



LIFESTYLE & PORCELANOSA

6TH ARCHITECTURE AND INTERIOR DESIGN **PRIZES** FOR 2013/
OLIVIER LAPIDUS, A FASHIONABLE HOTEL IN PARIS/
INÚU, A NEW LUXURY SPA IN ANDORRA/
JIM HAMILTON AND RADISSON BLU'S PHILOSOPHY/
HERMÈS AND ITS NEW BUTECH FAÇADE/
A SUMMER HOME WITH A **MEDITERRANEAN ESSENCE**

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COVER PHOTO:

Alila Villas Uluwatu in Bali, Design Hotels. A luxury resort of private villas, terraces, swimming pools and gardens, located atop a cliff in the Bukit peninsula.

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PORCELANOSA GROUP ANNIVERSARY

40

LIFESTYLE
& PORCELANOSA

EDITORIAL

Objective: quality, experience, global growth

To hope a company will turn 40, does not, at first sight, seem an unattainable objective. But when a company has been around for 40 years and has eight emblematic brands that define the sector, has sustained growth, enjoys global growth, is financially healthy and develops significant cutting edge technology – it's quite a different matter. **Porcelanosa Group** turns 40, and from the outset it clearly set its company objectives, designing a path of excellence that has been studied, praised and even copied as a benchmark of entrepreneurial management.

These are the figures of **Porcelanosa Group**, its reliability, its experience, its ability as a leader in this sector. But behind the numbers are people, their stories and wishes, the dreams and hopes of all who have made, and make, **Porcelanosa Group** a model to follow. All those who have added their personal effort to a common good, to the service of each brand, each project, each idea. Each and every one of those people, who every day, in different places all over the world, takes our philosophy and our brands to the highest level of excellence. We turn 40, we are a great family and a great company. Thank you to everyone for having made it come true.



<< **8 A PARTY IN LONDON** Prince Charles welcomes Porcelanosa Group, Isabel Preysler and other personalities at Saint James's Palace.

12 NEWS ARCHITECTURE

14 NEWS INTERIOR DESIGN

16 VISIBILITY AT FAIRS The Group, present at ISH and at Fuorisalone 2013.

18 NEWS ART

<< **20 6TH ARCHITECTURE AND INTERIOR DESIGN PRIZES FOR 2013** The gala evening at which the awards were presented was attended by such eminent architects as Richard Rogers. The winning projects were yet again flawless, original and representative of our corporation.

32 AN INTERVIEW WITH OLIVIER LAPIDUS This designer who knows no bounds (his high-tech fabrics with fibre glass and perfume are a real milestone) ventures into the interior design of a new hotel in Paris where he designs bespoke elements, from brassware to Krion® basins.

36 A KRION® FAÇADE The Institut d'Optique d'Aquitaine is clad in white.

<< **40 A SEAFRONT MEDITERRANEAN HOUSE** Porcelanosa Group fitted out a house in Capri with glass walls and an interior design that is an ode to the products from the eight brands belonging to this company from Villarreal.

48 A POLYHEDRIC WALL DESIGNED BY JIM HAMILTON We interview this Scottish architect to find out more about one of his latest projects, the Radisson Blu Mall of America, a hotel in Minnesota that has an impressive Krion® wall.

54 20TH INTERNATIONAL EXHIBITION OF GLOBAL ARCHITECTURE The eight brands belonging to Porcelanosa Group show for yet another year why their top-quality products have enabled the Spanish company to celebrate its 40th anniversary this year.

<< **66 THE HERMÈS PARFUMS FACTORY'S HALLMARK** The French luxury group entrusts Porcelanosa Group's professionalism and materials for the makeover of its factory façade with no loss of personality and total integration with its surroundings.

<< **70 INÚ IS BORN, A NEW LUXURY SPA IN ANDORRA** A luxury wing opens to complete the fabulous variety of Caldea's luxury complex with its exclusive spaces using the Group's materials, its futuristic architecture by French Jean-Michel Ruols, and its fully personalised care and treatments.

76 NOKEN PRIZE The Mood collection is awarded the 'Bathroom Product Innovation' Prize at the 2013 KBBreview Awards – a distinction with which the prestigious KBB magazine acknowledges the work done by designers and suppliers of bathroom and kitchen products.

<< **78 CRUISE TERMINAL DOCK AT CARTAGENA** Architect Martín Lejárraga designs a port terminal with a two-fold concept: to be used as a meeting point for the locals and also as a large map of the region to welcome cruise passengers.

82 VUELING BCN BY HC HOTEL A new urban and travel-conscious concept.

84 TENNIS-PLAYER DAVID FERRER PROMENADE The old Xàbia seafront path, 'Amanecer del Arenal', undergoes a makeover thanks to paving created by Porcelanosa.

87 PORCELANOSA IN THE WORLD

<< **90 TALKING ABOUT...** The Louvre Abu Dhabi Museum, by Jean Nouvel.

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A REGAL DINNER AT SAINT JAMES'S PALACE

Hand in hand with Porcelanosa, Prince Charles once again offered his gala dinner, this time at Saint James's Palace (London), the oldest royal palace in the United Kingdom. An exceptional event at which Isabel Preysler and Carmen Martínez-Bordú shone – they have been friends for a long time: “We met when we both were single and our friendship has remained unchanged,” confirms Porcelanosa Group's ambassador. Both accompanied the Prince of Wales and the rest of the dinner guests. Isabel attended with her children Ana, Tamara, Julio and his wife Charisse, and with her nephews Álvaro and Diego Castillejo. Also present were actress Amaia Salamanca and Rosaura Varo (a close friend of the firm's directors), top model Andrés Velencoso and Sir Tomás Terry.

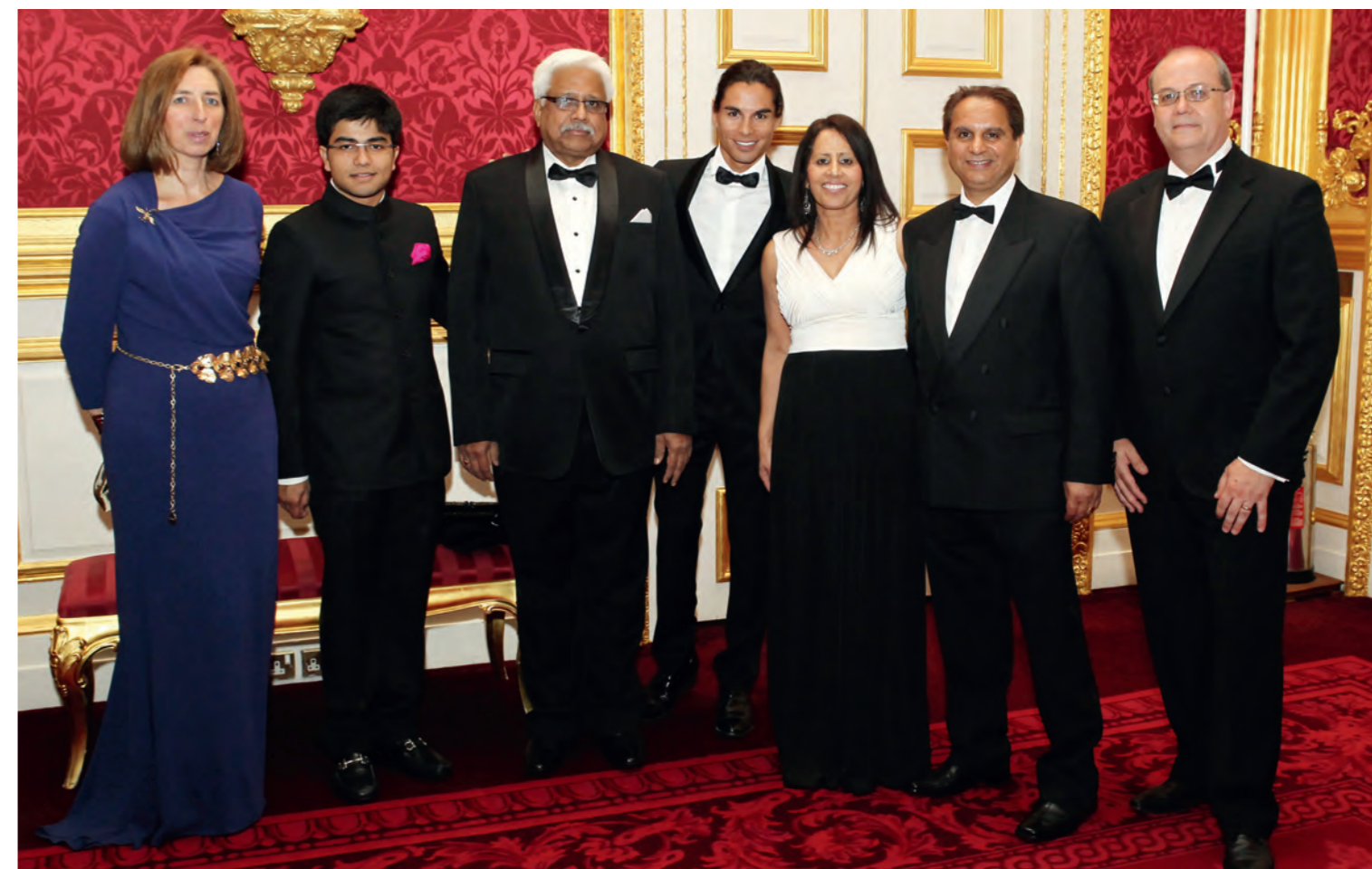
Among the directors of Porcelanosa Group attending this gala dinner were Manuel Colonques, María José Soriano and Silvestre Segarra. Our Group, that always supports Prince Charles's charities, was the big star of the evening.




Left. Isabel Preysler has been an exceptional ambassador for the Porcelanosa Group for thirty years, and attends all the luxury events where the firm from Villarreal needs her support. *Below, from left to right,* María José Soriano, Vidur Arora, K.T. Krishnan (MarmoHome), Julio Iglesias Jr., Jaswir Dhalivaal, Makhm Dhalivaal (Jaguar Land Rover) and Mike Dunlevy (Porcelanosa UK).

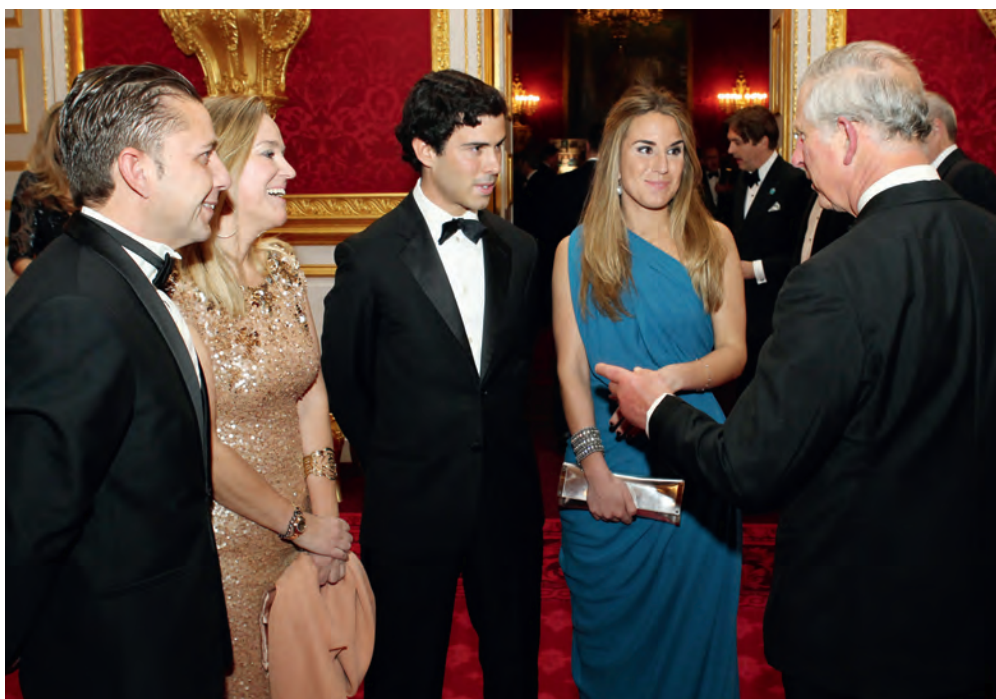


Above, from left to right, Tamara Falcó, Charisse, Julio Iglesias Jr., Ana Boyer, Isabel Preysler, Carmen Martínez-Bordú, Andrés Velencoso and actress Amaia Salamanca. *Left.* Prince Charles greets the Spanish top model Andrés Velencoso, Carmen Martínez-Bordú and Isabel Preysler during the formal reception.



This year, the foundations supported were The Prince's Foundation for Children & the Arts and The Prince's Foundation for Building Community, among others. The close relationship between the Prince of Wales and the Porcelanosa Group goes back ten years, when the Queen of England's son awarded the Group the Royal Warrant, a mark of recognition that recognises the quality of its products and services. It should be highlighted that Porcelanosa is the only Spanish company that holds this distinction.

María Colonques, Cristina Colonques – Porcelanosa Group's Marketing and Communications Corporative Director – and her husband Juanma Rodríguez, Elisa Colonques and her companion Javier Morenés Botín, as well as the family's good friends Diego Miranda and Tere Pickman, were other guests at the gala dinner. 



The Prince's welcome in the Entrée Room, with the Throne Room in the background, following the established protocol where he greets all the guests one by one – *clockwise*, *from top*: Gilberto Villarreal and

Eloisa de los Santos; Roberto Devoto and Roberta Cabrera; Silvestre Segarra; Juan Manuel Rodríguez, Cristina Colonques, Javier Morenés and Elisa Colonques; finally, Hans-Henrich Tintelnot.

A woman with long, dark hair is the central figure, wearing a high-neck, sleeveless dress with horizontal stripes in gold and silver. She is adorned with several pieces of jewelry: large, multi-layered hoop earrings, multiple diamond-encrusted bracelets on both wrists, and several rings on her fingers. The background is a bright, minimalist setting with soft shadows.

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open to all visitors who visit Hyde Park during the summer. This year (from June to October), the project has been commissioned to the Japanese architect Sou Fujimoto whose installation will take up 350 square metres of the lawn with a latticed steel structure made of 20-mm bars. With a delicate and semi-transparent look, it evokes a cloud. An open, flexible and multi-purpose space with terraces and

Architecture on the banks of the Serpentine

Every year, the famous Serpentine Gallery in London selects a renowned team of architects to design a pavilion for its gardens. The installation becomes a contemporary architecture show

a cafeteria, it will foster interaction in different ways throughout the four-month period it will be on at the Kensington gardens. In former editions, internationally reputed architecture studios took part, such as Herzog & de Meuron, Jean Nouvel, Rem Koolhaas, Oscar Niemeyer and Frank Gehry. (1) Jean Nouvel, 2010. (2) Toyo Ito and Cecil Balmond with Arup, 2002. (3) Oscar Niemeyer, 2003. (4) Álvaro Siza and Eduardo Souto de Moura with Cecil Balmond, Arup, 2005.



REMEMBERING MIES VAN DER ROHE

'Bench B' is a piece by Konstantin Grcic included in the Extrusions collection that the designer has created for BD.

First came his large table resembling a plane's wing, later came some chairs, and now, the Catalonian firm launches this bench that evokes the famous 'Barcelona' chair by Mies Van der Rohe. "Design is an evolution of things," explains Grcic.



OPINION

NANI MARQUINA
DESIGNER

Natural

That which is natural does not require any effort to be understood. It is what we understand because we have absorbed it. We describe it with the adjective *natural*, for it is something that we effortlessly comprehend. Children are so natural that they



surprise us with this quality they have because when we grow up, we stop being natural... And this is precisely the name of our last collection, *Natural*. The last time I was in India, looking at the prototypes, we went to see how the silk carpets were being washed. Suddenly, I felt the need to take my shoes off and tread on the carpet to feel the touch of that wet silk. After 25 years in my profession, I have the same need to feel the touch of it, to look at it as a whole, at all the things that have happened – they are insights, sensations, built up over the years. And then, at a given moment, you decide that what you really want is to be able to explain all you have learnt. Our work is based on this – gathering experiences, gathering knowledge, gathering the wisdom that others transmit to us, and capture it in a carpet.

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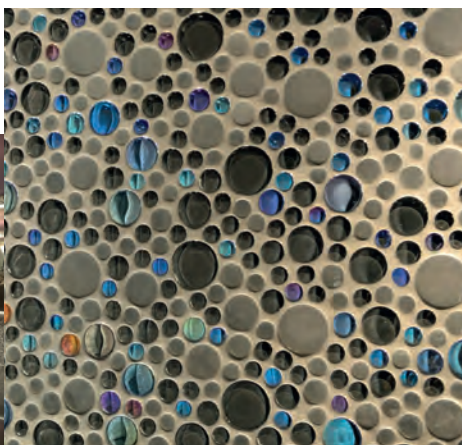
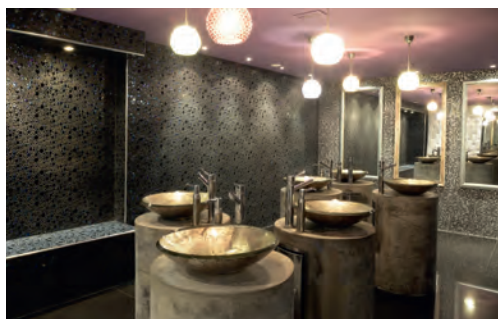
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A swim on the seabed

The studio of Estrella Salietti, in collaboration with **Porcelanosa Group**, undertook this avant-garde project by the Mediterranean Sea. Called Opium Mar, it has become a fashionable venue in Barcelona thanks to its being a combination of restaurant, terrace and disco. The designer has added a touch of Mediterranean chic, highlighted by its superb seafront location. She has taken care of each detail, painstakingly creating an atmosphere for the basins that transports us to a delightful walk on the seabed, where lamps look like illuminated pearls and each element has its own personality. To achieve excellence in her interior design, Salietti has

used materials from **Porcelanosa Group**, "who always offers top quality and a design that allows the creation of magic spaces to perfection," comments the designer. On some walls, inspired by the sea's depths, **Glacier Moon Metallic Black**, 19 x 29 cm, has been used for an imposing visual effect, which gives light and shine and evokes sea foam, while other walls are covered in **Imperia Mix Silver Blacks mosaic**, (1.5) 30.1 x 30 cm; both by **L'Antic Colonial**.



Photos: Félix Lorenzo

OPINION

VÍCTOR FELICES

DIRECTOR OF THE FIS AND INTERIOR STUDIO DESIGN

Studying space and proportion



We look at Nature to understand all that is pleasant to the human eye and which we take in as comforting and natural. In our studio, we often allude to number Fi – a proportion found in some geometrical figures and in nature (the well-known technical drawing of a snail's shell). It is surprising to discover the proportional relationships that exist in nature through mathematics – this is why when we study spatial measures and distribution, we use it as a key exercise for the success of any project, no matter the style preferred by the client.

Materials are also important, and we have certain preferences. We want to learn from Oriental wisdom through WabiSabi, which invites us to be surrounded by the natural materials that already exist in the landscape we are to live in.

We consider this a luxury, and we always invite people to enjoy it: the task of finding materials that are natural and close by – at least, close to the aesthetics of the environs. We build dwellings in the Pyrenees in a style different than those we build in the Balearic Islands: the distance is not that far, but they are surrounded by different types of landscapes, and their owners will always feel a fabulous energy that encourages them to enjoy their habitat. The point is to find the truth of each space. And of course, light and colour play an essential role.

HAYÓN LIMITED COLLECTION BD Barcelona

Design celebrates its 40th Anniversary with the launch of a limited collection of precisely 40 vases that were hand-painted by designer Jaime Hayón. The designs are called Showtime and made in two porcelain pieces, hand-painted in black and glazed.





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FRANKFURT The Group, exhibiting at the ISH fair

Porcelanosa Group's bathroom division completed, to great satisfaction, its recent involvement at the ISH – a fair that first opened over half a century ago and is now considered to be the biggest and most important fair in the world of bathrooms, with over 2,400 stands and 190,000 visitors at its latest edition.

During the event, celebrated at the Messe Frankfurt GmbH (Germany), visitors were able to view **Noken's** new Mood collection (designed by Rogers Stirk Harbour + Partners and Luis Vidal + Architects), with its innovative wood finish; the Modul Colours collection by **Systempool**, and the bathroom furniture designs from the Folk and In series by **Gamadecor**.

Companies, manufacturers, engineers, construction companies, real estate developers and service suppliers, as well as other professionals in the sector had the chance to discover these and other innovations in brassware, furniture and bathroom fittings in the 350-square metre joint stand that **Noken, Systempool** and **Gamadecor** shared in the big brand pavilion. //



*Clockwise, from top left, the fair enjoyed a large number of visitors; the area of the **Porcelanosa Group** stand, in which products from the firm **Systempool** were exhibited; wood finish from the Mood collection, designed for **Noken** by the Rogers Stirk Harbour + Partners and Luis Vidal + Architects studios; impressive exterior of the **Porcelanosa Group** stand, and the In series (on the left in the photo) and the Next series (on the right), both by **Gamadecor**.*



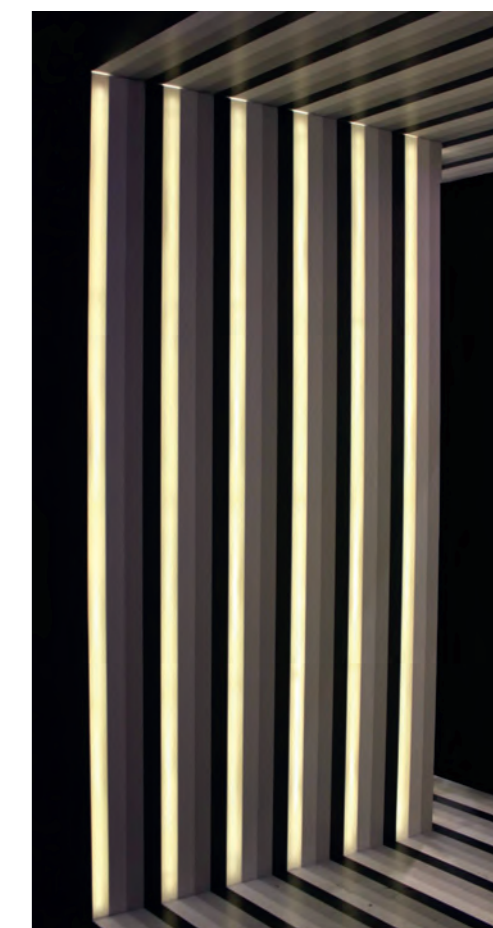
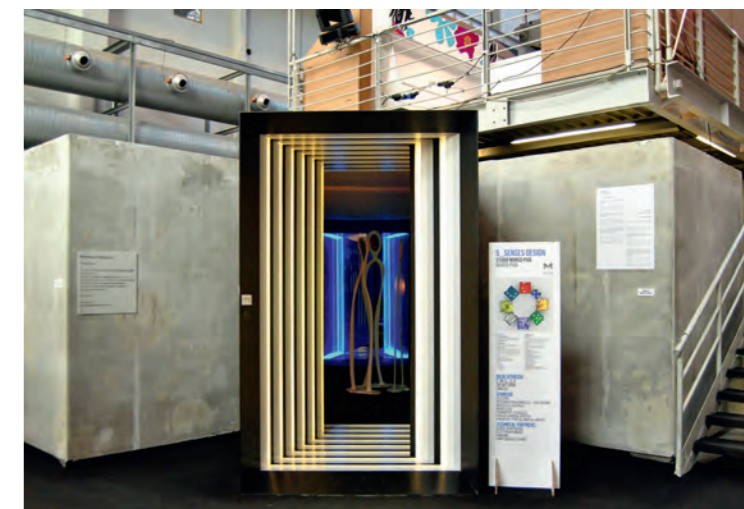
MILAN **Krion®** goes to 2013 Fuorisalone accompanying Marco Piva

Porcelanosa Group took part in Milan Fuorisalone with **Krion®** – its new-generation solid surface – in collaboration with the studio of the renowned Italian architect Marco Piva in the '5 Senses Design' space. Piva was one of the big stars at this edition, together with architects Fabrizio Batoni, Pietro Gaeta, Massimo Roj and Toti Semerano.

The HS Design premises, part of the Fuorisalone (the Milan Design Week), was the place chosen by Piva to present his work linked to this edition's 'Good Emotion' theme, whose objective was to awaken good feelings in visitors through the use of materials, technology and design, and to try to give shape to the concept of sustainability.

In order to design his '5 Senses Design', one of the most original and admired projects at this edition, the architect used materials with different textures, colours and finishes – such as **Krion®**, developed by the **Systempool** firm. The objective of his space was to offer a total experience, able to stimulate and stir the interest of people, creating a unique journey into the world of the senses.

The aim of La Porta del Sogno's [the Dreamer's Door] design is to leave behind the solidity of real spaces and to enter a dream space in which the five senses merge in a series of stages that transport us to a deep dimension of dream. Matter gave life to dreams through a chromatic progression in which the primary colours draw a mental and physical form that enabled visitors to discover the unique perceptions and sensations hidden in the materials. The entrance, created with **Krion®**, intended to transport us to a better world in which the senses and all stimuli are the true stars. And the entrance corridor consisted of a succession of adjacent frames which combined with coloured **Krion®** – **Snow White, Grey, Light Grey** and **Black Metal** – creating a feel of depth and spaciousness. Once the **Krion®** corridor had been traversed, the visitor was surrounded by a series of materials evoking and stimulating feelings and emotions perceived through each of the five senses. //



Krion® was chosen for this project because of its seamless look and its effect when backlit, which makes any design more visually attractive and adds an interesting perspective. In addition, its resilience and easy reparability make of it an ideal material for areas of heavy traffic like this. On the other hand, being a 100%-recyclable material, it adapted to perfection to the architect's use of natural elements.

A rendezvous with art: 55th Venice Biennale

For yet another year, the Venice Biennale – a compulsory rendezvous for art lovers – opens its doors. Under the artistic direction of Massimiliano Gioni,



its different pavilions are an extraordinary display of contemporary art. The inspiring city of Venice hosts simultaneous exhibitions at different places in an interesting tour whose starting point is 'The Encyclopaedic Palace', the central exhibition at the Arsenale and the Palazzo delle Esposizioni, Giardini.

Among the highlights of the significant international participation are special pieces by artists from Latin America, Taiwan, the United Arab Emirates

and Angola. The show also presents a Spanish project by the artist Lara Almarcegui (Zaragoza, 1972): a mountain of cement, tile and brick debris arranged to impede access to the exhibition room. This work is thought-provoking and aims at creating awareness about suburban sprawl.



Photos: Biennale di Venezia.

FURNITURE THAT REVIVES JAPANESE TRADITION

The Ki-oke stool was presented at the latest edition of Maison & Objet, in Paris. This design from the Danish studio OeO was created by the Japanese creator Shuji Nakagawa. The lines of this piece of furniture meld Kyoto's traditional carpentry with Western sensitivity.



OPINION

NICOLAS FIORE

INDUSTRIAL DESIGNER – STREETBOX

Giving shape to a new nomadism



Over the last nine years, I have lived in three different cities – from Paris to Madrid, via Montreal, returning to a nomadic lifestyle that was ours at the dawn of civilisation. Our modern societies are built on change and mobility.

Developing portable products by recycling shipping containers is my way of contributing to this change. A symbol of a sort of dehumanisation, an instrument of today's globalisation, the shipping container, thanks to its simple and square form, like Lego®, is both an object for construction and also a means of transport. It represents the idea of restrained modularity. With its humble and friendly look, it kindles fantasies and dreams, and leaves ample room to the imagination...





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PROMISING PROJECTS

The 6th edition of the Porcelanosa **Architecture and Interior Design Prizes** brought together the most important professionals from both sectors in a gala evening held at Madrid's 'Círculo de Bellas Artes'. The guest of honour was Sir Richard Rogers, with his leisurely, charming style.

Last 30th of May, Porcelanosa Group awarded its 6th Architecture and Interior Design Prizes during a gala evening held at Madrid's 'Círculo de Bellas Artes' and attended by 250 of the world's top professionals in these fields.

Overseen by a top-notch jury made up of Taba Rasti, Director of Foster + Partners Madrid, Mark Fenwick from RFA Fenwick Iribarren Architects, Hembert Peñaranda from Hembert Peñaranda Officina Architetti, Lázaro Rosa Violán from

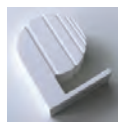
Contemporain Studio, and interior designer Luis García Fraile, more than 150 projects from 15 different countries took part in this year's competition.

The prize for the Projects for the Future category, in which participants had to design a restaurant and its different spaces using products from the multinational company, was won by the projects 'IN-OUT Nature', by Marina Esteban and Javier Merlo (Studio ARQCIÓN) and 'Nature Sense Restaurant', presented by the students of Madrid's Polytechnic University

Bernardo Detisov Ringuer, Arturo Detisov Ringuer and Patricia Erimescu – in the Professionals and Students subcategories, respectively. For the Executed Projects category, in which the jury recognises the actual use of Porcelanosa products, the first prize was awarded to the Pereda Pérez Arquitectos studio, for their construction of a single-family house in Villarcayo.

The company took advantage of this ceremony to pay special tribute to the prolific career of British architect Richard Rogers. He received his award from the company's Chairman, Héctor Colonques. In turn, Luis Vidal was distinguished with another award by the Group in praise of his contribution to the development of Spanish architecture worldwide, for the great international impact of his work. The A-cero architecture studio was recognised for its use of the Group's products in the architectural work undertaken in recent years by the team formed by Joaquín Torres and Rafael Llamazares. The Cabinet d'architectes Nicolas Ragueneau & Antoine Roux and its associate architect Jean-Marie Mazières were also awarded for the use of the firm's products.





1. Héctor Colonques, Ana García-Planas, Richard Rogers, Simon Smithson, Paloma Onieva and Mark Fenwick.
2. The pre-dinner cocktail on the roof of the 'Círculo de Bellas Artes', with views of Madrid's skyline.
3. Ramón Esteve, Héctor Colonques and Francesc Rifé.
4. Alejandro Tejedor Calvo, Fran Silvestre, María Macià, Nacho Tejedor Calvo and Carlos Viña.

RICHARD ROGERS
Recognised for his professional career
"We are all here to acknowledge the affection and recognition given to design and to celebrate the beauty created by this wonderful firm. [...] Because design can change the world and, just as art changes the world, these people are changing it with their know-how. [...] Many thanks for the great enthusiasm and support you have always given us."



3.



2.



8.

5. Lázaro Rosa-Violán, Fidel Santiago and Devin Winter.
6. Oscar Torrejón, Isabel Pascual and Carlos Peña Ponte (Luis Vidal + Architects).
7. Alberto Martínez, Mauricio Inglada, Begoña Díaz, Héctor Ruiz-Velázquez, Cristina Colonques, Raquel Chamorro and José Miguel Trigo.



9.



10.

8. Standing, from left to right: Eusebi Yagüe, Carles Baguena, Mari Carmen Pérez, Nieves Serra, Fátima Motas, Idoia Ruiz, Fidel Santiago, Jordi Veciana, Vanessa Pascual, Jordi Castel, Reina Moreno and Berta Grau. In the front row, from left to right: Felipe Araujo, Jordi Xirau, Víctor Lusquiños and Daniel Pérez.



4.



5.



11.



12.

9. Álvaro Linares, Juan Manuel Carrera, José Manuel Julbes and Nieves León.
10. Héctor Colonques, Narciso Rodríguez and Ricardo Pumar.
11. Mercedes Peralta, Mercedes Valdenebro and Vicente Soldevila.
12. Ana Pascual, Sandra del Río, Victoria Eugenia Sanz and Taba Rasti.
13. Julio Touza Jr., Luis Vidal, Patricia Rojas and Julio Touza.
14. Javier Castilla and Diego Rodríguez.



6.



7.

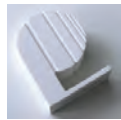


13.

LUIS VIDAL
Recognition for his contribution to the global promotion of Spanish architecture
"It is a pleasure to work with Porcelanosa Group. You have always welcomed me like a guest to your home. The most interesting thing about working with you is having been able to share excitement and experience, innovation and hard work and, above all, moments like this."

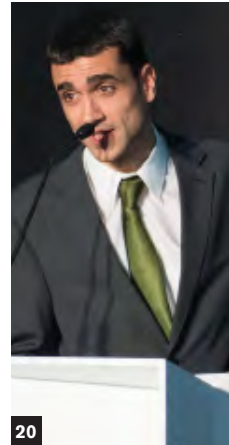


14.



A-CERO (JOAQUÍN TORRES AND RAFAEL LLAMAZARES)
Recognition for the use of Porcelanosa Group's products in their residential projects

"Porcelanosa has taught me to appreciate excellence and the search for excellence. For A-cero it has been a before and after experience with Porcelanosa, and we want to thank you for your kindness to us. It has been a pleasure working with you, and we will continue to do so."



26. Hembert Peñaranda presents the First Prize in the category of Projects for the Future / Professionals to Marina Esteban and Javier Merlo, from Arqcion studio.
27. Bernardo Detisov Ringuier, Arturo Detisov Ringuier and Patricia Erimescu (ETSA, Madrid's Polytechnic University). First Prize – Projects for the Future / Students.
28. César Mercadal Gil and Joaquín Figueroa (Aragón's Design College). Special Mention – Projects for the Future / Students.
29. A group photograph of all the prize winners with the Chairman of Porcelanosa Group, Héctor Colonques.

20. Víctor Lusquiños, Special Mention – Projects for the Future / Professionals.
21. Richard Rogers. Prize of Honour for his professional career.
22. Pablo Mañá (Noken's Managing Director) presents Luis Vidal with the Prize of Honour for his contribution to the internationalisation of Spanish architecture.
23. Héctor Ruiz-Velázquez and Richard Rogers.
24. Nicolas Ragueneau & Antoine Roux. Prize of Honour for Public Architecture.
25. A group of guests from the United States.



15. Héctor Colonques and Richard Rogers.
16. Rafael Llamazares, Joaquín Torres and Mauricio Inglada (Prize of Honour – Residential Architecture).
17. Paloma Onieva, Mark Fendwick and Íñigo Ortiz with other guests.
18. Salvador Benimeli López (Benimeli Arquitectura). Special Mention – Executed Projects.
19. Carlos Pereda Iglesias and Óscar Pérez



CABINET D'ARCHITECTES NICOLAS RAGUENEAU & ANTOINE ROUX, ARCHITECTE ASSOCIÉ JEAN-MARIE MAZIÈRES (NICOLAS RAGUENEAU AND ANTOINE ROUX)
Recognition for the use of the Group's products for the Institut d'Optique d'Aquitaine

"We thank Porcelanosa for accompanying us during the execution of this exceptional and ambitious project, for the quality and motivation of its collaborators, the excellence of its in-house technical services, its entrepreneurial and human values, and its commitment."



FIRST PRIZE

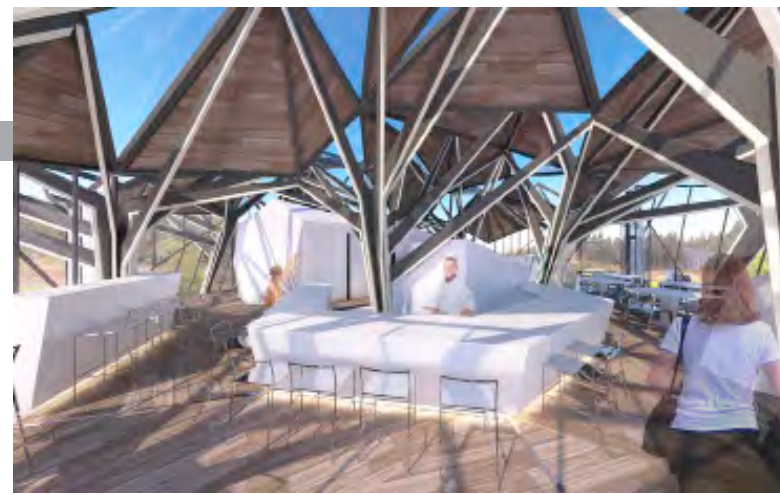
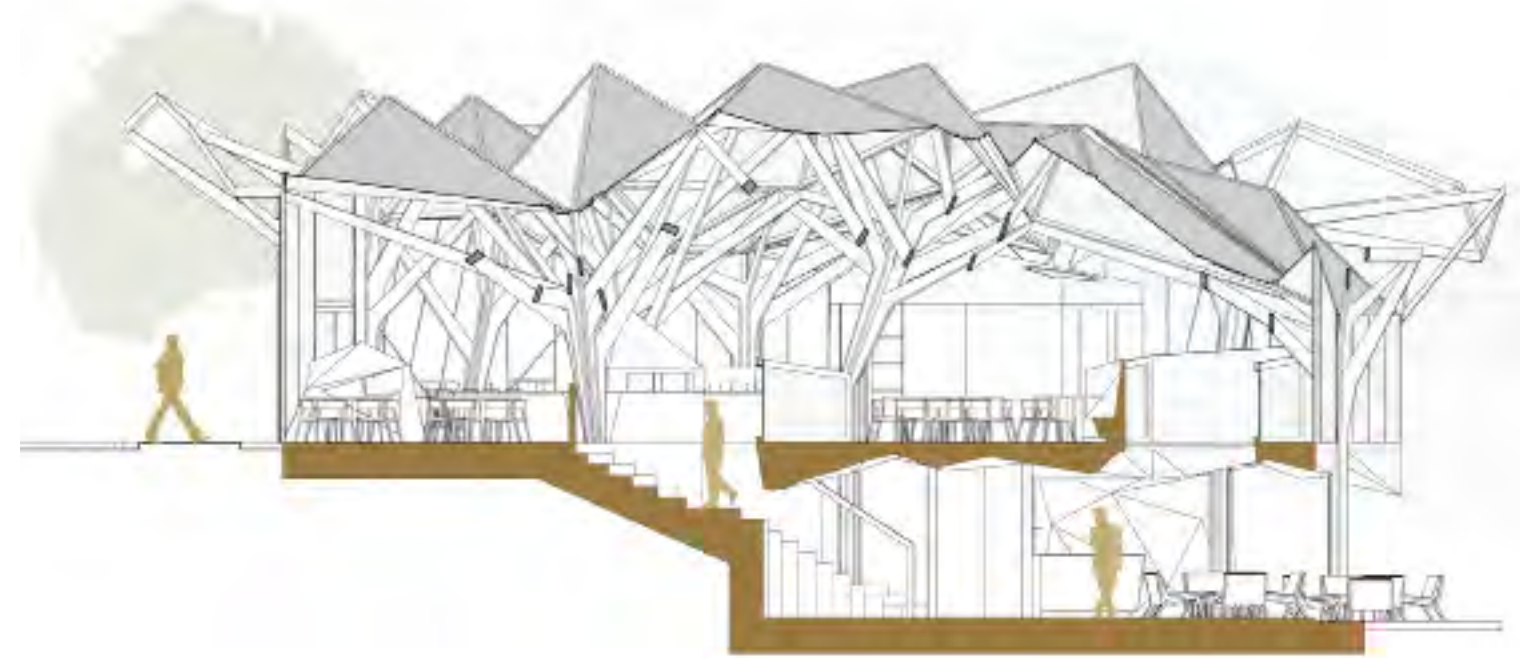
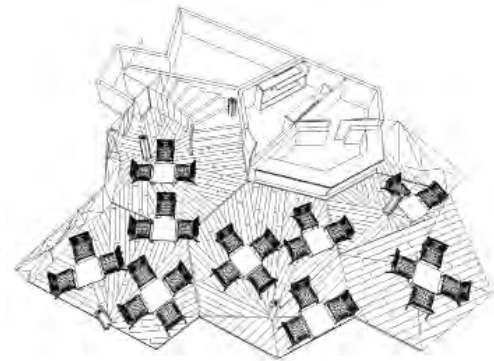
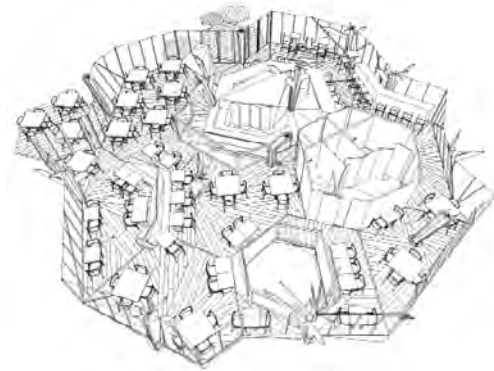
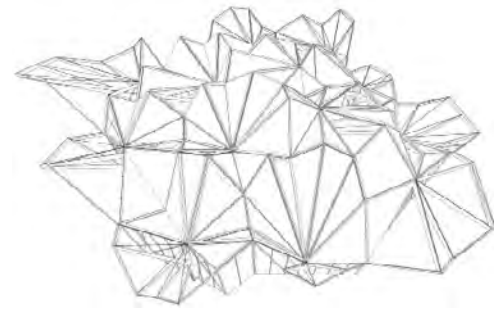
IN-OUT NATURE

Marina Esteban and Javier Merlo from ARQCIÓN designed a project for a plot on slanted and wooded terrain: In-Out Nature, a geometrical reinterpretation of the natural surroundings. An irregular hexagonal mesh is the central element of the design, from the load-bearing structure to its interior design (finishes, furniture and lighting).

This is a project in which contrasts play a prominent role. For the upper floor closed space a feeling of freedom was achieved using wood and glass cladding by **L'Antic Colonial**, while the cosy feeling of the lower floor lies in another wood finish, and an **Urbatek** cladding, the link between both being the **Krion®** used for the common spaces, the lighting and the furniture.

For the lighting, they used an Extreme Light **Krion®** system screwed (concealed) to the edges of the ribs created by the tree-shaped load-bearing structures. A computerised system allows for a great variety of light intensities and shades of colour.

Both the materials from **Porcelanosa Group** (including the Natura White Glow model by **Gamadecor** for the wardrobe and the **Noken** bathroom elements) and all the fittings they designed favour a type of architecture that integrates with the natural environment, thus generating a dynamic space that adapts perfectly to both the surroundings and the people who live within.

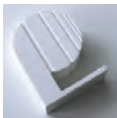


SECOND PRIZE

THE FOREST RESTAURANT



Víctor Lusquiños Durán designed a forest concept inspired by the leaf-shaped motifs of **Porcelanosa's Oxo Garden** cladding, an idea sparked by the art of construction and leading the way to the sensory emotions they hope to arouse. He aims to mimic the light of the forest with its intensity and positional variations throughout the day and its diverse play of shadows. A single element, the leaf of the porcelain stoneware material, is the defining leitmotiv. The perforated forms of a **Krion®** panel create filters that evoke the dappling of sunlight streaming through the foliage. Other filters project elongated shadows like tree trunks. This is a forest concept based on feelings, without aiming for any formal simulation of its elements or any mimesis of its organic shapes. Several pieces are reminiscent of trees randomly planted in a wood. Each room is designed for different functions and with different materials. The central terrace and a large window imbue the open inside space with filtered light. The sound-absorbing ceiling appears to float above the walls which are bathed by the overhead light. The floor is natural stone by **L'Antic Colonial**.



FIRST PRIZE



SECOND PRIZE

BIESTRO

The mainspring for Biestro was an idea by César Mercadal Gil and Joaquín Figueroa (its creators) to make use of a space at Aragón's Design College to be used as a restaurant-café. They designed a place where people could meet and work in a multi-sensory environment and embraced a Nordic style influenced by the latest trends in design.

The floor area - divided into two main areas - is rectangular and symmetrical. In the first are the entrance and cloakroom with access to the dining area via two doorless openings, and with an open kitchen. In the warmer months, the restaurant can be completely opened up thanks to the design of its French windows.

Warm materials were used, such as wood from **L'Antic Colonial** for the floor, while the wall was clad with light-coloured **Naples** (by **Venis**), thus creating a pleasant and harmonious contrast.



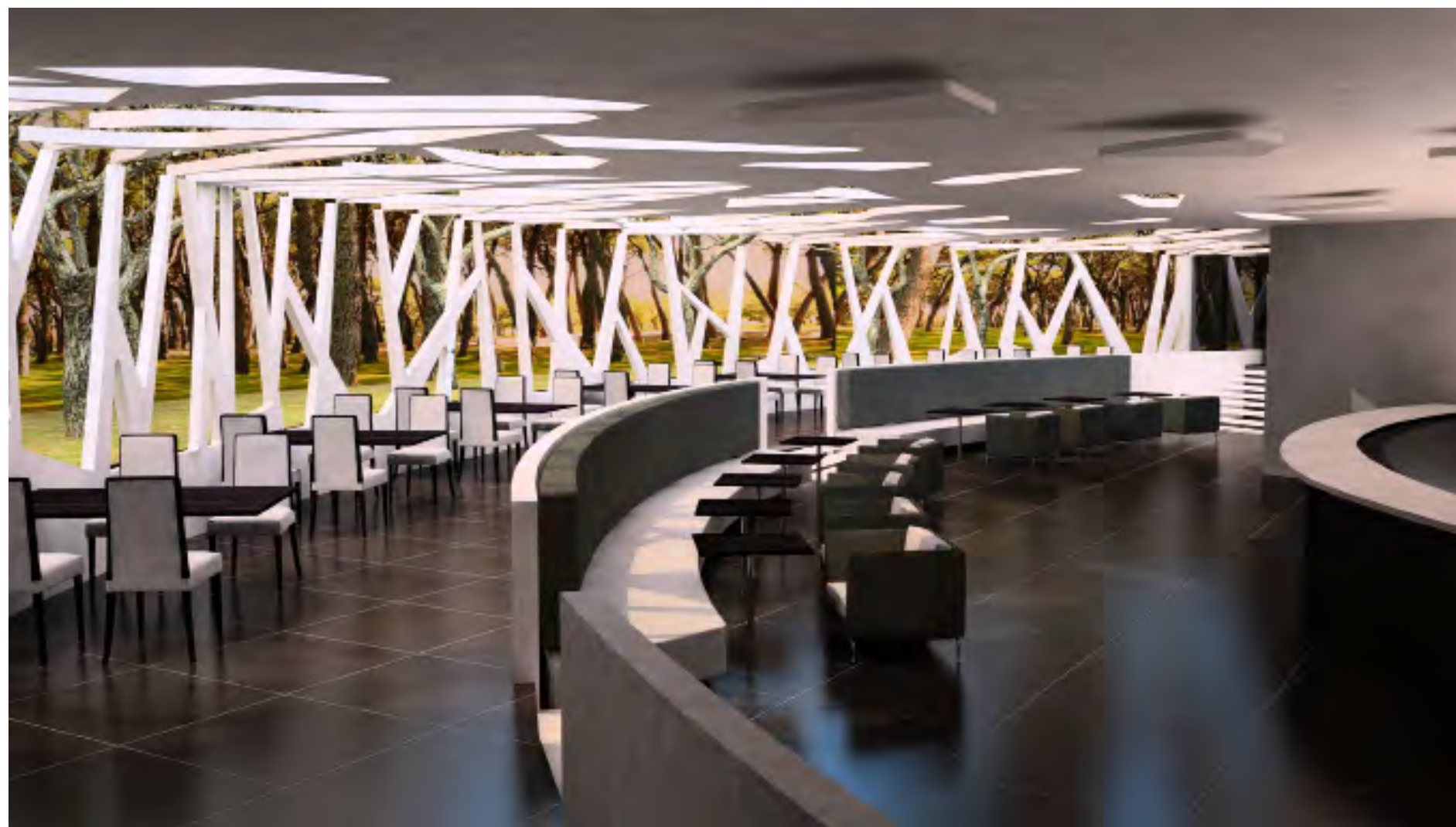
NATURE SENSE RESTAURANT

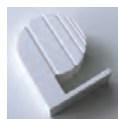
Bernardo Detisov Ringuier, Arturo Detisov Ringuier and Patricia Erimescu (from ETSAM, Madrid's Polytechnic University) are the designers of this project that suggests a new vision of how to apply **Krion®**, a mineral composite created by Porcelanosa Group, to an indoor space integrated into nature. This material is used both for the wall-lattice that gives shape and personality to the space, as well as overhead and for the kitchen.

The restaurant space evokes the characteristic lines of a tree, and its interior is arranged in a radial shape. This effect was achieved by creating two levels in the circular-shaped dining area, thus leaving an open and eye-catching kitchen in the centre.

The tables are placed around the façade, flush with the outside ground level and around an adjacent circular bench in the centre of the dining area. These areas make up the indoor part of the restaurant, along with the cloakroom, bathrooms and toilets. Another space - interesting for its design - is the terrace which was conceived to connect directly with the natural surroundings and seems to merge with them, creating spatial continuity and harmony.

The floor is a durable model by the firm **Urbatek**; the slatted terrace paving is by **L'Antic Colonial**; **Krion®** has also been used for the circular **Gamadecor** kitchen; the toilet area is clad in **Anthracite Aston**, and the brassware, mirrors and basins are by **Noken**.

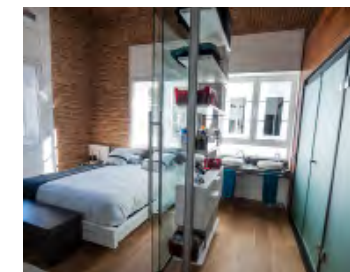




FIRST PRIZE

SECOND PRIZE

TRANSFORMATION OF OFFICE PREMISES INTO A HOME



Salvador Benimeli López (Benimeli Arquitectura) undertook this project to restore this singular building, built in the early 20th-century, which had been used as office and showroom space, and transform it into a residential space.

The 100-square metres are used to their maximum potential, taking advantage of the spectacular spaciousness by overlapping the uses of the different areas. The original materials were re-used to reveal the structural beauty of the 100-year old techniques which had been concealed by the plaster: brickwork, brick and beam ceilings, pillars, beams, struts...

The kitchen, divided into two parts with a peninsula and tall cupboards are the **G680** model by **Gamadecor** with worktop in **Krion®**. Materials from the **Porcelanosa Group** were also used in the bathroom, with a **Tetris** basin by **Gamadecor**, and **Imagine** and **Giro** bathroom brassware, by **Noken**.



SINGLE-FAMILY HOUSE IN VILLARCAYO

For this project, Pereda Pérez Architects team aimed to design a modern space in order to create a close relationship with the outdoor space, made easier by the horizontality of the single-storey construction. This is a home that expands by taking the whole plot into its "dwelling concept", surrounded by greenery to be part of the family's life, with the idea of creating a larger and open home.

The volume of the home has a compact design plan: laterally windowless and narrow, and open on the other sides (the garden is divided into two spaces).

The most private rooms are nestled beside the two solid concrete sides along their full length, leaving a large space in between that opens onto the gardens and is sheltered by the terraces. Thus, the sitting room is the home's common area, onto which all the other indoor spaces, and the garden, converge.

The house, apparently floating as if it had no base below it, follows three principles: a physical one (the plot is a sunken terrain), a spatial one (the difference in elevation allows for a beautiful view

to the garden from inside) and, finally, a conceptual one (the building itself presides over the plot).

The materials used for this building – concrete and wood – extend into the house, where **Porcelanosa Group** products have been used for the floors and the cladding for the bathrooms and kitchen is done in tiles from the **White Marmi China** collection.





Olivier Lapidus

A HOTEL BY A HIGH-TECH TAILOR

This uncommon French couturier has created illuminated dresses with fibreglass or perfume, putting different types of artisans in touch with the latest technologies. He has now taken his world into the new Félicien hotel in Paris, a perfect synthesis of his art as a designer.

Text: ENRIC PASTOR



The lobby and bar of the new Félicien hotel in Paris, designed by Olivier Lapidus, aims to capture his world as a couturier, including furniture and fabrics. The reception desk and wall, like a mural sculpture, are in **Krion**®, as is the black bar. "It lends itself to all your demands, can make any dream or form a reality," says the designer.

He is innovative and brave, creative and often a mad visionary. Son and grandson of Parisian couturiers, Olivier Lapidus has outfitted his models with illuminated dresses, and became famous as one of the major innovators in the use of technological fabrics. He now triumphs as a true couturier artist at the Félicien hotel, a 30s-style Paris building located in the 16th Arrondissement.

This is your debut as an interior designer. How do you see it? As one of my 'high-tech couture' projects. It posed a two-fold challenge: creating an atmosphere and designing the furniture, fitted-carpets, fabrics, rugs... and even the bathrooms! I love the name of the hotel, Félicien, derived from Latin *felix* – happy.

Who are the masters in design from whom you have learned the most? Starck is the king for me. He invented a new style. I also adore Eileen Gray, Marcel Breuer and Apple's design team.

What are you more interested in: craftsmanship or technology? My commitment to couture was to create collaboration between artisans and researchers. In the late 90s, together with Cédric Brochier, I produced a fibreglass cloth that was woven on the old silk looms in Lyon, inspired by 18th



century spinning techniques. I created an illuminated wedding dress!

What is the style of your interior design like? For me, interior design is "dressing" spaces, taking my fashion concept into interior decoration. I search for purity, authenticity. I like refined, Zen-like spaces, but with a touch of warmth. That's the influence from the years I lived in Japan and China. I love balance, soft angles, combining metal with wood, pairing leather and silk, polymers, exotic woods and new materials like **Krion**®. Creating is my passion!

What was the concept for the Félicien hotel? It had to capture 'the world of a couturier', reflect my experience of passing from couture to design and express the ways I have distilled various elements throughout my career with the help of embroiderers, leather artisans, silk painters, goldsmiths... My family has been an inspiration, too; from my aunts' hats in 1896, the white suit designed by my father for John Lennon, or my mother's photos posing for Lartigue. They are all points of reference that I integrate into an utterly contemporary atmosphere.

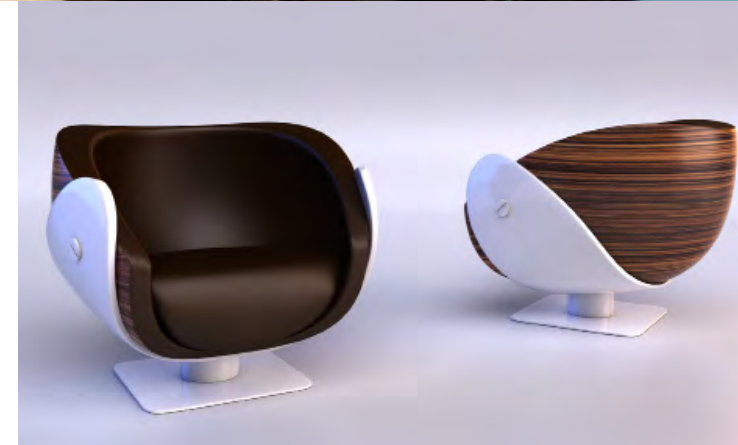
Each floor is different. Why? I envisaged each floor as a stage: they are called Black, Flannel, Ruby,

“I love Krion®. It gives me freedom, can make any dream or form a reality. It’s fresh but not icy, shiny but not ‘sequinned’ – very sensual.”



UN COUTURIER TECHNOLOGIQUE

His father, Ted Lapidus, a fetish designer in the 70s, dressed John Lennon in the white bell-bottomed suit in which he crossed *Abbey Road* for the cover of the Beatles record. That was in the late 60s, and his son Olivier Lapidus, born in 1958, spent a large part of his childhood in his father’s atelier, watching how his haute couture dreams and glamour came true. His mother, the model and actress Véronique Szubert, also made her mark on his calling as a couturier. He studied fashion in Paris, and his beginnings were as Creative Director of *Balmain Homme*. After working in Japan for several years and designing capsule collections for a number of European brands, the designer opened his Lapidus Haute Couture Studio in order to experiment and take the ‘*Made-in-France*’ label forward. Since then, he has not stopped in his search for new technological fabrics for fashion, collaborating with the old couture guilds of his native country. He mixed metal and silk, wove fabrics with biofibres (made of algae, roses or carrots interwoven with silk and cotton in Lyon’s traditional silk factories), microencapsulated perfume, and even electronic components (flat screens, solar panels, telephones or fibre optics in order to integrate light, images and sound), into cloth. Lapidus, an atypical couturier, is such a passionate and creative artist that a single field is too restricting for him. After designing eyewear and even accessories for *Lexus* cars, and while re-launching his father’s creations in the collection *Lapidus Vintage*, he has now conveyed his high-tech world to interior design. “Being a designer is a natural extension of the couturier trade as I’ve always seen it: an architect for the body,” he says.



Each room has its own furniture, designed by Lapidus. “I designed cocooning leather easy-chairs shaped like half spheres, low tables and writing desks,” the designer explains. “Each floor has furniture adapted to its theme: lacquered black, upholstered in masculine flannel or natural leather, with detailing in Zebrano wood...”



Couture, Pearl and Sky. The first is all in black, even the curtains – and the last is white and sky blue, with dark touches for a sort of eyeliner effect. In the others, there is a progression of colours and materials: leather, of silk and flannel... – and in my case, fibreglass for the lobby curtains and the bar, and also in the bathrooms as it provides a soft light at night, evenly distributed and intensity-adjustable.

How would you describe the experience of designing with Porcelanosa products? It’s a treasure trove of ultra contemporary materials, the

Bespoke **Porcelanosa** taps created by Olivier Lapidus with the logo of the Félicien hotel, like the basins designed in **Krion**®. Above, the Black floor suite, suffused in a dark atmosphere. Right, the fibreglass walls of the bathroom incorporate encapsulated fibre optics to provide a soft, evenly distributed and intensity-adjustable light.

dream of an interior designer. The top quality of the porcelain stoneware, mosaics, stones... they are an endless palette. Just like my bespoke taps and basins. Above all, I love **Krion**® and its subtle finishes. Sometimes it limits you, because all mistakes are easily noticed and thus, everything has to be perfect, but it gives you a lot of freedom, lends itself to all your demands, makes any dream or form a reality. It

is fresh but not icy, shiny but not ‘sequinned’, like an evening dress that enhances the woman wearing it yet without being vulgar. It reflects light wonderfully and can be translucent, too – it’s sensual.

Does the perfect hotel exist? Yes, that would be the one where guests feel good. It should have design and warmth, be classic and modern in its finishes, and fitted with visual, ergonomic and acoustic comfort. If it existed, it would undergo a makeover every year to keep it fit, just like its customers! (www.hotelfelicienparis.com). ✍

DURABILITY AND PRECISION

Architects Nicolas Ragueneau, Antoine Roux and Jean-Marie Mazières created the spectacular façade of the Institut d'Optique d'Aquitaine, in France. A project executed with the collaboration of **Butech** and **Systempool** – companies which are part of the **Porcelanosa Group.**

Text: SUKEINA AALI-TALEB.





The remarkable and pristine 7,000-square metre façade of the Institut d'Optique d'Aquitaine was designed by architects Nicolas Ragueneau, Antoine Roux and Jean-Marie Mazières, who were commissioned to execute the ventilated exterior of this complex devoted to research, teaching and development in the field of photonics at the university city of Talence, near the French city of Bordeaux. To achieve this, they used **Krion**, a state-of-the-art solid surface developed by **Systempool** which, applied to the double-skin façade system developed by **Butech**, offers a clean and ecological finish as it is 100-per cent recyclable. A material that – as put by Nicolas Ragueneau, one of the project's architects – fulfils three architectural requirements. The first is related to the aging of the building and its resistance to adverse weather conditions. According to the architects of this project, **Krion** has high durability and extremely low porosity which makes it extremely resistant to dirt and the effects of the wind and rain. "This aspect constitutes a real step forward in contemporary architecture, and more so in connection with bold choices, such as extreme white", says Ragueneau.

As a second advantage, the architects mention the highly technical nature of this material, the precision and accuracy of its installation and its perfect finish. Finally, its third advantage is its whiteness. "The Institut d'Optique d'Aquitaine, a world company in laser research, focuses its research on photonics. Photons, due to their undulating nature, generate light. We didn't want a dark colour, and deemed it necessary to endow the building with a pristine whiteness. Only **Krion** was able to guarantee this," adds the architect. Moreover, the contrast with the building's surroundings helped give it a distinct, corporate image.

Krion, a material which is warm to the touch, is similar to natural stone and has antibacterial and anti-graffiti qualities among others and increases the resistance and energy efficiency of double-skin façades. "**Porcelanosa** has proved its excellence in the field of research and its sense of commitment, challenge, innovation and attention to their clients' needs. In addition, its highly structured organisation ensures top quality human resources and a high technical level," states Ragueneau. ✍



The Institut d'Optique d'Aquitaine building has over 7,000 square metres of double-skin façade. **Krion** has been used extensively, both in standard and pixelated sheets. The west façade offers the most distinctive image of the building. **Krion** panels measuring 75 x 280 cm have been installed and have openings of different shapes and sizes – a decorative element that contrasts with the simplicity of the surroundings and embellishes the building giving it a unique look.



MEDITERRANEAN ESSENCE

In true Capri style, **Porcelanosa Group** has created a seafront house where the Mediterranean Sea seems to be the boundary of the rooms. Its serene interior invites relaxation, and its spectacular design elements brim with quality, strength and simplicity.

Photos: PORCELANOSA PHOTOGRAPHY STUDIO



A DIAPHANOUS HOME WITH SEA VIEWS.

This single-storey building is laid out in such a way that all its spaces have wonderful views to the Mediterranean Sea.

The exterior paving, next to the chill-out garden area, is done in

Dublo Beige Texture,

60.3 x 60.3 cm (20 mm), by

Urbatek – this model, thanks

to its non-slip, textured finish

(Class 3), is perfect for terraces,

wet areas, etc. The exterior wall

around the property is clad with

On Grey Timber Lappato,

80 x 20 cm (10.4 mm) and

80 x 10 cm (10.4 mm), also by

Urbatek.

The wide central corridor,

shaded by a folding awning

mounted on a pergola, is done in

Porcelanosa's non-slip ceramic

parquet: **Oxford Cognac**,

14.3 x 90 cm. The model used for

the bedroom is **Beige Revival**

1L natural wood, by **L'Antic**

Colonial.

A VERY STYLISH WELCOME.

The highlight of the entrance to the house is an original volumetric wall achieved with **Wood Feel** mosaic, 30 x 30 x 1 cm – a tile by **L'Antic Colonial**. The door is covered in **Seasons 1L Jute**, 17,3 x 220 x 1,3 cm, natural wood by **L'Antic Colonial**, and for the floor **Natural Stone Flamé Ston-ker** by **Venis**, 44 x 66 cm (with an interlocking system) was used.



A SPACE FILLED WITH COMFORT AND SYMMETRY.

Soft colours in the sitting room – a place devoted to leisure and pleasure – imbue it with a powerful serenity. Total symmetry between wall

and floor was achieved by using the same **Ston-Ker** pieces by **Venis: Natural Stone Flamé**, 44 x 66 cm (with an interlocking system). This decorative resource cleverly avoids the need for a typical sitting room piece of furniture in front of the sofa – this, in camel coloured leather – and

instead, designer shelves were installed. Yet again, this room demonstrates how in interior design, less is more. The reading area next to a large glass wall is perfect, as although it is integrated within the atmosphere it is also set apart.

**IN THE KITCHEN, EACH
DETAIL MATTERS.**

The **Gamadecor** kitchen consists of **Matt White G490 / Matt Cement, Matt White G480** and **Elm Sandalwood G190** and is totally kitted out with practical details such as draining board, compartments and knife holders integrated into the central island worktop. Convenience is the most important aim pursued in these composition elements – but so is beautiful design, so these features are concealed when not in use. The electric appliances are also hidden away inside the cupboards.

Brassware is **NK LOGIC** by **Noken** and the lattices dividing the space are done in **Pearl Lux 6502 Krypton®**, by **Systempool**. The floor, designed with huge pieces that merge seamlessly, is done in **Grey Cement Seattle**, 59.6 x 59.6 cm, by **Porcelanosa**, while both the wall and the ceiling are clad with **Stick Oxford Cognac**, 31.6 x 90 cm, also by **Porcelanosa**. The latter, a porcelain stoneware model imitating wood, is perfect for the kitchen – not only for its appearance, but also for its durability, strength and easy cleaning.





INTIMATE AND VERY PERSONA.

The house's bathroom connects with the bedroom via a sliding door that divides the spaces but also ensures visual continuity – to such extent that even the Oxygenated / White Matt Natura Oak Gamadecor dressing room is visible.

The toilet – with a Smart-Line push button – and the bidet are from the Essence-C series, and the accessories are from the Quatro series, both by Noken. Also by this brand is the White Nantes radiator, 367 x 1,800 mm.

The bathroom wall is done in Beige Laja, 33.3 x 100 cm, by Venis, and the floor, in Beige Madagascar Ston-Ker, 45 x 90 cm, by Venis (these

pieces also cover the lower section where the bidet and the toilet's cistern mechanism is concealed).

The Brown Stone Duomo Plus Countertop, 90 x 45 x 10 cm, and Brown Stone Duomo Plus, 60 x 45 x 10 cm basins are by L'Antic Colonial. Brassware is by Neox, the mirrors are Smart Line, 30 x 90 cm, and the Elea light fittings are by Noken.

The bath area consists of a bathtub in Snow White Krion® and wall cladding in Beige Soft by Systempool; the bathtub mixer tap / floor-mounted shower and built-in (wall) shower mixer tap are from the Irta series by Noken. The original, circular 50-cm rainshower from the Giro series (attached to the ceiling) is also by this firm.

The front wall beside the bathtub is clad in Grey XLight Code, 300 x 100 cm (3.5 mm), by Urbatek. This area is done in the same natural wood Beige Revival 1L floor, by L'Antic Colonial, to further superbly reinforce its continuity with this space devoted to relaxation.

A LUXURIOUS EXTERIOR TO ENJOY THE SEA BREEZE.

The garden chill-out area has three sofas in cream placed in the large central corridor and the floor is in Oxford Cognac ceramic parquet, 14.3 x 90 cm, by Porcelanosa. The corridor is surrounded by Beige Dublo Texture paving, 60.3 x 60.3 cm (20 mm), by Urbatek.





JIM HAMILTON

“I believe that good design doesn’t have to be transient or just fashionable for fashion’s sake.”

Text: GEMA MONROY

Always concerned about the durability and sustainability of his projects, architect Jim Hamilton, from the Graven Images architecture studio (Glasgow), has chosen **Porcelanosa Group** products for one of his most significant works: the Radisson Blu Mall of America (MOA). This hotel, although located in cold Minnesota (USA), conveys the top quality and serenity always expected from this hotel firm. The Scottish architect comments about the distinctive elements that he has created for his interior design (from the hanging nest-shaped chairs to an art gallery), but the most remarkable characteristic is the impressive polyhedral wall

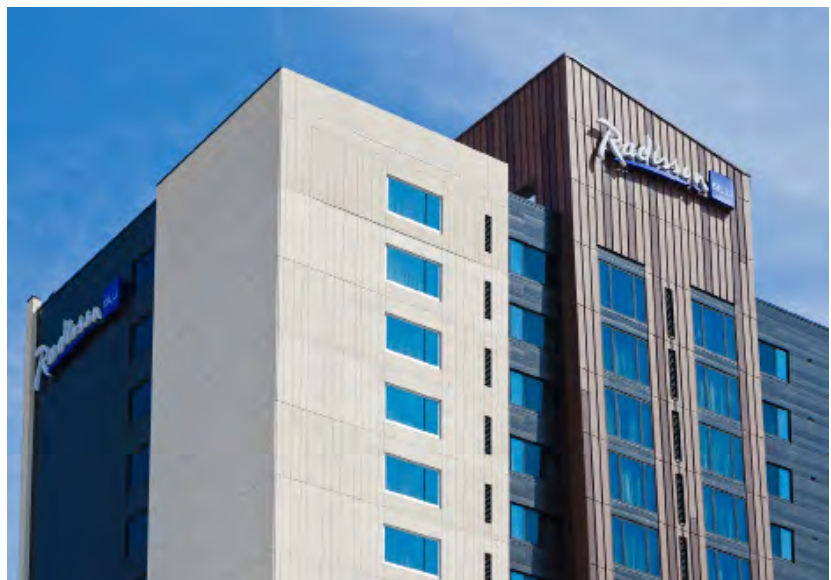
done in **Krion®**, by **Systempool**, that today has become the emblem of the Radisson Blu Mall of America.

You are behind the two Radisson Blu hotels in the US. In both, it seems the local roots inspired your design... How do you manage to link those local roots with the Scandinavian character of the brand? The key link back to Scandinavian roots lies in design and culture. The history of Scandinavian design and its simplicity and stunning quality are the key to where we have taken Radisson Blu in the States. This allows the brand to set itself apart from many other large scale hotel brands. As an example the following is an extract from the final concept document for Radisson BluMall Of America:

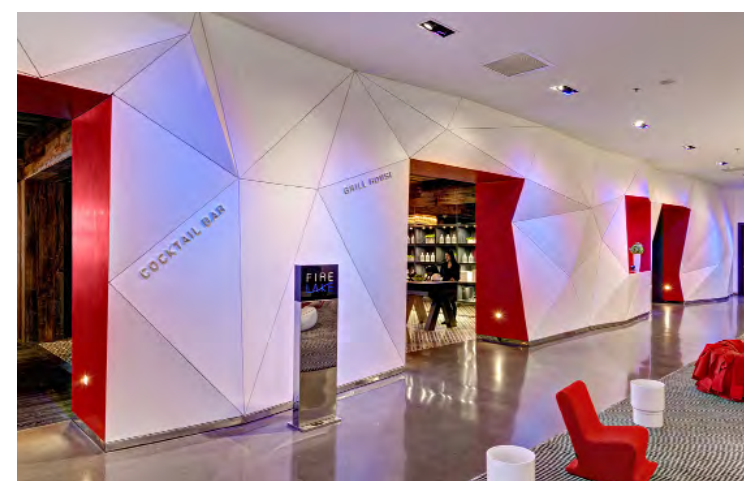
“Scandinavian Roots Many Minnesotan families and businesses can trace their background to early settlers from Scandinavia and Carlson Rezidor has always had strong business links with this part of Northern Europe. Radisson SAS, the forerunner to the Radisson Blu brand was a partnership with SAS Airlines the leading Scandinavian airline company. The Radisson brand was born in America and developed into the successful Radisson SAS brand in Europe from which the Radisson Blu brand was born.

The historical Scandinavian design influence behind Blu can be traced back to Arne Jacobsen’s iconic Radisson Blu Royal Hotel in Copenhagen. The world





On this page, an outside view of the Radisson Blu Mall of America. Opposite, and former double-page spread, the hotel lobby, whose walls are covered in **Snow White Krion®**, like the stairs located at both ends of the lobby, combined with touches of rich red using **Red Fire Krion®**. Just as for the hall opening onto the hotel bar and restaurant, the walls of the reception area are covered in **Snow White Krion®** sheets forming a geometric pattern that make you think of blocks of ice, with touches of **Red Fire Krion®**.



“The Krion® in particular was chosen for many reasons: its lustre, durability, flexibility, quality and, first and foremost, it was right for the job and I knew it would look absolutely amazing!”

the idea of doing it? The concept for the feature wall developed in response to the practical issue of transporting guests from hotel entry level up through a cavernous space to link up with the main hotel bedroom levels. It was the key move to enhance the guests journey from arrival to check in and then up to their bedrooms. I was also trying to help disguise the bank of massive escalators and

more importantly to create an iconic backdrop and lasting first impression for people both passing and entering the Radisson Blu.

Which part of the hotel do you feel most proud of? I set out to create a series of elements that would collectively enhance the spirit of Blu. Each element in its own way became part of the art concept that was started at Aqua in Chicago and continued at Mall of America. All the key elements including the art gallery, the hanging nests, the Minnesotan barn wood and the Skybridge have all been photographed and tweeted globally. The single most powerful element by far though is the feature **Krion®** wall which has become the emblem of Radisson Blu Mall of America.

When it comes to design, what do you see first: the forms, the colours, the textures? How is your creative process? The process

can differ from project to project, but in almost all instances I will always start by shaping the interior architecture and spaces which are always relative to the guests' journey throughout the buildings.

This process always ensures that, first and foremost, the interior flow works. Beyond that, I will always try to develop a narrative for the specific projects that is both relevant and instrumental in making the interiors cohesive and interesting. Once there is a strong story or key set of ideas, then I will start to think about textures, colours, materials and furniture etc.

What challenges do you enjoy the most when designing? I try hard to learn something new from every project, whether that be a new technique, a new process, experimenting with new materials or looking at typical interior problems with a fresh eye and approach. This is

“I try hard to learn something new from every project, whether that be a new technique, a new process or looking at typical interior problems with a fresh eye and approach.”

as much a self motivational tool as it is a method of engaging creatively with clients on a project to project basis.

Longevity and sustainability are two words usually referred to your work. Don't you think both qualities should be the common, not the exception? With the current global financial and ecological climates, clients are paying a lot more attention to matters of finance and responsibility.

If we can deliver projects that don't require to be re-designed and re-fitted every few years, then the benefit is two-fold in relation to both issues.

I also believe that good design doesn't have to be transient or just fashionable for fashion's sake. Good design should be able to stand the test of time or at least have some staying power, rather than having a very short shelf life.

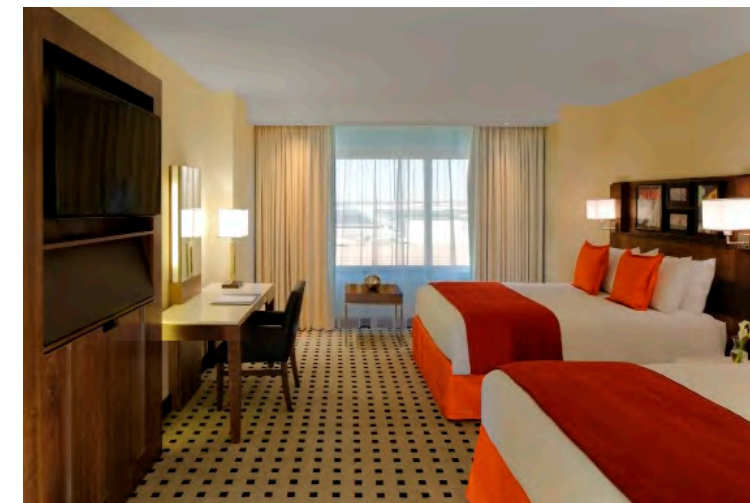
Your ideal interior would be... A personal goal of mine is to design a project from top to bottom including as many products and elements that I can. To open doors that have handles I've designed and brassware in the bathrooms and light fittings on the walls, as well as a fantastic set of interior and exterior furniture, would fulfil a very personal ambition.

Where in the Radisson Blu Mall of America did you use Porcelanosa materials? Why did you choose those? The main body of material

famous Swan and Egg chairs were designed specifically for The Royal in 1959. Both chairs have been used in Radisson Hotels throughout Europe and we have continued that brand association by using a unique fuchsia coloured version of the Swan chair within the boardroom at MOA.

This is my own little personal reference to the amazing role played by Marilyn Carlson Nelson at the helm of Carlson. I love the idea of the pink boardroom chair rather than the typical black masculine high backed leather boardroom chairs. Carlson's world headquarters are a mere 15 minutes drive from MOA.

The huge red lined Krion® wall that forms the backdrop to the entire first and second floor lobby of the new Radisson Blu Mall of America is the big highlight of a highly anticipated hotel. How did you come with



Opposite, the Fire Lake Grill House entrance is clad with triangular **Snow White Krypton®** panels, interspersed with touches of **Red Fire Krypton®**; the interior design is eclectic and timeless. *On this page*, the hotel's rooms, whose bathrooms have also been fitted with **Porcelanosa Group** claddings; and an indoor salt water swimming pool.



“I will remain faithful to my roots by choosing the Titan Crane (not technically a building but I love it!) which is the only remaining visual legacy our town has of a once great past.”

was clearly used in the massive main feature wall. Aside from that, I designed two huge group tables in The Gallery and the main boardroom, as well as a series of tables and features within the Firelake bar and restaurant. There are also **Porcelanosa** tiles on the bathroom walls and floors. The **Krypton®** in particular was chosen for many reasons: its lustre, durability, flexibility, quality and, first and foremost, it was right for the job and I knew it would look absolutely amazing!

What other projects do you have with Porcelanosa? I have just completed a series of 4 boutique hotels in Edinburgh where **Porcelanosa** products were used extensively in all of the bathrooms in the guest bedrooms. Each hotel had a completely separate identity under the umbrella of The G1 Group. I have a really cool little bar project on site in Edinburgh at the moment that has a terrific floor made up of black

and white **Porcelanosa** mosaics. This is also a G1 Group project. We are developing designs in America at the moment with Carlson, with a view to producing some new exciting products with **Porcelanosa** for a large roll out project.

What can you tell us about Sleepotel? In conjunction with **Porcelanosa** we produced the main bar and lounge at Sleepotel 2012. This had many **Porcelanosa** products. But the main

wall was a series of CNC-cut and backlit **Krypton®** panels. This was my first experience of the product after a visit to the Villarreal headquarters.

How different is to “dress” a hotel, a council or an office? All are completely different types of projects and usually they all depend on how far the client wants to challenge the norm and create fantastic interiors. In most instances, our best opportunities to create challenging and interesting interiors relies on having brave and experienced clients who have confidence in their own operations. These also tend to be people who are genuinely interested in design and who care about the projects they are delivering.

What would you like to work in the near future? Anything you can tell us about your future project? I'm just back from a series of visits to New York where a couple of opportunities have come up that are looking very positive. The

work with Carlson is at a very interesting stage to develop Radisson Blu in America to challenge people's perceptions of what it is and what it can become. I see the work in the States affording me lots of opportunities and challenges for the foreseeable future. I love the attitude of the people, and the quality of manufacturing and installation to date has been fantastic.

Which is your favourite building of the world? I have been fortunate to have travelled fairly extensively. In the past 20 or so years, I have visited many spectacular buildings and cities. There are many many highlights and amazing pieces of architecture: the Arab Institute in Paris by Jean Nouvel, the Richard J Daley Center in Chicago by Jacques Brownson and Central Train Station in Milan. I also love the scale and serenity of many cathedral interiors, with St Petersburg and Sofia both having great

“We created the main bar and lounge at Sleepotel 2012 using many Porcelanosa products. The main wall is a series of CNC cut and backlit Krypton® panels.”

examples. As my favourite building though, I was born and raised in Clydebank, which is an industrial town on the border with Glasgow. The town once sat in the shadow of John Brown's Shipyard which was responsible for designing and building some of the world's greatest ever ships and ocean going liners including the QE2 and the Queen Mary. So in terms of buildings, I will remain faithful to my roots by choosing the

Titan Crane (not technically a building but I love it!), which is the only remaining visual legacy our town has of a once great past. I get great pleasure out of looking down on this fantastic piece of engineering when flying back into Glasgow Airport. It is nice reminder of home after your travels abroad.

Do you have any suggestion to make our home, our working place, a better place? I believe these two things are merging closer and closer together with people working from home more and more. I tend to work in both at different times of day and night and I try hard to find a way of being creative within both which is usually helped by not sitting staring at a computer on a desk. In short, try to find a way of working that suits your own particular needs. But if it involves being creative, then don't follow the normal stereotypical rules and use your imagination. **///**



20TH
INTERNATIONAL EXHIBITION
PORCELANOSA GROUP

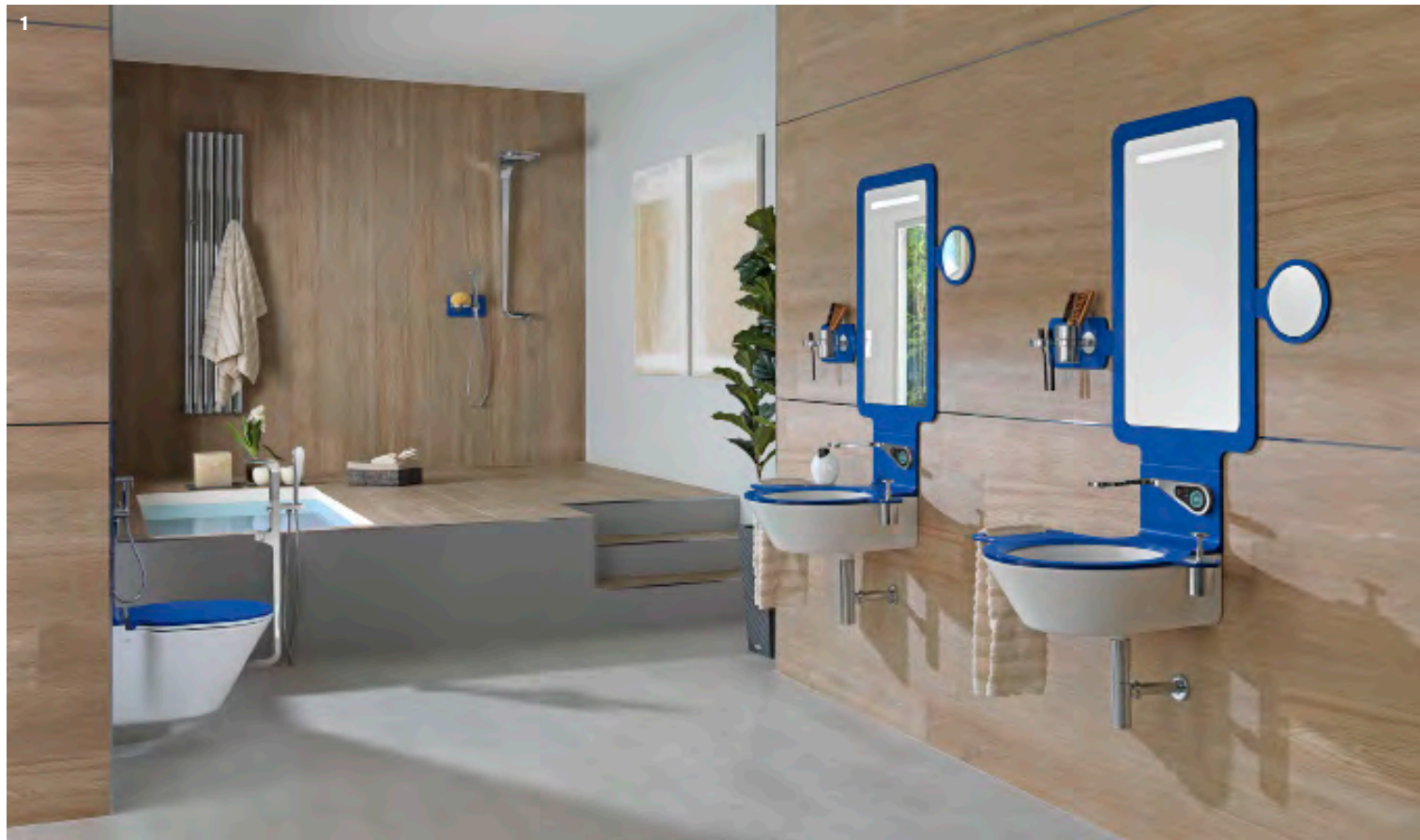
THIS YEAR'S INNOVATIONS

For its 40th anniversary, Porcelanosa Group presents its new ideas at the 20th INTERNATIONAL EXHIBITION OF GLOBAL ARCHITECTURE and via its eight firms seek to surprise yet again.
Plus: its collaboration with renowned architects and designers.

The new Cognac Oxford ceramic parquet, 14.3 x 90 and 22 x 90 cm - from the firm Porcelanosa - was chosen to decorate this fashion shop. Two factors make it perfect: first, it provides for a warm atmosphere; second, it wears well and copes with heavy foot traffic.

NOKEN

Rogers Stirk Harbour + Partners y Luis Vidal + Architects have created the colourful and futuristic Mood bathroom collection for Noken. Its white and chrome digital brassware was designed by the studio of architect Luis Vidal.



2

1 Mood Navy Blue Krion® and digital in-built basin brassware / Chrome: the 75-cm countertop with mirror and accessory holder stands out in this space thanks to its original design and almost futuristic functionality. The wall-mounted toilet with Soft-close seat and Navy Blue Krion® accessory holder is also eye-catching.

2 The wall-mounted toilet with Soft-close seat in a new and elegant wood finish.

3 Mood Strawberry Krion® and digital in-built basin brassware / White and accessory holder (120-cm countertop). The wall-mounted toilet with Soft-close seat can be partly seen, as can the 3-way showerhead digital thermostatic shower column / White, with details in Strawberry Krion®.

4 Mood brassware: built-in basin mixer tap / Chrome: designed by the studio of architect Luis Vidal, it allows the temperature and flow to be digitally controlled, ensuring more effective water consumption.



3



4

GAMADECOR

The Gamadecor innovations for 2013 include kitchens with refined lines in which pristine white is the star, and bespoke bathroom closets and furniture units are functional and, in general, very geometric.



1

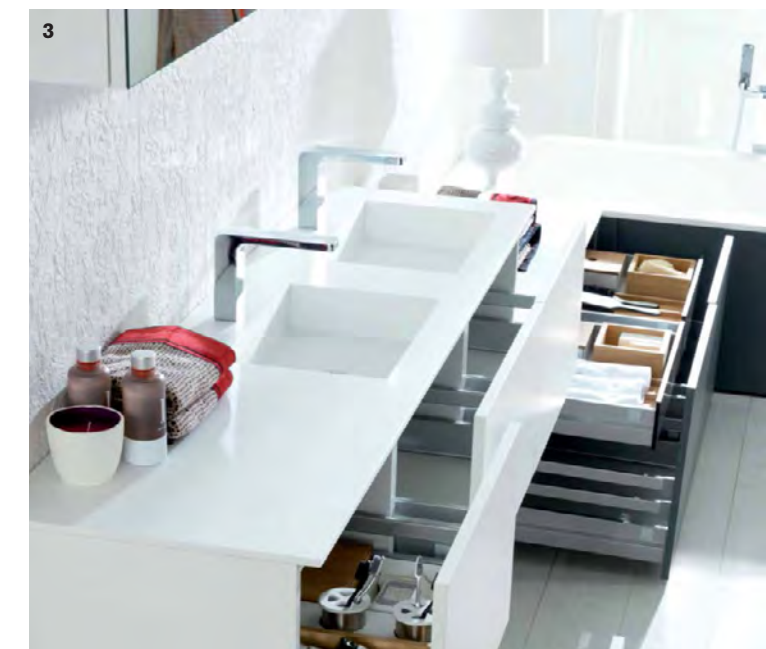
1 Arctic White G100: pristine white is in fashion, and Gamadecor suggests straight and refined lines for the kitchen. The huge central island has different levels, and has 19-mm thick eye-catching fronts in double-sided matt laminate allowing either the new handles or push-to-open latches to be installed. In this functional design, the only touch of colour comes from the Dark Elm G175 finish applied to the edges of the cabinet doors, on the wall and the worktop.

2 Terra: White Arctic laminate / Cancun Textile Line. Gamadecor presents this modular wardrobe with hinged doors and different types of handles and finishes (laminated, matte or glossy lacquer, and natural wood veneer). The inside is designed based on individual needs, giving the clothes a special dimension as another element of this avant-garde interior design.



2

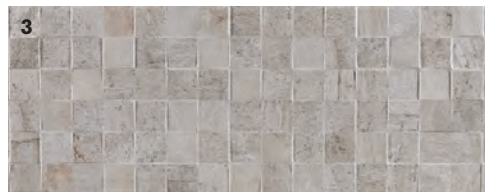
3 White Lime Oak / Petroleum Oak Next model. As no handles are visible -they are integrated on the doors or are modern, comfortable and automatic push-to-open latches), the fronts of the modular Next bathroom series have a seamless look. Available in laminated, matte or glossy lacquer, and natural wood veneer finishes.



3

PORCELANOSA

Porcelanosa favours styles imitating the look of cement as well as volumetric mosaic design cladding. The floors are again in Par-ker, highly durable ceramic parquet that captures all the beauty of wood.



1 Taupe Ródano reproduces the texture and solidity of cement yet had the durability and technical performance of porcelain stoneware. It is easy to install and allows for finishes simulating

seamless cement floors (59.6 x 59.6 cm tiles) and walls reflecting the strength of the material thanks to its large-format tiles and, in the case of mosaics, the possibility of combining different volumes. Also available in Steel, Silver and Limestone colours.

2 Limestone Ródano, 59.6 x 59.6 cm.

3 Taupe Ródano mosaic, 31.6 x 90 cm. Also available in Silver, Steel and Limestone colours.

4 Detroit, 31.6 x 90 cm: ceramic cladding in rectified porcelain stoneware. Available in a Ston-Ker version and two colours: Mocha (in the photo) and Silver.

5 The Amsterdam Par-Ker ceramic parquet collection in white, grey and anthracite and 22 x 90 cm and 14.3 x 90 cm formats.



6

The new Par-ker Smoke Britania ceramic parquet model, 19.3 x 120 cm, imitates the look of wood but encompasses all the qualities of porcelain stoneware: it requires no maintenance, is resistant to heavy foot traffic, does not change colour or temperature, and is easy to clean.

- 7** Wales Britania, 19.3 x 120 cm.
- 8** Smoke Britania, 19.3 x 120 cm.
- 9** Top Britania, 19.3 x 120 cm.
- 10** Moon Britania, 19.3 x 120 cm.

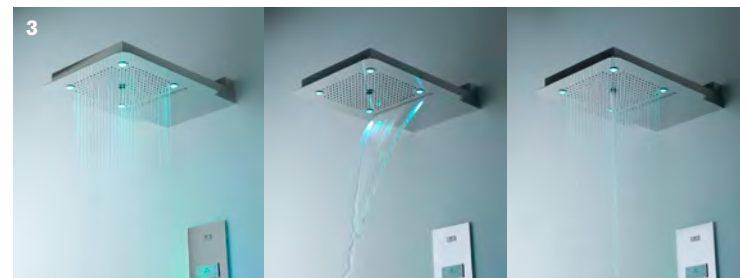


SYSTEMPOOL

Today's avant-garde material, Krion® Stone, is used by the firm Systempool for many elements, from bathtubs to basins, including also wall-mounted countertops. Its showerheads mimic the different ways in which water falls in nature, and are integrated into the space.

1 Modul: the Modul bathroom series, based on flat surfaces, is a minimalist – almost aseptic – aesthetic design that offers seductive lines and almost challenges the senses. A perfect combination of economy, beauty and functionality. The main pieces are in Krion® Stone along with metallic structures: a technical solution that creates an airy and very attractive feel due to its visual lightness. Both the graphite coloured basin (59 x 41 cm) and the bathtub were designed in Krion® Stone with exterior cladding in gel coated resin.

2 Epoque: classic elegance breezes into bathrooms again, but with today's simplicity and functionality. Thus, this countertop basin (47 x 35) recalls the past, but it is done in Krion® Stone, today's most avant-garde material.

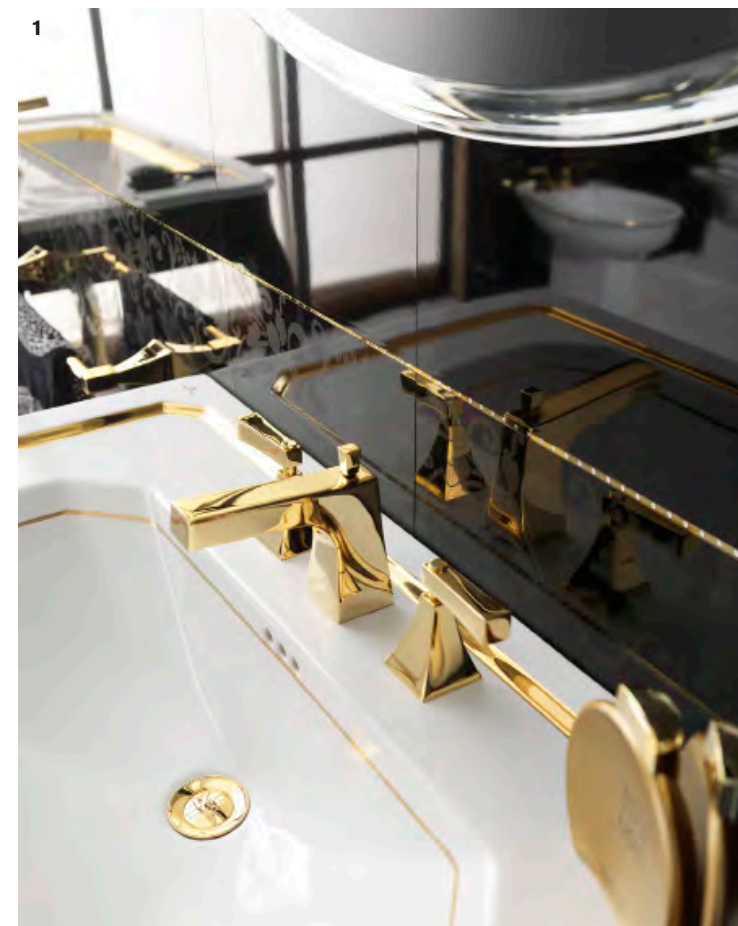


3 Seasons Wellness Series: the Seasons Nature Wall showerhead reproduces the different effects of water falling in nature: waterfall, rain and overhead stream. It also has chromotherapy and aromatherapy functions.

4 Seasons Wellness: thermostatic control panel complemented by a choice of showerheads from the Seasons Wellness series – with different sprays and streams, aromatherapy and chromotherapy functions, and also available with side jets. This thermostatic panel can be installed directly on the wall, thus saving space and achieving a more integrated bathroom.

BUTECH

The firm Butech, part of the Porcelanosa Group, suggests different edging to embellish the rooms, from pieces in 24-karat gold to finishes in Swarovski stones. Because small details make the difference.



1 Gold Collection: a top quality decorative edging (pro-matte 5) for ceramic claddings, 24-karat gold-coated and decorated with Swarovski crystals. As decorative ceramic friezes are out of fashion, this metallic line of exclusive design is a perfect option.

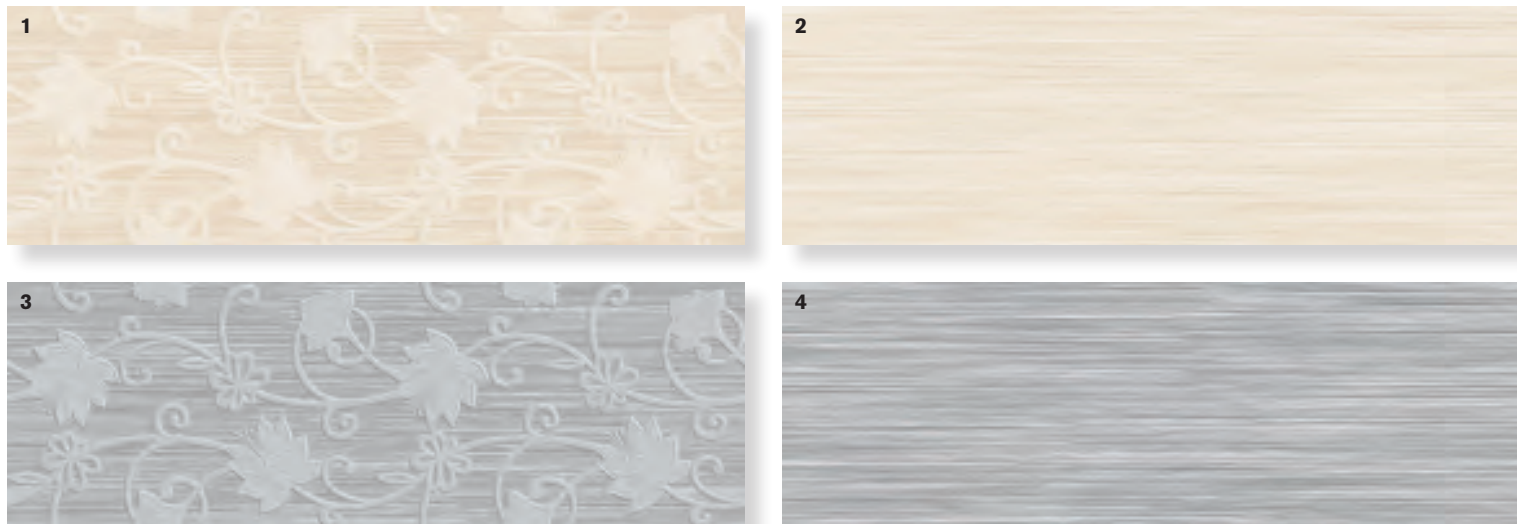
2 Chrome Collection: decorative edging (pro-matte chrome) with Swarovski crystals. Suitable for corners and for wall joins where more than one type of ceramic tile is used. Straight-angled and corner edgings, one side measures 5-mm and the other comes in a range of thicknesses.

3 Chrome Collection: decorative edging in chromed brass (pro-part Li) with Swarovski crystals, the sort of finish ideal for spaces decorated with materials from Porcelanosa Group.

4 Elegance Collection: made with Swarovski crystals, this is a top quality decorative edging.
5 Gold Collection: 24-karat gold is clearly visible on this edging, as are the small Swarovski crystals that turn it into an exclusive and differentiating element.

VENIS

The firm Venis presents a new ceramic cladding simulating wallpaper, topped off with tiles decorated in matching floral patterns. Combining different materials was the inspiration for Stylker, a large-format ceramic tile in three colours.



1 Detail of the Beige Deco Irish cladding. Deco Irish has a floral design and contrasts with the Irish cladding base –complementing each other, they are ideal for a single space.

2 Detail of a Beige Irish tile.

3 Detail of a plain Deco Irish tile.

4 Detail of a plain Irish cladding tile.

5 Ceramic wallpaper: in this space, the wallpaper effect of the Irish and White Deco Irish cladding contrasts with the Natural Cascais floor (stone effect). Irish is a ceramic wall cladding with a design inspired by wallpaper. Its motif, inspired by the curvy tendrils of plants, is painted or whitewashed once installed on the walls. Although the inspiration for Irish is rustic-colonial, its design has been reinterpreted in a completely different material like ceramic, achieving a very contemporary chic-rustic atmosphere.

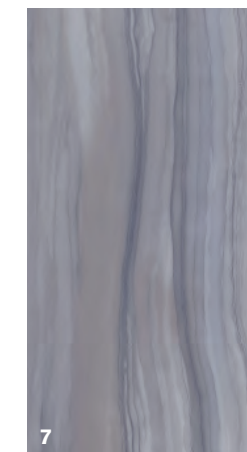
The horizontal floral design of each tile is clearly visible over the whole surface. The ceramic Irish collection – plain and decorated – comes in a 33.3 x 100-cm format and is available in three colours: White, Beige and Natural.



8 Detail of a Brown Stylker floor tile.

9 Detail of a Nickel Stylker floor tile.

10 Blending of materials: in this space Brown Stylker has been applied as bathroom wall cladding. The high degree of uniformity of colour and the pleasant silky touch are some of the main characteristics of Stylker tiles, available in three different colours: Dark, Brown and Nickel, in three porcelain stoneware floor formats: 59.6 x 120 cm, 19.3 x 120 cm and 44 x 66 cm.



6 Dark Stylker: the Stylker floor is the result of blending materials like stone, metal and ceramics. A concept that makes for a unique design that combines the aesthetic characteristics of these diverse materials in a large-size ceramic format. Its metallic look and colour merges with the veining and shapes typically found in natural stone, creating a truly innovative product.

7 Detail of a Dark Stylker floor tile.



L'ANTIC COLONIAL

L'Antic Colonial, faithful to its spirit, builds spaces based on the creative power of nature. These spaces designed by internationally renowned professionals generate new emotions with the use of natural elements like stone, wood, etc.



4 Revival: this new natural wood parquet collection with its Artisan finish simulating scratches, dents, notches and surface nicks, can be installed over a water underfloor heating system and measures 22 x 220 x 2.1 cm, and is a 6 mm thick layer of wood. Available in three different colours: Grey, Beige and Brown.



1 Azrama by Clodagh for L'Antic Colonial: a haven in which to refresh your body, mind and spirit. This collection, created by the New York designer for L'Antic Colonial, is based on Zen philosophy and aims to offer luxury and wellbeing through minimalism. Five sculptural pieces make up the series: a bathtub, a shower tray, a standing basin and a double basin on a tropical wood pedestal. The collection includes bathroom furniture, a towel rack and a bench made of the same wood. The shower tray in Chennai White Flame Bioprot quartzite is eye-catching, as are the walls and floor.

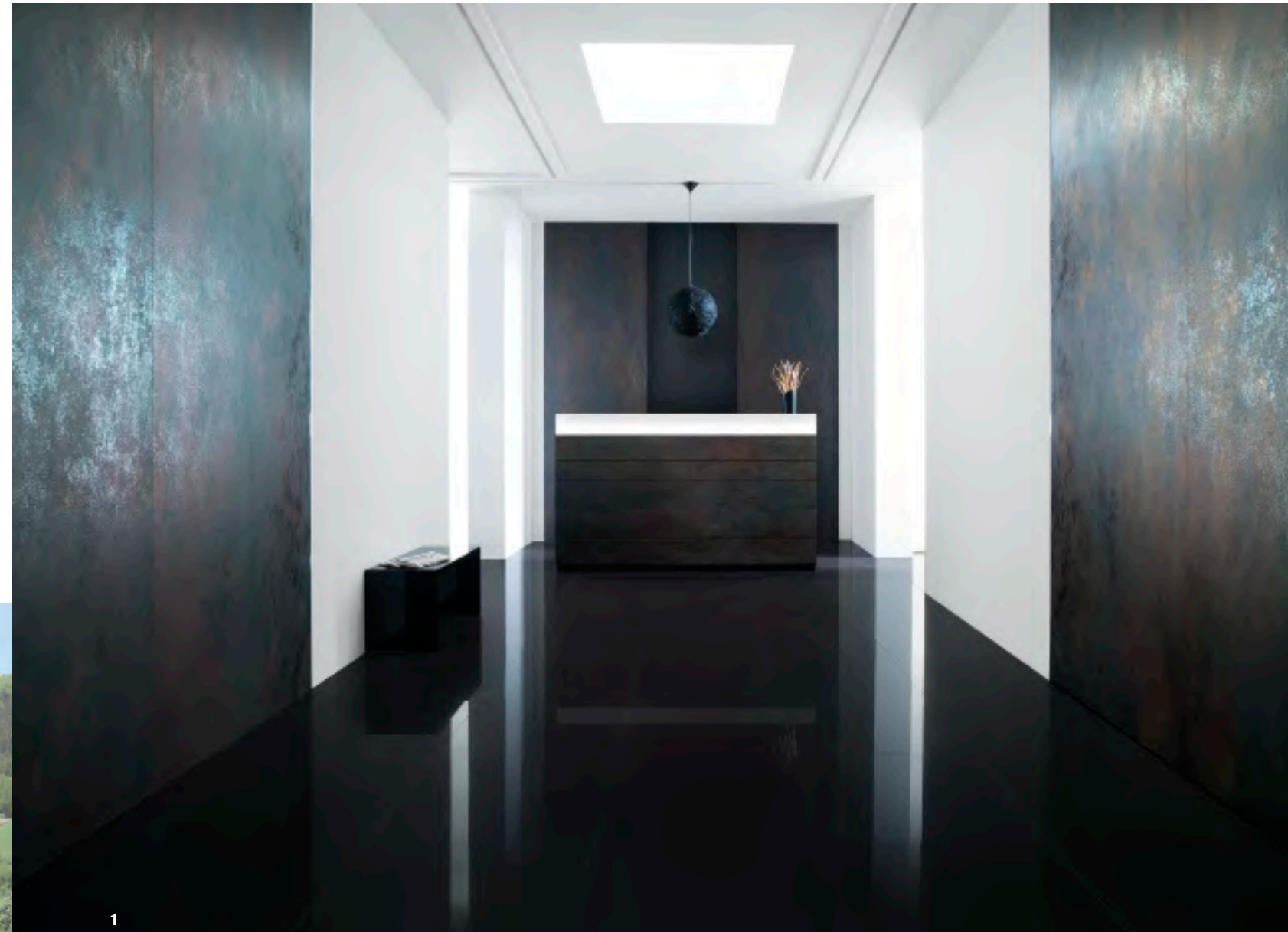
2 Men(H)ir by Estudi(H)ac for L'Antic Colonial is a collection of bathroom accessories with simple

and sophisticated lines that includes pedestal and built-in basins, two furniture units and a shower tray. The use of marble and wood in different finishes and colours affords this collection great versatility.

3 Legend: a new parquet collection in top quality oak whose surface has been scratched, dented, notched and nicked to give it its characteristic finish. The different tonalities have been obtained using a dyeing process that provides each model with its characteristic nuances: Dark, Medium, Neutral and Light.

URBATEK

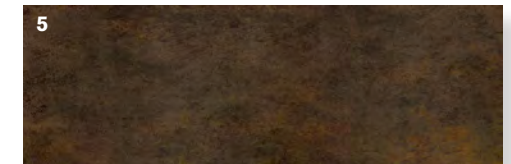
Urbatek innovates with a new type of XL-sized yet minimal thickness porcelain stoneware called XLIGHT, a material suitable both for new and restored buildings as it can be used to retile over existing tiling, thus considerably reducing costs.



1



2



1 NOX Collection, from the XLIGHT ceramic range, is an extra-thin large-format ceramic tile with a finish that reflects the colour and rich texture of weathered steel. 3-mm thick



and applied to a fibre mesh for flexibility and durability, it is a suitable material both for interior cladding and for all types of façades. It can be quickly and easily handled and cut. In the

photo: Weathered Nox Nature 300 x 100 cm and Polished Town Cosmos 60 x 60 cm.

2 Basic collection: with a great range of colours, it is very apt for the world of interior design thanks to its natural finishes in Dark, Snow, Steel, Silver, Lava, Clay, Sand and Bone colours. 'The Basics' by XLIGHT come to the Group in a large ceramic format (300 x 100 cm) with minimal thickness (3.5 mm).

3 Detail of a Basic Bone Nature tile, 300 x 100 cm (3.5 thick).

4 Detail of a Basic Steel Nature tile, 300 x 100 cm (3.5 thick).

5 Detail of a Weathered Nox Nature tile, 300 x 100 cm.

HERMÈS PARFUMS FACTORY

A SIGNATURE FAÇADE

Architect Emmanuel Ardant undertook the makeover of the façade of Hermès's Perfume Factory in La Vaudreuil, France. A unique construction with geometric lines and singular for the ceramics used: a **STON-KER** tile from **Porcelanosa Group** exclusively developed in earthy colours for a smooth visual integration of the building with its environs.


Text: SUKEINA AALI-TALEB

With powerfully simple and geometric lines, this building, in Vaudreuil, France, houses the Hermès Perfume Factory. The façade's makeover, originally in brick, is a project executed by architect Emmanuel Ardant. A finish in earthy colours was chosen to match the building's surroundings.





the choice of several colours to evoke the variety of colour of the old brick," explains Ardant. In addition, the team of architects looked for a new façade material that would be durable and maintenance-free. "When a salesperson from **Porcelanosa Group** presented **STON-KER** and other materials to us, we were immediately seduced by this line, whose relief surface reflects the light in such a way that each panel looks like it has several colours. However, the white and grey colours were not suitable for us," says the architect. The possibility offered by **Porcelanosa** to develop specific colours, and in the quantities needed (over 5,000 square metres), led them to study colour palettes in other colours. Their preferences were clearly for natural colours that matched those of the original brick – which are the essence of the building. The Hermès directors finally chose earthy colours. "We came to the factory to visit the Group's production facilities and different showrooms. Impressive!" exclaims Emmanuel Ardant. The Spanish firm made the four chosen colours a reality. Their visit gave the architects the opportunity to perfect their choice of colours for the façade. Two weeks after receiving the samples, the four final colours were approved. However, it was necessary to create a prototype in order to get the final approval from the building's owner. They first ordered 100 square metres resulting in total success and the prototype tile installation then led to the confirmation of the execution of the project. This choice ensured that the combination of the four colours imbues the building with light and strength and gives an innovative and original quality to the old traditional brick façade.

Regarding the **STON-KER** range, it should be said that when used for the double-skin façade system by **Butech**, as in the case of the Hermès Factory, it is the perfect option as it is safe, and is quick and simple to install. In addition, it is easy to clean. 



For the façade's makeover, a **STON-KER** ceramic clad in earthy colours was chosen, a star product of the **Porcelanosa Group**. The combination of four natural colours evokes the finish of the original façade. The ceramic tiles that now clad the whole architectural complex measure 20 x 120 cm.

Architect Emmanuel Ardant undertook this project to renovate the façade of the group of buildings that make up the iconic Hermès Perfume Factory – an architectural complex built in the 80s that covers 13,000 square-metres and constitutes a true local hallmark, as its commanding façade embodies a highly representative, well-known and well-defined look.

The original constructions had a brick finish in different colours. "We wanted the makeover of all the buildings to guarantee that the old look was preserved," explains Emmanuel Ardant. Thus, they set as a major objective that

the façade of the Vaudreuil perfume factory should meet a series of criteria, among which its current aesthetic quality and solid and attractive appearance should stand out. They also set further standards, listed by the architect as follows: "To improve the façade's insulation, to solve current problems of humidity and corrosion and to ensure the work flow inside the factory." Finally, they had to scrupulously meet the agreed-on budget.

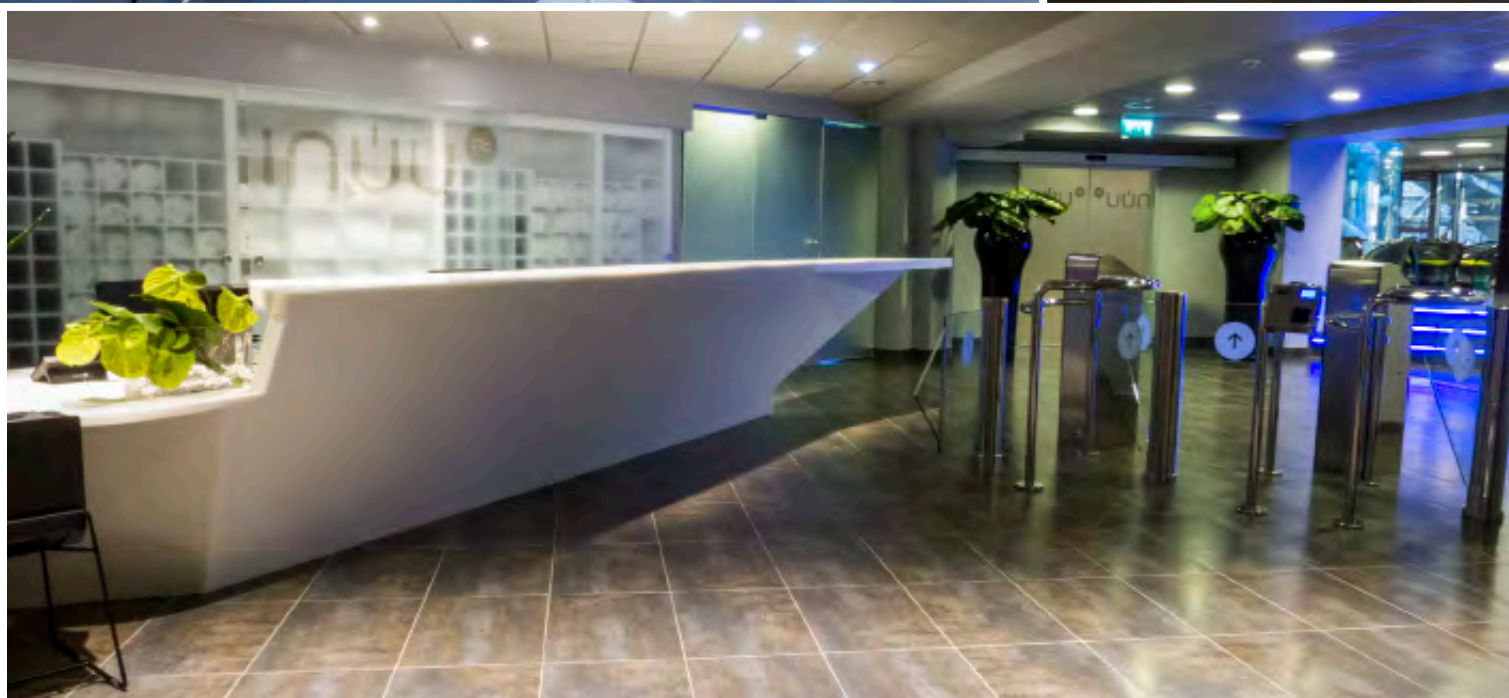
This façade makeover was a challenge for the architect, as it measures no less than 5,000 square metres. "Our research focused on the execution of a double-skin façade using a ceramic material as well as

CALDEA / ANDORRA

RENEWING BODY AND SOUL

The Caldea spa complex opens Inúu, a new wellness area with personalised, varied and exclusive treatments – adjectives that also describe the materials from **Porcelanosa Group** used for this project.

Text: MARTA SAHELICES **Photos:** CRISTINA COLONQUES



*Clockwise, from top left, exterior of the new wellness centre Inúu, in which architect Jean-Michel Ruols preserved the futuristic lines designed of the initial Caldea project. The spa area has floors in **Taupe Montana**, 19.3 x 120 cm, and*

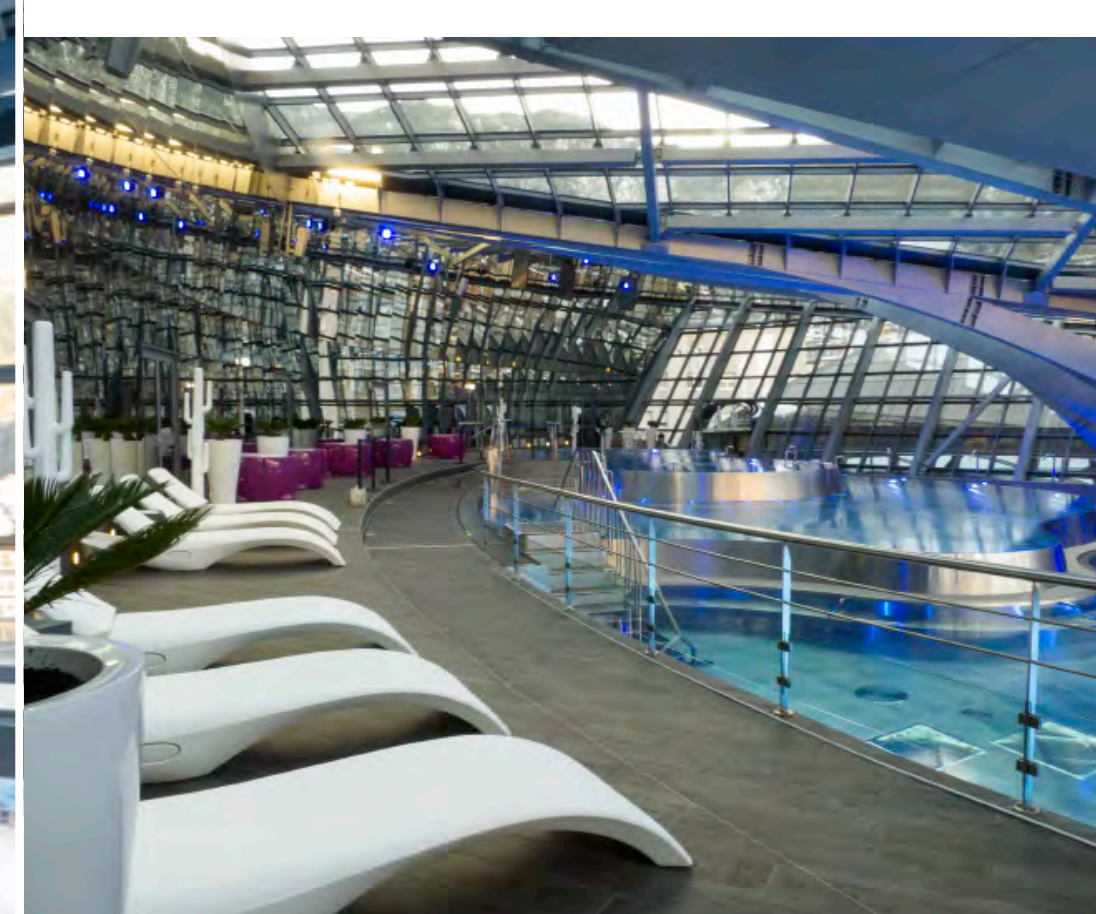
Cottage Montana, 19.3 x 120 cm, in its aquatic space, both by **Venis**. A countertop in **Krion**®, by **Systempool**, and angular shapes stand out in the reception, as does the **Copper Iron-Ker** floor, 44 x 66 cm, by **Venis**.

Embodying the same spirit that Caldea had when it opened in 1994 – the use of thermal water for wellbeing and relaxation – this spa complex has just inaugurated Inúu, a new spa wing that will meet the needs of the most demanding and exclusive customers. Although its facilities are part of Caldea, this new wellness establishment – also designed by French architect Jean-Michel Ruols – is completely separate, both physically and in its essence, from the original complex: it has its own entrance and offers alternative services, aimed at complementing Caldea's already plentiful choice.

18 years ago Jean-Michel Ruols designed a futuristic structure with flying buttresses

of steel and a glass surface of approximately 10,000 square metres in which water, air and light were leitmotifs. Today, this atypical architect, creator of the French Parc Astérix, once again presents the concept of a spa complex embellished with sound and light, and in which water is an essential element. It should be highlighted that Caldea's thermal waters, and therefore those of Inúu, are unique in the Pyrenees as they surface at a temperature of 70° C and contain special properties: rich in sulphur, minerals, sodium and thermal plankton, they have painkilling, healing, decongestant and anti-allergic effects on the human body.

Jean-Michel Ruols is a professional who gets so personally involved with his projects that he claims that from the moment he



*Clockwise, from top left, large central aquatic space in the thermal area, with spectacular flying buttresses in steel and glass walls; space surrounded by **Oxford Provence** floor, 19.3 x 120 cm, by **Porcelanosa**. Relaxation area – with designer loungers and floor in **Copper Iron-Ker**, 44 x 66 cm, by **Venis** – next to one of Inúu's swimming pools, and one of the two countertops in translucent **Lux Krion®** designed exclusively for this project by **Systempool**.*



accepts a commission, he does not forget key issues such as finding a sustainable economic model that will not break the harmony with the building's environs – something that was surely important when it came to building this new Caldea complex, a much more exclusive design, and created to meet the personal needs of increasingly more demanding and top-level clients.

With capacity for only 200 people and a total surface of approximately 12,000 square metres, Inúu's facilities takes up four floors that include 16 treatment cabins, a 100-square metre 'private wellness' area for individual use or couples, a thermal water space, a fitness area, a restaurant and an ample parking space for customers.

The play of light and water in Inúu's design makes of it an extension of the original project, thanks to its glass walls and the water jets of the several aquatic spaces that make up its thermal area. Water becomes a gigantic mirror with the sunlight streaming in from outside, and artificial lighting is strategically situated to create a sensorial spectacle at dusk. The spaciousness of the different divisions (restaurant, thermal and fitness areas, etc.) required special air treatment to achieve a correct hydrometric balance – more so considering the harsh seasonal differences of the Andorran climate.

With regard to treatments, the philosophy adopted by Inúu is remarkable and the human body is once again the central axis around

which everything revolves in a most humanistic approach. Thus, the customer's experience at this wellness centre begins with a personal interview with a spa consultant. All their needs and tastes are assessed, together with the available time they have in order to adapt treatments and achieve the highest level of wellbeing for them. This can result either in treatments to balance body and mind, personalised nutritional diets or purely aesthetic care, just to mention a few examples. Because Wellbeing, Relaxation, Beauty, Nutrition and Thermal Water are the five elements that define Inúu (Parc de la Mola, 10, Escaldes – Engordany; tel. 902 932 025; inuu.com; entrance: 65 euros; treatments: from 106 euros). ✂



Clockwise, from top, stairs to the ground floor wrapped around a huge designer aquarium; spa area clad with tiles by **L'Antic Colonial: Nepal Brick**, 10 x 40 x 1.5 / 2.5 cm, slate mosaic on mesh, and **Fashion C Whites Mosaic**, 2 x 2 cm, 3D-effect for the floor. The restaurant for Inúu customers has countertops in translucent **Lux Krion®** designed exclusively for

this project by **Systempool**. In the photo, a fragment on the ceiling also done in this latest-generation solid surface by **Systempool**, and **Copper Iron-Ker** floor, 44 x 66 cm, by Venis.



ANDORRA: EVERYTHING IN JUST 468 KM²

When we think of Andorra, what first comes to mind are its ski slopes and duty-free shopping. However, it is high time to change that frame of mind because the Principality of Andorra is this and much more. It is true that its ski stations are some of the best and biggest in Southern Europe, with very competitive prices – but we should not forget that this small Pyrenean country has a fascinating history and deep cultural roots, and, above all, is extraordinarily keen to look to the future by investing in the service sector.

To start, we recommend a visit to any of its 39 churches open to the public (with free guided services in the summer). The country's great Romanesque legacy is comprised mainly by: Saint Coloma, Saint Miquel d'Engolasters, Saint Joan of Caselles and Saint Martí of Cortinada.

Nobody should miss a visit to some of its museums: some are thematic, like those devoted to tobacco or iron, but there are also holy ones, like the museum of Encamp, next to the parish church of Saint Eulàlia (with a programme of evening activities in the summer).

Cultural life in Andorra is very complete and dynamic, with many music festivals and theatre seasons and temporary shows held in the Convention Centre of Andorra la Vella, or in the National Auditorium in Ordino. Another action-packed activity is provided by its countless trekking trails.

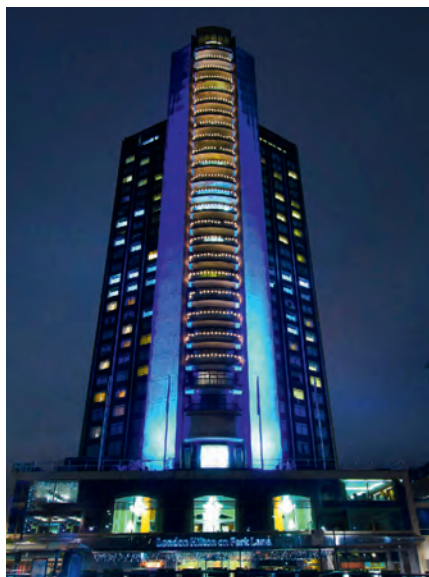
And after so much activity, choose a luxury treatment at Inúu and treat yourself to one of Andorra's traditional dishes, so typical of this mountainous region: the strong flavours of game (venison, Pyrenean mountain goat, squirrel and rabbit), freshwater fish (with trout as the top star), seasonal boletus mushrooms and a variety of fruit to choose from. Now, you only have to cross the border and enjoy it, because Andorra has it all.





THE MOOD COLLECTION TRIUMPHS AT THE 2013 KBBREVIEW AWARDS GALA

The **Mood** collection, by the firm **Noken**, received the 2013 Award for the Bathroom Product Innovation of the Year awarded by the British magazine KBB at a gala held last March at the London Hilton Hotel on Park Lane. This category is part of the prestigious 2013 KBBreview Awards that have been awarded for almost 20 years and that the KBBreview magazine (a leading publication on design and interior design in the United Kingdom) organises every year to recognise the work of designers and suppliers of bathroom and kitchen products. The award, won by the **MOOD** collection at this 19th edition of the KBBreview Awards, recognises innovation in bathroom products, either in the fields of design, application or manufacture. //



*Above, the **MOOD** collection. Left, the 2013 KBBreview Awards: the trophy and an exterior view of the London Hilton Hotel on Park Lane. Below, clockwise, Ed Byrne (the gala's emcee), Jimmy D'Heer (Product Manager at Noken), Pablo Maña (**Noken's** General Manager), and Jon Johnston (Sales Director at United Business Media).*



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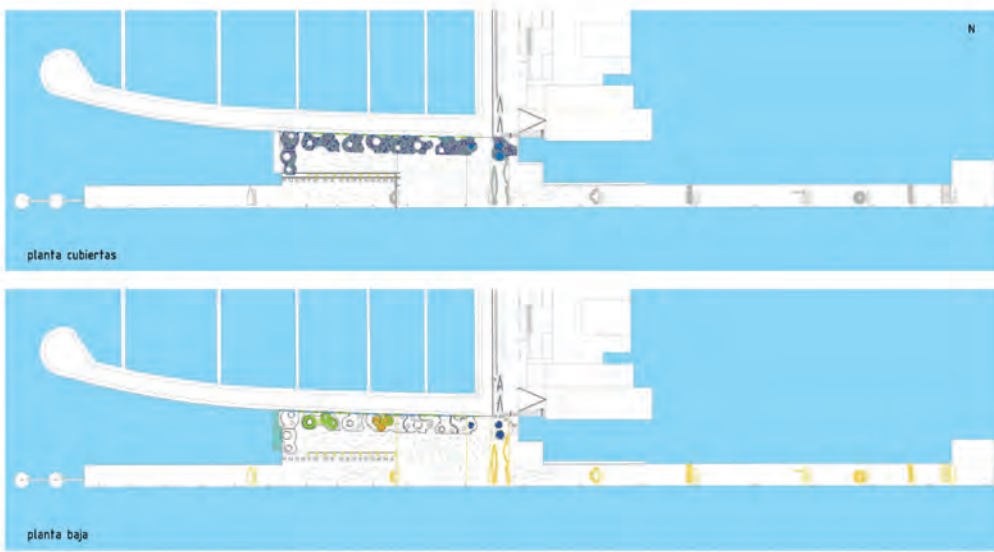
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El Corte Inglés

URBAN DEVELOPMENT OF THE CRUISE
TERMINAL DOCK AT THE PORT OF CARTAGENA

A TWO-FOLD CONCEPT

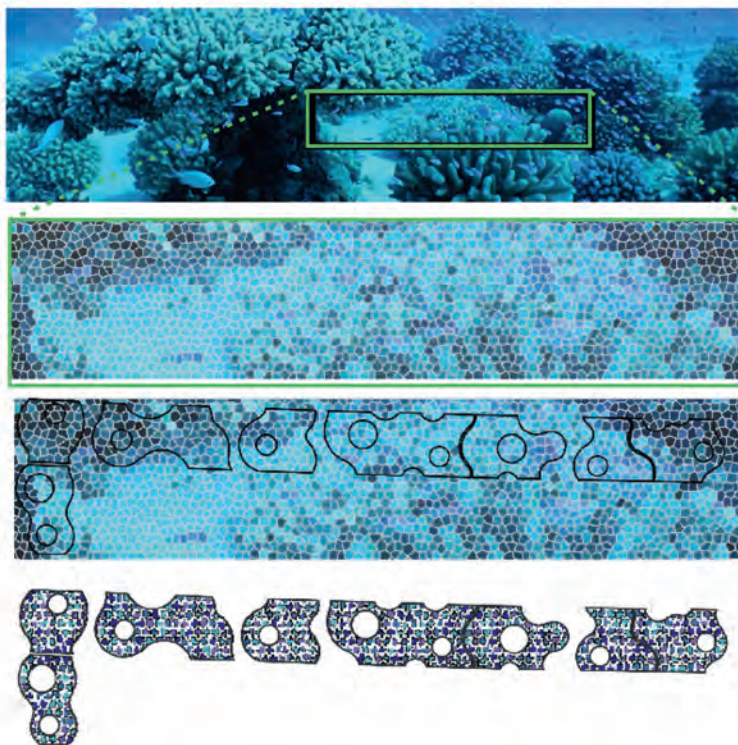
Architect Martín Lejárraga designed this cruise terminal with a two-fold concept in mind: to be a meeting point for the locals as well as a vast information panel for travellers who arrive in Cartagena by cruise ship – and who will see the seabed in the large mosaic pattern of the terminal’s roof, made of ceramic pieces from **Porcelanosa Group**.



plantas generales E 12.000

URBANIZACIÓN DE LA AMPLIACIÓN DEL MUELLE DE LA TERMINAL DE CRUCEROS -CARTAGENA-

Architect: Martín Lejárraga.
Location: Cartagena Inner Harbour, Cartagena Port.
Client: Cartagena Port Authority.
Deck total area: 11,074 m².
Roof area: 2,024 m².
Structure: 654 Aisi-316 stainless steel pillars with a diameter of 8 cm and mirror-shine finish.



Martín Lejárraga is the architect of the new extension of the cruise terminal dock at the port of Cartagena, for whose public space he chose ceramic products manufactured by the Group’s firms. The originality and innovation of this project have earned him a place on the short-list of New York’s 2013 Architizer A+ Awards.

The platform, which takes up a total area of over 11,074 square metres, was conceived so that the city of Cartagena can be viewed “from inside and outside the terminal, from above and from below by the travellers arriving by cruise ship, and by the inhabitant of the city,” states this architect who was the winner of the 4th Porcelanosa Awards in the category of Executed Projects for his restoration of an old military building in the same city.

With this dual concept as starting point, a public space was developed both for cruise travellers and for the citizens of Cartagena. From their ship, the former have a bird’s eye



The terminal is designed to be a large information panel where cruise travellers can locate Cartagena's city highlights. The roof of over 2,000 square metres covered in ceramic mosaic from **Porcelanosa Group** looks like the seabed and, viewed from the city, blends with the Mediterranean Sea.

view of the roof of the platform which appears like a large sail displaying a vast information panel on which the location of the city's highlights or the wind direction can be found, as well as a large mosaic representing the seabed done in ceramic tesserae. In turn, locals can use it as a meeting point where they can enjoy a pleasant walk.

Under the roof there are shaded spaces for people to sit and relax, and play areas for children. There is also a teaching centre, the Sea Classroom, whose panels display information about the different marine species found in this region's sea. Two cylindrical cabins house the Port Authority, Civil Guard and National Police, with passport controls for arrivals and departures. Finally, a tourism office helps visitors to find their way about the city. **///**



The space under the roof has very diverse uses with areas for people to relax, children's playgrounds, and a teaching room with informative displays about the region's marine species. The stainless steel pillar structure and the glazed sections are particularly eye-catching. The innovation and dynamism of this project have earned Martín Lejárraga a place on the short-list of New York's 2013 Architizer A+ Awards.

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THE TRAVELLER'S REST

The new Vueling BCN by HC, a singular hotel fruit of the strategic collaborative agreement signed by the Catalonia hotel chain and the airline company Vueling, lands in Barcelona – with products from **Porcelanosa Group**.



A new concept of urban accommodation has opened at 550 Gran Via de les Corts Catalanes, next to Plaza Catalunya: the original four-star Vueling BCN by HC hotel. With 63 rooms, an outdoor swimming pool with solarium, fitness area, and two restaurant areas and free Wi-Fi, it aims to become a benchmark in Barcelona. Its unusual interior design stands out thanks to the airport-like aesthetics created by Vueling that imbue it from top to toe: from the reception area, inspired by check-in counters with a baggage conveyor belt and information displays, to the restaurant-bar, recreating the interior of a plane. In turn, the area devoted to breakfast evokes an airport terminal with its different runways.



Each of its 63 rooms – whose bathrooms are done in materials from **Porcelanosa Group** – bears the name of an international destination. And of course, its main suite is called Barcelona (with a terrace of more than 45 m² and views over the city).

Gourmet A-320, its restaurant-bar, offers international dishes and a cocktail list; and La Terminal, the breakfast area, has colourful walls created by Barcelona artist Cristina Samper, whose work has been shown at many exhibitions and for which she has won several awards.

The outdoor swimming pool with solarium is the perfect place for enjoying the Catalonian Mediterranean climate, and the fitness space has state-of-the-art cardio equipment plus incorporated TV display, as well as an area for weight training and equipment for upper body exercises.

Clockwise from top left, the reception area, inspired by check-in counters; Gourmet A-320, the restaurant-bar, with a **Ferroker** floor, 44 x 66 cm, by **Venis**; and an outside image of the hotel.



Above, an upstairs room. Left, from top to bottom, a double room. **Porcelanosa Group** has done the bathrooms in the **Kenya Silver**, 43.5 x 65.9 cm, by **Porcelanosa**. The tiles chosen to clad the walls of the toilet and shower area are **Queens Aluminium**, 20 x 33.3 cm, by **Venis**, and **Seoul Mother-of-Pearl**, 31.6 x 90 cm, by **Porcelanosa**; for the floor, **Oxford Non-Slip Anthracite**, 14.3 x 90 cm, by **Porcelanosa**, has been used. The stairs are done in **Black Non-Slip Carpathian**, 44 x 66 cm with staircase pieces, by **Venis**.

URBAN MAKEOVER

'Amanecer del Arenal', an old promenade in Xàbia (Alicante), gets a new look thanks to the collaboration between architects Emilio Vicedo Ortiz and Manuel Lillo Navarro and the **Porcelanosa Group**. The new seafront path was named the David Ferrer Promenade, after the tennis player

Shaped like a half-moon and approximately 626 metres long, the total ground area of the project undertaken by architects Emilio Vicedo Ortiz and Manuel Lillo Navarro was of 9,205 square metres. This makeover did not just consist of the substitution of the huge concrete bulk that encircled the Arenal Beach, but also the conversion of the promenade into a natural, environment-friendly public space. The architects said that to achieve this goal they had a key standard in mind: "To integrate all urban elements into this magnificent natural landscape, using the texture and chromatic elements of the type of limestone particular to this city and its surrounding area." Therefore, natural materials such as stone and wood were the main elements used, and the geometric design of the pavement had to meet two requirements: to provide continuity and integrate with regard to colours.

The paving of this promenade, now dedicated to the tennis player David Ferrer, was done in 12.8-mm wide porcelain stoneware tiles expressly designed to meet the requirements of this project. Glazed hexagonal pieces whose design, once installed, create a pattern of triangular mosaics and give originality to the path. Their hexagonal shape, together with the uniform treatment of joints (all of the same width), creates a continuous pattern adapted to the promenade's irregular geometry. The southern part of it needed a more careful approach "to adapt to the natural environs of the limestone particular to this area – this is why the hexagonal pieces were painstakingly combined with paving made of recycled limestone, creating a seating area with benches made with similar pieces on a weathered steel structure, and lighting that matches the singularity of this part of the promenade", they explain.

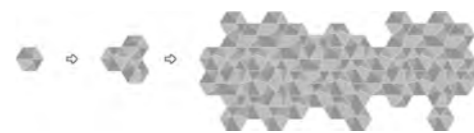


The need for protection and specific uses led the architects to run a continuous edge along the perimeter of the beach, made up of benches and slabs manufactured in natural cream mocha stone, interrupted by openings between benches to access the beach via ramps done in wood. In addition, the limestone jardinières and bollards keep unauthorised wheeled traffic off.

Another singularity of the new design of this urban space is the pergola installed next to a green traffic island created to separate the promenade from the existing parking area. Its design is based on a continuous pattern that links the green gardens thus created and whose geometry adapts to the hexagonal pattern of the paving. 



The paving used for the new David Ferrer Promenade was expressly created by Porcelanosa Group for this project and designed by architects Emilio Vicedo Ortiz and Manuel Lillo Navarro. It has the following technical characteristics: hexagonal Jávea model, 40 cm diameter and 12.8 mm width. Type B: Heavy pedestrian traffic and wear. Break strength 5,500 N. Wear resistance H6 (continuous heavy pedestrian traffic and constant presence of dirt). It has high impact resistance and Class 3 Slip Resistance.



Architects: Manuel Lillo Navarro and Emilio Vicedo Ortiz (above).
Developer: Valencian Government and Xàbia Town Council.
Engineers: Asociación de Ingenieros S.L.
Construction company: Ute Rover Alcisa, S.A. – Construed Obras y Servicios, S.A.



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VILLANUEVA DE LA JARA - ALMACENES PAÑOS S.L.
Camino de Rubielos, 8.
T: 967 498 000 - F: 967 498 000

GIRONA

BLANES - BRECOR S.L.
Ctra.Tordera, 79. Blanes.
T: 972 336 062 - F: 972 358 482
SARRIA DE TER - FERRER CERVIÀ
Avda.França, 192.
T: 972 173 442 F: 972 173 456
MONT-RAS - MERCAMAT
Ctra. C-31, Km 329,8.

T: 972 612 027 F: 972 302 146
PALAMOS - TG NOVA ARQUITECTURA
Avgda. Catalunya, 91.
T: 972 312 250 - F: 972 312 249
PALOL D'ONYAR-QUART - OLIVERAS
Ctra. Comarcal C-250 Km. 4,3.
T: 972 468 119 - F: 972 468 123
LES PRESSES - OLIVERAS
Pol. Ind. Les PresSES. Parcel·la 20.
T: 972 694 704 - F: 972 693 003
ESCLANYÀ BEGUR - MATERIALES CREIXELL
Carrer Palafrugel Regencos. Polígono industrial Riera Esclanya, 1.
T: 972 300 628 - F: 972 610 772
FIGUERES - OLIVERAS
Carretera N-II km 759.
T: 972 672 259 - F: 972 672 255
CORNELLÀ DEL TERRI - OLIVERAS
Ctra. de Girona a Banyoles km 12,8.
T: 972 594 131 - F: 972 594 552
SANT FELIU DE GUIXOLS - GINESTA
Carrer Santa Magdalena, 11.
T: 972 320 529 - F: 972 321 616
ARBUCIQUES - ARC ARBUCIQUES CERAMIQUES
Pol.Ind. Cal Xic-Parc, 4.
T: 972 162 364 - F: 972 860 954
SALT - FULCARA BRUGUE XAVIER
Carrer Rafael Maso, 56.
T: 972 234 591 - F: 972 402 284
VILA-SACRA - FRIAS MATERIALS
Carrer Castello, 72.
T: 972 670 073 - F: 972 673 071
GIRONA - GIROP
Carrer Llorca, 5.
T: 972 393200 - F: 972 393 071
CANET DE LA TALLADA - SERVMAT INICIATIVES
Carretera C-31, km 354.
T: 972 780 524 - F: 972 780 827
LLORET DE MAR - CARMONA
Carretera de Lloret_Vidreteres 2,1.
T: 972 372 710 - F: 972 349 763

GRANADA

ARMILLA - TECMACER
Avenida San Rafael. (Junto Sprinter).
T: 958 253 081 - F: 958 183 367

GUIPÚZCOA

SAN SEBASTIÁN - JORGE FERNÁNDEZ
Polígono Belartza. Fernando Mújika, 15. T: 943 376 966 - F: 943 376 841

HUELVA

HUELVA - PORCELANOSA
Ctra. Tráfico Pesado, s/n Pol. La Paz.
T: 959 543 600 - F: 959 237 951

HUESCA

HUESCA - PORCELANOSA
Pol. Sepes. C/ Ronda la Industria 1-3 nave C.
T: 974 242 738 - F: 974 242 676
FRAGA - BERGES CENTRO COMERCIAL
Avda. Aragón, 70.
T: 974 471 439 - F: 974 471 439
AINSA - COMERCIAL CAMPODARVE
Pol. Ind. Sobrarbe, naves 11 y 12.
T: 974 500 267 - F: 974 500 865

ILLES BALEARS

PALMA DE MALLORCA - PORCELANOSA
Gran Via Asima, 21 Pol. Son Castelló.
T: 971 430 667 - F: 971 297 094
INCA (MALLORCA) - PORCELANOSA
C/ Pagesos s/n. Pol. Inca.
T: 971 507 650 - F: 971 507 656
LLUCMAJOR (MALLORCA) - MAGATZEM SES FORQUES
C/ Doctor Fleming, 10.
T: 971 662 114 - F: 971 662 816
SOLLER - PORCELANOSA C'AN
T: 972 612 027 F: 972 302 146

SOLER
c/ del Mar,193. T: 971 630 219
MANACOR - PORCELANOSA MANACOR
C/ Via Palma. T: 971 554 502
CALA D'OR- MACODOR
Ctra. Calonge-Cala D'or Km. 1,5.
T: 971 658 210
ANDRAITX - PORCELANOSA ANDRAITX
Calle Habana, 2. T: 971 136 476
SANT ANTONI DE PORTMANY (IBIZA)- PORCELANOSA
Pol. Monte Cristo, s/n. Ctra. Ibiza.
T: 971 317 292 - F: 971 317 293

JAÉN

JAÉN - PORCELANOSA
Polígono Olivares. Carretera Bailén-Motril, km 323.
T: 953 280 757 - F: 953 284 035
HUELMA - VIFERANS S.L.
C/ Virgen de la Fuensanta, 61.
T: 953 391 413
LINARES - HERNÁNDEZ GÁMEZ S.L.
Ctra. Torreblascopedro, s/n.
T: 953 693 423 - F: 953 693 444
ÚBEDA - HERNANDEZ GAMEZ
Avenida de la libertad, 88.
T: 953 795 168 - F: 953 795 168
ALCALA LA REAL - PAVIMENTOS AZUGRISA
Polígono industrial Fte. Granada Vial II.
T: 953 582 963
BEAS DE SEGURA - GRUPO PEREA MORANTE S.L.
Polígono el Cormicabral, parcela 517.
T: 953 424 565
VILLACARRILLO - MAT. CONST. Y SAN. HIJOS MARTIN SANCHEZ
C/ José Rodero Mataran, 53.
T: 953 454 167

LA RIOJA

LOGROÑO - RIOJACER
Avenida de Burgos, 43-45.
T: 941 286 021 - F: 941 202 271

LAS PALMAS

LAS PALMAS DE GRAN CANARIA - PORC. Y PAV. CANARIOS
Avenida Mesa y López, 63.
T: 928 472 949 - F: 928 472 944

LEÓN

SAN ANDRÉS DE RABANEDO - PORCELANOSA
Ctra León-Astorga, km 3,5.
San Andrés de Rabanedo.
T: 987 801 570 - F: 987 801 475

LLEIDA

EL PONT DE SUERT - PRETENSADOS RIBERA
Ctra. N-230 Km 124,5.
T: 973 690 063 - F: 973 690 400
LA SEU D'URGEL - MATERIALS PIRINEU
Ctra. de Lleida, 28.
T: 973 351 850 - F: 973 353 410
LLEIDA - PUJOL ELEMENTS
Ctra. Tarragona Km 40.
T: 973 202 350 - F: 973 203 113
GOLMES - ARCIAR
Avda Mediterranea, 40-44
Pol. Golparc.
T: 973 601 589 - F: 973 711 448
VIELHA - PRETENSADOS RIBERA
Ctra. França, 40 (Mig Aran).
T: 973 641 460 - F: 973 642 271
TARREGA- NOUMAG
C/Júpiter, 7 (Pol. Ind. La Canaleta).
T: 607 497 330
BALAGUER - J FARRE
Carrer Urgell, 39.
T: 973 445 765 - F: 973 445 072
CERVERA - FRANCISCO BELETA ARMENEGOL
avinguda Catalunya, 110-112.

T: 973 530 631 - F: 973 530 631
LLEIDA - MATERIALS GERMANS MAURI
Carrer Príncep de Viana, 36.
T: 973 232 139 - F: 973 247 943
LA POBLA DE SEGUR - PRETENSATS SOLE
Avinguda Estació, 38.
T: 973 680 339 - F: 973 680 291
TREMP - PRETENSATS SOLE
Carrer Sant Jordi, 2. T: 973 651 588
AGRAMUNT - PRETENSATS CUÑAT
Carrer Capella, 6.
T: 973 390 115 - F: 973 392 810
ARTESA DE SEGRE - PREFABRICATS LLEIDA
Carretera Agramunt, km 0,5.
T: 973 400 179 - F: 973 400 123
SOLSÓNA - MATERIALS JORDI VILAR
Carretera Manresa, s/n, km 50.
T: 973 482 077 - F: 973 482 373

LUGO
FOZ - ALMACENES BAHIA
Maestro Lugilde, 6.
T: 982 140 957 F: 982 132 065
LUGO - ARIAS NADELA
Tolda de Castilla, s/n.
T: 982 245 725 Fax: 982 246 625
XOVE - ESTABLECIMIENTOS REY,S.L.
Avda. Diputación, 88.
T: 982 592 006 - F: 982 592 071

MADRID
LEGANÉS - PORCELANOSA
Avda. Recomba, 13. Pol. la Laguna
Salida 53 - M50.
T: 914 819 200 - F: 916 930 292
ALCOBENDAS - PORCELANOSA
Parque Río Norte.
T: 916 623 232 - F: 916 624 607
ALCORCÓN - PORCELANOSA
Ctra. N-V, km 15,5. Parque Oeste de Alcorcón.
T: 916 890 172 - F: 916 890 170
MADRID - PORCELANOSA
Ortega y Gasset, 62. Esquina Conde Peñalver.
T: 914 448 460 - F: 914 025 111
MADRID - PORCELANOSA
Alcalá, 514.
T: 917 545 161 - F: 917 545 555

MÁLAGA
MÁLAGA - PORCELANOSA
Avda. Velázquez, 77.
T: 952 241 375 - F: 952 240 092
ANTEQUERA - PORCELANOSA
Río de la Villa, 3. Pol. Industrial.
T: 952 701 819 - F: 952 843 751
MARBELLA - PORCELANOSA
Avda. Ricardo Soriano, 65.
T: 952 826 868 - F: 952 822 880

MURCIA
MURCIA - PORCELANOSA
Avda. Juan de Borbón, s/n. Parque Comercial Thader.
T: 968 879 527 - F: 968 831 725
CARAVACA DE LA CRUZ - PORCELANOSA
Avenida Ctra. Granada, 20.
T: 968 705 647 - F: 968 705 648
CARTAGENA - PORCELANOSA
C/ Belgrado. Parcela 81. Pol. Ind. Cabezo Beaza.
T: 968 529 302 - F: 968 528 362
LORCA - PORCELANOSA
Ctra. de Granada, 127. Polígono Los Peñones.
T: 968 478 130 - F: 968 470 820
YECLA - PORCELANOSA
Avenida de la Paz, 195.
T: 968 718 048 - F: 968 718 048

NAVARRA
MULTIVA BAJA - MONTEJO CERÁMICAS

Pol. Ctra. Tajonar, Calle 2, Naves 2-4.
T: 948 238 065 - F: 948 230 503
CINTRUÉNIGO - CERÁMICAS CECILIO CHIVITE
Pol. Ind. s/n. Variante N-113.
T: 948 811 973 - F: 948 815 249
PAMPLONA - MONTEJO CERÁMICAS
Navas de Tolosa, s/n.
T: 948 224 000 - F: 948 226 424
TUDELA - MONTEJO CERÁMICAS
Ctra. Tudela -Tarazona, Pol. Centro de Servicios de Tudela.
T: 948 848 365- F: 948 848 573

OURENSE
OURENSE - BLANCO QUINTAS
C/ Nosa Señora da Sainza, 48.
T: 988 391 114 - F: 988 250 413
CARBALLIÑO - JOSE R. PITEIRA, S.L.
Avda. Julio Rodríguez Soto, 63.
T: 988 271 071 - F: 988 274 780

PALENCIA
PALENCIA - CANTALAPIEDRA
C/ La Puebla, 2.
T: 979 706 421 - F: 979 702 652

PONTEVEDRA
DENA - PREFABRICADOS DENA S.L.
Rua Galicia, 24 T: 986 743 121
SEIXO, MARÍN - SANEAMIENTOS ROSALES
Avenida Doctor Otero Ulloa, 1.
T: 986 702 041 - F: 986 702 080
O GROVE - PREFABRICADOS DENA S.L.
C/Alexandre Boveda, 82.
T: 986 733 230 - F: 986 733 415
LALÍN - ALMACENES CANDÁ, S.L.
Calle Monsenar, 36-39 - B.
T: 986 780 184 - F: 986 782 301
VIGO - SANEAMIENTOS ROSALES
García Barbón, 139 - B.
T: 986 228 806
MOS - BLANCO QUINTAS, S.L.
Monte Faquiña s/n - B.
T: 986 288 041 F: 986 486 316
SILLEDA - ARCOLAR 2000, S.L..
Rua De Venezuela, 40.
T: 986580114 F: 986592513

SALAMANCA
SALAMANCA - PORCELANOSA
Pol. Villares. Ctra. Salamanca - Valladolid, km 2,5.
T: 923 243 811 - F: 923 123 414

SANTA CRUZ DE TENERIFE
SANTA CRUZ DE TENERIFE - PORC. Y PAV. CANARIOS
Avda. 3 de Mayo, 18.
T: 922 209 595 - F: 922 209 596
LOS LLANOS DE ARIADANE - AFELSA
Las Rosas, s/n.
T: 922 461 112 - F: 922 461 166
SANTA CRUZ DE LA PALMA - AFELSA
Abenguareme, 3.
T: 922 412 143 - F: 922 420 012

SEGOVIA
EL ESPINAR - SEGOCER
Carretera Madrid - La Coruña, km 64.
T: 921 172 426 - F: 921 171 828
SEGOVIA - SEGOCER
José Zorrilla, 134.
T: 921 444 122

SEVILLA
SEVILLA - PORCELANOSA
Pol. Ind.La Negrilla. C/ Tipografía, 2 (Autovía A-92 Málaga-Granada).
T: 954 260540 - F: 954 261 391
LORA DEL RÍO - HERNÁNDEZ CARBALLO S.L.
C/ Betis s/n.
T: 955 800 473 - F: 955 801 439

TOMARES - PORCELANOSA
San Roque, s/n. Polígono El Manchón.
T: 954 152 792 - F: 954 153 188

SORIA
SORIA - MAT. CONSTRUCCIÓN ODORICIO S.L.
Polígono las Casas-II. Calles A y J, Parcela 201.
T: 975 233 228 - F: 975 232 188

TARRAGONA
CAMBRILS - MONSERRATE ESTIL CERAMIC SL
Pol. Ind. Belianes nau 5 Ctra. Cambrils-Montbrí.
T: 977 364 900 - F: 977 364 953
ALCOVER - EXPOMAT
C/ Tramuntana, s/n (pol. Roques Roges). T: 977 760 476
EL VENDRELL - COMERCIAL STC
C/ Terrisaires, 1.
T: 977 661 951
REUS - COMERCIAL STC
C/Pz de les Oques, 8.
T: 977 31 25 02 - F: 977 317 211
RODA DE BARA - CONSTRUCCIONS CIURO
Acceso a Roda de Bara Km. 1.
T: 977 802 951 - F: 977 802 012
VALLS - RAMÓN MAGRIÑA BATALLA
C/ Montblanc 14.
T: 977 600 210 - F: 977 603 302
TORTOSA - MATERIALS GISBERT
Ctra. Gandesa Km 3,5.
T: 977 500 306 - F: 977 501 550
TARRAGONA - MATERIALS GISBERT
Carrer Francisc Macià, 4.
T: 977 242 363 - F: 977 501 550
MONTBLANC - EXCAVACIONES SAMS
Avinguda General Prim, 6.
T: 977 862 998 - F: 977 861 435
MORA LA NOVA - COMERCIAL LLAURADO
Avinguda General Prim, 6.
T: 977 862 998 - F: 977 861 435

TERUEL
TERUEL - GARGÓN
Polígono La Paz, Parcela 143-149.
T: 978 609 661

TOLEDO
TOLEDO - PORCELANOSA
Pol. Ind. Sta. María de Benquerencia, C/ del Río Marchés, 123.
T: 925 232 402 F:925 232 406
ILLESCAS - PORCELANOSA
Ctra. A-42 Km 32.
T: 925 532 011 - F: 925 513 055

VALENCIA
ALBUIXECH - PORCELANOSA
Avda. Mediterráneo, Parcela 6. Pol. Ind. del Mediterráneo.
T: 96 141 7227 - F: 961 401 078
SEDAVÍ - PORCELANOSA
Avenida Mediterráneo. Zona Cial. de Sedaví.
T: 963 185 021 - F: 963 180 094
VALENCIA - PORCELANOSA
Colón, 56.
T: 963 530 230 - F: 963 531 688

VALLADOLID
VALLADOLID - CANTALAPIEDRA
Carretera de Soria A-24, km 5,5.
T: 983 217 010 - F: 983 200 921

VIZCAYA
AMOREBIETA - BILBU
Barrio Boroa, s/n.
T: 946 731 158 - F: 946 733 265
BILBAO - BILBU
Iturrigaga, 78.
T: 944 113 018 - F: 944 128 637

BILBAO - BILBU
Alameda Recalde, 39 - 41.
T: 944 218 625 - F: 944 218 879

ZAMORA
ZAMORA - PORCELANOSA
Avenida Cardenal Cisneros, s/n.
T: 980 519 283 - F: 980 529 404

ZARAGOZA
ZARAGOZA - PORCELANOSA
Autovía de Logroño, km 2.
T: 976 403 131 - F: 976 300 094
ZARAGOZA - PORCELANOSA
Plataforma Logística PLA-ZA. C/ Taormina, 2.
T: 876 269 500 - F: 876 269 389
ZARAGOZA - PORCELANOSA
Parque Cial. Puerto Venecia.
T: 976 930 800 - F: 976 930 603

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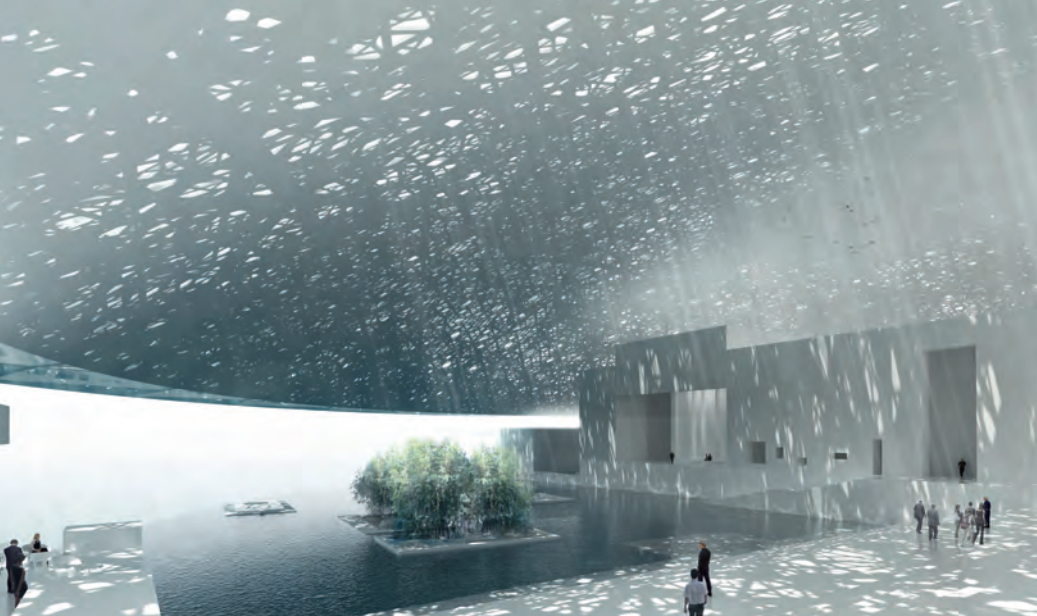
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KAZAKHSTAN Almaty/Astana
KIRZIGUISTAN Bishkek
KOSOVO Pristina
KUWAIT Safat
LATVIA Riga
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PHILIPPINES Manila
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Andorra la Vella
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MARTINIQUE (FRENCH ANTILLAS) Le Lamentin
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MOLDAVIA Chisinau
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NEW ZELAND Auckland/ Christchurch
NICARAGUA Managua
NORWAY Ålesund/Baerum/ Bergen/Drabak/ Elverum/ Fagernes/ Fredrikstad/Gjøvik/ Grendland/ Halden/ Hamar/ Haugaland/Klafta/ Leangen/ Lier/ Lierne/ Molde/ Moss/ Narvik/ Oppdal /Oslo/ Sandefjord/Sandnes/Sare Sunnmøre/
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PRINCIPALITY OF ANDORRA
Andorra la Vella
PUERTO RICO San Juan/ Guaynabo
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The centrepiece of the Louvre Abu Dhabi is its double dome, with a diameter of around 180 metres: flat, light-filled and with perfect geometry. It is fitted with a randomly perforated material that creates shadows that play with the rays of the solar disc: the dome shines in the Abu Dhabi sun. At night, this sheltered landscape becomes an oasis of light under the star-studded dome.



Photos: Ateliers Jean Nouvel.

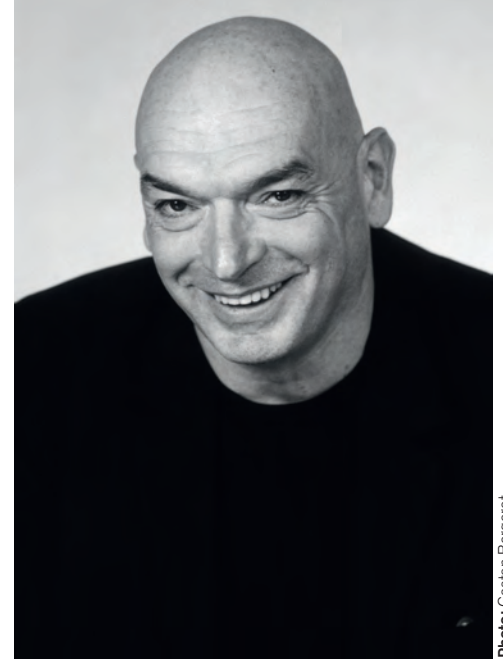


Photo: Gaston Bergeret.

The Louvre Museum: Reinventing the Arab dome

The architecture studio of Pritzker-prize laureate Jean Nouvel has now embarked on this new and original project on Saadiyat Island, in Abu Dhabi (United Arab Emirates). The new building will house the Louvre Museum of this Arab country. The architect has reinterpreted the dome, a traditional element and prominent symbol of Arab architecture. The imposing structure that he has designed is crowned by a dome that lets in light, creating a play of light and shadows in its interior. Jean Nouvel's modern design reinvents the dome introducing an obvious change in tradition. "My intention is to create a cosy world by combining serenity, light and shadow, thought and calmness," states the architect.

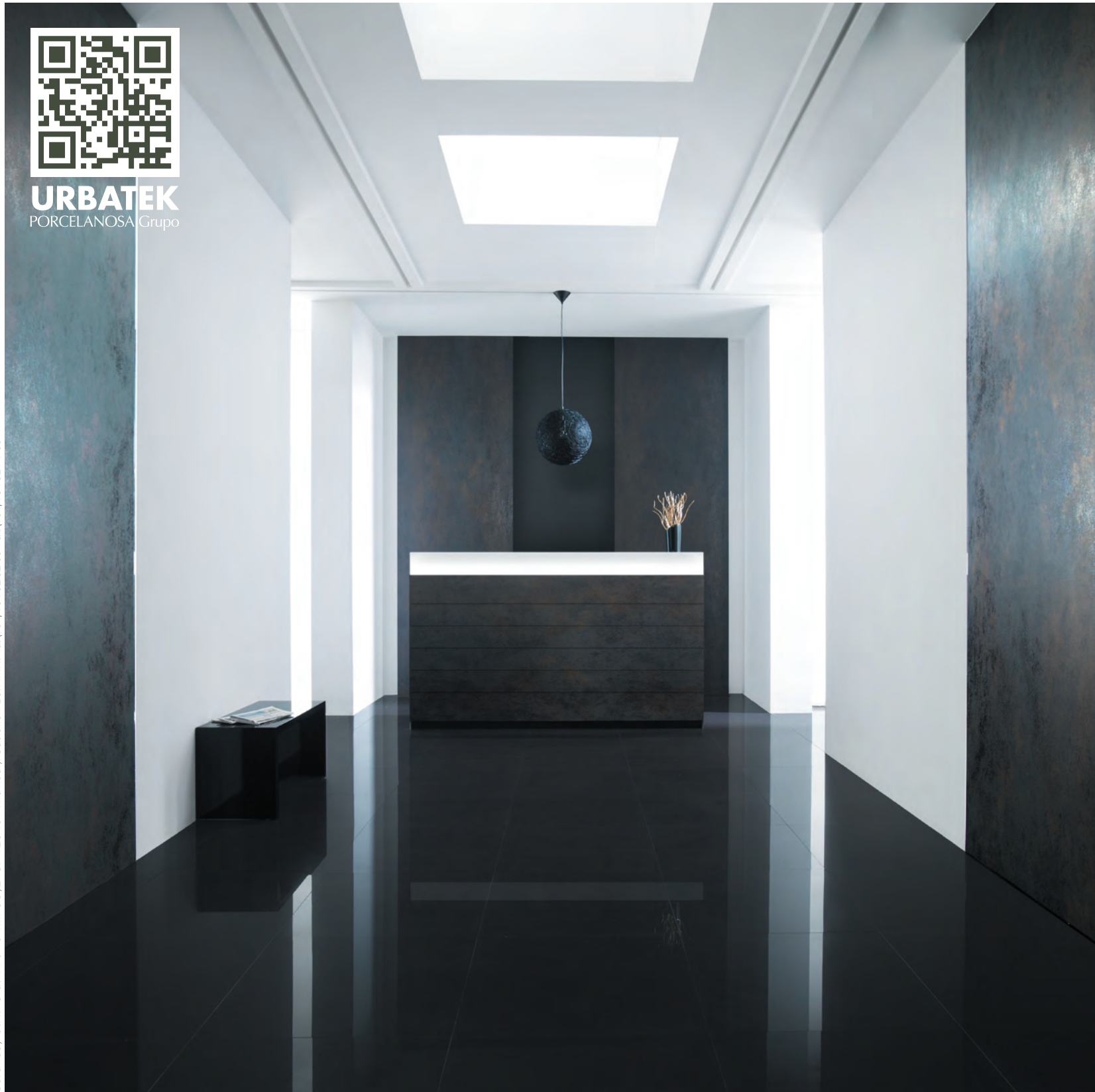
Thus, on this fortunate island a tranquil yet complex place now stands. Its originality lies in the fact that it is unusual to find a string of buildings constructed over the sea. And it is even more unusual to see a kind of parasol bathed in a shower of lights protecting it. Apart from realising an astonishing piece of architecture, the aim is for visitors to enjoy unique collections, pause in tempting book shops, or taste teas, coffees and local food specialties.

"The Louvre Abu Dhabi is at the end of an urban walk, a garden on the coast, a refuge from the light of the day and the night, with a balanced style and whose role is to be a sanctuary for highly valuable works of art," adds Nouvel. The completion of the project is scheduled for late 2015. The Louvre Abu Dhabi is expected to contribute to these islands becoming a world-famous cultural benchmark. //



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