

LS LIFESTYLE & PORCELANOSA

IN PARIS A CONTEMPORARY MUST-STAY/
IN AUSTRALIA IN TOUCH WITH NATURE/
IN ALTEA ARCHITECTURE, LIGHT AND SPACE/
IN MADRID A NEW PUBLIC WORKS CONCEPT/
IN NEW YORK WORKING WITH FOSTER + PARTNERS/
CONVERSATIONS WITH **SOUTO DE MOURA**



**2014
NEWS**
**PORCELANOSA
GROUP**
TRENDS AT CERSAIE



COVER PHOTO:

Highlights of the 'Mirindiba' house, designed by architects por Marcio Kogan + Renata Furlanetto, from Studiomk27, are visible, stone-coloured brick, untreated concrete, marble floors, wood and metal.

PHOTO: © Matthieu Salvaing.

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The foundations and the international reach

That the **Porcelanosa Group** is a Spanish benchmark in technology, design and service quality is not news — it's a fact. From the vantage point of 40 years at the head of the sector — where the company's eight brands lead all progress in design and technology — it has successfully faced the ups and downs of the national market. What is news is the Group's impressive headway and consolidation in international markets, where it is already regarded as being synonymous with solid know-how and sound business. Asia, Latin America, North America, Africa, and Eastern Europe are now expanding business areas into which the Group's eight brands have masterfully entered, winning the respect of architects, designers and developers. Hotels, resorts, business centres, airports, hospitals — many public and private buildings abroad have the **Porcelanosa Group's** hallmark, showcasing the company's excellence. This is all thanks to the huge prestige the Group has and the personal qualities and professionalism of its directors who proudly convey over five continents the values of **Porcelanosa**: a Spanish company that is captivating the world.



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A giant centipede treads Antarctica

In recent months, a new visitor — a giant colourful centipede that looks like something out of a sci-fi movie — has attacked Antarctica. Called Halley VI, it is the newest base in the Antarctic. Its creator is a small British studio, Hugh Broughton Architects, whose proposal was selected from among more than 200 projects. A project done in collaboration with design and engineering firm AECOM, and constructed by Galliford Try for the British Antarctic Survey (BAS). Halley VI consists of seven blue modules and a red one that house the Antarctic Research Station, and has been operating now for several

months. The project's success lies in its cutting edge architecture and a strong concept built with painstaking attention to detail. Eight years of devoted collaboration among the different partners of the project have brought about the first research station in the world that can be easily pulled to a new location. It was constructed as an ergonomic, safe, comfortable and attractive dwelling for 16 people during the nine months of the southern winter, and for 52 in the three, short summer months. Last October, this original project received the British Construction Industry's International Award.



Photos: Halley VI-James Morris



A DIAMOND ON THE FLOOR

The 'Marquis' carpet, evoking the facets of a diamond, is made of plastic fibre — polyethylene — and is ideal for outdoor use. This original and attractive design with a diameter of 2 metres is a piece by the estudi(H)ac studio, for the firm Vondom.

OPINION

JOSÉ JAVIER GALLARDO

ARCHITECT —
G///BANG ARCHITECTURAL CONCEPT

AND WHAT NOW?



It is vital to examine the systems that make urban development possible, and try to live with our conflicts without removing them... accepting that change comes from controversy and from a collective involvement in decision-making...

[...] because architecture is not made for architects and so, when design is evaluated only for its coherence between the initial ideas and the subsequent completed projects, we are overlooking the fact that users' aims are not necessarily in line with ours.

[...] because the concept of sustainability is a strategy that goes beyond the individual to the collective, and should contain an active yet critical perspective...

The point is to efficiently use our natural and intellectual resources.



Photos: 'Nuestra Señora del Carmen' Neuropsychiatric Centre, Zaragoza

Marcel Wanders's art



Amsterdam's Stedelijk Museum of Contemporary Art will hold a retrospective of the work of Marcel Wanders, one of the most significant designers on the international scene. This exhibition will re-explore some of the work created by the Dutch designer over 25 years. *Marcel Wanders: Pinned Up*



at the Stedelijk will be the first major design exhibition shown by the Stedelijk after it was reopened in 2012. The title alludes to the designer and his work analysed in a museum concept, and the exhibition shows over 400 exhibits, from furniture, lamps, utensils, wallpaper, and even jewellery. It also includes photographs of interiors, sketches, prototypes, experimental work in limited editions, sculptural objects and "virtual interiors". "Designer Marcel Wanders is a creative and innovating force, who was driven by a clear and different vision right from the start of his career," says Ingeborg de Roode, who organised the exhibition. The exhibition will open on the 1st February 2014 and will be on until the 15th June.

SHOE ARCHITECTURE The latest adventure tackled by Anglo-Iraqi architect Zaha Hadid has been this impressive design, in collaboration with Rem D. Koolhaas, the founder of the United Nude shoe firm. Nova is an *haute couture* limited edition shoe whose sinuous and ergonomic forms resemble the architectural language used by Hadid.



OPINION

MARTÍ GUIXÉ
DESIGNER

Design beyond the physical object

Initially, design always undertook the role of giving new form and functionality to objects, but it also can be applied to products that are not necessarily material or physical, but can be intangible — a service, a package of knowledge, a procedure. We are not referring to 'design thinking', that I personally see more as a procedure for solving problems for those who are not designers — but to the idea of applying the process of design, the notion of project — to intangible things, and thus designing a perception of something: of its patterns, its structure or its behaviour. This promotes a more open design, combining different disciplines and fields of knowledge, and has the form of



Photos: Knölke/Imagecontainer.

an instruction, a ritual, or an object bearing information and emotion rather than function; it is the creation of a whole new typology of things that does not merely follow our changes in lifestyle, but constructs them. The objective is then the result of the design of a new perception or view of reality [in the photo, A_S_T (Apple Schnapps Tool, 2013), an object designed for Stählemühle Brände as a reflection on materials, sustainability...].

Menhir, nominated for the Best of Year award

The Menhir bathroom collection, designed by estudi{H}ac, a studio from Valencia headed by José Manuel Ferrero, has been nominated for the 2013 *Interior Design* Best of Year Awards by the reputed American magazine — the 2013. Specifically, it took part in the best 'Bath Fixtures' category. The design was created for **L'Antic Colonial**, a company which is part of the **Porcelanosa Group** and which, since its beginnings, has always chosen natural materials to add elegance and sleekness to home interior design — in this case, to bathrooms. This collection also has the added plus that the pieces — whose

sculptural lines were inspired by the menhirs of Stonehenge in England — will become highly prized sculptural objects. The collection has free-standing and above counter basins, and a series of benches, storage units and shower trays with shelves. Textures have been chosen from among the main materials of the Spanish firm: stone was selected for its strength and durability, and wood to give a warm touch. The use of the different finishes and colours of marble and oak has made it possible to create a series of very versatile combinations suitable for any ambience.



A HUMOROUS NOTE IN HOME DECORATION

The 'L'Oiseau' design created by Ronan & Erwan Bouroullec is not your usual decorative object. Made of delicately sanded maple, this avian shape adds a humorous note to the interior decoration of a modern home. Motifs taken from nature have always had a prominent role in decoration, but on this occasion the corniness found in other animal figures has been successfully avoided.



OPINION

ENRIC PASTOR

DEPUTY DIRECTOR OF THE MAGAZINE *AD SPAIN*

A trip to a bathroom



Photo: Juan Millás.

It was the most talked-about topic in a recent discussion forum about trends and new 21st-century hotel concepts. Not the lobbies or the bars, nor the restaurants or even the beds: the new and undisputable stars of hotels in the future will be the bathrooms. It is not that we will have to sleep in the shower — but almost.

Much bigger spaces, ultra-comfortable bathtubs, spa-like water jets, furniture where you can sit and read, real marble and state-of-the-art taps. Some hotels have already tried it:

Casa Camper in Berlin, with its bathrooms flooded with daylight as they give onto the street, and with the bed at the back of the room (the opposite of traditional hotel layout), or Jerusalem's Mamilla, designed by architect Piero Lissoni where the bathrooms are the highlights. Let's say that these bathrooms deserve a visit. In homes as well, interior designers like Gilles et Boissier and Lorenzo Castillo have been advocating the importance of bathrooms and endowing these spaces with luxury for years. That's where the future lies.



Muscharabiya, by CudeSac™ (L'Antic Colonial).

PORCELANOSA IN CÓRDOBA

As part of its endeavour to maintain its high level of quality and exclusivity, the **Porcelanosa Group** has fully refurbished its huge premises in Córdoba, a complex of over 20,000 square metres in front of the 'La Torrequilla' business park, on one of the town's major access roads.

Porcelanosa, which has been present in this province for over twenty years, has now invested in a modern showroom where its products are displayed and sold, offering the public all the latest designs from the eight brands that make up the **Porcelanosa Group**. The logistics centre, the point from which **Porcelanosa** products are managed and distributed throughout the province, has also been refurbished, thus expanding its capacity and improving the productivity of its 8,000-square metre space.

The opening was attended by many celebrities, as well as by **Porcelanosa** directors and exceptional guests like Isabel Preysler, who came accompanied by her daughter Ana, and top model Oriol Elcacho. **///**



Left, among the guests at the opening were Isabel Preysler and her daughter Ana Boyer, and sought-after Spanish top model Oriol Elcacho.

*Below, the **Porcelanosa Group** premises in Córdoba, a complex of over 20,000-square metres, have been fully refurbished, from its showroom to its logistics and distribution centre.*



PORCELANOSA IN MARBELLA

In order to present **Porcelanosa's** refurbished showroom facilities on the so-called Golden Mile of Marbella, the Group threw a big opening party attended by more than 600 people, including such exceptional guests as Tamara Falcó, daughter of Isabel Preysler and the Marquis of Griñón, and Oriol Elcacho, one of Spain's most sought-after top models on the international fashion scene. Some of Marbella's jet set celebrities like Gunilla Von Bismarck and Luis Ortiz did not want to miss the celebration either. The shop, located on Avenida Ricardo Soriano, 65 — the place where it first opened its doors in 1991, has been, since then, an interior design and decoration benchmark on the Costa del



Sol — also underwent a total makeover so that it could offer the public the latest designs by the **Porcelanosa Group** in a modern space, in line with architecture's most recent trends. The premises cover an area of almost 1,000 square metres and are laid out on two floors where the products of the Group's eight companies are displayed and sold. The latest trends in ceramic floors and wall cladding by Porcelanosa, Venis and Urbatek can be found here; parquets and natural stone wall-cladding by L'Antic Colonial; the most cutting-edge kitchens by Gamadecor; all bathroom equipment by Noken and Systempool; and the most advanced construction systems developed by Butech. 



Top, Porcelanosa's showroom in Marbella, a benchmark on the Costa del Sol with a showroom of over 1,000 square metres where materials by the eight **Porcelanosa Group** brands can be found. *Above*, much sought-after Spanish top model Oriol Elcacho next to Ignacio Carmona, Director of Porcelanosa Málaga.

Left, Oriol Elcacho, Luis Ortiz, Gunilla Von Bismarck, Tamara Falcó and Enrique Solís. *Opposite*, Tamara Falcó and Oriol Elcacho.

RULES OF THE PORCELANOSA COMPETITION

As part of the **Porcelanosa Group**, the **Porcelanosa Interior Design** department announces this competition with the aim of selecting the best project design using the various materials from the Group's companies, thereby furthering the creative activity of new and future professionals by fostering their promotion and publicising their work. Categories:

FUTURE PROJECTS: For both categories — Professionals (interior designers and architects) and Students — the prize will go to the project that offers the best solution to the following architecture problem: a Porcelanosa shop to be done with products by the Group's eight firms and located in the commercial area of a big city. It should have an area of 600 square metres devoted to a showroom, a shop window, a work area for four employees, a directors' office, bathrooms, a professional work area and a café for customers.

EXECUTED PROJECTS: The awards will be given to the best work done between January 2012 and February 2014 that used materials from the Porcelanosa Group's different firms.

The jury will be made up of internationally renowned interior designers and architects, including Olivier Lapidus from Création Olivier Lapidus, Francesc Rifé from Francesc Rifé Studio, Héctor Ruiz Velázquez from RuizVelázquez - Architecture and Design, and Raquel Chamorro from Quattrocento.

For more information, see www.porcelanosa-interiorismo.com or call us at 964 53 45 45.

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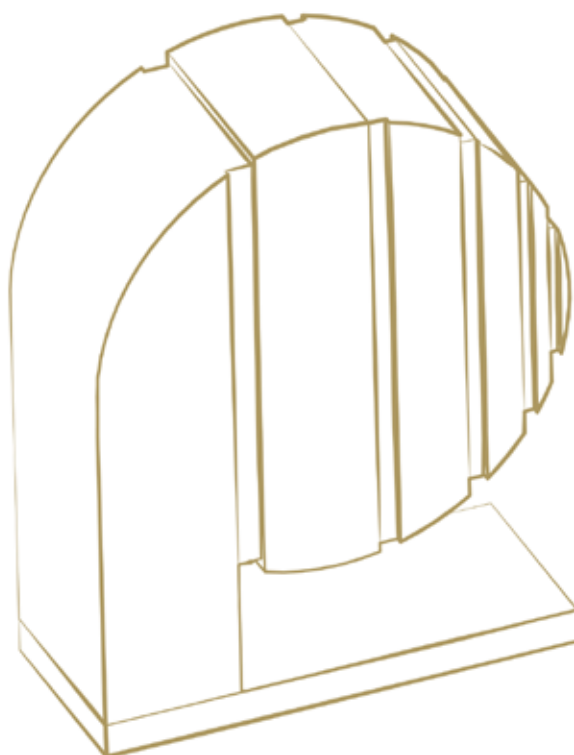
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The Commodore Criterion is the future home of **Porcelanosa's** New York offices and showroom of materials by the Group's eight firms. It is in an unbeatable location, at the junction of Fifth Avenue and Broadway, opposite the legendary Flatiron building. The visual interplay of the different levels of the building's future layout will be one of its highlights.



PORCELANOSA **GROUP** & **FOSTER + PARTNERS**

PORCELANOSA IN THE BIG APPLE



We visit the Foster + Partners studio in Madrid to find out how the **Porcelanosa Group's** new showroom project in New York is going. Cristina Colonques and Taba Rasti tell us about the major features of this total makeover of a historic building.

Text: MARTA SAHELICES **Portraits:** SERGIO MARTÍNEZ

PORCELANOSA GROUP

CRISTINA COLONQUES

PORCELANOSA GROUP'S COMMUNICATIONS
AND MARKETING DIRECTOR

How did Norman Foster end up being the architect chosen for Porcelanosa's headquarters in the United States? Right from the moment we acquired the building, we were very clear that we wanted an American architect. A month later, we realised that we didn't need to search any longer: Foster + Partners is New York's firm par excellence. We contacted the renowned studio to find out whether they would be interested as the work was not particularly extensive. Once we had a yes, our relationship started.

Did Porcelanosa convey to the studio any particular directions regarding the design of the new showroom spaces? Not really. This is an existing building and the specific parts of it that are protected cannot be modified. The studio's work will therefore basically focus on the interior design and exterior refurbishment according to the directions and standards of the Council of New York's Heritage Commission. All the floor structures will be changed — as the current ones are not fireproof — and the building's core will be shifted to the right to give the plants more air and light, giving them a space they didn't have before.

What was the acquisition process of the building by Porcelanosa like? The search was clear, and as soon as this building came up and we ascertained the details of its location and size, we decided to buy it almost at once. We were looking for an emblematic building in Manhattan, and this one met our needs both for housing our offices and as a showroom.

In addition, it is a good international showcase. Certainly — and particularly in the United States where the economy is doing very well and has experienced exponential growth. Furthermore, I believe that Foster's name, combined with the building's location, will strengthen our image for the brand's international expansion.

Does the key to the future lie abroad? For the future and for the present; we are already exporting much of our production today. In principle, the dynamic areas that we have as our targets are the United States, Eastern European countries and China. In fact, we have a great deal of projects all over the world: Colombia, Mexico, several Krion® façades in China, etc.

But the future also lies in innovation,

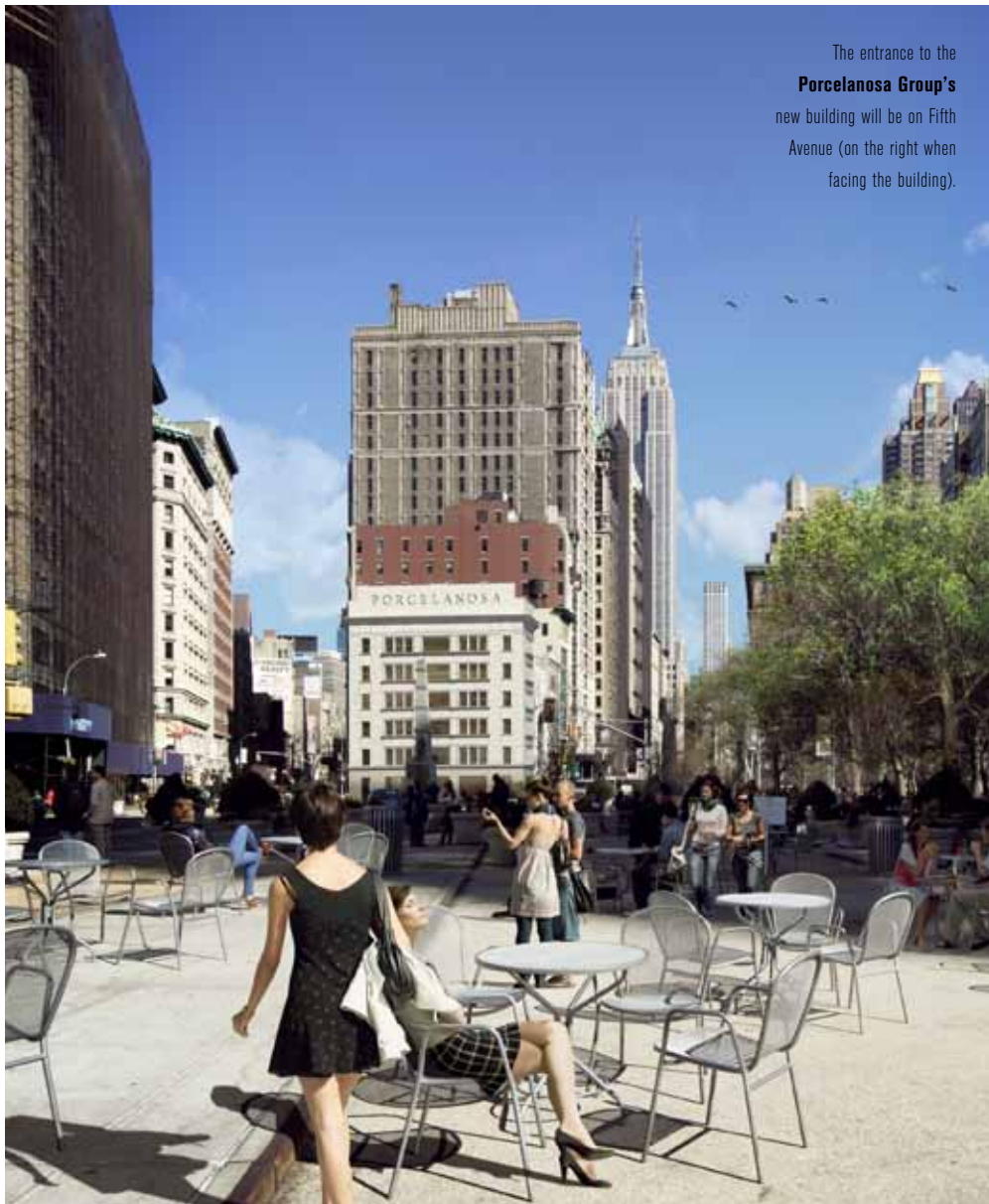
“We thought it was a good idea to have an emblematic building in Manhattan, and this one met our needs both for housing our offices and as a showroom”

doesn't it? We strive to apply cutting edge technology to all our products, and in addition, **Porcelanosa** never stops researching in order to be able to launch new products that are interesting both for architects and for everyone involved in the construction industry. For the time being, our flagship is Krion®, together with L'Antic Colonial's quality materials (marble, wood, etc.). However, I must say that ceramics are being used more and more, particularly for large areas as it is easy to clean and requires little maintenance and therefore doesn't entail the problems other materials can have.

Has this interest in quality materials been prompted by a new construction style — a more ecological and sustainable one? It has in part, but architects have always opted for quality materials for their designs. Although now they have realised, as we also have, that

ceramics are much easier to maintain and are more economical — they lasts longer and have a longer life span.

Getting back to the topic of trends, what are Porcelanosa's most popular materials, colours...? We rely very much on the opinions of our distributors in a number of countries who point out trends to us and, therefore, what direction we should follow. For instance, small formats are very popular in England, whereas larger ones are more often chosen in the United States and the rest of Europe. In Russia, people want more profusely decorated tiles, while in Europe we are more monochromatic: concrete, not very ornate stone, greys and beiges. For ceramics, there has been no really radical trend shift: the stars are cement and stone — and now, ceramic wood (which has taken off very well). Black and neutrals never date.



The entrance to the
Porcelanosa Group's
new building will be on Fifth
Avenue (on the right when
facing the building).

“Porcelanosa has put its faith in our work method, based on a very close relationship, as well as in our multidisciplinary team and the research we do, which is key for us.”

FOSTER + PARTNERS

TABA RASTI

FOSTER + PARTNERS'S CO-DIRECTOR AND
PARTNER OF THE MADRID OFFICE

What is the current status of the refurbishment project for Porcelanosa's headquarters in New York? We have already submitted our project plan, and right now are applying for the relevant permission to begin the work. We believe that we'll be able to start it by the end of this year, and it will last approximately 14 months.

You mean all the relevant compulsory permission, as this is a building that dates from 1919. Yes, exactly, because this building was designed in 1919 by Ely Jacques Kahn, a very prolific, early 20th century architect. The property is situated in an exceptional location, at the junction of Broadway and Fifth Avenue, next to Madison Square Park and opposite the Flatiron, one of New York's most iconic buildings. The façade will be carefully restored so that the middle section of the building will have its original elements and regain flow, and the building's lower section will be modified to bring natural light into the interior of both the ground floor and the basement: versatile spaces to display Porcelanosa's products and also for holding social events.

Have all the Porcelanosa materials that the studio will use for this project already been chosen? Stone was chosen for the ground floor façade and the upper parapet where the sign with the company's name will be placed, as well as the ceramic elements needed to restore the façade as the original one was made of terracotta. We will collaborate with Porcelanosa, who will help us replace both of them with similar pieces.

Apart from using natural stone, this will be an environmentally friendly building, won't it? Our aim is to obtain a LEED Gold certification. We want to improve the thermal behaviour of the old shell, as well as replace the floor structures to make them fireproof and meet the sustainability requirements we pursue.

What is the objective of the new space's layout? The building as it is now has a floor plan which is not really suitable for a Porcelanosa showroom. It has low ceilings and a very inadequate connecting core that reduces the versatility of the interior space. The building's interior structure will be totally modified for maximum flexibility. A series of visual connections between different floors



will create interconnecting spaces by using mezzanine floors.

What about the rest of the building? The upper floors will house the offices, while the top floor — with double height rooms and spectacular views of the Flatiron and the park — will be used for events, seminars, etc. Moreover, as we will be in charge of the whole project, we are working together with Porcelanosa to design the furniture as part of the building's integral design.

...because, ultimately, every project calls for good rapport with the client. At Foster + Partners, we work very closely with our clients, and the project comes to light as we discuss together how to solve the various problems. In this case, Porcelanosa has put its faith in us because of our work method, based on a very close relationship, as well as for our multidisciplinary team and research — one of our key, and distinctive, features.

I suppose that having headquarters on both sides of the Atlantic (New York and Madrid) makes for easier communication.

Absolutely. We have offices both in New York and Madrid. The project was developed in Madrid — because a direct relationship with the client was easier there — while the supervision of the work is done in New York. Norman Foster has personally been in charge of the building's entire design. We have a highly transversal approach, and this project has been an example of the integration of environmental and structural engineering with architecture.

In addition, I assume that having Foster to head the studio is a guarantee of success for the client — as, I imagine, he is given free rein when it comes to the design of the spaces. Those who come to our studio do so because they fully trust the good and solid architecture of his 50-year career and the projects he has completed. They are clients who are specifically interested in our way of working, who trust it and let us advise them. Besides, our projects are always based on a rational analysis of all the parameters concerned in order to achieve the most suitable design for each project. **▀**

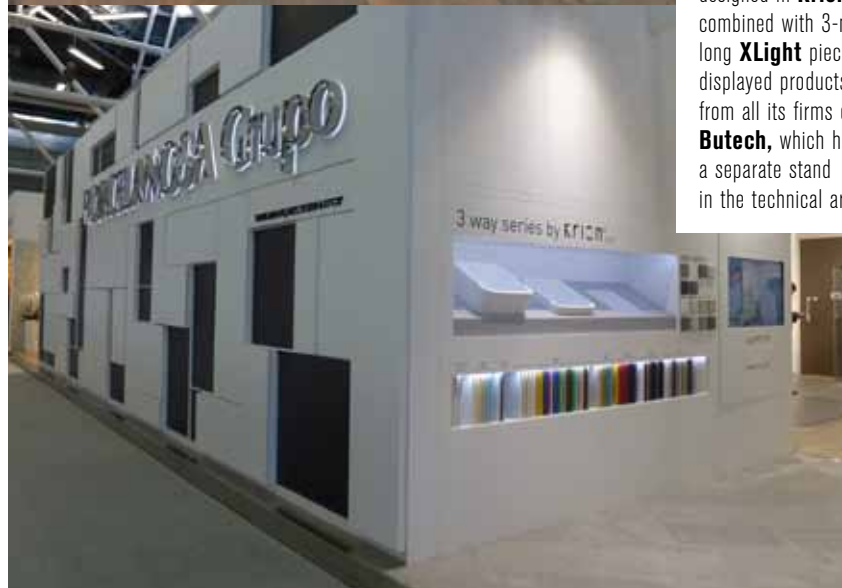
PORCELANOSA GROUP AT CERSAIE

2014 NEWS

The thirty-first edition of the International Trade Fair of Ceramics for Architecture and Bathroom Furnishings held in Bologna (Italy) was the setting chosen by the **Porcelanosa Group** to present the latest and most significant products by its eight firms. **Porcelanosa** made a strong stance with its volumetric ceramic cladding tiles that look like natural wood or wallpaper, as well as with its Par-ker ceramic parquets. **Noken** applied natural wood to its much-awarded Mood tile, and chose its contemporary Form bathroom to surprise everybody. **Butech** innovated with its grates for its deluxe showers and its Swarovski-crystal-encrusted decorative edges. **Systempool** added the colours Mint and Turtledove to its Modul series, seduced everyone with its Epoque series and presented its newest shower enclosures and bathroom elements made in Krion®. **Venis** drew inspiration from the Orient for its wall cladding tiles, while Par-ker ceramic parquets imitated natural wood. **Gamadecor** introduced kitchens with integrated and concealed elements, and a new, round-edged, bathroom collection. **Urbatek** boasted its extra-thin XLIGHT ceramics and **L'Antic Colonial** displayed its new textures both in stone and in natural wood.



For yet another year, **Porcelanosa** was present at Cersaie, a fair that in 2013 had 900 exhibitors from 35 different countries. The Group's 300-square metre stand — with an exterior surface designed in **Krion®** combined with 3-metre long **XLight** pieces — displayed products from all its firms except **Butech**, which had a separate stand in the technical area.



PORCELANOSA

Volumetric ceramic cladding tiles that look like natural wood or resemble wallpaper were three of the new products presented by the **Porcelanosa** firm at the last edition of the Cersaie fair. **Japan, Oxo, Vetro Line, Liston Oxford** and **Portland** were some of the tiles on display on the walls, whose different textures allow for a customised design of spaces. For flooring, the **Oxford** tile joined the Par-ker ceramic parquet range bringing new resilience and beauty: these non-slip ceramic pieces are maintenance-free, endure heavy foot traffic, do not undergo changes of temperature or colour, and are easy to clean.



1 Marine Japan wall cladding, 31.6 x 90 cm, combined with **Japan Line Marine**, 31.6 x 90 cm. The **Japan** range is also available in Marine Deco, White, White Deco, White Line, Natural, Natural Deco, Natural Line, Brown, Brown Deco and Brown Line colours. **2** Central wall panel covered in **White Oxo Hannover**, 31.6 x 90 cm. Also available in Ivory.

3 Grey Line Vetro wall cladding, 31.6 x 90, and **Grey Vetro**, 31.6 x 90 cm; **Walnut Little Oxford** floor, 18 x 65.9 cm. The **Vetro** range is also available in Taupe, Taupe Line, White, White Line, White Lappato, Bone, Bone Line Bone, and Bone Lappato. **4 Cognac Liston Oxford** wall cladding, 31.6 x 90 cm. Also available in Natural, Steel and White. **5 Sand Portland** tile, 31.6 x 90 cm. **Portland** is available in Steel, Limestone and Sand, and measures 31.6 x 90 cm. The mosaic version also comes in 31.6 x 90 cm. **6 Marine Line Japan** tile, 31.6 x 90 cm. **7 White Oxo Hannover** tile, 31.6 x 90 cm. **8 Natural Taco Oxford** tile, 31.6 x 90 cm. Also available in Cognac, Steel and White. **9 Natural Oxford** Liston wall cladding, 31.6 x 90 cm, and **Steel Portland**, 31.6 x 90 cm. Floor in **Oxford Natural**, 22 x 90 cm / 14.3 x 90 cm. This model is also available in **Walnut** (non-slip). Another highlight is the new **Little Oxford** version (18 x 65.9 cm), available in Chestnut, Cognac, Steel, Silver, Anthracite, White, Natural and Walnut.



NOKEN

The firm **Noken** offered different and very compelling bathroom concepts, both aesthetically and functionally. A new design of the much-awarded **Mood** range (created by Rogers Stirk Harbour + Partners and Luis Vidal + Arquitectos) was presented, with **Krion®** being replaced with natural wood — either Walnut or Wenge — but preserving its futuristic and original lines. Painstaking artisan work can be appreciated in even the smallest details. The minimalist and contemporary **Forma** collection seduced everyone with its eye-catching and soft, round-edged ceramic elements. Its taps are truly exceptional, with a new cold water system and the ECO water saving device.



BUTECH

Specialised in increasingly more attractive construction solutions in order to create aesthetic and modern projects, **Butech** presented innovations ranging from drainage systems for ceramic shower trays to decorative edges for ceramic cladding (suitable for corners, end pieces and transition pieces). The new grates have a much more luxurious and exclusive look: **Gold** (plated in 24-carat gold) and **Glass** (in black and white tempered glass) are suitable for any kind of style and give a practical and functional result that combines technology and design. **Elegance** edging, the top option for decorating ceramic tiling, incorporates new designs and textures with Swarovski crystals.



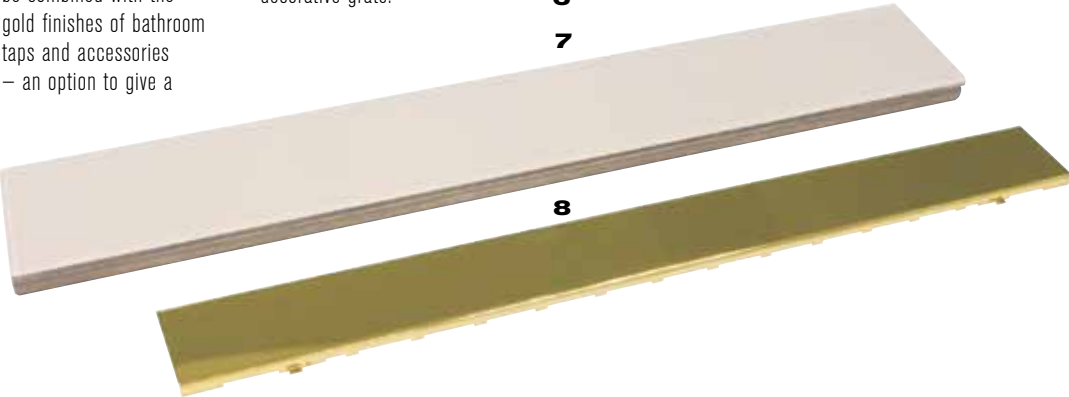
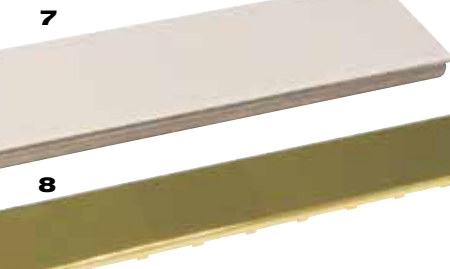
1 **Forma** wall-mounted toilet (with SoftClose hinge) and bidet.
2 With its minimalist lines, **Forma** boasts attractive surfaces, perfect for those who, rather than going for prestige go for contemporary forms.
3 The countertops (with a side towel rail and soap dispenser, in 75-cm and 120-cm sizes, the latter with a swivelling drawer), mirror, accessory panels, natural wood toilet lid and seat, all share

the collection's simple, streamlined style. The digital technology used in its tapware guarantees bathroom functionality.
4 A durable, water-proofing treatment has been applied to these new, natural wood countertops, as well as to their edges, treated with solvent-free oil.



1 Silver Crystal Rock Li SW Pro-part edging. Some of the alluring features of these chrome edgings are their excellent quality and shine, their perfectly seamless fit with rectified ceramic tiles, and their easy application, both for tiling and clad surfaces.
2 The 24-carat gold-plated decorative drainage system **Gold** can be combined with the gold finishes of bathroom taps and accessories — an option to give a

touch of distinction to any project. Available in 59.6 cm and 80 cm sizes.
3 Li Gold SW 1500 Pro-part edging.
4 Silver Sand Li SW Pro-part edging.
5 Black Crystal Rock Li Pro-part edging.
6 Golden Sand Li SW Pro-part edging.
7 White Glass decorative grate (also available in black).
8 Detail of **Gold** decorative grate.



SYSTEMPOOL

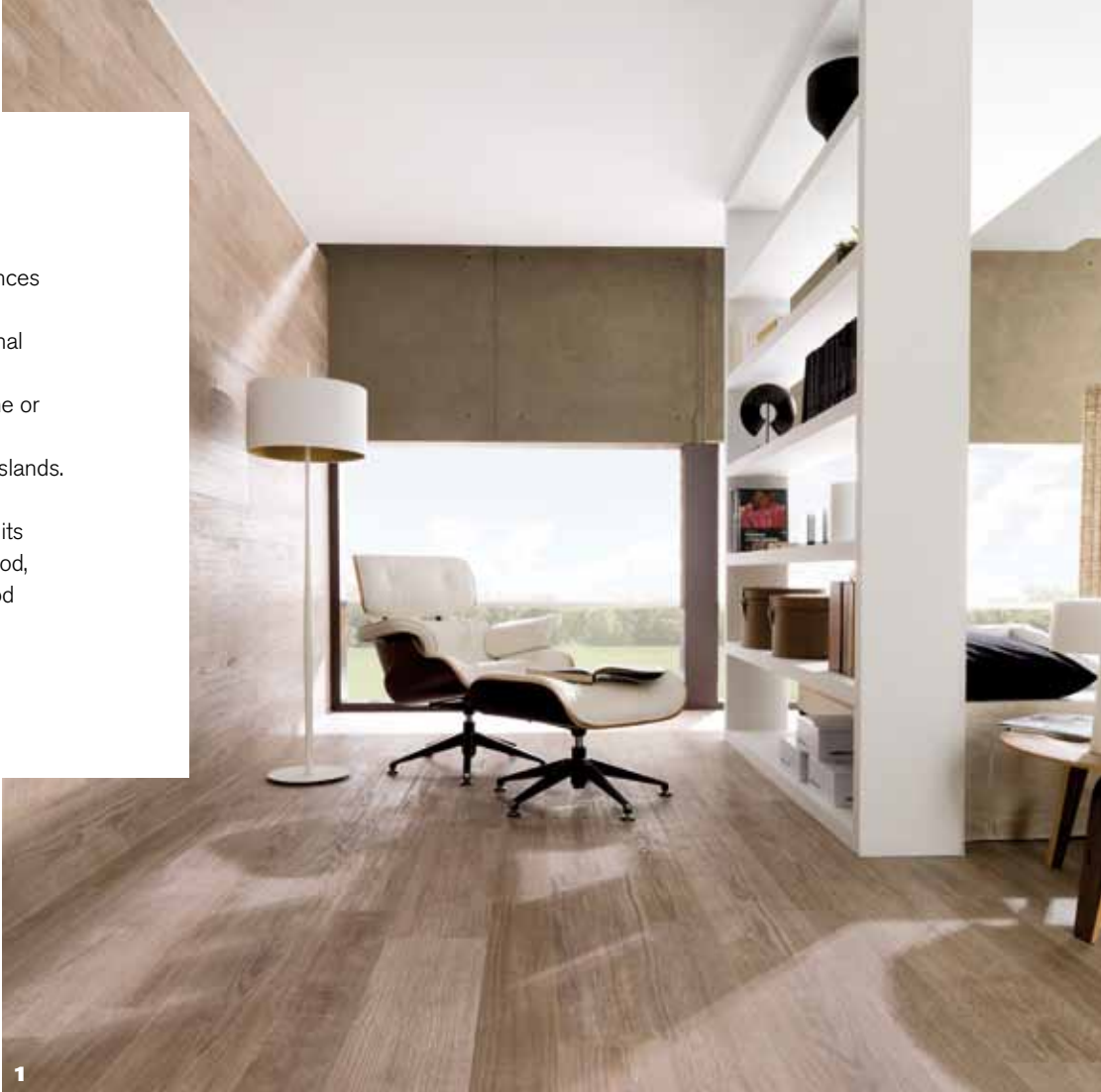
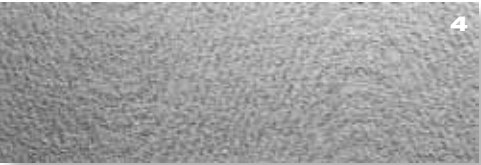
At Cersaie, the firm presented the new colours Mint and Turtledove for its **Modul** series, bathtubs and basins, whose attractive exterior surfaces contrast with the interior volumes done in **White Krion® Stone**. It also presented the new **Attica** shower enclosure, remarkable for its simple structure and harmonious rectangular shape (with hinges and anchoring bolts flush with the glass panels for easy cleaning). In turn, the **Epoque** bathroom series recalls the powerfully evocative *Belle Époque* era but imbued with today's simplicity and functionality. The metallic structure of this basin (in chrome or gold) can be used either as a towel rail or as a countertop. Other innovations are a **Light Wall** shower head with variable light powered by the water and different **K Accessories**, in **Krion® Lux**.



1 Light Wall incorporates a simple technological device to generate variable light powered by water – not electricity (50 x 23 cm; wall-mounted).
2 Modul free-standing bathtub in Mint, with elements in **Krion® Stone**.
3 Epoque, with a classical, elegant and warm shape resulting in an emotive, human design of soft and enveloping lines. Also available with Swarovski crystals. Bathtub (180 x 80 x 56h) and basin (70 x 45 x 17h, 120 x 45 x 17h, 46.1 x 33.1 x 18h).
4 Attica shower enclosure in 8 mm-thick tempered glass and Chrome finish. Its Systemglass treatment allows for easy cleaning.
5 K Accessories, in **Krion® Lux**, and **Modul** towel rail in Stainless Shine finish (also available in black).

VENIS

The **Venis** brand has an oriental-inspired style, and Par-ker ceramic parquets perfectly simulate the nuances of natural wood. **Mahe and Nara** are ceramic cladding tiles with the look of stones used in traditional Zen or Karesansui gardens. As the water element is absent from these particular Japanese gardens, stone or gravel furrows represent it and harmoniously frame the other components or islands that constitute the islands. **Hampton** is, in every way, a sensual sort of wood: its colours were chosen from selected natural wood, its textures have the veining and relief of weathered wood, and it is silky and warm to the touch, like natural wood treated by an artisan.



1 Beige Hampton, 22 x 90 cm. The **Hampton** collection does not require the maintenance of a natural product. Its improved technical features mark an evolutionary leap in Par-ker ceramic parquet: coloured porcelain

stoneware in 22 x 90 and 14.3 x 90 cm formats. Available in Beige, Brown and Grey.
2 Beige Nara, 33.3 x 100 cm. As its surface is in relief, **Nara** is used for wall cladding. Its ridges frame different decorative

elements, either for bathrooms or other rooms. Its sober and simple design contrasts decisively with the delicate richness and elegance of the result.
3 Beige Nara cladding tile, 33.3 x 100 cm, applied to a wall.

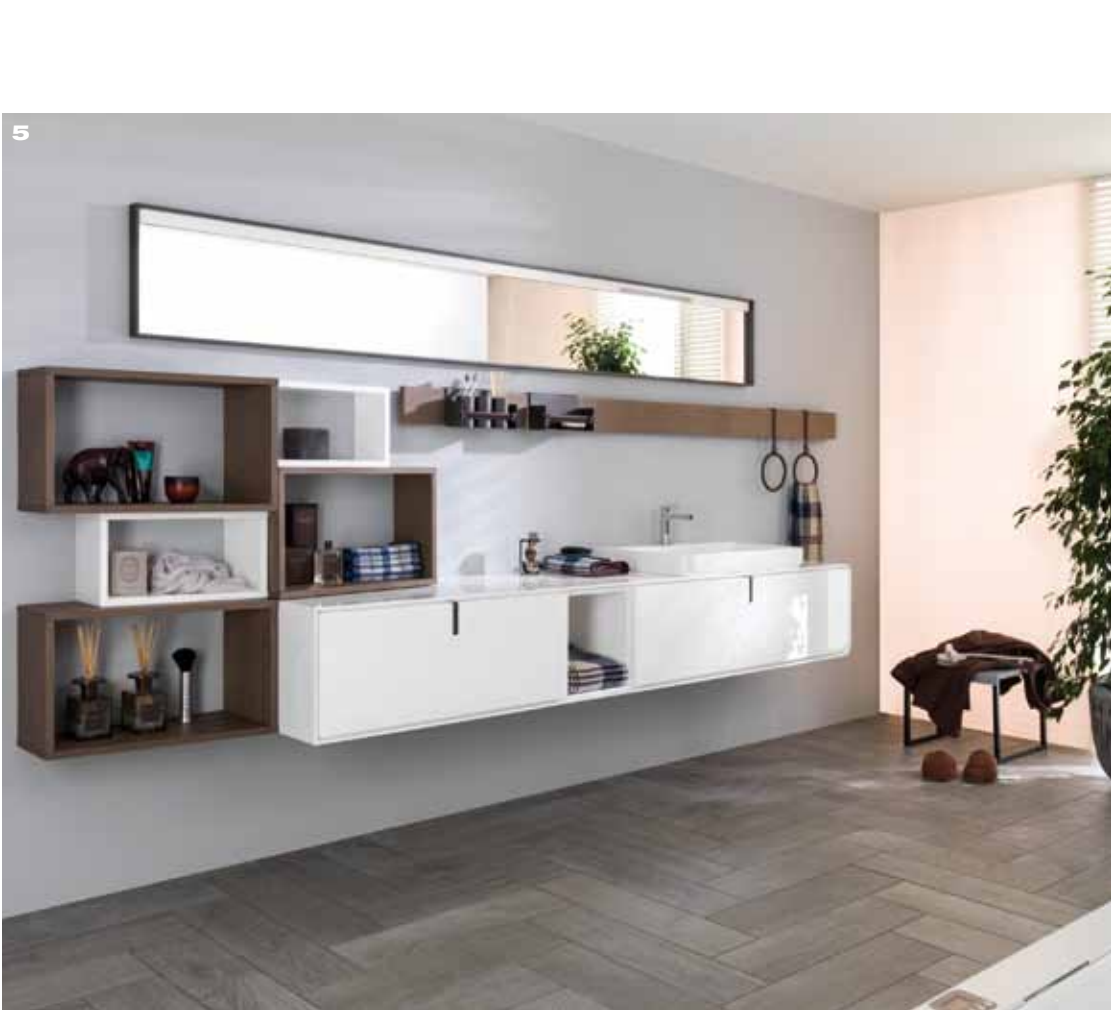
4 Natural Nara tile, 33.3 x 100 cm.
5 Beige Hampton tile, 22 x 90 cm.
6 Brown Hampton tile, 22 x 90 cm.
7 Grey Hampton tile, 22 x 90 cm.

2014 NEWS

PORCELANOSA GROUP AT CERSAIE

GAMADECOR

Once again, **Gamadecor** did not go unnoticed at the last edition of Cersaie 2013, where it presented its latest ideas for kitchens, bathrooms, wardrobes and walk-in wardrobes: new products that surprised and captivated customers. Being aware that kitchens have become much more social spaces — places to share and in which to meet — the brand presented different models with integrated and concealed elements that nonetheless preserve their basic features: flawless and ergonomic designs made with the best materials. In addition, the simple lines and rounded edges of **Ciclo**, its new bathroom collection, dazzled everybody. A highlight: the integrated drawer handles on its wall-mounted modules.



1 Matt White G490 / Oak Vintage Esparto G680 kitchen by **Gamadecor**. The original and atypical arrangement of oven, microwave and coffeemaker on a side of the column area is eye-catching.
2 Also remarkable is the new folding door system that conceals part of the elements and removes architectural barriers.
3 Ciclo bathroom furniture: compact rounded lines and a perfect fusion of different materials and colours (furniture finish available lacquered or in oak).
4 Ciclo allows for multiple combinations.
5 This bathroom collection can be made with countertop finishes in veneer or lacquered, and in marble or **Krion®**.
6 In addition, the choice of basin can be from other series — or even an integrated basin in **Krion®** (see photo).

URBATEK


Concrete XLIGHT, the extra-thin ceramic tile that looks like concrete and was presented by **Urbatek** at the fair, is perfect for several reasons: its lightness, cleanliness, uniform colour, stability and durability, quick installation as well as being easy to replace. Urbatek also took advantage of this international event to present **Dublo**, its new 20-mm porcelain stoneware suitable for outdoor use (gardens, terraces, bay windows, penthouses, swimming pools, spas, resorts and even outdoor spaces for bars and restaurants) even in the most extreme weather conditions. While the size of the extra-thin **Basic XLIGHT** porcelain stoneware tile is larger (300 x 100 cm), it is also lighter (8 kg/m²), has a minimum thickness (3.5 mm) and less absorption than traditional cladding tiles. The new colours were also unveiled at the fair.

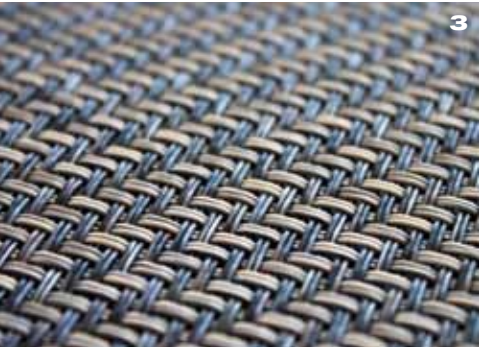


- 1 Concrete Grey Nature XLIGHT** model, 300 x 100 x 0.35 cm.
- 2** A beautiful combination of **Basic Winter Nature**, 300 x 100 x 0.35 cm, **Basic Sky Nature**, 300 x 100 x 0.35 cm, and **Emotion Snow**, 300 x 100 x 0.35 cm, models.
- 3 Concrete Black Nature**, 300 x 100 x 0.35 cm.
- 4 Basic Spring Nature**, 300 x 100 x 0.35 cm.
- 5 Basic Winter Nature**, 300 x 100 x 0.35 cm.
- 6 Concrete Grey Nature XLIGHT**, 300 x 100 x 0.35 cm.
- 7 Beige R13C Texture Dublo**, 60.3 x 60.3 x 2 cm, perfect for exteriors.



L'ANTIC COLONIAL

The strong personality of **L'Antic Colonial's** new textures for both stone and natural wood, and the new **Linkfloor** product range expand the company's creative possibilities. **Ankara**, with a definite texture but is silky and pleasant to the touch, is made of quartzite in grey tones and can be used both for floors and walls. **Eden Texture** and **Mini Eden** complete the natural wood parquet range with new colours, formats and finishes. **L'Antic Colonial** mosaics can be combined to perfection not just with natural stone, but also with wall cladding tiles by **Porcelanosa** or **Venis**, to provide each space with a touch of distinction and personality. 



- 1 Ankara Aged Home Bioprot**, 40 x 80 x 1.5 cm. The highlight: its quartzite elements in greys.
- 2 Steel Fusion Brick 3D** mosaic, 29.6 x 30 x 0.8-1.3 cm, combined with **Ruggine Nickel** (by **Venis**).
- 3 Contract Gravel Linkfloor**, 30.3 x 91.3 x 0.57 cm.
- 4** Natural wood parquet **Eden Texture 1L Cinnamon**, 20 x 240 x 2 cm.

Linkfloor, the new product by **L'Antic Colonial**, is today's ideal solution for any commercial project thanks to its reduced thickness, resistance to water and easy installation.

MEG VAN AMSTEL THE FORCE BEHIND BLUEPORT ALTEA

We interview this Dutch developer specialised in luxury properties to find out more about her Blueport Altea project – exclusive homes designed in collaboration with architect Carlos Gilardi, interior designer Eric Kuster and materials by the **Porcelanosa Group**.

Photos: GERARD DE BOER

The "family private office" by the infinity pool in the BluePort Altea project commands spectacular views to the Mediterranean Sea and the harbour.



When Dutchwoman Meg van Amstel came to Spain 24 years ago, her life took a 180 degree turn — she entered the world of luxury property development, a world which she has never left. It was love at first-sight when she saw Altea, and there she began to work in the design, construction and development of exclusive homes. Today, as the owner of a company called Meg van Amstel International Realty (megvanamstel.com), she makes the dreams of those who seek unique and exceptional homes come true. Meg van Amstel, also the publisher of *Outstanding*, a magazine which bridges the worlds of luxury and architecture, people, spirituality, art, design, music, health and gastronomy, tells us about the reasons that led her to choose products by the **Porcelanosa Group** for her BluePort Altea project.

How did the idea of creating the BluePort brand come about?

When I started as a developer, I was lucky to have the opportunity of undertaking projects for other people, and so I began learning and specialising in luxury homes. This has given me the chance, thanks to my investors, to embark on BluePort Altea, a very special project, and together with my marketing team, we created a lifestyle that we offer our clients.

I've travelled extensively on my family's boat over the years and we'd berth at superb harbours, like Portofino. I loved that Italian port, which is the origin of the project's name, BluePort, together with our interior design label. All our homes have views to the harbour and they seem to float like boats. The BluePort Altea brand, by Meg

van Amstel, brings together the most important values of this land: the sea and blue sky with the views onto the port. I wanted people to feel that BluePort conveys that play of colours that is a part of the homes' interior design. It is amazing to see how the sea's dark blues merge with those of the sky on the horizon.

What is there of you, of your philosophy of life, in each project?

My philosophy compels me to give the best of myself. I always try to give my best. And you know what? — I always achieve it. However, in the case of BluePort Altea, I had to give even more of myself. I had to wait for the right time, learn from the best professionals by working with them, totally open my mind, gather all their ideas, organise them and combine them with mine. What I've learned from my masters — both men and women like Le Corbusier, Frank Lloyd Wright, Mies van der Rohe, Zaha Hadid, etc. — adds to my own 24-year experience in the worlds of construction and art: they are the roots of my personal universe.

My training in philosophy, law and theatre, my specialisation in classical singing and then my jump to jazz, are the fabric that have woven my way of being and my understanding of life, my holistic vision of the universe. When I envision each of my houses, I am like an orchestra conductor. I chose a place like Altea Hills, with its wonderful views and 24-h security, to build homes designed to create harmony, using only five elements: black river rock, marble tiles by L'Antic Colonial, belonging to the **Porcelanosa Group**, glass that comes from beach sand, teak and the same stainless steel used in renowned yachts like the *Feadship* or the *Lürssen*. They are



The architect who designed the BluePort Altea project, Carlos Giraldi, defines his own architecture style as modern. "A type of architecture favouring straight lines, reflections in white, large glass panels for seamless integration with the bay's landscape," he states. In addition, the approximately 600-square metre villas (four of them are already finished) are built on a mountainside — the construction, with different floor levels, took advantage of the slope to achieve spectacular views. Many walls were done in local stone, and a significant budget went to landscaping the gardens. *Below*, the sitting room, with large glass walls, fully integrates the building into the landscape and views.



Internationally renowned interior designer Eric Kuster created a design label exclusively for BluePort Altea, that he himself called Blu. It combines luxury and beauty, has a classic and contemporary feel, and uses the perfect mixture of light and

dark, warm and cool colours, sophisticated and natural materials. Some of the materials chosen for the interior design are the marble tiles by **L'Antic Colonial** which met all of Meg van Amstel's requirements for her BluePort project. We should not forget that these homes are fitted with

a geothermal heating and air-conditioning system by **Butech**, one of the Porcelanosa Group's firms. While intelligent technology and cutting edge electronics are features of the BluePort project, it also boasts totally artisanal carpentry work.

homes designed and built for people to live in and create a lifestyle.

The design of all 10 the villas sets itself completely apart from any mass-produced type of architecture, and focuses on exclusivity and individuality, doesn't it?

For this project, I recruited the best architect in the area, Carlos Gilardi. With him and my professional team around me, we've developed homes that each have an exclusiveness and individuality of their own. We want every client to enjoy a unique and exclusive lifestyle in their villa, a perfect location and total harmony with the surroundings. We at Meg van Amstel want our clients to feel, take in and reflect the feeling that comes from living in a luxury villa, but without losing the charm of Altea and the surrounding area.

Can each villa have a bespoke structure according to their buyers' tastes?

The first development phase, that includes four homes, is already completed. Carlos and I have been training a professional team exclusively devoted to this project for years. The resulting design favours straight, horizontal lines, reflections in white, big spaces, sunlight coming through the windows — and everything surrounded by the blues of the sea and part of the mountain's slope. The palm trees, both Mediterranean and exotic, and hundred-year

olives are part of the villa, for Nature is one of its pillars. The 'family private office', fully finished and decorated down to the last detail, can be visited. The only thing left is for the client to arrive with a suitcase and her Chanel No. 5. We listen carefully to our clients and invite them to visit us so that they can calmly breathe the BluePort Altea atmosphere and enjoy the spaces, the contrast of mountain, sun and sea. We welcome them with a meal in the villa's dining room prepared by our chef.

Has designer Eric Kuster created a design label exclusively for BluePort?

Right from the start, he always said to me, "Meg, let's do something special and unique." I was surprised by the ideas that Eric Kuster suggested every time we met in Altea. The views, the location... He lost his head, in the best sense of the expression: he is in love with the place, and his completed work couldn't be better.

A home-cinema, infinity pool, huge terraces... each BluePort space is designed to enjoy Mediterranean life. What kinds of people want to live in these dream homes?

Nowadays, our customers are European, Eurasian, Arabs, and there's also the emerging Chinese market. The most important thing is the villa's added value, which is unique and exclusive



Above, the huge open kitchen — perfectly equipped for expert cooks — flows to an elegant and practical dining room.

Right, the master bedroom, with exquisite interior design, has a spacious walk-in wardrobe, a jacuzzi in the bathroom, a private garden and large windows affording superb views. The bathroom-ware and taps are top quality.



MEG VAN AMSTEL
“From the marble tiles by L’Antic Colonial to the geothermal systems by Butech, Porcelanosa has just the quality standards I needed for my renowned project.”

to BluePort Altea. Of course, not everybody can afford a villa like this, and in such a beautiful and pleasant natural environment. We aim for perfection, each detail has been carefully planned, and all this has value. But I must also add that once you live here, the surroundings and the Mediterranean light that floods all the homes' spaces transports you to a desire to be part of the BluePort lifestyle. Sunny mornings all the year round, breakfast by an infinity pool with views to the sea... that's a pleasure unique to BluePort Altea.

Which are the Porcelanosa Group's brands used in these homes?

In my search for perfection, I found **Porcelanosa**. I had known the company for some years. It's one of the most prestigious worldwide brands of materials. After researching the brand's work method and identity, I arranged to meet Héctor Colonques, President and owner of **Porcelanosa Group's** eight factories. I always knew that this brand should be present in this project. It far exceeded what I expected, from the marble tiles by **L’Antic Colonial** to the geothermal energy by **Butech**, and BluePort Altea is a pioneer in the use of this thermal technology. **Porcelanosa** has the standards of quality I needed for my prestigious project. I always seek excellence, as do Hollywood celebrities who have also entrusted their homes to **Porcelanosa** — George Clooney, for example. From Beverly Hills to Altea Hills. 



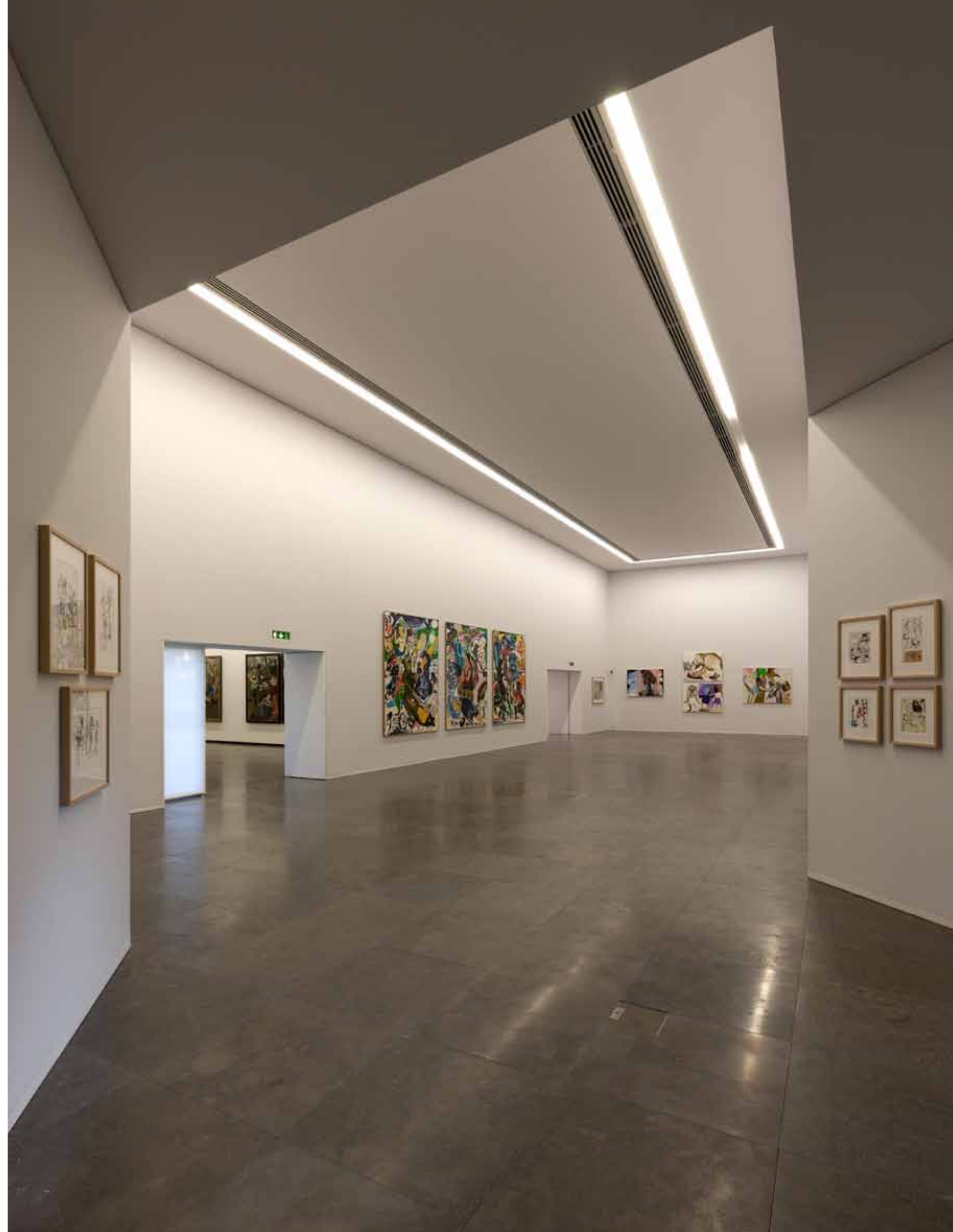
Eduardo Souto de Moura

MINIMALISM

WITH TALENT, PRECISION AND COMMITMENT

The 2011 Pritzker Prize earned him a wider international presence and rendered his works – including football stadiums, tube stations and the renovation of historical buildings – much more visible, although his great talent and sensitivity has been renowned for years. This is why **Porcelanosa** chose the Portuguese architect to create one of **L'Antic Colonial's** signature spaces in 2014.

Text: SUKEINA AALI-TALEB



Eduardo Souto de Moura (Porto, 1952) began his career under the guidance of another great, and also Portuguese, architect — Álvaro Siza Vieira. Already as a student, he showed a natural inclination for the world of architecture: “At high school, this was the subject in which I was most interested.” He eventually graduated in Architecture at the School of Fine Arts in Porto. In the 1970s, he collaborated with architect Noé Dinis, and subsequently worked in collaboration with another architect, Álvaro Siza. Before starting his career as an independent architect, he was employed by Fernandes de Sá until he opened his own studio in 1980 in the city where he was born. Souto de Moura has combined his work as an architect with teaching since 1981. He was lecturer in Architecture at the University of Porto for a decade, and has been guest professor at the Schools of Architecture in Paris-Belleville, Harvard, Dublin, Zurich and Lausanne.

His 2011 Pritzker Prize afforded him the opportunity to become internationally known, and more recently, in 2013, he was granted another prestigious award: the Wolf Prize. A wide range of projects are continually undertaken by his studio, Souto Moura Arquitectos S.A. — an international office with a team of 30 professional architects plus administrative personnel, highly qualified computer engineers and 3D designers, all of them with extensive experience in the field. The studio develops quality work, but in a laid-back atmosphere. Its methodology is based on sketches, technical drawings, 3D-designs and models, as well as on an ongoing dialogue with experts and a single development process. As put by the architect himself: “I always start by drawing a sketch. From that sketch, or a group of sketches, I begin to create plans, profiles and elevations, and then a model. Next I evaluate the solution, to start the process all over again”. His projects are perfectly integrated into their environs, and use local materials. In short, they do not jar with the environment in which they stand, but are part of it — in harmony with their surroundings. Even though the architect is sometimes forced to adapt the environs to his projects, “the result is always a perfect integration,” adds Souto de Moura.

His office, with ample experience in very different sorts of programmes, fosters innovation for new projects, and research not only regarding the language of architecture, but also for

construction systems, techniques and materials. The key to effectiveness is that each project is developed as an individual process, as a “one-off”. Souto de Moura admits that the work which he feels most satisfied about is Braga’s Municipal Stadium, and among the projects still to be designed, he dreams of building a church someday.

Among the projects accomplished by the studio, one of the most difficult was that of Porto’s metro system, the NORMETRO. Its objective was to improve the quality of life of its citizens, and it earned the project a number of awards. In connection with this large-scale project, Souto de Moura recalls the words of the poet Pablo Neruda when he accepted the Nobel Prize; in his speech, he included a brief quote from Rimbaud: “...and

“I always start by drawing a sketch. From this sketch, or a group of sketches, I begin to create plans, profiles and elevations, and then a model. Next I evaluate the solution, and start the process all over again.”

in the dawn, armed with a burning patience, we shall enter the splendid cities”. And thus: “When in the morning we go down the Avenida de la República from San Ovidio and then cross Louis I Bridge... armed with a burning patience, we shall enter the splendid city of Porto”, Souto de Moura paraphrases. Although poetry is not a priority of Porto’s underground, the architect wanted a quality light-rail system, and this work entailed in many ways a renovation needed by the city.

A difficult challenge, because at first the complicated topography of Porto’s historical centre made it apparently almost impossible to fulfil the rigorous technical specifications. “However, over the course of the work, we became convinced that it was viable,” remarks Souto de Moura. “As the project evolved, even what might have proved to be a hindrance eventually turned out to be key to the city’s overall makeover.” Thus, some changes were undertaken — levelling streets and adjusting steep hills, pavements, gardens, trees, street furniture and lighting — among other elements of the makeover.

The Paula Rego Museum is also a design created by the Portuguese architect. “I was lucky




Clockwise, from above left, an outside view of the ‘Paula Rego’ Contemporary Art Museum, in Cascais (its interior can be seen on this feature’s front page), with striking red concrete and daring shapes; the interior of one of Porto’s tube stations by Souto de Moura. ‘NORMETRO’, an ambitious project of 60 kilometres of railway and 69 stations, which has brought about a makeover for many areas of the city; interiors and courtyard of Pousada Santa Maria de Bouro, an old convent.

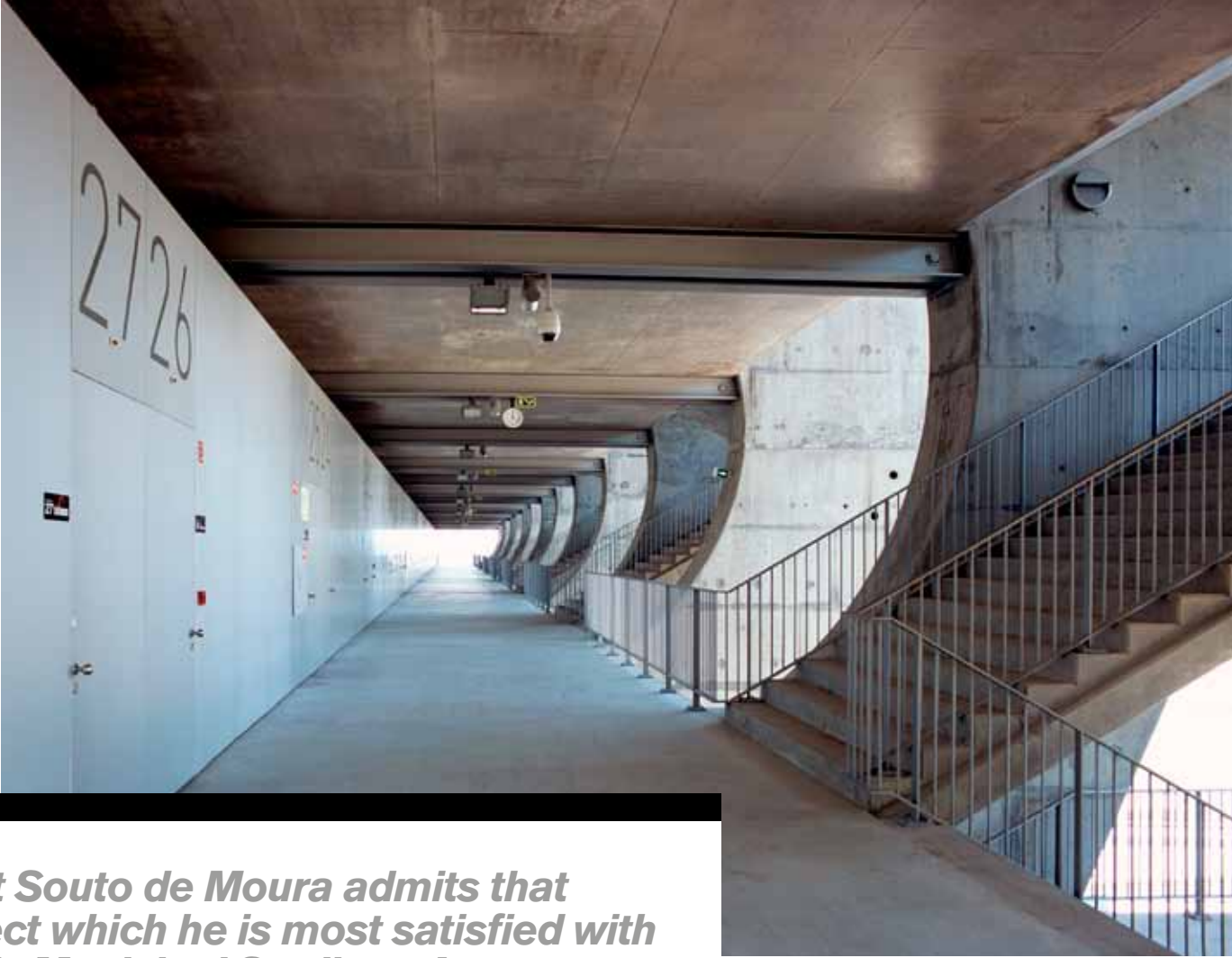
to be able to choose the site, which increased my responsibility towards painter Paula Rego, for she had selected me for the project". The site was a wood surrounded by a wall with a large empty space in the middle and some tennis courts that had remained from the old club, which closed after the Carnation Revolution. The architect studied the place and the trees, and developed a group of sculptural and attractive volumes of different heights to reflect the plurality of the approach. "The play of yin and yang – the artificial and Nature – helped me determine the exterior material". It was red concrete, the opposite colour of the green of the wood. "As I didn't want the building to be a neutral cluster of boxes, I created a hierarchy by introducing two big pyramids as a backbone: the library and the café." One of his concerns was that every exhibition hall should open to the outdoors, to the gardens. And this was respected in his project.

Another of Soto de Moura's projects was the conversion of the convent of Santa María de Bouro to a Pousada. The aim here was to create an ideal atmosphere for relaxing while respecting the past history of the site. The old building was restored and a new construction was built as well.

Souto de Moura undertakes all kinds of design: from large-scale projects to other, smaller works like simple single-family homes whose main goal is functionality. Among the large projects is the impressive Municipal Stadium in the city of Braga, his favourite project. It is located in the Dume Sports Park, on the northern slope of Monte Castro. Interestingly, the roof was initially designed to look like a long and continuous visor, but finally was inspired by Peruvian Incan bridges. At a height of 40 metres, the stadium has two grandstands with the same gradient. The stadium can be a starting point for any future development of the area, as the city is expanding northwards.

The renovation of the Convento das Bernardas is another significant project by the Portuguese architect. A building that had been a factory since the 19th century was turned into a spectacular tourist resort with 78 rooms. Two different kinds of work were undertaken here: the construction of a new building, and the restoration of the existing one.

More projects keep on coming to the architect's studio and he undertakes them all with mastery, commitment and great talent. At the moment, the studio has embarked on a project for EDP, made up of a central building and the buildings that support the Tua dam. 



Architect Souto de Moura admits that the project which he is most satisfied with is Braga's Municipal Stadium. Among the projects still to be done, he dreams of building a church someday.



Left, Braga's Municipal Stadium. Small photo below, the Burgo project, in Porto. Below, the swimming pool of the tourist resort created in the old Convento das Bernardas, in Tavira. The large central courtyard (75 x 32 m) is divided in two areas: to the north is a square that resembles the old cloisters, and to the south is the swimming pool (20 x 20 m). A new, L-shaped building was added (21 rooms), as well as a row of single-family accommodation on one or two floors and a terrace, on the old site of the convent's kitchen garden.



President of the **Porcelanosa Group**, Héctor Colonques, Communications and Marketing Director Cristina Colonques, and the Managing Director of **L'Antic Colonial** Mauricio Inglada, welcome Souto de Moura and Nuno Brandão. On the occasion of this visit to the factory, they announced that both architects would design two of **L'Antic Colonial's 2014 Signature Spaces**.

VISIT TO THE FACTORY

Last July, Souto de Moura and Nuno Brandão, another Portuguese architect, visited **Porcelanosa Group's** premises and it was a big honour for the Spanish firm to welcome these two internationally renowned professionals. Their fame can be appreciated by the recognition enjoyed by both: Souto de Moura was granted the 2011 Pritzker Prize and 2013 Wolf Prize for the Arts; and Nuno Brandão, considered to be one of the best architects of his generation, was in turn awarded the Revelation Prize and 2004 Expresso Merit/SIC. Despite being so young, the latter is a lecturer at the Faculty of Architecture at Porto University – where he studied – as was Souto de Moura in the 1980s. Brandão's architecture is essentially marked by a minimalist and very rigorous style of powerful sculptural impact. He has designed multiple public buildings, such as the Central Library for the Social and Human Sciences College at the Nova University of Lisbon and the Escola em la Verrerie, Switzerland. On their arrival, the architects were welcomed by the President of the **Porcelanosa Group**, Héctor Colonques, Communications and Marketing Director Cristina Colonques, and the Managing Director of L'Antic Colonial, Mauricio Inglada – who, on the occasion of this visit, announced their future collaboration with the company given that they will be in charge of two of the **Signature spaces for L'Antic Colonial in 2014**. During the visit, Souto de Moura and Nuno Brandão saw the space where their creations will stand, and selected the materials they will use from the wide range of natural products and new ones that the firm is preparing for next year. The architects are already working on their spaces so they can be opened in January 2014, coinciding with the **Group's XXI International Show**.



FRESH, DELICATE AND VERY CONTEMPORARY

This refurbished boutique hotel boasts **Krion®** with lacework details designed by Sophie Hallette both in the reception area and for the backlit headboards in the bedrooms, made exclusively by the **Porcelanosa Group**.



The historic and buzzing Madeleine quarter in Paris, where fashion, luxury and elegance are everywhere, is the site of the Hôtel Chavanel, a luxury four-star hotel – with 25 rooms and two suites – featuring sophisticated atmospheres of a truly French lifestyle where contemporary design pieces are everywhere.

To achieve a markedly contemporary and fresh style that enhances the importance of each and every detail, the owner of this boutique hotel, Sophie Charlet, did not hesitate to trust its refurbishment to Peyroux and Thisy, a Paris-based architecture studio founded by architects Anne Peyroux and Emmanuèle Thisy (peyroux-thisy.com). Specialised in



refashioning hotels to give them an identity of their own, this studio designed exclusively for the Hôtel Chavanel such essential pieces for its interior design as the reception counter and carved headboards with backlighting (made in **Krion®** by the firm **Systempool**, part of the **Porcelanosa Group**).

In addition, in pursuit of discreet and unmistakably French-made luxury, Sophie Charlet also recruited the collaboration of different Parisian artisans who created true marvels for the hotel's decoration. This is the case of Sophie Hallette – a well-known French company founded in 1887 and specialised in lace and tulle design and manufacture (sophiehallette.fr). One of its lace designs was the leitmotif and inspiration for creating



Opposite, bespoke reception counter by Peyroux & Thisy, made in **Krion®**, by **Systempool**. Spherical 'Lace Ululi' hanging lamps, a design by Matteo Ugolini for Karman.

Above right, lobby furniture: 'New Antique' Container tables by Marcel Wanders for Moooi, 'Shitake' stools by the same designer for Moroso, and 'La Cage' (a cage-shaped armchair) by Anoushka Potdevin for Ateliers d'Art de France (*left*).

'About a Lounge' and '1973' chairs, by Hee Welling for Hay and by Verpan, respectively. The wool wall fabric is by the firm Kvadrat.

Left, from top to bottom, next to these lines, 'Melt Down' blown glass lamps by Lindstén Form Studio, and fibreglass 'Moby Dick' lamps by Matteo Ugolini for Karman.



Top and above, in the lobby, the 'About a Lounge' chairs by Hee Welling for Hay contrast with the colourful 'Confluences' modular lounge seats by Philippe Nigro for Ligne Roset. On the right, part of the 'Prince Chair' chair by Louise Campbell for Hay, in black, can be seen. In this ceaseless play of contrasts, a modern cuckoo clock stands out on a rustic stone wall. A white-lacquered metallic structure suspended in the air is a design by Matteo Ugolini for Karman, as are the 'Moby Dick' lamps.

On the right, in the breakfast room, 'Fruits Défendus' light

fittings designed by Nathalie Auzépy for NAdS. *Opposite*, the hotel's two junior suites, whose carved backlit headboards were designed exclusively for the Hôtel Chavanel by Peyroux & Thisy, who drew inspiration from Sophie Hallette's lacework, and are made in **Krion®**, by **Systempool**. Both suites feature details by contemporary designers, such as 'My Chrysalis' lamps by Ango (silkworm chrysalises joined by wire) or 'Cloud' and 'Saint-James' chairs (by Lisa Widen and Jean Nouvel, respectively), among many others.

Right, one of the top-floor rooms in pearl grey, the colour chosen for the hotel's interior design. The velvet and cashmere curtains, as well as the cushions, are by the firm Lelièvre, and the elaborate cotton lacework is by the exclusive company Sophie Hallette.

Below, the leitmotif reflected in all these four photos is the lacework created by Sophie Hallette and is the theme for all the rooms, from the carpets designed exclusively for the hotel by Peyroux & Thisy to the backlit headboards made in **Krion®**, by **Systempool**.



the new and improved look of this boutique hotel, and it can be seen not only in the cotton net curtains for the windows but also for the carpets and backlit headboards (both designed exclusively by the architecture studio following the lacework pattern created by Sophie Hallette).

The hotel has an eclectic air which is very noticeable both in its rooms and suites and in the breakfast room and lobby: refined details in the purest *haute couture* style (such as the handmade cashmere curtains), glimpses of arabesques in its carpets, backlit headboards carved in **Krion®**, contemporary design pieces (like 'My Chrysalis' lamps by Ango, silkworm chrysalises joined by wire, and many others).

Pearl grey was the colour chosen to create



a peaceful atmosphere for all the rooms, without overlooking any detail. Both furniture and fittings are works by contemporary artists and designers, and the two deluxe suites have rain showerheads and velvet bathrobes in the bathrooms.

The two junior suites are exceptional, with sloping ceilings and views onto the Parisian rooftops. One of them has an unusual round bed and bathroom elements created by Ronan & Erwan Bouroullec. The lamps are made of metal, polymers, and even natural silk or wool; and the furniture (unique for each suite) is by contemporary artists and designers — the 'Saint-James' and 'Cloud' chairs, by Jean Nouvel and Lisa Widen, respectively, among others. 



Top, a detail of one of the carved backlit headboards designed exclusively for the Hôtel Chavanel by the Peyroux & Thisy studio and made of **Krion®**, by **Systempool**, drawing inspiration from the lacework by the firm Sophie Hallette.

Above left, the bathroom of a suite, whose highlight is the **White Oxo Deco** wall cladding,

31.6 x 90 cm, by **Porcelanosa**; a different way of covering walls with practically seamless joints that looks like a continuous surface. Resembling **Krion®**, surfaces, it has a matt finish and is smooth and very pleasant to the touch.

Bathroom elements such as the taps are designs by Erwan & Ronan Bouroullec.

MADRID THE VP JARDÍN DE RECOLETOS

OASIS IN THE HEART OF MADRID'S GOLDEN MILE

The VP Jardín de Recoletos hotel chose **Porcelanosa Group** materials to give shape to its new spaces, wholly renovated after a total refurbishment.



On Madrid's Golden Mile, very close to The Retiro Park, the Puerta de Alcalá and the National Library, stands this recently refurbished hotel that offers a relaxing and comfortable oasis in the heart of the hustle and bustle of the big city. The VP Jardín de Recoletos has just reopened its doors after fully refurbishing its ground floor and renovating all the furniture, both in the public areas as well as in all the rooms and bathrooms. The creation and completion of the project was undertaken by Decortienda, which also designed the hotel's rooms. In turn, the company EMO was in charge of the ground floor design.

The lobby, with designer lamps and its ceiling

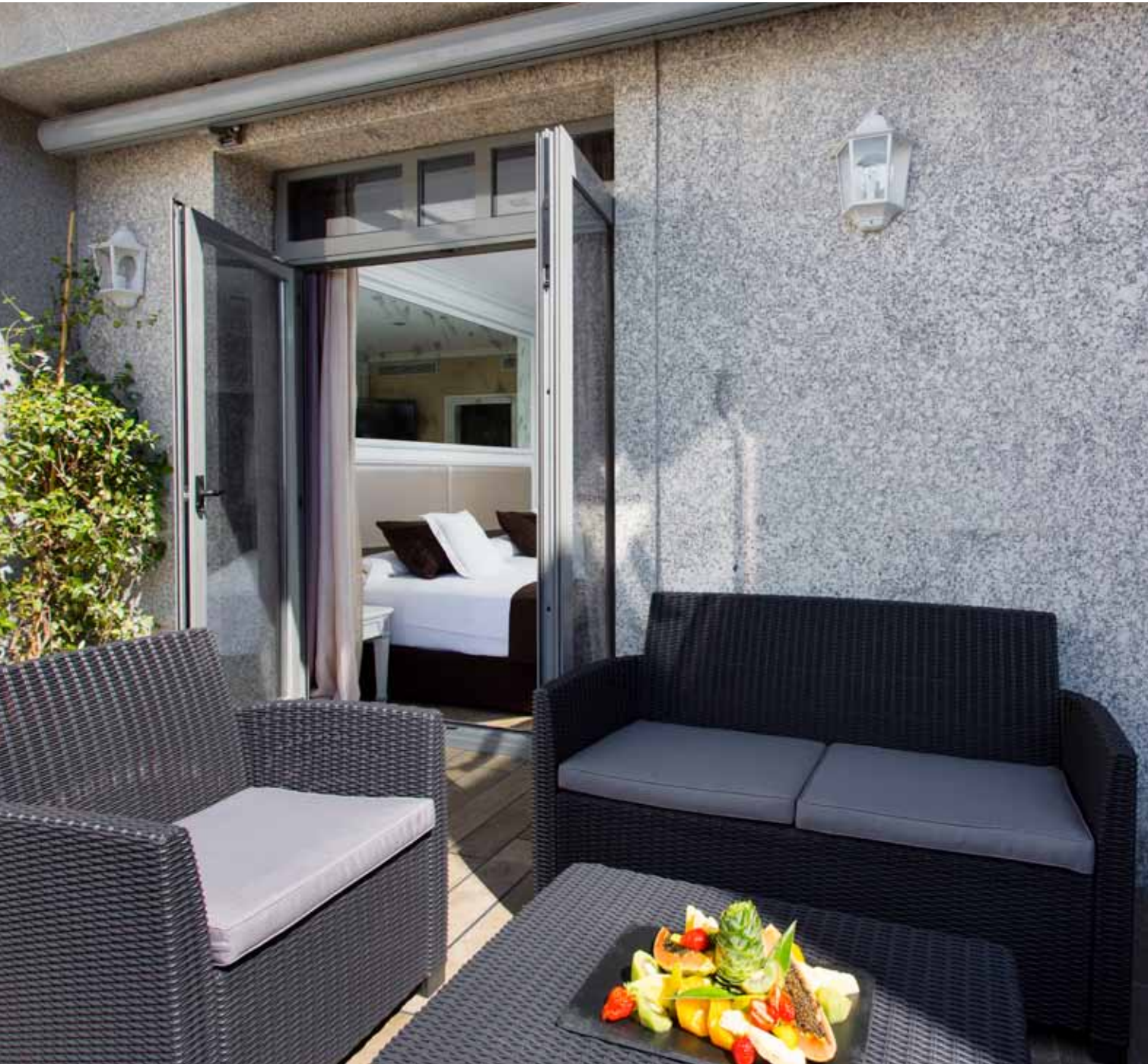


clad in wood — sloping halfway down the walls in some parts (including the reception area) — is a sort of hint, a sample of what guests will find in the hotel: contemporary elements in an interplay with elegant materials to create rooms that are both functional and comfortable.

The ceiling of the restaurant in the Jardín de Recoletos was also clad in wood. The refurbishment of this space brought about a change of look, and now its exclusive design is accompanied by top-quality traditional Mediterranean cuisine. Divided into two areas, its elegant café is a highlight, just like the spectacular dining room terrace. The lush vegetation (with magnolias, daisies, palms, strawberry trees and geraniums) makes this open-air space — adorned with fountains



Opposite, a detail of the reception area seen from the lobby and (below) from the restaurant café. *Above*, the terrace of the restaurant at the Jardín de Recoletos is an oasis in the midst of the city thanks to its fountains and lush vegetation. The floor is done in **Porcelanosa's** new **Chestnut Oxford** ceramic parquet, 14.3 x 90 cm. *Left*, a detail of the restaurant café, with a modern look and views to the garden. **Chestnut Oxford** by **Porcelanosa**, 14.3 x 90 cm, has also been used here, as well as in a 22 x 90-cm format.



— a true oasis in the midst of the “urban wilderness”. In addition, there is both heating and air conditioning to make it comfortable all year round.

The VP Jardín de Recoletos hotel has 36 standard rooms, two superior rooms and five beautiful suites, all fully equipped. As a part of its overall refurbishment, the hotel lifts are now soundproof and the rooms are insulated so guests can enjoy total silence during their stay. In addition, the materials used to decorate the spaces are fire-resistant to guarantee greater safety.

The suites— with capacity for three adults — have a terrace (over 25 square metres),



and two of them also have a separate lounge. Some of its extras are: a built-in, fully equipped kitchenette, a hydro-massage bathtub, amenities, Bluetooth audio system connection for mobile phones and international TV channels, among many others.

This establishment is the latest addition to the three other Madrid hotels in the VP Hotel chain (the VP Madroño, in the heart of the Salamanca district, the VP Jardín Metropolitano, next to the Azca business area, and the VP Jardín de Tres Cantos). The next opening, scheduled for 2015, will be a five-star hotel with 300 rooms in Buildings 3, 4 and 5 in the Plaza de España. ✍



Opposite, the 25-square metre terrace of one of the hotel suites, with floor in **Chestnut Oxford**, 14.3 x 90 cm, by **Porcelanosa** ceramic parquet tiles are perfect for outdoor use as they withstand bad weather conditions and heavy traffic and are easy to clean; interior of one of the two suites, with a separate lounge.

Above, kitchenette and generously sized beds in a standard double room.

Below, a detail of the bathroom in one of the five suites, with **Platinum Ruggine** wall tiles, 33.3 x 100 cm, and floor in **Ferroker** tiles, 44 x 66 cm, by **Venis**.

MONGOLIA BEST WESTERN TUUSHIN HOTEL

A WESTERN LOOK, ASIAN FLAVOUR

This hotel, the tallest in Ulaanbaatar, has had its interior fitted with materials from the **Porcelanosa Group** and adapts itself to Western tastes, yet without losing its own Eastern spirit based on kindness and courteousness.



With 198 fully equipped rooms and located in Ulaanbaatar – Mongolia's most populated city – is the Best Western Premier Tuushin Hotel. It is the ideal place for both business and leisure trips as it is in the very heart of the country's capital city, within 100 metres of the huge Sükhbaatar Square and the Government Palace, also known as the Saarl Ordon or "Grey Palace". A grand monument to Genghis Khan, Ögedei Khan and Kublai Khan was inaugurated in 2006 and rises up in front of the parliament building – just in time for the 800th anniversary of the crowning of conqueror Genghis Khan, the founder of the first Mongol empire.

The austere architecture of the Best

Western Premier Tuushin Hotel is divided into two clearly distinct structures as they are of differing heights. In fact, the 25th floor has the honour of being the highest in Ulaanbaatar – which makes for truly spectacular views of the city. On this floor are both the hotel's cocktail lounge called the Premier Lounge, and one of its three restaurants, the Premier Room, serving international cuisine which is also served at the Cabernet restaurant, on the first floor, and at the Prime Grill, on the third.

Its almost 200 rooms are divided into different categories, adapted to the different tastes and needs of its guests: Presidential, Ambassador, Deluxe and standard rooms. The interior design of all of them is equally contemporary and comfortable but, the 20 suites stand out above

Previous page double spread, exterior view of the hotel – the height of whose tower, the city's tallest, is eye-catching; the lobby and detail of one of the rooms. Right, one of its three restaurants. Below, from left to right, the lounge of a suite and a standard twin room. Bottom, two bathrooms: (in the photo above) done in **Ivory Carrara Marble**, 31.6 x 90 cm, by **Porcelanosa**, and (in the photo below) **White Travertine**, 31.6 x 90 cm, by **L'Antic Colonial**, applied both for wall cladding and floors. Opposite, detail of one of the rooms.




the rest, with the highlight being the presidential suite, fitted with a Jacuzzi and other exclusive amenities.

We would like to point out that all the bathrooms have been done in materials from several of the **Porcelanosa Group's** brands. **Ivory Carrara Marble**, 31.6 x 90 cm, by **Porcelanosa** was used both for the floors and wall cladding, as was **White Travertine**, 31.6 x 90 cm, by **L'Antic Colonial**, as well as **Grey and Black Manhattan**, 20 x 33.3 cm, and **Nickel Ferroker**, 44 x 66 cm, by **Venis**, among others. All have perfect finishings and are exceedingly elegant spaces thanks to the **Chrome Brass Pro-part** fittings, by **Butech**.



Different elements by **Noken** from the **Architect**, **Giro**, **Nantes**, **Essence**, and **One** series, as well as others, have also been used. **Systempool** also contributed material to the hotel with diverse fittings, ranging from their **Minimal XL** bathtubs (190 x 80 and 190 x 90 cm) to a **Kino** spa, 220 x 220 cm, with capacity for five people.

The hotel's second-floor gym is fitted with the latest fitness equipment and has a spa called Aroma Thera offering the best beauty and wellbeing treatments by The Aromatherapy Company and Thalgo, specifically designed for face and body, as well as hand and nail-care needs. 



SUSTAINABLE, FLEXIBLE AND HUMANISED

Madrid's Carlos III University has a new building.
Designed by the Beldarrain architecture studio, its interior was
done in ceramic materials by the **Porcelanosa Group**.

Text: SUKEINA AALH-TELEB **Photos:** FRANCISCO BERRETEAGA



An outside view of the 'Carmen Martín Gaité' Building which houses, among other facilities, the Humanities Library (in the photo), with **Stonker Ecologic** ceramic tile, 120 x 30 cm, by **Porcelanosa**. Conceived as an autonomous element, the façade is designed to optimise energy and has an attractive look dotted with identical windows. The two main materials of the old buildings on the campus (white concrete and brick) were used, reinterpreting them in a sustainable way.



Its sustainable architecture has earned the studio the first LEED PLATINUM certification for a teaching building project in Spain



The 'Carmen Martín Gaité' Building houses the Humanities Library and College of Communications at Madrid's Carlos III University in Getafe (Madrid). It was built with the aim of innovating in two ways — planning and sustainability — and also with the desire of being the first to apply new ideas to the construction of University buildings. It bears the seal of architect Juan Beldarrain, who creates an ecological, sustainable, flexible and humanised type of architecture whose concepts are reflected in this building of over 20,000 square metres. Furthermore, the project was carried out with an extremely small budget: €857 per square metre.

In recent years, technological advances and its

For the interior, **Stonker Ecologic** ceramic tile by **Porcelanosa** was used, cut in a 120 x 30-cm format for easy application for floors giving them a pleasant linear pattern, and giving skirting and wall cladding a beautiful simplicity. The fact that these tiles are made of 97% recycled material makes them one of the studio's strong points regarding sustainability.

consequent globalisation have transformed the world in a way that makes it necessary to question traditional models. This thought was among many views shared by this architecture studio and the University directors. They evaluated new ways of teaching and learning, as well as this new world offered by new technologies. "The result is a kind of architecture that aims to be flexible and versatile in order to adjust itself to this new understanding education," says Beldarrain. "But in addition we want it to be a plural architecture where users can choose from among spaces of multiple sizes, feel and orientation," the architect adds.

Sustainability is also visible in this new construction on the campus. No wonder then, that this interest in sustainable architecture

“In many ways, a very ecological building is nothing but a very sensible building that takes care of the comfort of its users”



has earned the Basque studio the first LEED PLATINUM certification for a teaching building project in Spain, along with the National Sustainable Architecture and Urban Planning Culture Award by the Civitas Nova Forum for its extension of the Azkoitia Library, in Guipúzcoa. “We are very interested in improving the environmental sustainability of our projects, and have been so for some time. We got an eco-design certification some years ago, but this is the first time that, thanks to the keen interest of an environmentally committed customer, we applied for the LEED sustainability certification in order to verify the level of our achievements,” adds the architect. Only eight university buildings worldwide have achieved this maximum LEED certification rating. “In addition, it has helped us

For the outside, light coloured materials, like **Stonker Ecologic** ceramic tile, 120 x 30 cm, by **Porcelanosa**, optimise natural light. The extraordinarily light colour and smooth, even texture of these pieces show that a high proportion of recycled content is not detrimental to the quality of materials. For the upper floors, the façade becomes a lattice that conceals the roof’s facilities, allowing for efficient ventilation of these spaces.

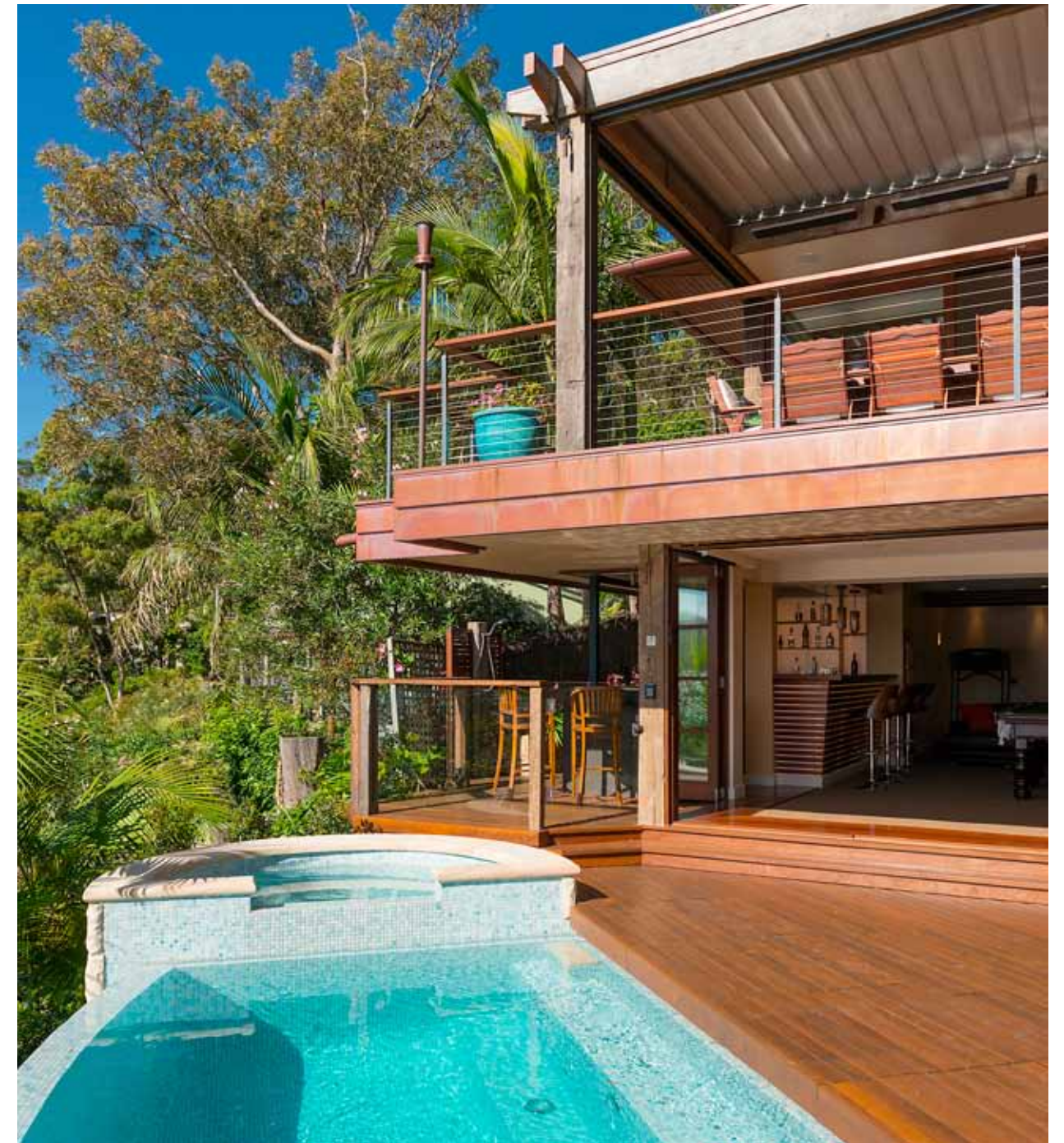
spread an understanding about many aspects about good architecture that we’ve always advocated, such as the relationship of buildings with the outdoors and with nature, the use of natural light and suitable protection from the sun, indoor comfort, etc.” This is why so many measures embracing the whole life-cycle of the building were incorporated into the project and the construction process. Some of them are: fostering public transport – pedestrians and cyclists; planting autochthonous species with low water requirements on more than half of the plot; and the use of rain for watering. “In many ways, a very ecological building is nothing but a very sensible building that takes care of the comfort of its users. That’s nothing new in architecture”, he comments.



JUAN BELDARRAIN

Architect Juan Beldarrain (Bilbao, 1966) graduated from Navarra’s School of Architecture, ETSA in 1991. After finishing his studies, he moved to Berlin and worked with the J. P. Kleihues architecture and urban planning studio, staying there until 1993. He joined Rafael Moneo’s studio, first in Madrid and then as Project manager for the Conference Centre and Auditorium in Kursaal. In 2000, he set up the Beldarrain studio in San Sebastián, and has combined his activity as an architect with teaching for some years. Today, his studio has embarked on a wide range

of projects from a leisure centre and aqua-park in Constantine (Algeria), to the extension of Álava’s University Hospital. His work has received several awards, notably the 2013 COAVN Prize for residential construction.



KAHALA: A HOME BY THE SEA

This \$15-million home in Clareville, in the Australian state of New South Wales, has an Eastern flavour and Old World touches. Its design features range from recycled eucalyptus wood floors to a bespoke dream kitchen by **Gamadecor**, a firm of the **Porcelanosa Group**.



The three-storey Kahala house stands on a 1,700-square-metre plot by the sea, with a private beach of approximately 100 square metres and direct access from the water on a hybrid craft that can be easily hauled up a 30-metre ramp. The house's most remarkable feature is its open-air dining room with an automatic sliding door system and an infinity pool with views to the Pittwater Estuary.

The exclusive Palm Beach area (Clareville), just 45 minutes from Sydney, is the location of Kahala, an imposing private, three-storey, designer home set on a 1,700-square-metre beachfront plot. Secluded and with an oriental feel, the house faces north and has stunning views of the Pittwater Estuary stretching from Lion Island to Scotland Island, as well as of the lush National Park just in front.

Kahala is the result of four years of devotion and work by architect and developer James de Soyres and his company, Soyres Malon Architects. With expert professionalism, he was careful to make every detail of this Australian home truly shine. For this, he used recycled hardwood, Italian stone and **Gamadecor** products, by the **Porcelanosa Group**. Soyres successfully and deftly integrated an international feel – with Old World echoes – into a unique and innovative design. Noticeable as a distinctive and exquisite feature of design is the huge and historic carved wood front door from India – that was once used to hold back charging elephants.

This seafront house boasts a private sand beach of about 100 square metres and direct access from the sea with a 32-metre ramp (where a 6-metre long amphibious craft is moored).

The sitting room and dining room areas are impressive: recycled eucalyptus wood floors, designer lamps, a stoneware fireplace over a metre and a half high and a sliding door system




Architect and developer James de Soyres designed a home with an Asian feel using recycled hardwood and old carved doors. Designer lamps, an almost 2-metre-high stoneware fireplace, and playful touches – like the

billiard room and bar by the infinity pool – are just an example of the features of this seafront house. The unusual Indian front door is a singular antique and collector's piece that in the past was used to hold back charging elephants.



Bespoke luxury kitchen made by the architecture and design team of **Gamadecor**, a **Porcelanosa Group** firm. The models used are **G-926 Tanned Mongoy Plus** + **Chocolate Matt Crystal** and **G-645 Tanned Mongoy Plus**, with a worktop in Spanish granite, and a mother-of-pearl wall panel, integrated appliances and drawers with a comfortable and functional push-to-open system. There is a big central island with an attached coffee bar, and a meeting area around a circular table with chairs. The main room bathroom has two basins, a double shower and an essential and practical dressing table. The bathtub, in artificial stone, is on the room's terrace, integrating the home even more with its surroundings. Its hamman-style sauna/spa is designed for six people.



(concealed when folded, seamlessly integrating the inside and the outside of the house). The open-air effect is even more powerful in one of the dining rooms, thanks to an automatic system by the Australian brand Vergola, for the slatted ceiling and folding blinds. An exotic, hand-carved wooden door opens onto the master bedroom, with a totally fitted dressing room and a kitchenette. It also has a concealed 'Faraday cage' (which reduces the effects of the electromagnetic field) for a healthier rest. The bathroom highlights are a Japanese-style toilet and an artificial stone bathtub with views, another feature that strengthens the constant interaction with the outside. The bespoke kitchen was made by the team of architects and designers from **Gamadecor**, which is part of the **Porcelanosa Group**. Fitted with a Spanish granite worktop, a mother-of-pearl wall panel, push-to-open drawers, a coffee bar and integrated appliances, it is perfectly in tune with the Eastern spirit of the house without neglecting the functionality of contemporary design. The outdoor heated infinity pool has an automatic cover system and a glass mosaic spa annexe with coloured water-jets and lights. It is always ready for use thanks to its automatic cleaning and filter system. Next to it is the billiard room, or 'Cabana lounge', with a fireplace and a fully fitted bar for having a drink after a swim. The house is topped off with a hamman-style sauna-spa (for six people), a gym, a studio, a two-car garage with spaces for guests, an industrial oven, drying room, outside showers and bathroom in the garden, a meditation hut and automatic watering system. As an extra, all systems are automated (iPad-controlled) and the security system includes digital surveillance video cameras, discreet panic buttons and keyless entry with a code card. 



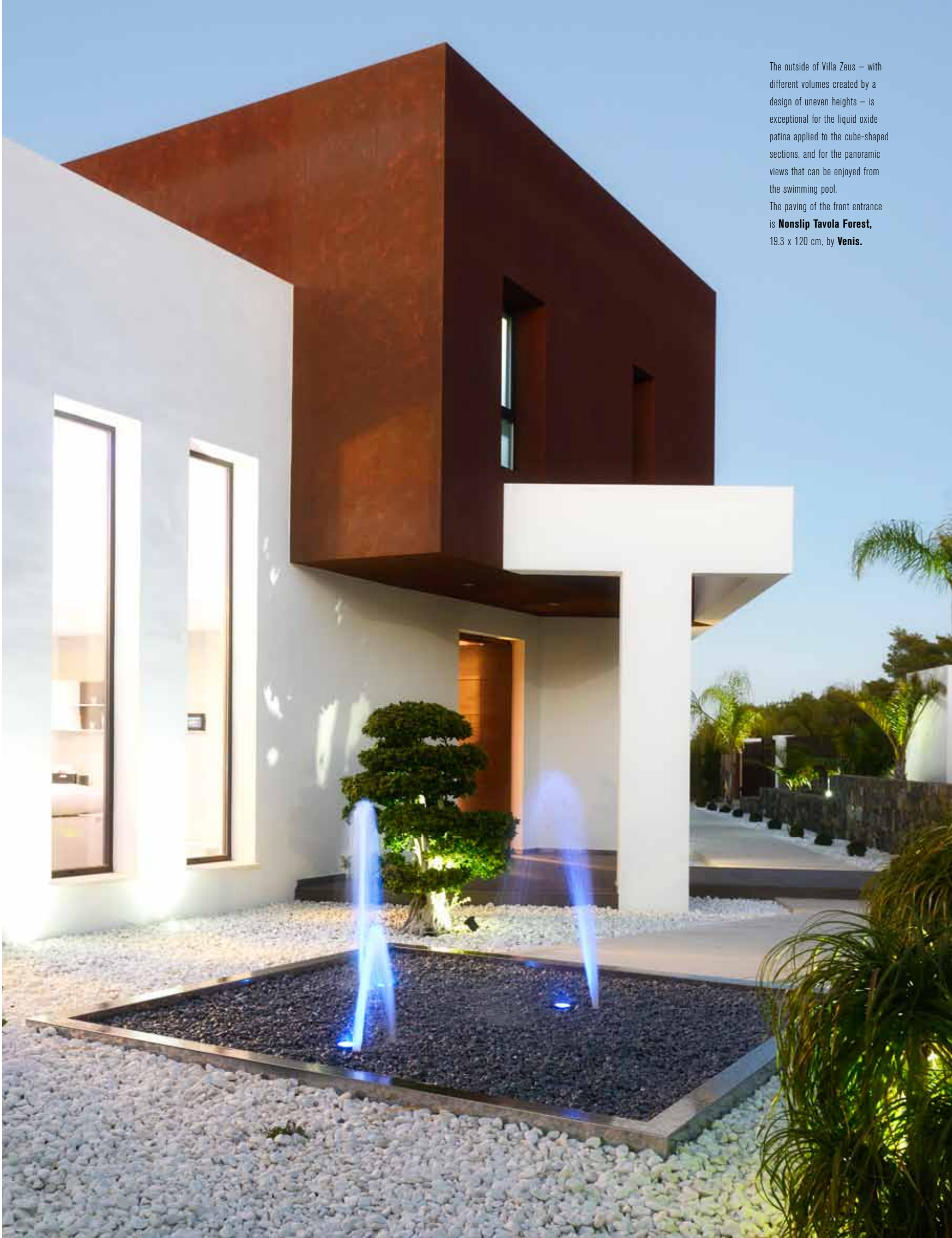


VILLA ZEUS

THE ARRIVAL OF LUXURY ON THE COSTA BLANCA

Miralbo Urbana, a studio specialised in designing exclusive homes on the coast of Alicante, creates a luxury villa designed with levels of different heights whose rooms stand out for their spaciousness and practicality as well as for the **Porcelanosa Group's** materials.

Photos: FÉLIX LORENZO



The outside of Villa Zeus – with different volumes created by a design of uneven heights – is exceptional for the liquid oxide patina applied to the cube-shaped sections, and for the panoramic views that can be enjoyed from the swimming pool.
The paving of the front entrance is **Nonslip Tavola Forest**, 19.3 x 120 cm, by **Venis**.

Right and below, next to these lines, the floor in the sitting room – with impressive views and an almost 4-metre high ceiling – was done in **Ferroker Aluminium**, 45 x 90 cm, by **Venis**. The highlight here is the **Krion®** worktop incorporated in the kitchen, next to the dining room table which acts as a connecting link between both spaces.

Below, the floor in the master bedroom suite – with panoramic views – is also **Ferroker Aluminium**, 45 x 90 cm, by **Venis**.

Below right, the spa floor is done in **Oxford Steel**, 14.3 x 90 cm, by **Porcelanosa**, and the walls in **Anthracite Glasgow**, 45 x 90 cm, also by **Porcelanosa**. The in-between profile is done in 5-cm wide Pro-telo stainless steel, by **Butech**.

Opposite, a highlight is that all taps in the home, both mixer taps and built-in elements, are from the **Imagine** series by **Noken**.



Above, **Imagine** mixer tap by **Noken** and **Jersey Mix** cladding tile, 31.6 x 90 cm, by **Porcelanosa**. Right, next to these lines, the master bathroom, clad with a combination of **Natal Anthracite** tile, 31.6 x 90 cm, by **Porcelanosa**, with **Even Burma Elite** mosaic, 1.5 x 1.5, by **L'Antic Colonial**, matching the **Imagine** and **Neptune Square** showerheads, by **Noken**. Top, another exceptional element is the **Krion®** basin made according to the customer's wish.




With a total area of 450 square metres, Villa Zeus is a luxury home in the town of Jávea, Alicante, built and designed with levels of differing heights by the Miralbo Urbana studio (www.miralbourbana.com). The layout affords the building spaciousness and practicality and defines a home whose highlights are its large sitting room (with ceilings of almost four metres in height) and its four spectacular suites with wonderful views. The master bedroom suite in particular is worth mentioning for its panoramic views, open bathroom and a separate and beautifully designed walk-in wardrobe. The home, built on a 1,600-square metre plot with a 4-metre slope, has also a cinema, a cellar and a spa with a swimming pool with a swim-jet (5 x 6 metres), jacuzzi and steam room. Outside, the barbecue area by the swimming pool and the jacuzzi were done in white micro-cement, and the exterior of the cube-shaped sections of the building was given a liquid oxide patina.

The studio's creative designer Tania Pérez Lucena, together with the technical team, was in charge of Villa Zeus's design. The Jávea-based Miralbo Urbana studio carries out each project from the very first idea to the delivery of keys to the customer. Exclusively devoted to luxury villa design, Miralbo Urbana develops, builds and sells all its projects (this one, its latest, in collaboration with HG-Hamburg: www.hg-hamburg.com).

Although the company started out in Jávea, Miralbo Urbana has expanded and now also works in the Altea and Moraira areas (Costa Blanca). In less than three years, the studio, made up of two partners – Juan Manuel Pérez Sánchez and Germán

García Martínez – has successfully side-stepped today's crisis thanks to its luxury homes constructed for a very exclusive clientele, as well as breaking with the banal building trends so common in the area.

“Our projects are based on each plot and client: we never repeat a project. Our homes are of the best quality, with materials by the **Porcelanosa Group**, Niessen home automation, and have spas, home-cinemas, bespoke outside gardens, integrated aerothermal systems and LED lighting. These are all clear examples of our firm commitment to low energy consumption,” states Miralbo Urbana. 

A VERY SPECIAL COMMISSION

With materials by the **Porcelanosa Group**, the López-Fando y Asociados studio designed a modern care home for people with intellectual disabilities, meeting the needs of this particular type of building to perfection.



It was in early 2011 when the López-Fando y Asociados architecture studio was selected to design the care home for people with intellectual disabilities that the Sisters Hospitaller of the Sacred Heart of Jesus community wanted to build in the town of Arroyomolinos (Madrid). A building that today, on the verge of opening its doors, boasts a flexible modular design as well as very pleasing aesthetics: "We wanted the centre to have the look of a home rather than a hospital, sober but cleverly constructed, using quality materials to guarantee easy and economical maintenance and a long life-cycle, yet with no unnecessary details or fashionable touches. Colour, however, was required for a cosy and cheerful look," explains architect Joaquín López-Fando.

The project is structured around a North-South axis that connects the different functional areas. This also allowed good adaptation of the building to the slope of the plot and provided three different access levels (-1, Ground and +1 levels).

The main access (on the south side) is at ground level and has two distinct volumes: the first, and the most important, the chapel



Cross-ventilated façade done in Ston-Ker ceramic (with a natural stone look that avoids the problems associated with this material) in two finishes: **Sand Arizona**, by **Porcelanosa**, and, for the connecting areas and the function room, **Ferroker**, by **Venis**, with a blued steel look (in 45 x 90 cm).



Fotos: Segio Martínez



— directly connected to the entrance hall, and which was done in different colours and materials. The second one is the function room (on the first floor), jutting out over the ground floor facade and is also of a different colour from the rest of the building. On this level are the centre's reception, administrative and management areas, five occupational therapy rooms, the physiotherapy room and the hairdresser's. In addition, the underground car park is located here, taking advantage of the sloping terrain.

On the west side of the +1 level are, apart from the above-mentioned function room, the rest of administrative management offices and different rooms, including the sickroom. In the east wing is the first of the five residential units. There is also a deck where open-air therapy can be done, as well as an all-weather games and leisure area that make up the outdoor space.

The +1 and +2 levels have the same layout and the only difference lies in the east wing of the building, with two further residential units on each level. A remarkable feature of the building's architectural layout is the fact that the five units of rooms for the home's



For interior finishes, all the floors were done in large-size porcelain stoneware tiles, and the same pieces were used for the protective skirting. The requirements for easy cleaning, aesthetic quality and durability were thus met. Above, the floors of the wet areas were done in **Brown Avenue**, 30 x 30 cm; and the walls,

in **White Town**, 30 x 60 cm, both by **Urbatek**. Above, next to these lines, the bathrooms walls are covered in **White Town** cladding tile, 30 x 60 cm, and the floor is in **Texture White Avenue**, 30 x 30 cm, also by **Urbatek**.

residents are attractively situated next to another green area.

The -1 level is in the west wing and contains auxiliary and personnel areas; and the open air spaces of the grounds have been designed with different materials, colours and textures, with an area set aside for a vegetable garden that the residents will create and look after, as part of their therapeutic activities.

In order to satisfactorily meet the owners' aesthetic requirements, along with adequate durability and easy maintenance, the studio opted for an overall use of porcelain stoneware using different tiles, textures, colours, sizes and finishes.

"The façades were done in two different combinations: the east wing (that houses the rooms) has smaller spaces and a more residential scale, with mainly solid parts, while the west wing (that houses the therapy and common areas) has façades that are large open glass surfaces, in clear contrast with the other wing. The connecting axis is totally glazed, except for the parts that link the different areas, thus providing the whole complex with great spatial and visual transparency and continuity," says architect Joaquín López-Fando. **▲**

A TRULY HEALTHY ATMOSPHERE

Yogurtland's design team has undertaken this project to shape this modern and colourful shop in the city of Huntington Beach. A Californian establishment that joins the list of over 200 premises that the company has worldwide, from the United States to Australia, via Mexico and Venezuela. An inauguration that — along with 50 other projects scheduled to open in the near future — goes to prove that Yogurtland is rapidly expanding (it has been chosen by Franchise Chatter's users as the most profitable frozen yogurt company). To create a safe and comfortable atmosphere, the design team opted for **Nonslip Ferroker**, 44 x 46 cm, a ceramic floor tile by **Venis** (outstanding for its durability that makes it suitable for heavy-traffic areas). **Line Sage** ceramic tiles, 33.3 x 100 cm, also by **Venis**, provide a contrast and a colourful touch to the walls and the bar. ▀



The front of the counter and one of the walls are clad with **Line Sage**, 33.3 x 100 cm, by **Venis**, combined with **Chrome Brass Pro-part** edging by **Butech**. The floor is **Nonslip Ferroker**, 44 x 66 cm, by **Venis**, perfect for its durability and suitable for heavy-traffic areas.



PURE GEOMETRY

The Ambroise Paré hospital in Marseilles, France, is a clear example of the most exquisite geometry. It is a project by Carta Associés, a French architecture studio headed by Stéphan Bernard and Roland Carta, who chose materials from the **Porcelanosa Group** to cover the exterior façade of the building.



Photos: François Moura.

The play of volumes in the architecture of this hospital built in the French city of Marseilles makes a strong impact. Also striking are the contrasting colours that were chosen — thus, the yellow stands out from the neutral white and the reddish colour — which add a distinctive and contemporary touch to this health centre. Solid volumes supported by circular columns enjoy the same refreshing feel and provide the construction with a singular image, for it looks as if part of it were suspended in the air.

This is a sustainable project by Carta Associés, an architecture studio that is well-known and highly esteemed by the French architecture scene and which has substantial

experience regarding these kinds of projects. With a team of 30 professionals, the studio's major objectives are to understand and satisfy clients' requirements. Therefore, the practice is a place where a continuous dialogue is maintained and exchanged with the client. Apart from constant discussion, project follow-ups are carried out, with a view to achieve the coexistence of several functions within a single space. A search for spatial flow, rational construction and the ethics of architecture are recurring topics in Carta Associés's daily work.

The studio tackles projects not just in France but also in countries like Italy and Morocco. Under the direction of architects Roland Carta and Stéphan Bernard, they work on




The plot for this new hospital has a total surface area of 120,000 square metres. It can therefore accommodate a hospital complex with 470 beds and underground parking for 630 cars. The work involved bringing together two private health institutions into a single place: the 'Ambroise Paré' Hospital Foundation and the 'Paul Desbrier' Hospital Association located nearby and where they were originally built.

To design the Butech façade, the **Porcelanosa Group** collaborated with architect Ludovic Bisi right from the start. Steel Factory, 596 x 1200 mm, and Marseilles Factory, 596 x 1200 mm tiles were used for this project (the latter were specially created for this project).



buildings — both public and private — in the educational and residential fields, for commercial and leisure spaces, health and sport-related centres.

Their work always involves overcoming the challenges and limitations posed by cities and, more specifically, neighbourhoods, and these constitute the focus of each and every one of their projects. The identity of each building is achieved by providing it with a context within its environs, something considered essential for any project. "The history of places is still a common thread that we should interact with, learn from and abide by. Our studio is prepared to fully face all types of complex programmes, always within budget and the plans," explain the architects. 



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T: 31 593 137- F: 931 615 015
CONSAN
T: 938 320 669 - F: 938 320 669
CORREJIA
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E. TORRENTS
T: 938 459 034 - F: 938 459 913
FOAP
T: 936 740 503 - F: 936 755 854
FRADERA MATERIALS
T: 938 671 512 -F: 34 938 675 318
GARRO
T: 936 545 952 - F: 938 400 620
HIJO DE FERNANDO ROCA
T: 936 681 434 - F: 936 801 458
J. PÉREZ AZNAR
T: 936 562 452 - F: 936 562 452
JOAN DOT
T: 938 504 648 - F: 938 504 286
JUDUL
T: 938 800 800 - T: 938 126 054
LOFT CUINA
T: 934 743 793 - F: 934 741 305
MA-CO
T: 938 954 141 - F: 938 954 142
MARESME GRES
T: 931 615 015
MATERIALES CASSERRES
ORMAT
T: 937 591 139 - F: 937 502 076
PLANELL
T: 938 698 750 - F: 938 600 181
PLANELL
T: 936 060 240 - F: 938 060 239
PRAT MATERIALS I MAQUINARIA
T: 938 741 903 - F: 938 741 903
PRAT MATERIALS I MAQUINARIA
T: 938 204 033 - F: 938 204 098
ROSA JORDANA RABETLLAT
T: 937 903 089 - F: 937 903 089
SUMCO
T: 938 933 066 - F: 938 936 004
PORCELANOSA
T: 932 642 500 - F: 932 007 036
BURGOS
BIGMAT FONTECHA
T: 972 173 442 - F: 972 173 456
FRÍAS MATERIALS
T: 972 670 073 - F: 972 673 071
FULCARRA BRUGUE XAVIER
T: 927 236 337 - F: 927 236 205
CÁDIZ
ALMECOR
T: 956 120 776 - F: 956 120 776


AZULGRIF
T: 956 730 687 - F: 956 730 911
DOCURRI
T: 956 462 263 - F: 956 462 623
PORCELANOSA
T: 956 635 282 - F: 956 635 285
PORCELANOSA
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T: 956 592 066 - F: 956 884 677
CANTABRIA
PORCELANOSA
T: 942 352 510 - F: 942 352 638
PORCELANOSA
T: 972 780 524 - F: 972 780 827
TG NOVA ARQUITECTURA
T: 972 312 250 - F: 972 312 249
GRANADA
TECMACER
T: 964 536 200 - F: 964 530 034
GAMA-DECOR
T: 964 506 850 - F: 964 506 596
L'ANTIC COLONIAL
T: 964 534 545 - F: 964 527 130
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T: 964 506 450 - F: 964 506 790
PORCELANOSA
T: 964 507 100 - T: 964 507 106
PORCELANOSA GRUPO
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SYSTEM-POOL
T: 964 506 464 - F: 964 506 481
URBATEK
T: 964 525 200 - F: 964 527 900
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PORCELANOSA
T: 964 238 162 - F: 964 238 930
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PORCELANOSA
T: 964 400 944 - F: 964 400 650
CEUTA
BAEZA
T: 966 511 312 - F: 966 511 309
CIUDAD REAL
PORCELANOSA
T: 926 546 727 - F: 926 546 727
PORCELANOSA
T: 926 251 730 - F: 926 255 741
CÓRDOBA
ACAÑAS CABRERA
T: 957 772 999 - F: 957 131 170
HORMIGONES SANFRANCISCO S.L.
T: 957 140 181
JUAN PRIETO E HIJOS
T: 957 177 693 - F: 957 177 335
SANEAMIENTO Y REVESTIMIENTO JULIO
T: 957 540 943
PORCELANOSA
T: 966 700 024 - F: 957 760 123
CUENCA
ALMACENES PAÑOS T: 967 498 000 - F: 967 498 000
MATERIALES DE CONSTRUCCIÓN MARTÍNEZ
ORTEGA
T: 969 380 708 - F: 969 380 708
VICENTE DE LOS RÍOS
T: 969 321 323 - F: 969 321 334
VICOSAZ
T: 941 286 021 - F: 941 202 271

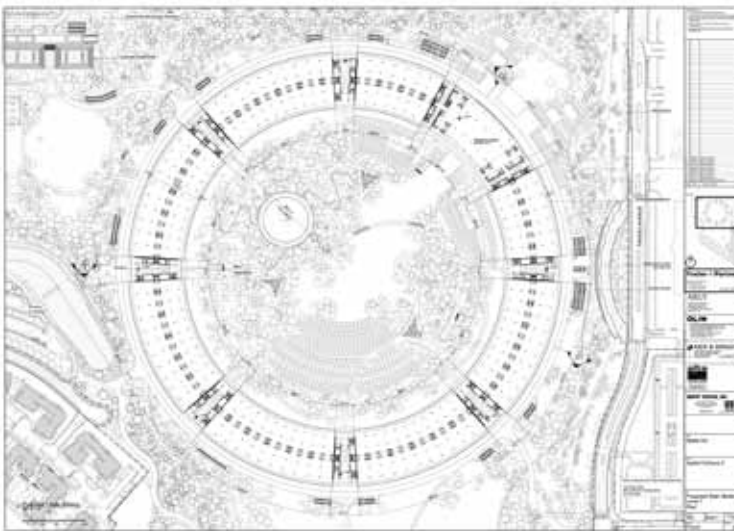


A spacecraft surrounded by trees

The last dream of Steve Jobs, Apple's founder, will come true in the town of Cupertino, in California, over the next years. Before his death, he designed his company's new corporate headquarters: an original, ring-shaped space whose shape evokes an imaginary spacecraft. Completely surrounded by around 6,000 trees, the building's main features will be its spatial flow, sustainability, ergonomics, beauty, innovation, and — above all — comfort.

The project was entrusted to Norman Foster's prestigious architecture studio, Foster + Partners. The last obstacle was recently overcome and the city hall of this Californian town gave the green light for the construction of this singular office complex. Despite a few delays, the new facilities are scheduled to open in 2016.

In the summer of 2011, Steve Jobs himself presented this project for Apple's second campus as the current one had become too small to accommodate the company's employees, which today number over 12,000. The building will be erected on land where HP's headquarters used to stand. The premises will have extensive green areas, and the impressive circular building — which aspires to become one of the best office buildings in the world — will stand right at its centre. It will have four floors in order to preserve a "human scale" and will also have underground car parks, a concert hall with 1,000 seats, a fitness centre and research and development facilities. 



The Apple Campus 2 project was commissioned to the Foster + Partners architect studio, and favours green areas and the use of glass. It is a building that looks outwards and invites relaxation as well as inspiring creativity and thought — the ideal place for encouraging the inventiveness of the next generation of Apple products.

