

LIFESTYLE & PORCELANOSA

TOUZA ARQUITECTOS SENSE AND SENSITIVITY/
BARCELONA THE MASTERY OF LIGHT/
SOUTO DE MOURA ARCHITECTURE FOR LIVING/
MILAN TEMPORARY MUSEUM FOR NEW DESIGN/
IBIZA HARD ROCK HOTEL IN A SCOOP/
IN THE WORLD BERSHKA GOES FOR **KRION**.



7TH ARCHITECTURE AND INTERIOR DESIGN PRIZES FOR **2014**

AVANT-GARDE DESIGN & EXCELLENCE



COVER PHOTO:

An outdoor swimming-pool at the Ibiza Hard Rock Hotel. Krión®, a star material created by Porcelanosa Group, was used in different areas of the hotel.
PHOTO: Daniel Balda.

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AS LIFESTYLE & PORCELANOSA

EDITORIAL

Love for design, a driving force

At the awards ceremony of the 7th Architecture and Interior Design Prizes 2014 that **Porcelanosa Group** recently celebrated in Madrid, everyone agreed on the importance of preserving and supporting this significant event for the sector — as it offers motivation and possibilities to young professionals and recognises the work of architects and interior designers who make our world more beautiful and balanced.

These have been experimental years, years of searching. For those who are starting, because they need to find their way to excellence. For consolidated professionals, because this sector requires maximum creativity when mastery over time and space has been achieved. The **Porcelanosa Group** has offered constant support and the strength of its leadership to all of them, knowing that love for design can move mountains and smash barriers.

The evening we awarded our Prizes — now an important tradition in the world of Architecture and Interior Design — we paid tribute to perseverance, work well done, to the bringing together of different styles and sensitivities. World-renowned architects such as Eduardo Souto de Moura, Rafael de La-Hoz, Julio Touza, Carlos Lamela, Daniel Libeskind, Jim Hamilton... joined young professionals who were full of hope and starting their careers. All were connected by a love and respect for this profession, in which only one attitude is valid: the attitude of those who invest all their time and passion in it.



8 NEWS DESIGN

10 NEWS ART

12 PORCELANOSA, IN THE BIG APPLE The Porcelanosa Group's new showroom, designed by Norman Foster, will soon be on Fifth Avenue and join all the other iconic buildings that made up this fabulous shopping street in Manhattan.

14 7TH ARCHITECTURE AND INTERIOR DESIGN PRIZES We attended the Porcelanosa Group's awards ceremony: a dinner held at the Casino de Madrid, where reputed professionals of the sector, such as Souto de Moura and Rafael de La-Hoz, came together.

20 WINNING PROJECTS A depiction of the best projects for 2014. The winners of the Project for the Future category were Héctor Romero, from Volteo (Madrid), and Patricia Torres, from the Professional School of New Technologies (Madrid) – Professional and Student, respectively. The winner of the Executed Projects category was Touza Arquitectos.

26 IBIZA HARD ROCK HOTEL We travelled to the Mediterranean island of Ibiza to bring you the exclusive discovery of a new hotel of the Matutes Group, with which its architects want to revolutionise the hotel scene on the island. Krion®, by Systempool, is a noticeable presence in the interior design of the rooms of the hotel's Club area.

32 TOUZA ARQUITECTOS *Lifestyle* talked with Julio Touza Rodríguez and Julio Touza Sacristán about their vision of architecture, and discovers that the studio often use products by Porcelanosa Group for its projects.

52 21ST PORCELANOSA GROUP INTERNATIONAL SHOW The Group's eight firms present this year's new products, all of them imbued with state-of-the-art design and functionality, and, as always, at the head of cutting-edge technology and research.

60 A HOME UNDER THE BLUE SKY Gallardo Llopis Arquitectos designed a loft in Valencia whose views are an attraction and whose structure, an open-plan space in which the limits between indoor and outdoor spaces are successfully blurred.

66 A CLINIC IN BARCELONA Doctor Ivan Mañero is opening a new clinic located in San Cugat del Vallés. The doctor himself – under the guiding eye of the Mario Corea Arquitectura studio – was in charge of every detail. The result: a harmonious and avant-garde design.

70 FUORI SALONE 2014 Porcelanosa Group took part in the activities held on the occasion of the fair in Milan, and dazzled visitors with a contemporary space done largely in Krion® and different materials created by the Group. Gamadecor brought an innovative and functional collection called Emotions to Eurocucina.

74 BASELGA'S WINDOW DRESSING Interior designer Carmen Baselga is in charge of the shop windows of Porcelanosa Colón's showroom, in Valencia. A two-fold approach, designed to divide the different areas by using materials and to entice passers-by to come into the shop and get to know the company's other new products.

82 BERSHKA'S THOUSAND FACES This Inditex group's brand of fashion for youngsters entrusted Castel Veciana Arquitectos with the design of several shops worldwide. The studio applied different materials from the Porcelanosa Group to execute its designs.

87 PORCELANOSA IN THE WORLD

90 TALKING ABOUT... The Spanish pavilion for the new World Expo Milano 2015, designed by the Fermín Vázquez, b720 studio.

Cooking amid good design

The kitchen has become one of the main hubs of the home and is integrated into open spaces where the cook is visible to everyone and conversation can flow freely while a delicious meal is being prepared.

As part of this trend, island worktops are key for new-generation kitchens: different modules placed in the centre of the room for easy access to everything while one is busy with all the small steps involved in cooking. This is a major strength of **Trotter** kitchens by **Gamadecor**, whose designs include every state-of-the-art and innovative feature. Thanks to this, they won one of the most significant international awards in this field, the Good

Design prize; the oldest and most important industrial design award in the world, conferred every year by the Chicago Athenaeum Museum of Architecture and Design in collaboration with the European Centre for Architecture, Art Design and Urban Studies.

Gamadecor showcases **Porcelanosa Group's** strong commitment to the research and development of new technologies, and also to eco-friendly, sustainable design. Trotter's simple, light lines enhance the comfort and functionality of all the integrated cabinets and appliances for the pleasure of cooking to be rediscovered while enjoying superb design.



OPINION

BELÉN MONEO
MONEO BROCK STUDIO

360° design and architecture



My work is marked by a quest for design challenges: each problem opens a door to new ideas. Often, the harder the difficulty, the more ingenious the solution — and this applies to architecture, interior design and industrial design. I am interested in all the different challenges they pose, and being an architect and designer I have always combined both aspects. This transversal approach is all about my obsession with beauty and my love for the plastic arts. Since the beginning of my career I have undertaken projects involving formal research applied to daily objects — and their potential — from every possible angle: plasticity, geometry, material, light, transparency, colour... as well as some characteristics derived from my architectural training such as structure, assembly, execution and even transport logistics. This comprehensive view of design is reflected in our new project: a church on the Plaza Serena in Monterrey, Mexico.



Photo: Northwest Science Building, Columbia University.

ABALLS LAMPS, GLASS, CERAMIC AND LIGHT

Recently presented at Milan's Salone del Mobile, the new Aballs lamps designed by Jaime Hayon have earned him additional international success. Available as either ceiling or table lamps, they are — as always with Hayon's work — artisanal creations. They are made by Spanish decorative lighting company, Parachilna, and are sold at international shops, including B.D. Madrid.



The teardrops of things



special 'things' were created by great artists such as Ai Weiwei, Thomas Ruff, Robert Mapplethorpe, Meret Oppenheim, Francis Alÿs, Candida Höfer, Stan Douglas, Nan Goldin, Fischli & Weiss, Andreas Gursky, Gordon Matta-Clark, James Casebere, Gabriel Orozco, Ed Ruscha and Bernd & Hilla Becher. They are photographs that take the false appearance of objects and their



lifeless quality as a starting point to shape new narratives aimed at identifying the limits between private and public, inside and the outside, past and present, object and subject.

Collector and art gallery director Helga de Alvear's 'things' are very valuable pieces – evocative artworks that always stir thoughts and emotions, and occasionally, also bring us to tears. Curator Marta Gili – the Director of Paris's



Jeu de Paume – has selected these pieces from Helga de Alvear's collection for the exhibition *The Teardrops of Things*. These very

On until 11th January 2015 at the Visual Arts Centre, Helga de Alvear Foundation, Cáceres (Extremadura).

OPINION

CRISTINA FINUCCI
ARTIST, ARCHITECT AND DESIGNER

Islands of garbage



As an Italian artist, architect and designer, I have worked and lived in New York, Paris, Brussels, Moscow and Rome; today I live and work in Madrid, where I am carrying out multidisciplinary artistic research – from performance art to photography, even reworking film footage. I am committed to – and am focusing on – an artistic project called 'Wasteland', a work-in-progress, conceived as a narrative that simulates a State – The Garbage Patch State. It is political, ethical and poetical at the same time; an action geared towards saving the oceans.

My aim is to denounce the harm caused by these huge islands of plastic waste that float on our oceans. These immense islands that extend for nearly 16 million square kilometres and have an average depth of some 30 metres are formed by tons of plastic debris that converge in the middle of our seas, carried by ocean currents.

Following the success of Madrid's IED project at ARCO, and the intervention of this awareness-raising art project at Rome's MAXXI Museum of 21st-century Art, 'Wasteland' will travel to other cities around the world.

AN ART GALLERY FOR MADRID'S WILDEST SIDE

Mad is Mad is a hybrid – part art gallery, part shop of unique objects. It is a tiny space on Calle Pelayo that preserves all the essence of Contemporary Art. The owners unstintingly look for new talent, alternative and transgressive things, and try to break the rules established by the conventional art market. They display not only painting



on the walls, but also photography, design, video art, drawings and books.



PORCELANOSA, ON FIFTH AVENUE

1 A new neighbour is about to set up house on New York's exclusive Fifth Avenue. It brings with it its vast experience in design, architecture and interior design, and aims to become another benchmark among the rest of the already high-profile buildings on this huge shopping street. Designed by Norman Foster, it is the new Porcelanosa showroom, a display space in an iconic Manhattan building. The Commodore Criterion (on six floors and with a floor area of nearly 2,000 square metres) will undergo a total renovation that will only preserve – as well as restore – its 1919 listed façade as the building will be gutted so that the various spaces can be flexible and use the daylight.

The building's outstanding location at 202 Fifth Avenue – on the junction between Broadway and Fifth Avenue, next to Madison Square Park and in front of the Flatiron – means that the top floor views (where events and conferences will be held) will be a true Big Apple luxury. Aside from the views, the Foster + Partners architecture studio are in charge of everything, and have

undertaken the creation of the design of the different visual connections among the spaces so that the showroom will be as functional as possible. In addition to the changes in the layout of the floors, specialists in environmental and structural engineering have joined the architectural team.

But this studio, headed by this British architect who won the 1999 Pritzker Prize, is also in charge of less a tangible goal: to attain a LEED Gold certification. To fulfil this objective, they are taking every possible measure to comply with all the relevant sustainability requirements by substituting the old concrete slabs, monitoring the thermal behaviour of the historic façade, etc.

The Porcelanosa Group has been present in the United States for more than 25 years (it has over 15 shops and some 600 distributors throughout the country). Now, with this eagerly awaited opening (scheduled for the end of this year), the Spanish company aims to reinforce the eight brands it has on the American market and consolidate its global competitiveness. 

2 EATALY

This novel design concept for a delicatessen, with its different food areas devoted to Italian cuisine, was brought to New York by TV chef Mario Batali. It has become the place to go on Fifth Avenue for the artisan bread made in its Bakery and the fresh produce sold there, as well as for Birreria, the restaurant that takes up the entire roof terrace (200 Fifth Avenue; www.eataly.com).

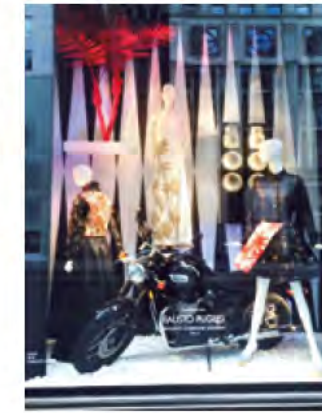


3 APPLE STORE A project by designer Bohlin Cywinski Jackson and structural engineer Eckerly O'Callaghan, who say that this is the city's most photographed place – the reason why Apple's original crystal cube has not only become a symbol par excellence of the multinational itself and of its loyal followers, but also an architectural landmark in Manhattan (767 5th Ave; www.apple.com).



4 BERGDORF GOODMAN

On display in the famous Christmas Windows of this luxury American department store one can see items from artworks from the New Museum to rocks from the quarries of Arkansas or a mannequin in designs by Dior or Alexander McQueen. Its eccentric window-dressing knows no limits – only those of the imagination (754 5th Ave; www.bergdorfgoodman.com).



5 MARIMEKKO The Finnish textile, clothes and homeware brand – known globally thanks to Jackie Kennedy who wore several of its colourful outfits – also has a shop on Fifth Avenue (200 5th Ave; www.marimekko.com).

6 THE PLAZA HOTEL

The hotel has just renovated its iconic façade (this is the only hotel in New York to be designated a National Historical Monument) and some of its rooms – like the fabulous and exclusive Fitzgerald Suite (see photograph) designed by Catherine Martin that evokes the atmosphere of The Great Gatsby era (Fifth Avenue at Central Park South; www.theplazany.com).



7 THE GUGGENHEIM MUSEUM A 20th-century architectural icon, it is more than a mere museum; it is a cultural centre and an educational establishment boasting a collection of modern and contemporary art but also enchanting its visitors with lectures, performances, film projections... (1071 5th Ave; www.guggenheim.org).

7TH ARCHITECTURE AND INTERIOR DESIGN PRIZES FOR 2014

PORCELANOSA Grupa

INNOVATION & EXCELLENCE

Progress in architecture has happened largely due to new developments in materials. **Porcelanosa** is a world leader at the head of a group of innovative companies that support continuous research and experimentation to bring together maximum efficacy and progress.

This year, and with the above in mind, Porcelanosa organised the seventh edition of a competition that selects the best projects entered that apply the different materials manufactured by **Porcelanosa Group's** companies to interior design. Its aims are to foster creativity and innovation among new and future professionals, and to further the promotion and diffusion of their work.

Last 22nd May, we attended the **7th Architecture and Interior Design Prize** awards ceremony held by Porcelanosa at the Casino de Madrid.

This event, attended by influential architects, always turns into a party. On this occasion, Daniel Libeskind, Eduardo Souto de Moura and Rafael de La-Hoz, to name a few, were present. The premise of the competition alluded to its main aim: to stimulate the creation of future projects and to reward those already executed which embody the brand's philosophy.

For yet another year, the **7th Architecture and Interior Design Prize** judges granted awards to innovative projects that embrace energy efficiency, respect for the environment and energy savings, and whose architecture, as well as their materials and facilities, are based on an efficient and sustainable model.

The judges included world renowned professionals such as

Raquel Chamorro, Héctor Ruiz-Velázquez, Daniel Libeskind, Olivier Lapidus and Francesc Rifé, who selected the winners from the more than 170 projects entered.

THE PRIZES ARE DIVIDED INTO SEVERAL CATEGORIES:

The **Projects for the Future** category rewards the project that offers the best solution to an interior architectural problem, and contains the following subcategories:

Professionals: aimed at interior design professionals and architects. This year, it went to Héctor Romero, from Volteo (Madrid).

Students: aimed at interior design and architecture students from any interior design school, school of architecture or university. Patricia Torres, a student at the professional School of New Technologies (Madrid), won the first prize for her project for several Porcelanosa display areas.

The **Executed Projects** category rewards the best project created mainly with materials from **Porcelanosa Group's** different firms and completed between January 2012 and February 2014. The

first prize went to Touza Arquitectos for their 3M Innovation Centre (Madrid).

Every year a number of awards are given to several professionals in special recognition of their work. Álvaro Linares, Eduardo Meneses and Jim Hamilton received this award for their use of **Porcelanosa** products. The Estudio Beldarrain received it for the energy efficiency of its constructions. The

Special Contract Prize went to CastelVeciana Arquitectura.



Last 22nd May, we attended the **7th Architecture and Interior Design Prizes** awards ceremony held by **Porcelanosa** at the Casino de Madrid.





- 1. Welcome cocktail in the Central Courtyard at the Casino de Madrid.
- 2. Architect Inigo Ortiz next to Cristina Colonques and Porcelanosa Group President Héctor Colonques.
- 3. From left to right: Warren Barnett, Amrit Naru, Dominic Renney (Porcelanosa Scotland), Nicola Gartland and Stephen Rutherford.
- 4. Francisca Muñoz and Manuel Herrera (Muhér).
- 5. The honorees Rafael de La-Hoz and Eduardo Souto de Moura, conversing with Héctor Colonques.
- 6. Olivier Lapidus and Yara Lapidus.
- 7. Architects Carlos Lamela and Julio Touza.
- 8. Pablo Ruiz, Pedro Pesudo, Andre Cornejo (Susan Lachance), Fernando Kasabdj (Optimus Development), Randi Rodriguez (Gettys) and Elias Kasabdj (Optimus Development).
- 9. From left to right: Kevin Deabler (Rode Architects), Mary Gallagher (Payette Associates), Ignacio Castillo (Porcelanosa USA), Gordon Grisinger (Payette Associates), Krisoula Varoudakis (Porcelanosa USA) and Robert Simmons (Brunner/ Cott Associates).
- 10. Silvestre Segarra Soriano accompanied by Laura Fernández.
- 11. Juanba Ramos, Vicente Tarazona (Valencia Univ), José María Colonques and Carlos Viña.
- 12. From left to right: Ziva Kantor (Porcelanosa), John Ruiz (R2 Architects), Laura Morris (Array Architects), Donovan Clarke (Clarke Real Estate), Angela Kent (Environetics), Héctor Rambla (Porcelanosa USA).
- 13. María Masià, Andrés Alfaro Hoffman, Fran Silvestre and José Manuel Ferrero.
- 14. The press: Pilar Marcos, Victoria Gómez, Raquel Agulleiro, Camen Llopis, Marcel Benedito, Rosana García, Eduardo Merlo, David Quesada and Marta Rióperez.

EDUARDO SOUTO DE MOURA

"Porcelanosa focuses on the permanent search for new methods, and one of the few sure things in our profession is the association of materials and constructive systems, which together form the language of architecture. The notion of the architect as an artist is over, I think. Architects now – supported by companies like Porcelanosa – should collaborate with universities and students: this trio offers a very promising future as long as it is based on research and development."





15. Taba Rasti and Pablo Urango, from Foster + Partners, talking with Rafael de La-Hoz.



16. Julio Touza Rodríguez and Julio Touza Sacristán with architect Daniel Libeskind and his wife Nina Libeskind.



17. Rafael Robledo with Bárbara Rubio.

18. Ramón Esteve and Maite Sebastián.

19. Student Patricia Torres receiving her Project for the Future prize from Raquel Chamorro and Héctor Ruiz Velázquez.

20. Olivier Lapidus and Francesc Rifé gave the prize to Héctor Romero, from Estudio Volteo.

21. José Herrerías, Gamadecor's Managing Director, delivered a special mention to interior designer Álvaro Linares.

22. Mauricio Inglada, L'Antic Colonial's Managing Director, giving a special

mention to interior designer Eduardo Meneses.

23. Ramiro Llop, Systempool's Managing Director, giving a special mention to designer Jim Hamilton.

24. The gala event in the Salón Real hosted by Michi Primo de Rivera.



RAFAEL DE LA-HOZ
"I greatly appreciate the symbiosis that exists between construction material manufacturers and architects: the makers of materials used by architects are also creators as they make it easier for professionals in the field of architecture to innovate. Porcelanosa has the advantage of being global yet local – something difficult but certainly possible."



25. Jordi Castel, from Castellveciana Arquitectura, receives the Special Contract Prize from Manolo Rubert, Systempool's Managing Director.
26. Juan Beldarrain, from Estudio Beldarrain, received the Special Prize for Energy Efficiency from José Fenollosa, Butech's Managing Director.
27. Héctor Colonques giving Rafael de La-Hoz

his prize.
28. Héctor Colonques giving Eduardo Souto de Moura his prize.
29. Daniel Libeskind gave the prize for the Best Executed Project to Julio Touza, from the Touza Arquitectos studio.
30. After the gala, all the prizewinners lined up on stage together with the judges.

DANIEL LIBESKIND
"I still believe that architecture awakens emotions; my constructions are complex and I need to have allies – the use of new materials is one of the core elements of my work."



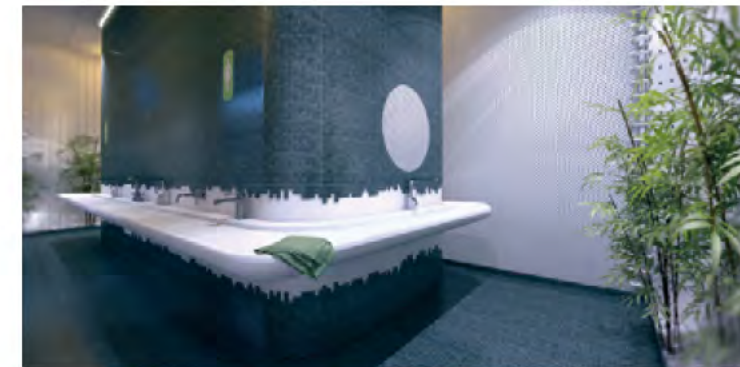
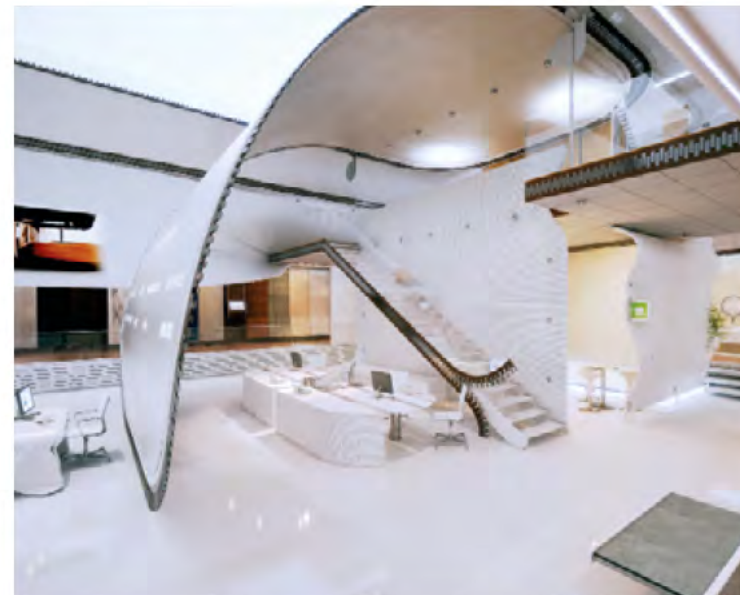
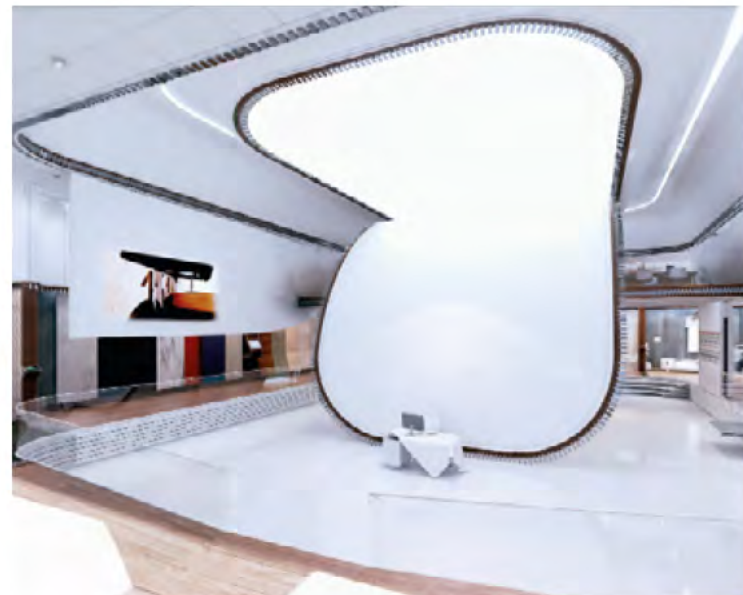
PROJECTS FOR THE FUTURE / PROFESSIONALS / FIRST PRIZE

HÉCTOR ROMERO GARCÍA (VOLTEO)

Héctor Romero García, from Madrid's multidisciplinary Volteo studio, won the Professional category's Projects for the Future prize for his original and functional shopping space with its textile appearance. Tables that emulate petrified fabric, partition panels decorated with studs and embossing, and zips that open to create different spaces make up this showroom that extends over the ground floor (which has a raised perimeter) housing a range of cladding tiles and various display rooms, as well as a mezzanine floor for the office.

These interior spaces are based on organic, curved shapes achieved thanks to this solid surface by Systempool. A versatile and pliable material, Krypton® allowed Héctor Romero García to design a number of back-lit and thermo-curved elements to give the idea he wanted to develop a more convincing realism.

The designer of this project also succeeded in capturing similar conceptual lines with his spotless exterior façade made in White Krypton®, which – with its huge window framed by a gigantic zip – entices passers-by to visit the showroom.





EXECUTED PROJECTS / FIRST PRIZE

TOUZA ARQUITECTOS

The Touza Arquitectos studio won the first prize in the Executed Projects category with their Madrid's 3M Innovation Centre. In awarding this prize, the judges wanted to distinguish the way in which the building is based on a rational and orderly solution embodied by a compact structure: simple in its conception and with a strong external presence. It has a spectacular façade, achieved by the architects thanks to their design of a double-skin system with an exterior façade in Krion® (it should be pointed out that this Systempool material is attached to the façade sub-structure not mechanically, but with a VHB double-sided

bonding tape manufactured by the 3M company itself). Various pieces of furniture and decorative elements in the interior are also made of Krion®.

The project presented by Touza Arquitectos – the studio headed by Julio Touza Rodríguez and Julio Touza Sacristán – pays special attention to energy efficiency, respect for the environment and energy savings, and boasts a Gold LEED energy classification thanks to its efficient, sustainable model – for the architecture as well as the materials and its facilities.





PROJECTS FOR THE FUTURE / STUDENTS / FIRST PRIZE

PATRICIA TORRES SÁNCHEZ

The 7th Architecture and Interior Design Prize for the Best Project for the Future in the Student's category went to Patricia Torres Sánchez, a student at Madrid's CICE Professional School of New Technologies. The creator of this project designed a building consisting of a group of continuous bands that extend to the interior and run throughout it, shaped into different curvatures to create furniture units and constructive elements: a design resulting in a remarkable layout that unifies the different display areas of Porcelanosa Group's eight firms. The surface area of 600 square metres is laid out over two floors.

The ground floor, in addition to having a small café for customers, also houses the bathroom and materials display areas. The upper floor is devoted to kitchen displays and to a private area for the management's offices, as well as workplaces for interior designers and architects.

Shaped like a spiral curve – and very much in line with the Porcelanosa Group's style – Patricia Torres Sánchez's avant-garde creation stood out above the rest and was selected by a panel made up of professionals from the sector. ✂





HARD ROCK HOTEL

A BIG OPENING IN IBIZA

On the new 'Golden Mile' of the Balearic Islands – the beach of Platja d'en Bossa – the Matutes group has just opened an iconic Hard Rock Hotel. Among its most magnificent materials, **Krion®** prevails as the main interior design feature.

Photos: DANIEL BALDA



The structure of the new Hard Rock Hotel is modelled on the old Don Toni hotel, owned by the Matutes family. There is little left of the original building as it underwent a total refurbishment. *Opposite*, a view of the lobby, with columns by the English firm Jestico & Whites. The carpet is by the Valencian firm Veo

Veo. The magnificent sofa was designed by Edra. The outdoor spaces, many and meticulously designed, are open-plan and like true islands of relaxation. *This page*, a partial side view of the hotel, and the large swimming pool with access to the Platja d'en Bossa beach and views to the Dalt Vila, or Ibiza's old town.



The greatest achievement of the Ibiza Hard Rock Hotel is that while having 493 rooms, 14 bars and restaurants, more than 14 common areas, 12 types of room, a convention hall accommodating 700 people, a very large terrace on its 9th floor, the Estado Puro tapas bar and the Sublimotion gourmet restaurant – both owned by chef Paco Roncero – it nonetheless preserves its Mediterranean character, with powerful yet light forms. The work on the Hard Rock Hotel was overseen by architect María Carrillo and, says Rafa Fraile, Project Manager for Urcoisa – a building company belonging

The structure of the new Hard Rock Hotel is modelled on the old Don Toni hotel, owned by the Matutes family. There is little left of the original building as it underwent a total refurbishment. *Opposite*, a view of the lobby, with columns by the English firm Jestico & Whiles. The carpet is by the Valencian firm Veo

to the Matutes group – “from the very start, we understood each other perfectly. We were able to tackle the work in very few months, preserving the brand’s philosophy but adapting it to the place, Ibiza”. The hotel’s goal is to extend the season on an island where many establishments close in

late October. The plan is for the hotel to remain open nine months of the year and benefit from events, conventions and celebrations outside the summer season. The convention hall can be converted into three smaller rooms; all the hotel’s guest rooms have heating for the cooler months, with the sun being of course, Ibiza’s greatest asset. Talking with Marta Farré, Urcoisa’s interior designer and creator of all



the Matutes group's hotel interiors worldwide, she said that the big challenge "...was time. In fact, the interior design was done in two and a half months. That forces you to focus on the future concerning everything you have to purchase, and to study every space in detail so as not to make mistakes which later we can't change." The interior designer and her team chose designs by Veo Veo; the outdoor carpets and some of the patchwork ones are by Parentesi Quadra. The lighting, one of the essential concepts that Marta Farré focuses on, was done in collaboration with Castan in Barcelona, and also with Artemide.

The outside spaces are large and interconnected which gives

All rooms at the Hard Rock Hotel have views to the sea. Some of them, like the Presidential suite, completely opening onto the Mediterranean, capture the essence of the beach of Platja d'en Bossa and the nearby Dalt Vila. *On both pages*, different details of the €3,000-a-night Presidential suite, filled with the

legendary atmosphere and history of the Hard Rock's hotels and the magic of Ibiza's sea. Carpets by Veo Veo and by Parentesi Quadra. The interior design, as put by Marta Farré, "has enhanced the light. The design elements were very carefully thought out to add colour to the rooms without making the ambiances stuffy".

the hotel a real feel of being "open to all". The Sports Bar can hold 400 people; Estado Puro, the tapas bar, 280, and the Club area, with its 293 rooms, is the icing on the cake with its perfect attention to detail. Credit also goes to the **Porcelanosa Group**, entrusted with the interior

design's main material in all the rooms: **Krion®**. The result? Ambiances that achieve a superb mastery of light, contemporary spaces with views to the sea (all rooms have them), and the visual spaciousness and comfort afforded by the soft and ergonomic lines of **Krion®** – a strong, versatile, attractive and contemporary material.

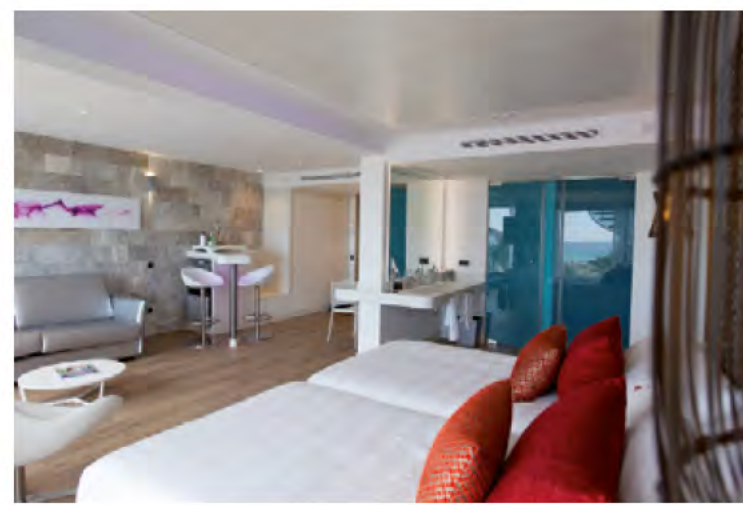
The hotel's spa – like a private island within the premises



– is also filled with light and has its own swimming pool and different treatment rooms. Although not exactly a family hotel, the Ibiza Hard Rock Hotel is 'Family Friendly' and unlike its neighbour the Ushuaia, daily sessions by international DJs are not the star feature here. "There will be concerts once a week – we are a Hard Rock Hotel, but we have a different philosophy."

All Urcoisa's staff, a team accustomed to taking part in

Krion® in all the Club area rooms –293 exactly. This **Porcelanosa Group's** star material adds modernity, quality, comfort and beauty to the Ibiza Hard Rock Hotel. **Krion®**'s versatile composition and its ergonomic quality and durability make it perfect for this five-star



hotel which is already becoming the new success story of the season. A hotel that the Hard Rock chain itself regards as "iconic and beautiful". In the photos, details of the furniture and decorative elements, all in **Krion®**, shape the design of the entire Club area.

Clemente Quintana, Quico Flaqué, to Juan Díaz, the architect in charge of the Tower rooms; Jesús García, the architect entrusted with the Club rooms; exterior engineers Antonio Álvarez, Carlos Leones and Jairo Suárez, and Urcoisa's Engineering Director Juan Escandell, all of them are positive that the new Ibiza Hard Rock Hotel will be the big hotel opening of the year, and one of the most attractive Hard Rock Hotels in the world. ✍

the construction, refurbishment and interior design of the Matutes group's hotels, are highly satisfied with the latest "Crown jewel" and the opening of a new hotel in Ibiza. From Alejandro Hernández, Director and architect, Jesús Vecilla, Rafa Fraile,



Some members of the Urcoisa team – a construction company belonging to the Matutes group – posed for Lifestyle. Laura Huertas (interior designer), Marta Farré, the Group's director for the interior design of all their hotels, Alejandro Hernández (Director of Urcoisa) and Jesús Vecilla (corporate architect). Below, Abel Matutes Prats.

A FLAWLESS TEAM

Abel Matutes Prats, Managing Director of the Palladium Hotel Group, and the 'soul' of this hotel project on this celebrated Balearic Island, welcomed us to explain the concept and the entrepreneurial and emotional philosophy behind the Ibiza Hard Rock Hotel.

What are the similarities and differences of this new hotel with the Ushuaia?

Its concept is similar, in the sense that there will be live music. Music will be a driving force, but another sort of music. In addition, this is a hotel that enables you to do many – and more varied – things because of its larger size and its bigger number of separate spaces. One of the major differences between both is that, while the Ibiza Hard Rock Hotel is not a family hotel, children are allowed and it has many facilities for them – therefore, it allows for a mixture of guests and we are not restricted to catering only to adults.

Is carrying the Hard Rock brand a conditioning factor when it comes to designing, to creating the spaces, the rooms...

Actually it is, but not in a negative way. In fact, this is what has often brought us down to earth regarding some crazy features we included in the Ushuaia hotel. This one is actually more classic.

What, in your opinion, is its most outstanding feature?

You know that we focus a lot on technology in all our projects. In the case of the Hard Rock Hotel, just to give you an example, guests have access to their rooms or can pay for things without taking their credit cards with them – thanks to a bracelet that they are given when checking-in.

What is its location like, what will it provide guests with?

It is right on the beach, just next to the Ushuaia, on what I believe is now the best part of the whole island of Ibiza, the beach of Platja d'en Bossa. Its location could not be better or more exclusive.





Touza Arquitectos

“The future lies in technological applications and in how they will transform our way of interacting and experiencing buildings.”

MULTI DISCIPLINARY PHILOSOPHY

Lifestyle talked with Julio Touza Rodríguez and Julio Touza Sacristán, directors of the Touza Arquitectos studio, to get a first-hand understanding of how they view architecture and how they apply **Porcelanosa** materials to their projects

Text: MARTA SAHELICES **Photos:** ALFONSO QUIROGA / FERROVIAL / RÜDIGER EICHHORN

Touza Arquitectos is a multidisciplinary studio that can tackle both urban planning and the interior design of a restaurant. Even so, do you feel that you are specialised in one of these fields?

JTR: We enjoy working on the various scales that our multidisciplinary approach to architecture affords us, that transversal quality you are referring to. The process we follow with all our projects – the start and development of an idea – is always the same. What changes is the scale: for urban planning (say, 1:10.000), for buildings (1:100) to the lowest one (1:5) for

interior design, or for the design of a chair...

JTS: Any project, no matter the scale, is meant to fulfil certain needs. This is why we don't forgo any of the different facets – three main areas – the studio is centred on: architecture, interior design and town planning. Obviously, the teams in each of the departments are specialised.

Let's then talk about quantity. In recent years, which fields have you most focused on?

JTR: As architects, we've mostly designed office and residential buildings, but also schools, museums, health centres, etc. Perhaps our most distinctive projects are big corporate headquarters (Siemens, Glaxo SmithKline, 3M) and also collective residential projects – as social

housing is one of the fields we have worked on the most. We have designed over 10,000 homes; even now, in the middle of a crisis, we are finishing more than 400 homes in Valdebebas.

JTS: As regards interior design, in recent years there has been a noticeable increase in interest in restaurants, also private homes and as well as retail projects. However, the interior design of restaurants is certainly the field that we like the most and in which we have the most experience. This has led us to design restaurants – even in Saudi Arabia – such as the newly opened Palmeras Restaurant (with flooring and wall



Above and below, the innovative exterior of the recently finished 3M Innovation Centre, with a ventilated façade in Krion® and a double-skin system. In order to attach the Krion® panels to the façade's substructure – a process usually done mechanically – the architects used a 3M VHB double-sided bonding tape. Left, Krion® was also used in the interior of the building for some of the pieces of furniture as well as various decorative elements.



cladding by Porcelanosa and sanitary ware and taps by Noken) for the Concept Lobby group.

On a personal level, do you have any preferences when it comes to design?

JTR: We are now at the end of a stage where we have designed a whole series of very singular, commercial buildings (Bitácora Building, CPS Headquarters, 3M Innovation Centre, Ferbocar Headquarters...) in which we have been extremely lucky as our clients trusted us and gave us the freedom to create more personal projects, rendering very satisfactory results.

JTS: All fields are interesting when it comes to designing, although it's true that when you have worked a lot on a specific one (such as homes, for instance), you want a change in form and scale. It's a question of stages: as you acquire experience and satisfaction in a certain area, you feel like doing different things. Personally, I'm enjoying our recent interior design projects, maybe because we can work on even their tiniest details.

Do you think that today's work in architecture is going to have much more to do with interior design than before?

JTS: That's very likely. In these times of crisis, a number of architecture studios have expanded their services to the field of interior design, as these are smaller projects with a lesser financial need for bank loans. Fortunately, we already had a very strong and capable interior design department before the crisis started which explains why we've been so active in this sector lately.

JTR: Yes, it can be said that we are now leaning towards projects that are more closely linked to interior design, especially in all aspects related to restoration. In today's situation, Spain has at last turned to its built heritage. Furthermore, this heritage tends to deteriorate, and we Spaniards are guilty of being bad conservators as we squandered money on large-scale works, inflated by too many political egos. We abused the so-called 'Guggenheim-effect', which was really only truly successful in Bilbao. The problem came when that experience was tried again in very different circumstances, but it can't be repeated. The result was useless squandering. It would have been more appropriate to apply that investment to Spain's cultural and architectural heritage.

Such investment would be positive for citizens, too...

JTS: Certainly, as now, living in the city centre is popular again. We have built very good infrastructures and public transport networks, and made the centre an attractive place to live in again. All investment in heritage and historic city centres is good for tourism – but above all, for citizens. There is a clear trend to restore residential buildings in the centre of big cities.

Will projects then be focused on Madrid and Barcelona? Is there any other investment focus – like, say, Ibiza?

JTR: Right now, real estate is starting to undergo a sort of "rebirth": big international and national funds and banks are beginning to show interest in operations with a very specific profile, like residential or office buildings in Madrid and Barcelona, in attractive areas which are dubbed 'prime' areas.

JTS: Ibiza is another important niche, although there's a different angle to it: it is a stable international market for a kind of tourism with high purchasing power. In this context, Ibiza is an allure for investors in hotels... hotels and commercial building projects. We recently designed the Ibiza Royal Beach Resort (in collaboration with Josep Llaner Ferreras and Cristina Gámiz), which has been highly successful with investors and foreign visitors. The whole façade is done in white Ston-ker, by the way.

Is Touza Arquitectos getting these kinds of restoration and interior design commissions?

JTR: Yes, we are getting very interesting commissions and finishing very interesting work

"We renovated, together with Steelman & Partners, the new Gran Vía Casino, to which Porcelanosa contributed Krion®, and all sanitary ware and taps by Noken."

in both fields. In fact, we've already completed some restorations of this kind, like the new Gran Vía Casino (done in collaboration with Steelman & Partners), a historic building that we've restored – and in which Porcelanosa was involved, notably with Krion® and all sanitary ware and taps by Noken.

JTS: We've also done a couple of new restaurants (together with Porcelanosa), and we've just finished a 'gastronomic boutique' for the Joselito jamón ibérico (ham) brand (with floor tiles by Porcelanosa), which will be a showcase for the international expansion of this firm. We are also finishing the Iván Malagón Dental Practice, which will be a benchmark in state-of-the-art technologies and will have an interior design that breaks with the traditional 'neutral' image of clinics. All the materials used for this project are by Porcelanosa (flooring, wall tiles, sanitary ware, taps).

I suppose that these spaces, like the Casino, involve a series of major complications.



Clockwise, gambling tables with American roulette, black jack, poker and baccarat at the Gran Vía Casino, in a historic building renovated by Touza Arquitectos in collaboration with the firm of Steelman & Partners and using materials by Porcelanosa Group (Krion® and Noken); the Gran Vía Casino building has a total floor area of 4,500 m² over three floors; the Ibiza Royal Beach Resort, an interior design project resulting from the collaboration of Touza Arquitectos with Josep Llaner Ferreras and Cristina

Gámiz, where the accommodation is laid out in a U-shaped block overlooking the sea (with a façade in Ston-ker Extreme White, 59.6 x 120 cm); the innovative interior of the Iván Malagón Dental Clinic, a benchmark in cutting-edge technologies that boasts futuristic interior design with all materials by Porcelanosa (flooring, wall cladding, sanitary ware, taps).

Right and below, next to these lines, façade and interior of the 'Bitácora' Industrial Technological Complex, in Leganés (Madrid). Far right, the Ferbocar building, in Villaviciosa de Odón (Madrid), made up of two large modules connected by a huge semi-covered exterior atrium.



"In interior design, it would be impossible to shape those bars with complex forms (with perforated cut-outs, and also backlit and post-mounted) without Krion®. There is a very clear pattern: new materials allow for new architecture."



Above and right, next to these lines, interior and exterior of the R+D+I Technological Complex for CPS Group's new headquarters, in which all different spaces are consistent and ensure a harmonious flow. The project encompassed accessibility and sustainability in order to achieve

an efficient and modern building complex. Courtyards and openings were specifically designed to make the most of natural ventilation.



JTS: For the Casino we collaborated with the firm of Steelman & Partners, the top specialists in casino interior design. Their experience in designing specific elements for this activity was crucial as everything plays an influential role: colours, lighting, layout, etc. but it does not conform to the "American casino" model (everything on one floor, labyrinthine structures, no daylight so that you don't notice the hours go by, etc.). This was different as it was a historic building and so we kept a European style, like the casino in Monte-Carlo. We had to combine protecting heritage (emphasising the artistic, historic elements like columns, stained-glass windows, etc.) with the world of the casino; finding the balance was a very wonderful challenge.

Has your studio any kind of distinctive hallmark regarding interior design?

JTR: We don't have a recognisable hallmark such as a recurring colour, material or particular shape. We don't believe in that. I would highlight

history of architecture has always followed the evolution of materials. To give you an example, the Modernist movement that began in the 20s and transformed architecture came about thanks to reinforced concrete, industrial steel, glass, etc. We need industrial innovation in order to create new shapes. For us it is a gift that companies like Porcelanosa, who never repeat their products but innovate to develop materials such as Krion®, open the doors to new solutions like double-skin treatments for façades – used for our recently finished Innovation Centre for 3M. In addition, this project allowed 3M and Porcelanosa to collaborate in the creation of adhesive components specifically developed for Krion®. An innovation centre whose construction brought about innovation and collaboration between two cutting-edge companies!

JTS: In interior design, it would be impossible to shape these bars with complex forms (with perforated cut-outs, as well as being backlit and post-mounted) without Krion®. There is a very clear pattern: new materials make new architecture possible. This is why as architects we need industry as it makes us think outside the box; we need it to evolve and offer new solutions that allow us to dream. It is always technology and science that permit us to go further.

What do you think that this new architecture, these new materials, will be like?

JTR: Making forecasts in architecture is very difficult because this field is subject to diverse (political, economic and social) factors and also prone to certain trends – to such an extent that we are the only discipline that every 10 or 15 years tosses everything that has been built overboard and starts from scratch again. The progression of medicine, for instance, is based on accumulated knowledge. Conversely, architects stood up in the 70s and said: "The Modernist movement is boring, let's invent a Post-Modernist one". We pass from 'Less is More' to 'Less is a Bore' almost without realising it.

JTS: I think that we are really at the limit regarding visual and aesthetic possibilities: we have seen everything, or almost everything. The future lies in technology and in the technological applications associated with buildings and how they will transform our way of interacting and experiencing buildings. I think that graphene is one of the materials that will most contribute to this. Instead of using a glass screen to divide spaces, we will have an intelligent, touch screen. Also materials capable of transforming the use of façades: for instance, materials that can change their behaviour according to different energy levels. Perhaps the next step is that our architectural structures or infrastructures will become "living", interactive constructions. This will be achieved through technology. ✎

our flexibility towards our clients, as we try not to impose anything. We are not attracted by repetition. This enriches our work, we learn from our clients.

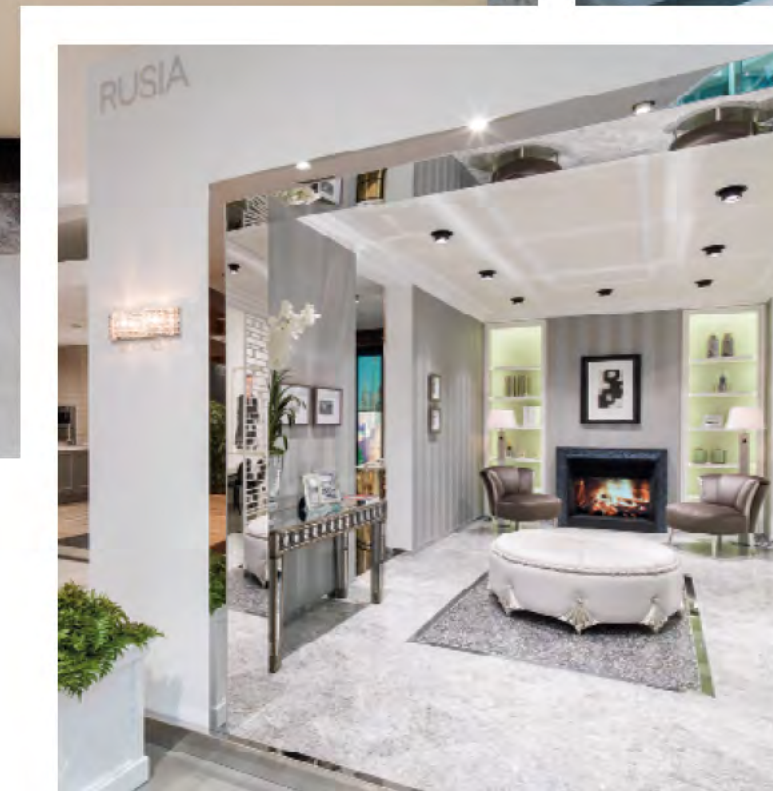
JTS: For instance, a Lobby Market restaurant (a laid-back concept with 'vintage marketplace' touches) is nothing like a much more formal concept such as Álborá. If I had to define it somehow, I would say that we avoid harshness so that behind each project you can find a balanced and very consistent concept based on functionality, atmosphere and lighting. The latter is perhaps the aspect to which we attach the most importance, as we always work with great lighting designers (in particular with Juan Luis Vela, one of the best in Spain). In the end, any decision concerning materials is conditioned by lighting: wood can acquire a different colour, leather or stone have different textures depending on light – it is therefore an essential element.

What do you think about new materials such as Krion®?

JTR: They are essential; architecture needs new materials and techniques to evolve. The

PORCELANOSA

At the Porcelanosa Group's 21st International Trade Fair, the Porcelanosa firm opted to present four ambiances in four different styles. The 'Asian' house was done in very smooth cement tiles called Tribeca, with a new feature – decorative inserts. The products 'Japan' paper and a Japanese fringed decoration were also introduced. The 'Russian' house illustrated the firm's decisive emphasis on marble, particularly on glossy products like the PortBlack and Verona tile collections. In addition, they presented the Vetro glass-like cladding collection. The third house, designed in a European style, was fitted with light wood and black stone with a Nordic style. White, matt cladding with a relief was chosen for a kitchen that combined cement flooring with a ceramic wood ceiling. Finally, different wood and cement finishes predominated in the 'American' house where, as a new idea, hydraulic-type decorations were used, without forgetting the stone-clad walls.



PORCELANOSA
NOKEN
GAMADecOR
VENIS
SYSTEMPOOL
L'ANTIC COLONIAL
URBATEK
BUTECH

XXIST INTERNATIONAL SHOW PORCELANOSA GROUP

Once again, **Porcelanosa Group's** international fair shows that the many successful products of the company's eight brands have quality and design at their core. An annual event aimed at familiarising the most renowned professionals with the sector's new developments.

Photos: PORCELANOSA PHOTOGRAPHY STUDIO

Clockwise, from top left, a Porcelanosa space modelled on a sophisticated 'American' home; simple lines in the 'European' ambience;

wood is the main material in the 'Asian' space and sumptuousness characterises the 'Russian' house.

PORCELANOSA

CARLOS SUÁREZ

PRODUCT DEVELOPMENT DEPARTMENT

“ Porcelanosa aims to be at the forefront when it comes to the design and quality of new products. This is why we present new ideas twice a year, and we always offer products designed to become popular in every market. In other words: what works in Europe should also work in the United States and in Asia. But that is not so easy: we often have to make specific materials for particular markets. Our aim is to launch just a few new products, but the right ones, as this significantly increases production and sales. ”



1 This G445 Titanium kitchen uses Vetro Dot, 31.6 × 90 cm, + Vetro Line Dot cladding, 31.6 × 90 cm, and Ascot Olive floors, 22 × 90 cm / 14.3 × 90 cm.

2 An ambience with an eye-catching Men(h)ir basin in Classic Italy Cream BIOprot, 42 × 42 × 14 cm tiling, Men(h)ir Anthracite Oak worktop, 150 × 60 × 5 cm, Men(h)ir mirror in Oak Anthracite,

150 × 60 × 5 cm and Men(h)ir bathtub in Classic Italy Cream, Walnut Intense BIOprot tile, 185 × 90 × 54 cm, on Desert Blue, 59.6 × 59.6 cm (Cli-ker) and Desert Blue, 31.6 × 90 cm, + Desert Deco Blue, 31.6 × 90 cm flooring.

3 The flooring in this kitchen is from the Antique collection – a tribute to the tradition of ceramics, recreating typical, early 20th-century hydraulic slabs. Despite their hand-made look, these tiles are made using the most

advanced production technology to achieve a lighter and more resilient floor material than mortar mixes. Available with flowing, vintage-style designs, and geometrical and floral shapes and motifs, these different designs can be installed like a mosaic and can also act as ceramic tapestries framing solid-coloured floor tiles from the Park collection that include the same basic colours (Limestone, Silver, Sand and Black).



4 This part bathroom, part walk-in wardrobe was done in Marmi China 31.6 × 90 cm + Oxo Hannover White 31.6 × 90 cm + Marmi China Line 31.6 × 90 cm cladding. Ascot Grey floor tiles, 22 × 90 cm / 14.3 × 90 cm.

5 Every detail in this bathroom has a unique touch. The cladding is in Portblack, 31.6 × 90 cm + Portblack Deco 31.6 × 90 cm. The floor is a combination of Samoa

Anthracite, 14.3 × 90 cm, and Portblack, 59.6 × 59.6 cm.

6 The wall of this formal lounge was clad in Samoa Anthracite 22 × 90 cm / 14.3 × 90 cm. The floor is in elegant Ascot Oak 22 × 90 cm tiles, 14.3 × 90 cm.



INTERNATIONAL SHOW
PORCELANOSA GROUP
NOKEN

Designed by Rogers Stirk Harbour + Partners and Luis Vidal + Architects for Noken, the MOOD collection's innovation and originality won it the following prizes: 2013 Innovation of the Year for a Bathroom Product by the KBBreview magazine; 2013 Green Good Design, and the 100%-Design prize awarded for a bathroom design. MOOD has therefore taken centre stage at the firm's stand, and its solid oak veneer was particularly highlighted. Technological design together with artisanal work gave shape to these basin countertops that include a hole for a soap-dispenser and a built-in towel rack (75 cm and 120 cm, with a functional swivelling drawer). The set is complete with a mirror with lights, other modular units and MOOD's digital technological tapware, which is making users aware that by personalising its functions we can save water. The combination of new and traditional materials creates an attractive contrast and is in harmony with technology and art's more ground-breaking ideas.



- 1** A detail of suspended MOOD toilets in several finishes, integrating their flush system and a soft-close seat in a single line. In the foreground, MOOD WOOD, with a solid wood veneer.
- 2** Noken's Central Multimedia area and display stands.
- 3** A stand with shower elements by Noken.
- 4** MOOD Oak Ambiance, with Chrome MOOD tapware.
- 5** MOOD Strawberry Ambiance, with White MOOD tapware.

LUIS VIDAL

LUIS VIDAL + ARQUITECTOS

“It is a pleasure to work with the Porcelanosa Group. You've always made me feel at home. The most interesting thing about working with you is sharing hopes and experience, innovation and hard work and, most especially, events like this [he said when accepting the prize that the Porcelanosa Group awarded him last year in recognition of his contribution to the development of Spanish architecture all over the world].”

GAMADECOR

Kitchen automation is already a reality. We not only want spaces for cooking or socialising, we also want to have things that make our home life easier. Gamadecor knows this, and so includes electronic systems in its modern and stylish kitchens, like the new Emotions kitchen, which comes in a total of 64 different finishes – including natural wood, state-of-the-art lacquered and laminated finishes – creating a link between the merely functional and the emotional. A clear example of this dual concept are the hand-worked, banded, solid oak veneer fronts that highlight the authenticity of this natural product and its interiors whose perfectly sealed edges were achieved using laser technology. In short, Emotions by Gamadecor offers solutions where design, ergonomics and high-quality materials are essential.



All the joins of the Emotions range interiors were achieved using laser technology: an improvement that, apart from being more aesthetically pleasing, makes them more durable and resistant.

- 1** Emotions E6.30 Oak Sil / E5.30 Glow Slate kitchen.
- 2** Emotions E2.30 Kitchen Earthy Textured / White Textured.
- 3** A display of the two kitchen types described above, including a Slim White table and TAO White Lime chairs.
- 4** On the left of the image, next to the Seven Oak Nature table with Seven Oak White chairs, is the Trotter G690 kitchen in Oak Nature / Glow Dark Blue / White Matt. And, on the right of the image, the kitchen's island is combined with G670 Oak White Lime / Oak Cacao tiles. The space is completed with Black Oak Curve stools.
- 5** Emotions Evolution E6.90 /E6.00 Dark Oak Kitchen.

Seeing, feeling, touching ceramic tiles: this is the objective of the new Venis Technical Zone (Architectural Area), a display space in which ceramic Par-ker cladding tiles seem to be floating on the wall. A new way of exhibiting them that leaves nothing to chance since the position was minutely studied for the pieces to be at eye level and thus viewed from the best angle. There are some slanting floor panels as well, which are also accompanied by photos of real spaces. Venis – a global benchmark in the production of porcelain stoneware and porcelain tiles – is a company committed to continuous evolution and innovation in the search for both new architectural applications and current and contemporary design: it is therefore always present in large-scale projects, hotels, etc. And not forgetting the brand's commitment to the environment during the production process of its high-quality products.



1 Cladding Area, where all the tiles displayed are of a 33.3 × 100 cm format.
2 Close up of the fountain and a general view of the exhibition's technical area.

3 Flooring Area, showing a number of different sample sections and floor formats.

4 Par-ker Area: rectangular pieces from all the Par-ker collections displayed on the wall. Also displayed; several sample sections with different models, formats and ways they can be arranged.



A benchmark as a porcelain stoneware and porcelain tile producer, Venis innovates continuously to find new applications and designs



Every project is possible as now with Krion® any design can become a reality. This is the case of this new-generation solid surface developed by Systempool and composed of two thirds natural minerals (ATH: alumina tri-hydrate) and a small percentage of resin. Poreless, antibacterial, hard, resilient, repairable, low-maintenance and easy to clean, Krion® can be cut into sheets to be joined or thermo-shaped to produce curved pieces (it can even be injected into the production system to create different designs). Available in a wide range of colours, it is possible to make jointless spaces which prevent liquids from being absorbed, making it easy to clean and maintain. An eco-friendly material as it is 100-per cent recyclable, the Krion® Nature Lux series has just won an SCS Certification for recycled content (in 2013, they recovered over 120 tons of acrylic waste which was used to make this series).



Only a material such as **Krion®**, by **Systempool**, can successfully make some ideas come true



1 Several examples of Krion®'s versatility, which show how the sheets can be backlit – since some Krion® series have translucent properties. A variety of lighting effects can be created using different thicknesses and types of sheet.
2 Some scale models of actual building projects –

some completed, others still underway – in which Krion® was applied to their ventilated façades. Perfect for its tested resilience to adverse meteorological conditions (together with advanced anchor systems developed by Butech) and its thermo-curved pliability (any design can be created).

3 A detail of the Modul series belonging to Krion® Bathroom Collections, made up of bathtubs, countertops, shower trays, accessories, etc.
4 y 5 Proof of the Porcelanosa Group's interest in and great concern for R&D is the new Krion® laboratory where cutting-edge technologies ensure the constant improvement of materials and adapt them for a wide variety of uses.

3 A detail of the Modul series belonging to Krion® Bathroom Collections, made

L'ANTIC COLONIAL

As it does every year, L'Antic Colonial's display area has changed again to make room for different signature spaces, an initiative where renowned architecture and interior design firms are invited to leave their personal hallmark by using the firm's natural materials. On this occasion, the ideas were presented by Fran Silvestre Arquitectos, who opted for three physically different spaces, separate but connected by a single colour scheme; Eduardo Souto de Moura and his design with simple lines and formal simplicity; Eric Kuster, well-known for successfully combining glamour, comfort and sophistication; SB Architects, with a Zen-like bathroom where water is used as an element to link the various parts; Ramón Esteve and his search for harmony, serenity and timelessness in his geometric pieces, and Nuno Brandão and his casual and youthful take on a flowing space. And lastly, estudi{H}ac presented surprising new elements from the Men{H}ir collection.



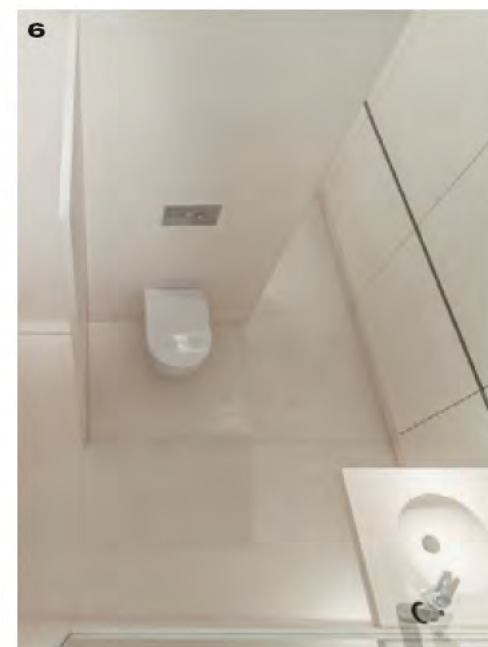
1 Bespoke mosaic combined with Thule 1L Natural tiles, 39 × 360 × 1.9 cm, on the floor of this café.

2 The ambience created by the Fran Silvestre Arquitectos studio aims to enhance the beauty of natural stone by redirecting one's focus to the Calacatta, Onyx

Ethnics, Onyx Botafogo, Port Monaco, Altissimo Statuario, Cairo and Nubia flooring and cladding. All other elements have been omitted, focusing attention on a play of textures with three different finishes – polished, weathered and sandblasted – to create ten different textures.

3 New elements from the Men{h}ir collection, by estudi{H}ac. A Men{h}ir Italy Cream Classic BIOprot basin, 42 × 42 × 14 cm;

a Men{h}ir S 3C furniture unit in Oak Anthracite, 94 × 56.6 × 71 cm; Men{h}ir S Oak Anthracite mirror, 150 × 60 × 5 cm; module in Men{h}ir Oak Anthracite 33 x 35.6 × 150 cm tiles, and Men{h}ir bathtub in Cream Italy Classic Walnut Intense BIOprot, 185 × 90 × 54 cm tiles.



4, 5 and 6 Eduardo Souto de Moura's space for L'Antic Colonial: a 25-square metre home in cream and natural stone Limestone Calgary BIOprot tiles with a Classic finish both for the floors and walls of the different rooms, affording a feeling of continuity to the entire home. A simple design with clean lines and formal simplicity where the architect hands the leading role to functionality and comfort. This is done by devising a central element that works both as a wardrobe or a storage unit and serves to divide the living area from the bedroom.

L'ANTIC COLONIAL

FRAN SILVESTRE

FRAN SILVESTRE ARQUITECTOS

“The most positive thing that came out of our collaboration with L'Antic Colonial was the support of the technical team. From the beginning of the project to overseeing the work, our collaboration with the Porcelanosa Group has been really enriching. It has enabled us to hire specialists in each area that were just like part of our own team. Many of the project's innovations would have not been possible without the Porcelanosa Group's assistance. Regarding the designed space, we used natural materials to define a set of spaces that all share a monochromatic quality. Continuity was pursued as a value as in the flow of space, the use of few materials, and embedding the mains and lighting. The naturalness of the finishes is thus highlighted. These are presented in large formats cut-to-measure, lightly bevelled on their edges and placed so close together that they look almost continuous. This space was designed for the materials to be the stars: materials that you feel like touching.”



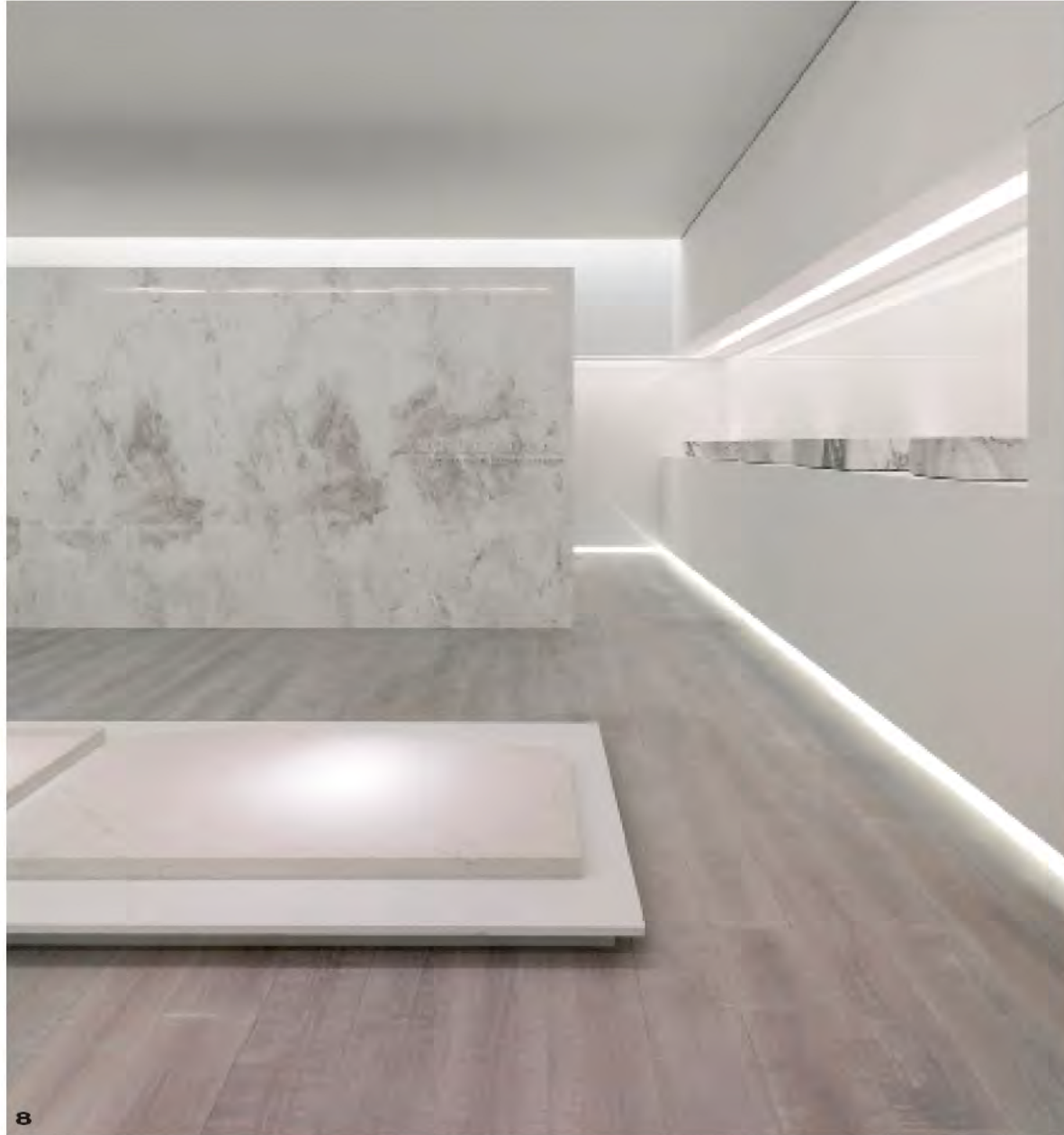
7 The Senses, a space by SB Architects. With floors in Habana Dark and Patagonia. Wall cladding: Patagonia and Classic Vancouver and Wood Brick mosaic. The Navona basin, set into the same Vancouver natural stone countertop installed on a surface clad with LinkFloor Oak Dark that extends to the bathtub area. The shower tray, like the bathtub, is done in the Patagonia Slate. Both were made specifically for this display.

8 Five basins sculpted in natural stone make up the Calacatta series: small-format Piazza and Circolare (40 × 40 cm), and larger Rettangolare, Elisse and Ovale (40 × 84.5 cm). The space is completed with Artic White Polished BIOprot wall cladding and a men(h)ir D shower tray, 150 × 92 × 5 cm.

9 Thermal baths by Ramón Esteve. Divided into two areas by a wall, the public area is taken up by a basin and a freestanding, sculptural bathtub, both in

Dark Habana. In the more private area, the shower and toilet are hidden behind a separation, a dividing panel clad in wood and backlit stone mosaic pieces. The walls all round are also clad in a pattern of Desert Sandstone Classic BIOprot limestone pieces placed on different levels to allow the light to enter subtly.

10 Floor and bench in White Almeria Texture Home BIOprot.



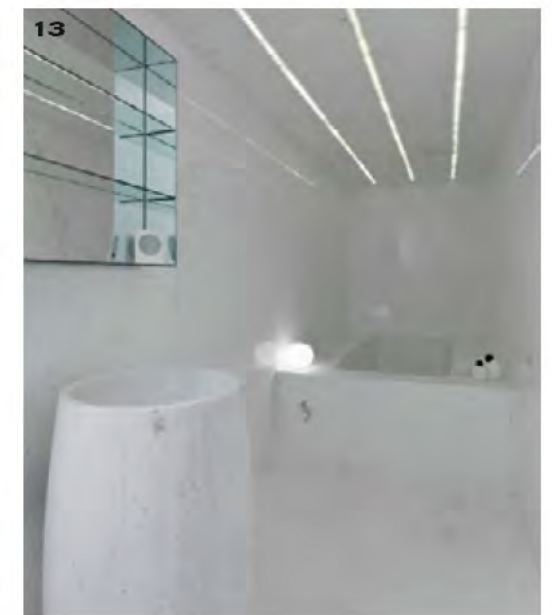
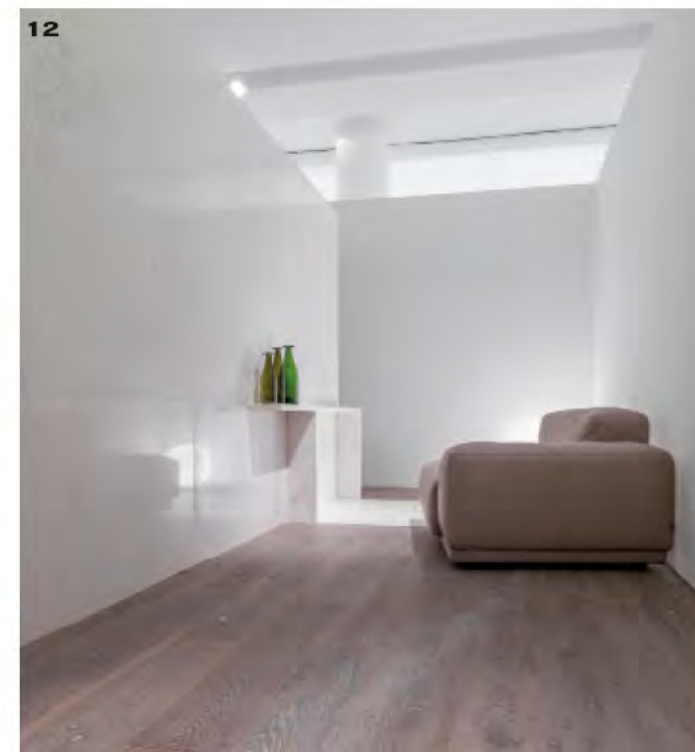
10 Floor and bench in White Almeria Texture Home BIOprot.

11 Metropolitan Luxury Space, designed by Eric Kuster. Flooring and cladding in mosaics of different materials, including the Fabric glass mosaic (Fabric Copper & Fabric Lead) and Arabia (Arabia Eclipse & Arabia Silver) collections,

and natural stone Skyline Strip Habana Brown Modul. Flooring and wall cladding in Quebec Classic BIOprot limestone (special size). The two Soul Hollow BIOprot and Havana Brown natural stone basins were made specifically for this space.

12 and **13** The space created by architect Nuno Brandão is based on Polished Persian White marble slabs in a bathroom

fitted with a Khoa bathtub in White Athens marble, and a Buddha White Athens BIOprot, 47 × 47 × 85 cm, basin. The natural wood floor is in Eden Texture Nut tile, by L'Antic Colonial, and goes with the different White Athens Classic BIOprot marble elements, like the table and shelf.



INTERNATIONAL SHOW
PORCELANOSA GROUP
URBATEK

Urbatek's showroom, architectural, large and spacious, was an exceptional place to present the brand's latest developments in technical porcelain stoneware as well as its wide range of colours. The big star of the show was XLIGHT, in a new large-format (100 × 300 cm) and minimal thickness (plus 3 mm mesh backing) ceramic product found in shopping centres, on façades, in houses, sport facilities, car dealerships, hotels and clinics, and that has become one of the Porcelanosa Group's main favourite future products.

XLIGHT already comprises six collections: fifteen solid colours in the BASIC series; four decorated ones in its EMOTION collection; a cement series called CODE and available in four colours; a metallic collection called NOX; three finishes that reproduce the beauty of concrete in the CONCRETE collection, and an innovative marble one in the NVY collection, with a wide range of designs and with natural and polished finishes. XLIGHT is also perfect for restaurants, façades and furniture.



- 1** Wall cladding: Basic Stone Nature, 100 × 300 cm. Floor: Deep Light Grey, 59.6 × 59.6 cm. Swivelling coloured panels from XLIGHT's Basic collection.
- 2** Wall cladding: Concrete Grey Nature, 100 × 300 cm. Columns: Concrete Black Nature, 100 × 300 cm. Floor: Max Grey Nature.
- 3** Wall cladding: White Nature NVY tile, 100 × 300 cm. Floor: on Black Timber Nature, 10 × 80 cm.
- 4** XLIGHT cladding: Code series. First, Code Beige Nature, 100 × 300 cm, followed by Code Coal Nature, 100 × 300 cm; Code Grey Nature, 100 × 300 cm and finally Code White Nature, 100 × 300 cm. Floor: Yazz Black Nature, 45 × 90 cm.

PABLO RUIZ
 URBATEK'S GENERAL MANAGER

“Urbatek always offers the highest quality in each of its collections. Its design and functionality give that distinctive touch so sought after by architects, interior designers and developers. Urbatek is a ceramic for big projects and the most demanding customers; it is a technical porcelain offering durability and mechanical features that go above and beyond the most rigorous industry standards, and in addition, it is available in a wide range of colours, textures and surface finishes that combine to perfection in any indoor or outdoor space. This year, Urbatek is focusing on new technologies with its large-format, ultra-fine XLIGHT product. The best way to transform architecture into contemporary style.”

Butech's wide range of materials and construction systems has added new products this year to further help Porcelanosa customers in their projects. Thus, the fair exhibited several edgings and decorative shower grates for more delicate and exclusive finishes to be achieved: Crystal Rock Silver decorative edging (decorative listel tile with ultra-shiny, irregular Swarovski crystals), a chromed shower grate (decorative and ultra-shiny to go with the ceramic shower trays), a ceramic shower grate (a finish to provide the bathroom floor with visual continuity), a gilt shower grate (with gilt finish, matching the gilt edging and joint range) and the glass shower grate (glass tinted in different colours). Other new products were Lamitech n which is a decoupling layer for waterproofing outdoor floors; and S2 Super-flex, a high-performance powderless adhesive, particularly recommended for XLIGHT.



2

- 1 Ventilated façade area, building makeover using STON-KER ventilated façade and Krion® façade system.
- 2 Butech's Reception area.

- 3 SATEC System (an outdoor ceramic thermal isolation system) for façades designed in XLIGHT, by Urbatek.
- 4 An adjusting-panel system for building façades.

- 5 Edging Section.
- 6 Butech's Technical Floor Area. Note the Cli-ker n system patented by Porcelanosa.



5



3



4



6

SERAFÍN GUINOT

MARKETING & COMMUNICATIONS

“Butech was set up with the goal of guaranteeing the projects of all tiling professionals and making their work easier through the use of sustainable and responsible products and materials that fulfil the needs both of home users and construction professionals.”

A HOME UNDER THE BLUE SKY

This was the dream of this young married couple when they entrusted the refurbishment of this top-floor duplex in the city of Valencia to the Gallardo Llopis Arquitectos studio and the BFM Aedificatoria construction company, who chose materials by **Porcelanosa Group's** to achieve it.

Text: LORENA MUÑOZ-ALONSO **Photos:** FERNANDO ALDA



Opposite, a view of the northeast terrace, where the continuity between the living room and the outdoor areas can be appreciated as the project sought to reinforce the enjoyment of the two directions this home faces. The flooring was done in **Ibiza Arenado** marble, 60 x 60 cm, by **L'Antic Colonial**. *Top*, a front view of the living room, which takes advantage of the home's two façades.

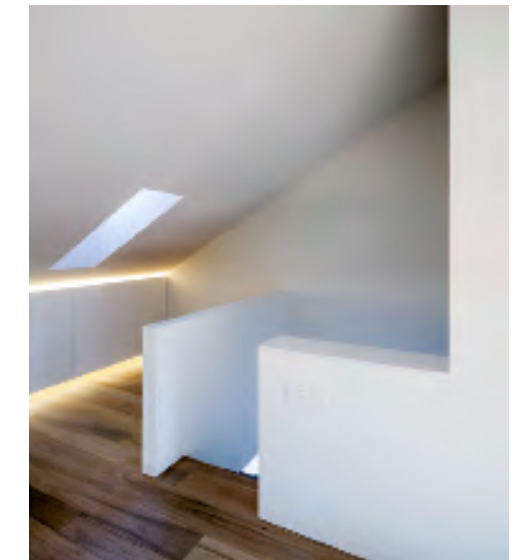
Above, the importance of the design's flexibility is clear in these photos showing the connection to the different rooms. The whiteness of the walls, exterior cupboard finishes and doors contrasts with the natural wood colour of the **Siena** flooring by **L'Antic Colonial**.

They wanted a contemporary and versatile home suitable for the lifestyle of a young, dynamic and easy-going couple, with light and views as essential elements. The main hitch? Excessive division made this loft – otherwise full of possibilities – look small and dark. To solve this drawback, the project's team – Carlos Gallardo, Javier Gallardo and Jose Luis Gallardo, of Gallardo Llopis Arquitectos (www.gallardo-llopis.com) – designed a total refurbishment that made the most of both the two directions the home faces and its two floors to create an open-plan space in which the layout and materials contributed to blur the line between interior and exterior spaces.

Renovated by the BFM Aedificatoria construction company (www.bfmedificatoria.com), the prevailing colour in this house is white – for both the lower floor as well as the upper floor. White extends to the exterior finishes of the cupboards and doors, as well as to all the bedrooms' made-to-measure furniture whose design led to impressively clean lines – starkly minimalist but very cosy. To maintain this simplicity the architects decided to conceal a number of elements – for instance, the air-conditioning system, very necessary with the hot Valencian climate. The home, which does not have very high ceilings, made installing a ducted air-conditioning system impossible, so all these elements were hidden in specifically



*Above, left and right, two photos of the sitting room: one taken at night and the other during the day so that the intensity of the light coming in from the terrace can be appreciated. The walnut-coloured hardwood floor is **Siena**, by **L'Antic Colonial**.
Below, the white finish of the living room cupboards surround the designer fireplace and the door that leads to the rest of the rooms is perfectly integrated to maintain visual continuity. The original and peaceful lighting, embedded in the floor is outstanding.*



*Clockwise, from top left, the large window in the kitchen is the other point where light enters this home that faces two directions; access to the upper floor is from the living room and is perfectly integrated into this room thanks to the zigzag staircase that leads to a multi-purpose space where edges and skylights are the main features. The flooring of all these spaces is done in multi-format hardwood **Siena** by **L'Antic Colonial**, smooth soft-to-the-touch planks give the room a feel of length thanks to their size.*

designed modules. Linear lighting systems were also concealed by embedding them both in the ceiling and the floor, fulfilling the home's lighting needs without adding visual elements to interrupt the whole. In addition, they installed reflective panels combined with glass panels to multiply the light across the spaces. To counterbalance the markedly minimalist style, the floor was done in multi-format Siena hardwood flooring in warm walnut by L'Antic Colonial whose long planks, apart from being smooth to the touch, increase the feeling of space.

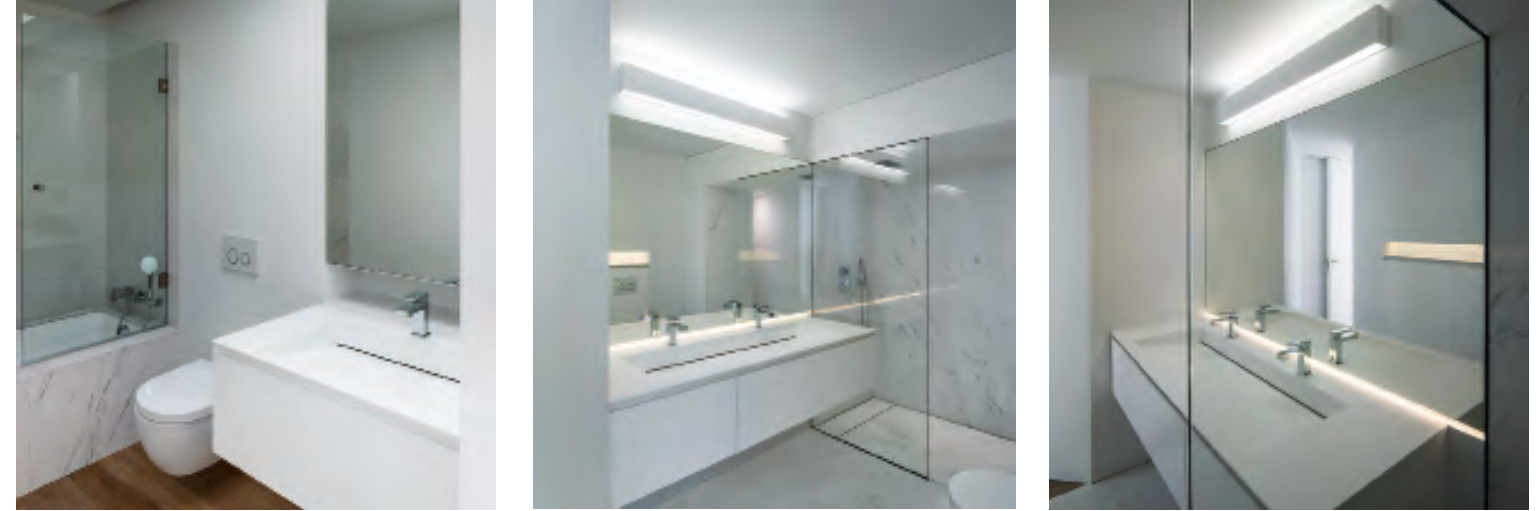
The home's structure was designed as a longitudinal shape with both façades open, thus creating a visual link between the two. The

premise was always that of maximising the use of daylight, and so the ground floor with the kitchen, living room and northeast-facing terrace was designed as a single open space. For the architects, it was essential to maintain this visual continuity as well as that of the light in a flexible way to allow the different spaces to be used depending on different requirements. A series of mobile panels that can be moved into different positions was installed to create a more or less distinct separation between the kitchen and the living room — the latter opens onto the terrace, which has an outdoor sitting room.

The upper floor was laid out around a space where the couple's child can play, also acting as a hallway to the adjacent rooms. Thanks to



Above, in the multi-purpose space complete with a reading corner, the main features are the skylights and strategically placed lights.
Below, an example of how versatile and multi-use spaces can change depending on the requirements and situations.
 This way, the home can be freely laid out, with the first floor as a play space, the heart of the home and a hallway for adjacent rooms.
 In addition, the design of both bedrooms is highly visual and their southeast-facing windows fill the spaces with light



Top, the bathrooms were clad in white, lightly veined **Athenas** marble by **L'Antic Colonial**.
 The basin countertops were done in **Krion®** by Systempool, and give a feel of continuity with the furniture and cleverly conceal the linear shower drain. *Above*, the master bedroom, with **Siena** hardwood flooring by **L'Antic Colonial**, has impressive views over the Palau de les Arts Reina Sofia and huge windows for daylight to come in from the terrace, whose floor and raised flowerbeds are done in **Ibiza Arenado** marble, 60 x 60 cm, by **L'Antic Colonial**.



the skylights installed in this space, daylight can light the staircase and the ground floor. From the outset, the aim of this project was to increase the enjoyment of the southeast-facing side of this floor so both the master bedroom and the child's bedroom were planned with this idea in mind; they now have magnificent views over Valencia's Palau de les Arts Reina Sofia and large windows through which the morning light floods into the rooms. The master bedroom was designed to be linked to the outside so that the stars could be seen before falling asleep, and the blue sky could be enjoyed on waking up.

Essential in this plan to bring the outside in are the exquisite terraces of this home, whose surfaces — including the raised flower

beds — were done in Ibiza Arenado marble, 60 x 60 cm, by L'Antic Colonial, and reflect the sunlight into the home's interior. The bathrooms were also clad in marble — in this case, Athenas by L'Antic Colonial, chosen for its elegant shade of white with light veining. The basin countertops were done in Krion®, a material that, apart from being functional and durable, affords a look of continuity with the furniture, and enabled the architects to design a hidden linear shower drain. The result is a light-filled, open-plan home that looks out onto spectacular views of Valencia, and whose furniture and storage units generate a feeling of order and tranquility. A truly peaceful haven in the middle of this lively city. ✍



**IVAN MAÑERO,
ARCHITECT AND DESIGNER
OF BEAUTY**

**METHOD AND
TECHNOLOGY**

Dr. Ivan Mañero defines himself as a perfectionist who seeks naturalness in the outcome of every project and every treatment: a tenacious designer who develops his creative activity with the purpose of highlighting the beauty and harmony of each project. The IM CLINIC is his own 'Shangri-La' – state-of-the-art architecture and design with views to the Collserola Mountain Range.

Text: MARISA SANTAMARÍA **Photos:** FÉLIX LORENZO



Dr. Ivan Mañero, plastic surgeon and founder of the Clínica Mediterránea and the 'Dr. Ivan Mañero' Plastic Surgery Institute, sees beauty as a sign of harmony, balance and symmetry in human physical appearance. "We should always keep in mind that a person's beauty is individual and non transferable. Finding that balance for each patient is essential for achieving the best results." These are the words of Dr. Mañero to define the three concepts which are at the core of his work as a plastic surgeon – and as a designer, too, as he was at the helm of the architecture and interior design of his new Barcelona clinic, opened in Sant Cugat del Vallés at the end of 2013.

The clinic's project, directed by Dr. Mañero under the supervision of the Mario Coreia Arquitectura studio started from the central idea of integrating cutting-edge technology and a systematic

arrangement of the functional spaces in order to provide each patient with the most efficient, customised care. The result was these two rectangular buildings overlooking the Collserola mountain range. Their overall floor area adds up to 5,500 m² on three levels where a team of 80 professionals work.

The façades are all glass, affording the whole

building great transparency. Inside, white is the prevailing colour. Great importance is attached to skylights and to the spectacular lights made up of concentric rings whose changing colours create different moods.

In the main building are the operating theatres, the doctors' surgeries and 17 rooms (three suites and 14 rooms of over 30 m²).

The Clinic also houses a gym and the headquarters of the "Dr. Ivan Mañero" Foundation. In the second building are the IM Beauty Medical Clinic, the Dental Aesthetics Unit, the Hair Unit and the Active Longevity Unit – the latter fitted with an Anti-aging treatment area.

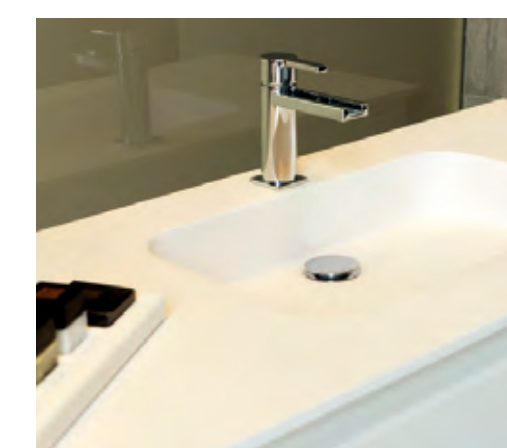
The doctor has brought his twenty years of work experience to this clinic. A true pioneer in his field, he constantly researches new techniques and procedures to offer better and more long-lasting results and methods that are as least aggressive as possible. Studying design and applying cutting-edge technologies are the



The clinic's lobby, whose highlights are the backlit countertop in **Krion®** by **Systempool** and the **White Ston-ker Microcement** floor, 80 x 80, by **Porcelanosa**. *Opposite, clockwise, the clinic's glass exterior gives a transparent look to the rooms; a sculpture representing Yin and Yang; countertop in **Krion®**, by **Systempool**.*



*Clockwise next to these lines, from top left, a detail of the exterior flooring in **Par-Ker**® porcelain stoneware: **Montana Noce** tile by **Venis**; in the cafeteria, the same **Montana Noce** ceramic parquet was used, and the bar was done in **Krion**® by **Systempool**; worktop-unit in the public bathroom in **Krion**®; the entrance to the clinic's rooms are in backlit **Krion**® by **Systempool**, and once again, the clinic's reception area, with a white countertop in **Krion**®, and singular lights made up of concentric rings that change their colours to create different moods.*



*Far left, a fragment of the shower, with tapware by **Noken** and **Mosaic Rodano Silver** cladding, by **Porcelanosa**. Above and left, a detail of the **Krion**® basins, by **Systempool**.*

driving forces behind his continuous evolution. "This new concept of clinics was the result of a commitment to the wellbeing of our patients but the heart of our practice should not be forgotten: a team of highly qualified professionals united by a single work methodology and who share the same philosophy: to offer impeccable attention to patients. The IM CLINIC is a revolutionary medical concept, unique in Europe," remarks Dr. Mañero.

At his IM CLINIC, Dr. Ivan Mañero also has room for some of his most special personal projects: the foundation that carries his name ("Dr. Ivan Mañero" Foundation) and the AMIC NGO (Asociación Médica por la Infancia [Medical Association for Childhood], a Catalanian entity), two non-profit organisations that work hand in hand on cooperation for development in Guinea Bissau, one of the world's poorest countries, carrying out educational, social, health, gender equality and sanitary projects.

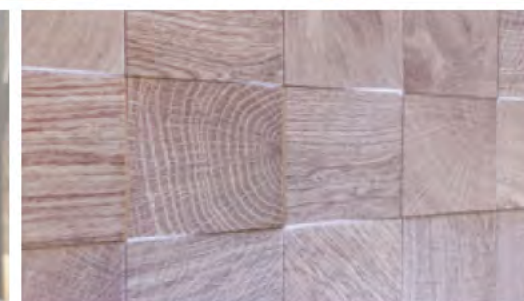
These organisations, apart from having their headquarters in the clinic – from which the various humanitarian projects are directed – have its medical installations at their disposal for some of their projects, such as the fight against female genital mutilation and the transfer from Guinea-Bissau of sick children to receive medical care or be operated on at this centre. ✂

TEMPORARY MUSEUM FOR NEW DESIGN DE MILAN

DOUBLE ROOM

BY PORCELANOSA

Porcelanosa Group's eight brands were present at the Fuori Salone 2014 – Gamadecor in Eurocucina – in an initiative that recreated a contemporary apartment with avant-garde materials.



Porcelanosa Group showed off its eight brands at the Temporary Museum for New Design, at the Fuori Salone – an initiative that, on the occasion of the show, encompassed different activities off the fair's premises. The event – developed by the Spanish company – was called Double Room, and its stars were two internationally renowned architects: Benedetto Camerana and Hembert Peñaranda. The architect and landscape artist from Turin was in charge of designing the sleeping area of an imaginary contemporary apartment, while Peñaranda designed a modern living room.

In this singular, contemporary apartment, Krypton® took centre stage. It was present in the sculptures by Quico Torres and the silhouettes of dancers created by Laura Zeni: these artworks shared Double Room's architectural space and exploited this mineral compound's power to maximum effect to make seemingly impossible designs real. In addition, in the Superstudio Più garden, visitors were able to interact with the Alfa bench, designed by Verónica Martínez Design and made in Krypton® by the 2eses team.

The central element of the sleeping area created by Benedetto Camerana is a continuous curved sheet of Krypton® that becomes the support, headboard – decorated with *Figure in Motion*, a piece by Laura Zeni – and the canopy for a king-size bed. Hidden behind the headboard is the bathroom

area where the designer created a basin and shower tray from a single sheet of this solid surface by Systempool which was thermo-curved to create the various folds. The floor is in Oxford Natural ceramic parquet by Porcelanosa, while the wall is clad with White Wave ceramic tiles, by Venis.

Hembert Peñaranda designed a sitting room that revolves around a playful symmetry between the floor and the ceiling (with a customisable stretch ceiling system by Butech). A table done in white Krypton® on a perimeter of multi-coloured uprights occupies the centre of the room. The floor is a multi-format combination with Oxford and Hampton ceramic parquet pieces, by Porcelanosa and Venis, respectively. To one side are several rectangular spaces clad with Avenue Nature (Brown and White) and Code (Beige and Grey Nature) porcelain stoneware tiles by Urbatek, all of them combined with other ceramic tiles – specifically, Nara by Venis. The wall that acts as a dividing panel was clad with Taco Oxford ceramic mosaic, by Porcelanosa, in Natural and Steel tones.

EUROCUCINA 2014 MILANO

Within the framework of the Milan Design Week, Gamadecor took part in Eurocucina – a famous benchmark fair organised to showcase trends and new kitchen developments – with its Emotions collection, which did not fail to surprise given the infinite possibilities it offers thanks to the different models that can be customised in multiple materials, finishes and dimensions, and which adapt to all kinds of spaces (up to 64 different finishes). Both interior design professionals and the general public who visited Eurocucina discovered first-hand a small sample of this collection at the Gamadecor stand, with models like the Trotter kitchen (awarded with the Good

Design Prize for its innovative design), Evolution (with its kitchen ranges hidden under a Krypton® worktop in the central island), and Forest (where the cooking space is hidden behind an elegant cabin that integrates the kitchen into other home spaces), among other cutting-edge creations.

Gamadecor offered visitors an application to see the results of the multiple combinations that can be achieved with Emotions, and also took advantage of the occasion to present its new products for other home areas, such as Ciclo, a bathroom unit with a rotating column system and a mirror that shows or hides its interior, and a minimalist cabinet with glass doors, equipped with a set of oak modules and shelves suspended on aluminium edges. ✂



EVOLUTION KITCHEN

A step towards the kitchen of the future. When not in use, the kitchen (opposite) looks like a cube made of high-quality materials that might be exhibited in a museum. By activating two automated systems, the cube becomes a full-equipped kitchen. The material chosen was an overlay of natural oak panels, the grain of which forms different designs creating visual unique effects.

FOREST KITCHEN

A monolith in high-quality materials reveals the perfect kitchen for a studio apartment (next to these lines). Its folding

front hides the kitchen so that different spaces can be camouflaged and connected without compromising the overall appearance of the home. The outer part is in natural, panelled oak, creating a contrast with the inner part in glossy, lacquered Earth Red.

E3.60 KITCHEN

An enveloping and elegant design (top left) with integrated aluminium handles and two finishes: Glass Jasper brown dominates; a latest-generation, stratified, glossy finish ensures a very smooth surface and creates a glass-like effect. The second finish – on fronts as well as inside some of the drawers, and on the worktop itself thanks to its outstanding characteristics

– is stratified matt Ghost Black, which, thanks to nanotechnology, shows no fingerprints and is scratchproof.

TROTTER KITCHEN

Awarded with the prestigious Good Design Prize (Top right). The fact that both the island and the storage columns are semi-suspended in the air – only the cleverly designed steel structures touch the floor – increases visual spaciousness and the light feel of the whole area. This impressive kitchen consists of modules in natural walnut veneer finish and lacquered in glossy slate, held in place by a thick mitred frame.

"For the hand-basin area, we used the 'twin' concept — in other words, two identical areas, but with some features that differentiate them. Their use is the same, their formal appearance is one: the difference lies in the materials," summarises Baselga. A duality is also present in both wet areas: "One identifies more with relaxation and is where the bathtub stands beside the large shop window that overlooks the street, and the other, which is further back, utilises a more regenerative use of water, more akin to traditional Arab baths, although with a style that is unlike them — our intention was not to make them similar at all, but to endow home wet areas with a contemporary touch," she specifies.

It is in this shower-space where **Krion®** has been used, from the shower tray itself to the accessories (full-length shelf, stools, even a jardinière). Also done in this solid surface is the plant-inspired latticework designed to separate this section from the WC: "We wanted this to be a private area which would make you feel close to nature, or rather, to the feelings that nature stirs in us," says Baselga. ▀



The **Porcelanosa Group** materials used by Carmen Baselga for her window dressing design are: **Artisan**, an aged, natural wood parquet by **L'Antic Colonial** combined with large-format cement-like **Xlight** ceramic sheets by **Urbatek**. **Samoa Anthracite**, of Asian inspiration with a special stone-like texture; latticework and several elements of the shower space done in **Krion®** by **Systempool**, and **Marmi China Line**. Note the **Krion®** bathtub as well as the hand-basins and shower columns from the **MOOD** series by **Noken**. Work was carried out by employees of the **Porcelanosa Group** and, in the case of **Krion®**, by **InduTec** and **VF**.

BERSHKA

STYLE ON THE INSIDE AND THE OUTSIDE

The Inditex Group once again entrusted the Castel Veciana Arquitectura studio, headed by architect Jordi Castel and designer Jordi Veciana, with the design of several of its Bershka shops around the world. These are only some of the wonders they have achieved thanks to the versatility and whiteness of **Krion®** and **Ston-ker®** by **Porcelanosa's** durable and eco-friendly floorings.



HILVERSUM

In the Dutch city of Hilversum, close to Amsterdam, a project design for Bershka – a brand of fashion for the young – has just been unveiled: a 90-m² ventilated façade done in **Krion®**. The Inditex Group once again entrusted the Castel Veciana Arquitectura studio with the project's development, and **Porcelanosa Group** with the supply of materials and the execution of the exterior façade. The durability of this compact mineral to withstand extreme outdoor conditions and the sun's rays, as well as its easy maintenance and cleaning, were some of the reasons why the studio chose this new-generation solid surface developed by Systempool.

The brands **Krion®** and **Butech** of the **Porcelanosa Group** worked together on the study, analysis and development of the project and created a design made up of a series of horizontally and vertically arranged parallel lines, with a simple but elegant finish. The lettering of the shop's name, directly engraved onto the **Krion®** surface, is also worth mentioning.

Photos: PETER WEIJSE



Bershka



BOLOGNA

Inditex chose the Via Indipendenza, Bologna's main high street for its new Bershka shop. In turn, the Castel Veciana Architettura studio chose **Krion®** as the material to create different aspects for the project. Thus, the shop's till area boasts a striking countertop in a bespoke, impressive and distinctive colour. The walls on the women's floor, with openings as doorways, and with mirrored columns that act as changing rooms, are clad in jointless **Snow White 1100 Krion®**. In addition, the lettering of the brand's name — mechanically engraved on the wall's surface — is LED-backlit. Clothes racks and shelves hang from a series of vertical zips which are attached to the **Krion®** sheets. The floor at the entrance and in the central area is done in **Extreme White, 59.6 x 120 cm**, by **Porcelanosa**. At the back of the ground floor, and separated by two mirrored columns, is one of the shop's most eclectic spaces as it combines the building's original flooring with a cross vault clad in one of today's most innovative materials: a new-generation solid surface developed by **Systempool**. The design of the upper floor — devoted to men's fashion — combines light and dark colours and features a continuous wall clad in **Black 1901 Krion®**, with the lettering of the word 'MAN' in **Snow White 1100 Krion®** embedded in the black background. **Krion® Lux** adhesives were used to avoid joints on the panels. **Extreme Black 59.6 x 120 cm** by **Porcelanosa** was used for the floor. A spiral staircase connects both floors. This metallic structure, whose steps have ceramic tiling on the upper part and translucent **Extreme White Light 4102 Krion®** on the lower part, includes innovative lighting which envelops the entire structure and is a highlight of the shop.





MADRID

Architect Jordi Castel and designer Jordi Veciana, directors of the Castel Veciana architecture studio, are the creators of this Bershka façade in central Madrid's busy Preciados Street. Done in large **White Krypton**® panels arranged geometrically, the design is consistent with the adjacent façades and also with the studio's simple and understated style. The panels that constitute the resistant solid surface of this façade are arranged on different vertical planes, with lighting in the joints and behind the raised panels. A remarkable façade in the daylight thanks to the intense refractive effect of the light on its white surface, it changes at dusk and at night it becomes a striking focus of attention, yet again thanks to innovative lighting and its reflection on the **Krypton**® panels by **Systempool**.



ISTANBUL

The solid, robust building that houses the Bershka shop in this Turkish city was designed by Castel Veciana and has a ventilated façade in **White Krypton**®, a stark white material that is not only beautiful, but also saves energy as it acts as insulation thanks to its chimney effect. Its monolithic appearance required the designers to think seriously about its expansion joints: these elements are essential in any building and were successfully integrated thanks to **Krypton**® and as a result are almost unnoticeable — and are not a focal point for passers-by. The imposing character of the building at night is remarkable as it has an avant-garde look differentiated by the perfectly integrated lines of light on the façade's design.

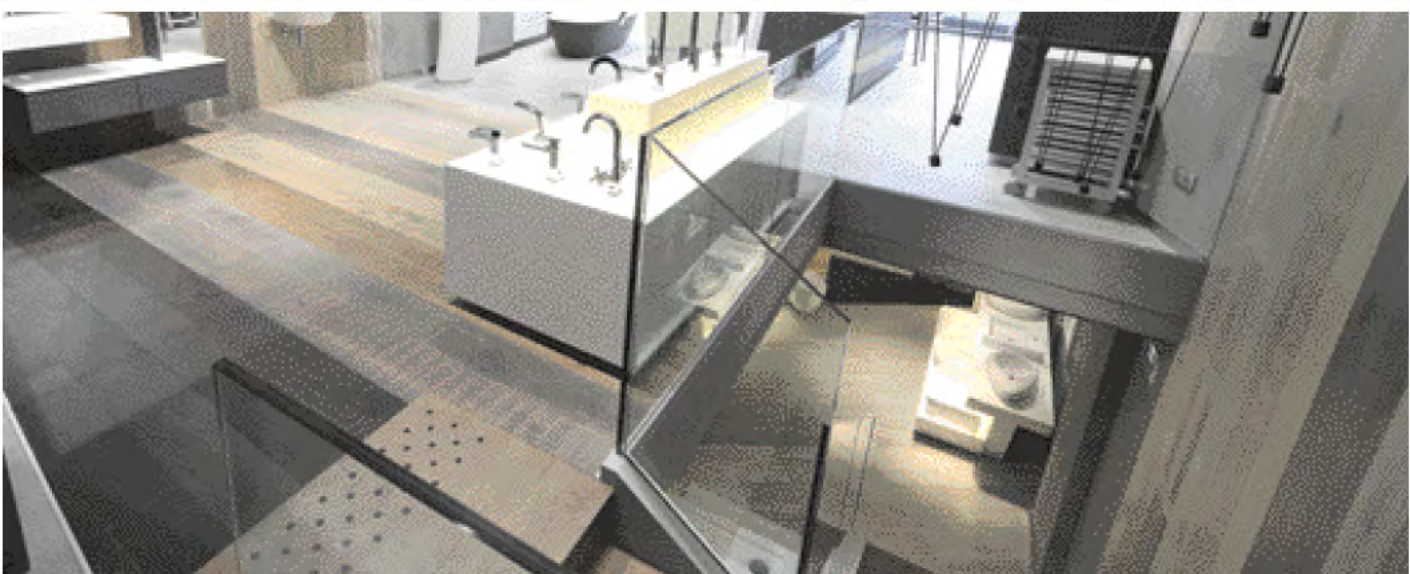
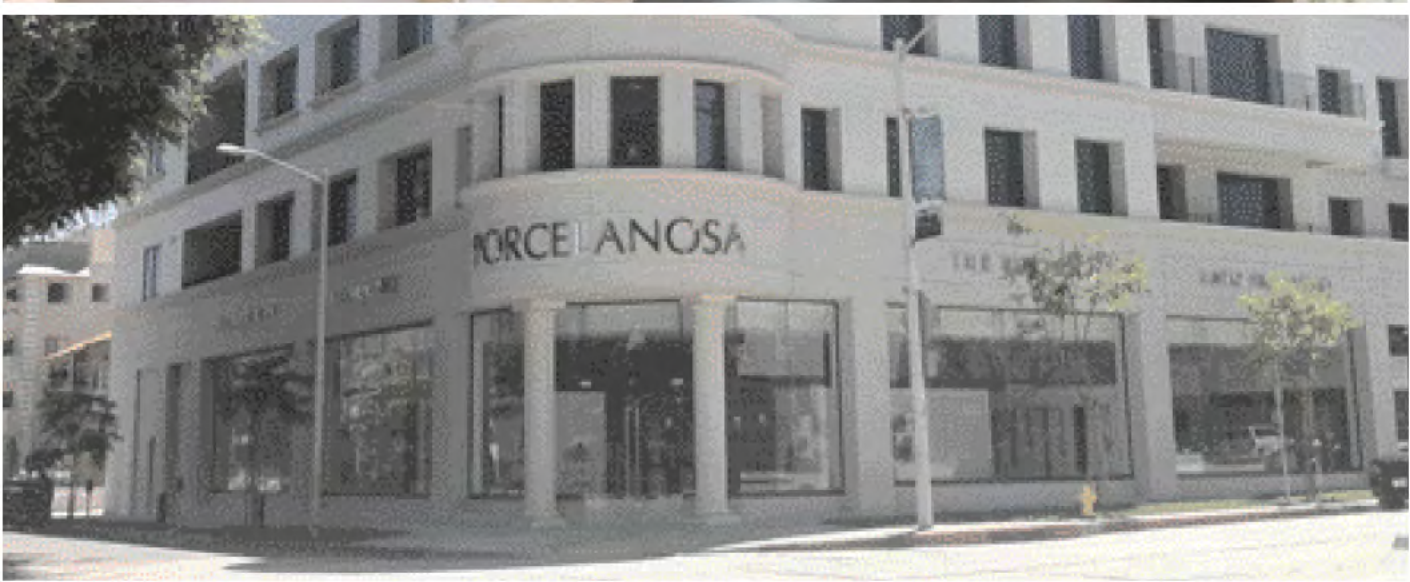
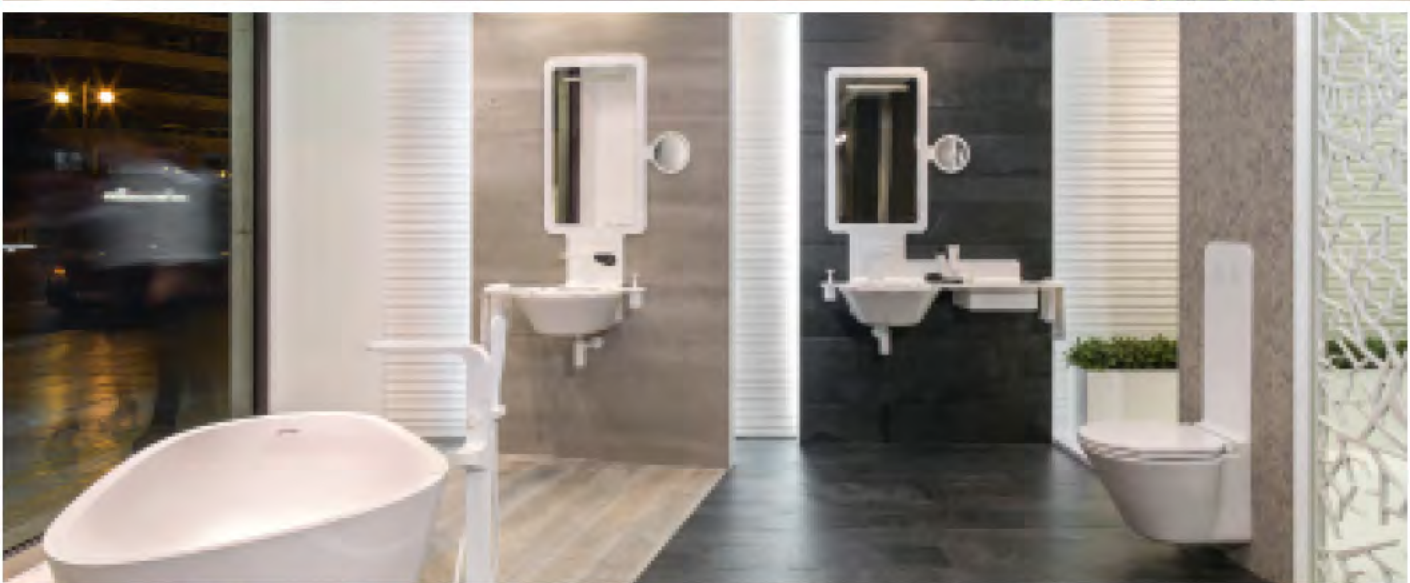




VALENCIA

One of today's largest Bershka shops was installed in a renovated, iconic building in central Valencia, preserving its protected Valencian neoclassical style façade (1870-1880). In order to obtain a LEED Platinum certification for this two-floor shop of over 1,307 m², the building materials and systems used were eco-friendly, for example, the durable **Ston-ker® Extreme** ceramic flooring, 59.6 × 120 cm, by **Porcelanosa**: in Silver for the women's fashion department, Black for the men's department and White for the entrance and countertops. The stairs leading to the first floor are also clad in the same **Ston-ker®**. In addition, its energy efficiency was achieved through the installation of photovoltaic panels in the skylights — which make the most of the daylight — and also through the use of low-energy lamps. In addition, a water-recycling system was installed to reduce potable water consumption from the water supply network by over 75%. ✂





PORCELANOSA IN THE WORLD



The pavilion will consist of two adjacent structures like wooden arcades with open areas connecting the outside and the inside, whose highlight will be a striking courtyard of orange trees. Natural materials such as cork, esparto grass and wood will be used, as well as stainless steel. Almost 2,000 m² will be devoted to showcasing quintessential Spanish flavours from suggestive and novel points of view.



Photos: Estudio b270.

The language of Spanish flavour

After the success of the Shanghai Expo held in 2010, Milan will be the site for the next World Expo. "Feeding the Planet, Energy for Life" is the theme around which every project will revolve. World Expo Milano will be held from 1st May to 31st October 2015 and almost 180 countries will take part. 20 million people are expected to visit.

This new edition of the World Expo aims to be a forum for debate and an international meeting place where food and ways to feed people will become the focus for global policy objectives. The challenge lies in trying to contribute solutions to alleviate the problems of famine and malnutrition suffered in many parts of the world.

The Spanish pavilion will be designed by the Fermín Vázquez's architecture studio, b270, which was selected by the public body Sociedad Estatal Acción Cultural Española from 31 proposals.

The project design will represent innovation in traditional Spanish gastronomy and the excellence of our country's produce. Not for nothing was the chosen slogan called 'The language of flavour'.

Text: MARISA SANTAMARÍA