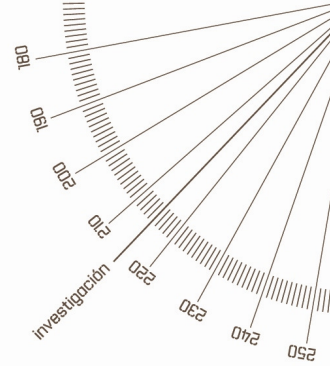


# Trans/hitos 2011

Muestra de Arquitectura e  
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con-fluencias



## PRESS RELEASE

### TRANS/HITOS 2011: CON-FLUENCES

The **TRANS/HITOS 2011** exhibition of Architecture and Interior Design in Ceramics is held under the slogan **CON-FLUENCES**, coinciding, as in previous years, with the Cevisama trade show in Valencia, Spain, the International Exhibition of Ceramics for Architecture, Bathroom and Kitchen Furnishings, Raw Materials, Glazes, Frits, and Machinery. This seventh consecutive **TRANS/HITOS** event is located, once again, on Level 2 of the Centre Mall of the International Valencia Trade Fair from 8 to 11 February 2011.

The exhibition, funded by the Department of Industry, Commerce, and Innovation of the Autonomous Government of Valencia through the Valencian Institute of Small and Medium-sized Enterprise (IMPIVA) and the European Fund for Regional Development (EFRD), is promoted by the CEVISAMA Organisation and the Spanish Ceramic Tile Manufacturers' Association (ASCER). The exhibition has been designed, executed, and coordinated by ALICER, the Area for Design and Architecture of the Instituto de Tecnología Cerámica (ITC), with a view to reflecting the breadth and variety of the multiple possibilities that Spanish ceramics currently offer for enhancing public spaces in architecture and urban development, as well as to displaying the new functions that ceramics can furnish for interior decoration, art, and design.

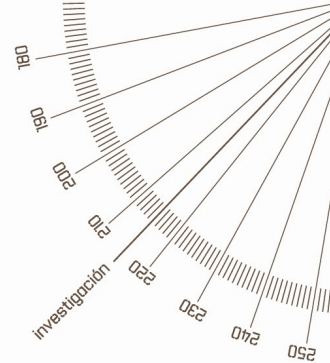
**TRANS/HITOS 2011**, devoted to the latest advances in the ceramic industry in interior design, architecture, urban development, and design of ceramic materials, has become, in the course of the six foregoing events, a focal point of interest within the frame of the complementary offer annually provided by the Cevisama Organisation for all professionals visiting the Valencia Trade Fair.

**TRANS/HITOS 2011** is held under the slogan **CON-FLUENCES**, since the exhibition features the confluence of various groups showcasing architectural applications of ceramics, in addition to new uses of ceramic tiles for urban as well as domestic domains.

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## EXHIBITION AREAS

### AREA 1: 'Pixel<sup>3</sup>'

Winning projects in the IXth Ceramics for Architecture and Interior Design Awards organised ASCER

This is the first expositional area of TRANS/HITOS 2011 and, hence, the first section and threshold of an exhibition spread across 600 m<sup>2</sup> of the trade fair premises. The area features the winning projects in the 2010 **Ceramics for Architecture and Interior Design Awards** organised by the **Spanish Ceramic Tile Manufacturers' Association (ASCER)**, aimed at highlighting the architecture and interior design projects that best use ceramic floor and wall tiles made in Spain.

This is the ninth annual competition and represents a firm consolidation of the event, as a result of the quality of the work presented year after year, and the prestigious jury members.

The competition call includes an Architecture, an Interior Design, and a Degree Project (DP) category. The winning projects in the Architecture and Interior Design categories each receive a cash prize of 20,000 Euros, while the winning project in the DP category is awarded 10,000 Euros.

On this occasion, the Jury comprised Antonio Jiménez Torrecillas, Arturo Franco, Gerard Sanmartí, Frank Barkow, Martha Thorne, and Ramón Monfort; the Jury was chaired by Alberto Campo Baeza.

### INTERIOR DESIGN AWARD

**Project: 'AVENIDA LIBERTAD CAR PARK'**

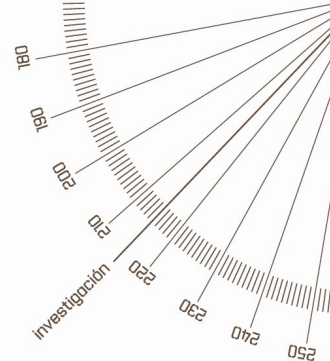
**Author: Manuel Clavel Rojo**

Ceramics humanise and enliven a five-storey car park in which the most is made of light and colour; glass, mosaic, and metallised ceramics in the flooring provide a very different domain from what might be expected in a car park, typically grey and nondescript.

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## ARCHITECTURE AWARD

**Project: 'Casp 74, apartment building, Barcelona'**

**Authors: Jaume Bach and Eugeni Bach (Bach Arquitectes)**

The project consists of 27 dwellings spread over a ground floor and five storeys, in addition to two commercial premises with a loft. The use of ceramics, involving stoneware specially designed by Bach Arquitectes, helps comply with urban regulations while providing pleasant aesthetic effects. Through body-coloured extruded stoneware products are used, which are randomly glazed, enabling the gloss–matt contrast between these items to furnish an attractive, multifaceted effect.

## DEGREE PROJECT (DP) AWARD

**Project: 'Sea spas in San Sebastian'**

**Author: Alba Balmaseda Domínguez**

The jury's assessment of this project highlighted 'the project's empathy with its location at the edge of the sea in San Sebastian, and the convincing use of ceramics in contrast with the concrete inside the building'. The building, standing at the edge of the sea, is crossed by waves when storms rage so that it is the concrete on the outside that withstands the pressure. In contrast, inside, as in most public baths, showers, swimming pools, etc., the domains in contact with the human body are made of ceramics.

The building is resolved with two pieces resting on each other. Each is connected to one of the characteristic elements of the location: the sea and the mountain, the water and the earth.

<http://www.premiosceramica.com/>

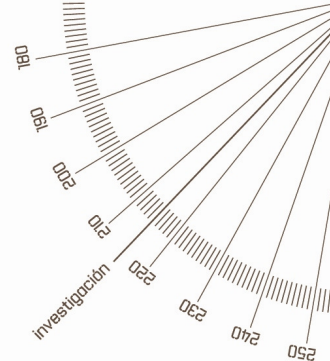
## AREA 2: 'SOUND FIELD'

This installation is the result of a project carried out by **Grupo G5**, made up of Arancha Sanchez from the University of Madrid; Albert Guerra from the International University of Catalonia; and Nuria Segovia from the University of Alicante. The 'Sound field' project was produced in the Architecture Workshop of the higher education Network of ASCER Ceramics Chairs held in

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Castellón last year. The space is made up of a multitude of metallic rods finished with ceramics, resembling vibrating rushes. A simple, cheap assembly of low-cost ceramics is involved, displaying aesthetic and functional variety.

According to its creators: ‘the project is grounded in the idea of how to express concepts that can only be experienced through senses like sight or touch, such as the concept of light, the boundary as the line separating two domains, or as the ‘inside–outside’ concept’.

The ceramics covering generates a play of light and shade, transmitting feelings like those of finding oneself inside or outside, or behavioural attitudes towards the occupation or appropriation of a space.

The items were made from surplus products from other building work, it not being necessary to manufacture special or devoted pieces, so that the installation can vary in dimension, finish, and colour, providing it with diversity and personality.

The assembly requires no heavy machinery, so that it can be set up in open urban areas, as well as in public squares or spaces and in natural areas, since it is not aggressive on the environment. It can also be made in closed areas, such as art galleries, industrial halls, or ground-floor premises used as restaurants, cafeterias, sales outlets, etc., as installation is extremely simple.

### AREA 3: ‘RICE FIELD’

The area called ‘Rice Field’ presents the work that Valencian architect J. R. Tramoyeres created for the Beijing Architectural Biennial held in China last October, involving an ephemeral and trafficable installation completely made with ceramics.

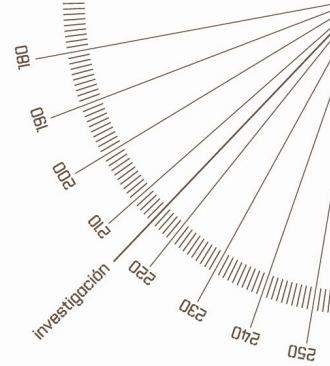
The architects team is made up of GGIab + XWG+ Paulo Flores, while the design team comprises José Ramón Tramoyeres, Andrés Arias, Paulo Flores, Feng Xu, David Carceller, Clara Camarasa, Javier Hernández, Miguel Rus, and Javier Ibáñez.

This travelling installation was first presented at the Beijing Biennial 2010 (Machinic Processes) in October 2010. It stems from an Internet collaboration from Valencia, London, and Beijing. The ceramics were fabricated in Spain and the substructure was made in Beijing.

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The installation was designed with a view to providing a moment of calm and peace by simulating the movement of a rice field in the wind, in response to the current proliferation and spread of biennials and trade fairs, saturating visitors with information.

In order to generate this effect, a digital simulation was created by means of parametric software, which yielded the ceramic embodiment, enabling the construction systems (flooring and self-bearing blades) to be coordinated and related.

### AREA 4: 'RE\_MAKE'

Area developed by ALICER, the Area for Design and Architecture of the Instituto de Tecnología Cerámica. The multidisciplinary team from the Castellón technology centre has developed an area clad with new products, designed and produced by recovering discarded and off-market ceramic materials. The new products consist of outdoor flooring, urban furniture, and cladding for vertical facings.

The 'RE\_MAKE' construction owes its name to the recovery of items from left-over stock and articles that are no longer fashionable for use in cladding new domains, in this case for a public area designed for recreation and rest.

The space is made up of a platform in the form of a spindle and a wall.

The outdoor floor on the RE\_MAKE platform is made with tile stock cut into 8-cm-wide listels, installed on edge on a sand bed. The floor is accompanied by urban furniture that, using the same vertical ceramic layering system, comprises two benches and a tree surround.

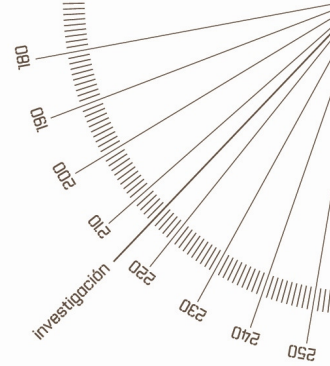
The new vertical claddings, produced with tile stock whose ribs or old glaze has been polished, are exhibited on the curved wall of the space, made using a ventilated ceramic façade system. A mural printed with organic colours is also displayed on these pieces.

A ventilated ceramic façade, generally installed on flat facings, exhibits new possibilities in TRANSHITOS by its installation on a curved facing.

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### AREA 5: 'EXPOCHAIRS'

Expositional area devoted to work by students made in the different higher education Ceramics Chairs promoted by ASCER, in ASCER's striving to foster knowledge of ceramics and ceramics applications among the various professional target groups.

In 2004, ASCER started the so-called 'Network of Ceramics Chairs' in a number of major Architecture Schools in Spain.

This Network currently comprises the following institutions:

- ESARQ (International University of Catalonia School of Architecture)
- ETSAA (University of Alicante Technical School of Architecture)
- ETSAV (Polytechnic University of Valencia Technical School of Architecture)
- ETSAM (Polytechnic University of Madrid Technical School of Architecture)
- Ceramics Classroom Workshop of Universitat Jaume I of Castellón. Degree course in Technical Architecture.

There are, furthermore, special collaborations:

GSD Harvard (Harvard Graduate School of Design)

Collaboration agreement with the University of Darmstadt in Germany.

The various activities conducted by the higher education Network of Chairs promoted by ASCER have been made possible thanks to funding by IMPIVA and the European Fund for Regional Development (EFRD).

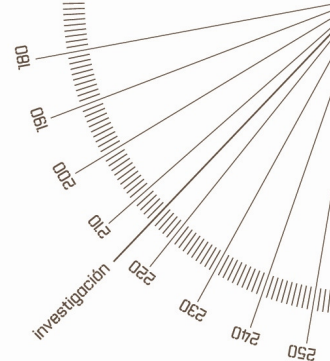
Although each of these institutions has its own approach, the following series of common objectives are addressed:

- Furthering the understanding and dissemination of the use of ceramic tiles in architectural designs.
- Incorporating technical and practical knowledge of ceramics and their aesthetic possibilities into the training of future architects.

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- Bringing future architecture professionals closer to the business world in general, and to the ceramic floor and wall tile sector in particular.
- Investigating new formats, products, and applications. Putting forward variants of interest to architects, and plumbing new markets for manufacturers.
- Bringing closer the works of greatest prestige among architects, and promoting the new ones emerging among the youngest.
- Relating ceramics to new technologies.

The Network of Chairs was created and is consolidating itself as a faithful reflection of the approximation between organisations engaged in training future specifications writers for the construction sector and the ceramic industry, seeking to provide future professionals with greater knowledge of the product, in both technical and aesthetic regard, in order to respond to the creative concerns in current and future architecture. At the same time, such knowledge enables future architects to centre their proposals on ceramics, innovating in already existing formats or developing new applications. By addressing these issues, it is intended to strengthen the existing virtuous circle that links our country's most creative talents to the quality offered by the ceramic industry, in an ongoing process of enhancement thanks to the Network's constant efforts and the sector's permanent reinvestment in R&D&I.

### **AREA 6: 'LOVIN'GREEN'. Experimental zone. ALICER TRENDS**

Area developed by the ALICER-ITC Trends Department, featuring a retrospective overview of products that, in different ways, foster living with nature either because they help bring natural life into our environment or existential context, or because they help us live more closely with nature.

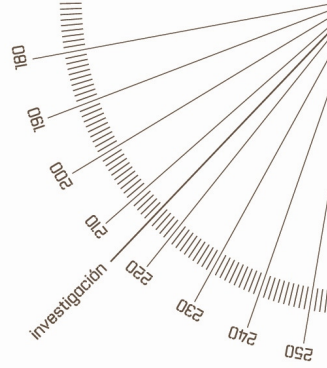
In this sense, the results are also presented of projects that, respectful of the environment, are being entirely made with recycled raw materials.

These products have been developed at ITC and designed at ALICER. They represent a sample of the work done in the RE-THINK Project carried out by ITC, funded by IMPIVA and the European Fund for Regional Development, EFRD.

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This area also presents experimental projects that address the design of urban furniture using recycled tiles that are thus integrated into the environment.

A series of items made of clay are also featured, which are designed to hold rainwater. On the one hand, they can supply water to the dwelling when needed and, in addition, encourage the growth of vegetation (hedges, gardens, and trees) next to the home.

Other products foster the growth of vegetation inside the ceramic items themselves, and these can be used in flooring and façades. In addition, products are presented for the habitat, with a series of chromatic and aesthetic characteristics that help create more organic household environments.

In short, a green domain allied to nature is involved, which seeks to minimise the environmental impact and to maximise the use of available resources in order to live in harmony.