

CERASPAÑA

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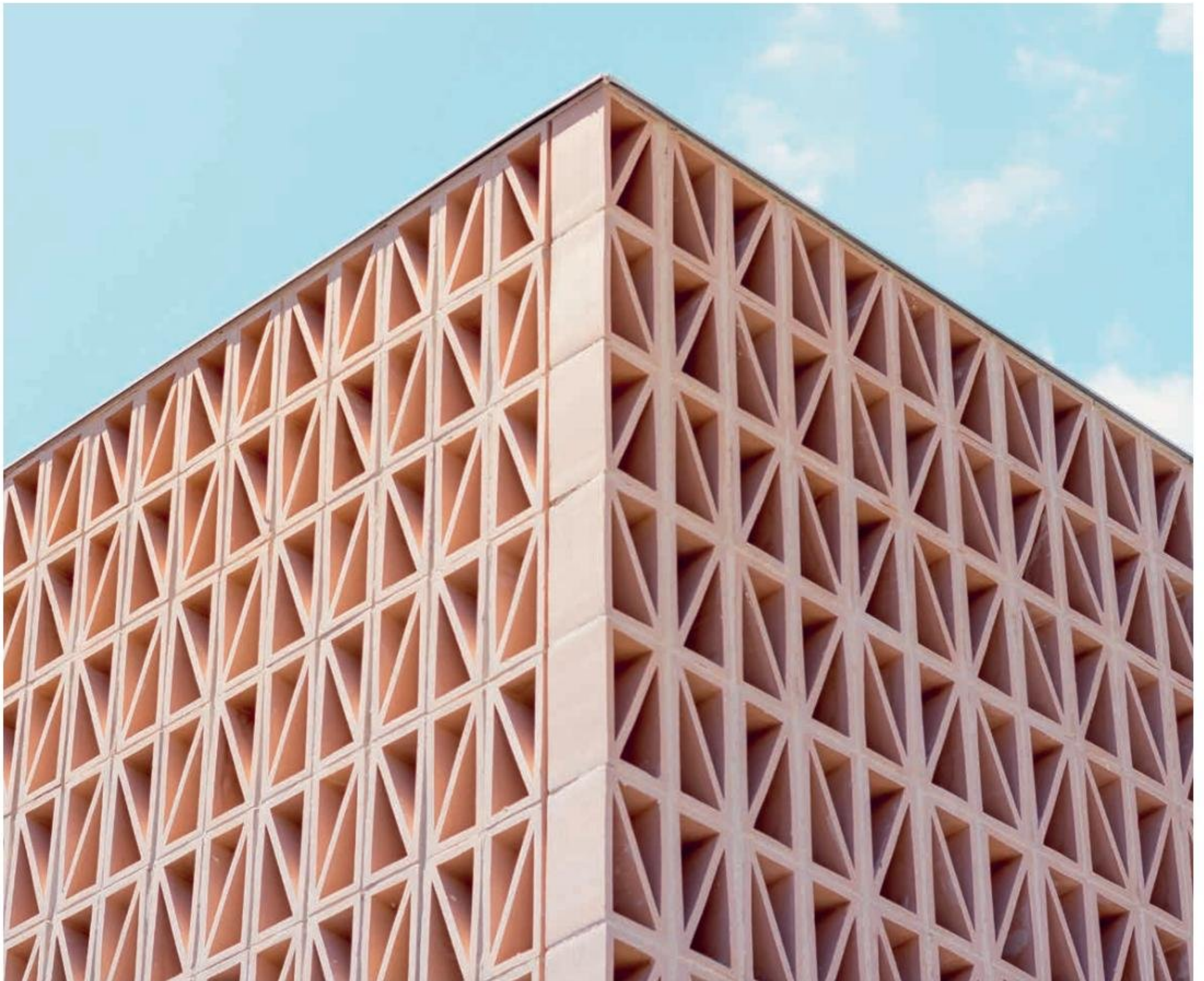
AT THE CORE OF CERAMIC

GREAT LITTLE TILES

CEVISAMA: *THE PLACE TO MEET*

17TH CERAMIC TILE AWARDS WINNERS

42



Editorial

The charm of authenticity

Thanks to technological advances, Spain's ceramic tile industry is able to produce tiles in sizes and thicknesses that were inconceivable just a few years ago. We are also able to create exact reproductions of any finish, whether it be wood, stone or marble. It is only today, however, now that we have all this technology, that we are seeing a resurgence of traditional tiles, traditional in this context meaning smaller tiles that date back to the fundamental nature of ceramic tiles.

Ceramic is a natural, quality product. It is the result of mixing water, earth and fire. It is essentially very simple yet offers a multitude of solutions and limitless versatility, as we have seen in the almost 100 designs that have been entered for the Ceramic Tile Awards. The competition is in its seventeenth year and, once again, the projects were judged by an eminent jury.

Some of the work entered for previous rounds of the Awards provides us with a narrative that proves that size does matter and that small tiles can be used for big projects. From the legendary roof of Barcelona's Santa Catarina Market, to more recent work in which tiles that are the most authentic and true to their origins are, the star of the show.

In around 1895, the witty author and playwright Oscar Wilde made very clear in his play "The Importance of Being Earnest", just how important it is to be honest and frank in a society that thrived on appearances. Success lies in authenticity. The new collections of ceramic tiles aim to reveal what is at their core and have no pretensions to appear to be what they are not ■

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FRONT COVER: ENTRANCE, PALMA
INTERMODAL STATION.
PHOTO: CARLOS GABILONDO.

AT THE CORE OF CERAMIC

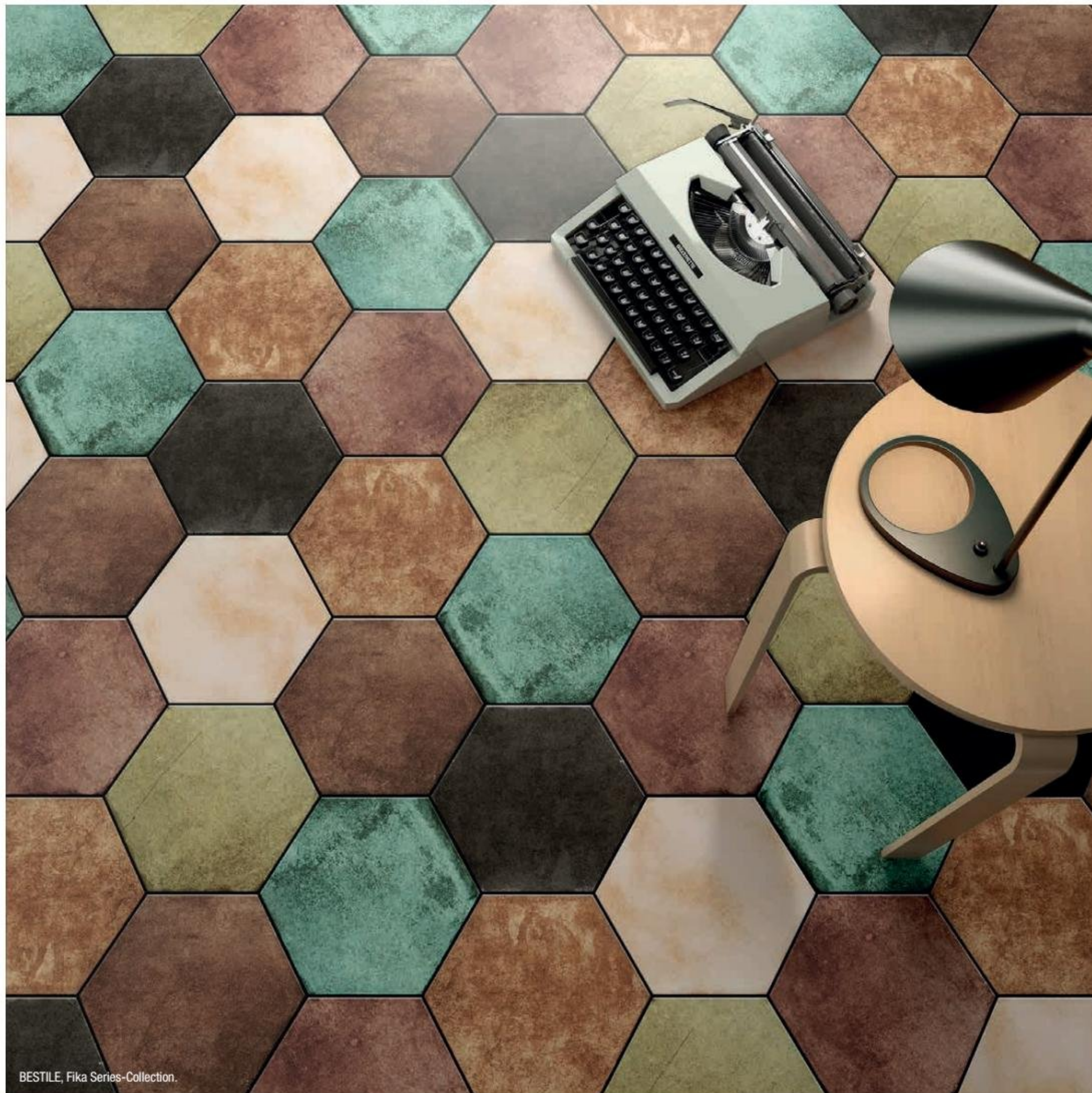
We are witnessing a resurgence of the fundamental nature of ceramic, a close examination of what lies at the heart of the material and underscores its intrinsic properties, those that are unique to it: the many different formats, relief décor, high gloss finishes, effects created with glazes, the infinite number of colors offered, etc. Few materials offer such a varied range of aesthetic options together with such advanced technical specifications.



At the last Cersaie fair (Bologna, Italy, September 24-28), there were two very different trends in evidence among the ceramic tile manufacturers' offering: on one end of the scale, large-format very thin tiles

on the other, a revival of smaller, or more traditional tiles. While the large-format tiles offered clean, simple designs and were inspired by stone, marble and even alabaster and onyx, the smaller tiles featured elements

closely linked to the DNA of ceramic: color and effects created with glazes, decorations and relief work. All of these relate directly to what is at the core of ceramic and identifies it as such. After all, what other material could



BESTILE, Fika Series-Collection.



Manufacturers' catalogs are true Pantone charts in ceramic.



APARICI, Gatsby Series-Collection



EQUIPE CERÁMICAS, Chevron Wall and Scale Hexagon Series.

possibly play with these variables without forgoing any of its high technical specifications, if not ceramic?

CERAMIC AND THE PANTONE PALETTE

Ceramic can be produced in every possible color, from the brightest of hues to powdery tones and in both gloss and matte finishes. Even white helps extend the range as it comes in an infinity of different shades.

Playing with colors can distort shapes, expand space and create very interesting light effects. The trends seen in the 80s, when color was an essential part of decoration and there were no prejudices against bringing color into the home, are making a comeback.

Dark hues also have their place in the new collections of tiles, bringing a more elegant style and giving spaces a more sophisticated look.

New collections go for daring color combinations

GEOMETRIC DECORATION

The daring shapes and colors of the designs on these tiles are based on the decorative and graphic style of the 20s and 30s. They enable the creation of original, striking spaces that are also very sophisticated with the sensitivity intrinsic to nostalgia.

These tiles take their inspiration from the hydraulic flooring of the late 19th century but offer a new take, with daring colors and designs. They offer a multitude of possibilities in terms of installation and combining different types or formats, in pursuit of the visual effect that is so typical of their forebears and stems from the type of pattern used, based on ara-



GRES PANIA, White&Co Series.



REALONDA, Riga series.

besque, geometric, floral and classical motifs, among others.

A THOUSAND AND ONE TEXTURES...

One of ceramic's most characteristic feature is the ability to exploit more than two dimensions and gain volume through relief decoration that ranges from delicate grids or even very subtle effects created in the glaze, to 3D volumes that verge on the sculptural. With relief tiles, ceramic ceases to be a merely functional element for dressing spaces from top to bottom and instead becomes a design element.

Combining different textures enables spaces to be defined and the look of the floors and walls enhanced. This trend is perfectly suited to those who are especially sensitive to light and the elegance of subtle contrasts, which turn surfaces into true works of art.

...AND SHAPES

A further multitude of options opens up courtesy of formats, with available options having moved way beyond squares, rectangles and even hexagons to include tiles in the shape of fish scales, triangles, circles and more.

The versatility of ceramic is boundless, which is why it is a key material for all types of projects, simply because it offers endless options, with a touch of tradition ■



CRISTACER, Lowland Collection Wall Covering, Retro Collection Floor Covering.

The key to success is authenticity, not imitating anybody while revealing your heart and soul



UNDEFASA, Kabuki Series.



NATUCER, 15.9x18 (6x7") Figures Triangle Series. Triangle Blanc. Triangle Bronze.



This next edition of Trans-hitos is being titled Ágora.

CEVISAMA: THE PLACE TO MEET

THE 37TH EDITION OF CEVISAMA TAKES PLACE FROM JANUARY 28TH TO FEBRUARY 1ST, 2019 AT THE FERIA VALENCIA EXHIBITION CENTER. THE FOCUS OF THIS YEAR'S FAIR IS SPECIFYING, WITH WORLD-CLASS PROFESSIONALS DELIVERING A FASCINATING SERIES OF PRESENTATIONS.

The organizers of CEVISAMA, the leading fair for Spain's ceramic tile manufacturing industry, are getting set for a record-breaking show and are confident visitor numbers will exceed last year's 90,500, which included 17,000 from outside Spain. The fair will be occupying 9 halls with a total of 100,000m² of exhibiting space. Almost the entire Spanish tile manufacturing sector will once again be displaying unique new products, designed for both the domestic market and to appeal to the international visitors who will be travelling to Valencia.

ASCER-Tile of Spain is yet again making its CEVISAMA app available. Highly practical and free of charge, it provides full information about the Spanish exhibitors: contact details, news, location within the fair etc.

CEVISAMA is this year focusing on events that target specifiers and will be featuring an Architecture and Design Forum that includes

top-level speakers such as Swiss Pritzker Prize-winning architect Jacques Herzog.

A number of other parallel events have also been scheduled to take place over the week, making this upcoming CEVISAMA a can't-miss event for top manufacturers, distributors, architects, designers, interior designers and property developers all over the world.

As always, Tile of Spain-ASCER, will be holding its traditional international press conference, during which it will present the preliminary figures for 2018, the trends in design and the main innovations developed by Spain's tile industry. The press conference will also include the award ceremony for the 17th Architectural Ceramic, Interior Design and Graduate Projects Awards.

As part of the strategy to further develop international trade for Spain's ceramic tile

sector and in collaboration with ICEX Spain Trade and Investment, ASCER is inviting more than 100 journalists from prestigious architecture, interior design and ceramic publications from all over the world to attend the fair as guests.

SCHEDULE OF EVENTS

CEVISAMA has put together a program of activities designed to offer added value to everyone visiting the fair and this time have been geared to the specifiers in the audience. Along with the traditional spaces dedicated to the winners of the Tile of Spain Awards and the designs created by students on Ceramic Tile Studies Network courses, the program includes:

Trans-hitos: a display of architectural and other designs centered on the use of ceramic tile as a building material and means of expression. This year, Ágora has been created as the center to consolidate displays and as a hub, where people come to meet and talk; the ultimate objective being to create new opportunities for design in ceramic as well as promoting new technical propositions and possibilities for the industry. Ágora will comprise several displays: The Graduate School of Design at the University of Harvard (USA) has designed a post-tensioned ceramic structure formed by three arches that are connected by supports to prevent any flexing or deviation of the overall structure, while "House of Cards", by Nihil Estudio, is the winner of the competition run by CEVISAMA, ASCER and the ITC.

Architecture and Design Forum: presentations by world-class architects, interior designers and industrial designers. Speakers this year include celebrated architects Jacques Herzog, Ángela García de Paredes, Carme Pinos, Fuensanta Nieto and Xavier Ros (Harquitectes), among others.

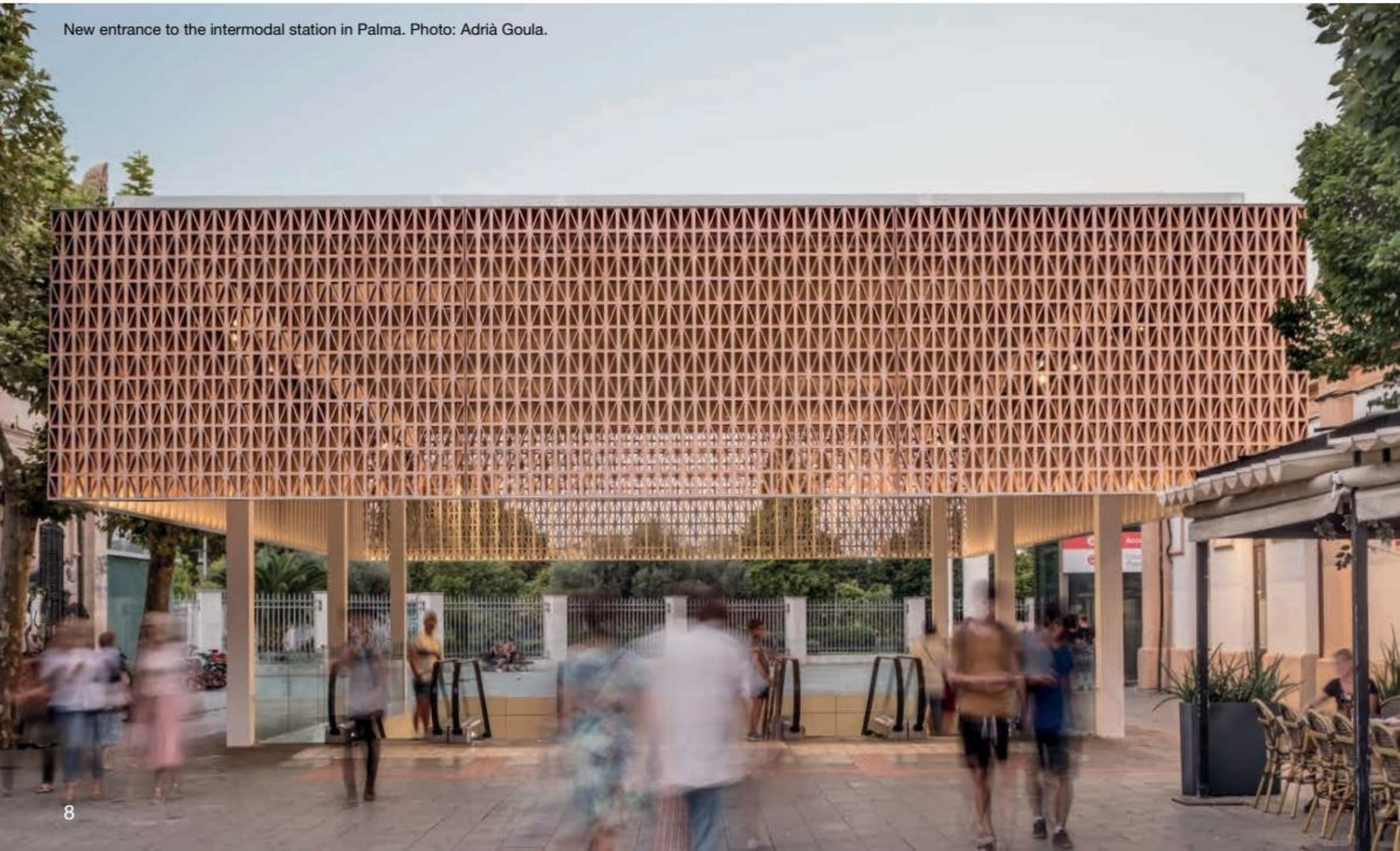
Alfa de Oro Awards: the Spanish Ceramic and Glass Society (SECV) gives these awards to recognize excellence in research, development and innovation that promote and contribute to the development of Spain's ceramic tile industry.

International Ceramic Design Competition: an incentive for students of design, fine arts, architecture and engineering anywhere in the world to show off their creative talent ■

WINNERS OF THE 17TH ASCER CERAMIC TILE AWARDS

The jury, comprised of architects Jorge Silvetti (chairman), Elías Torres, Ricardo Carvalho, Jordi Garcés, Belén Moneo, Mario Ruiz and Ramón Monfort, decided to award first prize in the Architecture category to the new entrance to the Intermodal Station in Palma de Mallorca, by architect Joan Miquel Seguí Colomar. The winner of the interior design category was “Water Front House”, by Xavier Martí and Lucía Ferrater.

New entrance to the intermodal station in Palma. Photo: Adrià Goula.





Water front house. Photo: Alejo Bagué.

The winners of the seventeenth Ceramic Tile in Architecture and Interior Design Awards were selected on November 21st with a huge ceramic lattice screen and a vacation home winning the two main categories.

It was decided that, on account of the high standard of the entries, several special mentions should be awarded in the three categories as well.

ARCHITECTURE

The winner in the Architecture category was the design for the **“New entrance to Palma Intermodal Station”** by Joan Miquel Seguí Colomar. What particularly impressed the jury about this design was the prominent part played by the ceramic tile lattice screen as the defining element of the entrance and also as a threshold between the urban space and the infrastructure services provided by the Intermodal Station. The design thus marks a revival of the Mediterranean tradition of lattice screens as a filter between an outdoor space and a welcoming area.

The jury decided to award two special mentions in the Architecture category too. One went to **“Laan Van Spartaan Amsterdam Student Housing”**, an apartment block for students in Amsterdam, designed by Studio-ninedots Amsterdam, which involved researching and applying prefabrication solutions with large-format ceramic tiles.

The other was awarded to the **“Multi-sports and lecture halls building at Universidad Francisco de Vitoria”** (Pozuelo de Alarcón, Madrid), by Alberto Campo Baeza. The aspect of the design that most impressed the jury was that the perfection of the idea that rules the design is complemented by high-precision ceramic tiles that help construct a building in which sharpness of details are key.

INTERIOR DESIGN

The winner of first prize in the interior design category was **“Casa frente al mar”** (“Water Front House”) by Xavier Martí and Lucía Ferrater, where the presence of ceramic floor tiles creates a flow that connects the different

spaces and levels in harmony with the rest of the materials.

The jury awarded an honorary mention in the interior design category to **“Reforma Integral Casa Atrium”** (Complete renovation of Casa Atrium) by María Fernández Torrada – Torrada Arquitectura. What makes this a stand-out design is the use of large format, minimal thickness ceramic tiles, which turn a space that is essentially the hub of the home into a bright unique space.



Entrance to the intermodal station in Palma. Photo: Adrià Goula.

GRADUATE PROJECT DESIGN

Last, the Ceramic Tile Awards include a category designed to recognize the best Graduate Project completed by students of Architecture in which ceramic tile is a major part of the design.

The jury decided to award first prize in the GP category to **“Un buen suceso”** (“A great success”) by Manuel Bouzas Barcala of ETSA Madrid, for his commitment to experimenting and creating. The jury also highlighted the precise ideas behind the premise of original use of ceramic tile as the driving force of the architectural design.

Two special mentions were awarded by the jury as well: one to **“La Vall, vestíbul a Barcelona”** by Clàudia Calvet Gómez of ETSA Barcelona and **“El límite. Escuela de Artes y Oficios en Chinchón”** (The limit. School of Art and Crafts in Chinchón), by Carmen Martín Hernando of EPS Universidad CEU San Pablo.



Complete renovation of Casa Atrium. Photo: Amador Toril.

The two main categories of the Ceramic Tile Awards are **Architecture and Interior Design**, each of which has a prize fund of 17,000 euros. The competition also includes a **Graduate Projects** category, open to students of architecture, with a prize fund of 5,000 euros.



Laan Van Spartaan Amsterdam Student Housing. Photos: Michael van Oosten.



Multi-sports and lecture halls building. Francisco de Vitoria University. Photos: Javier Calleja.



Complete renovation of Casa Artium. Photo: Amador Toril.



Water front house. Photo: Alejo Bagué.

WORLD-CLASS JURY

The Awards were once more privileged to be judged by an exceptional jury. The chairman was Argentinian architect Jorge Silvetti, who has spent most of his career as an architect in Boston at “Machado and Silvetti Associates” and has also taught for many years at the Graduate School of Design at the University of Harvard. The rest of the jury was made up by architects Elías Torres, winner of the Premio Nacional de Arquitectura (National Prize for Architecture) in 2016; Ricardo Carvalho, of Portugal; Jordi Garcés, whose practice won the interior design category in the 2017 Awards; Belén Moneo, of the eponymous Moneo studio; designer Mario Ruiz, winner of the Premio Nacional de Diseño (National Prize for Design) in 2016; and architect Ramón Monfort, of Castellón.

What the Ceramic Tile Awards aim to do is promote the use of Spanish ceramic tiles in archi-



The Awards were once more privileged to be judged by an exceptional jury.

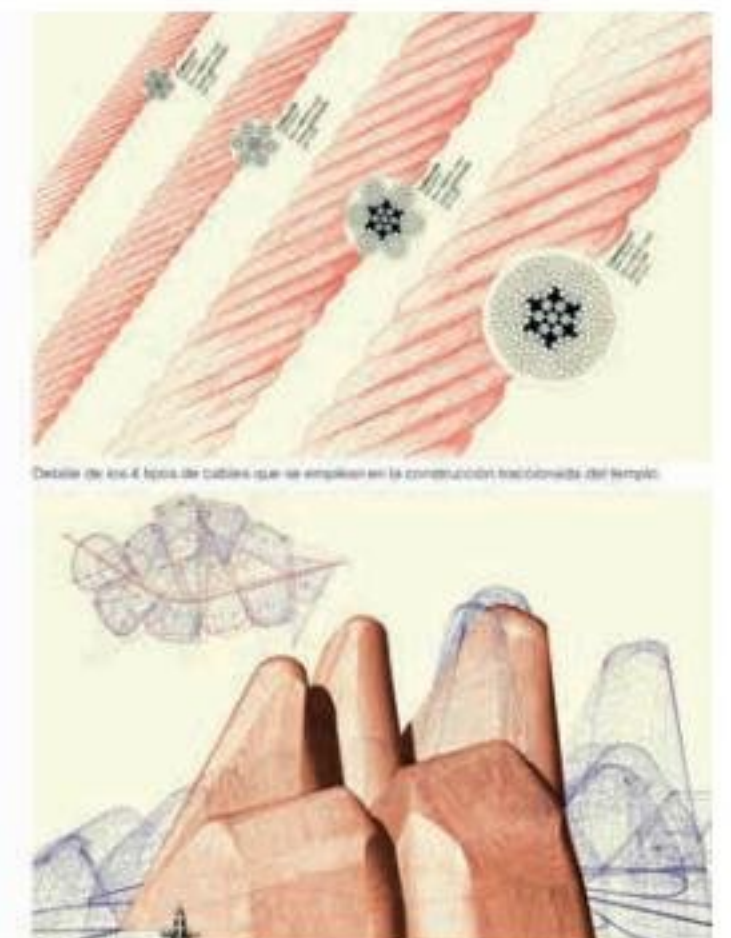
itecture and design projects, both in Spain and beyond our borders. They are sponsored by Endesa, Autoridad Portuaria de Valencia (the Port Authority of Valencia), Bankinter, PWC, Weber Saint-Gobain, Renault and CESCE.

The Ceramic Tile Awards are well-established now, highly regarded among pro-

fessionals in the world of architecture, and have a total prize fund of 39,000 euros. Of the three categories, the two main ones, Architecture and Interior Design, are allocated 17,000 euros in prize money each, while the Graduate Projects category, aimed at students of architecture, offers a 5,000-euro prize ■



A great success, winner of the first prize in the DP category.



GREAT LITTLE TILES

Everyone has heard it said on occasion that size does not matter and that the essence of anything is to be found in the small details. When applied to architecture, these ideas make even more sense and can be interpreted with greater subtlety. The sum of small, well-formed details will provide a unique design, while a simple choice of materials can change the whole direction a design takes.

People are growing weary of hearing and seeing how large formats and the much-coveted continuity are the prime driver in construction nowadays and it feels strange when one is confronted with a different image that goes against this particular grain. In such instances the perception of the design will range from ground-breaking to reminiscent of

tradition – a duality that comes to the surface when it is a small yet elegant and unique item – a ceramic tile – that is the main feature. The very name elicits a conflict of thoughts that prompt doubts as to why it was chosen, doubts that are assuaged once its simple (im)perfection and valuable aesthetic contribution becomes apparent.

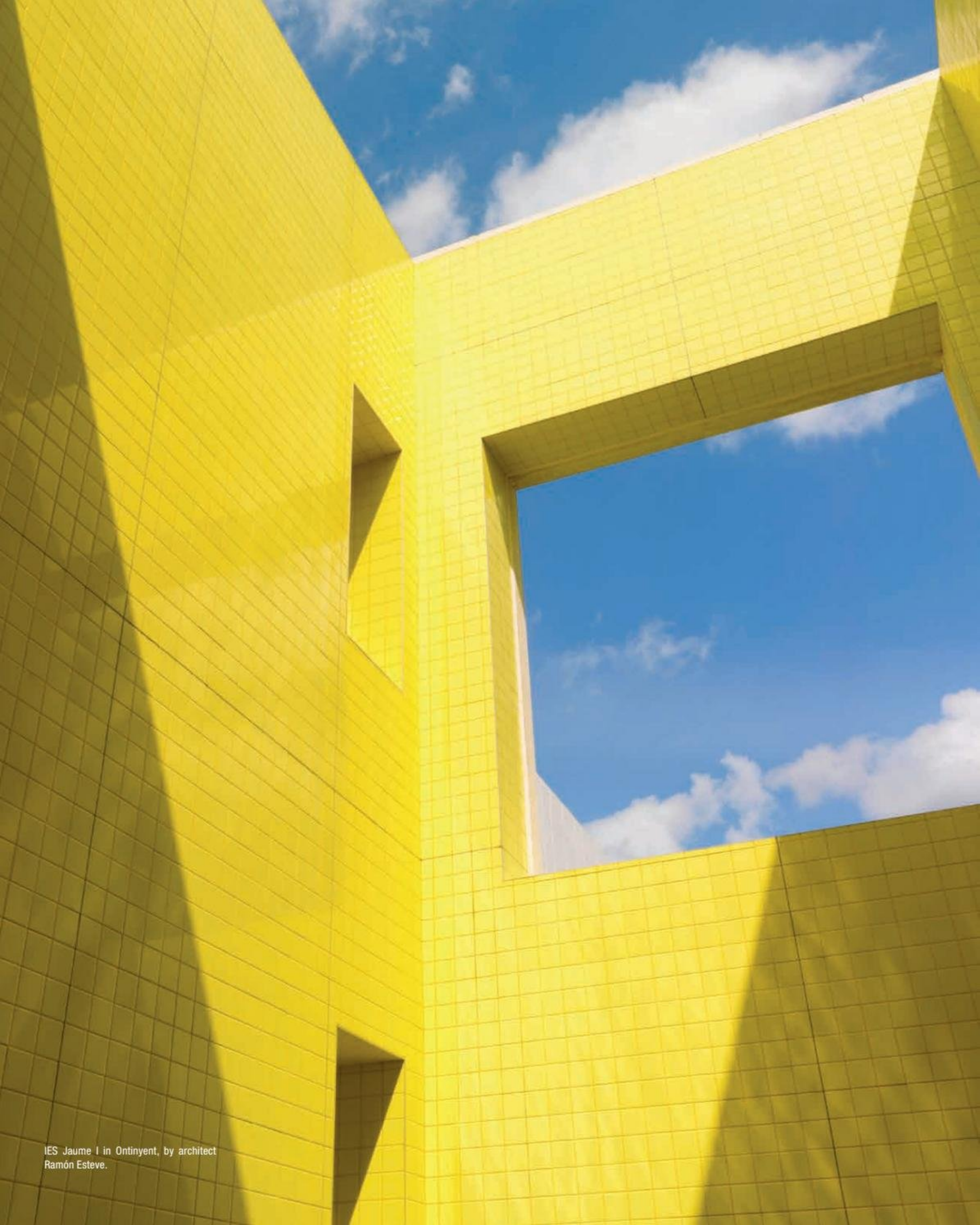
These small tiles are not just part of outstanding architecture but also manage to transform cities through the impact they have on individual sites. One example is 'Breath marks'. The idea here was to transform a waste incinerator that had fallen into disuse into a warm, restful place. 'Breath marks' is a joint project between Urban Society and



Almost invisible school, by ABLM arquitectos.



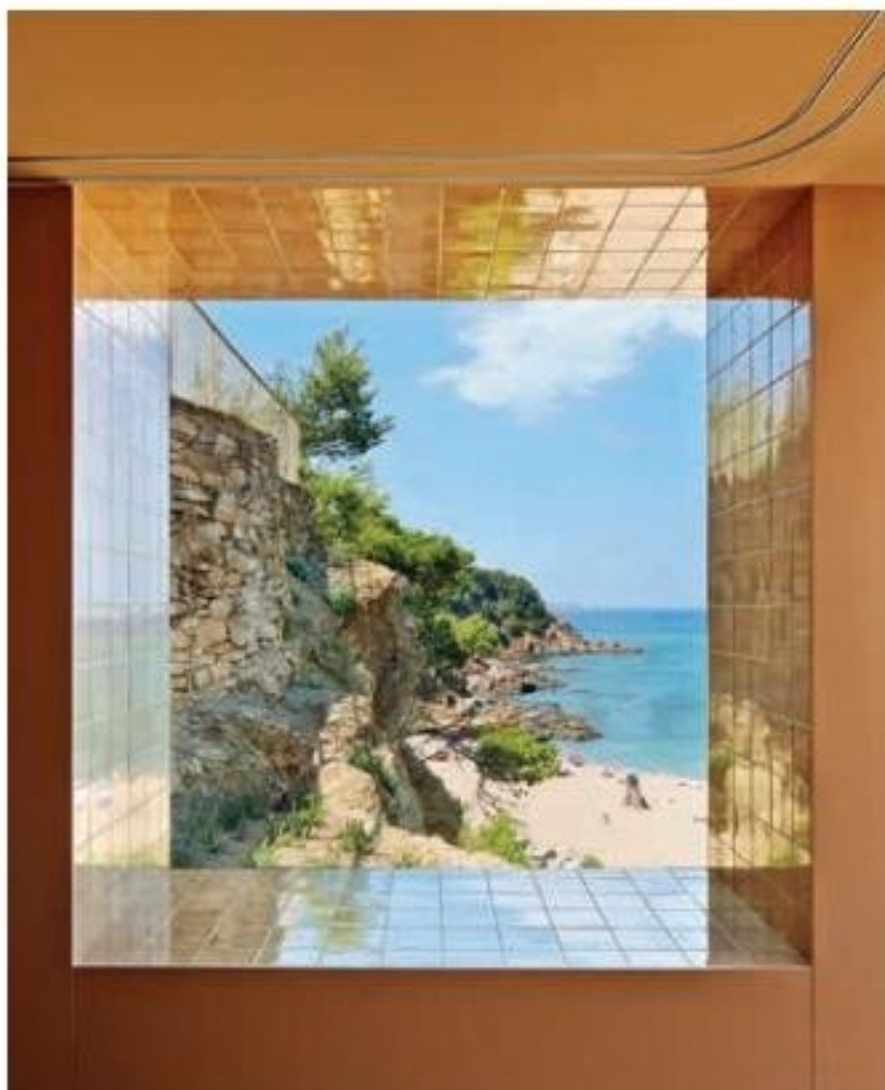
Building refurbishment in Cartagena, by Martín Lejárraga.



IES Jaume I in Ontinyent, by architect
Ramón Esteve.



'Casa Collage' by Bosch Capdeferro Arquitectos. Photograph by José Hevia.

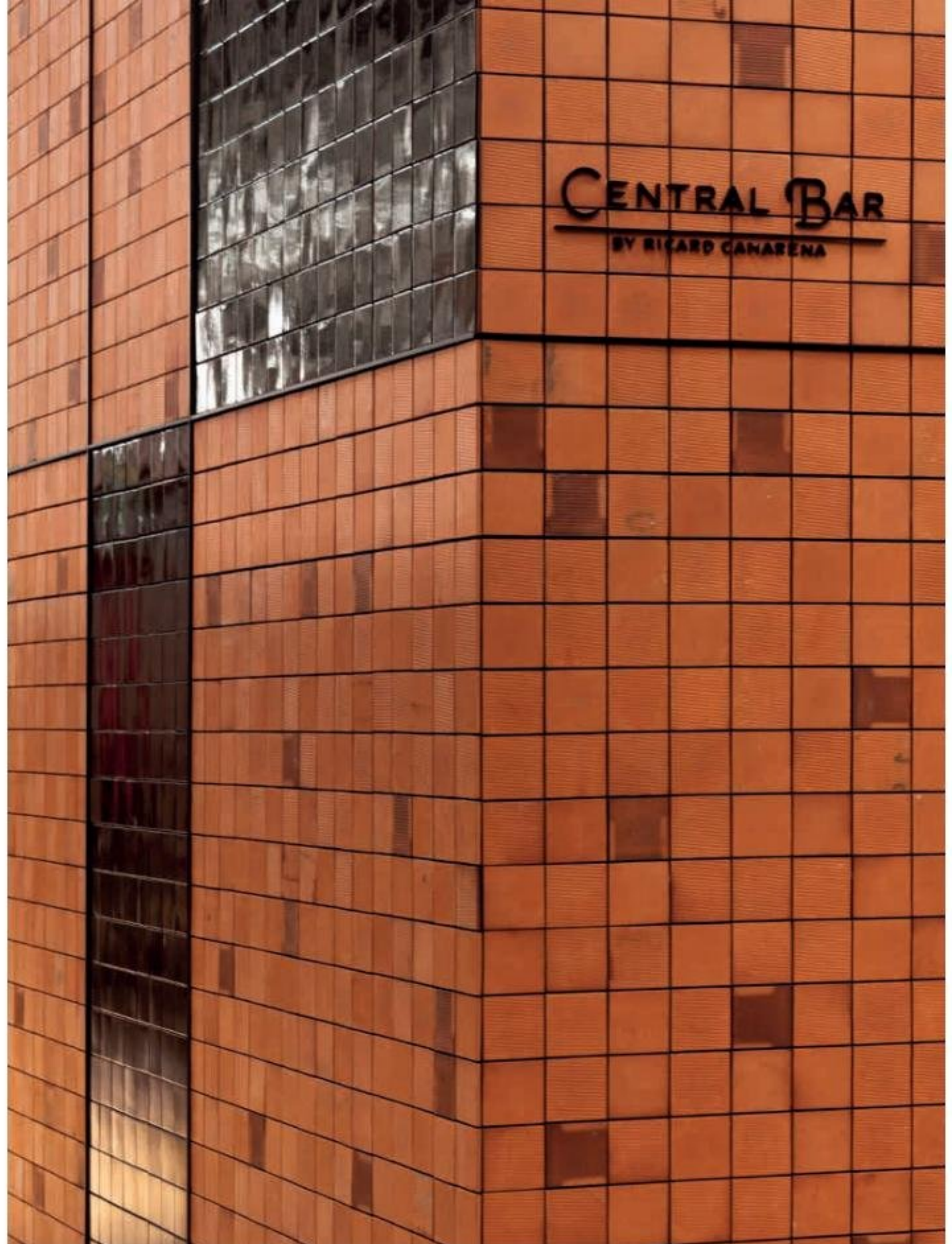


'Casa Andamio' by Bosch Capdeferro Arquitectos. Photograph by José Hevia.

the artist Sun Choi, supported by students, teachers and volunteers from Doosan Primary School in Doksan, Seoul. The project involved covering the entire façade of the building with 3,000 15x15cm (6X6 inches) hand-made tiles.

Another outstanding design can be seen in the Edificio 111 in Barcelona, where part of the communal exterior spaces was clad with ceramic tiles in three bright colors – orange, green and yellow – with high gloss finishes. The result of this simple choice made by the architects is that an austere building in one of the city's poorer areas is now brimming with vividness.

Tiles are also the material of choice for refurbishments and renovations that step outside the box of the mundane and underscore the



Central Bar by chef Ricard Camarena in Valencia's Central Market.



Hotel Santa Creu in Tabarca by Diego López Fuster + Subarquitectura. Photograph by Jesús Granada.



Edificio 11 in Barcelona by Flores y Prats studio. Photograph by Álex García.

Ceramic tiles elicit a conflict of thoughts that prompt doubts that are assuaged once their simple (im)perfection and valuable aesthetic contribution become apparent.

historic and cultural nature of some buildings. A prime example is the famous roof of the Santa Caterina Market, which is covered by a mosaic of small vitreous glazed ceramic tiles in primary colors and secondary hues that are arranged to create pictures of fruits and vegetables. Another is a project delivered by Martin Lejárraga in Cartagena, who clad the façade of a housing block with ceramic tiles that offer a fresh take on the classic style of the Basilica that stands next door. The continuity of the ceramic gradually breaks down



'Breath-Marks' project by Urban Society in conjunction with artist Sun Choi.



'4en1' House by Clavel Rojo Arquitectos. Photograph by David Frutos.

and becomes pixelated in the upper sections of the façade, melting with the outside.

This type of ceramic tile offers endless potential to be used creatively in all sorts of contexts, from public buildings and retail interiors to facades of emblematic buildings. Architects and designers are coming up with a vast array of responses to this much-valued format that, glazed or unglazed, is being chosen for flat and vertical surfaces in homes, restaurants and all manner of refurbishments.

Small format ceramic tiles have always been straightforward and can appear humble or even simple. Used judiciously by a creative mind, however, they unfailingly offer vast potential ■



Teulada Auditorium, by Francisco Mangado. Photograph by Roland Halbe.



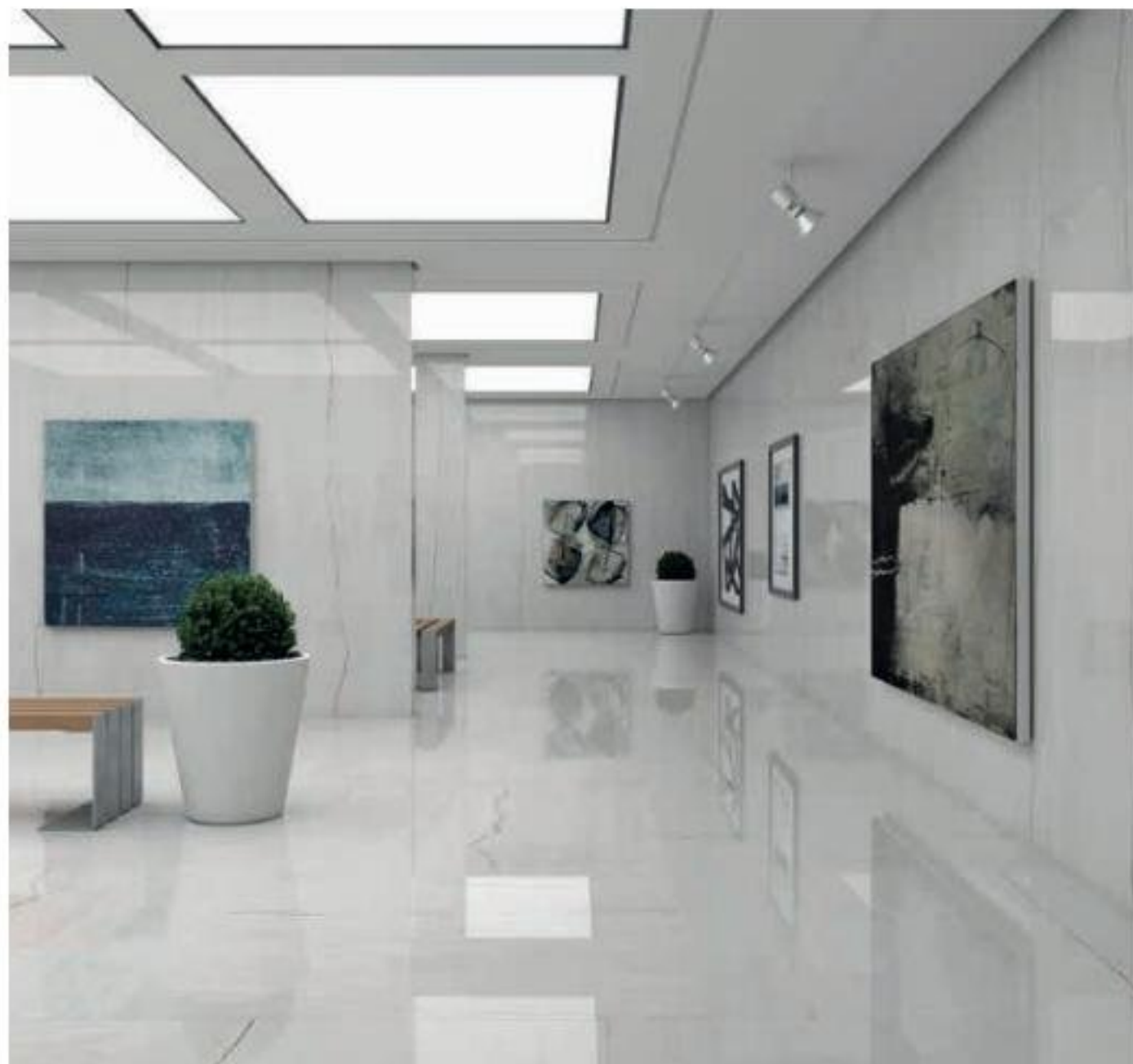
Juana Limón Café by Lucas y Hernández-Gil arquitectos. Photograph by Jara Varela.

SHOWROOM // LATEST TRENDS



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TILE OF SPAIN NEWS

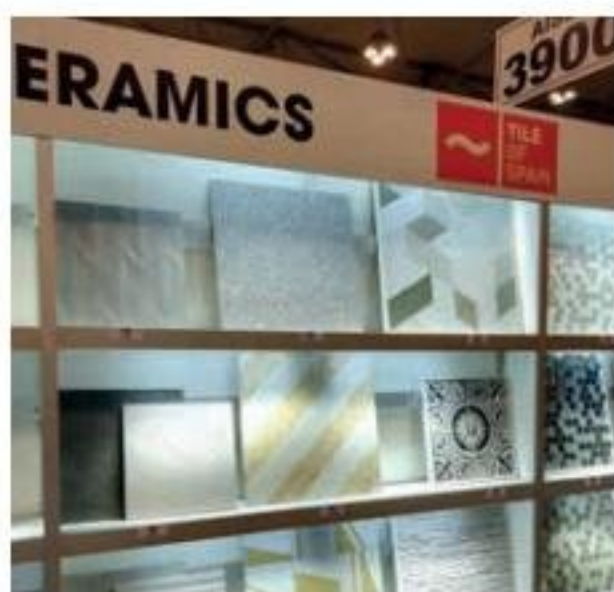
TILE OF SPAIN CALENDAR



Attendees at the symposium held at the Tate Liverpool.

Tile of Spain still has a busy calendar schedule with a number of educational seminars for retailers and specifiers. Recent calendar dates include workshops in Kazan (Russian Federation), Philadelphia and Knoxville (USA) and Hamburg (Germany).

Equally, this autumn the Tate Liverpool hosted a seminar centered entirely on ceramic tiles that was attended by architects, artists and industry professionals, engineers, researchers and the general public. The seminar discussed emerging thinking and the future of ceramic tile. It was organized by ECAlab (Environmental Ceramics for Architecture Laboratory), which is where the Ceramic Studies Department is located, within the Liverpool School of Architecture ■



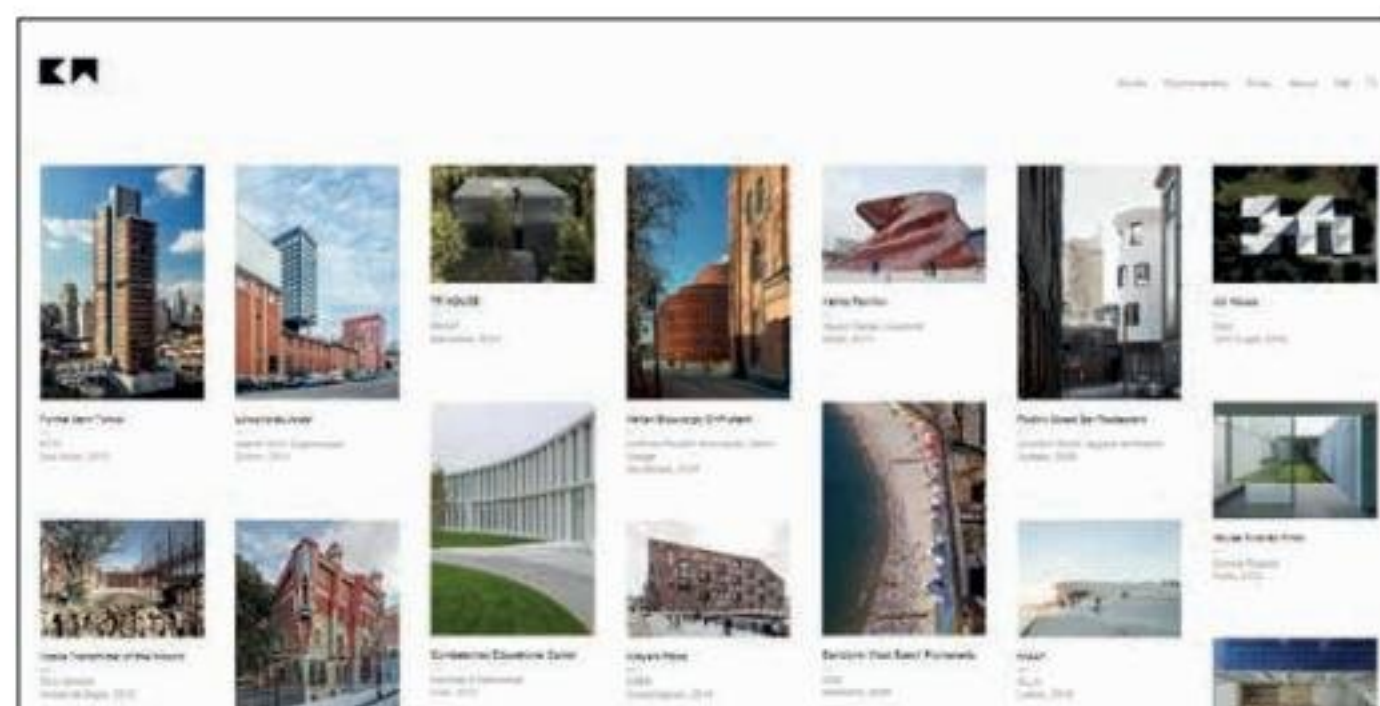
CANADA: AN EMERGING MARKET

11 Tile of Spain member companies joined the information stand that ASCER and ICEX organized for the first time at the Stonex fair in Toronto, Canada, from November 28th to the 30th.

Following the CETA trade agreement, exports of ceramic tiles to this north American country have increased by around 12% in 2018 and the market is now in 23rd place in the ranking of Tile of Spain's export destinations ■

CERAMIC ARCHITECTURES

Ceramic Architectures is a digital platform set up to create a specialist database of construction projects that use ceramic tile as a major part of their design. Aimed at technical experts, students and researchers in the fields of architecture and design, it has been conceived as a dynamic knowledge sharing channel for manufacturers and professionals, the ultimate aim being to afford a solid basis for understanding ceramic products and their applications in architecture. The platform is an initiative of the Cátedra Cerámica de Valencia (Valencia Ceramic Tile Studies Department) ■



See a selection of architectural uses of ceramic tile at www.ceramicarchitectures.com

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TILE STYLE



SPANISH CERAMICS

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