESSES

GAME OF TONES

CEVISAMA: A NEW REALITY

XVITH CERAMIC AWARDS WINNERS

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Editorial

Spain's ceramic tile industry: a new reality

According to the statistics for this last year it would seem that we are witnessing a change in the way the industry is progressing. At last the harsh years that followed the crisis are starting to be a thing of the past. We are entering a new phase but must remain mindful of everything we have learned, of the changes that have undoubtedly made us stronger and more resilient. CEVISAMA will launch this new phase.

Trans-Hitos has chosen "Cycles" as its theme this year, referring to a fresh way of creating architecture that is a world away from the grand commissions and 'architecture as a spectacle' of old. This new way of understanding architecture has been evident in the projects that have won the Ceramic Awards competition, where the candor and simplicity of the ceramic are the star of the show, as it were, there being no need for gimmicks.

The new reality requires that players act in consonance with and include elements such as sustainability – indeed, the number of companies that are adding ultra-thin ceramic tiles to their ranges, thus reducing the amount of raw materials and energy consumed in their manufacturing and the weight involved in transporting them is multiplying rapidly. In addition, these thin tiles are easier to install, contributing overall to more sustainable construction.

Trans-Hitos will be featuring an innovative space built entirely from very thin sheets of ceramic – a veritable feat of technology. Opposite, stands a design by the winner of the Graduate Projects category of last year's Ceramic Awards, young Syrian architect Wesam al Asali, who has created a simple, low-cost housing project demonstrating how ceramic can be of value to society. Innovation versus tradition, technology versus craftsmanship, black versus white...with a great greyscale in the middle. Ceramic is undoubtedly the material that always strikes the right tone for building a new reality ■

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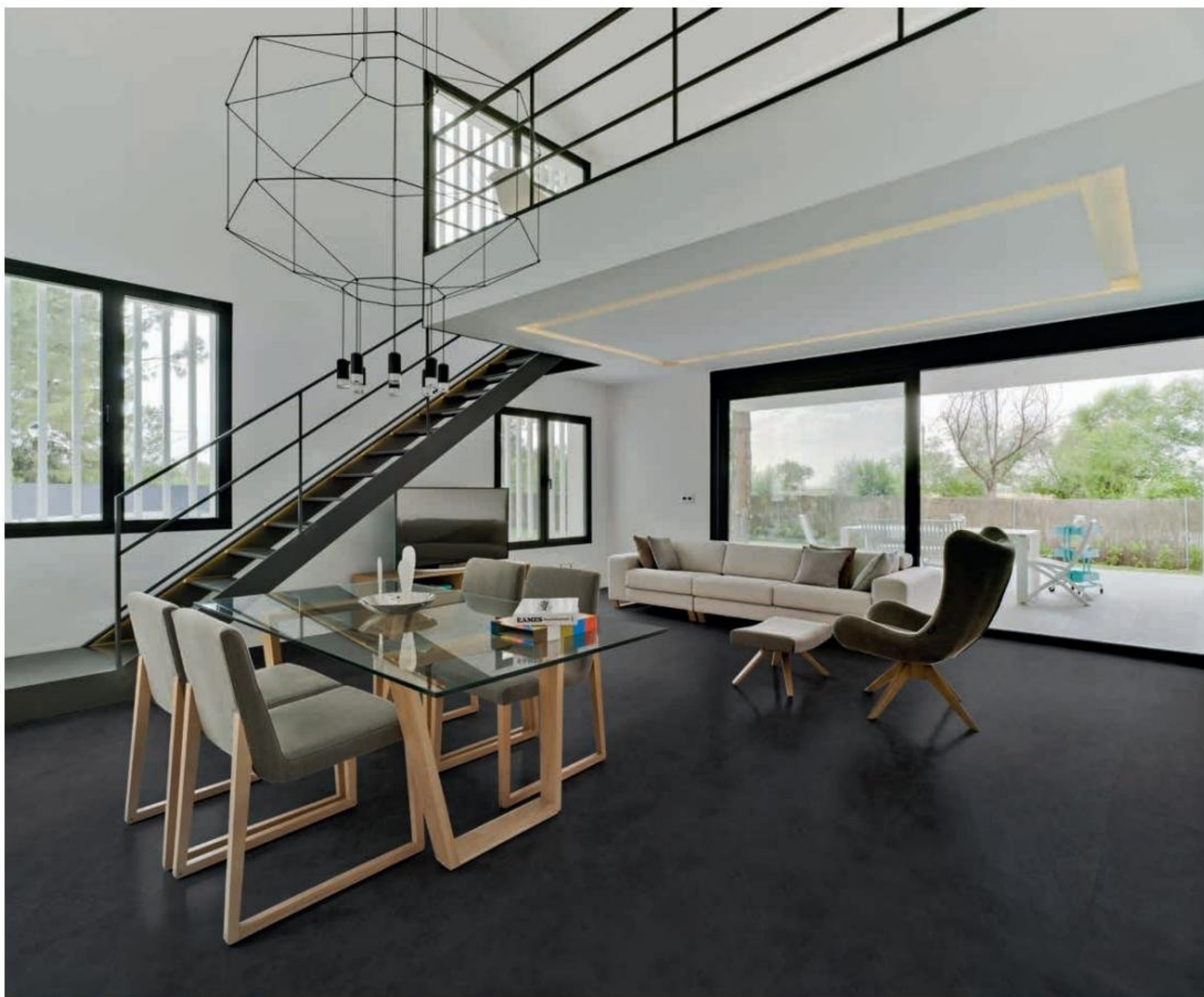
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FRONT COVER PHOTO: BODEGA MONT-
RAS. PHOTO: JOSÉ HEVIA.

ULTRA-THIN CERAMIC AND OTHER SPECIAL THICKNESSES

Ceramic is, in essence, a three-dimensional material. Manufacturers traditionally offered a multitude of formats and sizes in their catalogs by playing with two dimensions: length and width. As a result there was an infinite number of sizes, adapted to fit all types of space. The third dimension came into play a few years ago, multiplying the number of design options for projects.



TECHLAM, Opium Black series, Slate Collection (3 & 5 mm thick). (.13" and .19").

The current trend is to slim tiles down, from standard thicknesses of around 8mm to between 3.5 and 5mm (.13" and .19"). This is a natural development for ceramic that affords a number of benefits for both the end user and the environment.

Minimal thickness ceramic offers a multitude of possibilities as a material that is equally suitable for new construction and for reno-

Ultra-thin ceramic offers nothing but benefits, affording new potential for architecture and decorating.

vation projects with the added benefit, in the latter case, of considerably reducing the cost of the project as it can be laid over existing tiles, thus eliminating the need for these to be ripped out and a base put down for the new ones. As they are also light in weight, they are easier to transport and handle on site.

In many instances, slim or ultra-thin ceramic tiles are also large format (300x100cm



NEOLITH, Neolith Custom Made Colors series (6 mm thick). (.23") Enigma Restaurant by RCR Arquitectos.

for instance), (118X39") which makes them very versatile. Lamination pressing technology has made it possible to produce large-size porcelain stoneware tiles up to 1000x3000mm (12X4") that are also ultra-thin— as little as 3.5mm (.14") thick – yet that retain all the mechanical and aesthetic properties that are characteristic of porcelain.

These thin sheets of ceramic mean that we can now design totally integrated rooms. Not only are they used to cover walls and floors but also doors and wardrobes, which then merge seamlessly into their surroundings, becoming almost invisible. Kitchens and bathrooms clad and furnished with a single material that is also hygienic, unchanging and extremely strong.

3mm-thick (.12") sheets can be used on furniture or for interior cladding, while for interior flooring and exterior paving and cladding (e.g. ventilated facades) it is advisable to use 6mm-thick (.24") tiles.

The very thinness of the tiles (just 5mm) (.2") means they can be laid directly on top of existing ceramic floors with no need for the old material to be removed.

As for surface treatments, all sorts of finishes are available, from block color to ultra-glossy and even digital decorations. Being made of porcelain stoneware, these tiles also offer the benefits that are intrinsic to the material: they are highly resistant to staining and scratching, are easy to clean and maintain and highly resistant to changes in temperature.

The sustainability of this type of ceramic tile is obvious: smaller quantities of raw materials are used to make them, less energy is required to fire them, they weigh less so cost less to transport – the list goes on...

Running counter to this, however, are the double thickness tiles currently being seen which, at 20mm thick, (.78") offer high resistance to breakage in addition to the technical properties of porcelain, making them ideal for exterior use.



ROCA, Pigment series (10 mm thick). (.40").



COLORKER, Memory familia 'ThinCK' series (6.5 mm thick). (.25").



GRESANIA, Nexo series, Coverlam collection (3.5 y 5.6 mm thick). (.13" and .22").



LAND PORCELÁNICO, Lookback collection series (7 mm thick). (.27").

These tiles are used more traditionally, being ideal for both public and private outdoor areas that require a material that offers high technical and mechanical specifications, such as with raised access flooring.

Raised access flooring is the ideal solution where the construction requires the floor to be built over service installations that need regular maintenance and checking. It is also extremely useful for outdoor spaces as it

This is a product with an “environmental conscience”: by reducing the thickness of the tiles far less raw material is used. The manufacturing process discharges less Co2 into the atmosphere and uses 50% less water.

aids drainage when it rains, thus avoiding puddles from forming and facilitating re-use of the water, which can be filtered.

The construction system consists of a platform of panels resting on adjustable pedestals (plots), creating a void that facilitates the laying and handling of service installations in buildings. Other advantages are that installation costs are lower as it is not necessary to use highly qualified personnel, the tiles are easy to install and clean as no adhesives need to be used and they are easy to remove and re-use.

Whether by reducing or increasing its thickness, ceramic offers infinite potential uses ■



INALCO, Pavimentos series, Wall tiles Larsen Collection (6 mm thick). (.23").



ROCERSA, Serie-Colección Atmosphere (7, 11 & 20 mm thick). (.27", .43" and .78").



The upcoming edition of Trans-Hitos is themed "Cycles".

February 6th. As in previous years Tile of Spain has partnered with ICEX Spain Trade and Investment to invite more than 100 journalists from leading architecture, interior design and ceramic magazines from all over the world to visit the show, with the aim of boosting the Spanish industry's international business.

PROGRAM OF EVENTS

CEVISAMA has scheduled a number of events that seek to add value to visitors' experience of the fair. These events are targeted at specifiers and include:

Trans-hitos: exhibition of architectural and design projects centered on the use of ceramic as a construction material and means of expression. This year's theme, 'Cycles', alludes to a new way of perceiving architecture, illustrated in different spaces: the University of Harvard Graduate School of Design (USA) is creating a space where huge sheets of ceramic form interlaced arches to fashion a pergola; Elena Oleza and Louis Slcard, winners of the CEVISAMA, ASCER AND ITC competition, will be showing their "Celosía" project, and Wesam Asali, winner of the Graduate Project category of the 2017 Ceramic Tile Awards, will be showing his "Ceramic Vault". As ever, the winning designs from the Ceramic Awards will be on display along with projects by students from the Network of Ceramic Studies Departments. Both the Awards and the Network are ASCER initiatives.

Architecture and Design Forum: a series of lectures delivered by high-profile speakers from the fields of architecture, interior design and industrial design.

Alfa de Oro Awards: the Spanish Ceramic and Glass Society (SECV) awards this accolade, which recognizes excellence in research, development and innovation that complements and contributes to the development of Spain's ceramic tile sector. The awards are given to companies.

International Ceramic Design Competition: stimulating creativity amongst students of design, fine art, architecture and engineering worldwide.■

CEVISAMA: A NEW REALITY

CEVISAMA, the Spanish ceramic tile industry's foremost trade fair, is expecting 2018 to be a record edition. In response to growing demand from exhibitors seeking space at the upcoming show, Feria Valencia has made a new pavilion available (6B) and is doubling its sales and marketing initiatives in order to recruit more than the 84,000 buyers who registered as visitors last year.

Manufacturers from Spain's ceramic tile industry will be showing fascinating products at the fair that will appeal to both their customers in the home market and to the growing international audience that visits. In 2017, almost 20% of all professionals who visited came from outside of Spain.

Tile of Spain – ASCER's traditional international press conference is once again slated to

The 36th edition of CEVISAMA takes place from February 5-9, 2018 at the Feria Valencia exhibition center. Demand for space this time has been far in excess of expectation and an extra hall has been added.

take place, where it will present topline figures from the industry together with the sector's strategy for the future. It will also be hosting the Ceramic Tile Awards for Architecture, Interior Design and Graduate Projects on Tuesday,

WINNERS OF THE 16TH ASCER CERAMIC TILE AWARDS

CHAired by architect IÑAKI ÁBALOS, THE PANEL JUDGING THE CERAMIC TILE IN ARCHITECTURE AND INTERIOR DESIGN COMPETITION MET AT THE END OF NOVEMBER TO SELECT THE WINNERS OF THE SIXTEENTH AWARDS.

Mont-Ras Winery by Jorge Vidal and Víctor Rahola. Photo: José Hevia.





Three stations on Barcelona's L9 metro line, by Garcés - de Seta - Bonet Arquitectes. Photo: Adrià Goula.

The overall winner in the architecture category was "Bodega Mont Ras", a project by Jorge Vidal and Víctor Rahola that reveals a close relationship between the construction of a winery and the creation of wine, both being processes that involve the land.

The jury highlighted the appropriateness of using a material that is at once industrial and rustic in a design that also shows how the chosen material can be adapted to the different geometric conformations of the space, imbuing the whole building with a very distinct character.

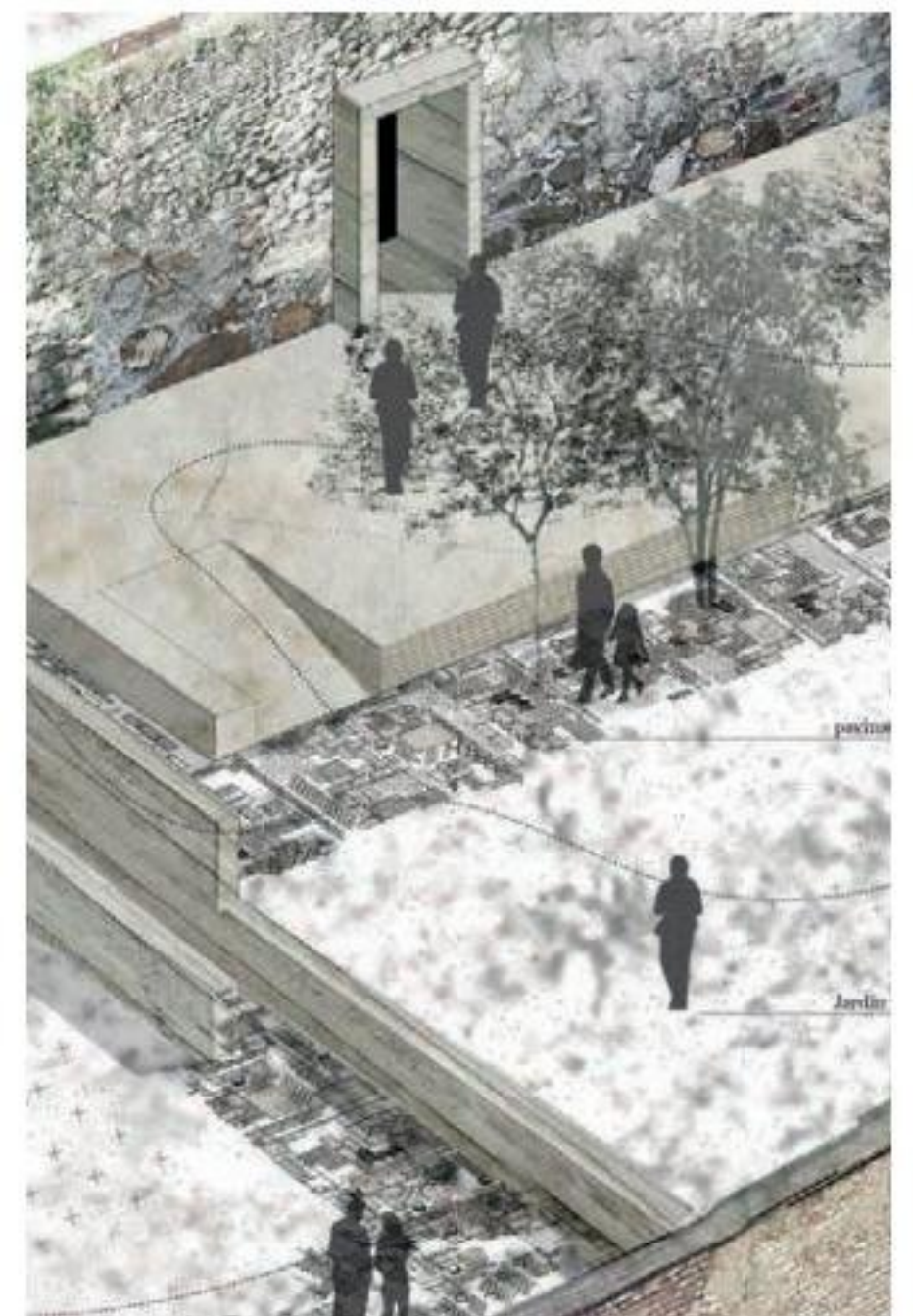
Two merits were awarded in the architecture category, to "Extension and renovation of the GonGar workshops" by NUA arquitectures, and to the "Hotel Santa Creu on the island of Tabarca" by Diego López Fuster + SUBARQUITECTURA.

First prize in the interior design category went to "Three stations on Barcelona's L9 metro line" by Garcés - de Seta - Bonet Arquitectes. The Mercabarna, Parc Logístic

The Ceramic awards are firmly established and are well-recognized among the architectural profession.

and Europa Fira stations on the L9 line were due for interior and exterior refurbishment, with the project aiming to give them a timeless look that would age well and be easy to maintain.

The jury singled out the contrast created by the use of clean, smooth ceramic paving that is in contact with people moving about and the crude, bare nature of the other surfaces. The design demonstrates how the one material can be used to provide solutions to all the challenges that flooring in a public space poses.



The winning design in the Graduate Projects category, by Rafael López-Toribio.



Mont-Ras Winery by Jorge Vidal and Víctor Rahola. Photo: José Hevia.

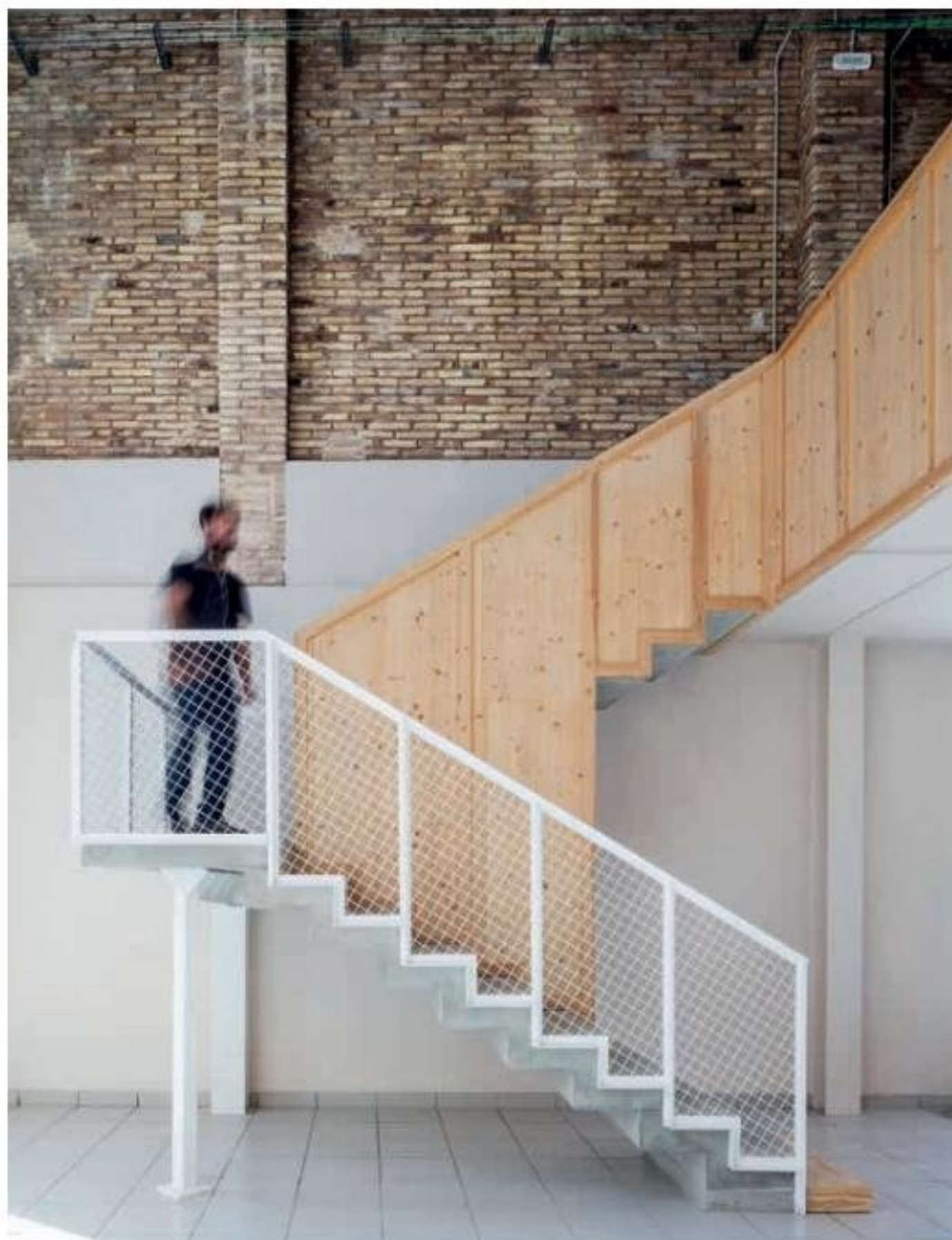
The jury also decided to award two merits in the interior design category, to two single-family dwellings that display a distinctive warmth and personality as a result of the use of ceramic: "Can Picafort" by Ted'A arquitectes and "Renovation of a terraced house" by ARQUITECTURA-G.

In the category open to students of architecture, first prize was awarded to Rafael

The prize fund for the Awards totals 39,000 € (\$46,000 USD) and is supported by Vodafone, Puerto Valencia, Endesa and CESCE.

López-Toribio Moreno for his Graduate Project (PFC) titled "A garden of landscapes: restoration of the area around the Ziri Wall of the Albacín (Granada). New neighbourhood center and tourist office".

The jury was impressed by the sequence of styles of architecture deployed in what is a challenging part of the city. The project makes sensitive use of construction solu-



The Gon-Gar workshops. Photo: Adrià Goula.



Hotel SantaCreu in Tabarca. Photo: Jesús Granada.



Three stations on Barcelona's L9 metro line, by Garcés - de Seta - Bonet Arquitectes. Photo: Adrià Goula.



The jury was chaired by prestigious architect Iñaki Ábalos.

tions to create an area with a range of characters and views over the landscape. The use of ceramic across the area gives the project a sense of cohesion.

The jury also awarded two merits in the Graduate Projects category, to "Neighborhood resources" by Laia Raventós Recasens and "Smithfield Abbey Campus" by Ricardo Fernández González.

ABOUT THE JURY

Chairing the jury was architect Iñaki Ábalos. The founder of international architecture practice Abalos+Sentkiewicz, he has a long career as a practicing architect with several prizes to his name and also has extensive experience teaching, currently as a lecturer at the ETSAM and resident professor and Chair of the Department of Architecture at Harvard's GSD, which is one of ASCER's partners in the Network of Ceramic Studies Departments.

The other members of the jury are: Ángela García de Paredes (Paredes Pedrosa Arquitectos); Víctor Navarro (Largarita-Navarro); Portuguese architect Bak Gordon; Moisés Puente (director at 2G and critic); designer and interior designer Martín Azúa and Ramón Monfort, of the College of Architects in Castellón ■

The jury comprised architects Iñaki Ábalos (president), Ángela García Paredes, Ricardo Bak Gordon, Víctor Navarro, Moisés Puente, Martín Azúa and Ramón Monfort.

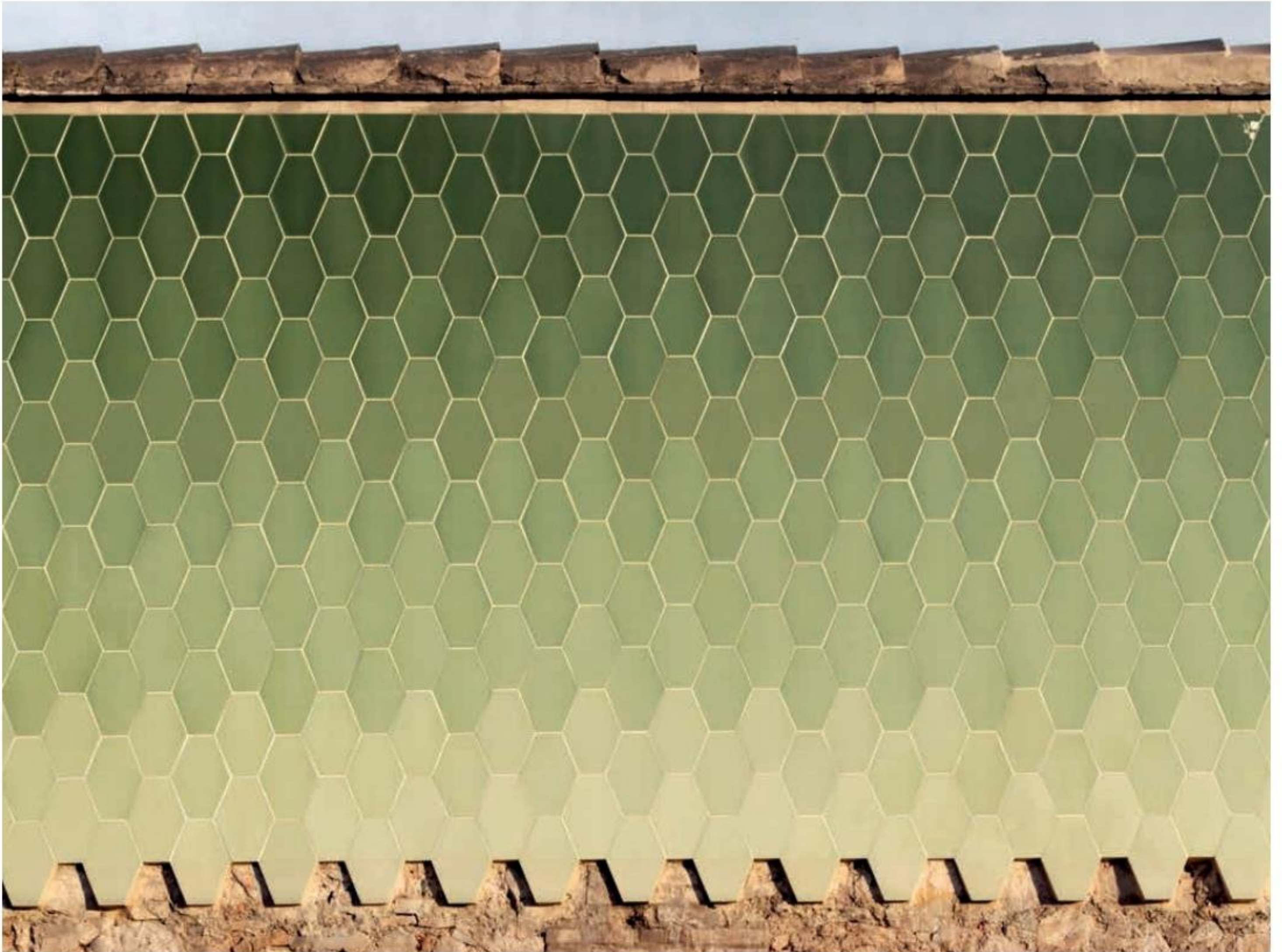


Can Picafort by Ted'A arquitectes. Photo: Luis Díaz Díaz.



Renovation of a terraced house in Tallada d'Empordà by Arquitectura-G. Photo: José Hevia.

GAME OF TONES



Detail of the ceramic wall in Grao cemetery, Valencia, by Inés García Clarian.

Thanks to Le Corbusier we now perceive architecture as a skilful, splendid manipulation of volumes and light. Other designers have likened architecture to the potential that a canvas provides to a painter or a musical score offers a musician. All of these artists and creatives play with the expressiveness, skill and sensitivity they derive from their knowledge, technique and talent.

If you think of architecture as a board upon which a game is to be played, then it can certainly help change the look of the spaces we inhabit and how we inhabit them, both in urban and open environments, thanks to wise combinations of materials, finishes and surfaces. Almost all materials are worthy of being included on the architect's palette, but it is ceramic that wins out as far as colors and finishes are con-

cerned. It is impossible to ignore the immense versatility the material offers designers looking to put the finishing touches to their projects. This is neither trivial nor a form of snobbery: what this versatility is really about is how each individual project can be understood, as a stage-set, almost, where the vertical and horizontal limits form canvases upon which emotions can be explored and expressed.



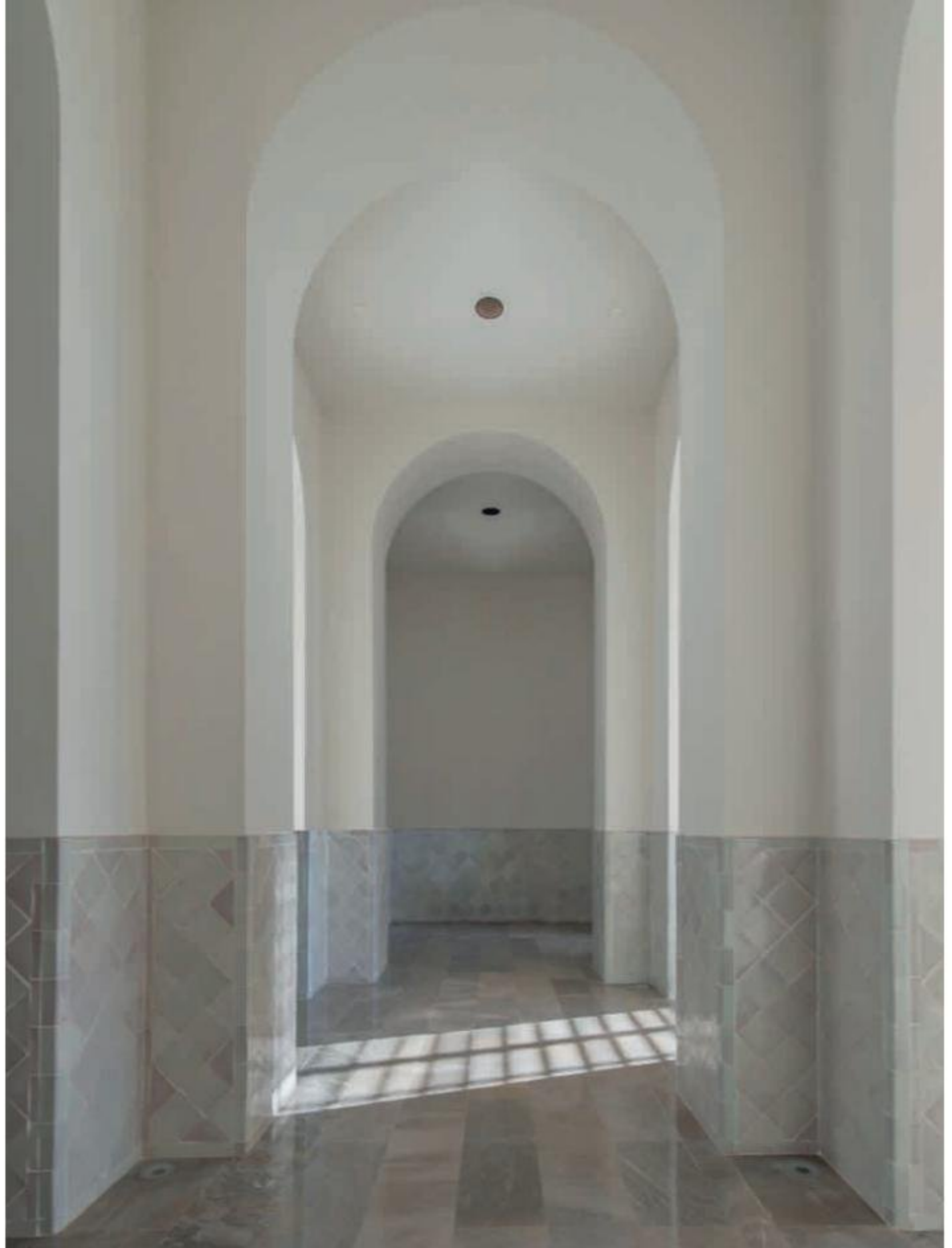


Natucer, Squama series.



Roca, Plaster series, Rock&Rock collection.

One example of this form of expression is the 'Moullé' restaurant project, where Ángel Luis Rocamora designed a space with three 'honest to goodness' materials: ceramic, wood and stucco. These have been laid out, applied and interwoven to create a canvas of great beauty that uses ceramic as the foundation for the tradition the architect was seeking to revive. Ceramic tiles were used for the flooring in a poetic, tectonic gesture that encapsulates the notion of the space as underpinning the project. Overall, the ceramic material lends a typical, traditional look, with glazed colors and an irregular yet modulated surface, in counterpoint to the material and its incomparable technical benefits. What the design has achieved, overall and to excellent effect, is that the revamped Moullé restaurant is a welcoming space that projects openness through materials such



Málaga Monastery, by architect José María Sánchez. Photo: Marinauno Arquitectos.



Realonda, Diamond Fabric series.

Architecture can help change the look of where we live and how we live through a wise combination of materials, finishes and surfaces.

Almost all materials are worthy of being included in the architect's palette, but ceramic is the winner.



Equipe Cerámicas, Fragments series.



Detail of the floor in 'Moullé' restaurant, by Rocamora Arquitectura.

as ceramic, which also delivers guaranteed contemporary technical properties and features.

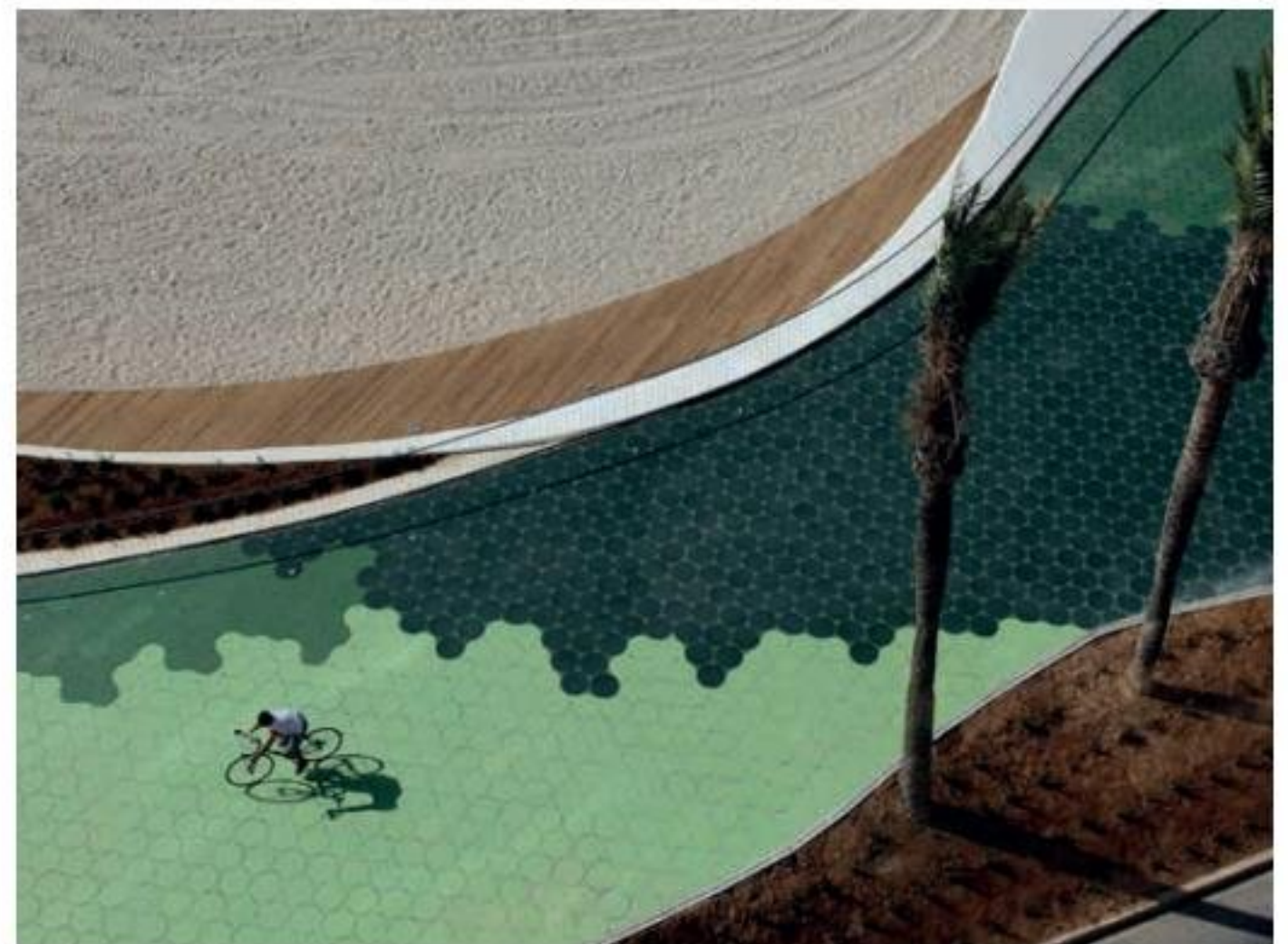
Ceramic has also become a material that can transmit a sense of calm and harmony, as in the Málaga Monastery by José María Sánchez. The architect decided to restore the fabric of the building as part of his renovation and chose traditional glazed white tiles for the vertical walls, combined with a lime mortar-based cladding applied to their upper part. The result is walls made of different materials

Ceramic helps create spaces where the vertical and horizontal limits are canvases upon which emotions can be explored and expressed.

with an infinite number of overtones and two contrasting textures. The end result is a finish that is at once imperfect and unique, bringing the walls to life and giving the structure as a whole a timeless look. The Grao cemetery designed by Inés García Clariana uses similar materials but in a different context, achieving a different result. This is a simple assemblage that plays with seven shades of green ceramic. The hexagonal tiles link together in such a way that the repetition creates a block that dignifies and revitalizes a somber context. Over time, this magnificent piece of work has



Aparici, Cabana series.



Benidorm esplanade, by Carlos Ferrater. Paving tiles by Equipe Cerámicas, Sfera series.



Pearlized ceramic facade. MUCA Building, by COR Arquitectura.

become an identifying feature, a mark of hope and color in a space, a place that is struggling to define itself.

While we have focused thus far on interiors and content, there are also some very well-known projects where the architects have played with tones and textures on outdoor ‘canvases’. The famous esplanade in Benidorm by Carlos Ferrater is a clear example of this testament to expression, with the ceramic tiles flooding the walkway with color. Architectural practices FAO and Pol Femenias did much the same thing with the Spanish

pavilion at the Aichi Expo (Japan) and the award-winning Riera de la Salut promenade respectively. The latter project filled the neighborhood with vitality, energy and, most of all, lots of ceramic.

There are innumerable spaces that, even if they are conventional or even trivial are able to convey something unique to those who inhabit them: vertical seas, warmth amid pristine cleanliness, altered nature or tradition in the midst of the cutting edge. Ceramic can create all of this when it has been used in a way that is well thought-out and appropriate, in a

In the game of tones, you either win or lose and ceramic is, most definitely, the monarch of the realm of materials.

kind of game that the most brilliant minds can play. Transposing the well-known saying “you either win or you lose” to this game of tones, there can be no doubt at all that ceramic is the Queen Khalesi of architecture ■



Riera de la Salut promenade, by Pol Femenias. Winner of the architecture category of the Tile of Spain Awards 2013. Photo: OMStudi.

SHOWROOM // LATEST TRENDS



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NEWS FROM TILE OF SPAIN

“CERÁMICA” EXHIBITION AND SYMPOSIUM AT RIBA NORTH, LIVERPOOL



RIBA North, in Liverpool, is staging an exhibition titled “CERÁMICA”, that has been organized by ASCER’s Ceramic Studies Department in Liverpool in collaboration with ICEX, Liverpool University and Leeds Beckett University.

As well as the best work by students, the exhibition showed a series of ceramic tile installations where a number of eminent British ceramicists put their spin on architectural sustainability by creating ceramic walls and ceilings.

The exhibition was supported by a symposium titled “Moulding Futures: A Collaborative Exploration of Architectural Ceramic”, at which a number of architects and tile industry professionals discussed the present and the future of ceramic in architecture. The speakers at the symposium included, amongst others, British architect Eric Perry, engineer Alexis Harrison, of ARUP, and architect and head of Ascer’s Ceramic Studies Department at Harvard, Martin Bechthold ■

INTENSIVE EDUCATIONAL PROGRAM FROM TILE OF SPAIN



Tile of Spain continues to offer a full program of educational seminars devised for the retail sector and/or specifiers. Workshops this autumn have covered innovation and versatility in ceramic products and have been run in Moscow and Piatigorsk (Russian Federation), Boston and New York (USA) and Frankfurt (Germany) ■

TILE OF SPAIN AT SURFACE DESIGN SHOW

The United Kingdom is one of the prime destinations for Spanish ceramic products. In 2016 and 2017 it ranked third in the top ten markets with sales hitting 165 million euros (Approximately 188 million USD). 10 Tile of Spain companies will be taking part in the Surface Design Show (February 6-8, 2018) with an information stand that will also feature a display of products ■

A CERAMIC SHELTER IN GRAZ (AUSTRIA)

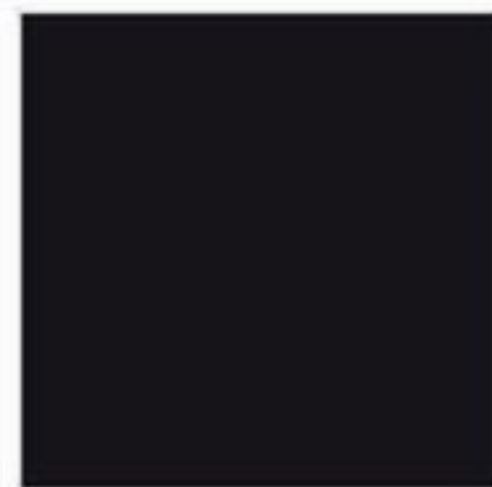
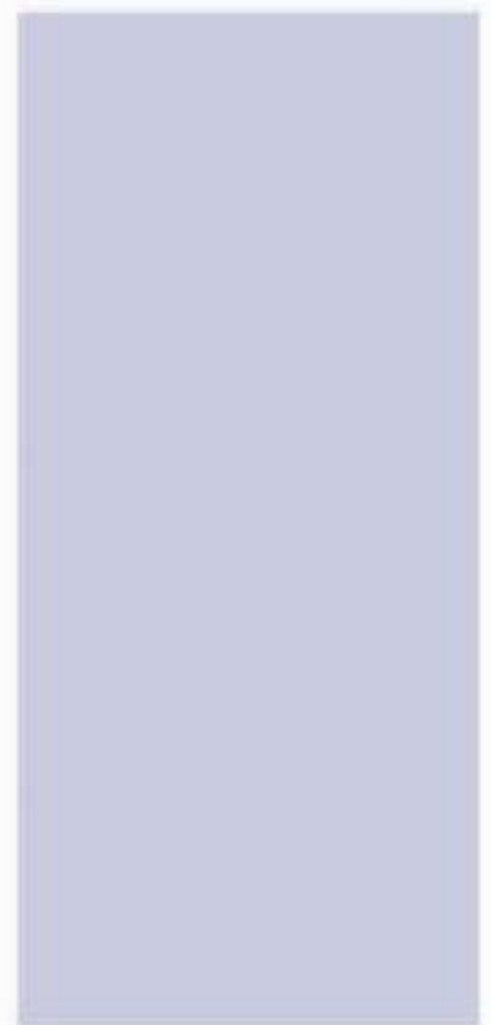
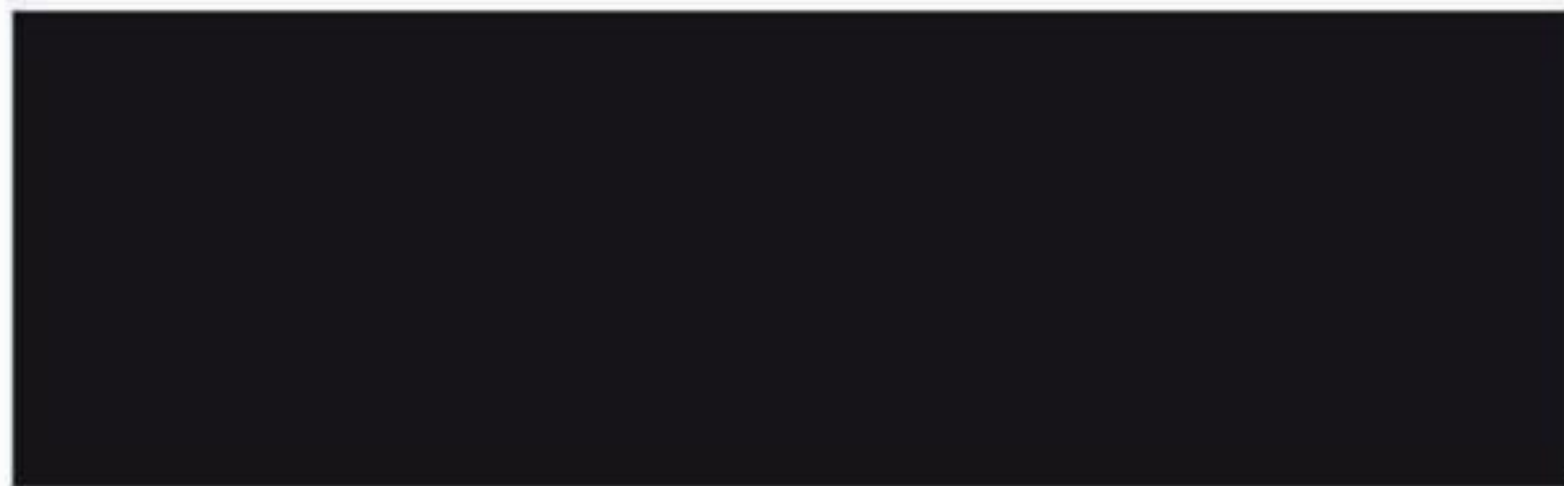
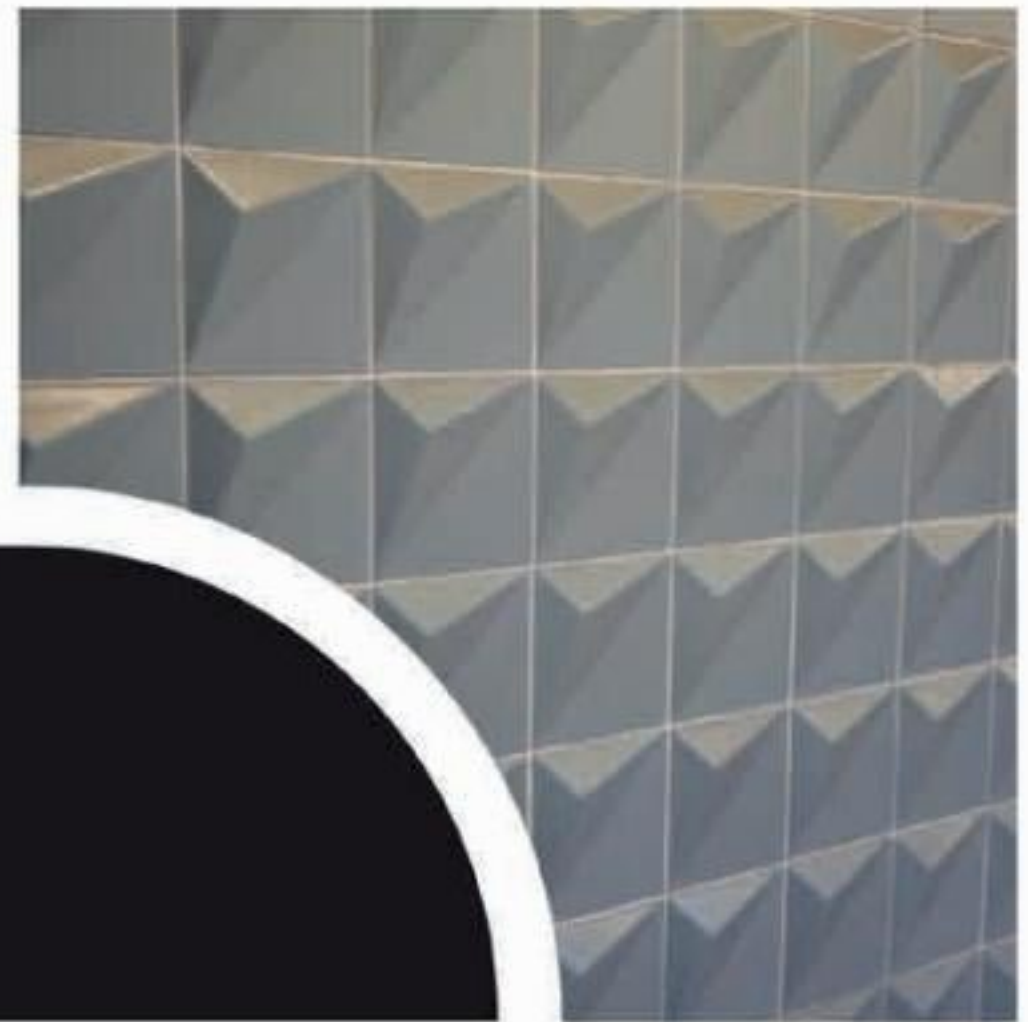


Institute of Structural Design (Robert Schmid).

From November onwards, the gardens of St Martin Castle in Graz, Austria, will be home to ceramic installation “C-Shell Shelter”: three curved ceramic surfaces joined together to form a shelter.

The ‘C-Shell Shelter’ has its origins in the project developed jointly by the Technical University of Graz and the Graduate School of Design at Harvard in 2014, at the heart of the Ceramic Studies network. The two universities worked together to develop the “Ceramic Shell” installation that was shown as part of trans-Hitos at CEVISAMA that year. The particular feature of the installation is that it manages to reproduce a double curved ceramic tile roof made of a single piece, as against the standard practice of using a number of different pieces to create a double curved roof ■

TILE STYLE



SPANISH CERAMICS
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2018