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ARCHITECTURE AND INTERIOR DESIGN AWARDS PORCELANOSA's most awaited evening
CARLOS LAMELA Optimistic realism

PORTUGUESE MASTERY Álvaro Siza, Aires Mateus, and Souto de Moura

BEAUTY AND AVANT-GARDE Luxury projects in Granada, Montenegro, Valencia, and Mexico

WILLIAM SOFIELD A touch of class **KIKE SARASOLA** Disruptive talent

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PORCELANOSA lifestyle



DREAM HOUSE

In the heart of Sierra Nevada (Granada), with top quality and sustainability standards, and with materials and elements from the Porcelanosa Group.
Photo: Miguel Rodríguez.

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Abacus Gráfica
Catalogue no.: V-1673-2018

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EDITORIAL

Generating change

Nations unite, gurus work together, the entire world demands that we rally around the fight against climate change so that the focus is on designing a healthier and, above all, sustainable planet.

We live in a world of scientific advances that have extended life expectancy to beyond the age of 85 for the inhabitants of many countries; a world in which robotics, nanotechnology, unmanned vehicles, space migration, urban automation, etc. are part of everyday speech. A world in which science, which dominates unquestionable truths, needs the help of human beings who, with their global awareness, will be the driving force of change, something that is now a priority for us all.

Big businesses on every continent have understood the challenge faced by the world and have accepted to lead the change.

PORCELANOSA Group is among them, hand in hand with the strength of its eight brands and the passion of all those who showcase them.

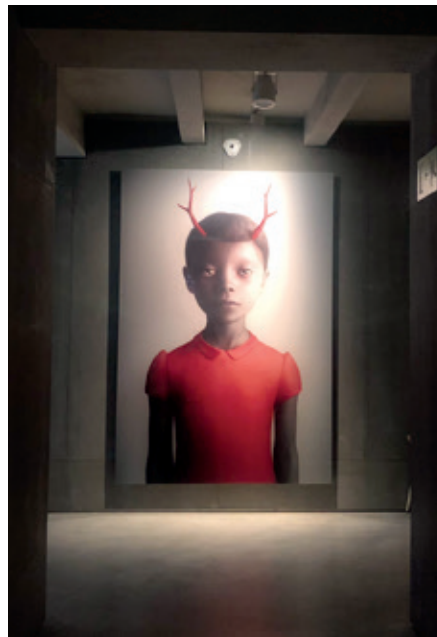
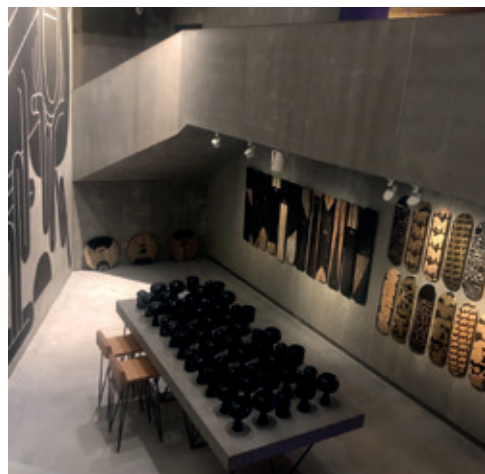
Our teams are leaders in the development of materials that are endowed with stunning beauty, resilience, and eco-friendly standards. **Krion®** is one of them, and is a part of a significant step towards a kind of technology which minimizes environmental impact. **PORCELANOSA Group's** commitment goes even further, catering to the needs of its influential allies: architects, designers, developers who tirelessly search for the best solutions for global spaces that are, in environmental terms, huge and complex, finding perfect solutions in the materials of our Group.

Espacio SOLO, an enigmatic collection

New technologies, science, medicine, videogames, animation... these are the core concepts of this art collection amassed over the past three years by interior designer Ana Gervás and by David Cantolla – creator, among other projects, of the *Pocoyó* animated series.

Facing the Puerta de Alcalá, Espacio SOLO is located on Madrid's central Plaza de la Independencia. Almost hidden away, this 1,400-m² exhibition space – refurbished by the great architect Juan Herreros – is only open by appointment. Viewers can enjoy a collection of 300 pieces from all over the

globe that reflect popular culture related to the worlds of television, comics, animation and graffiti. It includes work by internationally recognized artists such as Neo Rauch, Raymond Pettibon, Takashi Murakami, and Kaws, as well as up-and-coming ones, including Mu Pan, Raymond Lemstra, Sergio Mora, and Juan Díaz-Faes.

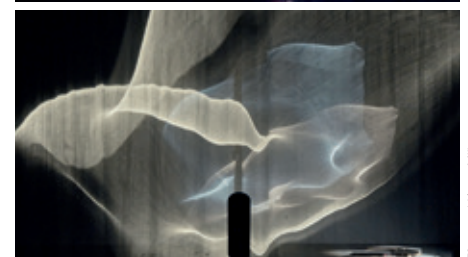
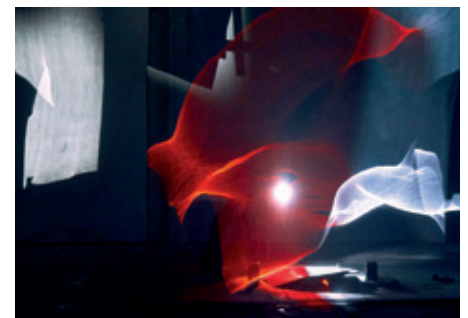


PROTAGONIST



Antoni Arola
DESIGNER AND ARTIST

Recently recognized by the *New York Times* magazine's T Spain Design Awards as the best industrial designer, he presented an experimental research project in Barcelona called *Reflexions*. Sponsored by SIMON, it revolves around light and Arola's conceptual way of representing it. A stunning installation where spectators can see how it emerges, vanishes, and transforms itself into a reflection. During a visit to his Barcelona studio, he told us about his projects: '*Reflexions* is an ongoing research project supported by SIMON, which always strives to work with light from different perspectives. This installation has a lot to do with space – the hugeness of the old SIMON factory in Poblenou, Barcelona, gave me the framework to create this ensemble of immersive works in motion. There was no specific project: just an approach. Our intention was to work with light on a new scale. We believe that this is our project's core concept: to stop working with light as a source, to feel instead that it flows, slips from our grasp, mutates and transforms itself into almost animated forms. We hope to take the work to Japan, as we believe there is a great kinship with their sensitivity. It's important to highlight that sound artists Lolo&Sosaku were also involved.'

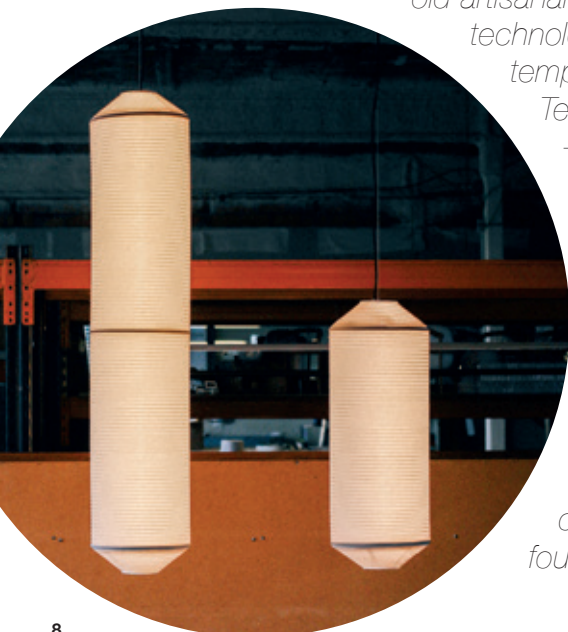


Photos: Héctor Milla

A WORK OF ART AND DESIGN. *The Tekiò lamp is a fusion of age-old artisanal techniques and Warm to Dim LED technology, allowing the intensity and colour temperature of light to be regulated.*

Tekiò is a unique contemporary object – a contrast between the ancestral and the avant-garde.

Its designer, Londoner Anthony Dickens, drew inspiration from traditional lanterns made of washi paper, which date back to the 14th century. 'This is an object that has been treated as a work of art, and the direction and form of the light it emanates can be changed,' comments Nina Masó, founder of Santa & Cole.



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COCO light dome

Ramón Arnau and Mariola Reyna, architects and interior designers based in Valencia, have created COCO: a timeless lamp that modulates light thanks to its movable dome. The light adapts to the time of day and to every activity performed in the space where it is placed. 'Via quality and timelessness, we offer solutions for objects used in everyday life, while seeking functionality and style.' This is the goal of both designers for all of their creations, and particularly for this rounded, pleasing work that has been awarded the prestigious 2017 ADCV ORO Award.

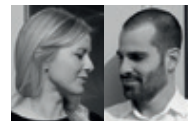


ADAPTING TO THE ENVIRONMENT
COCO fulfils contemporary expectations: aesthetics, functionality and quality.



LA MAMBA CREATES MAJESTIC

Raúl Durá, Ommar Uribe, and Pedro Rivera make up La Mamba Studio. Together they have created a majestic sofa for the Cármenes brand that makes us feel just wonderfully snug when we sit and relax on it. Comfort, durability and functionality guided by common sense were part of the designers' creative brief, and the result definitely shows in each detail of Majestic.



Cate & Nelson
DESIGN STUDIO

They met when they were industrial-design students in Madrid, later joining up as work and life partners. After some years working in Stockholm and London, they finally decided to set up their studio in Seville. They have won international prestige as can be seen by their appearance in countless publications, and companies such as Bla Station, Offecct, Stone Theatre, and Ateljé Lyktan manufacture their designs. 'We are a multidisciplinary design studio with offices in London, Stockholm, and Seville, and we work in several sectors, such as furniture, lighting, homeware, and we are now establishing a strong foothold in interior design. Our inspiration comes from an ongoing dialogue with design, and from our observation of daily situations and needs that emerge from the requirements of products, materials, and the spaces we live in. The wide range of possibilities of each item is what characterizes our designs, as do their sustainability, functionality, and simplicity. We are involved with manufacturers, brands, and users, because enjoying every part of the process is essential, from the initial idea to the end result. It is also important to see the ways in which each creation interacts with users, how experience gradually shapes the way each individual uses them.' Cate & Nelson has also entered the field of timepiece design with a markedly Nordic range: Cate & Nelson Watches.

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Alfaro and Manrique from north to south



Their architecture and interior design creations span Seville, San Sebastián, Barcelona and Madrid, primarily focusing on the rehabilitation of protected historical buildings. The common thread is to develop their international vision of trends, adapting to different kinds of users, depending on each particular building.

Gema Alfaro and Emili Manrique work from their architecture, interior and industrial design studio founded in 2004. In just a few months, their latest contributions have become benchmarks in hotel innovation, in particular due to their designs for the Conde de Torrejón apartments in Seville, and the One Shot Tabakalera hotel in San Sebastián.



IN SEARCH OF ESSENCE Gema Alfaro and Emili Manrique in their studio. Design at One Shot Tabakalera, where they used materials from **PORCELANOSA GROUP**.



PALACIO BUCARELLI

Located in the San Lorenzo district, in central Seville, this magnificent building dating from 1615 – part of which has been converted into apartments – has just opened its doors to the public.

The architectural project was overseen by Javier Betancourt, and the interior design was entrusted to a large team made up of designer Laura Parias and U+G Arquitectura in collaboration with the Tannhauser Estudio creative team. The most important feature is that the historical legacy and the legends of the palace have been preserved.

PROTAGONISTS



Piero Lissoni
ARCHITECT AND DESIGNER

He is one of the great architects and designers of our times. His studio, set up in 1986, encompasses architecture, graphic, and industrial design. He creates objets for Cassina, Cappellini, Knoll, Poltrona, Kartell, among many other firms. In the field of architecture, he designed the Mamilla Hotel in Jerusalem, Venice's Hotel Monaco & Grand Canal, The Pierre in New York, in addition to the main showrooms of firms such as Boffi, Porro and Tecno, as well as the legendary Teatro Nazionale in Milan.

At the moment he is working on a number of projects, including a new and exclusive hotel in Milan that will open its doors in 2021 – a unique challenge, as it is a historical palace located in the central Porta Romana square.

We met Piero Lissoni in Amsterdam, where he told us how he is approaching the project.

'This will be one of the most important hotels in Milan. Its distinctive feature will be to make its guests and visitors happy all the time and in every space. I am working very closely with the group behind the project – Europe Hotels Private Collection – and we have an amazing rapport. Right from the start, we sought to fully respect this Milanese palace's roots and essence. We will use artisanal materials and building methods, as they provide a more authentic finish. I'd rather avoid showiness and focus on what's genuine.'





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PORCELANOSA Group opens a new showroom in Rabat

The new shop will house the latest ceramic flooring and cladding. PORCELANOSA Group reinforces its presence in Morocco with a new 1,400-m² showroom. The inauguration of this shop – located on Avenue Hassan II in Rabat – was attended by 300 guests, eager to see the latest ceramic collections by the firm. Spain's Ambassador to Morocco, Ricardo Díez-Hochleitner, and Executive Vice President of Porcelanosa, Silvestre Segarra, were at the event, held on 10 April.

This new establishment, with its different ambiances, will be a source of inspiration for interior designers, architects, and developers. In its spaces the latest ceramic flooring and cladding designs are combined with cutting-edge innovations for bathrooms, kitchens, and the latest advances in building solutions and adhesives.

The influence of PORCELANOSA Group in this country is increasingly growing. This was commented on by several company representatives, who announced two further openings, in Casablanca and Marrakech, respectively.

Morocco is thus becoming one of the next premium markets for PORCELANOSA Group, and the Group's eight brands will be widely showcased in these new showrooms.



Photos: MEHDICA.



The inauguration of the PORCELANOSA Group showroom in Rabat was attended by Spain's Ambassador to Morocco, Ricardo Díez-Hochleitner, and Porcelanosa's Executive Vice President, Silvestre Segarra, as well as renowned personalities from the city's social and financial scene.



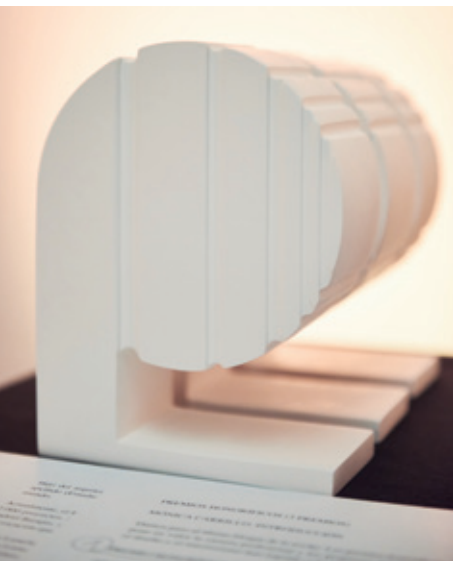


RABAT

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FOR A TOP-QUALITY FUTURE



The 12th edition of the Porcelanosa Prizes, celebrated at the magnificent gardens and banquet rooms of Zalacaín LaFinca, and attended by more than 430 guests – architects, interior designers, developers, constructors, and journalists, from both Spain and abroad – had an exceptional panel of judges made up of Beatriz Silveira, Abel Matutes, Carlos Valverde, Manuel Aires Mateus, Alejandro Zaera-Polo, Andrés Jaque, and Kike Sarasola.

In the words of the Group's President Héctor Colonques, 'at the eight firms of **PORCELANOSA Group** we strive for quality, innovation and the best design. Our objective is not just to meet the needs of private and professional clients, but also to be an inspiration, a benchmark, and a guide for all educational, economic, and cultural players who shape our society.'

One of the priorities of the 12th edition of these Prizes is to make the motto 'THE FUTURE WILL BE SUSTAINABLE, OR WILL NOT EXIST' come true by researching new materials that adapt to the big challenges people have regarding sustainability applied globally to the architecture and construction of the newest spaces.

Visionaries, such as professionals that include Carlos Lamela, Kelly Hoppen, and William Sofield, have put, and still put their enormous passion and talent at the service of the future and, thanks to their hugely influential work done now, in the 21st century, indisputably deserve the **Honorary Prizes** awarded to them at this edition.

'Many think that the only valid quantification is one of numbers. Others, like **PORCELANOSA Group**, focus on human value, on people who endow each project with movement, colour, shape and life,' remarked journalist Mónica Carrillo, the co-host of the gala along with Michi Primo de Rivera.

Students of the Master's Degree in Project Management and Production from CICE Madrid, Sofía Pérez de Amezaga and Mikel Goñi de Los Arcos, received the **Future Design Prize, Student category**, for their project *The Quarry: Humanized Nature*.

The **Future Design Prize, Professional category**, went to the Cimbra Arquitectos studio and its project *El Niu*. The winners were Marar Nogueira, Pablo Rozadas, Mireia García, Raquel Toledo, and Efrén Blanco.

The innovative house *Gom, a seafront window* won two Prizes; the first, the **Design of the Year**, and the second, the **2019 Special Prize**, consisting of a trip to Paris to visit the MAISON&OBJET Fair and the **PORCELANOSA Group** shop/studio.

As for **Special Mentions**, the developer AEDAS HOMES received one for Architectural Quality in new residential developments. The BATTLE & ROIG ARQUITECTOS studio was given a Special Mention for Sustainability and Ecology for its use of ventilated façades by Butech.

LAFINCA, and its project LAFINCA LGC3, had a Special Mention for the Best Housing Project for its use of products from **PORCELANOSA Group**. Madrid's Asociación de Promotores Inmobiliarios, ASPRIMA, and Madrid's Polytechnic University, UPM, were given a Special Mention for their Master's Degree in Real Estate that is dedicated to a range of informative processes. ROME'S FIUMICINO AIRPORT received a Special Mention for Use of Materials, notably the mineral compact Krion® K-Life 1100.

Javier Higuera, from HCP ARQUITECTOS, received a Special Mention for his 25-years career, and EDDEA got a Special Mention for its initiative in International Housing Development.



Various moments at the 12th edition of the PORCELANOSA Group Architecture & Interior Design Prizes, celebrated at Zalacaín LaFinca and attended by the most prominent Spanish and international architects, interior designers, developers, constructors, and journalists.

Photos: Sergio Martínez

1. From left to right: Cristina Salazar (EDDEA), Alberto Delgado (Santander Group), Miriam Menéndez, Manuel Iturbe (Santander Group), Héctor Colonques (Porcelanosa Group's President), Ana García-Planas, Ana Colonques (Porcelanosa), Montserrat Lull, and Antonio Valdecabres (Santander Group).



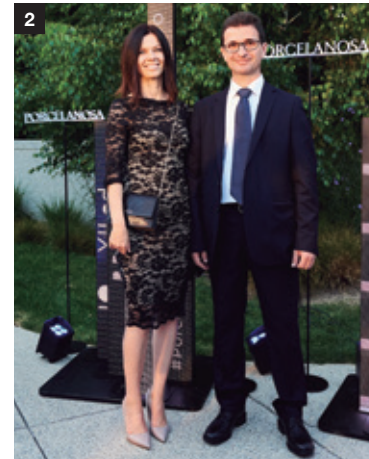
2. Juan Borges and Joanna Wojnowska.



3. From left to right: Marco Caruz, Silvia Caballero, Gustavo Zapatero, Roberto Arias (Porcelanosa Seville), José Luis Giménez, and Félix Cristóbal González, all from INSUR.



4. Jordi Roig and architect Julio Touza.



5. From left to right: Javier Rodríguez Huertas (Porcelanosa), Kelly Hoppen MBE, and María José Soriano (Porcelanosa's Managing Director).

6. From left to right: David Navarro López (Director of Porcelanosa Almería), Pedro José Lirola Jiménez (P LIROLA ARCHITECTURE, SL), and José Luis Pulido Rubiño (JL PULIDO INTERIORISMO).



7. From left to right: Alfredo Enriquez (Porcelanosa Mexico), Enrique Shibayama, Cristina Grappin, Lorena Vieyra, Juan Manuel Lemus, and Mónica Montemayor.



8. From left to right: Irene Echevarría (Blanco Metro), Francisco Javier Higuera Mata, Bihotza Iruñita Rubio, Francisco Javier Higuera Yela, Irene Gómez González, and Jacobo Higuera Mata.



9. From left to right: Héctor Colonques (Porcelanosa Group), Marta González, Alejandro Zaera-Polo, Alejandro Bueso-Inchausti, Gaspar Sánchez-Moro, Carlos Lamela, Iris Martín, and Rafael Robledo.



10. Famiro Llop (Krión®), Federico Tejado (Aalsea Europa), Adriana Escobar, Adriana Ricaud, Gabriel Gadsden (Escato), and Héctor Colonques (Porcelanosa Group).



11. José María Colonques (Porcelanosa Valencia), Carlos Marrero, Ana Colonques (Porcelanosa Group), Kike Sarasola (Room Mate Hotels), and Héctor Colonques (Porcelanosa Group).



12. Guillermo Morenés and José Antonio Pérez (Managing Director of Porcelanosa Madrid).



13. From left to right: Leticia Blanco (Vintage&Chic), Elisa López (Noveno C6), Nacho Viñau (Decoesfera), Irene Echevarría (Blanco Metro), and Estela Maca.

14. From left to right: Susana Sancho (Noviembre Estudio), Antonio Jesús Luna (ROOM Diseño), Pilar Marcos (Diseño Interior), and Vicente Porres (Noviembre Estudio).

15. Antonio Gálvez, José María de Cárdenas, Cristina Salazar, Antonio Hernández, Cristina Colonques (Porcelanosa), and Luis Ybarra (all from the EDDEA studio).



16. Héctor Colonques (President of Porcelanosa Group).

17. Sofía Pérez de Amezaga and Mikel Goñi de Los Arcos receive the 'Future Design – Student Category' Prize from Beatriz Silveira.

18. Ángel Fito receives the 'Design of the Year' Prize from Alejandro Zaera-Polo.

19. Kike Sarasola delivers the 2019 Special Prize to Ángel Fito, from Ángel Fito Estudio.

20. Raquel Castellanos, J. Huertas, Susana Cereceda, Florencio Fontcuberta, and Mariano de Miguel, all from La Finca.

21. From left to right: Enric Batlle, Helena Salvadó, Alejandra Liébana, and Marta Gil (all from Batlle i Roig Arquitectura).

22. Marar Nogueira and Pablo García Rozadas, from Cimbra Arquitectos, receive the 'Future Design – Professional Category' Prize from Andrés Jaque.

23. José María González Romojaro, from Aedas, receives a Special Mention from the gala co-host, Michi Primo de Rivera.

24. José María de Cárdenas, Cristina Salazar, Luis Ybarra, and Antonio Gálvez (all from EDDEA).

25. From left to right: Víctor Sardá, Academic Director of the Master's Degree in Real Estate Planning and Management, and Daniel Cuervo, ASPRIMA Managing Director.

26. Giovanna Pontecorvo, Vittoriana Lacanna, and Gianluca Littarru (all from ADR).

27. Javier Higuera Yela, from HCP Arquitectura, receives a Special Mention from the gala co-host, Michi Primo de Rivera.

28. Kelly Hoppen MBE receives one of the Special Prizes from the President of Porcelanosa Group, Héctor Colonques.

29. Emma O'Neil, a partner at Studio Sofield, receives one of the Special Prizes from the President of Porcelanosa Group, Héctor Colonques.

30. Carlos Lamela, from Estudio Lamela, receives one of the Special Prizes from the President of Porcelanosa Group, Héctor Colonques.

31. A group photo of all the prize-winning guests.



FUTURE DESIGN / PROFESSIONALS / FIRST PRIZE

CIMBRA ARQUITECTOS

Marar Nogueira, Pablo Rozadas, Mireia García, Raquel Toledo, and Efrén Blanco



EL NIU

El Niu redefines the traditional concept of retail, with biomimetic architecture and nature as sources of inspiration. This food court is divided into areas where you can have a quick bite or a leisurely meal, includes play spaces for children, as well as for music-related events...

This gastronomic space is defined by the different eateries it offers and how customers' use and experience them.

This shopping space, devoted to all things gastronomic, offers customers a range of experiences and different ambiances: a space in which each area is defined and marked out by shape, colour and texture.

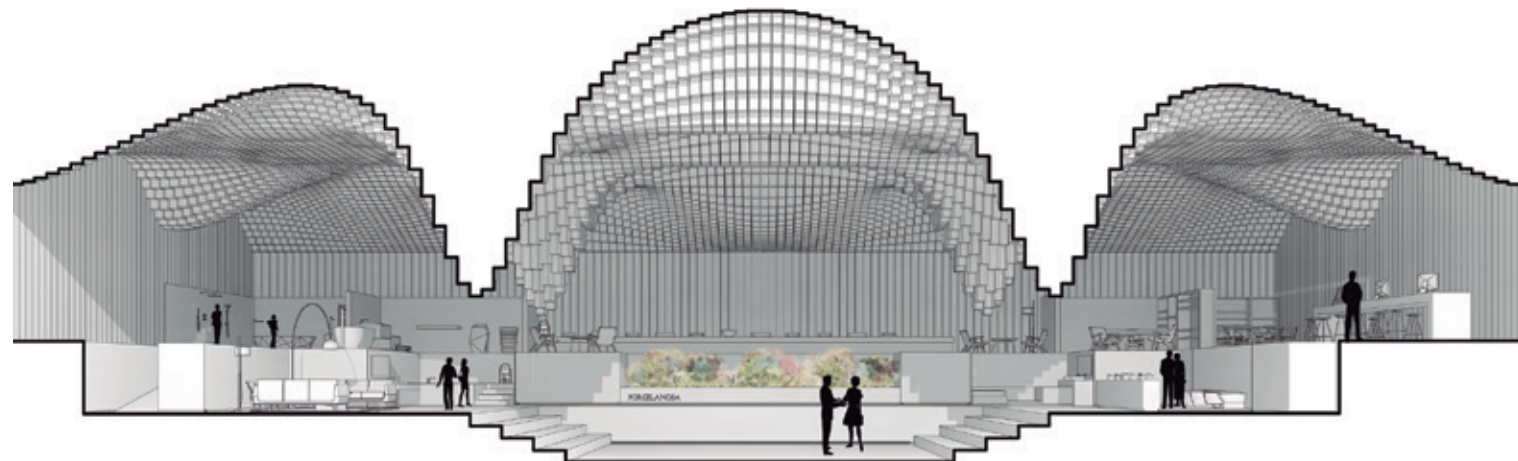
Laid out over two floors – and combining spaces for public use as well as accommodation – the material used for the façade creates a continual ebb and flow of light that is diffused thanks to the original way it appears to be made of loosely woven strands.



FUTURE DESIGN / STUDENTS / FIRST PRIZE

**BIM Master's Degree in project management and production from
CICE Madrid**

Sofía Pérez de Amezaga and Mikel Goñi de Los Arcos



**THE QUARRY:
Humanized Nature**

Quarries are amazing places. In them, people can use nature according to their needs, and discover new architectural inspiration. Landscape is no longer organic and disorderly here, but becomes a rational and emptied space, one that is linear and organized, transforming materials in the most authentic way.

'The Quarry: Humanized Nature' pays homage to these extraordinary places and their legacy to buildings, to materials of quality and to the importance of work. Values that are shared by PORCELANOSA Group.

With this idea as its starting point, the project offers a contrast between tectonic and stereotomic architecture.

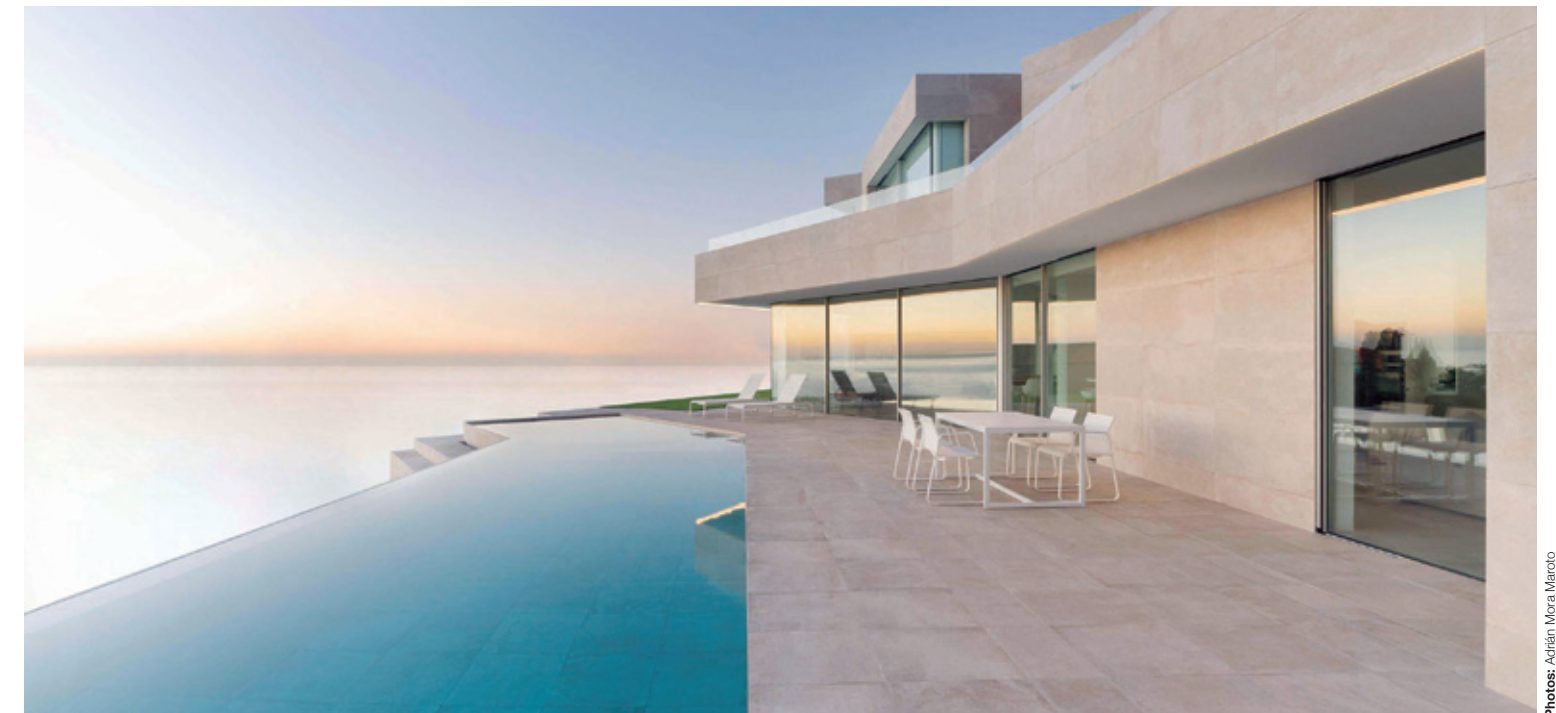
- The floor represents the plane of the ground. An extrusion of filled and empty spaces that gives rise to a series of platforms of different levels that evoke the shapes found in excavated quarries.
- The ceiling represents the spiritual plane. An element that is light and ethereal, characterized by organic lines that mirror the formations found inside mountains. Made of a meshed network of solid prisms, its waves compress and expand the space by playing with shadows and light in various ways.



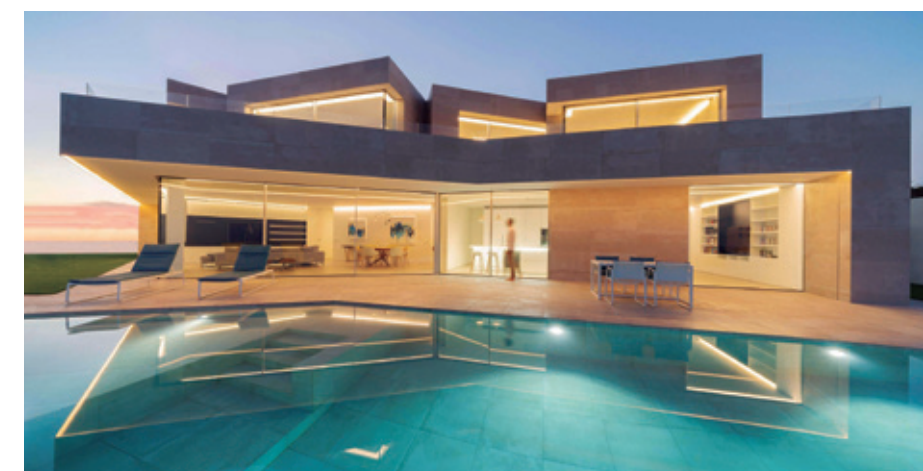
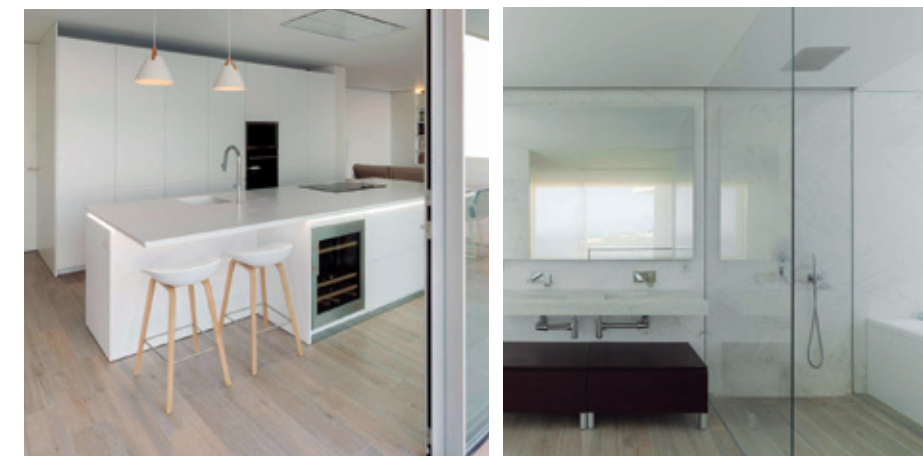
DESIGN OF THE YEAR / FIRST PRIZE

ÁNGEL FITO ESTUDIO

Ángel Fito López



Photos: Adrián Mora Marco



GOM, a seafront window

Located in La Gomera, opposite Mount Teide and overlooking the Atlantic Ocean, this project made the most of the view by constructing an infinity pool on the highest part of the site's southeast side.

The geometric shape of the building was adapted to the irregular contours of the land that gives onto the sea. The design of the ground floor converts the curves of the terrain into straight lines, while the upper floor consists of four intersecting volumes formed by simplifying the lines of the ground floor. Each volume is a self-contained space within the bedroom area of the home.

The house has a central core from which all rooms can be accessed. This provides each level with a long corridor, dividing the spaces which all overlook the sea. //

The dream of harmony has come true



Always determined to build his idea of quality of life by applying it to exquisite ambiances, William Sofield poses for photographer Andrew Rowat.

Right, a detail of the Tom Ford London shop
Photo: Christian Horan

All the spaces designed by William Sofield breathe a dignified classicism, harmonious sophistication and traditional beauty, invariably framed within a contemporary ambience.

Text: MARISA SANTAMARÍA



‘Creativity and imagination are the foundations for good work, but the practicality involved in each particular project cannot be forgotten.’

His design ennobles quality of life, and is easily recognisable for its precision and depth of field. William Sofield dazzles us in shopping spaces, hotels and large houses that look like palaces where you can live cosily thanks to a dimension which is erudite and humanistic at the same time: this is the leitmotiv that is evident in all his work. As he points out in the interview he granted to *LifeStyle*, each approach is a narrative, and each process involves venturing into the particular history of places and individuals. The key is to preserve – from the perspective of the past – the vestiges that connect the present and the future. As one would expect, he avoids trends, holds

fast to authenticity, and is demanding with regard to each detail and each part of the work process. In this interesting conversation, we discover how he views teamwork, what his inspiration is, and how he unravels key aspects about the future.

Given your long professional path, how do you face each new challenge?

Everything came from my strict education at Princeton where they taught me that, from a historical point of view, you can explore the depths of your imagination and the present and future to their fullest extent.



Opposite, ambience at a private residence in NYC
Photo: Bill Jacobson

Above, Tom Ford shop in Beverly Hills
Photo: Christian Horan

Above and left, two ambiances at 111 West 57th St Hayes Davidson, a building under construction in Manhattan, whose completion is scheduled for 2021.
Infographics: Hayes Davidson



'For me, design is never an abstract concept, it is always encapsulated in a kind of collective thinking, in teamwork.'

But my true evolution began after I finished studying, when I started to devote all my energy to acquiring an in-depth understanding of how to build quality of life. I always tell my students to not aim just for recognition, because what is important is to try and do work that is exemplary, no matter the size of the project.

How do you balance creativity and functionality?

I design objects and ambiances that are functional and which have a substantial part that is artisanal and aesthetic, not to mention the economic factor linked to quality: that's my main target. Creativity and imagination are the foundations of good work, but the practicality involved in each particular project cannot be forgotten.

How important is innovation when you approach a project?

I am a behaviourist. I need to analyse and understand how people get about, how they interact, and why they choose whatever they choose. What wellbeing or a feeling of connection with the world means for them. The evolution

of each design starts by being honest when confronting the project, and dealing with both its problems and solutions – style is looked at later. For me, design is never an abstract concept; it is always encapsulated in a kind of collective thinking, in teamwork. Any signs of genius that might appear are always, in principle, my desire to inspire each member of a team so that as a whole they can surpass every pre-established limit of creativity.

What captures your interest and your inspiration?

I adamantly try not to pay too much attention to what other designers and architects are doing. It's weird, I know, but I'd rather look closely at people, cities, and nature. It's when I am fully immersed in these moments of observation that I can see or feel the future.

So then, what is your vision for the future?

My vision for the future is to adhere to a classic approach in all the work I undertake. I define my work as timeless, although I always look for elements that create surprise and maybe a little mystery. ✍

William Sofield's creativity and soundness allow him to undertake projects that are different in philosophy and scope.

Above, ambience at the Ferragamo shop in Beverly Hills

Right, spectacular entrance to the David Barton Gym, in Seattle.
Photo: Eric Laignel

Opposite, façade of the building on 135 East 79th St, in NYC.
Photo: Don Freeman





A photocatalytic cave

This project could be described as a return to the origins of humankind. Designed by the architecture studio Amezcua Arquitectos and the MM real estate company, it is a cutting-edge work of design featuring **Krion® K-Life** and **Noken** materials.





The two central elements were done in pure white **Krion®** and highlight the sculptural character of the whole space. The light fades both at the base and on the body of the main column, offering a feel of wild nature – of a Nature that follows its own ways. The ability to thermoform **Krion®** enabled the shaping of the trunk of this tree.



At the dawn of humankind, caves were used for the first settlements. The roof covering, the walls, and the permanent quality of this kind of dwelling mean that they were much safer than outdoor constructions. Rock and earth were – and are – the perfect insulation for any construction. The thermal insulation they provide is amazingly energy efficient, as they maintain thermal temperature stable at approximately 15°C all year round. In winter, rock walls prevent heat from escaping, and in the summer, the heat of the sun is kept out of the cave, allowing for a comfortable temperature. Taking advantage of these thermal qualities and, in fact, enhancing them,

the Amezcua Arquitectos studio and the MM real-estate company came up with innovative solutions for this project located in an old sand mine in Mexico.

The concavities and the original forms of the place were maintained in order to offer privacy within this intimate home. The peculiar shapes of the space necessitated the use of mouldable materials such as **Krion®**. The 3D model of the design and the subsequent thermoforming, as well as the installation of the **Krion® K-Life**, were undertaken by the Embodied studio. This material has an added property, and one that is particularly interesting for a project like this: it purifies the air through a photocatalysis process, which gives its name to the project. As it endows the cave and its inhabitants with optimal living conditions, and counteracts nitrogen oxide, sulphur dioxide, and volatile organic compounds, it was the perfect choice for an underground home.



In addition, the solid nature of this **Krion®** mineral compact surface allows it to be porous-free, antibacterial and jointless, thus ensuring excellent hygiene and easy maintenance and cleaning. **Krion® K-Life** was thermoformed to create a central element shaped like a tree, and in a bright white that contrasts with the aesthetics of the rest of the cave, enhancing the natural materials and unworked stone.

The **Urban** tapware, in a black matte finish and supplied by the bathroom firm **Noken**, goes beautifully with the colours of the stone walls. These taps are made of quality, durable materials that meet the specific needs of this particular environment. As it can seat up to 12 people, this space can be used for events; there is even room for parties for up to 65 people. Thanks to atmospheric lighting, **Krion®** endows the space with a calming feel, and can

be transformed according to the desired ambience and purpose. This is an innovative project with very specific requirements that were achieved by using the best materials, cutting-edge technology, and imaginative solutions.

ENERGY EFFICIENCY

Thanks to their thermal conservation ability, underground constructions are more sustainable, with energy use that is 90% lower than their above-ground counterparts. A feature that endows them with the top energy certification – level A certification. These kinds of construction emit very little CO₂. Energy savings and low emissions make caves one of the most sustainable, ecological and economical housing options around. These attributes are increasingly sought after in a world where pollution is affecting both people's health and the global future of our planet. ✎



Urban tapware by **Noken** stands out for its black design, and is in harmony with the colours of the stone of the walls and the furniture units in the bathrooms. Made of quality, durable materials they meet the needs of this particular environment. American architect Malcolm Wells, one of the great pioneers of underground constructions, said: 'other types of building are emerging, those which really heal the scars of their own construction.'

A disruptive visionary

Room Mate has become a benchmark for international hotel trends in the world. The brand spearheads the sector not only for its groundbreaking interiors, but also because it crosses borders in its support to users, and because its hotels boast elements of design and technology that allow guests to enjoy a unique experience in all their spaces and services.

Text: MARISA SANTAMARÍA



Clockwise, Room Mate Gerard, in Barcelona; Room Mate Valeria, in Málaga, and the new concept of Room Mate Emir, in Istanbul. (Photo: Martin Mendez/Ludovic Magnoux). Kike Sarasola at one of his hotels.



Kike Sarasola was a top sportsman until the day he stopped competing and started a career in the hotel business, devoting all his energy to creating dream hotels – the kind he longed for on his trips.

Today, the Room Mate chain has a team of over 1,000 people, and plans to open new hotels in several countries in the coming months. It will open 11 new hotels in the near future, along two different lines: one that leans towards the exclusive, with The Rooms of Rome, palazzo rhinoceros – a 17th-century building refurbished by Jean Nouvel, with views of ancient Rome; and the other in the opposite direction, embodied by its first hostel in Istanbul.

All his closest partners agree that developing projects

together with him is easy and inspiring. 'He quickly went from being my client to being a member of the family: that's how I feel when I work with him. He is the kind of man who, while very clear about what it is he wants and how he wants to get it, also gives you complete freedom to explore your own creative dimension. Kike stimulates my creativity, he makes me grow,' comments architect Teresa Sapey, one of his loyal partners. Her colour-filled work at the Room Mate Pau and the Room Mate Bruno, among other projects she has created for him, are well known.

Tomás Alía is another unconditional fan, whose work can be seen in outstanding projects such as the Room Mate Aitana in Amsterdam, and the Room Mate Laura in Madrid:

‘Constant innovation. The fact that something has not been done by others doesn’t mean that it cannot be done. That’s how I think and act.’



‘I was the first of his partners, and together we have built over a dozen hotels. Design is of the utmost importance to him. He is utterly charming, both when it comes to work and on a personal level, too. Thanks to his visionary ideas, his energy rubs off. His vision is unique in the world – he breaks every mould and he always gets people involved in his dreams. Kike Sarasola pays attention to the smallest details, and basically believes in making people happy,’ explains Alía with his characteristic enthusiasm.

Amid his many trips and projects, Kike Sarasola finds time to answer *LifeStyle’s* questions.

How have the values of Room Mate’s projects evolved?

At its heart it is the same as ever: always overcoming barriers, and evolving in a creative way. My obsession now is with the environment. At the latest edition of FITUR, I delivered a speech about ECOLUTION: a natural kind of evolution that will help us live better. All of us must push together in order to improve the natural environment in every sphere that surrounds us.

The hotels in your chain each have a personality of their own. What is the driving force behind each project?

I like to be disruptive, go against the grain, and move forward. I surround myself with partners who are aware of my concerns – they have almost overtaken me. Tomás Alía, Lázaro Rosa-Violán, Teresa Sapey, Lorenzo del Castillo, Pascua Ortega, Victoria and Silvia Melián, each of them leaves their own imprint on the projects, but we work as a team from the very beginning.

Last year, the new Room Mate Group brand was launched, integrating the 25 existing hotels plus its 11 new projects in the coming months. Be Mate, will have over 10,000 tourist apartments, and Xperience is a revolutionary model of hotel consultancy that will use cutting-edge technology.

Your professional path is unstoppable. What do you think the main international trends will be?

Constant innovation. The fact that something has not been done by others doesn’t mean that it cannot be done. That’s how I think and act. We always listen to people, stay very close to reality, and create projects with their opinions and suggestions in mind. Using the latest technologies – that are driven by today’s environmental force – is imperative. //



Clockwise, Room Mate Alain, in Paris (Photo: Martin Mendez); The Rooms of Rome, a new luxury concept of Room Mate at palazzo rhinoceros, a 17th-century building refurbished by Jean Nouvel, with views of ancient Rome; Room Mate Bruno, in Rotterdam (Photo: Martin Mendez/Ludovic Magnoux); Room Mate Giulia, in Milan (Photo: Martin Mendez/Ludovic Magnoux).

26th
INTERNATIONAL GLOBAL
ARCHITECTURE AND INTERIOR
DESIGN EXHIBITION

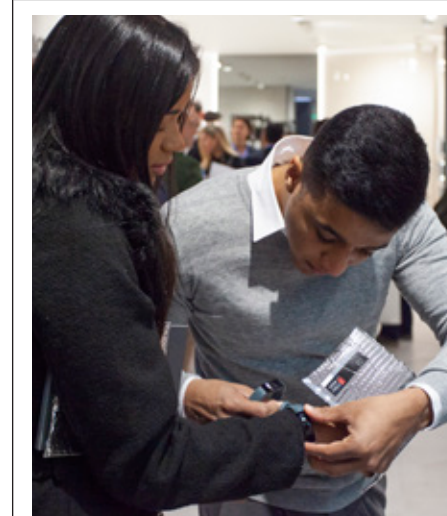
Porcelanosa / Venis / Gamadecor / Krion® / L'Antic Colonial / Butech / Noken / Urbatek

Exclusivity Innovation Sustainability

The eight firms that make up **PORCELANOSA Group** showcased the latest trends in floor and cladding tiles, construction solutions, kitchens and bathrooms. More than 12,000 visitors from all over the world attended the 26th Global Architecture and Interior Design International Exhibition, an international fair with 14,000 m² of showroom space. Between the 21st and 25th January, Vila-real became the showcase where, all together, the Group's eight companies presented their main innovations for 2019. The multinational ceramics company invoiced 806 million euros in 2018, and grew 3.4% over the previous year. The challenge for **PORCELANOSA Group** is 'to improve energy efficiency and waste management, without forgoing product innovation,' said María José Soriano, **Porcelanosa's** Managing Director, who remarked on the importance of growing in a 'sustainable, stable manner, without ups and downs that can jeopardize the company.'



In the 2018 financial year, 100 million euros were invested in reshaping industrial facilities. This operation enabled **PORCELANOSA Group** to meet its goals for both production and its general investment plan, which also established the creation of new industrial and organizational facilities.



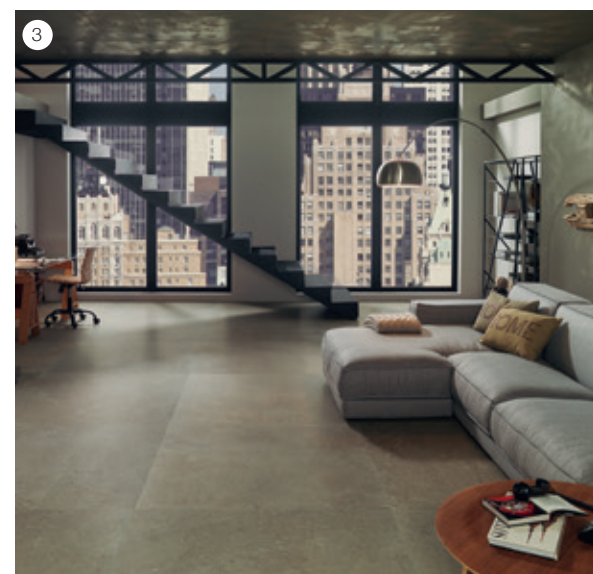
Porcelanosa

This year, the **Porcelanosa** brand presents two major innovations: the first is **HIGHKER**, Premium large-size ceramic tiles, while the second regards one of the company's main objectives: sustainability, by applying eco-friendly methods and standards to production processes. This commitment led to the creation of a ceramic parquet, **Forest**, for which recycled materials are used for 95% of its manufacture. Bringing together design and ecology, it is a solution for large spaces, homes and constructions for the contract sector.



Venis-Starwood

Venis offers urban aesthetics via its **Urban** and **Urban Nature** collections. Designs that merge the purity of stone with the smoothness of cement in four colours: Natural, Steel, Limestone and Black. In addition, **Artic** and **Indic** are two of the firm's new suggestions for marble flooring and cladding. **PORCELANOSA Group** presents two new models within its Premium collection of **Starwood** ceramic wood. On the one hand, the **Vancouver** series is characterized by its natural look and its linear grain in its five available colours (Mocha, Nude, Brown, Honey and Silver), while **Walnut Namibia** is outstanding for its neutral quality. It comes in two colours (Amber and Nature), endowing spaces with a strong personality.



1. **Maple Highker Nobu**, 19.3 x 180 cm, by Porcelanosa.
2. The glossy finish of the new **Studio** series by **Porcelanosa** offers radiance and movement. Highly decorative and radiant, it allows unique interiors and ambiances to be created, and is a starting point for designs of the future. The 31.6 x 90 cm tiles in this series adapt to any design project thanks to the different possibilities offered by its palette of colours: **Taupe**, **White** and **Metal**, and its three different patterns. Natural shine with nothing artificial.
3. **Taupe Mosa** floor tiles by **Porcelanosa**, 120 x 120 cm, inspired by the Meuse River.



1. **Urban Black**, 80 x 80 cm, **Vancouver Brown**, 25 x 150 cm.
2. **Urban Natural** floor tiles, 80 x 80 cm, **Urban Natural** wall tiles, 45 x 120 cm.
3. **Vancouver Nude** floor and wall tiles, 25 x 150 cm, Deco Limit **Urban Nature** fireplace, 45 x 120 cm.
4. **Vancouver Honey**, 25 x 150 cm.

Gamadecor

This year, some of the brand's main commitments have been to technological research and the search for new materials. The first of these innovations is showcased in its **Smart Kitchen**, a kitchen designed for the future, reformulating traditional ideas. This programme enables users to interact with the software which gets to know their eating habits and preferences when it comes to cooking. Intelligent kitchens and latest-generation bathrooms are defining **Gamadecor's** future. The firm has incorporated artificial intelligence and top-quality materials to its newest ranges.



1. **Wabi** kitchen, E9.30 Xlight Bottega Limestone Silk, E2.70 Sugi Black / Sugi te, a high-end kitchen with Limestone Silk Xlight Bottega on units and worktop, which is supported by legs.
2. **Smart Kitchen**, its programme will allow users to interact with the software which gets to know their eating habits and preferences.
3. The symmetrical **Last** bathroom unit reflects a desire for perfection and can be customized in a great variety of finishes, among which is the stunning Ocean Blue.
4. The **Blind** bathroom unit plays with tradition and simplicity. Its door, fitted with a rolling shutter system, is reminiscent of furniture from the 30s and 40s.
5. The **Skill** bathroom unit embodies the beauty of simplicity, and is characterized by a horizontal, indented grip and organizer trays that endow the bathroom with more storage space.

Krion®

Change marks the pace for **Krion®**, as the name of the solid surface has now been adopted as a brand and company name: **Krion PORCELANOSA Group**. A new specialization – very different from previous activities – and a new business horizon are leading them towards the retail, contract, hotel, restaurant and healthcare sectors, focusing on furniture and fittings, and developing new colours to meet every requirement of design and function.



1. **Krion®** presents thirteen new colours to expand the Luxury, Colours, Royal Series, Colours+, Art Veins series with new ideas from the MATERIA and Colores Ad hoc series, designed for large projects.
- 2 and 3. The colours Etna and Messina stand out within the **Luxury** series for their energy and sophistication.
4. Introducing the new **ARO AIR** series, which is modern and minimalist and based on the successful **ARO** series – both designed by Valencian Estudi-Hac studio. Together with the **NEST** and **SMART** series, they expand the **Krion Porcelanosa Bath** range.



L'Antic Colonial

Faithful to its core commitment of respect for the environment, and with nature as its source of inspiration, **L'Antic Colonial** presented its **Lampione** collection at the 26th edition of the Fair: six different designs featuring a shade of natural oak as well as darker tones. In addition, and via its Sadasi and Field collections, the brand reinvents artisanship. **Sadasi** is a ceramic collection of hexagonal tiles, and **Field** a mosaic that combines metallic tesserae and natural stone. With nods to the Mozarabic culture and the first western mosaics, these designs afford sensuality and dynamism to any interior space.



1. Lampione 1L Light. Natural water-resistant wood, **Lampione** revolutionizes the characteristics of parquet as it can be installed and used in both bathrooms and kitchens. Oak – used since time immemorial – conveys an element of eternity to each project.
2. Lampione 1L Natural. **Lampione** comes in a wide range of colours, from natural oak (see photo) to darker shades. Its brushed finish and many knots highlight the durability of this warm material.

Butech

Butech has undertaken to create the 18,000-m² façade of Madrid's Open Sky shopping centre in KRION LUX 1100. For this project, **Butech's** Technical Department has taken advantage of the versatility of **Krion®** and its ability to be adapted to the façade's double curvature to create a very complex architectural design in which organic forms prevail. Together with this project is the new – and exceptional – edging collection compatible with LED lighting systems; an excellent way of combining **PORCELANOSA Group** cladding with lines of lights.



1. Project for the Open Sky shopping centre, in Madrid, with an 18,000-m² façade in **KRION LUX 1100**.
2. Pro-corner light: edging designed for wall corners, allowing for a possible combination with ceramic cladding.
3. Pro-mate 45 top light: edging for 45°-angle lighting, ideal for kitchen worktops, and perfect for installing LED lighting where two walls meet, or where a floor and a wall join.
4. Black and silver Pro-light 7.5: LED strip edgings that are only 7.5 mm high, ideal for minimum thickness ceramic tiles such as 6 mm XLIGHT. Available in anodized aluminium, silver, and lacquered black.



Noken

The firm presents, at its renovated showroom, the **WaterForest** concept: **Noken's** ECO collection that is helping to create green awareness. The brand has prepared an attractive and sensorial experience through which visitors can discover, thanks to the use of actual data, their consumption and how much they can save by using the **WaterForest** product range. **Noken** showcases its signature collections, Vitae by Zaha Hadid, Lounge by Simone Micheli, Mood by Luis Vidal, and Rogers Stirk Harbour & Partners and Lignage, by Ramón Esteve. Tono, designed by Foster+Partners, has been expanded with new elements, among which are new, stunning washbasins, mirrors and tap finishes. In addition, the bathtub features the new Care system.

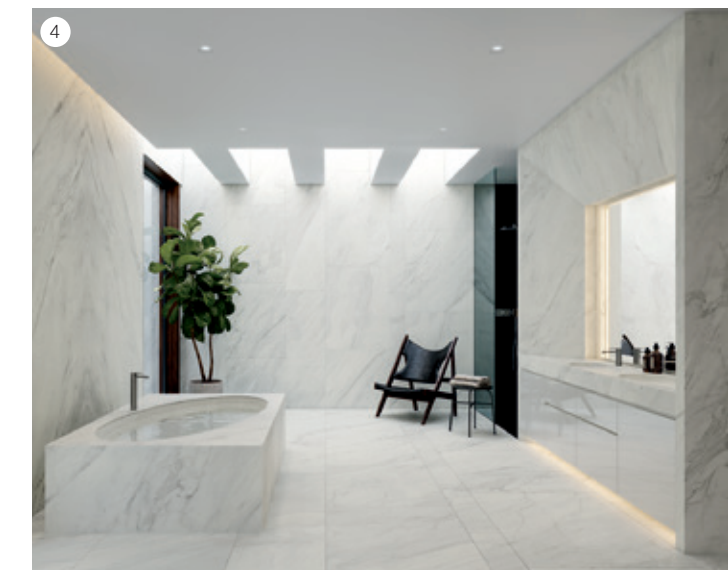


- 1. Tono bathtub with Care system.
- 2. New countertop with embedded OXO washbasin and Lignage tapware.
- 3. OXO tapware.
- 4. OXO thermostatic shower column.



Urbatek

At this year's exhibition, **Urbatek** highlighted the essence of large-size sheets through **XTONE**: Tailored Design. The Group has pioneered the development of this sintered mineral compact material and shows the endless possibilities that the application of large-size sheets offers for exclusive projects that are part of the 'tailored design' concept. Here, the material is adapted according to size. Its lines are conceived as the spaces are being created. The synergy between great creativity and material can be used for all kinds of applications: flooring, cladding, stairs, façades, furniture, worktops/countertops, sliding walls, made-to-measure tiles, different volumes...



- 1. Dark LIEM, sober marble in tobacco-grey that offers unique versatility thanks to its fine, branch-like veining.
- 2. Grey LIEM, serenity and distinction in a brownish grey marble streaked with translucent white veining that endows it with a feeling of depth.
- 3. White NUBA, a profusion of dramatically intertwined branch-like veining in different greys and deep black that adds visual depth and evokes the exuberance of a jewel.
- 4. White GLEM, freshness and warmth in equal measure to brighten spaces with a luxurious and varied glacier-like backdrop distinguished by powerful translucent veining in different shades of grey, brown, and beige. Available in Nature and Polished finishes.

Positive energy

The Exhibition, now in its 26th edition, has become one of the most awaited events in the world of architecture and interior design. Apart from great names from the fields of architecture and interior design, journalists, bloggers and influencers, as well as a number of celebrities and people from the spheres of politics and business visited the showrooms of the Group's eight brands. Everybody was impressed by the cutting-edge technology and the beautiful design of the different materials and collections by **PORCELANOSA Group**.



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1. Architect Thomas Capezzone, who designed the Le K2 Chalet hotel in the French Alps.
- 2 and 3. Héctor Colonques García-Planas, a **PORCELANOSA Group** director, with Cayetano Rivera and Héctor Colonques, President of **PORCELANOSA Group**. The bullfighter with José Pascual Pesudo.
4. Tennis player Roberto Bautista Agut accompanied by Ana Bodi.
5. British architect Alexander Martin.
6. Manuel Colonques, **PORCELANOSA's** President, and politician José Bono.
7. Isabel Bonig, President of the Popular Party in the Valencian Community, and **PORCELANOSA's** Managing Director, María José Soriano.
8. Jorge Belloch (designer of the L'Antic Colonial showroom's public areas) and Roberto Félix (head of the L'Antic Colonial Marketing Department).
9. Designer Pepe Cosin with Isabel Guillén.

A HOUSE IN SIERRA NEVADA, GRANADA

Southern light with a Nordic feel

The renowned Saz Arquitectos architecture studio incorporated several collections from **PORCELANOSA GROUP'S** main firms in this project. Large-size porcelain stoneware tiles, marble-like finishes, and signature bathrooms are some of the stunning features of this spectacular house.

Text: PAOLA ROCCA Photos: MIGUEL RODRÍGUEZ

The façade of this spectacular house overlooking the Sierra Nevada was done in **Concrete Black Nature**, 100 x 300 cm, and **Concrete Beige Nature**, 100 x 300 cm, both by **Urbatek**. For the flooring around the swimming pool, **Maker Ice Texture C2** tiles, 119 x 119 cm, by **Urbatek**, were used. The walls around the indoor swimming pool were clad with **Maker Ice Nature**, 119 x 119 cm, also by **Urbatek**.





Double spread, different views of the exterior of the house, singular for both its architectural concept and for the materials chosen. Straight lines define its spectacular structure and are highlighted by different **Urbatek** materials. The large inner courtyard was clad with tiles from the **Savage XLight** collection in Dark Polished finish, also by **Urbatek**.



Inside the house, its unique design allows spaces to converge yet be separate thanks to a masterful use of glass and light, and also to the use of materials from **Porcelanosa Group**.

The living room was done in **Thassos Polished** cladding, 79.2 x 79.2 cm, **Boston Bone**, 59.6 x 180 cm, and **Marmi China XL**, 45 x 120 cm, all by **Porcelanosa**. The kitchen floor is in **Anthracite Metropolitan**, 44 x 66 cm, by **Venis**.



The house is located in La Zubia, which means 'place to rest' or 'sanctuary', according to Arabic etymology. And indeed, this very beautiful private residence, just a few metres from the Sierra Nevada national park, in Granada, is a balm for the senses. Designed by the Saz architecture studio, it has an open layout, and all the rooms give onto the outdoors. The Saz studio, headed by architect Sebastián Zolecio Cantón, has beautifully enhanced the impressive surroundings with total respect for the natural environment.

To this end, and as is usual in the projects designed by this studio, it has adopted the highest standards of sustainability and technology, paying great attention to every detail. Daylight, a must in this project, characterizes and highlights each and every element. This is why a number of collections from the different **PORCELANOSA Group** brands were used. A successful combination of white light and dark cladding, textures based on stone and marble, spaces that open up to the



outdoors, a connection between the different spaces to their furniture; all this defines the singularity of this private residence and this project which reaches the highest levels of excellence.

The Saz studio, putting its trust in **Porcelanosa Group's** experience and values for both its aesthetic and technological qualities, designed the living room using the **Thassos Polished** collection by **Porcelanosa**, as well as its **Boston** rectified porcelain stoneware in Bone finish. The weathered look of old stone was the inspiration for this floor, whose hues afford the spaces an industrial feel.

The importance of choosing different materials according to the intended use of each area, and to the impressive location of the property was also taken into account. Collections such as the **Anthracite Metropolitan** and **Limestone Ocean** by **Venis** help to endow every space with a contemporary elegance.

The white light offered by the **Maker Ice** collection contrasts with the dark cladding combined with paler



The **Maker Ice Nature** collection by **Urbatek** provides a magnificently contrasting play of light, and is very striking in some of the home's interiors, such as the indoor swimming pool, done in **Maker Ice Nature** tiles, 119 x 119 cm. In the bathrooms, **Noken** materials and elements were mainly used. The **Lounge** bathtub, 170 x 75 cm, is a highlight in one of the bathrooms. The floors, as already mentioned, were done in different materials by **Porcelanosa** and **Venis**.



In the bathrooms, the washbasins and toilets are from the **Essence C**, **Hotels**, and **Mood** series, all by Noken; these offer the best design and technology, while preserving the visual luxuriousness of the whole. The material **Krion®** was used for the countertops. *Top right*, detail of the **Lounge** bathtub, designed by architect Simone Micheli for **Noken**.



versions. Outside, and spectacularly defined by straight lines that lead to the swimming pool and its surrounding space, is a structure done in the large-size **Concrete** collection by **Urbatek** in Black Nature and Beige Nature finishes. The inner courtyard was clad with the **Savage XLIGHT** collection by **Urbatek** in a Dark Polished finish.

For the bathrooms, suspended toilets were chosen from the **Essence C**, **Hotels** and **Mood** series, by **Noken**. The peak of elegance of these spaces is the **Lounge** bathtub, an exclusive design by architect Simone Micheli, whose curved, always balanced forms, are the highlight.

RAS countertops and **Almond** washbasins made in the compact material **Krion®** enhance the avant-garde style. **Gamadecor's** IN bathroom unit in a glossy finish was used, as were the **CICLO** and **NEXT** collections, both in matte. This bathroom furniture combines classic and contemporary designs, creating new design ideas in different kinds of wood, glass, and lacquer. //

An optimist in search of the optimal



Estudio Lamela was founded sixty-five years ago by Antonio Lamela. Since 2017, when he passed away, his son Carlos Lamela has continued his work.

Text: MARISA SANTAMARÍA
Portraits: ALEX DEL RIO

Antonio Lamela was highly regarded by his colleagues as an eminent architect who possessed great business acumen, but was also bold and always ready to search for solutions to different issues. Lamela created an architectural tradition that has many followers – and his most outstanding disciple is undoubtedly his son.

Since he was a student, Carlos Lamela accompanied his father on his travels around the world in search of innovations and new opportunities. They looked for new materials, new forms, and cutting-edge technological solutions. His father first implemented them in his own studio on Calle O'Donnell, his operations lab in Madrid, which became the setting for experimentation.

We meet Carlos Lamela at the new state-of-the-art Estudio Lamela, located on Avenida del Arroyo del Santo. He is a discreet, elegant and smartly-dressed man, very kind and upbeat. The tidiness and the whiteness that pervade all the spaces of the office is what surprises and first catches your eye. This is where he continues the architectural work that is his father's legacy.

First of all, he enthusiastically shows us an old photo of the original studio on Calle O'Donnell, where the entire team of architects wore white coats: a futuristic image

'We opted for going beyond our borders. I learned from my father. He, with his poor English and without today's communications, was able to work as an architect in several countries in the 70s.'



Double spread, clockwise, Carlos Lamela in his Madrid studio; an outdoor detail of the Schiphol airport in Amsterdam; an imposing view of the Call Center Querétaro – a 2006 project in Mexico City, one of the most advanced call centres in the world; Centro Canalejas, the most awaited undertaking in Madrid, the next iconic building for the luxury scene in the capital.

that his father imposed. It is something his son likes to highlight while we talk about the history of the studio, how it evolved during the crisis, what his personal vision is, and about his outlook for the future of the profession and humankind.

After the iconic work done at Madrid's airport, completed in 2016, how would you define the evolution of the projects you have carried out since, and throughout, the crisis that hit the architectural sector?

I always talk in terms of teamwork: a good team is our studio's central pillar.

Before the crisis, we had about 130 architects. After the crisis, only 30 remained, but now we are back to almost 100 people. A crisis doesn't need to be negative; it involves reorganization, maybe some spring cleaning. Efficiency is reached when that team works like clockwork and acts as one. Achieving balance is important.

This crisis hit Spain very hard, but it helped to bring about changes in methodologies that were stagnant – our work patterns changed and we have all had to evolve. Many colleagues migrated, took refuge in teaching; either they have retrained or left the profession.

Your last resort was internationalization. What were the values that led you to start working in other countries?

We opted for going beyond our borders. I learned from my father. He, with his poor English and without today's communications, was able to work as an architect in several countries in the 70s.

In our case, we've been brave – we became flexible, agile and adapted to the circumstances. We opened offices in the Near East, Equatorial Guinea and Shanghai, and then we closed them. Each case was different, but we faced every adversity with a positive attitude and with creativity. When opportunities were on the wane, we left. We are realistic, we do not stay on under just any circumstances.

Today, we have offices in Mexico, Rotterdam, Poland and Madrid.

What are your current challenges?

The biggest challenges are with Schiphol airport in Amsterdam, a job that is special due to its technical difficulty and size, and which we are undertaking together with the Kaan studio. A transcendental milestone for us is the Colonial project on Méndez Álvaro. It will consist of two office buildings and a



'For us, managing resources is very important. We can be very creative, but we must fulfil certain objectives and be profitable.'



Double spread, clockwise, work done by Estudio Lamela, such as the magnificent Torre Astro, synonymous with sustainable and efficient architecture in Brussels; the Torre Caja Badajoz building – a tribute to the landscape of Extremadura; the spectacular Nestlé Headquarters in Warsaw.



'I believe in human beings, we've always been able to overcome difficulties, although it may have taken years. I don't believe in the line of thought that boils things down to an exalted notion of the past, thinking that any method of the past was better.'



residential building that will bring coherence to a new way of building cities. A way that is more in line with new modes of both working and living in urban areas. Much in-depth research was carried out for this development, and we are confident that it has many components that will make it a benchmark for a change of mindset.

Is innovation a driving force in itself when you are designing a project?

For us, managing resources is very important. We can be very creative, but we must fulfil certain objectives and be profitable. We are essentially realistic, but also give free rein to some experimentation. In a way, we shun rigidity, as we have a multifaceted vision of architecture. In this sense, the innovation of companies such as **Porcelanosa Group** is a great help – companies like this should be supported, as they research and provide top-quality results. My father was an innovative man – for instance, he was fascinated by Japan, its neatness, its order and its way of structuring ideas and work. He introduced many of these features to Spain at a very difficult time. At the moment, our team is keen

for knowledge and seeks innovation, yet it is also a very rational studio with its feet on the ground.

How do you envision the future of architecture?

As I have remarked, I always envision it from an operative optimism. I believe in human beings, we've always been able to overcome difficulties, although it may have taken years. I don't believe in the line of thought that boils things down to an exalted notion of the past, thinking that any method from the past was better.

In Spain, we still have much to learn and internalize. We want to do everything with scant means, we need a clear awareness of medium- and long-term investment. There is a certain stinginess and lack of culture and sensitivity. Speculation was very harmful, all those bigger or lesser corruption scandals: anything that is easily and effortlessly attained, and is cost-free, is impossible and contemptible.

Anyway, the future is going to be really good. I am an enthusiast of my profession and my community, I believe in our new generations and in a new way of thinking, of being, and of communicating which will make us live with authenticity and commitment. **///**



Close to the Alqueva lake, in Monsaraz, and taking advantage of the characteristics of the terrain and by moulding light, this house, designed by brothers Francisco and Manuel Aires Mateus, looks out over the landscape of the Alentejo in Portugal.
Photo: João Guimarães

Contemporary Portuguese architecture has dazzled the world for years. Purity and functionality are fused in the work of an exclusive group of architects who are spearheading international architecture. The Porto School of Architecture, whose hallmark is a strong sense of social commitment, has had such renowned pupils as the maestro Távora, his disciple and partner **Álvaro Siza**, and then **Eduardo Souto de Moura**. In turn, Lisbon gave rise to a hugely influential generation whose main exponents are **Francisco and Manuel Aires Mateus**. They all share a deep love for the land, a vision filled with respect for the environment and an interest for interacting with it, for their past roots and experiences – albeit from a conceptual perspective. Their professional paths are underpinned by singularity and differentiation, as well as an innovative use of materials. Álvaro Siza and Eduardo Souto de Moura – both winners of the Pritzker Architecture Prize – are still active and creating new ways of constructing along the lines of the sculptural style of the Aires Mateus brothers, whose prisms and plays of light are entwined with contemporary works by their masters, all in search of poetry.

Text: MARISA SANTAMARÍA

Portugal Special 

Poetic architecture



Álvaro Siza Vieira and his collective vision

‘There is not only one line or specific way to create architecture. When I begin a project, drawings are always important to channel preliminary ideas.’

A sixty-year career laden with such influence is one difficult to summarize, but the deep mark left by each of Siza's projects is remarkable, as is the influence he has had on past and present generations. He has been described as an architect interested in community matters, and in the land and landscape, particularly for the way he arranges volumes and levels that are intertwined in such a way that they imbue a sense of movement, and also for the importance he gives to light. His conception of space is extraordinarily poetic and has been analysed in-depth in his biography *Álvaro Siza, Profissão Poética*, with a chapter by Pierluigi Nicolin. Taken as a whole, the diversity of his work makes it unclassifiable. As he never tried to follow just one conceptual line, his work cannot be ascribed to a single school. His wish to provide a service to society is essential for him, just as vital as taking into account the needs of the community. His first influence came from his teacher, Távora. Later on, he developed a fascination for Aalto, to whom he always refers in his lectures and classes, commenting on his rituals when it comes to creating a new work: 'There is not only one line or specific way to create architecture. When I begin a project, drawings are always important to channel preliminary ideas.' One of his most unshakeable obsessions is the house and its habitable structure – built to be maintained: his text *To live a House* is a reflection on how to design a house to inhabit it in a simple way. 'To live a house is a full-time job. The homeowner is both firefighter on duty, a nurse, and a lifeguard. He (or she) masters all the arts and professions,' is a recurrent idea of his, just as a closeness to nature influences his new ways of construction – more organic both in their form and their essence. Some of his major works are the Pools of Marés, the Boa Nova restaurant, the new pavilion for the Serralves Foundation, the Architecture School of Porto University, the CGAC Museum in Santiago de Compostela, and the Marco de Canavezes church.



Clockwise, Viana do Castelo Municipal Library, front façade of the Novartis Campus building, Casa do Pego and Amore Pacific Campus.
Photos: Fernando Guerra



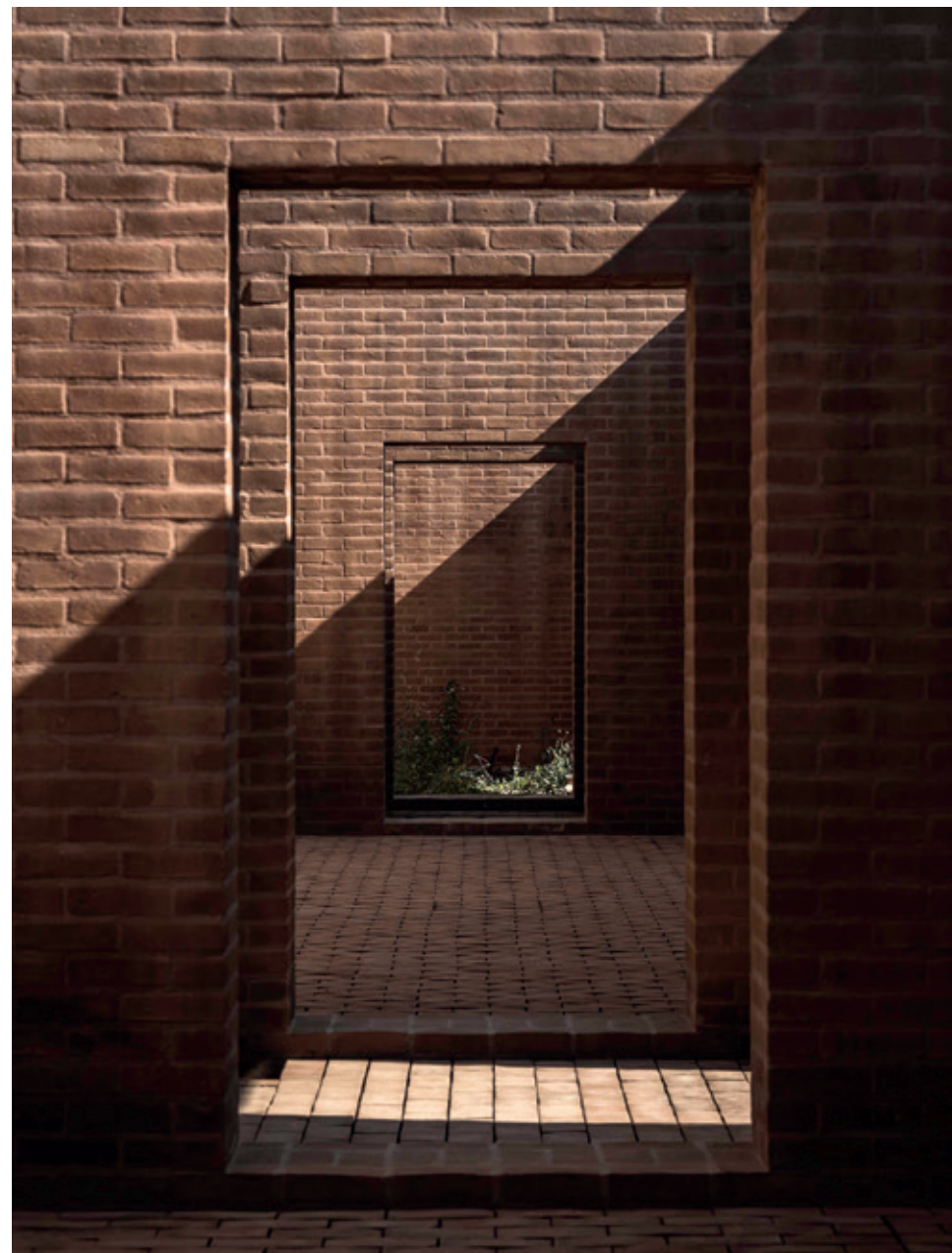


The Aires Mateus brothers and their prisms

‘Simple elements are our driving forces – walls, windows, roofs combined in unusual ways, keeping in mind that for us form is never an end in itself: it is a consequence.’

The brothers Francisco and Manuel Aires Mateus (left and right in the photo above) graduated as architects in Lisbon in the late 80s, and are today the great figures of new Portuguese architecture in the world. They have taken the baton from their predecessors Siza and Souto de Moura, and reworked the poetry of architecture. A kind of minimalism embellished by the planes of prisms created with light. Synthetic, almost graphic lines that stretch unadorned through indoor and outdoor spaces. They have designed many private homes such as Casa em Alenquer, Casa no Litoral Alentejano, and Casa Brejos in Azeitão, as well as civil public works like the Nova University Rector’s Office, the Museum of Architecture and several office buildings in Lisbon, the Sines Centre for the Arts, the Santa Marta Lighthouse Museum in Cascais, the Almedina bookshop.

Outstanding among the many jobs they have recently completed are two of his projects: the Meeting Centre in Grândola (2016), in Portugal, and the School of Architecture in Tournai (2017), in Belgium. ‘We try to adapt new materials and different approaches to achieve results that adapt to our vision of the specific space that we tackle. Simple elements are our driving forces – walls, windows, roofs combined in unusual ways, keeping in mind that for us form is never an end in itself: it is a consequence.’



Clockwise, The AMA building in Lausanne. Community building. Photo: Nelson Garrido
Olivier Debré Contemporary Art Centre. Photo: Benoît Fougeirol
House in Melides. Photo: João Guimarães






Eduardo Souto de Moura and his contexts

‘ Successful architecture is that which takes a previous continuity as its starting point, and adds something to whatever it encounters. I try to make the lives of the people who are affected by my work easier, while trying to ensure it has the lowest impact possible on the surroundings.’

He is one of the most renowned architects of his generation. The winner of the 2011 Pritzker Prize, he started his career working with Álvaro Siza in his studio. Exacting care and precision are two of the hallmarks of his work.

The significant influence of Mies van der Rohe can be appreciated in his designs, particularly by a sensitivity to the context and the selection of local but innovative materials: stone masonry, glass walls, concrete, wood and steel commingle in his work, which invariably display the myriad nuances that define him.

Among his major works, the highlights are Braga’s municipal market; his houses in Nevogilde, in Porto – distinguished by their imposing walls, the continuity between indoor and outdoor spaces, and an understanding of nature in direct harmony with architecture; the Quinta do Lago house in the Algarve, in which he uses elements of the architecture of southern Portugal; the house in Alcanena, Torres Novas. Also of note are the Vilarinha Annexes (1986), in Porto – a very emblematic example of Souto de Moura’s search for balance between architecture and nature. Far from the spectacular style of the so-called ‘archistars’, he aims for his work to have a harmonious relation with its surroundings. A complex and creative process in which the context where the buildings are constructed is paramount; in his opinion, an architect has to be able to see and understand the key elements of any place in order to transform it. Souto de Moura won an honorary recognition for his entire professional career at the 7th PORCELANOSA Architecture and Interior Design Prizes. ‘Successful architecture is that which takes a previous continuity as its starting point, and adds something to whatever it encounters. I try to make the lives of the people who are affected by my work easier, while trying to ensure it has the lowest impact possible on the surroundings. As for the future, I believe it will ensure a preservation of “forms”, and regarding exteriors, I think that there will be a great evolution of the materials used,’ he states for *LifeStyle*. 



Clockwise, Building in Senhora da Luz, Porto. Municipal Museum Abade Pedrosa, and International Museum of Contemporary Sculpture. Photos: Luis Ferreira Alves Chapel at the Vatican’s City first Venice Biennale pavilion. Photo: Alessandra Chemollo Environmental Complex in the Lagoa das Sete Cidades (Açores). Photo: Luis Ferreira Alves

ROYAL GARDENS IN BUDVA, MONTENEGRO



New waves

A completely disruptive building in the south of Montenegro, where the Adriatic Sea presides over life. New architectural forms created for new times in the Balkans.

Text: BERNARDO FUERTES Photos: SLAVEN VILUS



The façade, made of **Krion**®, is the most distinctive feature of this building. It covers 2,200 m² which, together with the 3,000 m² of **Airslate**, by **L'Antic Colonial**, make up an architectural ensemble that will mark the future of the coastal town of Budva, in Montenegro.



Over 10,000 m² of ceramic tiles were used. Natural stone by **L'Antic Colonial**, and natural parquet also by L'Antic Colonial. For the reception area and corridors, **XLight Premium** was used.

The Mitarh architecture studio created this spectacular design on the Adriatic coast in the south of Montenegro. The architects, Branislav Mitrovic and Jelena Kuzmanovic, sought a different spatial concept amid the urban density of central Budva, where there are almost no glass and concrete buildings. Its architectural form and the structural way in which its levels are arranged make for an innovative style. Along with its large dimensions, its ship-like form and its whiteness, this Mediterranean building has deep terraces with green gardens that successfully highlight and enhance the sensitivity of its coastal environs via a contemporary interpretation of horizontal gardens. Seen from the sea, from the marina, the horizontal bands of white **Krion**® are broken by plant-filled, dark lines of shade. Its well-defined but minimalist contours ensure that the structure blends beautifully with the backdrop of Spas Hill. The volume of the building is interrupted by the well-defined lines of its terraces. These reflect all the characteristics of its coastal environment: clarity and contrast, whiteness against dark shade, vegetation and life, a horizontal break of the building's verticality, and sweeping views of the sea. Both the structure and identity of the Mediterranean region are embodied in the architectural concept of this building that endows its surroundings with a markedly urban design. //



Virtually all the materials used for the building are from **PORCELANOSA Group**. 190 entire bathrooms were done using **Noken** designs (taps, sanitaryware). The ceramic tiles are by **Porcelanosa** and **Venis**. The kitchen and furniture are by **Gamadecor**.



Guaranteed wellbeing

Quietness and the wellbeing of its patients are the two priorities of the One Heart Care Medical Center, where different materials from **PORCELANOSA GROUP** were used in its rooms and facilities.



This clinic in Ontario (Canada) has achieved the highest standards of excellence thanks to a choice of materials from the different **PORCELANOSA Group** collections selected by the C&PARTNERS Arquitects studio, which appreciates innovation and the adaptability of these materials to medical environs. Of note here, are the ceramic collections by **Porcelanosa** and **Venis**; the bathrooms and fittings by **Noken**; the large-size porcelain stoneware tiles and fittings by **Urbatek**, and **Krion®** mineral compact.

Each of these products complements the centre's magnificent medical services. Innovation, the high technical and hygienic qualities, and the durability of the collections by **PORCELANOSA Group** ensure the very top levels of comfort in every space, as well as affording customised attention to patients.

In the **One Heart Care** clinic, everything is designed to achieve the quietness and comfort needed by patients. Starting from its large, bright reception, for whose front desk **Krion®** mineral compact was used, all its different spaces combine the purity of marble and the warmth of wood, with materials like **White Carrara** by **Porcelanosa**, **XLight** by **Urbatek**, and the **Starwood** ceramic wood.



Its thoughtfully designed rooms and corridors feature Rodano floor tiles in limestone finish, by **Porcelanosa**, and Madagascar, by **Venis**. The clinic's technical purity is accentuated by its choice of cladding: this is the effect afforded by **White Carrara** marble by **Porcelanosa** and the different designs of **White XLight** by **Urbatek**. In the bathrooms, **Noken** tapware, **Krion Solid Surface** washbasins, and B210 countertops by **Krion** bring the height of excellence to this medical facility.



Marble was chosen to define the design of almost all the medical facilities; thanks to the purity of their chromatic hues, collections like White Carrara by **Porcelanosa**, and XLight Kala White Polished and XLight Lush White Nature by **Urbatek**, very accurately imitate the veining and textures of this stone. The technical features of these ceramic tiles make for bright spaces and attain the effect pursued by the architecture studio: guaranteed tranquillity via technical perfection.

This serenity of the colours also defines the Rodano (**Porcelanosa**) and Madagascar (**Venis**) tiles, in limestone and white finishes, respectively. The earth and beige colours highlight the desired effect.

Wood is also very present in this clinic. The XLight Wild Grey collection by **Urbatek** masterfully recreates the forms of age-old trees. This range is based on Ice Minnesota

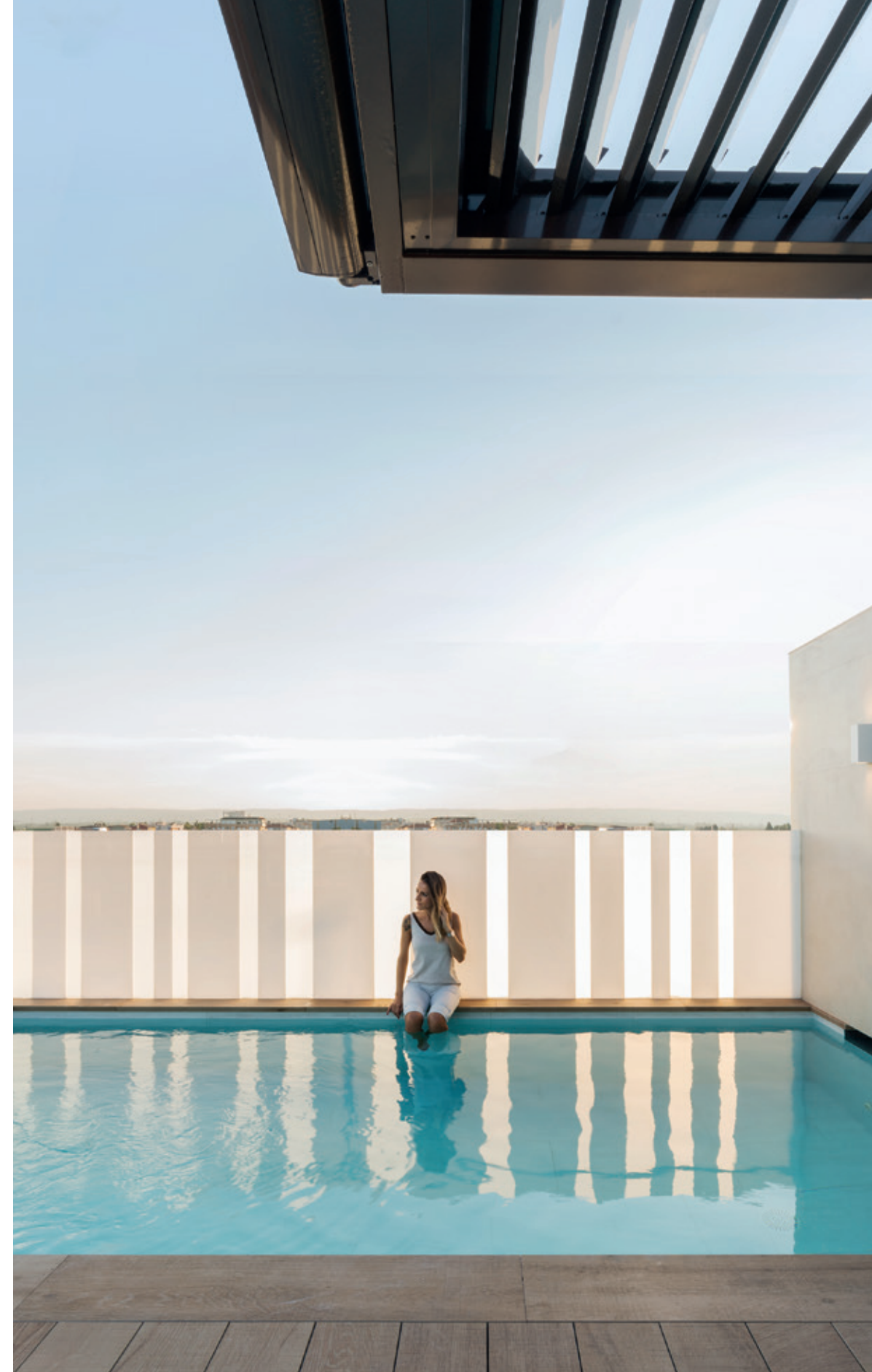
Starwood ceramic wood, whose Mocha colour immediately endows spaces with a feel of trees such as beech or oak.

Krion mineral compact was used for the washbasins, the B210 countertop, and the reception's front desk. With its highly hygienic properties and zero porosity, this Solid Surface is gaining more and more ground in medical environs given the specific conditions they require. Moreover, **Krion** is a must for clinics due to its antibacterial composition and antiseptic qualities, and because it is easy to clean. In addition, it prevents waste and harmful microorganisms from accumulating. These are advantages that it shares with **Noken**, whose products have exacting quality certificates and technology that is very suitable for medical centres. //

Verticality in search of essence



Located in the Valencian town of Carlet, in Spain, this single-family home was designed by the VIC Projects studio and built by the **Tormo-Sil** construction firm. A project that affords a leading role to the light of the Mediterranean.



Left, XLIGHT Bone Nature and Basic Lava façade, 50 x 100 cm, by **Urbatek**. Above, swimming pool with Ascot Teak flooring, 29.4 x 120 cm, by **Porcelanosa**. Right, next to the vertical garden, Ascot Teak flooring, 19.3 x 120 cm, by **Porcelanosa**.



In the town of Carlet, south of the city of Valencia, and just a few kilometres from the area of Albufera, is this singular building surrounded by beautiful environs and with light as an important element of its design. *LifeStyle* talks with interior designer Víctor Mollá, from the VIC Projects studio, and with David Tormosil, from the Tormo-Sil construction firm, to find out more about this project. Víctor Mollá tells us that their brief was to design a house that reflected its owners' personality. The customization of projects, particularly residences, is one of his studio's main goals, as 'the experience of living in a place is more enriching when you feel that you are part of it.'

The fact that the house was so close to others was an obstacle that needed solving, so Víctor decided to base his design on the idea of verticality. The house had to grow upwards like a tree seeking sunlight: 'The vertical slats around the front evoke that notion and offer privacy from the street.'

Light is an element that defines the entire house. The front façade faces southeast to let in as much daylight as possible, and the floor-to-ceiling windows contribute to this. According to the



In the kitchen, Limestone Portland floor tiles, by **Porcelanosa**; kitchen furniture by **Gamadecor**, Matt White Lacquered, with white Linus tapware; **Krion Lux** special worktop. *Below right*, Ascot Teak flooring, by **Porcelanosa**, next to the staircase. *Below centre*, HTR LINKFLOOR floor, by **L'Antic Colonial**.

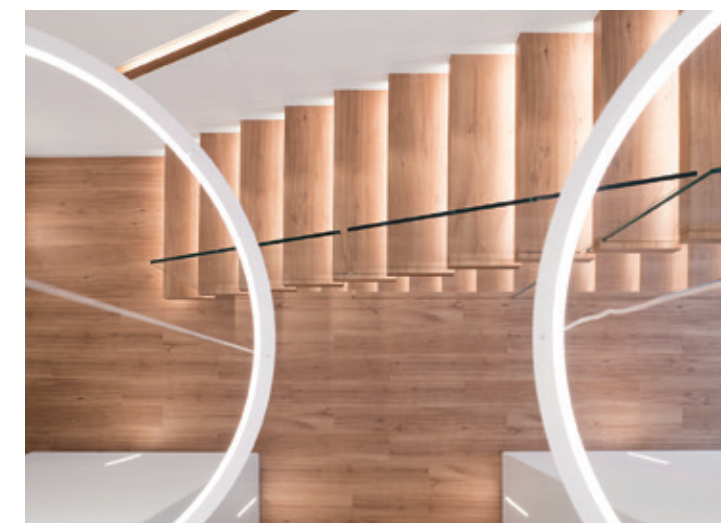


interior designer, this is one of its essential attributes: 'Neat spaces and construction features are among our hallmarks, as is a cosy ambience and, above all, very carefully crafted lighting. For this specific project, we selected lighting fixtures that would make a statement.'

A stunning element is found on the rooftop, where the most can be made of the Mediterranean sun while enjoying a relaxing dip in the swimming pool and sunbathing.

Artificial indirect lighting is extraordinary here, as it accentuates elements such as the floating staircase, the texture of the ceramic tiles and the wooden furniture. Lines of light interact with hanging lamps

that play with weightlessness, as they are suspended from almost invisible cables. 'We have thus created a true experience with light throughout the entire space, as we play with every possibility,' says Víctor Mollá. Developer David Tormosil agrees, pointing out that the staircase is a central element in the house, and adds: 'we chose materials from **PORCELANOSA Group** because they guarantee excellence and complement our hallmark – which is quality – to perfection.' Víctor Mollá corroborates this: 'We chose **PORCELANOSA Group** materials not only for the wide variety they offer, but also for their quality, durability, and their myriad aesthetic possibilities. We also knew that by using them, we wouldn't encounter any problems



Right, master bathroom with Egeó cladding, by **Porcelanosa**; Look Basic bathroom column, by **Systempool**.
 Below left, Crystal White, by **Venis**.
 Below centre, Marmi China, by **Porcelanosa**; Kole washbasin, by **Systempool**; Hotels shower kit, and mixer tap by **Noken**.



The VIC Projects team, from left to right: Carlos Laborda Collado, Cristina García de Lamo, and Víctor Mollá Tortosa.

as it is a very reliable company when it comes to the construction process itself.'
 Another remarkable feature of this house is the vertical garden on the upper terrace, about which the interior designer says: 'the vertical garden provides a great feel of privacy, given that the surroundings encroach on the house. A connection with nature is present in almost all of our projects.' This kind of sensory connection is reinforced by the choice of materials: 'It is the materialization of projects which ultimately endows character and personality to the spaces; here the senses begin to receive information from the different combinations of textures, colours, temperatures, and even aromas. The right selection of materials makes the difference between success and failure, as it conveys the idea behind each project.'

A place to see and touch innovation

The Group's new showroom located in the shopping area of Sedaví, in Valencia, shows off its completely renewed image where design, innovation, and sophistication prevail.

Text: BERNARDO FUERTES Photos: TONI MARÍN



This 900-m² refurbishment has a common thread throughout the space that is adapted to today's new shopping habits: here, everything is displayed to be touched and stimulate emotions. Its design is by DOBLEESE Space&Branding – the architecture, interior design, and corporate design company headed by Sara Sánchez.

A showroom where **PORCELANOSA Group's** eight firms are represented via settings where the latest innovations are displayed: from kitchens, bathrooms, ceramic, natural stone and wood, not to mention building solutions, in an exhibition whose main protagonist is the product.

The curve at one end of the room allows for an uninterrupted tour of the place, enhanced by its precise and intuitive layout. In addition, thanks to the façade's



The Valencia showroom was designed by DOBLEESE Space&Branding – the architecture, interior design, and corporate design company headed by Sara Sánchez. The studio specializes in the creation of spaces which have the added value of a brand philosophy, and they partner with firms which have a strong international presence.





large windows, the ambiances and products designed and created to catch viewers' eyes can be easily seen from outside. The stair and escalator well enables visitors to wander through the entire collection of toilets and in-wall flushes by **Noken**, each displayed on a slanted wall.

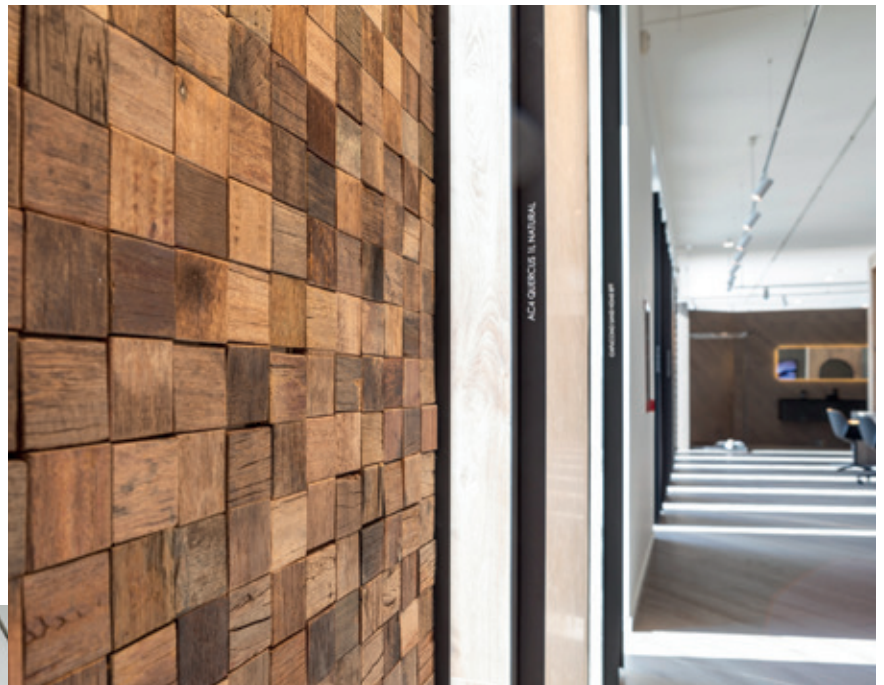
Different bathroom ambiances are on view in the showroom's space, with designs in ceramic, mosaic, natural stone, porcelain stoneware, and even microcement tiles.

The full collections of shower trays, screens, and tapware are showcased in a large portico, which leads to a deck done in **Krion**® where standing washbasins and bathtubs are exhibited.

A large-size videowall of the latest innovations welcomes clients to the second floor – this visual interaction is a showcase for the Group to display the brands' different finishes. //



A display of ceramics – made up of more than 500 exhibits presented on a large workroom table – where product moodboards can be arranged to help clients imagine and create different compositions for their projects.





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Krion[®], the material most chosen for its beauty and durability



Fiumicino Airport, whose air traffic is among the busiest in the world, is being fully refurbished to the highest technical levels and environmental standards. The work is supervised by architect Giovanna Pontecorvo, a prominent professional who has chosen **Krion[®]** for a number of specific spaces.

What requirements led you to choose Krion[®] for this project?

Any work on an airport demands very strict requirements of the materials used. Their design and durability are very important criteria when it comes to choosing them. Check-in counters must be hard-wearing, as their aesthetic and

Architect Pontecorvo designed this important project where **Krion[®]** was used for different areas, such as the check-in counters.



Its durability, cleanliness, toughness, beauty and adaptability to environments such as an airport explain why **Krion®** is a material chosen by renowned architects.



functional characteristics should last for more than 20 years. The hygienic and maintenance qualities of the materials chosen are thus vital. Another very important aspect to keep in mind in these kinds of environments is that you have to choose fire-resistant materials. Environmental sustainability is acquiring an increasingly crucial role – hence materials with a positive environmental impact are obviously preferable. Finally, the cost of executing the work must be competitive.

What are the advantages of Krion® as compared with other materials?

We have verified that the material fulfils the requirements mentioned above. Design, durability, cleanliness, fire resistance, positive environmental impact, and a competitive price.

What was the process for choosing this material like? Were you already familiar with it, did you have to research it, or did someone recommend it?

CCM, the company who manufactured the check-in counters, recommended it.

Have you used Krion® in any other project? Would you use it again? Why?

The project for the check-in area of the terminal is a large-scale pilot project for us. We intend to use this material for the check-in counters in every terminal, and will likely consider it for other jobs. The assessment of its performance in the coming months will be decisive.

Professional experience and projects completed by architect Giovanna Pontecorvo.

With much experience in the design and execution of projects for airports, architect Giovanna Pontecorvo began her career with the Società dei Progetti del Gruppo Aeroporti di Roma, successively undertaking different civil works assignments related to maintenance, as well as to the creation of new infrastructures. She is currently in charge of both the refurbishment and the signage of the terminals. She has worked on many projects that have contributed to the top-quality standards achieved at Fiumicino Airport, combining functional aspects with a distinctive personality and aesthetic innovation. Outstanding among her recent work are: the entire restructuring of the terminal signage; the new locker area at Terminal 3; the new design of the security areas; the new passport control areas; and a work space for passengers from the Schengen Area. /





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Sofa: Loft Collection - Designed by Lluís Codina

A balanced and professional workspace

Europam S.p.a. (www.europam.it), a company in the energy sector that has been constantly growing since 1970, now has new offices adjoining its original headquarters. The company entrusted the project to architect Gabriele Manara Cevasco, who designed and executed the work, overseeing everything. The 1,200 m² of the building is laid out over two floors, plus it has a 900-m² garage, accessed by a ramp. The new offices have an original and welcoming shape like that of a truncated pyramid.

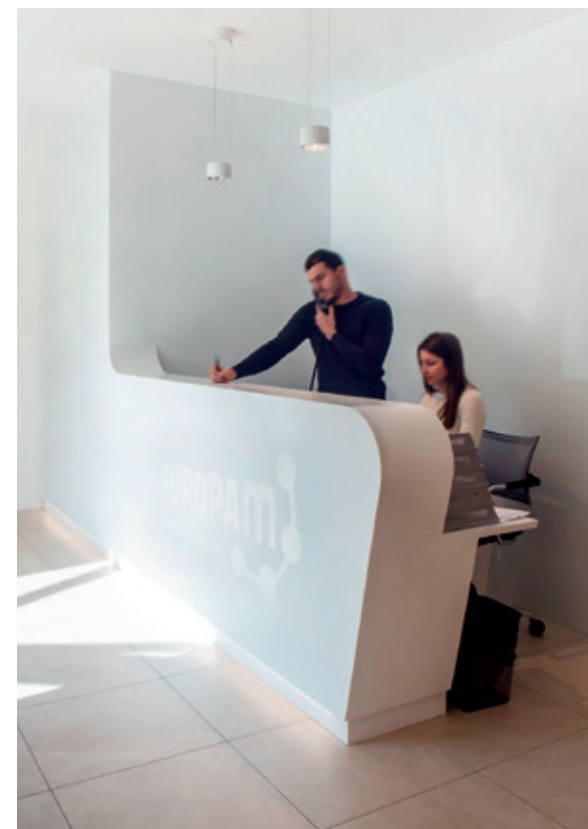
Both floors, 600 m² each, were built around an inner courtyard which is used as a meeting room when the weather is good. Large windows brighten all the offices and common areas. In addition to the lifts, a central glass-walled staircase connects both floors, and a beautiful artwork of Europam S.p.a.'s first facilities graces one of the walls. Lighting was another priority for architect Manara Cevasco and his team. Different kinds of light were chosen for comfortable ambiances, each with a personality of its own.

The reception counter was done in **Krion**[®], the star material which, besides being pleasant to the touch, is effective for the backlighting of the Europam S.p.a. logo. Materials from **PORCELANOSA Group** were used for the flooring as well as for the walls and bathrooms. Everything is thus sound on a technical level, and a Mediterranean brightness, and a warm and harmonious work ambience is achieved. ✂



Photos: Francesca Gazzolo.

Gabriele Manara Cevasco
With a PhD in architecture from the University of Genoa, he speaks four languages perfectly (Italian, English, Spanish, and French). His Manara Architetti studio currently designs important projects for Europam S.p.a. and for different companies and clients in Italy, Poland, Thailand, Morocco, and Spain.
manaraarchitetti.com



Krion[®] reception area at the new Europam S.p.a. offices. The floating flooring was done in **Ivory Ceilan**, 60 x 60 cm, by **Porcelanosa**. The bathrooms were clad in **White Newport** and **White Century** tiles, 33 x 100 cm, both by **Venis**. **Essence C** and **Pure Line** sanitaryware and washbasins, by **Noken**. Tapware from the **Urban** range by **Noken**.



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PORCELANOSA IN THE WORLD



Outside and inside views of the new **PORCELANOSA Group** shop in Castellón (Spain)

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TALKING ABOUT...

The Omm is becoming the Sir Victor



Barcelona's famous hotel is becoming the new Sir Victor, and part of the Sir Hotel group: 'Opening this spring, it has been a true challenge to take the Omm hotel to another architectural level, with a new philosophy and vision of the experiences offered to guests. The old quality and efficiency will be preserved, but we will introduce many innovations – one of them, the Mr Porter restaurant, will become a new meeting point for all lovers of gastronomy, design, and Barcelona's cosmopolitan atmosphere,' explains Liran Wizman, founder and owner of the Sir Hotel group to *LifeStyle*.

As a differentiating factor, a library has been created which affords another kind of experience – in this case, quietness and a good read in a space dedicated to Caterina Albert i Paradís, one of the first recognized feminist authors in the history of Catalan literature but who used the pen name Victor Català; a writer who was a true symbol of the fight for gender equality. The hotel has been named after her pen name.

'I am honoured to take the reins and continue the legacy of one of the most elegant hotels in Barcelona. It's important for us to look both at the past and the future. The renovated design, together with the creation of a series of new spaces, will breathe new life into this iconic space,' comments Liran Wizman.

In transforming this building – the Omm hotel – that was a classic in the city, Sir Victor will keep the original structure designed by the Barcelona-based studio, Capella García, including its distinctive undulating façade with wing-shaped panels.

The refurbishment of the rooms is being undertaken by the Sir Hotels' design team, and will seek to highlight comfort, nature

and plant life. The public spaces and restaurants will be completely revamped by Baranowitz + Kronenberg, and artworks by internationally renowned Spanish artists, such as Antoni Muntadas and Alfons Borrell, will be displayed on their walls. ▀



The new Sir Victor hotel will maintain the original structure of the iconic Omm hotel, while establishing a new philosophy for its interiors thanks to a renewal of its structural design.

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