Cersaie, the 30th edition gets underway

The International Exhibition of Ceramics for Architecture and Bathroom Furnishings kicks off in Bologna from 25 to 29 September.

909 exhibitors in 176,000 square metres. The top appointment, the Lectio Magistralis by Eduardo Souto de Moura, the opening events on Tuesday 25 with the economic convention and the international press conference.

The 2012 edition of Cersaie, the International Exhibition of Ceramic Tile and Bathroom Furnishings, kicks off in Bologna's trade fair centre from 25 to 29 September. This year, its thirtieth edition, the world's key event for the distribution system, interior designers, architects and installers is sold out, despite the international economic crisis.

The trade fair, promoted by Confindustria Ceramica in collaboration with BolognaFiere and organised by Edi.Cer., occupies an exhibition space covering 176,000 square metres. 909 exhibitors are on show, and for the first time more than 30% are foreigners, from 32 different countries, representing all five continents. They include 474 manufacturers of tiles (the majority of exhibitors, 52.1%), 292 bathroom furnishings (32.1%) and, in smaller percentages, businesses supplying raw materials, laying equipment, publishing and services. During the 2011 edition, the five-day event saw 113,165 accesses, with 81,552 visitors including 24,907 foreigners from 147 different countries.

Opening the 2012 edition of Cersaie, on Tuesday 25 September, is the economic convention "Made in Italy on the Upswing", presented in collaboration with The European House - Studio Ambrosetti, scheduled for 11.00 at the Europauditorium in the Palazzo dei Congressi. Taking part in the event, opened by the Chairman of BolognaFiere Duccio Campagnoli and the Chairman of the Emilia-Romagna Region Vasco Errani, will be the Italy's Civil Service Minister Filippo Patrioni Griffi, the Chairman of Confindustria Giorgio Squinzi and the Chairman of Confindustria Ceramica Franco Manfredini. The discussion, also with the participation of Irene Tinagli, professor of Business Economics at the Carlos III University in Madrid, will be chaired by the Director of Class CNBC Italia Andrea Cabrini.

Again on Tuesday 25 there is another of the Salon's key appointments, the International press conference Ceramics of Italy, held at 6.30 pm in the Architecture Gallery – Gallery 25-26. This event will be hosting the Chairman of Confindustria Ceramica Franco Manfredini, the Vice Chairman Alessandro Scopetti, Chairman of Promotional Activities and Trade Fairs Vittorio Borelli, the Director of ICE-Agenzia Roberto Luongo, councillor for Production Activities of the Emilia-Romagna Region Gian Carlo Muzzarelli and the Director of Confindustria Ceramica Armando Cafiero. At the end of the conference the Ceramics of Italy Journalism Awards will be giving prizes to members of the international press, and the exhibitions on show at the Architecture Gallery will be inaugurated.

And this year too there is a rich and varied calendar of events in the Costruire, abitare, pensare (Building, Dwelling, Thinking) cultural programme organised within Cersaie, including appointments with important international names in architecture and design. This begins on Tuesday 25 with the unusual couple Bruce Sterling and Cini Boeri, two masters respectively of science fiction literature and Italian design: the father of cyberpunk and the ambassadress of Made in Italy will be discussing matters in the Architecture Gallery from 2.00 pm. The following day, Wednesday 26, at 10.00 am, again in the Architecture Gallery, the appointment is with the lightness and experimentation of Shigeru Ban, the Japanese architect famous for his living solutions adopted following natural disasters. Not to be missed in the afternoon, from 3.00 pm in the same location, the “Poetic Engineering” event with Alberto Meda and his essential design.
Another crowd-pulling event will be held on Thursday 27 September, at 10.00 am, with the Lesson in reverse with Elio Caccavale. The designer will be on stage at the Palazzo dei Congressi, before a thousand students, answering their questions on the future, design and social-fiction, while at 2.00 pm in the Architecture Gallery the architect Heike Hanada, winner of the contest to build the new Bauhaus Museum in Weimar, will be appearing. The German architect will be illustrating her project in a meeting entitled “The Dilemma of Modernism. The New Bauhaus Museum Weimar”.

The key event of this thirtieth edition of Cersaie is the Keynote Lecture by Eduardo Souto de Moura, Pritzker Architecture Prize-winner in 2011, expected on Friday 28 September at 11.00 am at the Palazzo dei Congressi. The Portuguese architect, to whom an exhibition at the National Art Gallery in Bologna is also dedicated, will be meeting the press at 10.00 in the Architecture Gallery before his presentation. In the afternoon, an appointment with another of the leading lights of Portuguese architecture, João Luís Carrilho da Graça, whose sensitivity and unique expressive skills are internationally renowned. The maestro will be at the Galleria dell’Architettura from 3.00 pm.

Also this year Cersaie will be giving prizes to those who have been committed to promoting the Italian ceramics sector around the world. Distributors are the stars of the Confindustria Ceramica Distributor Awards, while trade fair exhibitors are the focus of the Cersaie Awards. The best of the two categories will be awarded prizes during the Serata Cersaie, held on Wednesday 26 September at 7.30 p.m. at the Municipal Theatre in Bologna. What's more, on Wednesday 26 at 11.00 am the Best Showroom Award 2012 will be held, dedicated to bathroom furnishings, and on the following day at 12.00 pm the prize-giving for the contest “La ceramica e il progetto” will be held, dedicated to the use of tiles in architecture.

And of course, a series of technical seminars. Two meetings are scheduled in the Architecture Gallery. Thursday 27 at 4.00 pm, in collaboration with the Aster Consortium (Emilia-Romagna high technology network), the meeting will be taking stock of “Sustainable design, between product and process innovation”. Finally on Saturday 29 at 10.30 am the meeting is dedicated to “Laying ceramic tiles”, organised by the Ceramics Centre of Bologna.

There is also a rich programme of exhibitions. “Beautiful Ideas” exhibits the proposals made by students for the Cersaie 2013 logo (the prize will be given to this year's winner on Friday 28 September at 1.00 pm in the Galleria dell’Architettura), while “Young architects scrape the sky” shows off the designs for a 52 storey skyscraper produced by eight under-30 architects selected from the contest launched by “Casabella”. On show are also the forty designs presented for the ideas contest for the redevelopment of Piazza Martiri Partigiani in Sassuolo, the prize-giving of which will be held on Saturday 29 at 12.00 pm in the Galleria dell’Architettura.

For the first time Cersaie is also the patron of a collateral event. This is Bologna Water Design 2012, from 25 to 29 September in the city centre, introducing professional audiences and the general public to water and outdoor design. The collaboration between Cersaie and Bologna Water Design will end with a musical event at the Cineteca in Bologna on Friday 28 September at 8.00 pm.

Sassuolo, 25 September 2012
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Press Release

**Made in Italy on the Upswing – The Cersaie 2012 launch conference**

The opening event of the thirtieth International Exhibition of Ceramic Tile and Bathroom Furnishings will be held on Tuesday 25th September in Palazzo dei Congressi at Bologna Exhibition Centre.

"Made in Italy on the Upswing" is the theme for the opening conference at Cersaie 2012 held at 11.00 a.m. on Tuesday September 25th in the Europauditorium at the Palazzo dei Congressi (piazza Costituzione 4) in Bologna. The event focuses on aspects of the economy and is supported by Confindustria Ceramica in partnership with The European House – Ambrosetti and has been organised by Edi.Cer. Spa to mark the opening of the thirtieth International Exhibition of Ceramic Tile and Bathroom Furnishings, about to take place at the Bologna exhibition centre from 25th to 29th September.

Italian industry wants to get up and running again. The difficulties are not over, the economic crisis continues to hold us in its grip and the earthquake that struck Emilia wielded a harsh blow on manufacturing areas that are a showpiece in the Italian economy. But the response has been unwavering and the manufacturing and economic worlds have joined forces to get back down to work. And in order to become competitive again on the international panorama, there is only one direction: Made in Italy, promoting the added value of the excellence of Italian manufacturers, represented so well by the ceramics industry.

After the welcome speech by the Chairman of Bologna Exhibition Centre, Duccio Campagnoli, and the President of Regione Emilia-Romagna, Vasco Errani, the programme of the conference will continue with the speech by the Italy’s Civil Service Minister Filippo Patroni Griffi and the report by the Chairman of Confindustria Giorgio Squinzi. Irene Tinagli, professor of Management and Organisation at the Carlos III University, Madrid, will then take the stand and Franco Manfredini, Chairman of Confindustria Ceramica, will bring the conference to a close. The debate will be introduced and moderated by the Editor of Class CNBC Italia Andrea Cabrini.

The event is the first on the schedule of “Costruire, abitare, pensare” (Building, Dwelling, Thinking), the cultural review once again on the programme during Cersaie with meetings, seminars and conferences featuring top, national and international representatives from the creative, economic, industrial worlds as well as architecture and design.

Sassuolo, 25 September 2012

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Visit the website and follow “Costruire Abitare Pensare” on: FB, TW, Vimeo
The professionals of information in the spotlight for two events: 
Ceramics of Italy International Press Conference 
and conversation with Souto de Moura

The global press meeting is scheduled for Tuesday 25th September at 6.30 pm, 
the conference with the Portuguese architect is for Friday 28th September at 10 am

Information professionals rank among the preferential partners at Cersaie: the Exhibition has always 
paid particular attention to the Italian and foreign press, represented again this year by hundreds of 
accredited journalists from leading newspapers, reporters from the specialist press and magazines 
on interior design and architecture. 

The traditional event has been reserved for them featuring top names in the world of bathroom 
failurnishings and Italian ceramics: the Ceramics of Italy International Press Conference, scheduled 
for Tuesday 25th September at 6.30 p.m. at the Architecture Gallery – Gallery 25-26.

Illustrating the current status of the Italian ceramics industry and what’s new on the market are the 
Chairman of Confindustria Ceramica Franco Manfredini, the vice Chairman Alessandro Scopetti, 
the Chairman for Promotional Activities Vittorio Borelli, the Director General of ICE Roberto 
Luongo and the Regional Councillor for Manufacturing and the Green Economy for Emilia Romagna 
Region Gian Carlo Muzzarelli, moderated by the Managing Director of Confindustria Ceramica 
Armando Cafiero. The main topics of the debate will include the strategies that have put the 
Ceramics of Italy brand in the heart of the action for companies and the industry. 

The awards ceremony for the XVI Ceramics of Italy Journalism Award will also be marking the 
ocasion, an international award for the best article published in foreign publications focusing on 
Cersaie and the Italian ceramics industry in addition to three special mentions. The opening of the 
exhibitions in the Gallery and a buffet dinner will follow.

Another top event for the press is the long awaited meeting with architect Eduardo Souto de Moura 
(Friday 28th September at 10.00 a.m. at the Architecture Gallery), a unique opportunity to 
terview the famous Portuguese architect who has designed some of the most innovative works of 
architecture at a global level, including the Casa do Cinema Manoel de Oliveira at Oporto (2003), the 
Municipal Stadium at Braga (2003), the Torre Burgo at Oporto (2007) the Paula Rego Museum at 
Cascais (2008) and the Hotel Management School at Portoalegre in Portugal (2009). To follow, 
Souto de Moura – the 2011 winner of the prestigious Pritzker award – will hold a Keynote Lecture at 
11 am at Palazzo dei Congressi. 

Sassuolo, 25 September 2012

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Abitare Pensare" on: FB, TW, Vimeo
Cersaie rewards excellence from across the world

The traditional awards for journalists, distributors and exhibitors are back. The awards ceremonies on Tuesday 25th September and Wednesday 26th September at the Cersaie Evening

This year, Cersaie is again taking advantage of the opportunity to publicly acknowledge people across the world that have made a particular effort to promote the value of Italian ceramics. The categories awarded include: international press professionals, in the race for the Ceramics of Italy Journalism Awards, distributors and importers, up for the Confindustria Ceramica Distributor Awards and exhibitors competing for the Cersaie Awards for the best stands in the show.

A journalist from India has won first place in the Ceramics of Italy Journalism Awards 2012, the award for the best article on Cersaie and the Italian Ceramic Tile Industry featured in publications across the world. 150 articles were sent in this year – published in 58 different magazines in 24 different countries – and the winning entry is “Ceramic meets Design at Cersaie” by Anish Bajaj that was published in the monthly magazine The Inside Track (volume 5 Issue 10, October 2011) targeting an audience of architects, interior designers, distributors, contract & trade and published by Marvel Infomedia Pvt Ltd of Mumbai, India.

The winner was selected by a jury chaired by the President of Promotional Activities and Exhibitions Vittorio Borelli and composed of Giorgio Costa (il Sole 24 Ore), Livio Salvadori (Casabella) and Andrea Serri (Cer Magazine International).

The jury also decided to assign special mentions to three journalists. Joëlle Letessier of Archicréé (France) for the article "Le défi de la salle de bain"; Catherine Osborne of Azure (Canada) for the article "Surface Matters"; Anna Kolomiyets of Casa d’Elite (Kazakhstan) for the article “Cersaie 2011”.

The Journalism Awards ceremony takes place on Tuesday 25 September at the end of the Ceramics of Italy International Press Conference scheduled at 6.30 p.m. at the Architecture Gallery – Gallery 25-26.

Confindustria Ceramica will acknowledge distributors and importers from four different nations or geographical areas for the sixteenth year running by awarding the Distributor Awards. For 2012, the countries in question are France, Germany, Italy and the Gulf countries (Saudi Arabia, Bahrain, United Arab Emirates, Kuwait, Oman and Qatar).

Here is the list of the winners for 2012. For France: Union Materiaux of Montpellier, a business founded in 1924 owned by Alexandre Vachet. Konrad Kleiner Gmbh & Co. KG of Mindelheim, founded in 1853, owned by Ludwig Kleiner was selected for Germany. D’Introno Domenico of Corato (BA), named after its owner and was founded in 1966, is the winner for Italy. Finally, Lebanese company Salameh Show Co. of Beirut, founded in 1993 by owner Ihab Salameh is the winner for the Gulf countries.
The choice of winners was based on strict criteria used to judge the operations of the businesses: loyalty to Italian products; skills and professional approach demonstrated over the years; ongoing trade operations for no less than 10 years; solvency and trading integrity; turnover and consistency of the sales volume. Lastly, but only for foreign countries, they considered the investments made to promote awareness and use of ceramic tiles “made in Italy”, such as showrooms and product presentations, specific advertising and information campaigns, the use of computer based tools and customer service.

As always, a committee of Confindustria Ceramica sponsors representing companies, had the task of selecting the distributors, taking the suggestions into account sent in from member firms. The awards ceremony will take place during the Cersaie Evening, by invitation only, which will be held on **Wednesday 26 September at 7.30 p.m. at Bologna’s Municipal Theatre**.

During the evening, the winners of the **2012 Cersaie Awards** will also be announced for the best stands in the show, both for ceramic tiles and for bathroom furnishings. The selection criteria include creativity, design, innovation and the originality of the stand.

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www.cersaie.it
Eduardo Souto de Moura – The Pritzker Prize at Cersaie 2012

The Portuguese architect will be giving a Keynote Lecture on Friday 28 September. The Pinacoteca Nazionale of Bologna is exhibiting his designs for 54 competitions. The exhibition opens on Thursday 27 September in the presence of the Lusitanian architect "Always sensitive to the context and rooted in time, place and function". This is how Eduardo Souto de Moura's architecture was defined by the jury which in 2011 awarded him the Pritzker Prize, considered the world’s Oscars for architecture. Now Cersaie is bringing the famous Portuguese architect, creator of the Manoel de Oliveira Home of Cinema in Porto, the Municipal Stadium in Braga and of the Torre Burgo in Porto, to Bologna.

Souto de Moura will be giving his Keynote Lecture during the International Show of Ceramic Tile and Bathroom Furnishings. The event is programmed for Friday 28 September at 11.00 a.m. in the Palazzo dei Congressi with an introduction by Francesco Dal Co – architect and history of architecture professor at the IUAV in Venice – as part of Cersaie’s cultural programme: Costruire abitare, pensare (Building, Dwelling, Thinking).

In parallel with the International Exhibition, it will be possible to see the work of Eduardo Souto de Moura at first hand thanks to the exhibition dedicated to him at the Pinacoteca Nazionale in Bologna, open to the public from 25 September to 21 October. The exhibition presents a selection of projects submitted for 54 competitions in which the architect took part between 1979 and 2011. It is an extraordinary demonstration of the maestro’s ability to prefigure architectural form and substance in such a concise way, combining "the art of choosing with the ability to be chosen", which every competition requires. The architect will attend the opening ceremony of the exhibition scheduled for Thursday 27 September at 7 p.m.

The exhibition features designs for new architectural projects and for the redevelopment of urban areas, the renovation of historic buildings and the transformation of interiors. A number of them have been completed or are in progress; others form part of a catalogue of “possible projects” constantly updated by Souto de Moura. Every project involves new challenges and different risks, in a continuous research for convincing solutions appropriate for the client’s objectives and needs. The exhibition offers a unique opportunity to examine presentation materials, studio sketches, technical drawings, models and photomontages, in order to follow the creative process starting from the original idea, in this way offering a privileged prospective for understanding the Portuguese architect’s method of working.

Born in Porto in 1952, Souto de Moura started working in Noé Dinis’s architect studio before graduating, passing subsequently to the studio of Álvaro Siza, another great Portuguese architect. In the 1980s he was assistant professor and then professor at the University of Porto and has taught in Paris, Harvard, Dublin, Zurich and Lausanne. His most important designs include the Manoel de Oliveira House of Cinema in Porto, the Municipal Stadium in Braga, the Burgo Tower in Porto, the Paula Rego Museum in Cascais, and the Hotel and Catering School in Portoalegre in Portugal.
The Keynote Lecture of **Friday 28 September** will be preceded, **at 10.00 a.m. in the Architecture Gallery – Galleria 25-26**, by a **Press Conference** reserved for Italian and foreign journalists, who will be able to interview the great Portuguese architect.

The “Eduardo Souto de Moura – Concorsi 1979-2011” exhibition is located in the Pinacoteca Nazionale di Bologna (Bologna National Gallery) (via Belle Arti 56). It will remain open from 25 September to 21 October, from Tuesday to Sunday from 9.30 a.m. to 6.30 p.m., entry free. The event is promoted by Confindustria Ceramica (the Italian Ceramics Industry Association) and organised by Casabella Laboratorio, Edicer, PNB and the BSAE Superintendent of Bologna.

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Press Release

Bruce Sterling and Cini Boeri:
Design goes sci-fi at Cersaie

Tuesday 25 September at Cersaie
the father of cyberpunk meets the queen of Made in Italy

He is the American writer who helped define the cyberpunk genre. With his novels he has always anticipated the times, becoming known as a “futurist”. She is one of the timeless figures of Italian design and architecture, “Made in Italy” personified. One looks always to the future, the other knows the past like few others. Bruce Sterling and Cini Boeri are together for the first time for the conference “Design goes sci-fi”, another important event offered by Cersaie as part of the cultural series Building, Dwelling, Thinking. The event takes place on Tuesday 25 September at 2.00 p.m. in the Architecture Gallery – Gallery 25-26.

What do Sterling and Boeri have in common? Why bring them together at the ceramic exhibition? In reality, these two special guests are not such distant worlds apart. A master of contemporary American narrative, Sterling has often been involved in design, production, and product in numerous extra-disciplinary excursions. But that’s not all. As far back as 15 years ago, he described a world in which rapid prototyping would soon become a new industrial revolution.

3D modelling, augmented reality, and “the new aesthetic” defined by Sterling, are all areas he has delved into for years. What was called cyberpunk twenty years ago has become a documentary on what happens in the world today. So Bruce Sterling seems to be one of the most suitable people to turn to in order to understand the reality of production and to discover the fields on which contemporary culture and commerce will intersect in the future.

For her part, Cini Boeri developed methodological research through new products and new processes that are not so distant from science fiction narrative. In fact, the designer has intersected with science fiction a number of times in her career. One particular example is the glass used by Harrison Ford to drink whiskey in his role as Deckard in the 1981 cult film Blade Runner. That glass is the Cibi, a piece from the Arnolfo di Cambio collection designed by Cini Boeri in 1972.

In both cases, the old world is transfigured to become a new reality, with new aesthetic, cultural, and commercial codes. The art of building and the art of writing intertwine in imagining worlds, making them present. The conference will be introduced and moderated by Stefano Mirti, designer at Id-Lab Torino and professor of design at Bocconi University in Milan.

Cini Boeri graduated from Politecnico di Milano in 1951. Following a brief collaboration with Gio Ponti’s design firm, she worked for many years at the firm of Marco Zanuso. In 1963, she set up her own professional practice, specialising in civil architecture and industrial design, devoting a great deal of attention to studying the functionality of space and the psychological relationships between humans and the environment. Boeri has given conferences and lessons at numerous universities in Italy and abroad, including the University of California at Berkeley and UCLA. She is a member of the board of directors of the XVI Milan Triennale.
Michael Bruce Sterling was born in Brownsville, Texas. He came to public attention with his anthology *Mirrorshades*, a collection of science fiction stories that helped establish the cyberpunk genre in 1986. He has published a number of science fiction novels. Since 2007 Sterling has lived in Turin. He collaborates with the monthly magazine *Wired*, has his own column in the magazine *XL*, and writes for Turin-based daily newspaper *La Stampa*. In 2003, he was appointed professor at the European Graduate School, where he teaches the intensive courses in Media and Design.

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Possible societies and interactions:
Elio Caccavale’s upside-down reality

Cersaie once again hosts the “lessons in reverse”
On Thursday 27 September the designer responds to students’ questions

A world in constant and incredibly rapid transformation. Utopias become everyday life and the future infiltrates the present, like a fiction in which everyone is involved, where possible societies seem real. Everything today seems upside down, with the risk of ending up utterly confused. What to do? Why not stand on your head and try looking at the world from a different perspective? It is a possible experience at the Lesson in Reverse with Elio Caccavale, designer and master of social fiction.

The appointment is Thursday 27 September at 10.00 a.m. at the Palazzo dei Congressi of the Bologna fairgrounds as part of Cersaie, the 30th International Exhibition of Ceramic Tile and Bathroom Furnishings. Stefano Mirti and Rolando Giovannini will also take part.

So it will not be a traditional conference, but an encounter open to thousands of students in which the young people themselves will take the microphone to question Caccavale on how to find orientation in this constantly changing world, amidst new discoveries and inventions that change our lives, incessant flows of information, and contacts with people, goods and services.

Well-known for his work in linking design with scientific research, biology and bioethics, Caccavale has designed educational and interactive toys, and experimental products for the life sciences and for assisted conception. He continues to investigate the possible results of collaboration between artists, designers, educators and scientists.

An expert of possible worlds, then, with whom it will be stimulating to reflect on the possibilities of grafting human behaviours into the design of product or process and on the implications – positive or negative – of these practices. At the heart of the discussion will be the “interactions” (for example, the interaction between ceramic tiles and the stories of possible societies) and the role of designers, companies, and people in these experiences.

Following the past years’ encounters with creative talents of the calibre of Enzo Mari and Alessandro Mendini, this year, too, Cersaie offers young people the opportunity to meet face to face with one of the most original and well-regarded Italian designers. Elio Caccavale is available to take questions from secondary school students, in particular from art schools, who over the summer have prepared the questions they want to ask.

Born in Naples in 1975, Elio Caccavale studied Product Design at the Glasgow School of Art and then the Royal College of Art to complete a Master’s degree in Design Products. His most innovative products include: Utility Pets, a series of speculative products investigating the ethical consequences of transplanting animal organs into humans (2003); MyBio, a collection of educational soft toys exploring social, cultural, and personal responses to the strange and different in human biology and in possible transhuman creatures (2005); Neuroscope, an interactive toy linked to a culture of brain cells, which are cared for in a distant laboratory (2009); and Future Families, a collection of speculative products investigating social, cultural and ethical issues surrounding assisted conception and surrogacy (2011).
In addition to teaching at Glasgow School of Art, Caccavale was founder and director of the Master in Sciences in Product Design at the University of Dundee and collaborates with other prestigious universities of international importance. His work has been exhibited at the Museum of Modern Art in New York, the Design Museum (Triennale) in Milan, the Science Museum in London, and many others. He is the founder of Elio Caccavale Design Studio, which works across a wide variety of projects, including electronics and forecasting. The studio's client portfolio includes Mattel, Dmagic Mobile China, Orange, France Telecom, PBJ Japan, and LG Electronics.

The lesson will be introduced and mediated by Stefano Mirti. Designer (Id-Lab) and professor of design at Bocconi University of Milan, Mirti recently presented the project “GranTouristas” at the Italian Pavilion of the Venice Biennale. A community of thousands of people posting on the most popular social media sites (Facebook, Twitter, Instagram) to discuss the most delicate and ambiguous themes regarding the future and the present of architecture and the Made in Italy product, including product design, production, architecture, social media, social-fiction.

With a degree from Politecnico di Torino, where he also completed his PhD, Mirti moved to Japan to do post-doctoral work at Tokyo University and subsequently taught at Tama Fine Art Academy in Tokyo. At the Interaction Design Institute in Ivrea, he worked as associate professor and was in charge of the exhibition unit. Mirti is one of the founders of Cliostraat, a group of architects, artists, and photographers who design buildings, parks, public structures, and exhibition pavilions. He is a three-time winner (1995, 1997, 2001) of the European Architectural Prize, and his work has been exhibited at the Victoria & Albert Museum in London, the Triennale in Milan, the Biennale in Venice, and the Beijing First Biennale of Architecture.

Rolando Giovannini holds a degree in Geology from the University of Bologna and a diploma in Decorative Arts from the Accademia di Belle Arti in Bologna. He is a researcher for CNR (Italian Research Council) and is a member of the working group of the Italian Ministry of Education, University and Research for the reform of secondary schools specialising in art. In addition to various teaching assignments at institutes and academies, he was one of the artists involved in movements such as "Nose" with Cesare Reggiani (1976-78) and "A Tempo e a Fuoco" organised by Vittorio Fagone (1982-1985), where he conducted research on ceramics and neon. Giovannini is a design theorist and has published numerous essays and articles, as well as books on design and decoration used in schools and academies.

In addition to carrying out design projects for manufactured products in Italy and Japan, Giovannini founded the NeoCeramica Movement (2007), organised the collection of tiles from the second half of the 20th century at the International Museum of Ceramics in Faenza (since 1978), and has been the curator for numerous projects, including the scientific project of the Documentation Centre and Museum for Confindustria Ceramica in Sassuolo, the contemporary art section of the Museo del Castello in Spezzano di Fiorano, and the Design section of the Museum of Sacmi Technology in Imola.

Sassuolo, 25 September 2012

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Shigeru Ban – The master of lightness comes to Cersaie

On Wednesday 26 September, the Exhibition Centre in Bologna will host a conference by the famous Japanese architect on accommodation solutions adopted following natural disasters.

He has shown the world the inexhaustible architectural potential of economical, entirely natural materials, such as paper, cardboard and even bamboo. His name is Shigeru Ban, the Japanese architect that has made lightness and sustainability the trademark features of his style.

The maestro presents his projects at Cersaie, during the conference set for Wednesday 26 September at 10.00 a.m. in the Architecture Gallery – Gallery 25-26, one of the top events of International Exhibition of Ceramic Tile and Bathroom Furnishings, organised in collaboration with the Department of Architecture of the University of Bologna and moderated by Prof. Matteo Agnoletto.

Shigeru Ban will be bringing to the Exhibition his experience in the field of architectural projects created in order to provide an immediate response to the accommodation needs that arise in the wake of natural disasters. Specifically, the Japanese master architect created projects for low-cost temporary housing for the inhabitants of Kobe following the earthquake in 1995, while in L'Aquila a concert hall was built on one of his designs. The architect is especially sensitive to the needs that arise following such events, and the reason for his presence in Bologna is to learn more about the Emilia area following the recent earthquake on 20 May.

Shigeru Ban, one of the top architects on the international scene, has created his own school of thought by combining experimentation and ecology, and has amazed observers by using cardboard tubes as pillars, beams or walls for houses, churches, museums and bridges, thus giving structures and buildings a unique, natural sense of elasticity. The technique he uses for creating his design objects consists of wrapping the recycled paper – using natural adhesives – around an aluminium tube. Once the paper dries, the tube is removed, and the columns thus obtained are treated with wax and waterproofed.

Born in Tokyo in 1957, Ban trained in the USA, at the Southern California Institute of Architecture and the Cooper Union School of Architecture, from which he graduated in 1984. The following year, he founded Shigeru Ban Architects in his native city. Today he works in Tokyo, New York and Paris, and his most innovative works include the Curtain Wall House, the Japan Pavilion at the Hannover Expo 2000, the Nicolas G. Hayek Center and the Centre Pompidou-Metz.

He is known worldwide for his commitment in the wake of emergencies, earthquakes or other natural disasters, designing solutions at limited costs. He has created dozens of projects of this kind, such as the Paper Log House, economical, quick-to-erect housing for the earthquake victims of Kobe, and Paper Church, also in Kobe (1995), or the Temporary Elementary School in Chengdu (China 2008), the Container Temporary Housing in Onagawa (Japan, 2011) and other works in Turkey and India. He has been joined in this commitment thanks to the creation of the VAN (Voluntary Architects’ Network), a non-governmental organisation formed by a network of professionals involved in this type of projects.
He has been presented with numerous awards, including the Thomas Jefferson Foundation Medal in Architecture (2005), l’Ordre des Arts et des Lettres, (2010) and the Auguste Perret Prize (2011). Ban has also served on the jury of the Pritzker Architecture Prize (from 2007 to 2009), worked as a professor at Keio University in Japan (from 2001 to 2008) and taught at the prestigious Harvard University Graduate School of Design, Cornell University (2010) and from 2011 at the Kyoto University of Art and Design.

Matteo Agnoletto, moderator of the encounter, is a researcher in architectural composition at the “Aldo Rossi” Faculty of Architecture of Cesena, University Bologna. A graduate from the University of Venice, he obtained a research doctorate in architectural and urban planning at the Polytechnic University of Milan. He has carried out his professional activity in the studios of Renzo Piano and Jean Nouvel and was editor-in-chief of the “Parametro” magazine from 2003 to 2008. Since 2005 he has been working with the architecture section of the Triennale in Milan. In 2007 he was among the organisers of the event “Superluoghi. Notizie dalla metropoli quotidiana” by appointment of the Province of Bologna. Together with Andrea Cavani and Andrea Zamboni, he founded the ACZ architecture studio in Modena, obtaining prizes and awards in competitions both in Italy and worldwide, and was one of the project designers selected for the final phase of the “Novello” Competition in Cesena for the work to be done on the railway system and for the planning and design of the integrated complex of the High Speed Rail Station in Bologna.

Sassuolo, 25 September 2012

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Heike Hanada, from Bauhaus to Cersaie

At the Bologna Exhibition, the German architect presents her new museum project dedicated to the architectural and artistic movement of the last century

The Bauhaus architect comes to Cersaie. **Heike Hanada** won the contest for the new Bauhaus Museum in Weimar, the birthplace of the design school founded in 1919 which gave its name to the famous architectural and artistic movement. A project that the German architect presents at the Bologna Exhibition on **Thursday 27 September at 2.00 p.m. in the Architecture Gallery – Gallery 25-26**.

Mid-way between tradition and modernity, Hanada’s project, designed in collaboration with Benedict Tonon Studio, was selected from among 536 designs during the first phase of the contest and from 27 in the second round. The single-volume, high-energy-efficiency building located in the Weimarhallpark, a centuries-old park commemorating Goethe, will mark the southern boundary where the historical Weimarhalle stands, built in 1937 by Max and Günther Vogeler.

The building will house the multiform collection of the Bauhaus movement, a reference for all innovative design and architecture movements inspired by rationalism and functionalism. To enhance the works, Heike Hanada has aimed for flexibility, not only in the museum routes but also in the arrangement of the spaces and the lighting, to guarantee the ideal conditions for bringing together Weimar’s various Bauhaus collections.

Among the most interesting features of the building, the choice of a complex energy-saving system that, with the collaboration of the designers at Transsolar, makes the building a virtuous example of ultra-low energy needs.

A characteristic feature of the design is the regular, rhythmic pattern of opaque frosted glass strips arranged horizontally on metal rods. These will mark the four facades of the building, then overlaid by a geometrical grid of thin black lines. Internal artificial lighting using led strips will enhance the arrangement.

Born in 1964, Heike Hanada works as a free artist and teacher of architecture at the Fachhochschule in Potsdam. In November 2007 she won the international architecture contest to extend the City Library of Stockholm, one of the most important works of the architect Gunnar Asplund. The design includes a glass building linking Asplund’s library from the bottom, a kind of circular structure enclosing a secret garden.

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The “expressive” architecture of Carrilho da Graça at Cersaie

Friday 28 September at 3.00 p.m. in the Architecture Gallery,
an appointment with the Portuguese master of creativity and sensitivity

Construction and materials possess an explosive expressive value, the beauty of architecture lies in being able to explore, enhance and dominate it. This has been demonstrated by Carrilho da Graça, the Portuguese architect who has gained international renown for his use of compositional rigour.

João Luís Carrilho da Graça is present at Cersaie to discuss these and other aspects of his architecture with the public. The appointment is on Friday 28 September from 3.00 p.m. at the Architecture Gallery – Gallery 25-26. The meeting - coordinated by Francesco Dal Co, architect and professor of history of architecture at IUAV in Venice - is part of the "Building, Dwelling, Thinking" programme, the cultural events held at the International Exhibition of Ceramic Tile and Bathroom Furnishings, held in Bologna from 25 to 29 September.

A careful reading of the landscape makes Carrilho da Graça’s works unique, binding architectural research solidly to the territory and laying its roots in the lessons of modernity taught by masters such as Mies van der Rohe and Giuseppe Terragni.

Research and sensitivity found in projects such as the pedestrian bridge over the Carpinteira river, which won the AIT Award 2012 - Transportation, or the archaeological museum of Praça Nova al Castelo de São Jorge, for which he won the Piranesi Award in 2010. Or again, the Knowledge of the Seas pavilion at the 1998 Lisbon Expo, winner of the FAD in 1999 and the Valmor in 1998. Extremely interesting is also his design of the Higher School of Social Communication of the Instituto Politécnico in Lisbon, for which he won the Secil Award in 1994. Of extraordinary simplicity, the Candeias House in Évora, Portugal, 2008, became part of the official Portuguese representation "No place like – 4 houses 4 films", presented in 2010 at the International Architecture Exhibition at the Venice Biennale.

Born in 1952 in Portalegre, João Luís Carrilho da Graça graduated from the Higher School of Fine Arts in Lisbon in 1977 and opened his own firm the same year. Teacher at the School of Architecture at the Technical University of Lisbon from 1977 to 1992, he then taught at the Autonomous University of Lisbon from 2001 to 2010 and at the University of Évora from 2005, directing the Department of Architecture at both until 2010. He has also worked at the Higher Technical School of Architecture at the University of Navarra and is often invited to speak at seminars and conferences held at international institutions and universities. His recognitions include the Chevalier des Arts et des Lettres from the French Republic in 2010; the Prémio Pessoa in 2008, the Luzboa Award in 2004, at the first International Light Art Biennale in Lisbon, the Order of Merit of the Republic of Portugal in 1999 and the Aica Award in 1992.

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The form and poetry of objects. The essential design of Alberto Meda

The designer will be at Cersaie on Wednesday 26 September in the “Poetic Engineering” event with Valerio Castelli

Complex design problems? They can be solved with a touch of elegance. This is the lesson of Alberto Meda, one of the leading figures of Italian design who in his career has demonstrated how to use technology with grace. His works have natural, poetic forms; they are designs characterised by simplicity, free from excess and focused on the essential.

Alberto Meda talks about his relentless and fascinating artistic research at Cersaie on Wednesday 26 September at 3.00 p.m. at the Architecture Gallery – Galleria 25-26, in the “Poetic engineering” event. He is accompanied on stage by Valerio Castelli, founder and cultural director of the Design Library. The aim of the event, organised in collaboration with Bologna Water Design, is to highlight this challenge of Meda’s, of getting to the heart of design, eliminating any formal virtuosity and retaining only what is necessary to give form and poetry to an object: in effect, a sort of poetic engineering.

Born in Tremezzina (Co) in 1945, Alberto Meda graduated in mechanical engineering at Politecnico di Milano in 1969. From 1973 he was technical director of Kartell, in charge of product development of the labware and furnishings divisions. From 1979 he worked with Brevetti Gaggia as a freelance designer and from 1981 with Alfa Romeo Auto's design department. He currently works as an industrial designer with companies such as Alias, Alessi, Arabia-Finland, Cinelli, Colombodesign, Italtel Telematica, JcDecaux, Mandarina Duck, Ideal Standard, Luceplan, Kartell, Omron Japan, Philips and Olivetti.

His teaching and research activity is equally intense. From 1983 to 1987 he was a teacher of industrial technologies at the Domus Academy, from 1995 to 1997 a graduate course lecturer in Industrial Design at the Politecnico di Milano, from 1995 to 1997 a member of the Bremerhaven Designlabor Vorstand, and from 2003 to 2007 a teacher at the IUAV of Venice. He has held numerous conferences and seminars in Europe, Japan and the United States. He has won many awards: the most recent include the Compasso d'oro 2011 with the “Tack” table by Alias and Design Plus 2012 with “Otto Watt” by Luceplan. Since 1994 the MoMA in New York has exhibited the “Light light” 1987, “Soft light” 1989 and “Longframe” 1991 chairs designed for Alias and the “On-Off” 1988 lamp for Luceplan in its Design Collection.

Valerio Castelli, graduate in Architecture at the Politecnico di Milano in 1972, founded and ran CentroKappa, a multidisciplinary consultancy firm for corporate communication, working with young designers such as Michele De Lucchi, Alberto Meda, Paola Navone and Franco Raggi. In 1977 he invented the Flou name and brand (of which he remained art director until 2005) and founded the design journal Modo together with Alessandro Mendini. In 1983 he was co-founder of the Domus Academy, the first post-graduation design school. He has also been a partner and CEO of Garage, the firm specialising in communication and multi-media events, as well as partner founder and chairman of the Orchestra new media agency.
Together with Kartell and Finartemide, in 1999 he founded Design-Italia spa, of which he is also CEO and publishing director, for the construction of the first portal dedicated to Italian Design. From 2004 to 2008 he was art director of Olivetti, in charge of new product design and corporate identity. In 2006 he founded Design Library, the first library entirely dedicated to design, of which today he’s the cultural director and guiding spirit. He is currently involved in managing the Design Library and works as a design management freelance consultant for design-driven companies and institutions.

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Aperitif with the architect. Andrea Maffei at Cersaie 2012

Wednesday 26 September in the Galleria dell’Architettura, the meeting with the Modena-born designer, author of Citylife in Milan, Montecarlo Sea Land and the new Bologna station

The name behind designs of international renown and important works in Italy's major cities. His design solutions have left their mark from Japan to Qatar, from Montecarlo to Turin. This is Andrea Maffei, founder of the important Milan-based firm Andrea Maffei Architects and partner of the firm Arata Isozaki in Tokyo.

Maffei is at Cersaie on Wednesday 26 September – at 5.00 p.m. in the Architecture Gallery – Gallery 25-26 – for an “Aperitif with the architect", a chance to meet and chat to the public, in the company of Carlotta Tonon, architect and manager of Casabella Laboratorio. At the centre of the conversation, Andrea Maffei's designs, in particular his most recent works and the projects he is currently working on.

The Citylife in Milan, for example, the construction of a large office and residential complex in the ex-Trade Fair area, including a skyscraper, a central square, an underground station and residential buildings. For the skyscraper (50 storeys measuring 207 metres) the construction is based on the idea of an endless tower, aspiring to maximum verticality, stretching upwards. The choice fell on a modular system, infinitely repeatable and uninterrupted, with modules composed of six storeys for offices, and a narrow, elongated base measuring 21x58 metres. The façade is formed by a double glazed skin curving slightly outwards. The short side faces are glass, revealing a series of panoramic lifts inside.

The design for Bologna station, on the other hand, is an attempt to harmonise the city's many needs, overlapping a convergence between ancient and modern, where the two realities remain separated in architectural terms. Facing the old city, the old station and buildings to one side remain unchanged, while to the rear, from the first platform onwards, new architectural forms reach out to the modern city. To avoid an overly invasive, disproportionate monolithic project, the station was broken down into juxtaposed buildings, integrated into the low Bologna skyline by remaining within the maximum height of twenty metres so as not to create new skyscrapers. An explicitly sombre choice that respects the surrounding environment.

Another high-impact design is that of the Montecarlo Sea Land, the result of an international contest in which the Principality of Monaco offered private investors the chance to propose an extension to the Principality along the coast, through the construction of residences, offices, museums and hotels. The investor commissioned to firms Arata Isozaki, Daniel Libeskind and Alexandre Giraldi to develop proposals for a well-proportioned urban development that blended in with the surroundings. The architects proposed a natural extension of the local area, creating two apparent peninsulas divided by a central canal, based on the Venetian model.

The residential buildings are concentrated along the internal canal and the two sea fronts. Four bridge buildings characterise the new “Canal grande” while the new lagoon is crowned by luxury attics. The two extremities are enhanced by a hotel towards the sea and a science museum towards dry land. Opposite the museum a port is planned, along with a pedestrian walkway connecting directly to the Casino.
Maffei also presents his design for the library in Maranello (Mo), the renovation of an existing building, as well as the new headquarters for the Province of Bergamo.

Andrea Maffei, born in Modena in 1968 and graduated in architecture in Florence in 1994, worked on a number of Italian projects with Massimo Carmassi’s firm in Pisa, then in 1997 moved to Tokyo to work with Arata Isozaki. First of all he worked on the team for the ceramics museum in Gifu (Japan) and was then project manager for the contest for the new exit at the Museo degli Uffizi; from 1999 to 2001 he was project manager for the Al Wabra b villa of Sheikh Al-Thani of Doha, Qatar and then for the extension of the history museum of Qatar in Doha. His participation in many contests around the world has brought him particularly into contact with Asian and Middle Eastern cultures. He became partner in the Arata Isozaki firm, in charge of Italian projects, and managed the design of the Hockey Stadium in Turin (Palaisozaki) for the 2006 Winter Olympics. Together they also managed the project for the Olympic swimming pool and the Piazza d’Armi park in Turin, and he is artistic director of three sites in Turin.

In 2005 he opened his own firm, Andrea Maffei Architects srl in Milan, working on many projects in Italy and abroad. He has won numerous contests in Italy, including the new station in Bologna (2008) and the new headquarters of the Province of Bergamo (2009), he took part in the contest for the extension of the city of Montecarlo (2007-2008), he designed the new exit of the Museo degli Uffizi (2007), the new Maranello library (2009) inaugurated in 2011, as well as the Imprima Buildings in Bergamo in a managerial role. He is currently working as designer and project manager of the Citylife project in Milan (with Isozaki). Since 1997 he has also been a correspondent for “Casabella”, for whom in 2000 he edited a monographic volume on Japan. He is the author of the monographic work “Toyo Ito, le opere, i testi, gli scritti” (Electa). He has won two Milano Finanza Real Estate Awards. In 2007 for the best residential project and in 2009 for the best public-private project design.

Carlotta Tonon graduated in architecture at Politecnico di Milano in 2009 with a dissertation on the traits of contemporary Portuguese architecture. Since 2006 she has been collaborating with the publishing house Electa, since 2007 she has been part of the editorial committee of Casabella magazine and since 2010 has been the manager of Casabella Laboratorio. For Electa she is the author of the book “Ville in Portogallo” (Milan 2010) and “L’architettura di Aires Mateus” (2011).

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Cersaie – The historical and artistic heritage of Emilia after the earthquake

Wednesday 26 September, taking stock of the damage and the future prospects for recovery through the images of photographer Giovanni Chiaramonte

The historical and artistic heritage of a territory encompasses its identity over time. Works and buildings not only represent cultural resources of inestimable value, but are the reference points in which a community recognises itself. This is why the damage suffered by the historical and artistic heritage of Emilia during the wave of earthquakes has also wounded the heart of the local community.

Bearing witness to this are the photos taken by photographer Giovanni Chiaramonte, who, with his camera, in the days immediately after the earthquake documented the consequences of the event on the landscape. Also through his pictures, at Cersaie we take stock of the situation in the meeting entitled “Historical and artistic heritage in Emilia-Romagna after the earthquake”, on Wednesday 26 September at 12.00 a.m. in the Architecture Gallery – Gallery 25-26.

The damage caused by the quakes, the loss of identity of a territory and the future prospects for recovery will be the central topics of the discussion, with the participation of the photographer Giovanni Chiaramonte, who got to know and learned to love the land of Emilia during his collaboration with Luigi Ghirri, director for Cultural Heritage and Landscape of the Emilia-Romagna Region Carla Di Francesco, who presents an update on the situation, and Fulvio Irace, teacher of History of Architecture at Politecnico di Milano.

The Tower in Finale Emilia, the town hall in Sant'Agostino, the Rocca Estense castle in San Felice sul Panaro, the Clock Tower in Novi, the Cathedral in Mirandola. These are just some of the buildings hit by the earthquake, some of which have become symbols of its destruction. But there is much more to be discovered, focused on and recovered, as Chiaramonte’s photos demonstrate. Shots shown in an exhibition held firstly in Potsdam, Germany, and later in Modena, during the Festival Filosofia.

Giovanni Chiaramonte, born in 1948 in Varese, has focused his works on the theme of the relationship between place and destination in western civilisation, in dozens of monographic studies and personal events in exhibition locations including Studio Marconi, the Triennale di Milano, the Venice Biennale and Hunter College in New York. He founded and directed Photography series for Jaca Book, Federico Motta Editore, Sei Edizioni della Meridiana, Ultreya/Itaca. He teaches History and Theory of Photography at IULM university and the Master at the Forma Foundation in Milan. He also teaches a Photography workshop at the Faculty of Architecture in Cesena.

Carla Di Francesco is the director for cultural heritage and landscape of the Emilia-Romagna Region. She has covered similar roles in Lombardy and was Superintendent of Architectural and Landscape Heritage in Milan. She has extensive experience in architecture at the Superintendency in Ravenna and Ferrara, where she managed numerous restoration projects. She is also contract professor at the Faculty of Architecture at the University of Bologna, at the Cesena and Ferrara sites.
**Fulvio Irace**, ordinary professor of History of Architecture at Politecnico di Milano also holds a chair in History of Contemporary Architecture at the Faculty of Civil Architecture and the Faculty of Design. He teaches at the Mendrisio Architecture Academy and is a member of the teaching board of the PhD course in History of Architecture and Town Planning at Politecnico di Torino. He is a member of the Scientific Committee of the Vico Magistretti Foundation and is on the board of trustees at the Piano Foundation. Among the founders of the association AAI, he is also a promoter in the “Architecture and design” section of CASVA, at the municipality of Milan. He works as a writer for Domus and Abitare and he has collaborated with the main sector press and in 2005 won the Inarch Bruno Zevi prize for architectural criticism. Since 1986 he has been an architectural opinionist for the Sunday supplement of “Il Sole 24 Ore”. His studies have focused on contemporary Italian architecture and on Renzo Piano, the subject of numerous monographic studies and an important exhibition at the Triennale di Milano. He is the author of “Dimenticare Vitruvio” (2001 and 2008), “Le città visibili: Renzo Piano” (2006), “Divina Proporzione” (2007), “Gio Ponti” (2009). He has curated numerous exhibitions.

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Ceramic architectures. At Cersaie the origins of an idea

Wednesday 26 September, presentation of projects by University of Florence architecture students from the workshop with the association DNA.
The projects are on display for the entire duration of Cersaie.

A journey into the creative moment, stimulated by the infinite possibilities offered by ceramics, to understand how the architectural idea is born. This was the experience of fifteen students from the Department of Architecture of the University of Florence who participated last March in the workshop “Ceramic Architectures. The origins of an idea” organised and coordinated, in collaboration with Cersaie, by the cultural association DNA and Dr. Paolo di Nardo, Professor of Architecture at the University of Florence. The objective was to produce project proposals for the reconstruction of a square in Florence using ceramic material.

The results of this exploration will be presented at Cersaie with an exhibition and a conference scheduled for Wednesday 26 September at 2.00 p.m. in the Architecture Gallery – Gallery 25-26. The experience will be presented by Dr. Paolo Di Nardo and the architecture students involved in the project.

Following the presentation of the project made in July in Florence with special guest Philippe Daverio, Cersaie will be the occasion to illustrate the experience of the workshop and the visit made by the future architects to Sassuolo and to the companies of the ceramic district. The heart of the project, however, were the three days of study and design planning at the headquarters of the cultural association DNA in Florence.

All the students’ activity was documented and the video material and interviews were used to produce a documentary film called “Ciak Ceramica”, which will be shown during the conference. The video and the student projects will be on view for the duration of Cersaie in an exhibition at the Galleria dell’Architettura.

Paolo Di Nardo, professor of architecture at the University of Florence and editorial director of the magazine AND, coordinates a team of professionals that has worked for more than fifteen years in Italy and abroad. In 2003 he founded the ARX studio with the aim of enabling the management of architectural ideation through a mutual exchange between research and concrete realisation. With DNA he organises professional development activities for sustainable design by means of workshops and seminars with internationally known architects.

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Cersaie – When architects design with ceramics

On Saturday 29 September, the results of the project “A choice of format”, one year from the start
An initiative of Confindustria Ceramica and the Order of Architects of the Province of Modena

The project brought together the world of architects and the world of the ceramic tile industry. After one year, the project “A choice of format” returns to present the results achieved. It will all happen at Cersaie, the International Exhibition of Ceramic Tile and Bathroom Furnishings, in the meeting to be held on Saturday 29 September at 9.30 a.m. in the Architecture Gallery - Gallery 25-26.

The “A choice of format” initiative, organised by Confindustria Ceramica and the Order of Architects, Planners, Landscape Designers and Restorers of the Province of Modena, represents a model of advanced industrial and creative training. The experience is presented by the president of the Order, Claudio Gibertoni, and by the participating architects.

The initiative centres on the development of possible applications of the ceramic product in design and architecture through the work on the most recent proposals of ceramic products and their expressive characteristics. The project had good participation, with some 35 architects involved in the activities.

Claudio Gibertoni was born in Formigine (MO) in 1954 and took his degree in architecture at the IUAV University of Venice in 1979. From 1980 to 1987 he was a member of the Engineers and Architects Cooperative of Modena. In 1988 he established his own architecture practice and in 2000 he founded “IdeasWorkshopinModena”, a design and consulting firm that brings together a range of professional figures and groups analysing complex issues. The firm has been involved in international projects such as developing and producing design objects for the European and Chinese markets, as well as urban planning and construction projects in the Cape Verde archipelago. In 2009 Gibertoni was one of the founding members of the HOSO association for the promotion of social housing. From 2005 to 2009 he served as Chairman of the Order of Architects, Planners, Landscape Designers and Restorers (PPL) of the Province of Modena, and was reappointed to the position for the period 2009-2013.

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Cersaie - Designing materials and innovating sustainably

The Bologna exhibition offers technical seminar on Thursday 27 September, discussion on production and process innovation with ASTER.
On Saturday 29 September, an in-depth look at ceramic tile installation

Sustainable innovation and the evolution of performance features are two of the strong points of the Italian ceramic industry. Cersaie, the International Exhibition of Ceramic Tile and Bathroom Furnishings, will be the occasion to take stock of the quality of the materials, sustainability, and ceramic tile installation with industry experts in two technical seminars.

On Thursday 27 September at 4.00 pm, also at the Galleria dell’Architettura, in collaboration with ASTER (Consortium for Innovation and Technology Transfer in Emilia-Romagna), the seminar “Product and process innovation in sustainable design” will be held. In this case, the focus is on sustainability, increasingly at the centre of attention in the world of construction and in terms of materials for architecture. Also in this arena, the lion’s share goes to ceramic tile in all its applications.

The discussion will be moderated by Marco Balzani, Scientific Director of the Construction Platform of the Emilia-Romagna High-tech Network. Speakers include Spanish architects Ángela García de Paredes and Ignacio Pedrosa of Paredes Pedrosa in Madrid, who both teach in the Architecture Project Department at the School of Architecture in Madrid, and Alessandro Marata, chairman of the Environment and Sustainability Department of the National Council of Architects, Planners, Landscape Designers and Restorers (CNAPPC). Also participating will be Vicente Leoz de Argüelles, head of the Construction Department at the Directorate General Enterprise and Industry of the European Commission.

On Saturday 29 September at 10.30 a.m., the appointment is once again at the Galleria dell’Architettura for the seminar “Installation of ceramic tiles” conducted by Giorgio Timellini of the Centro Ceramico Bologna. The discussion will cover the evolution of materials, techniques and criteria of design and installation, on the occasion of the new UNI standards currently in the approval stage.

Research in the field of ceramic tile and tile installation materials has led to very important results. The market now includes tiles of various sizes, much larger than those to which we were accustomed, with different thicknesses and surfaces that are variously structured, decorated, and functionalised, tiles that can be applied in any type of environment and on any support, provided that the choice of materials, the design and installation are carried out correctly, following effective and updated rules. The new UNI standard describes these rules, aimed at achieving, under all types of conditions, tiling that is beautiful and regular, durable, safe and sustainable.
The seminar will take place as part of the project "Ceramic Tile Fixing Workshop" (CerPosa), co-financed by the Emilia-Romagna Region, one of the most important initiatives dedicated to research and innovation on adhesives and ceramic flooring materials, and interfaces with the regulatory activity in progress. The event will thus be the first occasion at the level national to present the results of the project.

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The world tiling champion at Cersaie

Thomas Gugger, the world champion tiler, will be attending Cersaie 2012 as part of the “Tiling Town” event featuring courses and demos

During the five days of the International Exhibition of Ceramic Tile and Bathroom Furnishings, World Tiling Champion, Thomas Gugger, will be showing off his skills in Hall 34 by taking part in the demonstrations of the many different techniques and types of ceramic tiles.

At the same time and in the same area, some of the Building Colleges who were involved in 2T-Training for Tiles training courses will be holding courses and giving information on the correct fitting of materials. During the exhibition, a real “Tiling Town” is erected where industry professionals will come to share their thoughts on what’s new and the public will be able to admire what can be achieved when you give your creative vein free rein.

Thomas Gugger, representing the Swiss Tiles Association, took home a Gold medal as best “Professional tiler” from the WorldSkills 2011 in London. During his five day-performance at Cersaie, he will create various subjects by exploiting the creative potential of ceramic tiles.

In “Tiling Town”, Lecco’s ESPE Building School holds a 40-hour, advanced level training course for tilers (from Tuesday to Saturday), with a schedule of hands-on and classroom sessions attended by young tilers already attending Lecco’s Building School.

This course will be part of the Tiling Project promoted by Confindustria Ceramica and Formedil that has already finished several training events in seven cities (Cuneo, Lecco, Trieste, Bari, Perugia, Frosinone, Reggio Emilia) and will visit another twenty one cities across Italy, as far afield as Alessandria to Ragusa, in the coming weeks.

Five work zones will be set up during the training course in addition to a specially-designed amphitheatre to stage discussions, debates and study-sessions with other Building Schools centred on tiling and training issues. Finally, again in Hall 34, a group of four professional tilers, chosen and coordinated by master Graziano Benazzi, create items during the exhibition to show off some of the most advanced applications of ceramic tiles.

Sassuolo, 25 September 2012

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Visit the website and follow “Costruire Abitare Pensare” on: FB, TW, Vimeo
Press Release

‘Cersaie designs your home’:
Advice for consumers from 15 leading interior design magazines

Free-of-charge consultancy on room design for consumers renovating their homes, or on the choice of finishes for their newly purchased apartment. ‘Cersaie designs your home’ is a new idea that Cersaie, the International Exhibition of Ceramic Tile and Bathroom Furnishings, will be offering for the first time on Friday 28 and Saturday 29 September 2012. This event has been organised with the collaboration of the most representative publishing houses of the most important Italian periodicals devoted to interior design for homes.

Fifteen publications from the leading Italian publishers will be involved in ‘Cersaie designs your home’: Casamica and AtCasa (RCS); RCasa di Repubblica and design.repubblica.it (L’Espresso Group); GCasa, Casaviva and Casa Facile (Mondadori); Casa Plus 24, Come ristrutturare la casa and Il Sole 24 Ore Arketipo (Il Sole 24 Ore publishing group); Cose di Casa (Casa Editrice Universo); Il bagno oggi e domani (Reed Business); Casa D (DDN); Casa Green (Di Baio Editore) and Hearst Home (Hearst Magazines Italia).

At the press forum of the Services Centre at BolognaFiere, from 9.00 a.m. on Friday 28 September to 5.00 p.m. on Saturday 29 September, consumers – who will be able to enter Cersaie for free with guest tickets that can be obtained from the websites of the individual magazines and at www.cersaie.it/biglietteria – can visit the stands of the magazines they read, taking advantage of the advice offered for free by design engineers and editorial staff for giving a makeover to some areas of their home. This information and consultancy service is something that many of the magazines present at Cersaie 2012 have been offering their readers for some time now, but this occasion for the magazines marked the launch of new areas on their websites and social network pages, expected to be fully operative by the end of September. This objective will also be pursued with the support of the magazines involved, through a local and national radio advertising campaign, which will be illustrating the project in the two weeks before Cersaie.

A plan of the room where intervention is required and a few questions to ask the experts-consultants are all visitors will need to use the ‘Cersaie designs your home’ services: a half-hour chat to clarify the owner’s ideas on his or her home, and half a day spent wandering around the Cersaie stands, which on Friday 28 and Saturday 29 September will become the largest, most up-to-date showroom in the world devoted to ceramics for the building industry and architecture and bathroom furnishings.

Sassuolo, 25 September 2012

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Press Release

“Ceramica Amica”: a manual to help you get to know Italian ceramic tiles

The handbook is presented on Wednesday, 26 September at 12.00 a.m.:
24 pages unveiling the secrets of ceramics so you can be sure of making a more conscious and conscientious choice

Everything you need to know before deciding which ceramic tiles to buy and some useful tips to preserve their beauty for longer. How to steer your way through the many environmental certifications and some advice to follow when tiling. These are just some of the topics covered in “Ceramica Amica”, the guidebook for Italian consumers, that Andrea Ligabue, Confindustria Ceramica advisor, Augusto Ciarrocchi, Chairman of Centro Ceramica of Civita Castellana and of the ceramics unit of Uni-Industria Lazio, solicitor Loredana Gulino, Director General of the Anti-Counterfeiting Directorate, Italian Patents and Trademarks Office of the Ministry for Economic Development and Mario Verduci, Director General of Federcomated – ConfCommercio, present at 12.00 a.m. on Wednesday 26th September in the Allegretto room of the Service Centre.

The handy, 24-page manual is divided into three sections. The first section starts with a description of modern ceramic tiles, and then lists the factors that are objectively behind the superiority of Italian ceramics compared to alternative materials, including its parameters and eco-sustainability factors.

The second section consists of “application designs”: eight tables that take the rooms in your home (such as the bedroom, living room, kitchen, bathroom and patio, etc.) and demonstrate how ceramics can be used to cover various surfaces.

The third section covers choices, the correct way to tile a surface, including the use of multiple sizes as well as cleaning after you have finished tiling and how to take care of your tiles day after day.

The manual even covers subjects such as the tax incentives available when buying ceramics, the values and added-value represented by the ‘Ceramics of Italy’ brand and the use of ceramics for non-residential applications (shopping centres, airports, offices, schools, etc).

The guidebook is distributed free of charge during Cersaie to individual visitors to the Exhibition by the designers who are taking part in “Cersaie designs your home” and will subsequently be sent out to retailers of Italian ceramics. Lastly, a PDF version will be ultimately available to download for free via the websites: www.laceramicaitaliana.it, www.cersaie.it, www.confindustriaceramica.it, or from the portals of ceramic manufacturers and retailers.

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Cersaie for Sustainability

Cersaie for Sustainability, a three-year project organised and promoted by Confindustria Ceramica with the aim of limiting the environmental impact of the Cersaie event, is now entering its second year, confirming its commitment to promoting events with limited environmental impact.

The 2012 edition of ‘Cersaie for Sustainability’ has been designed to make the International Exhibition of Ceramic Tile and Bathroom Furnishings even more respectful of the environment, and at the same time to offer visitors a series of environmental services that will accompany them from the initial stages of access to the exhibition.

As regards mobility, confirmation has been obtained of the agreements reached with Ferrovie Emilia Romagna and Trenitalia (the regional and national railways), increasing the number of ports made available by the latter by 16% compared to 2011. These agreements, aimed at promoting mobility solutions with progressively lower environmental impact, were much appreciated during the last edition, with all seats sold out. To cover transport needs within the city of Bologna, free minibus services are available to and from the busiest points, such as the airport, the train station and the hotels in the city. Also worth noting is the increase in public transport lines travelling towards the exhibition centre complex. Within the exhibition area itself, all the paper used will be certified by the FSC, the body that identifies products containing wood from forests managed correctly and responsibly in accordance with the rigorous environmental, social and economic standards the NGO FSC is a guarantor for at international level. In addition, as regards reducing waste, the use of USB sticks for press folders will avoid the use of 45,000 sheets of paper, equivalent to 153 kg of CO₂. Finally, the iBusiness Card project will be developed further, allowing exhibitors to instantly acquire the personal details of visitors, thus avoiding the use of business cards.

Inside the exhibition area, thanks to the cooperation of Sabox Spa, the project’s technical partner, the presence has been confirmed of separate waste collection areas, which will cover the whole surface of the exhibition, with over 100 collection points. Also thanks to these waste collection areas, during the last exhibition it was possible to separate 34% of the waste produced during the event itself, and a total of 58% of all waste produced (considering the phases before and after the exhibition).

In the Quadriportico services centre there will also once more be an information desk Cersaie for Sustainability where visitors can request and find further information on the project and on the environmental performance of Italian ceramic products, which makes them world leaders also in terms of environmental sustainability.

Finally, Cersaie for Sustainability has felt it important also to make a contribution to the EU project GAIA, by compensating for part of its CO₂ emissions with the planting locally, in the area bordering on the Bologna exhibition centre, of 50 trees, starting from 2012. The creation of new green areas will allow for CO₂ to be stored throughout the entire life cycle of the plants, thus helping to combat climate change and improve the quality of the air and of the urban environment.

Sassuolo, 25 September 2012

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Press Release

Cersaie more welcoming thanks to the investments made by BolognaFiere

Renovated exhibition halls, newly planted gardens and improved connectivity for mobile phones and internet: the show will enjoy a more functional exhibition complex on its thirtieth anniversary

Renovated exhibition halls, more powerful phone networks and wifi connectivity, newly planted gardens outdoors. When Cersaie opens its doors to exhibitors and visitors from September 25th to 29th, it will be even more welcoming thanks to the investments made by BolognaFiere to enhance and improve services at the exhibition complex.

The completed work includes the repainting and cleaning of the glass facades of the Benevolo halls and the modernisation of the washrooms in Halls 36 and 32/area48. Even the gardens running along viale Benevolo have been replanted and the other green areas in Bologna Municipality inside the exhibition district where the fair takes place have been updated.

In recent weeks, BolognaFiere also confirmed its commitment to improving the services available for exhibitors and visitors, starting with connectivity. As a result, work has been completed on boosting the mobile phone networks and the wifi availability throughout the exhibition district that has seen the show’s beginnings and establishment over the last thirty years to become the leading Exhibition for Ceramic Tile and Bathroom Furnishings, two of the pivotal sectors of our economy.

Sassuolo, 25 September 2012

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Cersaie supports Bologna Water Design

For the first time, Cersaie, the International Exhibition of Ceramic Tile and Bathroom Furnishings, is sponsoring an ‘after-show’ event, in recognition of the important cultural contribution that Bologna Water Design 2012 makes to the urban fabric of the city: a complementary activity, taking place in the evening hours after the exhibition closes, that does not overlap with it but contributes to enriching its contents.

Bologna Water Design comprises five days of open-house events in the city centre, from 25 to 29 September, to familiarise the public, both professional and non-professional, with design focussing on water and the outdoors. Historically an important element of the city, water has been interpreted by a number of the most well-known international designers and by the leading companies in the sector, with installations and exhibitions held in art and culture venues, buildings and parks, showrooms and shops, and architecture and design studios, creating a stimulating series of design-based activities.

Through a mutual exchange of communication tools and services, Cersaie and Bologna Water Design have produced a rich array of cultural activities within the sphere of the calendar of events of Costruire, abitare, pensare (Building, Dwelling, Thinking), promoted and described on the respective websites (www.cersaie.it and www.bolognawaterdesign.it) and in catalogues and other media. The Bologna Water Design Guide will be distributed in all the city sites involved so that the public can be constantly informed on the activities taking place during the event.

The pact between Cersaie and Bologna Water Design represents an important sign of collaboration between complementary initiatives, a ‘system-making’ that in Italy is rarely possible to achieve, a significant step for effectively promoting the exhibition activity and the involvement of the territory in which it operates.

An information point for Costruire, abitare, pensare (Building, Dwelling, Thinking) will be set up at the Bologna Water Design headquarters, the Ospedale dei Bastardini, in central Bologna. Here visitors can sign up for admission to Cersaie and receive all the information on the programme of cultural events.

Also as part of the collaboration, the creator of Bologna Water Design, Valerio Castelli, will interview designer Alberto Meda on Wednesday 26 September at 3.00 p.m. at the Galleria dell’Architettura – Gallery 25-26.

To conclude the rich calendar of events, Cersaie and Bologna Water Design will celebrate with a musical event at the Cineteca of Bologna on Friday 28 September at 8.00 p.m.

Sassuolo, 25 September 2012

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"Young Architects Scrape the Sky" with Cersaie and Casabella

At the Ceramics Exhibition, the ideas of 8 under-30 designers for a 52-storey skyscraper

Inauguration of the exhibition at 8.00 p.m. on Tuesday 25th September at the Architecture Gallery

Give eight designers aged under 30 the task of designing a 52-storey skyscraper. The outcome? It’s there for all to see at Cersaie, at the Architecture Gallery – Gallery 25-26, from September 25th to 29th, where the “Giovani Architetti Arattano il Cielo - Young Architects Scrape the Sky” exhibition is on show after it opens at 8.00 p.m. on Tuesday 25th September, at the end of the Ceramics of Italy International Press Conference.

The idea came from a competition, sponsored by Cersaie, targeting young Italian designers that Casabella magazine launched last January. The jury (composed of Federico Bucci, Nicola Braghieri, Enrico Molteni and Massimo Ferrari) selected eight of the 160 professional CVs sent in to the editor: Baml, Stefano Belingardi Clusoni, Luca Bosco & Fabio Zampese, Paolo Didonè, Francesco Di Gregorio & Vanni Meozzi, Stefano Larotonda, Filippo Nassetti and Angelo Renna. The eight different concepts of skyscrapers became eight prototype models over two metres high, the showpiece for the exhibition that went on show first at the Casabella workshop in Milan and is now going on display at the Ceramics Exhibition in Bologna.

This initiative shows how Cersaie is continuing to focus on new talent and to promote the creativity of younger generations. Because if innovation is one of the keys to global success for the Italian ceramics industry, an industrial system determined to remain at the top in terms of creativity and quality cannot stop investing in research and future generations. So involving young designers and their innovative ideas is inevitable: minds that have not been conditioned by what has been done in the past, but are well prepared for the opportunities that ceramics offers the building sector today.

So, the motto is “let yourself be inspired”, targeting both young designers, capable of identifying new directions stimulated by Italian ceramics, and the world of business, who can source new ideas and visions for the future after seeing the tangible results in the models produced by the young designers.

By sponsoring this event, Italian ceramics continues to invest in a cultural dialogue with the new generations of architects, increasing awareness of ceramic products among young designers from Italy and abroad; a dialogue culminating in “Costruire, abitare, pensare” (“Building, Dwelling, Thinking”), Cersaie’s cultural programme that brings the best of contemporary architecture to Bologna every year.

Sassuolo, 25 September 2012

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A year of design, research, innovation and top level training: the designs for the “Design Experience” courses on display at CERSAIE 2012.

Presentation and results of the 2012 study courses organised by POLI.design – Politecnico di Milano Consortium - on September 28th at the Bologna Exhibition Centre.

Friday 28th September at 2 pm is the time and date scheduled for the presentation of the results of the 2012 Design Experience courses in the Quadriporticus at the Bologna Exhibition Centre: a date with research into design that once again is confirmation of the importance of the partnership between POLI.design – Politecnico di Milano Consortium and CERSAIE and of their consensus as regards the event’s pursuit for innovation.

The “Design Experience” top-level training courses (www.designexperience.it), supported by Cersaie and Confindustria Ceramica, are intended for a select number of architects and designers in Italy and the world and tackle developments in design in fields such as entertainment, hospitality, catering and retail, where a profound change has been underway in recent years that impacts on the functions of a space, on the language of aesthetics, materials, coverings and furnishings.

“Cersaie puts a special focus on design and on the relationship with professional architects and interior designers, - stated Armando Cafiero, director of Confindustria Ceramica – and the partnership with a dynamic institution like POLI.design is confirmation of the importance of creating a mature dialogue with design professionals, also in order to convey the commitment to innovation that the firms exhibiting at Cersaie in these years are expressing from the point of view of the technology of aesthetics. For more information: www.cersaie.it


In 2013, the courses will also be supported by Academic Sponsors, including Florim, Simas Aqua Space, Dornbracht and Geberit, cutting edge companies in research who are aware of design-guided innovation, who are contributing to the training programme with their knowhow and knowledge of markets. The Academic Sponsors will also be offering Scholarships for all of the selected designers from Italy and abroad who will take part in the courses.

The multimedia presentation for businesses, the press and design professionals, will take place at 2 pm on Friday 28th September. The speakers are architects Francesco Lucchese, Nisi Magnoni, with POLI.design Design Experience course tutors Barbara Bisconcini San Cristoforo, Alberto Zanetta and Gianpietro Sacchi as event coordinator.

Cersaie is also providing two coaches, departing from Politecnico di Milano, to make it easier for architects taking part in the courses currently at POLI.design to attend the event.

Information for journalists: Giovanna Belli  g.belli@polidesign.net  www.designexperience.it
Press Release

**Architecture and ceramics, a prize for the most successful "marriage"**

*Domus Technica, the New Opera Theatre in Florence and the White Pumpkin Bunker House* are the winning designs in the first contest to reward the best Italian works produced using ‘Ceramics of Italy’ tiles. Thursday 27 September at 12.00 pm, the award ceremony at Cersaie

They use ceramics in a competent, creative way, with laying and technological flexibility that dialogues with the local context and the landscape. They are the Italian architects who have won “La Ceramica e il Progetto”, the first architecture contest for Italian ceramics open to architects and interior designers who have created architectural works using strictly Italian-made ceramic tiles, produced by the companies working under the *Ceramics of Italy* sectoral trade mark.

Here are the works and the names of the architects selected by the panel of architects - Sebastiano Brandolini, Michele Capuani, Cino Zucchi and Vittorio Borelli, chairman of the Promotional Activities and Trade Fairs commission of Confindustria Ceramica - who selected the architectural design and the coherent use of materials, with particular focus on the issue of sustainability from the 120 designs received. The award ceremony will be held at Cersaie on **Thursday 27 September at 12.00 pm in the Galleria dell’Architettura – Gallery 25-26**.

For the “Commercial/Hospitality” category, the first prize is awarded to *Domus Technica*, the Immergas Advanced Training Centre in Brescello (RE) produced by Iotti+Pavarani Architetti. Their project, judged to be of excellent compositional quality, shows a coherent and attentive use of ceramic materials, used expressively and structurally both internally and externally. Like a guiding thread, ceramics trace a path through the whole building (Ceramica Viva), playing a key role in the composition, and dialogue with the other materials through the choice of neutral colours however enriched by a texture that adds depth to the surface. The external flooring (Ceramiche Lea) maintains chromatic continuity with the dark base of the building. In the same category, special mention goes to *Le Officine: area ex Metalmetron* in Savona, by the firm 5+1AA Alfonso Femina e Gianluca Peluffo. This is an intervention on existing, almost disconnected structures, where a particular use of a diamond-shaped tile (Casalgrande Padana) enhances the curved shape of the building within its context and against the light. The shine and many faces of the ceramic covering reflect the light into the environment, multiplying and strengthening it.

In the “Institutional/Street Furnishing” category first prize goes to the *New Opera Theatre in Florence*, the work of ABDR Architetti Associati. Dimension and dialogue with the surrounding area make this work a qualifying presence in the city, speaking a harmonious language in which the materials become an integral part of the composition, starting with the ceramics (Cotto d’Este and Sannini Impruneta) and in particular through the development of a product that solves functional difficulties while evoking a typically Florentine material. The porcelain stoneware used to cover the basement and all the external flooring guarantees the unity of the new work. A special mention also goes to the *Library, Toy Library and Historical Archive (BLA)* in Fiorano Modenese (MO), designed by the firms Buonomo Veglia and Area Progetti, for the rarity of similar institutional and cultural architectures produced in the local territory of reference of this material. Where once there were two schools, a multi-purpose structure was developed on three levels, aiming to dialogue with the local community. A key role is played by the porcelain stoneware (Caesar, Ergon – Emilceramica, Floor Gres, Laminam), used to assure high compatibility with and inclusion in the environment. In particular, the external (ventilated) façades are covered with tiles produced partly using recycled materials.
Finally, first prize for the “Residential” category goes to The White Pumpkin Bunker House in Itri (LT), designed by the firm GambardellaArchitetti. The panel considers it an intelligent project that creates a perfect symbiosis with the surrounding area, yet at the same time a constructive provocation in the use of ceramics. The origin is also particular: the project is based on the skeleton of a house that was never built, over which the architect has laid a skin of ceramic fragments (Vogue) representing the building culture of the territory in an innovative language. The tiles not only add extra strength to the plaster but also create a lively shine. Special mention also goes to the renovation of Villa Nesi in Ivrea (TO), a design by the firm Archisbang which among the selected projects has managed to give ceramics (Marazzi Tecnica) - within the renovation of an existing building - an expressive and contemporary role, also intercepting some important international experiences as a kind of quotation. Crystallised porcelain stoneware is able to combine high performance with innovation, with a material finish that enhances the movement of volume.

The winner in each category receives a prize of 5,000 EUR and a five day trip to Bologna for Cersaie 2012. The panel underlined the high quality of all the projects presented in the three categories, demonstrating a multi-purpose use of all the structural and expressive qualities that the Italian ceramics industry is able to offer. Products made to be used around the world find, in the very idea of the short supply chain, expressive sensitivity and technical competence on their doorstep. “The awarded projects,” the panel state, “are the demonstration of the preferential relationship that makes both architects and ceramics companies stronger.”

**The panel**

Sebastiano Brandolini, graduated in 1982 from the Architectural Association in London, previously chief editor at Casabella and architectural correspondent for D-La Repubblica, built the first passive house in Italy in 2001. Today he teaches at Zurich Polytechnic, and his design firm with Alba Gallizia is located in Milan.

Michele Capuani, architect and designer, has created projects in the automotive and household sectors, residential architectures and theme parks. He has been contract professor, director of the IED Research Centre and of the Master’s Programme in Transportation Design at the Domus Academy. A founder and member of the Board of Directors of Cumulus, he has held conferences and courses at numerous Design Universities around the world. Academic Director of the IED Group.

Cino Zucchi, born in Milan in 1955, B.S.A.D. from the M.I.T. in 1978 and a degree in Architecture from Milan Polytechnic in 1979, where he is currently full professor of Architecture and Urban Design. He took part in the organisation and production of four editions of the Triennale di Milano and his works have been exhibited in three editions of the Venice Biennale. Among his current works, a master plan for the Keski Pasila area in Helsinki, the design of housing and offices for the ex Alfa Romeo-Portello area in Milan, the renovation and extension of the Automobile Museum in Turin, the Salewa Headquarters in Bolzano, the residential buildings in the Trilogia Navile complex in Bologna, the new Lavazza management centre in Turin and the redevelopment of the lake front at Como.

For more information: www.laceramicaeiprogetto.it

Sassuolo, 25 September 2012

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Press Release

Beautiful Ideas, by Luigi Capraro the best "tribute to normality"

The Isia of Faenza student is the winner of the third edition of the Confindustria Ceramica contest. His proposal will become the symbol of Cersaie in 2013. Friday 28 September the Awards Ceremony

Invoking an action typical of everyday life such as hanging out the laundry and, at the same time, the reference to the excellence of ceramic tiles made in Italy. This award-winning project has it all: "Beautiful Ideas" is the competition promoted by Confindustria Ceramica and organised by Edi.Cer., which offers students of universities and institutes of design an opportunity to create the image of the 2013 Edition of Cersaie, the international exhibition of ceramic tiles and bathroom furnishings. Luigi Capraro, of the Institute of Artistic Industry of Faenza (RA), won the first prize of 2,000 euros.

The theme of this third edition of Beautiful Ideas, "Cersaie and tribute to normality", was meant to be an invitation - as explained in the announcement of the contest - to look at the world as it is, with clarity; tiles and bathroom furnishing are part of everyday life, historically and in their expressive and functional potential: a determined, pioneering forward looking normality.

This challenge involved ten schools distributed throughout the national territory: from the Isia of Faenza and Florence to the Politecnico di Milano-School of Design, from the Ied in Milan to the New Academy of Fine arts in Milan. And another school in Milan, Domus Academy, the faculties of architecture of the Universities of Genoa and Palermo, the Higher Institute of Graphic Design in Lecco and the College of Higher Education "Greggiati" in Ostiglia, with a total 120 students involved.

147 sketches were submitted for evaluation by a jury of representatives of Confindustria Ceramica, as well as Michele De Lucchi, Beppe Finessi, Franco Origoni and Lia Piano. Luigi Capraro won the award as expected, with the guidance of professor Roberto Ossani; they wanted to "represent the daily life of many people through the image displayed on tiles. The colours used are a clear reference to made in Italy, which plays a very important and prestigious role in this sector".

The award ceremony is scheduled for Friday 28 September at 1.00 p.m. in the Architecture Gallery - Gallery 25-26. As well as the award given to the winner, his school, the Higher College of Industrial Art in Faenza, will receive a prize of 5,000 euros. But the prizes are not just in cash. Beautiful Ideas also provides all participants with an opportunity for visibility: an exhibition with all projects submitted is on display at Cersaie, for an edition of the international exhibition of ceramic tiles and bathroom furnishings that provides another opportunity to further promote talented young professionals from the best universities for architecture and design institutes.

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www.cersaie.it
Press Release

Cersaie – A new look for Piazza Martiri Partigiani in Sassuolo

The project submitted by architects Benevelli, Bortolotti, Roncaglia, Ferrari and Prandini wins the competition of ideas for the upgrade. The award ceremony at Cersaie on Saturday 29 September.

All the projects submitted will be on display at the Architecture Gallery.

Architects Livio Benevelli, Mariano Bortolotti, Claudio Roncaglia, Carlo Ferrari and Davide Prandini submitted the winning entry of the competition of ideas for the renovation of Piazza Martiri Partigiani in Sassuolo. The award ceremony will be held at Cersaie, on Saturday 29 September at 12.30 p.m. in the Architecture Gallery – Gallery 25-26, in collaboration with the Municipality of Sassuolo.

The competition was organised by the municipality to re-design the space, the structure, and the functionality of the square, taking into account the creation of the new underground car park. As required by the call for proposals, a central component of the project was the use of ceramics in all its forms and applications as the identifying and qualifying element of the local economic and business reality.

The event will be presided over by Mayor of Sassuolo Luca Caselli, Town Councillor for Urban Planning Claudia Severi, and Chairman of Confindustria Ceramica Franco Manfredini.

As the urbanistic and historical hinge between the three main squares in the centre of Sassuolo, the new Piazza Martiri Partigiani, in the promoters’ intentions, should unite and represent the past, present, and future of the city. The jurors selected the project that, with originality and sensitivity, offered the best solution for these criteria, with a proposal that would be sustainable and fully functional for community use.

In particular, the winning project impressed the jury for its expert use of the materials and their correct insertion into the historical context, the clear and well-defined hierarchy of the passageways, and the touching figure in plastic covered with ceramic tile that marks the access to the car park.

A total of 39 projects considered admissible were submitted following the call for proposals, presented by architects and professional studios from all over Italy. Seven projects were proposed by professional studios in the province of Modena, and four of these placed among the top seven in the classification.

Six deserving projects finished at the top of the classification, with second place awarded to a prestigious grouping of firms from Milan and Venice headed up by architect Pierpaolo Ricatti along with architect Laura Mascino and Favero & Milan Ingegneria S.p.A., and third place went to architects Luigi Romanelli of Sassuolo and Giampaolo Vadalà of Modena. The competition awarded cash prizes to the winner and the second and third place projects.

All the projects submitted are on display in an exhibition at the Galleria dell’Architettura of Cersaie for the entire duration of the exhibition, from 25 to 29 September.

Sassuolo, 25 September 2012

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Press Release

Ceramic tiles: A slowdown in Italy; double-digit growth on other continents

Some positive and some negative results recorded during the first half of 2012
Italian industries remain at the forefront in international trade with 36.85% in sales value

In the first half of 2012, the ceramics industry substantially confirmed the results of the same six-month period of the previous year. Sales were worth 2.405 billion Euros, representing a change of -0.56%. A result that conceals some extremely contradictory trends with the domestic and European markets falling (although there were some exceptions) and other countries non-EU even recording double digits increases.

The domestic market, worth 21.2% of overall sales for the sector, remained stationary at 501 million, representing a -16.2% drop compared to the first six months in 2011. A brusque slowdown that was not counterbalanced by the results achieved in Europe, which showed a reverse trend of -1.4% overall and a share of 42.4% of total sales. However, this latter trend conceals some very diverse performances.

There is no problem guessing which was the worst suffering market – Greece – where the slump reached -40.9%, but there again it now has only 1% share of total sales. Portugal, Ireland and Spain were also very bad, with changes ranging from -25% and -16%. Germany counterbalanced these performances with its 10.5% share of total sales and scoring +9%, overtaken only by Austria (+13.6%, with a 2.7% share of total sales).

Italian industries enjoyed positive results on other continents. The smallest change – but nevertheless in double digits – was in Asia with 11.2%, with the most significant increase of +43.7% in the Gulf region. Africa closed with +16.5% whilst the North and South America returned an increase of +18.4%, with the United States – riding strong on their 8.4% share – at +17.8%. And, finally, markets in Australia and Oceania grew by +20.3% in the first six months of 2012.

On the eve of these performances – at the end of 2011 – Italy maintained a considerable share of the global ceramic tile trade. In terms of square metres produced, our country reached 20.8%, overtaken only by China with 29.5%. On the other hand, if we analyse the production value exported, the positions are reversed and Italy ranks first in international trade with its share of 36.8%. China follows with 20.1%, and then Spain with 14.9%.

Sassuolo, 25 September 2012

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<table>
<thead>
<tr>
<th>Paese / Country</th>
<th>Valore in Euro / Euro</th>
<th>Δ%</th>
<th>Valore in Euro / Euro</th>
<th>Δ%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Austria</td>
<td>111.709.512</td>
<td>9,83%</td>
<td>65.979.190</td>
<td>13,68%</td>
</tr>
<tr>
<td>Belgio e Lussemburgo</td>
<td>135.037.211</td>
<td>5,37%</td>
<td>72.757.105</td>
<td>4,95%</td>
</tr>
<tr>
<td>Cipro e Malta</td>
<td>27.217.234</td>
<td>0,35%</td>
<td>12.111.203</td>
<td>-15,62%</td>
</tr>
<tr>
<td>Danimarca</td>
<td>43.995.381</td>
<td>-2,51%</td>
<td>22.534.865</td>
<td>1,68%</td>
</tr>
<tr>
<td>Finlandia</td>
<td>35.306.501</td>
<td>0,15%</td>
<td>19.314.174</td>
<td>-8,32%</td>
</tr>
<tr>
<td>Francia</td>
<td>677.481.559</td>
<td>9,12%</td>
<td>336.360.100</td>
<td>-3,03%</td>
</tr>
<tr>
<td>Germania</td>
<td>539.866.907</td>
<td>8,42%</td>
<td>253.893.743</td>
<td>9,05%</td>
</tr>
<tr>
<td>Gran Bretagna</td>
<td>97.400.432</td>
<td>4,52%</td>
<td>43.855.645</td>
<td>-1,79%</td>
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<tr>
<td>Grecia</td>
<td>84.390.688</td>
<td>-29,55%</td>
<td>24.245.474</td>
<td>40,96%</td>
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<tr>
<td>Irlanda</td>
<td>8.229.846</td>
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<td>2.968.021</td>
<td>-16,75%</td>
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<tr>
<td>Paesi Bassi</td>
<td>72.579.865</td>
<td>3,42%</td>
<td>30.299.160</td>
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<tr>
<td>Polonia</td>
<td>59.040.874</td>
<td>4,29%</td>
<td>26.934.624</td>
<td>2,52%</td>
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<tr>
<td>Portogallo</td>
<td>1.694.257</td>
<td>-33,52%</td>
<td>670.936</td>
<td>-25,34%</td>
</tr>
<tr>
<td>Repubblica Ceca</td>
<td>34.127.268</td>
<td>19,48%</td>
<td>16.773.340</td>
<td>5,52%</td>
</tr>
<tr>
<td>Repubbliche Baltiche</td>
<td>14.302.645</td>
<td>23,14%</td>
<td>9.482.621</td>
<td>11,77%</td>
</tr>
<tr>
<td>Slovacchia</td>
<td>12.867.434</td>
<td>-0,26%</td>
<td>7.014.291</td>
<td>5,61%</td>
</tr>
<tr>
<td>Slovenia</td>
<td>27.936.697</td>
<td>-2,09%</td>
<td>12.409.074</td>
<td>-15,95%</td>
</tr>
<tr>
<td>Spagna</td>
<td>51.489.406</td>
<td>-0,18%</td>
<td>20.753.076</td>
<td>-14,54%</td>
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<tr>
<td>Svezia</td>
<td>57.235.199</td>
<td>-3,60%</td>
<td>25.619.103</td>
<td>-12,58%</td>
</tr>
<tr>
<td>Ungheria</td>
<td>14.298.356</td>
<td>8,86%</td>
<td>16.861.697</td>
<td>-18,47%</td>
</tr>
<tr>
<td><strong>TOTALE PAESI UE / EU COUNTRIES</strong></td>
<td><strong>2.126.207.466</strong></td>
<td><strong>4,59%</strong></td>
<td><strong>1.020.041.460</strong></td>
<td><strong>-1,43%</strong></td>
</tr>
<tr>
<td>Europa - Altri paesi EXTRA UE / EUROPE - Other countries</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>... di cui Svizzera / Switzerland</td>
<td>123.071.344</td>
<td>5,95%</td>
<td>70.141.291</td>
<td>5,61%</td>
</tr>
<tr>
<td>... di cui Russia / Russia</td>
<td>12.104.703</td>
<td>20,22%</td>
<td>61.259.586</td>
<td>13,80%</td>
</tr>
<tr>
<td><strong>TOTALE AMERICHE / AMERICAS</strong></td>
<td><strong>501.362.574</strong></td>
<td><strong>4,00%</strong></td>
<td><strong>314.224.867</strong></td>
<td><strong>18,46%</strong></td>
</tr>
<tr>
<td>... di cui Canada / Canada</td>
<td>n.a.</td>
<td>n.a.</td>
<td>49.504.494</td>
<td>14,67%</td>
</tr>
<tr>
<td>... di cui Stati Uniti / United States</td>
<td>345.030.119</td>
<td>-6,78%</td>
<td>202.880.695</td>
<td>17,87%</td>
</tr>
<tr>
<td><strong>TOTALE ASIA / ASIA</strong></td>
<td><strong>359.540.638</strong></td>
<td><strong>6,94%</strong></td>
<td><strong>224.075.277</strong></td>
<td><strong>11,26%</strong></td>
</tr>
<tr>
<td>... di cui aggregato Golfo / Persian Gulf</td>
<td>n.a.</td>
<td>n.a.</td>
<td>59.590.930</td>
<td>43,75%</td>
</tr>
<tr>
<td><strong>TOTALE AFRICA / AFRICA</strong></td>
<td><strong>78.737.968</strong></td>
<td><strong>14,93%</strong></td>
<td><strong>44.179.721</strong></td>
<td><strong>16,51%</strong></td>
</tr>
<tr>
<td><strong>TOTALE AUSTRALIA / OCEANIA</strong></td>
<td><strong>54.767.173</strong></td>
<td><strong>11,78%</strong></td>
<td><strong>32.055.662</strong></td>
<td><strong>20,37%</strong></td>
</tr>
<tr>
<td><strong>TOTALE EXTRA UE / NON - UE COUNTRIES</strong></td>
<td><strong>1.443.319.108</strong></td>
<td><strong>4,56%</strong></td>
<td><strong>875.423.135</strong></td>
<td><strong>12,98%</strong></td>
</tr>
<tr>
<td><strong>TOTALE PAESI MONDO / TOTAL WORLD</strong></td>
<td><strong>3.569.526.574</strong></td>
<td><strong>4,58%</strong></td>
<td><strong>1.895.464.595</strong></td>
<td><strong>4,74%</strong></td>
</tr>
</tbody>
</table>

Bulgaria e Romania compresi in altri paesi extra UE / Bulgaria and Romania included in other non-EU countries

Fonte / Source: Indagine diretta Confindustria Ceramica / Confindustria Ceramic direct investigation
### INDUSTRIA ITALIANA DELLE PIASTRELLE DI CERAMICA

**THE ITALIAN CERAMIC TILE INDUSTRY**

<table>
<thead>
<tr>
<th></th>
<th>2010</th>
<th>2011</th>
<th>Var. %</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ADDETTI</strong></td>
<td>23.352</td>
<td>22.189</td>
<td>-4,98</td>
</tr>
<tr>
<td><strong>PRODUZIONE</strong></td>
<td>387,4</td>
<td>399,7</td>
<td>3,17</td>
</tr>
<tr>
<td><strong>VENDITE TOTALI</strong></td>
<td>412,8</td>
<td>413,1</td>
<td>0,09</td>
</tr>
<tr>
<td>Italia / Italy</td>
<td>123,6</td>
<td>114,9</td>
<td>-7,03</td>
</tr>
<tr>
<td>Estero / Abroad</td>
<td>289,2</td>
<td>298,3</td>
<td>3,13</td>
</tr>
<tr>
<td><strong>FATTURATO TOTALE</strong></td>
<td>4.629</td>
<td>4.716</td>
<td>1,86</td>
</tr>
<tr>
<td>Italia / Italy</td>
<td>1.216</td>
<td>1.146</td>
<td>-5,75</td>
</tr>
<tr>
<td>Estero / Abroad</td>
<td>3.413</td>
<td>3.570</td>
<td>4,58</td>
</tr>
<tr>
<td><strong>PRINCIPALI PAESI DI ESPORTAZIONE</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Francia / France</td>
<td>50,3</td>
<td>53,2</td>
<td>5,72</td>
</tr>
<tr>
<td>Germania / Germany</td>
<td>39,7</td>
<td>42,3</td>
<td>6,61</td>
</tr>
<tr>
<td>Stati Uniti / United States</td>
<td>28,6</td>
<td>27,0</td>
<td>-5,54</td>
</tr>
<tr>
<td><strong>INVESTIMENTI FISSI LORDI</strong></td>
<td>224,0</td>
<td>248,4</td>
<td>10,89</td>
</tr>
<tr>
<td><strong>INTERNAZIONALIZZAZIONE / INTERNATIONALIZATION</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>AZIENDE (numero) / Companies (number)</td>
<td>20</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>ADDETTI (numero) / Employees (number)</td>
<td>7.058</td>
<td>7.451</td>
<td>5,57</td>
</tr>
<tr>
<td>PRODUZIONE (milioni di mq.) / Production (million sq.mt.)</td>
<td>115,7</td>
<td>121,7</td>
<td>5,16</td>
</tr>
<tr>
<td>VENDITE TOTALI (milioni di mq.) / Total sales (million sq.mt.)</td>
<td>124,5</td>
<td>127,3</td>
<td>2,30</td>
</tr>
<tr>
<td>FATTURATO TOTALE (milioni di €) / Total turnover (million €)</td>
<td>989,9</td>
<td>1.045,1</td>
<td>5,58</td>
</tr>
</tbody>
</table>

Fonte / Source: Confindustria Ceramica
Press Release

Identikit of Italian ceramic sanitary fittings

According to the Centro Studi of Confindustria Ceramica, production has reached 4.6 million pieces

The manufacturers of ceramic sanitary fittings in Italy numbered 41 in 2011, 36 of which are located in the industrial district of Civita Castellana and the remaining 5 situated in other regions of Italy.

Overall there are 52 production plants, 41 of which are located in the heart of the Tuscia region, which is home to the most important production pole in Italy for this sector.

At the end of 2011, the total number of workers employed in the ceramic sanitary fittings industry was 4,196, more than 50% of whom work in the Civita Castellana district. The total number of employees fell by 4.16% overall compared to the previous year.

In 2011, 4.6 million pieces were produced in Italy, a decrease of 5.61% over the previous year. Of total production, 78.93% of the pieces were produced in vitreous china and fine fire clay, and the remaining 21.07% were produced in fire clay.

Sales amounted to 4.5 million pieces (down by 4.47% over 2010); this figure compared with production volumes confirms an increase in warehouse stock of 120,000 pieces.

A detailed analysis of the types of products made according to the type of use shows that the products with the highest demand are toilets (28.90%) and wash basins (26.33%), followed by bidets (16.77%) and shower trays (14.45%), with production completed by pedestals, tanks, urinals, and kitchen sinks.

According to the official foreign trade data provided by ISTAT, Italy exported 2.2 million pieces in 2011, almost 50% of total sales, an increase of 4.84% over the previous year. The main export markets of reference are France, Spain, the United Kingdom, and Germany. Imports also showed an increase over the previous year, up 7.64%.

Total turnover for 2011 amounted to 378.1 million euros, showing a reduction of 3.31% over the previous year.

The turnover value indicated refers only to sales of ceramic sanitary fittings. This value is quite distant from the value reported on the statutory financial statements. The gap derives from the turnover produced for sales of products other than those of the core business (e.g. taps and fittings, bathroom furnishings and accessories, etc.) or from sanitary products made of materials other than ceramics (e.g. bathtubs made of acrylic material).

Also with reference only to ceramic sanitary fittings, 2011 sales on the domestic market amounted to 159.7 million euros, a decrease of 11.92% over 2010, whereas exports rose by 4.13% to reach 218.5 million euros.

Sassuolo, 25 September 2012

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INTERNATIONALISATION AND BUSINESS NETWORKS TO TACKLE THE CRISIS

PROPOSALS FROM ASSOBAGNO FOR OVERCOMING THE DOWNTURN

Promoting internationalisation opportunities by creating business networks for joint activity in international markets and collaborating on shared programmes while maintaining entrepreneurial autonomy is one of the solutions proposed by Assobagno (the FederlegnoArredo association whose members include the leading Italian bathroom furniture manufacturers) to its member companies as a strategic tool for responding to the difficult international economic situation, which is badly affecting the business opportunities of bathroom furniture manufacturers.

Following the severe downturn in 2009, which resulted in a 15.5% fall in turnover and a 20.6% decline in exports, 2010 saw limited (0.7%) growth, which at least marked an end to the fall if not actual recovery. The 2011 figures however show that the downturn had not in fact ended, and the sector’s turnover dropped a further 4% to 2.5 billion euro. As in 2009, the fall was mainly due to domestic consumption which slumped by 5.1%. By contrast, exports remained stable in 2011 at around 4 million euro below the previous year’s figure (-0.4%). Export markets will consequently continue to be the main outlet during the coming months, although a different approach is needed from that of the past. With this in mind, the federation has organised a series of targeted internationalisation projects.

“When faced by a difficult economic situation like that of the present, one of the most promising tools for responding effectively to the delicate situation while at the same time promoting international expansion of our companies is that of business networks,” argued Assobagno chairman Gianluca Marvelli. “Most Italian companies are small or medium-sized businesses and this form of aggregation allows them to operate in partnership. Through these networks, they can pursue manufacturing and commercial projects while maintaining their autonomy and corporate identity. Collaborating on shared projects may above all make it possible to rationalise costs, allowing small companies to operate more effectively in international markets, thereby consolidating their business.”

Business networks are therefore a winning formula for collaboration and an opportunity that bathroom furnishing companies must exploit with a view to implementing a joint internationalisation process. It is now vital to promote exports and to consolidate business in both established and emerging markets. The only way for small and medium-size companies to successfully tackle this process is through aggregation.

This shared systemic approach is an effective way for companies to develop new opportunities in foreign markets, which in spite of the economic difficulties remain most receptive to Italian products.

Bathroom furnishing sector. 2010-2011

*Millions of euro. Annual % var. at current prices*
The 4% fall in turnover posted by the bathroom furnishing sector (bathroom furniture, accessories, shower enclosures, baths, multifunctional cabins, bathroom designer radiators, bathroom taps, WC seats and other bathroom furnishings) in 2011 was less severe than the contraction experienced by the furniture sector as a whole (−4.8%), which includes all systems for home and office furnishing. However, in the case of bathroom furnishing the positive balance of trade (up 0.4%) is due more to the sharp fall in imports than the stability of exports. As has been explained, this slowdown is largely attributable to the continued highly critical situation in the domestic construction market.

The construction market posted a fall in output for the fourth year running. The final figures for 2011 published by ANCE confirm the negative trend in building investments, with a 5.3% fall in volumes. The forecasts for 2012 indicate a further worsening of the situation, which is expected to result in a 6% fall in real-estate projects in 2012. In 2012 this situation affected all construction segments (residential and non-residential, public and private) with the sole exception of a small increase in extraordinary maintenance. An upturn may come in 2013. However, the small expected recovery cannot hide the fact that in the five-year period 2008-2012 the losses in construction investments amounted to more than a quarter (−25.8%).

In view of this situation, exports continue to be crucial for the bathroom furnishing sector. In spite of the small contraction of 2011, there is still a great deal of unfulfilled potential in exports which account for around one third of bathroom furnishing companies' total turnover. The top three markets (France, +0.4%; Germany +3% and United Kingdom, +1.2%) have also reported increases in spite of a particularly difficult year. The most significant falls were experienced in the two countries that are suffering the most economically, Spain (−9.2%) and Greece (−33%), as well as the United States where sales of Italian products have fallen by 4.3%.

Bathroom furnishing sector – Italian exports by country of destination in 2011

<table>
<thead>
<tr>
<th>COUNTRY</th>
<th>millions of euro</th>
<th>Var. %</th>
<th>Tons</th>
<th>Var. %</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 France</td>
<td>148.90</td>
<td>0.4%</td>
<td>33,054</td>
<td>4.0%</td>
</tr>
<tr>
<td>2 Germany</td>
<td>112.70</td>
<td>3.0%</td>
<td>32,248</td>
<td>7.6%</td>
</tr>
<tr>
<td>3 United Kingdom</td>
<td>58.62</td>
<td>1.2%</td>
<td>15,709</td>
<td>0.0%</td>
</tr>
<tr>
<td>4 Spain</td>
<td>41.96</td>
<td>−9.2%</td>
<td>11,079</td>
<td>−8.1%</td>
</tr>
<tr>
<td>5 Switzerland</td>
<td>39.54</td>
<td>6.4%</td>
<td>7,384</td>
<td>11.2%</td>
</tr>
<tr>
<td>6 Russia</td>
<td>38.23</td>
<td>0.7%</td>
<td>4,987</td>
<td>14.4%</td>
</tr>
</tbody>
</table>

% var. with respect to the corresponding period the previous year. 2011 figures provisional. 2010 figures corrected.
<table>
<thead>
<tr>
<th>Country</th>
<th>Sales (€)</th>
<th>Change (%)</th>
<th>Value (€)</th>
<th>Change (%)</th>
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<tbody>
<tr>
<td>United States</td>
<td>37.35</td>
<td>-4.3%</td>
<td>8,125</td>
<td>0.4%</td>
</tr>
<tr>
<td>Belgium</td>
<td>26.07</td>
<td>-1.7%</td>
<td>5,601</td>
<td>3.4%</td>
</tr>
<tr>
<td>Poland</td>
<td>18.55</td>
<td>-1.1%</td>
<td>8,212</td>
<td>9.5%</td>
</tr>
<tr>
<td>Austria</td>
<td>18.53</td>
<td>12.0%</td>
<td>5,210</td>
<td>31.0%</td>
</tr>
<tr>
<td>Saudi Arabia</td>
<td>15.80</td>
<td>14.0%</td>
<td>2,377</td>
<td>41.1%</td>
</tr>
<tr>
<td>Greece</td>
<td>15.67</td>
<td>-33.0%</td>
<td>3,942</td>
<td>-24.7%</td>
</tr>
<tr>
<td>Netherlands</td>
<td>14.71</td>
<td>5.2%</td>
<td>2,484</td>
<td>14.1%</td>
</tr>
<tr>
<td>Ukraine</td>
<td>12.19</td>
<td>17.6%</td>
<td>1,201</td>
<td>15.1%</td>
</tr>
<tr>
<td>China</td>
<td>11.73</td>
<td>11.1%</td>
<td>3,266</td>
<td>4.3%</td>
</tr>
<tr>
<td>Australia</td>
<td>11.58</td>
<td>33.4%</td>
<td>1,608</td>
<td>33.3%</td>
</tr>
<tr>
<td>United Arab Emirates</td>
<td>11.41</td>
<td>-17.3%</td>
<td>1,884</td>
<td>-10.3%</td>
</tr>
<tr>
<td>South Korea</td>
<td>10.36</td>
<td>-34.0%</td>
<td>7,032</td>
<td>-32.2%</td>
</tr>
<tr>
<td>Czech Republic</td>
<td>9.97</td>
<td>18.5%</td>
<td>1,978</td>
<td>-24.0%</td>
</tr>
<tr>
<td>Slovenia</td>
<td>9.05</td>
<td>-19.8%</td>
<td>3,027</td>
<td>-22.1%</td>
</tr>
<tr>
<td>Others</td>
<td>197.50</td>
<td>0.6%</td>
<td>45,736</td>
<td>0.6%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>860.43</strong></td>
<td><strong>-0.4%</strong></td>
<td><strong>206,144</strong></td>
<td><strong>0.9%</strong></td>
</tr>
</tbody>
</table>

Source: Istat figures processed by Cosmit/FederlegnoArredo Study Centre

“International markets now make up about 33% of our total sales,” concludes Gianluca Marvelli. “For this reason Assobagno is concentrating on joint international initiatives to support its member companies at the present time. The forthcoming initiatives to be held before the end of the year have precisely this purpose and include a mission to California from 11 to 16 November for B2B meetings with selected architecture practices, followed by further missions in the United Arab Emirates and Qatar towards the end of November and in Algeria in the first half of December.”

Bologna, 25 September 2012
The “Made in Italy” mark guarantees the quality of Italian ceramics

The collective mark has represented Italian ceramic companies in world markets ever since the 1970s. Ceramics of Italy, now extended to ceramic sanitaryware and tableware, offers consumers a guarantee of the origin and excellence of Italian products.

“Made in Italy” is much more than just a geographical indication of origin. It stands for a series of world-famous values ranging from quality to transparency, from leadership in design to innovation and eco-sustainability. These values have been the distinguishing features of the Italian ceramic industry ever since the 1970s and are now embodied in the Ceramics of Italy mark that represents Italian ceramic tile, sanitaryware and tableware producers belonging to Confindustria Ceramica in global markets.

Through the new regulations for use of the mark which came into effect at the beginning of 2009, the Association aims to safeguard and promote Italian ceramic products manufactured in factories located in Italy. Only products effectively manufactured in Italy are now entitled to display the prestigious Ceramics of Italy mark of origin.

The declaration of origin is a strategic factor in a process of modernisation and adaptation of products to the requirements of international trade. This process involves a voluntary undertaking on the part of companies in declaring the origin of marketed products in accordance with the Recommendation, a document that is a pre-requisite for use of the Ceramics of Italy mark by Confindustria Ceramica member companies. These companies must also comply with the Regulations for use of the mark, a major step forward in promoting transparent sales activities and informed consumer choices.

The Regulations also clearly define the ceramic products that are eligible to use the mark. In the case of tiles, these consist of products made from clay or other inorganic raw materials intended mainly for use as floor or wall coverings, whereas there are no limitations on the shape or dimensions of ceramic sanitaryware or tableware. At the manufacturer’s discretion, the mark can be placed on products and packaging and on catalogues, samples, advertising material and trade fair displays.

Confindustria Ceramica has introduced these regulations in anticipation of relevant national and community legislation, compensating in particular for the failure on the part of the European Union to issue detailed standards on product traceability. They will serve as a substitute until the European Commission issues the relevant legislation.

Sassuolo, 25 September 2012

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Press Release

This is the 2° Edition of this Festival, the only one in Italy representing environmentally friendly industrial sectors with a transversal, pioneering approach at the cutting edge of innovation across chains of production and public and private players, and with dozens of environmentally friendly experiences already in use. From a large area governance perspective, the Festival is co-sponsored by 8 municipalities, Confindustria Ceramica in collaboration with 4 business associations, 2 provinces, the Emilia-Romagna region, under the auspices of the Ministry of the Environment and the EU Commission. The goals are to showcase, compare, discuss and disseminate green economy practices in terms of products, technologies and public policies both industry-wide and by sector, notably in the ceramic industry and in sustainable construction and architecture, as a new opportunity for economic recovery and environmental and social innovation for companies and businesses in this sector and nationwide.

31 events are taking place over 5 days in 8 Municipalities including conferences, workshops, laboratories, guided tours; these are aimed at different audiences with different levels of detail and technical and cultural dissemination, using an approach based on case studies from various sectors.

The topics for analysis and comparison of the workshops and laboratories refer to productive chains and green areas using an integrated, interdisciplinary and inter-sectoral approach:

- 6 Italian Districts compared from a Green Economy perspective
- New scenarios, trends and projects in Architecture for Sustainability
- A Green outlook on sustainable construction and urban regeneration and real estate
- Green profile of ceramic products and systems for the construction industry
- Ceramics for sustainable and safe rebuilding after the earthquake
- Ecologically Equipped Productive Areas
- Green business networks
- The role of trade and small and medium-sized enterprises in the Green Economy
- Green Motors and Mobility
- Green Food and green territorial certifications for the promotion of agriculture and tourism
- Green Style. Green Economy in daily life
- Green Energy. Energy efficiency in the District
- The Green Economy after the UN Sustainable Development Rio+20 Summit
- Companies’ social responsibility as a factor of innovation
- Smart City. Practices from around the world (with Carlo Ratti from MIT, Boston)
- Italian talent
- Green Design
- Summit Green School- a comparison of High Schools
- More than 120 speakers-accounts by entrepreneurs, university lecturers, planners, administrators, experts, schools nationwide
- 3 technical courses (LEED, LCA, Klimahaus)
- Green Tours, guided tours at factories and public buildings with Green policies
- Green creative workshop for Schools with approximately 1000 students
- Green Expo Italian Ceramic, which collects the best ceramic products of green businesses nationwide
- 10 promotional and multimedia exhibitions, with videos of best Green practice both in Italy and abroad focusing on entrepreneurship, urban development, sustainable mobility; ceramic exhibitions, about the contribution of public authorities for sustainability within the district
- exhibition on Green Design with Open Design Italy
- more than 30 organizations including universities, companies, business associations, a network of public authorities, local development agencies, designers from various sectors, schools and non-profit associations.

For details about individual events and speakers: www.festivalgreeneconomydistretto.it
Ceramics encounter the colours and forms of nature

The latest trends are inspired by natural materials, imitating their mood and flaws.
Rediscovering the antique style of terracotta; experimenting with monolithic tiles and design that keeps its eye on the environment. A world to discover at Cersaie 2012

The latest Italian ceramics for 2012 don the elegant feel of natural materials. The ever seductive colours of the earth and the mood inspired by nature and tradition dominate the latest trends, and are waiting to be discovered between September 25th and 29th at Bologna’s Cersaie, the International Exhibition of Ceramic Tile and Bathroom Furnishings.

Powdery colours, flaws that become decorative, new combinations and maximum focus on the impact on the environment are some of the predominant aspects of last season when Italian manufacturing confirmed its position as leader in terms of technology, sustainability and design.

It is clear that this year the preference is for a "dirty" palette, one that gives rise to powdery tones, from grey-blue and clay, to mauve and lavender. Colours found in the modern versions of elegant English homes, with colour palettes taking in warm greys and ivory, clay and jade, or in collections that toy with shades of ivory, volcano or taupe.

The new products include the high impact lines of porcelain tiles that allude to the raw look of traditional earth floors. Again, powdery neutral shades are at the forefront, such as white, grey, sand and even red and blue. The finishes are matt and the textures are gently irregular, with raised dots.

The other prevailing trend of this year’s Cersaie was inspired by terracotta, an element that always establishes a strong connection with the past, but seen from a new angle today by many Italian companies who have rediscovered the warmth and appeal of this age-old material. A revival skilfully combined with modern shapes, new colours and up-to-date finishes. Numerous proposals ranging from natural shades to the intensity of rust as well as solutions that give terracotta a fresher image thanks to pearl, ash and graphite veining.

For those who prefer to use materials to create more modern, high impact solutions, this year the must haves are inspired by cement and resin, two materials that are gaining popularity in architecture and design: their rough feel and industrial mood on the one hand; their subtle consistency and sensation of softness on the other. Italian ceramics responds to this trend with a vast proposal of tiles inspired by both these materials with the added value of the practicality and the typical long-life of ceramics.

The most prestigious brands of ceramics made in Italy are setting the trends, presenting collections that recall the effect of brushed cement on the one hand and lines that refer explicitly to hand-made resin floors on the other, where each tile contains a faithful reproduction of the characteristic brush marks on the floor. The effect is a semi-matt surface that is velvety to touch.
Thanks to the improvements in digital technologies, companies are experimenting more and more with their combinations of materials, changing them and even imitating their appearance. Again, allusions to natural materials will be predominant at Cersaie 2012: creations inspired by cement, capable of reproducing an almost perfect rendering of the subtle veins of wood, will not go unnoticed; nor will those that combine the rustic beauty of terracotta, wood and stone or those able to reproduce the intensity and richness of marble and alabaster.

But not everything has to be perfect. From mismatched patterns to irregular shapes: many designers are discovering the appeal of imperfection. The results are bold, going so far as to propose collections where cracks are the distinguishing feature of the tiles. But this year, designers particularly enjoyed being inspired by the irregularity of nature, reproducing the casual effect of river pebbles for example.

Thanks to the increase in the popularity of monolithic tiles, which are not only perfectly squared and rectified, but are also frost resistant, skid resistant, easy to clean and more hard-wearing than any natural material, ceramics have become the ideal material for outdoor flooring. The new sizes available, from ¾ inch thick tiles to 4x4 foot slabs, enable coverings to go on top of dirt, grass, sand, gravel or installed on a patio without the need for specialist workers.

The strength of these new surfaces is their versatility, enabling them to be used in gardens, gazebos, patios and balconies. Monolithic tiles have found their place in the industry's catalogues, that focus on trim tiles and modular formats for outdoor and indoor environments and on glazed ceramic slabs that are easy to fit and capable of easily draining away surface water.

Any talk of development and innovation is senseless today if it fails to take eco sustainability into account. There are several "green" collections on show at Cersaie. Some have found the way to reincorporate their processing waste in the production process, others use recycled glass from screens or monitors from obsolete PCs sent for landfill. The result? Totally new creative opportunities for interior designers, who can play with hardwearing, exceptionally bright mosaics or with tiles with a very attractive "worn" look, made unique by the characteristic veins and scratches of aged wood.

Sassuolo, 25 September 2012

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Press Release

From ultra practical design to the virtuosity of ceramic sanitaryware

Cersaie makes a show of the endless ways of designing and enjoying bathrooms

All of the latest trends and ideas for sanitaryware and bathroom furnishings go on show at the Bologna International Exhibition of Ceramic Tile and Bathroom Furnishings

Clean lines to minimise size or supple, sinuous shapes that contain more than just a hint of nature. Decorations and mosaics or collections that are austere and elegant, where ceramic triumphs in all of its various versions. Cersaie, the International Exhibition of Ceramic Tile and Bathroom Furnishings, is a unique opportunity to plunge oneself into the latest trends in bathrooms.

From September 25th to 29th, the Bologna Fair district will be offering the chance of a 360 degree experience in what’s new in the sanitaryware market, from the boldest collections to those focusing more on quality and practicality, from the most luxurious ideas to designer items that will become the must haves next season.

Irresistible collections designed specifically for extra small rooms, with slim, clean lines and petite measurements, to offer a stylish solution when the lack of space is an issue. The rational approach to the positioning of items is also key, even when the shapes are more organic and allude to nature. Freestanding washbasins, similar to monoliths but with softened edges, are in the spotlight among the latest trends.

Then there are the fun flexible systems for fitting out the washbasin area, so you can give your own personal touch and change the style of the entire bathroom area. Or the huge selection of shower cubicles, available in sizes and shapes capable of catering for any demands.

The vast diversity of colours, glazes, hand-crafted decorations and age-old processing techniques that characterise the most flamboyant creations are not to be missed. Particular attention is focused on hand-crafted glazes, made by grinding sands from our shores, and on the infinite choice of decorations, made by hand and on unfired glazes. The mirrored glass tesserae of the mosaics become increasingly opulent in the colours of plum and biscuit.

This year, the age old tradition of ceramics has been updated once again, gaining in appeal and warmth without sacrificing its versatility and flexibility, letting you customise your bathroom project. Those who love the notion of practicality in terms of use, installation and maintenance, have a more or less infinite choice of sanitaryware that is also ideal for small rooms and combine comfort and design with an excellent price-quality ratio.

Other companies toy with traditional and modern ceramic sanitary ware at the same time, where the bathtub takes form on tops often more than 4 centimetres thick. And where transformism and versatility are the leitmotif for collections inspired by movement. Elsewhere, washbasins, sanitaryware and accessories adapt ergonomically to personal needs, creating relaxing rooms with an innate sense of harmony.
Continuing down this path, other collections go so far as to explore the technical limits of ceramics, where a fold or a sort of wave gives washbasins their shape in a single section.

But the extremes and virtuosisms applied to the manufacturing of ceramics can also be seen in the large bathtubs, where the whole expanse of the surface becomes the tub.

The metal tops, the colours of glossy black, stone and anthracite, perhaps teamed with sinuous shapes, update the look of bathrooms creating spaces that are contemporary and elegant. For those with a completely different taste, the splendid round washbasins in purple have sparkles in sea blue, pearl white, terracotta, jade, turquoise, sea green, pink and many other colours.

An innovative system featuring a side drain is the secret of the new wall-hung washbasins, ideal for an essential and elegant look which finds its maximum perfection when combined with the chrome-plated brass towel rack, backlit mirror and drawer unit in glossy steel with aluminium feet.

The look inspired by the neoclassical world is also a clear trend for the coming season, shown by the legs of the furniture units and also the sanitaryware, giving rise to hybrid structures combining the wall-hung element and the floor standing element. The shapes are often flirty and playful, going so far as to imitate the shape of a cow.

Sassuolo, 25 September 2012

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CLEAN STYLING, COLOUR AND TECHNOLOGY ENHANCE BATHROOM FURNISHINGS

A STRONG FOCUS ON INNOVATION AND THE ENVIRONMENT UNDERPINS THE PRODUCTS EXHIBITED AT CERSAIE 2012 BY COMPANIES BELONGING TO ASSOBAGNO DI FEDERLEGNOARREDO

The bathroom has evolved into an increasingly sophisticated hi-tech space focused on new rituals and gestures, furnished with elements that are visually striking, functional and versatile and can be used in all spaces, from the smallest domestic interiors through to the contract sector.

Through clean styling, novel combinations of materials and innovative use of colours and shades, each individual product is elevated to the status of an authentic, unique artwork. Collections in harmony with the trends of contemporary living fulfil their ethical and social responsibilities, reducing consumptions and safeguarding the future of the environment. These are just some of the characteristics evidenced by the proposals presented by Assobagno member companies, which include the leading Italian bathroom furnishing manufacturers present at Cersaie, the international exhibition of ceramic tiles and bathroom furnishings being held from 25 to 29 September in the Bologna Exhibition Centre.

The trend towards ever smaller homes is forcing companies to develop alternative products that combine the shower enclosure with the radiator in a single unit, or alternatively the shower enclosure with the washing machine, or the sauna with the hammam. Multifunctional sensorial enclosures equipped with colour therapy shower heads are capable of recreating the comfort that users experience at wellness centres. Innovative solutions include modular hammam booths, baths that recreate the spring water effect of spa centres, and invisible shower enclosures that vanish into the bathroom ambience thanks to hinges and handles recessed into the 8 mm thick hardened glass. This solution conceals the sense of thickness, creating a surface that is completely smooth to the touch. Ever more highly customised shower enclosures with screen-printed glass are another major feature.

Bathroom furniture is becoming increasingly linear and modular to allow for unlimited combinations for all requirements. Cleanly styled furniture with the necessary versatility to become functional and unique furnishing elements, their details enhanced by natural and eco-friendly materials such as restored wood retrieved from historic buildings. All components display attention to detail and finishes and are designed to be practical, easy to use and efficient.

Likewise in the tap segment, the focus on beauty has created an innovative design that is at once minimalist and sinuous, available in a variety of heights to adapt to the different depths of the washbasins and bathroom furniture units. Unexpected, sophisticated forms with rigorous, clean styling alternate with “artwork taps”, furnishing elements in their own right that lend character to the entire ambience. Advanced environmental technology has created design
collections with a high level of performance and sustainable consumption, easy to use and capable of reducing the usage of natural resources.

Linear, geometric forms reminiscent of embroidered fabrics are used for the most innovative designer radiators, now distinctive bathroom furnishing elements. Objects with a high degree of aesthetic versatility deriving from research into finishes and colours, designed not to be covered up but to customise the bathroom and other rooms in the home through their outstanding design and performance.

The growth in renovation at the expense of new build has spawned numerous solutions for avoiding building work. Versatile hi-tech heaters that can be installed in place of old radiators without the need for building work. An intelligent waste concept that allows the WC to be replaced without necessarily creating additional holes thanks to an outlet positioning system with substantial tolerances.

The bathroom lights up with colour. Not just sober, natural tones that reflect the colours of nature, but intense new hues that enhance whole interiors and create new colour experiences. An explosion of colour that involves not just the profiles but also the handles and plastic parts, creating a bathroom with a style determined by the colours of the furnishings.

The latest bathroom trends focus on design research and precision, creating a bathroom with simple lines and stylistic elements that lend character to the entire space. At the same time the surface covering materials are explored creatively while maintaining the vital characteristic of ease of cleaning. The result is a range of surface coverings that bring together different materials in three-dimensional plays of forms and decorations, with colours that combine elements of sobriety with moments of explosive intensity.

Bologna, 25 September 2012

federlegnoarredo.it
Ceramics of Italy Journalism Award 2013

Competition Rules

Ceramics of Italy are pleased to announce the seventeenth competition for the Journalism Award. This award will recognize the best published article/report on Italian Ceramic Industry and/or Cersaie 2012, the International Exhibition of Ceramic Tile and Bathroom Furnishings (Bologna, Italy: 25 - 29 September).

1) The competition is open to all journalists outside of Italy. Journalists may submit up to four articles. Only single author articles will be eligible.

2) To be eligible for the competition, articles must have been published by April 30, 2013 in magazines outside of Italy. All applicants must submit at least three copies of the magazines containing the article, a short description of the features of the magazine, as well as background biographical information by May 15, 2013 to:

Ceramics of Italy - Press Office
Viale Monte Santo, 40
41049 Sassuolo (MO) - Italy

In case the article is not in English, an English or Italian translation should be enclosed.

3) The Jury will consist of professional Italian journalists. They will evaluate editorial and photographic content of each submission. (Topics may be, but are not limited to: styles and design trends, market analysis, descriptions of new and innovative products/applications, descriptions of the technical features and quality of the products exhibited and Italian Ceramic Tiles Industry’s events).

4) The Jury’s decision is final. All entrants will be promptly notified of the results of the competition.

5) The prize assigned to the winner is a commemorative plaque which will be officially awarded during the International Press Conference at Cersaie 2013. Moreover, the winner will enjoy a stay in Rome from September 18 to September 22, 2013 with departure for Cersaie on September 23 and a stay in Bologna until September 26, 2013. The trip, for two persons, includes round trip airfare, board and lodging with double occupancy rooms.

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Competitors grant the Cersaie press office the right to publish free of charge on the websites www.laceramicaitaliana.it and www.cersaie.it the magazine covers and submitted articles deemed most important.