

A tropical resort villa with a thatched roof, wooden deck, and a swimming pool. The villa features a large thatched roof made of palm fronds, a wooden deck with two lounge chairs, and a swimming pool. The interior is visible through large glass doors, showing a bed and a table. The sky is blue with some clouds.

PORCELANOSA lifestyle

ISSUE NO. 26 / 5 EUROS

RAMÓN ESTEVE

COOL MEDITERRANEAN

CLEAR LINES

LWA, NORDIC THOUGHT
IN THE WORLD

EIGHT BIG BRANDS

THE 22ND INTERNACIONAL EXHIBITION
BY PORCELANOSA GROUP

KELLY HOPPEN

DESIGN AS
ONE OF THE FINE ARTS

CARLOS JIMÉNEZ

SENSIBLE ELEGANCE

**8TH ARCHITECTURE
AND INTERIOR DESIGN
PRIZES 2015 BY
PORCELANOSA GROUP**



COVER PHOTO:
Private swimming pool of one of the villas at
the Maalifushi by COMO resort, Maldives.

PORCELANOSA lifestyle

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EDITORIAL

Great expectations

Porcelanosa Group closed its 8th Architecture and Interior Design Prizes as a benchmark company in the sector. On a night lit up by the talent of architects and interior designers, this project, showcasing eight iconic brands, was consolidated as they managed to surpass their own quality and standards of technology for yet another year. The moving words of Belén Moneo – who was among the prize winners – called for passion, creativity and the growing involvement of women in the world of architecture.

Eight brands showed their best new products at **Porcelanosa Group's 22nd International Exhibition**: an unmissable event that has made Villarreal the sector's operational hub, with professionals, artists, designers and businesspeople from all over the world.

And if this were not enough to clearly show the enthusiasm and hard work that makes and maintains our company, Porcelanosa Group's big project, the opening of its New York headquarters in a historic Fifth Avenue building – right in the heart of Manhattan – is now scheduled.

Porcelanosa Group thus accepts its leadership and projects onto the world its entrepreneurial experience thanks to its hard work, creativity, honesty and a vision for the future.

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The sport of kings in Manila



Every year, polo gallops powerfully onto the green fields of The Manila Polo Club in the Philippines. The President's Polo Cup is a top-level international event whose host, David Lucas Balangue – the club's president – brings together some of the world's best teams. The championship is among the elite events that are celebrated throughout the year in a number of countries. All this is also made possible thanks to the sponsoring companies, including **Porcelanosa Group**. This game, called "the sport of kings", is one of the world's oldest equestrian sports, requiring a perfect balance of strength, elegance and amazing speed. Scoring goals while on horseback is not easy – balls and sticks flew with passion during this exciting President's Polo Cup. The highpoint was the showdown between the White Team – made



Among the public at the sporting event were Héctor Colonques, Managing Director of Porcelanosa Group for Asia, and David Lucas Balangue, President of The Manila Polo Club.

up of famous players Jim Donovan, Tommy Bitong, Manot Montilla and Jones Lanza – and the Blue Team, with Sonny Borromeo, Alfie Araneta, Jay de Jesus and Anthony Filamor, who set the high level of this competition that finally ended with victory for the former. **Porcelanosa Group** is the main sponsor of this sporting event and, in addition, offers a



series of post-match events: lively social get-togethers that take place in the heart of the club's East Terrace where a **Krion®** bathtub presides as a 'symbol' and icon of the firm. Another Spanish star at the event is Codorniu's Blanc de Blancs Brut cava, served throughout days of the competition.



GREEN PARTIES

Plants, greenery and natural vegetation as decoration for parties and events are still a popular international trend. One of the companies that creates design items and vertical and horizontal gardens – slanting, too, if required – is Fransen et Lafite, aka the couple Patrick Fransen and Francisco Javier Alcaín Lafite, florists and landscapers, and designers of very "green" parties.



PROTAGONISTS

IZASKUN CHINCHILLA
ARCHITECT

Izaskun Chinchilla was this year's winner at the fifth edition of New York's City of Dreams Pavilion competition. The judging panel of FIGMENT – the annual art festival held on New York's Governors Island – highlighted the multidisciplinary nature of the ephemeral installation that will be built for this summer's event:

"Organic Growth is the title of my project for the city of New York. I have proposed a group of domes and tree-like stands inspired by the growth pattern of *Hydrangea macrophylla* or the hydrangea, a species that adapts its shape to its environment. The pavilion, which will be made of broken umbrellas, bent bike wheels, old camera tripods and recycled car wheels, will be reused once its original function has been fulfilled. The work provides shade while at the same time casts shadows that change depending on the light, creating interesting ambiances. I am very satisfied, as I raised the funding with the help of over 470 donors and investors who were excited by this project and who made small contributions via Kickstarter. Organic Growth projects a positive message conveyed by my understanding of architecture: a structural and formal recycling process connected, among other things, to the "environmental crisis" which makes us truly grasp once and for all that the earth's natural resources



are limited. This design and the way it was funded also reflect the "economic crisis" which has affected the availability of economic resources and is forcing architecture to generate wealth for more communities and for longer periods. This installation hopes to bring the public's attention to the uses we can give to the objects that surround us in our own habitats."

Lera Moiseeva. Designs from Russia with love

Lera Moiseeva, a designer of Russian descent, is taking her place as an up and coming talent on the international scene. Each month she travels from New York to Milan or Madrid in order to present her new collections and collaborations with important designers. Her work with designer Lucca Nichetto, with whom she created a project for the brand Mjöl, is reflected in the design of Sucabaruca, a coffee set influenced by the cultures of Italy, Scandinavia, America and Japan, and which via a series of talks and meetings took on its conceptual shape to turn the daily act of drinking coffee into a ritual.

Her latest successes, presented at Milan's Salone del Mobile, were the "Matryoshkapara" glass vase collection for the company Nason Moretti, and her Manhattan sofa for Berto Salotti. In just a few years, she already has won a prestigious prize awarded by the magazine *Wallpaper*.



"I have a passionate approach to design; I believe this is because of my Russian roots, which I never forget. But at the same time, I am a world citizen: travelling and discovering new projects, taking ideas from – and collaborating with – other designers; it is my way of understanding my life as a designer," says Lera sweetly yet forcefully.

LOEWE'S LEATHER CERAMICS

Jonathan Anderson is the new Creative Director of Loewe, and is bringing a breath of fresh air to the design of every item of the brand. He has also designed some very special objects for the firm such as his *Bowls* made in collaboration with Austrian ceramist Lucie Rie and Spanish leather artisan José Luis Bazán. A unique collection of 50 bowls that will be sold at selected Loewe shops, and online via its website



PROTAGONISTS



LEONOR ESPINOSA
COLOMBIAN CHEF

Design and gastronomy come together in the hands of Leonor Espinosa. She has spent years rescuing the roots of Colombian cuisine from all over the country – from its desert to its rainforest, via the Pacific, Atlantic and Caribbean coasts, the Andes and the eastern Llanos basin.

"My vision of cooking and of Colombian culinary tradition is always imaginative and ground-breaking, but also pragmatic. The reason for this lies in my training as an economist and an artist: this has had a direct influence on my concept of gastronomy: quality-innovation-commitment. I greatly enjoy designing the entire spaces of my restaurants as well as their tableware and cutlery, in fact every detail that a pleasurable eating experience encompasses.



Every year I spend a month living with an indigenous community. My innovation stems from the search for ingredients and ways of cooking that are a part of our cultural past. My Foundation, Leo Espinosa (FUNLEO), has developed a project to recover Colombian culinary culture in order to generate well-being, health and good-quality nutrition. My motto is "Gastronomy for development".

The new Fondazione Prada, a leader in Milan



to develop a project for a new art Foundation: the Fondazione Prada. This old 19,000-m² distillery dating from the early 20th century now houses a museum for the permanent collection, experimentation labs, temporary exhibition rooms, a multimedia theatre, an auditorium... Rem Koolhaas defined it as a space for constant interaction; not exactly a building that has been preserved, nor a new construction. What it definitely is, however, is a new focal point for culture in Milan, located right in the heart of the city. The new headquarters complement the Foundation's other main offices in Venice, located in the Ca' Corner Palace.

The image of the Prada brand is directly and equally linked to architecture, art and design. Its "collectible" fashion ranges are a blend of all these three creative fields, and its launches have always managed to be impressive successes since Miuccia Prada and her husband Patrizio Bertelli took control of the company. They have teamed up once again with their favourite architect, Rem Koolhaas, and his studio OMA,



The first exhibition, curated by Salvatore Settis, shows the evolution of sculpture since the time of the ancient Greeks and Romans. It will be on until next September. As a surprise, the Foundation has a bar designed by film director Wes Anderson, who – very humorously – has reinterpreted the city's iconic bars of the 50s and 60s. The new Fondazione Prada is a great place to enjoy culture and a good Campari.

THE BELLEVILLE CHAIR'S ARCHITECTURAL LINES

Presented at Milan's Salone del Mobile and designed by Ronan and Erwan Bouroullec, the Belleville Chair is a technically complex hybrid chair made of two elements: a polyamide plastic frame and a seat available in different materials.



PROTAGONISTS



SERGIO BARAGAÑO
ARCHITECT, FOUNDER AND DIRECTOR
OF [BARAGAÑO]

Sergio Baragaño is the new champion of an international trend that is on the rise. Industrial architecture is on a par with the serial production of industrial or product design insofar as it is a way of speeding up the building of homes and offices. It also guarantees an end result: an agile, flexible and functional constructive avant-garde design.

"A bit by chance, as most things usually are, and partly because we went after it, we have managed to develop a style of work which borders on industrial design – both physically and conceptually, as we work in port areas, post-industrial areas: on the limits – whether city-industry, city-sea, sea-industry.

These are interesting places to work in: close to containers, to railway tracks, derricks and smokestacks.

The point is to extend this to all types of buildings – a constructive system that is much closer to an industrial avant-garde than to constructive tradition.

In these theoretically technological times, we should leave the building maze in which we now live to advocate a lighter architecture. A system that is much closer to the automotive industry, to aeronautics, and in which we can start to work with the concepts of time, optimisation, lightness, volume, and avoid thinking only in terms of square metres and number of bedrooms. Let's talk about making or producing, rather than building".



The new ArcelorMittal Centre for Global Research & Development building in Asturias (2011).

ROYAL RECEPTION

A CHARITY GALA HOSTED BY THE PRINCE OF WALES

The charity dinner hosted by Prince Charles, celebrated on this occasion at Buckingham Palace, was attended again this year by a number of very special guests including Manuel Colonques, the highest representative of Porcelanosa Group (one of the patron companies), and several well-known people and celebrities invited by the Group, such as the brand's ambassador for 30 years Isabel Preysler; the spectacular Russian model Irina Shayk; Nobel Prize winner Mario Vargas Llosa; actor Jeremy Irons; Ana Boyer; Finito de Córdoba and his wife Arantxa del Sol, and the model Andrés Velencoso. The close relationship between the Prince of Wales and Porcelanosa Group started twenty years ago, the same length of time that this Spanish company – and the only one – has had a Royal Warrant of Appointment as a supplier. We would like to point out that the Group supports the different charities promoted by Prince Charles's foundations. ✂



Fotos: Pepe Botella y Paul Burns.



Above, from left to right, Prince Charles talking with Isabel Preysler and Mario Vargas Llosa; and Irina Shayk posing with Isabel Preysler in one of the rooms at Buckingham Palace.

Right, several guests during the reception hosted by the Prince of Wales.



Clockwise, from top left, Manuel Colonques with Irina Shayk and Jeremy Irons; the Russian model posing in one of the Palace's rooms; several guests during the reception offered by the Prince; Andrés Velencoso with Ana Boyer; and Finito de Córdoba with his wife Arantxa del Sol.

OPENING

PORCELANOSA IN ROMA

After being present for more than 20 years in Rome, Porcelanosa opened what will be its flagship store in Italy. Located on Via Salaria, one of the most important commercial streets in the city, close to the city walls and the Porta Pinciana, this new headquarters aims to consolidate the presence of the Spanish firm in the "Città Eterna".

After a complete makeover, the new Italian showroom has a floor space of over 1,000 m² to exhibit the products manufactured by the eight firms that make up the Spanish Group. The building's façade was clad in impressive, large-sized XLight ceramic slabs (300 x 100 cm) using a ventilated façade system developed by Butech. Besides its remarkable aesthetics, this solution improves indoor acoustics and will allow the building's energy efficiency to be increased by over 50%.

Regarding the interior, the essence of the construction was preserved – specifically, the

original building's spectacular ceiling with a peculiar ribbed vault based on the system developed by Pier Luigi Nervi, but with the particularity of utilising brick and concrete instead of the usual iron structure that the famous Italian architect used for all his projects. Under this big dome are more than 35 bathroom and living-room spaces, fitted out with the Group's latest products and designs to showcase the most recent trends in interior design.

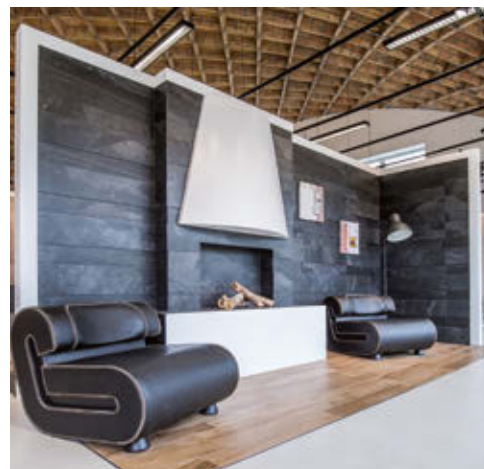
Almost 700 guests, among them renowned architecture and interior design professionals from all over the country, attended the opening cocktail party at the new Rome showroom following its total renovation that preserved the small architectural gem that this building contains: its ribbed, brick vault built between 1953 and 1955, listed and protected by the Italian Ministry of Fine Arts as a "Building of Exceptional Beauty" (*"Immobile di Particolare Bellezza"*). 



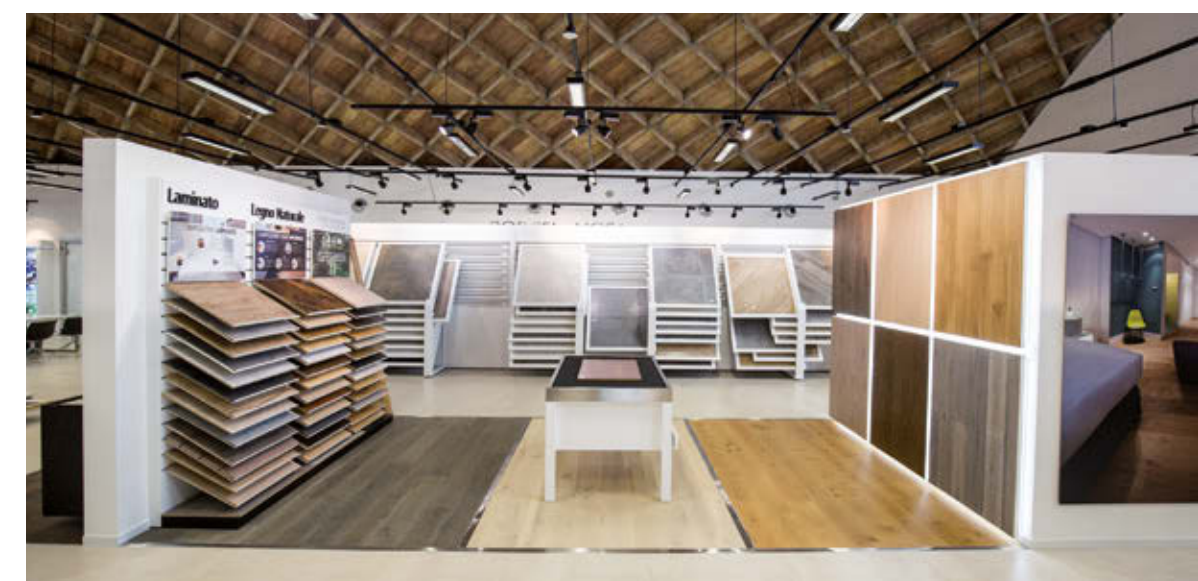
Left, exterior of the building, with easy access and a generously-sized – 2,000-m² – car park; a photo of the opening party. Below, the most renowned architecture and interior design professionals from all over Italy attended the event.



Right, different exhibition spaces of the new Porcelanosa Group showroom in Rome: a refurbished must-visit for professionals and lovers of interior design and architecture from all over the country.



Left, the opening was attended by almost 700 people – among them, many professionals from all over the country. Several Porcelanosa Group directors were also present such as the firm's Vice President Silvestre Segarra. The event had a markedly Spanish flavour: it was an opportunity for guests to enjoy a live flamenco show and taste traditional Spanish dishes.



PORCELANOSA IN MEXICO



Porcelanosa Group expands its presence in Mexico City with the recent opening of a new shop in one of the best commercial areas of the capital: Avenida Altavista, one of the main shopping streets in the district of San Ángel, also home to the most important design and interior design firms. With this new opening there are now four showrooms exhibiting and selling the company's products, marking the consolidation of more than 20 years of operating in Mexico. With a floor area of 500 m², the new Porcelanosa shop offers the latest designs in ceramic flooring and wall cladding, kitchen furniture, stone and natural wood flooring, bathroom furniture and building systems by the group's eight firms. In addition, it has an area

specifically for professionals, where the technical team offers customised advice for each project.

Over 300 guests, including the most relevant architects and interior designers in the country, as well as important Mexican business people, took part in the shop's opening event. It was also attended by several Porcelanosa Group directors, such as the firm's Vice President Silvestre Segarra, and Porcelanosa's Managing Director for Mexico, Alfredo Enríquez.

The opening party enjoyed the presence of two exceptional celebrities; the Mexican actress and emcee Jacqueline Bracamontes, and the Spanish actress Amaia Salamanca. The presence of both at the event created great international media attention. **///**



Above, exterior of Porcelanosa Group's new showroom in Mexico City; technical area; among the 300 guests were the country's most important architects and interior designers. Several of the Group's directors also attended such as the firm's Vice President Silvestre Segarra, and Porcelanosa's Managing Director for Mexico Alfredo Enríquez. Mexican actress and emcee Jacqueline Bracamontes, and the Spanish actress Amaia Salamanca were the two exceptional celebrities at the event.
Left, two exhibition areas of the showroom.

8TH ARCHITECTURE AND INTERIOR DESIGN PRIZES 2015 PORCELANOSA Grupo

A CREATIVE SPIRIT

Innovation was once again the star at the Porcelanosa Group's Architecture and Interior Design Awards that this year was held for the first time at Madrid's historic Ritz hotel. Certainly, the perfect place for an evening that paid tribute to the most avant-garde and creative professionals on both the national and international scenes.

Over two hundred guests – including renowned architects, designers, businesspeople and specialised journalists – enjoyed a cocktail party in the beautiful gardens of the hotel, followed by a gala dinner at the majestic Salón Real, decorated for the occasion with gilt trees from which transparent glass bubbles containing candles hung.

A world-class international panel of judges also attended this eighth edition of the awards, deliberating and deciding on the projects and designers and architects that would receive the awards: Carlos Jiménez (Carlos Jiménez Studio), Marc Hertrich & Nicolas Adnet (Studio MHNA), Joanna Biggs (GA-Design International), Jordan Goldstein (Gensler) and Fermín Vázquez (b720 Arquitectos). It should be mentioned that both the latter and Hertrich could not get to the award ceremony in time, but Vázquez, who was in Milan at a Universal Expo event held at the Spanish Pavilion (designed by himself and his studio), did not want to miss the occasion and sent a message of thanks from Italy to Porcelanosa: "We should value the support offered by these prizes to the interior design and architecture sectors in Spain. In addition, Porcelanosa is highly valued for its unique investment in research."

This year, the youngest of the designers who received an award was **Imanol Etayo Cabrejas**, from Madrid's CICE School, thanks to the sinuous forms he created for his Project for the Future in the Student category: a Rodman Muse yacht that fuses, with exact precision, **Krion**® with a laminated wood by **L'Antic Colonial**.

In the Professional section of Projects for the Future, **Nuria Paterna** and **David Canós**, from the N+D Arquitectura studio, won the first prize as the creators of the interior design of a yacht whose **Krion**® base was inspired by kelp forests, hence the vessel's name: Kelpforest.

The **Ramón Esteve** studio was received an award for the category of Executed Projects for his Casa Sardinera, a house where he used



materials such as the solid surface **Krion**® and natural stone by **L'Antic Colonial**.

The Porcelanosa Contract prize went to the Australian architecture studio **Peddle Thorp** for the Shenzhen ZhongZhou Central Park project, a commercial and residential project in the town of Shenzhen (China) with its exterior façade totally clad in **Krion**®. Specifically, the prize was for its offices in China, headed by **Guo Xing Zhao**, who accepted the prize in person.

In addition, special mentions were awarded to the **Adpi, Agence d'Architecture Lanctuit, Studio 3 Deluxe, Studio Khon Pedersen Fox studios** as well as to the **Cajamar** group in recognition of the trust they put in all the products by Porcelanosa Group.

The evening's highpoint was the awarding of the honorific prize to **Belén Moneo Feduchi** by the President of Porcelanosa Group, **Héctor Colonques**, who, in his opening speech praised this architect and highlighted "the diffusion of Spanish architecture, thanks to her recent work in Mexico, Stockholm and New York, as well as her work as a lecturer". In turn, a very moved Belén Moneo corresponded by warmly thanking Porcelanosa for the prize: "It is a joy for me to receive this honorific prize, which I share with my partner Jeff Brock, and with the whole team at our studio, **Moneo Brock**. I would like to thank the Porcelanosa team for awarding it to me, thus recognising the work we have done, and are doing, outside our borders. This prize will further encourage us to face future challenges and those that are already underway."

Above, presidential table at Madrid's Ritz Hotel Salón Real, during the prize-giving. Left, the welcome cocktail party in the hotel's gardens.



1. Welcome cocktail party.
2. Mustafa Chehabeddine (KPF), Brel Wolf Dieter (Design 3 Deluxe) and Seipp Petter (Design 3 Deluxe).
3. Cristina Colonques, Vicente Dalmau Cebrián-Sagarriga (Marqués de Murrieta Wineries) and Elisa Colonques.
4. Héctor Colonques, Raquel Chamorro and Héctor Ruiz Velázquez.
5. Guo Xing Zhao (Peddle Thorp Architects) and Julio Touza (Touza Arquitectos).
6. Ángel Terán (President of the Asturian Professional Association of Interior Designers), José Luis Martín (Leonceo) and Santiago Abad (Diseñarte).
7. Asier Caño, Juan Herrera (Porceral) and Cristóbal Calderón.
8. Alfonso Monje de Pro and María del Mar Fernández Viciana, from the Arapiles Arquitectos studio, next to David Navarro, Managing Director of Porcelanosa Almería.
9. Héctor Colonques with the panel of judges: Jordan Goldstein, Carlos Jiménez, Joanna Biggs and Nicolas Adnet.
10. Fidel Santiago (Porcelanosa Catalunya), Idoia Ruiz and Francesc Rifé (both from the Francesc Rifé Studio).
11. Montserrat Lull and Antonio Valdecabres (Banco Santander).
12. Héctor Colonques, Joaquín López-Fando, María José López-Fando and Héctor Colonques García-Planas.
13. Claudine Begay, Erin Nies, Lania Fryou, Jordan Goldstein, Amanda Dupré and David Carmona.
14. Ignacio Ruiz, Linnea Wingo, Axel Weisheit, Dawna Houchin and Stephan Tolliver.
15. José María Colonques, Paula Cabrera, Carmen Baseлга, José Manuel Ferrero, Jorge Belloch, Andrés Alfaro Hoffman, Julio Guixeres and Carlos Viña.
16. Cristina Colonques and Taba Rasti (Foster and Partners Madrid).
17. Marcel Benedito (Casa Viva), Rosana García, Pilar Marcos (Diseño Interior) and David Quesada (Arquitectura y Diseño).
18. Juan Carlos González Noheda, Albert López Martínez, Alberto Brea Cubertor, Santa Morro Rueda, Nuria Paterna Lluh and David Canós Martí.
19. Gregorio Gil, Nuria Alfonso Svaña, Miguel Cantalapiedra and Jose Fenollosa.
20. Teresa Brock, Belén Moneo, Simon Brock and Jeff Brock.



21. Gala dinner at the Salón Real during the prize-giving.

22. The winners of the 1st Architecture & Interior Design Awards UAE: Maha Boulfefel, Nagham Awi Awi and Malak Orfi, students at the American University in Dubai. On the right, Pablo Ruiz, Managing Director of Urbatek, who handed out the prize.

23. Mustafa Chehabeddine (KPF) receiving the special mention for his use of Porcelanosa materials from Ramiro Llop (Managing Director of Systempool).

24. Alfonso Monje (Arapiles Arquitectos studio) collected on behalf of Cajamar the special mention for the Pita Cajamar building, handed out by Jose Fenollosa (Managing Director of Butech).

25. Belén Moneo, Honorary Prize for her diffusion of Spanish architecture, with Héctor Colonques.

26. Ramón Esteve, First Prize in the category of Executed Projects, together with members of the panel of judges, Carlos Jiménez and Joanna Biggs.

27. The professional winners in the category of Executed Projects, Nuria Paterna Luch and David Canós Martí (N+D Arquitectura), with judge Nicolas Adnet.

28. Mouna Trimeche and Pascale Guilbert from the Agence d'Architecture Lanctuit and Mauricio Inglada (Managing Director of L'Antic Colonial).

29. Brell Wolf Dieter and Seipp Petter, from Design 3 Deluxe, received a special mention for the Noor Island project in Sharjah. On the right, José Herrerías, Managing Director of Gamadecor.

30. Guo Xing Zhao (Head of the Peddle Thorp Architects studio in China) and Héctor Colonques García-Planas.

31. Jean Charles Content and Mabel Miranda (ADPI), with Manuel Rubert (Kron Brand Manager).

32. Imanol Etayo Cabrejas, student at Madrid's CICE School of New Information Technologies. First prize in the Student category of the Projects for the Future category. Next to him, Jordan Goldstein, one of the judges.

33. The winners together with the panel of judges and the President of Porcelanosa Group, Héctor Colonques.

PROJECTS FOR THE FUTURE / PROFESSIONALS
FIRST PRIZE

N+D ARQUITECTURA
NURIA PATERNA LLUCH and DAVID CANÓS MARTÍ

Like a kelp forest, the interior design of the *Kelpforest* yacht, designed by N+D Arquitectura, aims to be an ideal refuge – similar to one of the most productive ecosystems on the planet, with its diaphanous spaces and multiple functional possibilities.

The bench running along the open-plan deck space features a **Krion®** countertop,

and low furniture in the kitchen and sitting room areas. The dining-room and sitting-room tables, the extractor hood, stairs, outdoor tables and sun loungers are also made of **Krion®**.

The space below deck has an innovative and functional layout. The stairs (part of which are made of **Krion®**) lead to an open space that can be used as a living room, a den, or simply a space for reading or relaxing.

The cabins are elegant in style, with shapes

inspired by kelp forests. In addition, they have a dressing area, with specifically designed sofas and benches.

Simple lines, minimalist spaces, elements in glass and **shiny Krion®** provide visual spaciousness and turn *Kelpforest* into a perfect vessel for family, leisure or work uses.



EXECUTED PROJECTS
FIRST PRIZE

RAMÓN ESTEVE ESTUDIO

RAMÓN ESTEVE CAMBRA, ANNA BOSCÁ, EMILIO PÉREZ, ESTEFANÍA PÉREZ,
MARÍA MARTÍ, VÍCTOR RUIZ and TUDI SORIANO

The singular Casa Sardinera, perched atop a hill over the Mediterranean Sea, is on the Costa Blanca. Located above a beautiful cove, it has wide views of the sea, which was the reason for using large walls of exposed concrete that face different directions. While the horizon is framed by the architecture and the water of the swimming pool, one of the house's most exciting features (for more information, see the article on page 32)

are the long overhangs above the terrace, which – thanks to their constructive system of cantilevers – attached to only one wall instead of supporting each other – achieve an apparently impossible optical effect.

The materials used for the house, such as concrete and bleached wood, are very expressive thanks to their textured finishes. Here, formal abstraction combines with natural materials in a subtle game of contrasts.

The structure has a strongly solid quality too, thanks to the expressivity of the materials used. The textures are so

similar that sometimes they even merge.

The exterior paving surrounding the swimming pool areas is **White Paradise Lake Stone** flat cobblestone, by **L'Antic Colonial**. **Krion® Solid Surface** in the colour RAL 1013 was used for the kitchen and barbecue benches. All the bathroom countertops in the house are **Calgary** stone blocks, by **L'Antic Colonial**, into which the sinks have been carved.



**PROJECTS FOR THE FUTURE / STUDENTS
FIRST PRIZE****IMANOL ETAYO CABREJAS**

CICE PHD IN DESIGN AND MODELLING OF ARCHITECTURE PROJECTS (MADRID)

The design project for the Rodman Muse yacht was based on the combination of two materials adapted to the vessel's different sections. The base is made of thermo-curved **Krion**®, defining the organic forms of the layout and, in turn, gives shape to

the furniture. The other material used is laminated wood, whose function is to cover, like a shell, the spaces defined by the **Krion**® base. The gap created by the joining of both materials is a hollow space where lighting has been installed.

With regard to the design of the layout below deck, the layout of the existing spaces was preserved. Above deck, a double-height open space acts as a living room and is separated from the kitchen-dining room area by a step.



A lecturer at the Rice University School of Architecture, in Houston, Texas, Carlos Jiménez is one of its most acclaimed and devoted professors, fervently devoted to his teaching activity.

His way of understanding teaching is very similar to the type of architecture he designs – always concerned with the surroundings and the real needs of his clients. This is surely the reason why he is one of his colleagues' most appreciated architects.



Left, Crowley House, an 800-m² house (Marfa, Texas) with views of the Chihuahuan desert. Right, portrait of well-known Costa Rican architect Carlos Jiménez, who has lived in the United States for 35 years.

CARLOS JIMÉNEZ

ARCHITECTURAL COMMON SENSE

He is one of those architects who have risen silently but whose ripple effect has endured solidly and with prestige. What Carlos Jiménez really enjoys is doing good work for his clients from his small Houston studio. Born in Costa Rica, he has lived in the United

States for 35 years, and considers that it is this transcultural quality that endows his work with much more value, always concerned with the present, the past and the future. He once revealed that he likes to photograph his projects ten years after in order to see how the houses have affected the spaces around them. He talks of how "they grow together with their





Left, interior of Whatley Library (Austin, Texas), a large library designed so that its owners can enjoy reading in a sanctuary among the trees. It also showcases a vast collection of valuable indigenous earthenware from New Mexico. The intense

light on the wood-covered walls is eye-catching. *Below*, the Whatley Library, and its limestone-clad exterior. It has a central opening for vehicle access, and on the ground floor are a gym and a space to keep garden tools. The freestanding building is connected to the main house and the guesthouse via

ramps, balconies and stairs. *Bottom*, interior of the Irwin Mortgage headquarters (2001-2003, Fishers, Indiana), the company's main offices in the USA, next to Interstate 69 - making the building easily visible.



Texas), would rather consider the local values in his projects than be carried away by fads or styles that are overly subjective.

This very pragmatic vision of his profession is maybe the reason why he is so highly esteemed by his colleagues - who are always willing to rely on his opinion and years of experience. He has thus often been a juror for important international competitions, including the Pritzker Prize. He was a juror there for 11 years, and admits that the so-called 'Nobel Prize for Architecture' is not always as undisputedly clear as it seems to be, since each and every project is thoroughly analysed (and even visited) until a common denominator is found that makes the winner deserving of this medal. This Costa Rican architect likes to remember how the Chinese architect Wang Shu received the prize in 2012 precisely for his artisanal architecture that respects the environment - and totally different from today's standards in China.

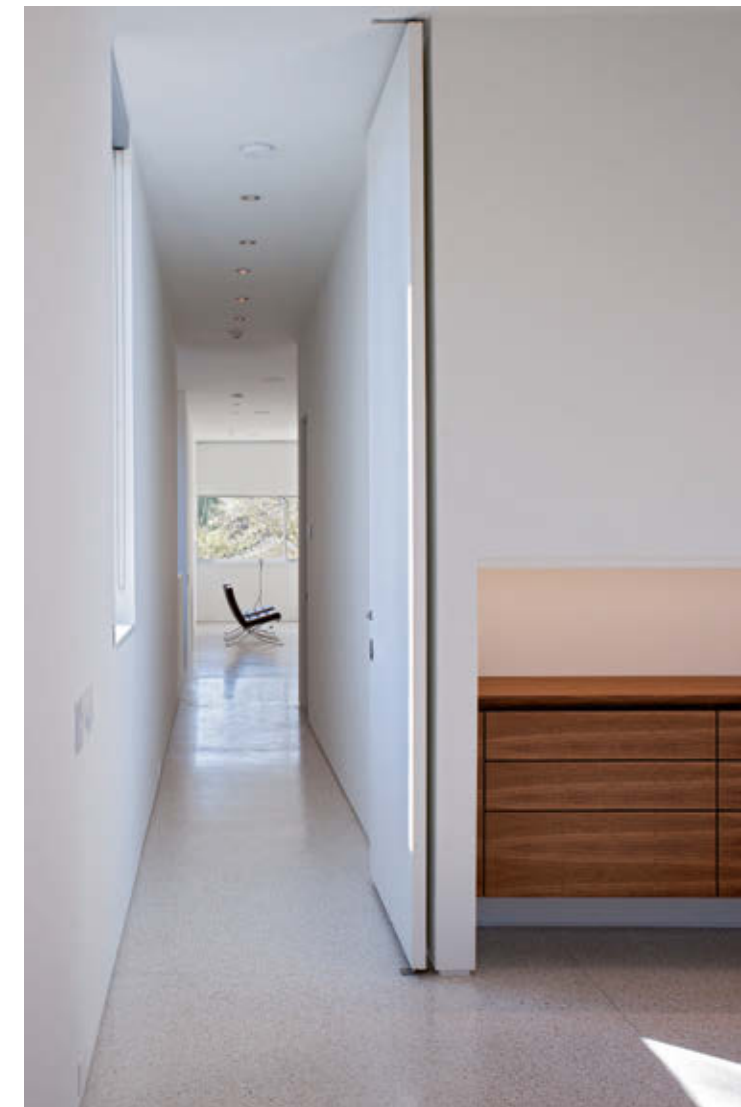
In addition, his impassioned work as a lecturer led him to obtain the 2009 Prize for Professor of the Year, awarded by the American Institute of Architects (AIA) in Houston and, more recently, in 2013, for Most Admired Professor by Rice University. These awards can be added to another series of important international commendations that highlight the interest that Carlos Jiménez takes in his students and the support he offers them.

Above, exterior of the Library Services and Data Center, Rice University (Houston). It is remarkable for its opacity - affording optimal conservation for the materials stored inside - and for its phosphorescent green colour. *Left*, beautiful interior lines in Crowley House, Texas.

occupants". Because otherwise, what would a building be?

Critical of architecture that is too self-centred, Carlos Jiménez is far removed from any sort of 'stararchitecture' and has a simple goal: "to build cities" just like most of his colleagues do. While admitting that there is a small group of more "creative", high-profile, global architects, Jiménez, who is also a professor at the Rice University School of Architecture (Houston,

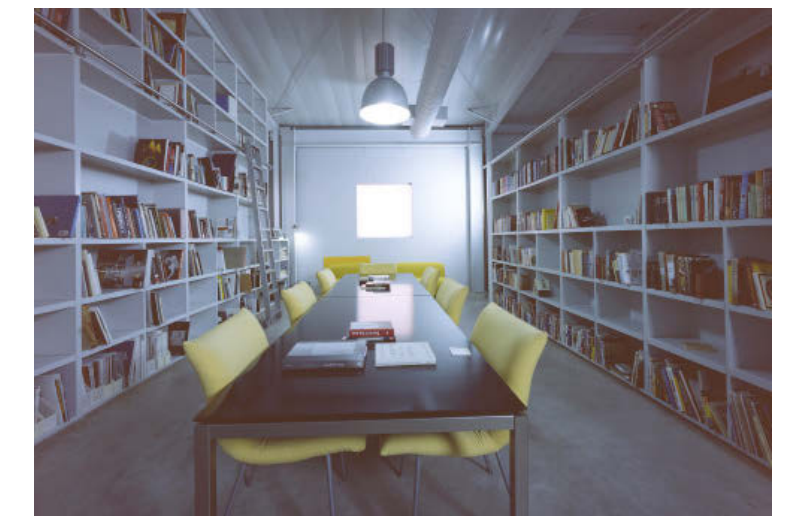




Left, along one of Crowley House's corridors (Marfa, Texas).
Below, exterior of the other Crowley House (2011-2013),

on Willard Street, next to Carlos Jiménez's studio. The building is divided into two parts, like a duplex.
Bottom, the library of the De Santos photography studio

(Houston, Texas). A work space showcasing the functionality of the economy of materials used for the construction.



Above left, the Irwin Mortgage Headquarters, a building of over 11,000 m² on four floors that house the directors' and administrative offices, a warehouse and a mail office. Perpendicular to Interstate 69, the architect used the building itself to advertise the company, which was one of the client's requirements.

Below left, exterior of the De Santos photography studio (2011-2012, Houston, Texas).

One of his most representative works is Crowley House (2000-2004, Marfa, Texas) – an 800-m² house set on a hill with panoramic views of the dunes of the vast Chihuahuan desert. Here he was able to make the most of the unique light of this southeast Texas region, even planting native species and trees to complement the materials, textures and colours used to fully integrate the building into its natural surroundings.

Also remarkable – not only for its intensely phosphorescent green colour – is the Library Services and Data Center at Rice University (2002-2007, Houston). A campus services complex for which he replaced Rice's traditional brick for a system of pre-fabricated concrete blocks assembled in a geometric shape. An opaque design not only based on aesthetics, but which is also useful to maintain temperature and humidity constant: essential for optimally conserving and storing both paper documents and other delicate items such as reels of film.

Among his more personal creations is the

Whatley Library (1999-2001, Austin, Texas), a pavilion designed as a self-contained structure housing a huge library and is connected to the main house and the guesthouse via ramps, balconies and stairs. Light plays a leading role for this project as the owners wanted the space to be a kind of sanctuary among the trees. As for the materials, limestone was used predominantly outside, and maple wood panelling was used inside.

Other outstanding works are the Irwin Mortgage company headquarters in Indiana, the De Santos photography studio in Houston, and another Crowley House, this time on Willard Street. He has just finished a social housing project in France, and today is carrying out different projects in the United States. //



WELCOME TO CHICAGO

The multinational Virgin chose an iconic building from 1928 – the old headquarters of the emblematic Old Dearborn Bank – to establish a luxurious 26-floor hotel. The project's directors used natural materials by **Porcelanosa Group**.

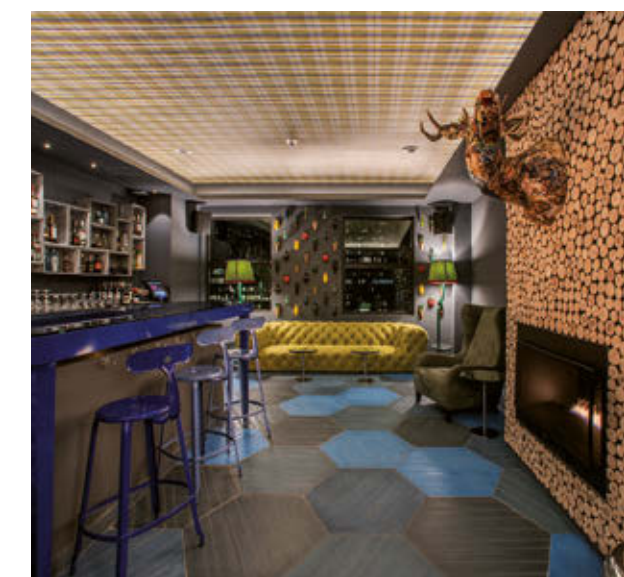
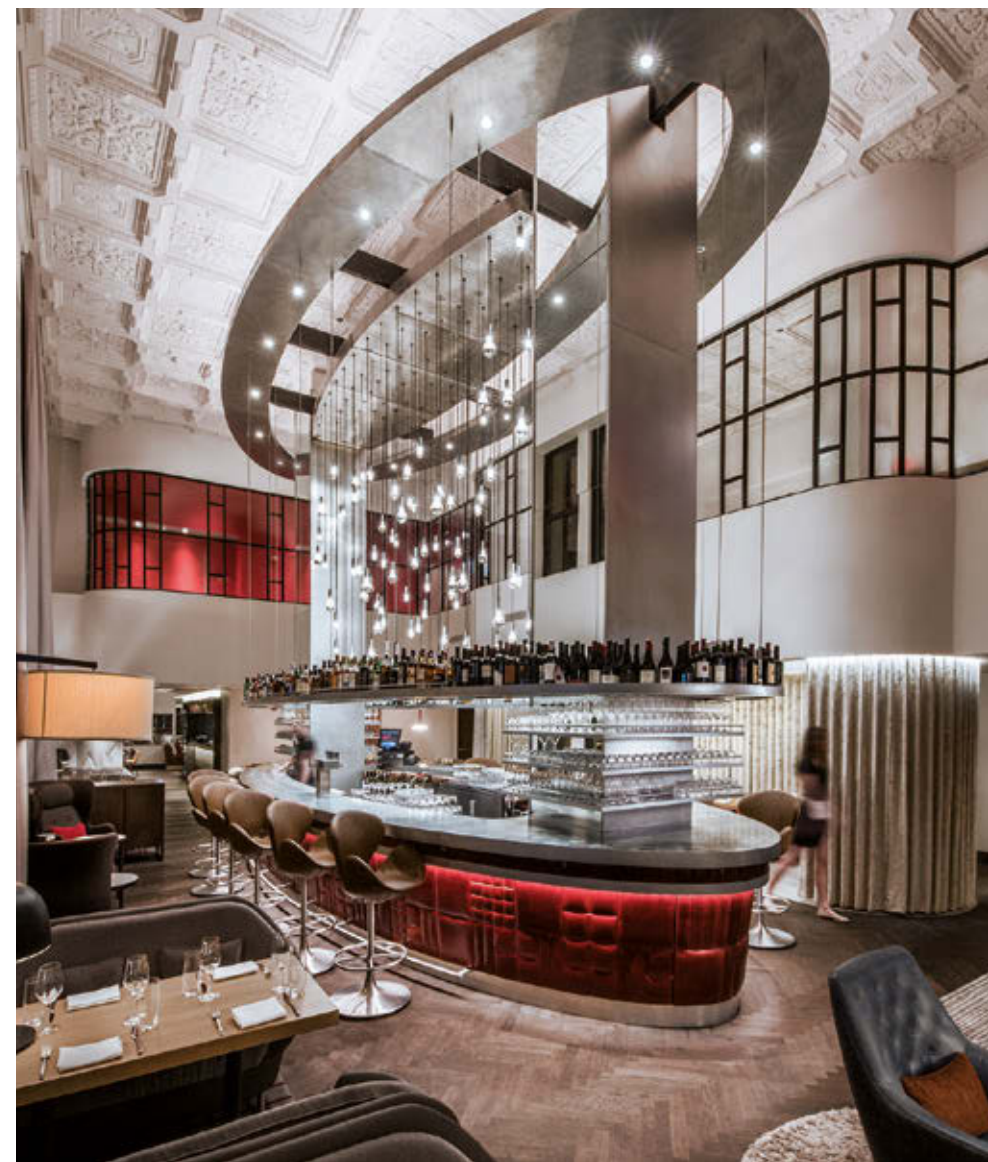
Text: SANDRA DEL RÍO. Photos: D.R.

Gorgeous façade of the Virgin Hotel Chicago, built over the historic Old Dearborn Bank building from 1928. The original building was preserved, fitting it with state-of-the-art technological gadgets. It has been an important and responsible architectural project for Virgin which consolidates its process of expansion while protecting the historic and architectural values of the buildings in which it designs its hotels.



A hotel that keeps the old essence of the building, such as the use of oak floors, copper doors for the lifts and service elevators on each floor, a style typical of the early 20th century, when the building was erected. However, on its 26 floors and in its 250 rooms, contemporary modernity and technology give guests the level of comfort demanded from a hotel whose hallmark is exclusivity. To achieve this touch of urban personality, Virgin installed natural wood floors by **L'Antic Colonial** in different rooms of the hotel.


The excellent, benchmark results are evident in the Commons Club lounge bar, in which **Classic Ebony** natural parquet by **L'Antic Colonial** was installed in a herringbone pattern, in a special size; a floor that brings back the look of the traditional wooden floors from the time when the original building was constructed. Materials such as **Wet Plus Oak Life** flooring by **L'Antic Colonial** were used in the hotel's rooms and bathrooms. And for the wet areas, a combination



The interior makeover of the historic building has made the Virgin Hotel Chicago a magnificent benchmark of architecture and contemporary adaptability. For this purpose, the company used materials by **Porcelanosa Group**. Among the most remarkable results is the flooring in the exclusive Commons Club lounge bar, in **Classic Ebony** natural parquet by **L'Antic Colonial**, manufactured in a special size (48.26 x 7.62 cm).



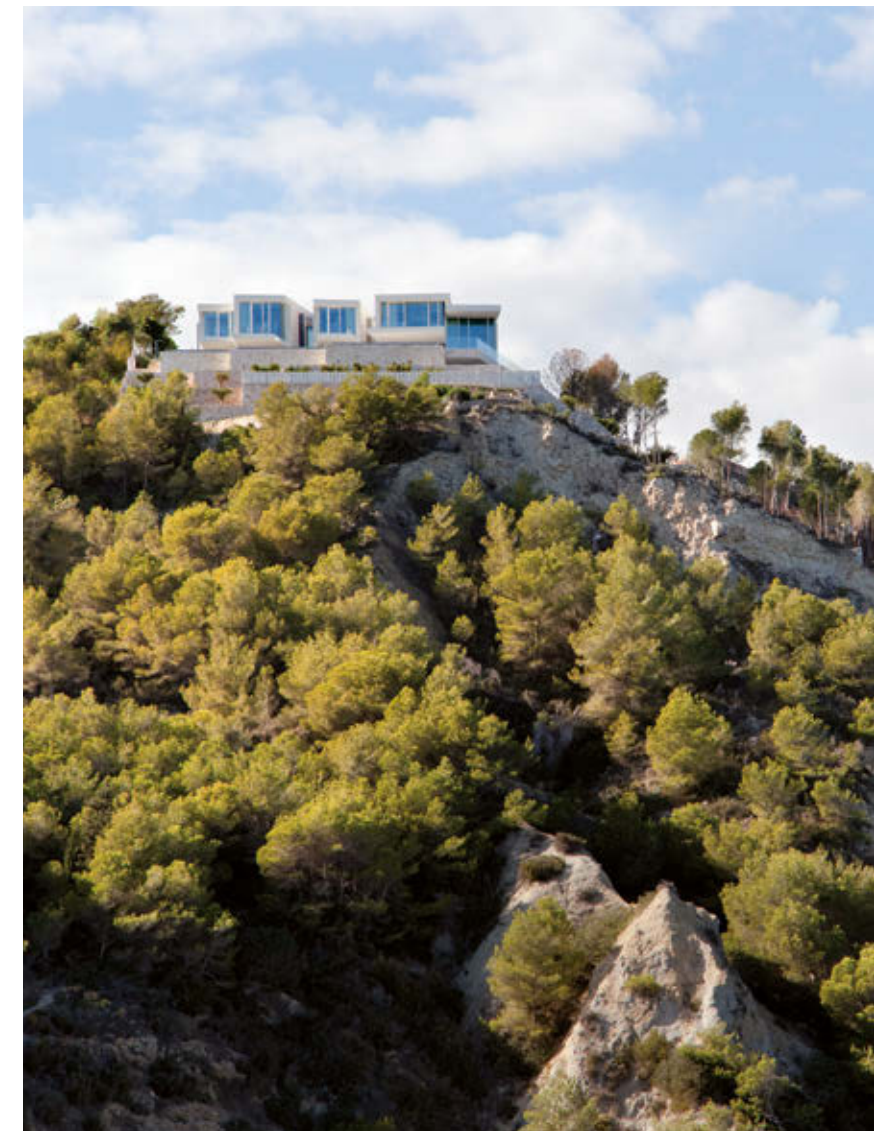
of the special **White Retro Romo Craquele** and **Red Retro** wall cladding was chosen, as this is Virgin's corporate colour. The Cerise Bar, in Chicago's Virgin Hotel, was also recently opened. Located on the building's 26th floor it has a wonderful rooftop that has become the centre of the Windy City's social life. Designer Paola Navone designed the Cerise. When visitors exit the lift, they find themselves in an ambience in reds and greens, with two bars and great atmosphere. As put by Raul Leal, CEO of Virgin Hotels: "It is not just another terrace in Chicago – it is a space that encourages curiosity and imagination. The views of old Chicago, the live music, cocktail menu and summer menu turn the Cerise, at the Hotel Virgin Chicago, into the best terrace in the city."

Rapidly expanding, Virgin expects to open a total of 20 hotels over the 10 next years, all of them in major cities in the United States and Europe, including of course New York and London. The fact that Virgin trusted **Porcelanosa Group's** natural materials is due to the success of shared work and our company's commitment to demanding projects of great impact. 



Top left, in the rooms and bathrooms of the renowned Virgin Hotel Chicago natural materials by **L'Antic Colonial** have been used. In the rooms, **Wet Plus Oak Life** floor in a special size,

17,78 x 119,38 cm. Above, this shower's design is in a combination of the special **White Retro Romo Craquele** and **Red Retro** wall tiles in Virgin's corporate colour.



SARDINERA HOUSE NEW HORIZONS

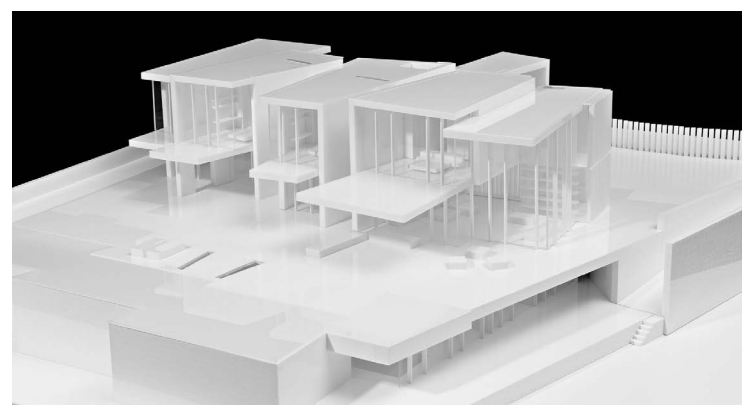
Architect Ramón Esteve designed this Jávea home, perched atop a hill, with stunning views to the sea overlooking an idyllic cove of turquoise waters that can be seen from every part of the house. The studio used materials from **Porcelanosa Group** for its construction.



Above, clockwise, a section of the double-height volume that makes up Casa Sardinera, with glass balconies designed like bay windows for the upper floor rooms – all of them with views to the sea and the infinity pool; the hilltop on which Casa Sardinera stands, overlooking a cove of turquoise waters.

*Left, the horizon is framed by the architecture of this area devoted to the sun loungers by the outdoor swimming pool edged with **Cream Paradise Baia Stone** paving, 30 x 30 x 1 cm, by **L'Antic Colonial**.*

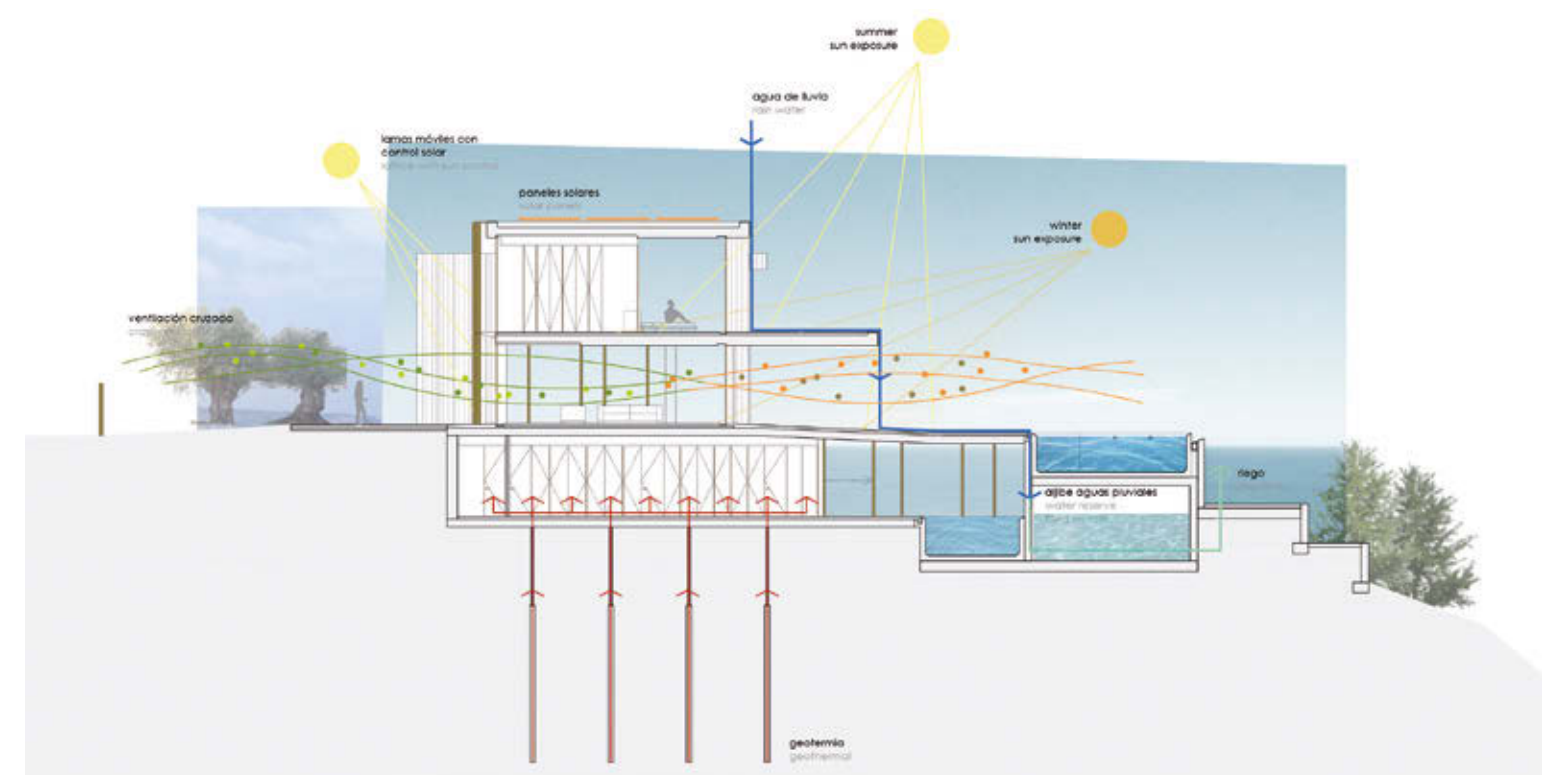
The furniture blends seamlessly with the white micro-cement paving, as is the case of the outdoor sofa by Living Divani.



Top, the east-west orientation of the house makes the most of the natural breezes and the sun, and is evident by the difference between the east façade – more open and transparent, with large glass panels sheltered by the overhangs, and views to the

swimming pool (surrounded with **Paradise Lake Stone Blanco** paving, 30 x 30 x 1 cm, by **L'Antic Colonial**) – and the west façade which is more closed and opaque, with a system of adjustable automated slats in bleached Accoya wood to protect the house from the sun as well as for privacy.

Above and right, ground floor plan, model and cross-section. Top right, the impressive outdoor barbecue area – taking advantage of the recess in a wall – was done in **Krion®** by **Systempool** for its fire-resistant and hygienic qualities.



In the area of Jávea, between Portinot and Cala Blanca, an imposing house made up of several white concrete volumes stands on top of a hill. Open to the Mediterranean Sea, Casa Sardinera was designed by Ramón Esteve, whose architecture studio in Valencia very often works with this type of seaside landscape. “The project’s initial approach was based on taking advantage of and making the most of the panoramic views of the location, creating an atmosphere for contemplation and relaxation to enjoy the experience afforded by the place itself,” explains the architect on how this wonderful location, above a cove of turquoise waters, influenced his design for this home overlooking the sea.

With two contrasting façades, one more closed and the other more open, access to Casa Sardinera consists of a double-height volume whose side walls direct our eyes towards the horizon. Of the living areas (on the ground floor), the sitting room is remarkable for its singular dimensions as it has a 6-metre high glass corner with the best views in the house to the Mediterranean. On the upper floor are the bedrooms, one in each volume which, instead of having front-facing views, have glass corners to achieve more interesting angles.



Above, from left to right, dining room in which the bleached Accoya wood ceiling, the table - made to measure by Ramón Esteve - the chairs by Jaime Hayón for Sé and the micro-cement floor blend in a single colour. The eye-catching Taraxacum lamp is by Achille Castiglioni for Flos; and the LED lights are perfectly integrated in the bathroom's interior design behind the bleached Accoya wood ceiling and wall. The basin was carved out of a block of **Calgary** natural stone, in a made-to-measure design by Ramón Esteve made by **L'Antic Colonial**.
Left, the large central island and columned area in the kitchen hide different elements.
Right, opposite, the sitting room corner in glass (6-metres high) is maybe the best area in the house for enjoying the views of the sea while sitting in one of the two Lounge Chairs & Ottomans by Vitra.





Photo: Alfonso Calza


RAMÓN ESTEVE

Just seeing how the studio attracts its future clients' attention – with a straightforward "Shall we have breakfast together?" – and having a look at the www.ramonesteve.com website – with the photos of the young team having breakfast together – is enough to give you an idea of how the studio, headed by Ramón Esteve, works. Located in the city of Valencia, Ramón Esteve Architecture Studio was founded in 1991 to carry out its activity both within the field of architecture and interior design, as well as industrial design and art direction. Since then, they have never stopped creating; a proliferation typical of an architect always ready to face new challenges while fulfilling high standards of quality and excellence. Also a lecturer at the School of Architecture at Valencia's Polytechnic University since 2005 and at the Cardenal Herrera Ceu University for its PhD course on Interior Design (for hotels) since 2012, Ramón Esteve is well-known in his profession for his use of local materials, his clever utilisation of space and the seamless and respectful fusion of his projects with their surroundings. Harmony is perhaps another word that can define his way of designing houses, as each element seems to belong in a rational way to a whole – to a beautifully minimalist whole in which nothing is left to chance. Another outstanding quality of his work is the continuity found in the interior design of his projects, invariably state-of-the-art creations that yet never forgo the functional and energy needs of a 21st-century house.

"The building's structural planes and the swimming pool's water, with the horizon in the background, frame the views," Esteve sums up of the particular relationship between the blue of both the sea and the outdoor infinity pool and the white textures created by the wooden shutters against the concrete walls – also white, which in turn create continuity and harmony with the off-white wood slats, the ceilings and furniture.

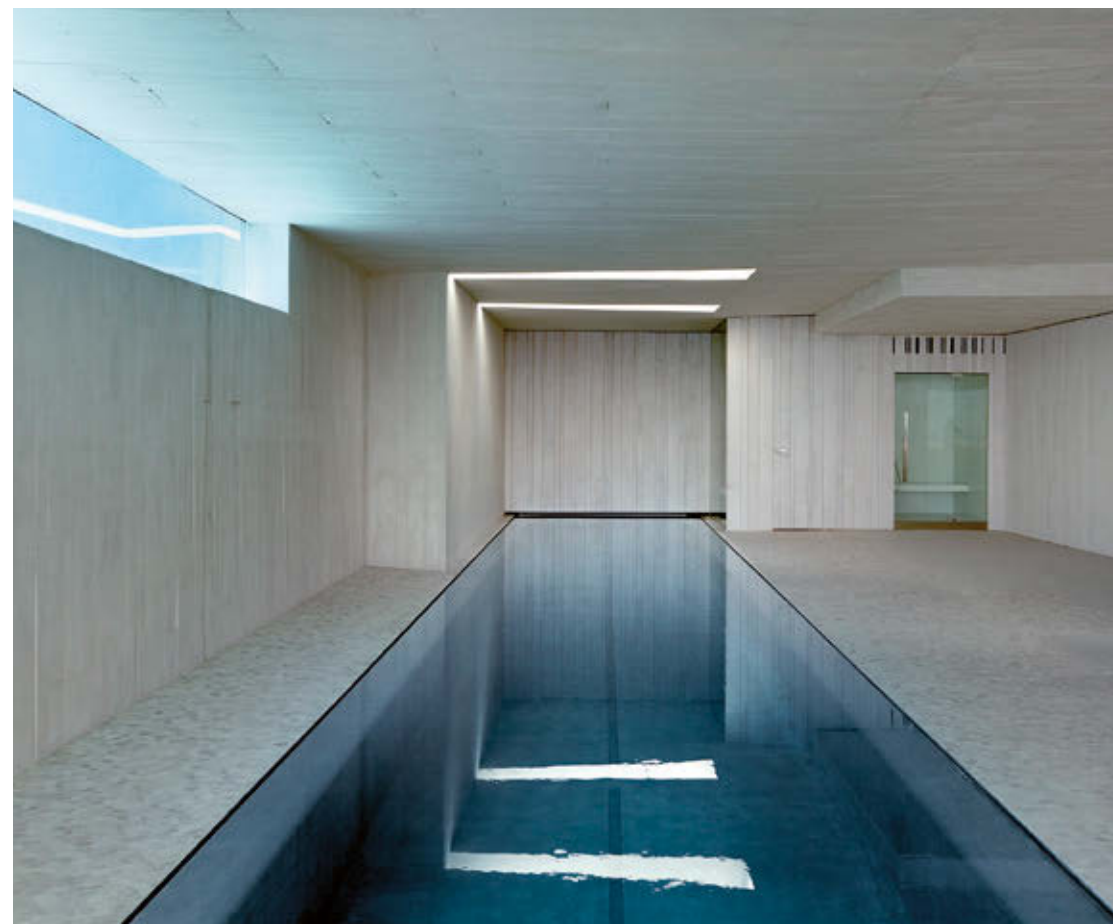
Water is also a connection between the outdoor and the indoor swimming pools, linked by a long window. Built on different levels, the water casts shadows from outside over the swimming pool on the basement level.

The interior design of Casa Sardinera was also completely designed by the studio headed by Ramón Esteve. Continuous off-white micro-cement flooring, bleached Accoya wood, natural stone in the bathrooms, flat pebble paving... these are just some of the materials used for the interior design. The furniture was also designed and made-to-measure by the Valencian studio, and other elements were chosen from by Vitra, Flos, and Vondom catalogues and other renowned firms.

Finally, it should be highlighted that the house has an 'A' energy certification as it was designed with sustainability standards such as adjustable LEDs, double glazing with solar and automated control. 

Above and right, built on different levels, the outdoor and indoor swimming pools are connected by a long window that projects shadows into the basement. *Both* swimming pools are edged with **Cream Paradise Baia Stone** paving, 30 x 30 x 1 cm, by **L'Antic Colonial**.

Opposite, access to the basement that houses the service area, the garage, the gym and the indoor swimming pool – complete with sauna and changing room.





22ND INTERNATIONAL EXHIBITION BY PORCELANOSA GROUP

THE ATTRACTION OF PORCELANOSA'S BRANDS

**PORCELANOSA / NOKEN / BUTECH
GAMADECOR / VENIS / L' ANTIC COLONIAL
URBATEK / KRION® by SYSTEMPOOL**

The eight firms belonging to **Porcelanosa Group** presented all their new products to the expectant eyes of professionals, users and media from 80 different countries. This 2015 event had even more visitors than the 12,000 registered for the previous edition.



PORCELANOSA

The firm creates four exclusive spaces in its showroom: a hotel called The Suite, a boutique for a luxury brand, a fully-equipped restaurant kitchen with an industrial feel, and a home with all possible details.



1 Common space in The Suite, with **Chester Log** ceramic parquet, 14.3 x 90 cm / 22 x 90 cm and **Manila Steel** wall tiles, 31.6 x 90 cm.

2 Hotel room in The Suite, one of the four ambiances recreated at the Porcelanosa showroom, with **London Grey** floor, 19.3 x 120 cm / 29.4 x 120 cm.

3 **Par-ker® London Oak** ceramic parquet combining 29.4 x 120 cm and 19.3 x 120 cm sizes, simulating the veining and surface of natural oak to perfection. Also available in **Black, Grey, Chestnut** and **Maple**.

4 A bathroom in this ambiance recreating a boutique, with **White Manila** cladding, 31.6 x 90 cm and **Chester Anthracite** flooring, 22 x 90 cm.

5 The bathroom in The Suite was fitted with **Sand Dover Spiga** and **Sand Dover Modern Line Sand** 31.6 x 90 cm and with **Sand Dover** floor tiles, 59.6 x 59.6 cm.

6 Exterior of the boutique created in the Porcelanosa showroom, with **White Village** wall tiles, 59.6 x 120 cm.

NOKEN

Eco-friendly tapware that has a totally modern design. And a collection that recreates the elegance of bathrooms of the past yet still with today in mind: streamlined pieces with clean, simple lines but with a modern touch.



1 New **Chelsea** collection, an elegant and fresh retro look for bathrooms: taps with clean, simple forms, bathroom furniture with seamless lines and perfectly shaped curves, and a basin with cutting-edge design. **2 / 3 / 4** The new **NK Concept** series, focused

on a responsible lifestyle, with a well-defined design for an eco-friendly product range and a wide variety of basin, bathtub and shower mixer taps: five choices of basin mixer taps; installed over the basin; wall-embedded or on the floor;

bidet tapware; bathtub taps to mount on a shelf or on the floor; semi-recessed for shower or bathtub-shower; and SmartBox Uno, Vario and Termo solutions for the shower, combined with the shower bar, flex hose and handle set.

BUTECH

In addition to Swarovski crystals, new decorative edgings now also have pearls. Linear drains for built-in showers. And efficient façade systems that not only make for perfect-looking buildings, but also for energy saving ones.



1 An exhibition area displaying several types of **technical flooring**, such as ceramic parquet, the **Cli-ker** n system and raised technical flooring.

2 An example of the Krion® installation system with several pieces on a curved façade.

3 A detail of the Butech showroom displaying different **façade systems**: ventilated, fixed, modular, with ceramic, Krion®, stone and X-Light finishes.

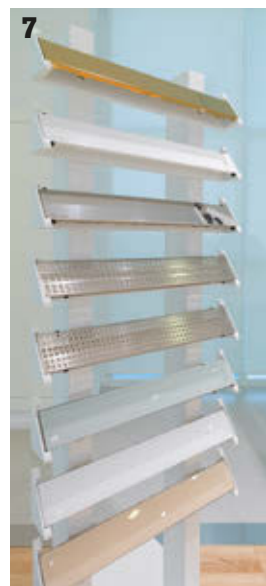
4 Pro-part **Pearls Crystal SW**, an edging of Swarovski pearls as well as crystals, which is part of the

new decorative edgings from the **Crystal** collection, shown above a metallic line only 8-mm wide, and available in Gold and Silver finishes.

5 A detail of **linear drain** in ceramic finish, for a ceramic shower.

6 A catalogue with all of Butech's decorative edgings.

7 **Linear drains** for built-in showers.



GAMADDECOR

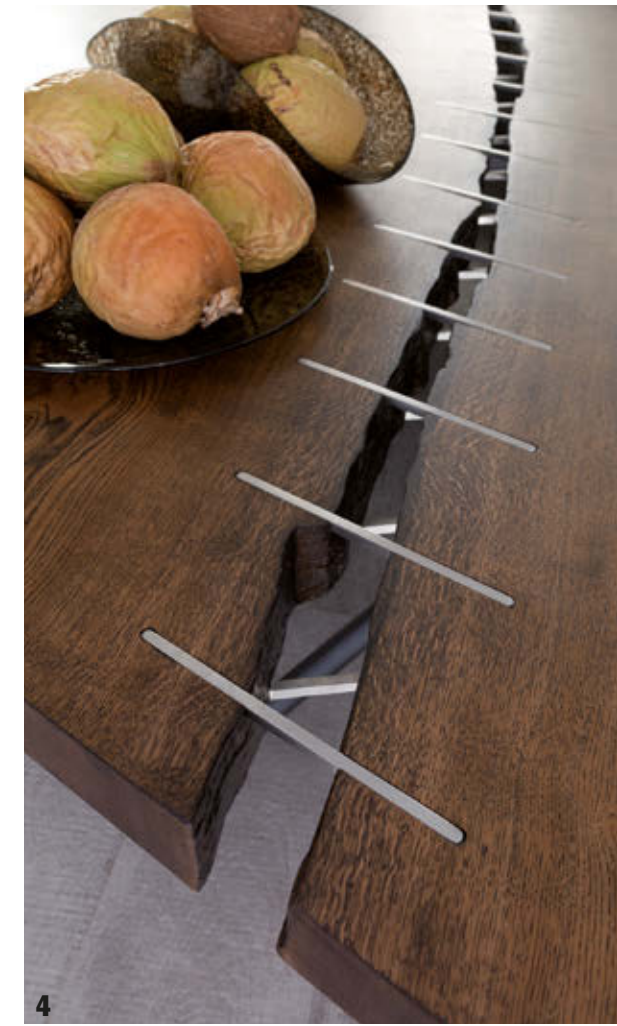
Luxurious materials return to our kitchens with the most natural styles. Cooking areas are hidden from sight yet maintain their functionality. And cupboards and bathrooms look their most elegant again yet adapted to spatial needs.



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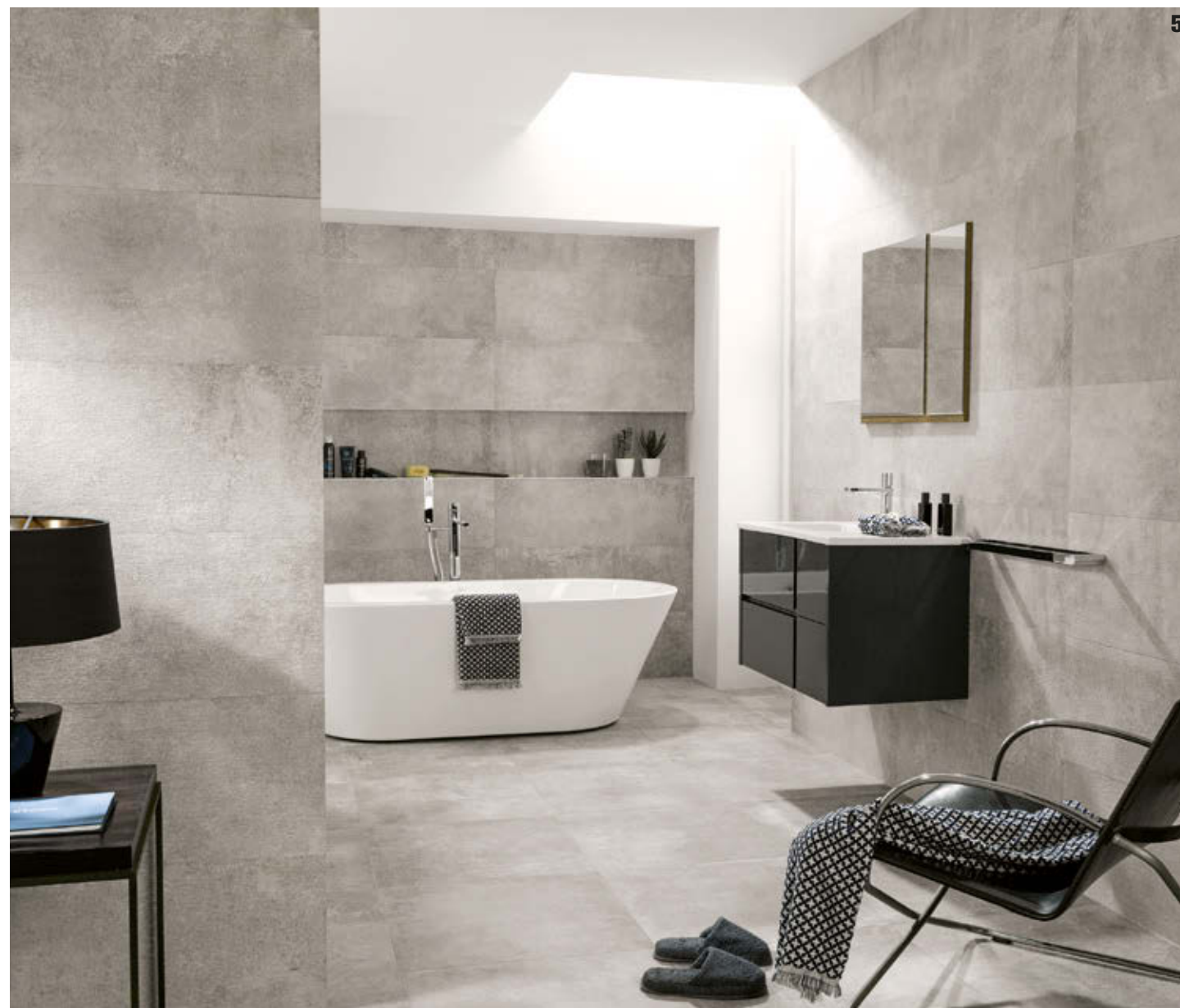
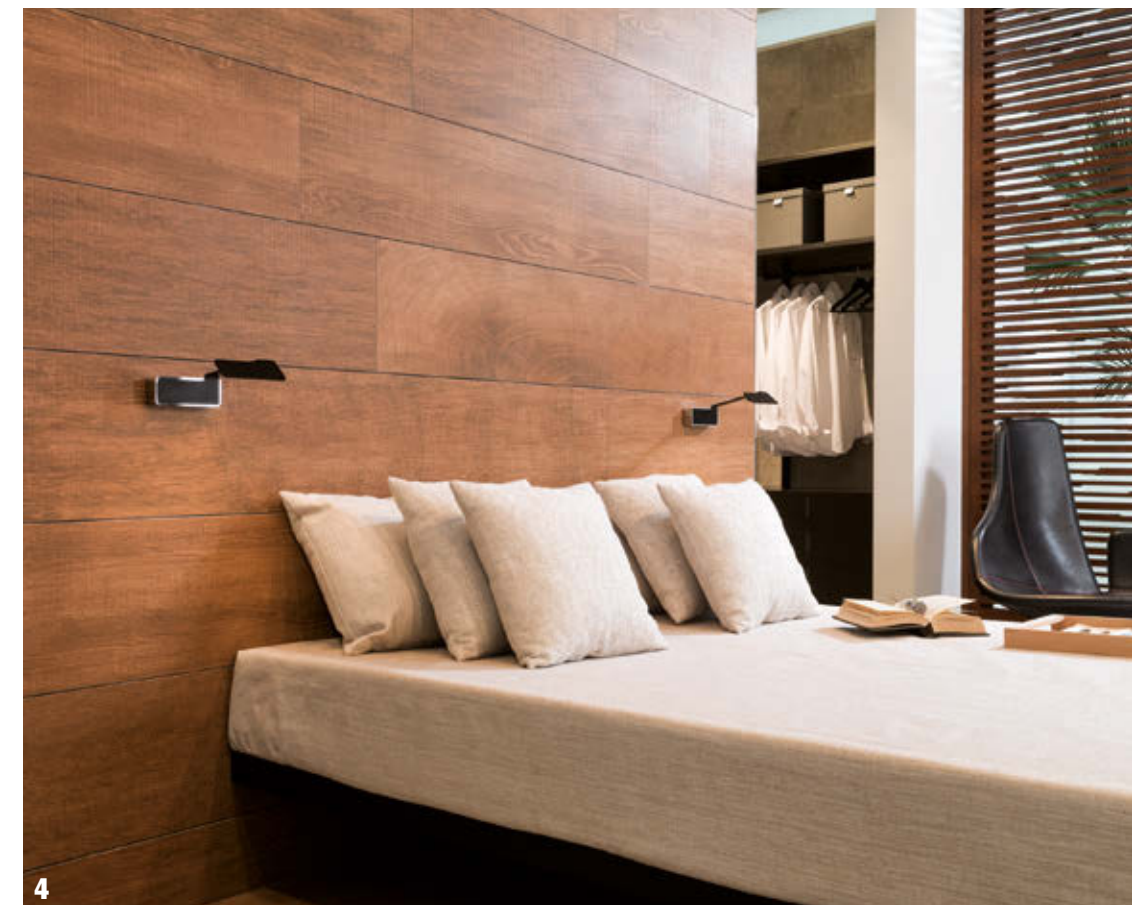


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- 1** Trotter kitchen, winner of a 2013 Good Design Award. E6.90 / E4.90 Torrifacto Oak / Lacquered Matt Pérغامon.
- 2** New storage system integrated in the column.
- 3** E6.20 / E5.30 Night Oak / Shine Lead. New **Emotions®** E6.20 kitchen model, with square wood veneer front, handles integrated in the front and solid wood edge. The column has two magnetic fronts thanks to the additives mixed into the lacquer.
- 4** Worktop made from a trunk of wood without altering its natural shape.
- 5** Modular **Dess Oak Torrifacto** bath unit and **Dess** basin. The wall modules, mirrors and shelves have aluminium frames in Stainless Steel or Black Cien Sable finishes.
- 6** **Emotions®** E6 Torrifacto Oak cupboard / Black Metal edging and doors in Bronze glass.

VENIS

Ceramic tiles that recreate the robust look of cement, and flooring with the cosy feel of wood. Large-format tiles for well-defined spaces and modern designs evocative of the past without forgoing new trends in interior design.



- 1** Ambience with **Houston Ash** flooring, 29.4 x 120 cm / 19.3 x 120 cm and **White Baltimore** cladding, 33.3 x 100 cm, a ceramic product recreating the robust look of cement.
- 2** **Boulevard Natural** cladding, 33.3 x 100 cm, on the left wall, and **Contour Natural**, 33.3 x 100 cm, on the opposite wall.
- 3** Ceramic flooring and cladding – the latter on the top part of the fireplace – **Houston Noce**, 29.4 x 120 cm, imitating the colour and texture of wood.
- 4** Ceramic headboard imitating the look of wood in **Houston Natural** tiles, 29.4 x 120 cm.
- 5** Bathroom with **Baltimore Natural** flooring, 59.6 x 59.6 cm, and **Boulevard Natural**, 33.3 x 100 cm, and **Baltimore Natural** wall cladding, 33.3 x 100 cm.
- 6** A detail of the **White Houston** flooring, 29.4 x 120 cm.

L' ANTIC COLONIAL

Signature spaces where stone envelops the ambience, wood awakens our senses and forms are sinuous or geometric. Because natural materials are in fashion, products are adapted to today's trends thanks to design and technology.



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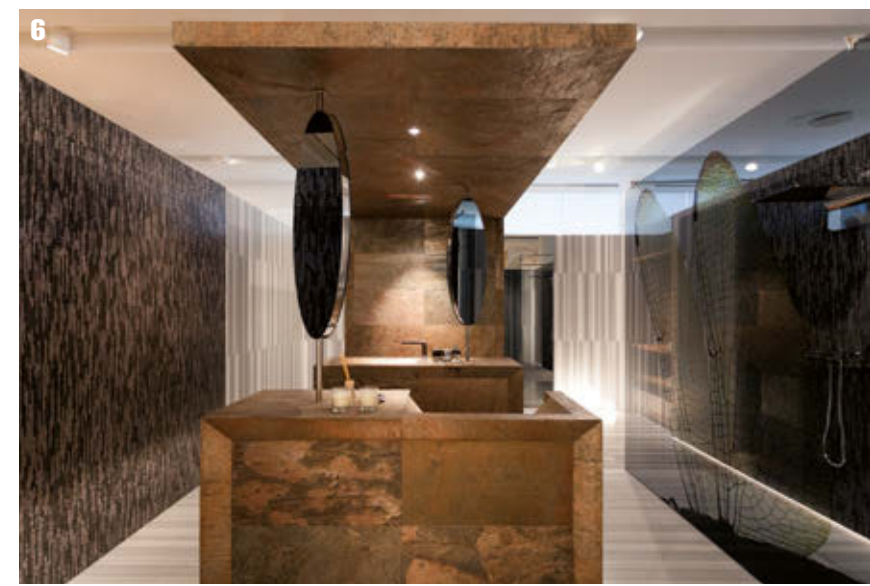
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1 Signature space designed by the Dutch Studio Piet Boon in **Classic Montreal** and natural stone.

2 The JAHN studio, with offices in Chicago, Berlin, Doha and Shanghai, has designed another signature space as an "elastic space" with oak wood **Dark Grey Multi-format Eden** and **Dark Polished Havana BPT**, **Grey Classic Capuccino** and **Polished Ice Thasos BPT** stone tiles.

3 Signature space designed by the Sanahuja & Partners studio. A space "to relax

in" done in **Brown Lines Safari Modul** stone mosaic, **Classic Kayak** marble and Manhattan Madison natural wood parquet floors.

4 New elements of the **Faces + Minim** collections designed by Ramón Esteve.

5 Signature space by Cardete Huet Architectes, a firm with studios in Toulouse and Marseilles. The materials: **Delhi Natural Home**, 40 x 80 x 1.5 cm, **White Classic Arctic**, **Eden 1L Sand** and **Black Pearl Mini Iris**.

6 Signature space created by Jestico + Whiles (London and Prague) with **Bombay Natural Home BPT**, 40 x 80 x 1.5 cm, **Bombay Polished BPT** 40 x 80 x 1.5 cm, **Bombay Airslate**, **Harmony Strip Coltan** and **Walnut Tortona 1L**.

7 The Francesc Rifé studio designed another of the signature spaces using **Brown Sand Havana Home BPT** and **Manhattan Narrow 1L Liberty**.

URBATEK

Sustainable technical porcelain stoneware made of 90 percent recycled sand that maintains all of its technical properties. Ultra-thin large-format ceramic tiles, so light that they can be installed on walls. And different textures for the specific needs of each space.



1 A detail of **Beige Kaos Nature**, 59.6 x 59.6 cm x 10.4 mm, in a neutral matt finish.

2 A detail of **Black Kaos Nature**, 59.6 x 59.6 cm x 10.4 mm, in a neutral matt finish.

3 **Grey Morse Nature** floor tiles, 59.6 x 59.6 cm x 10.4 mm.

4 **Textured Beige Stuc** flooring, 59.4 x 119 cm x 12 mm, part of the sustainable technical **Ciclik** porcelain stoneware range: made of 90 percent recycled sand, it has the same technical properties as other high-performance technical porcelain stoneware collections.

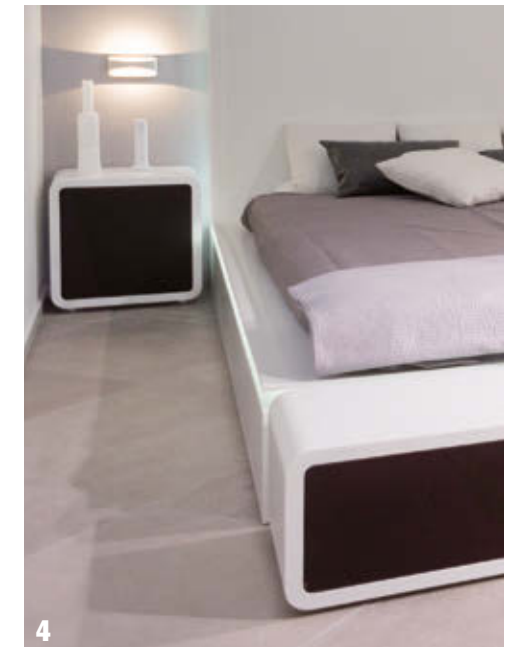
5 **Shiny White Polished Stuc** flooring, 59.4 x 119 cm x 12 mm.

6 Ultra-thin **XLIGHT Travertine Beige Nature** ceramic tiles, 100 x 100 cm and 3.5mm, used as cladding to hide an opening for a door.

7 **Black Textured Stuc** flooring, 59.4 x 59.4 cm x 12 mm.

KRION® by SYSTEMPOOL

The perfect shop design by the Castel Veciana studio. The very Zen-like bath elements designed by Estudi(H)ac using its innate creativity. And countless Krion® finishes that can be applied to any kind of space, both public and private.



1 Recreation of one of the treatment rooms designed for the Ortega & Cubillo dental surgery in Granada, part of the Krion® showroom.
2 K® Retail Space in the Krion® showroom, created by the Castel Veciana architecture and interior design studio. It reflects everything needed for the perfect shop design: fully clad in Krion® thanks to the application of different techniques such as thermo-curving, milling and back-lighting.
3 Aro Collection by the Estudi(H)ac studio for Krion®. Bath, inspired by the Japanese tea ceremony.
4 Bedside table and bed structure made of Krion®.
5 A detail of a countertop, basin and bathtub made from a single piece of Krion®.
6 A hands-on area at the Krion® Showroom.



KELLY HOPPEN

SIGNATURE BRITISH STYLE

An interior and furniture designer, teacher, entrepreneur and often appearing on British TV (soon also in the United States), Kelly Hoppen is a true interior design celebrity and a great ambassador for British creativity. As she celebrates 40 years as a leader on the cutting-edge of the design industry, she is more active and in more full swing than ever. She tells **Lifestyle** about her design philosophy, her projects, and how to redesign spaces to make them more liveable and pleasant.

Text: GEMA MONROY Photos: MEL YATES / MIKE TOY



Swimming pool at the spectacular LUX* Belle Mare resort in Mauritius, whose interior design is by Kelly Hoppen.

If Kelly Hoppen moves house or changes her office furniture it immediately becomes news. No wonder: her name has been synonymous with superb style for 40 years and whatever she decides with regard to design turns into a trend that others follow. Her creativity and dynamism are limitless. So is her ability to work. Apart from the popularity she achieved thanks to the TV contest *Dragon's Den* and to the recent opening of a new studio, the Kelly Hoppen Studio, she has just designed David and Victoria Beckham's new Kensington home, as well as a spectacular resort (the LUX* Belle Mare) in Mauritius. She has launched, in collaboration with Richloom, a textile collection for hotels, and another collection – this time of furniture, together with Gervasoni. A teacher – in fact, a master – of her craft, and a lecturer able to motivate the public, she has published several successful books, has designed iPhone apps, and has her own line of furniture, bed linen and bathroom fabrics, as well as cashmere and velvets (designed together with a Savile Row tailor), available at her online shop kellyhoppen.com.

You have designed private houses, yachts, planes, hotels, offices, mobile apps, candles, hotel fabrics... you've written books, and taught, and got



great business success. Do you feel more like a designer, an entrepreneur, a guru, a brand... or a Renaissance woman?

I feel like all of these at once! I think if I had to label myself, I identify the most with being a designer and entrepreneur.

And concerning design, what do you enjoy the most: designing a piece of furniture or a private house or a hotel or a business office?

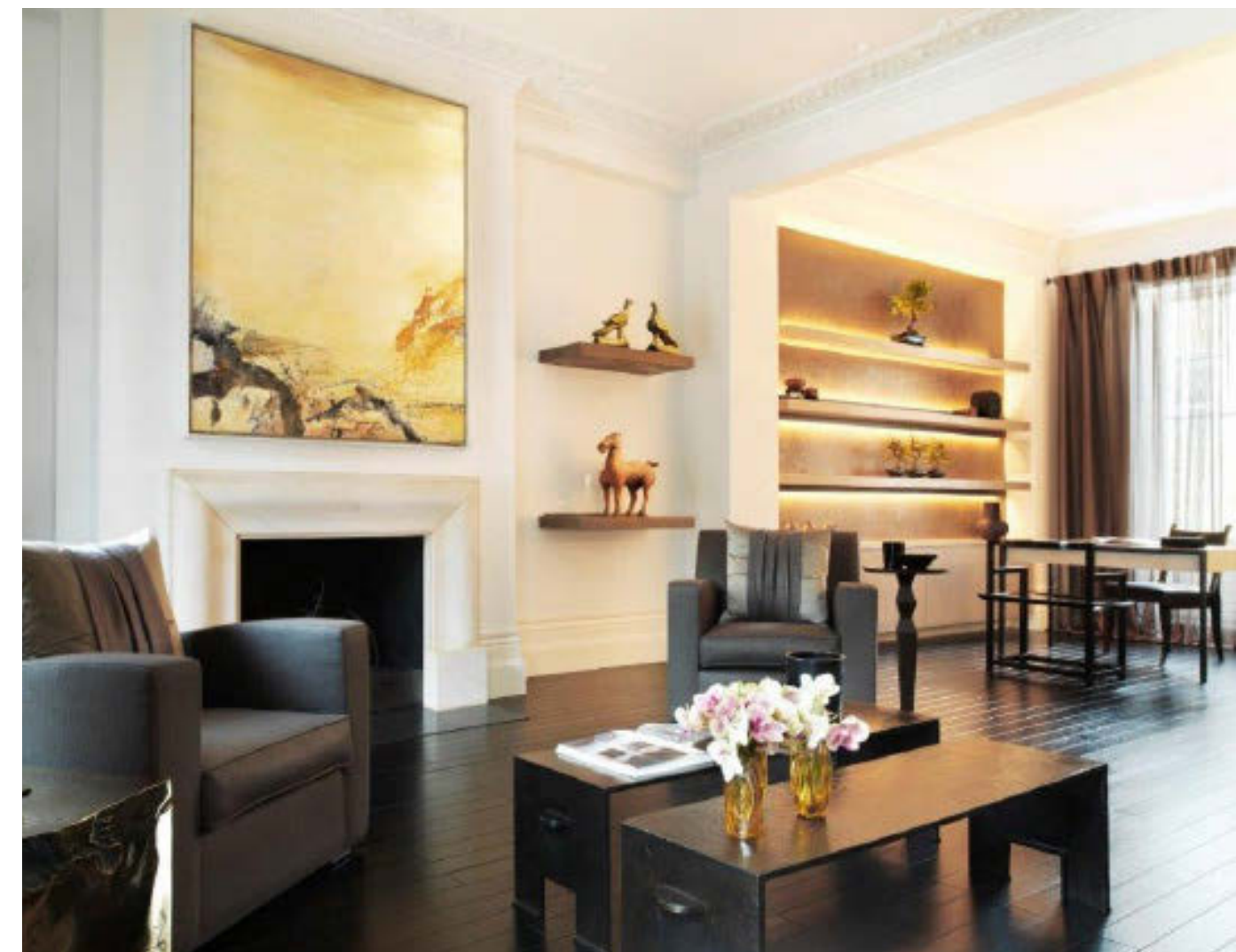
That's really tricky because I love to work on a variety of projects, it helps keep me on my toes and my creativity flows as a result. My mind is always working, there just aren't enough hours in the day. Every project is different and exciting.

You started working in design almost by chance, right? And without a previous formal training in this matter. What did you find in design that made you happy enough to keep in this business?

I wouldn't say I started working by chance, I was given the opportunity at 16 to redesign a family friend's kitchen and it all started from there. Of course, at 16 I hadn't had any formal training but design was always my passion and being an interior designer my dream, so my friend trusted me as a result. Being creative and coming up with new design ideas will always keep me happy



“My mind is always working, there just aren't enough hours in the day. Every project is different and exciting.”



Clockwise from top, the living room at her London home; interior of the Pearl 65 Flybridge yacht, designed by Kelly Hoppen MBE in collaboration with well-known designer Bill Dixon; exterior of the yacht; a fabric from The Kelly Hoppen Fabrics Collection, created in collaboration with Richloom; The Zen Collection Serving Bowls, a set of five bowls with rustic, organic forms; and Kellys Ikat Blue Wallpaper.

“I’m so influenced by the Eastern culture that is contemporary but also values traditional skills and workmanship.”



What do you like about the East so much? And where does your like for Eastern influences come from?

I adore travelling and discovering new cultures, tastes, textures, smells! I've always had a fascination with the East, and love the simple clean lines.

and that is such a big part of interior design.

I guess it still makes you happy...

I don't think I could stop designing if I tried, it really is what I love to do and I'm always at my happiest when I am working and designing. I would not have been in this business for this long if design wasn't a true passion!

Which is the most important lesson you have learned in all these years?

To never let failure stop you, I've never let any setbacks keep me from achieving my dreams. Every failure is an experience that you have to learn from and then move on from, there is no use dwelling.

How has the design industry changed in all this time? In your opinion, what's the biggest change you've seen? And how do you think it will be in 10 years time?

New technologies and innovations have changed the industry, and now more technology is always expected in everything. One needs to embrace technology but also use it with dignity. I am obsessed with technology and there really are some amazing gadgets that can be incorporated into the home and home design nowadays but you need to use it in a way that doesn't clash with the design and aesthetic of the room.

Has your style also changed significantly?

My style is always evolving but I wouldn't say it changes. I have a signature style and a very strong design ethos and philosophy. My signature style is what I am known for, to change it dramatically would firstly, not make sense and I would also no longer identify with it.

Where do you get your inspiration from?

Inspiration can come from anything, my mind is constantly working and thinking. I am so inspired by travelling and experiencing new cultures, but also fashion, nature, music, art, smells, tastes... The list could go on and on.

Someone wrote you are “a master of visual yin-yang” because of your West interiors meets East objects approach. Do you also feel it this way?

Definitely, I try to combine the balance and harmony of Eastern design with the luxury and opulence of the West. I love both these styles and believe the fusion makes for beautiful interiors.

I'm so influenced by the Eastern culture that is contemporary but also values traditional skills and workmanship.

How do you manage to get sophistication and opulence keeping design so cosy and warm?

My neutral colour palette of taupe, beiges, whites keep my designs elegant and sophisticated but I keep the warmth using textures that are luxuriously comfortable. People's homes are their sanctuaries so they not only want it to be beautiful but it has to be comfortable and liveable too. Somewhere where you can relax, recuperate and find peace from the busy outside world.

Which are your favourite materials and



Above, detail of a lamp and some mirrors, room at The Villa, Barbados, interior design by Kelly Hoppen.

Left and top left, the bathroom of a Senior suite, and a villa at the LUX* Belle Mare resort in Mauritius.

Opposite, swimming pools and outdoor dining room at the LUX* Belle Mare resort in Mauritius.

“My studio had to be a showcase of my style and work, but most importantly it is a busy and functional studio.”



textures to work with? Any material you are in love with right now?

Textures are vital in design, feeling is everything. It adds a new dimension to the room and to your mood. Linen, velvets and leathers are my favourites. You can combine these in so many ways to add depth and sensuality to a room.

You help people to become their own interior designer, but you've said, "The majority of people don't understand that people should not, cannot, put certain colours together." Which colours are those? Is it a problem of taste or a lack of education? Can "good taste" being learned? Give us a trick to choose the right colours.

There are hundreds of colour combinations that should not be put together in my opinion! I think people get caught up in trends, I try to create timeless designs that will not date quickly and I achieve that with my neutral palette. I think good taste can be taught to an extent, but like anything some people have it naturally while others just don't! My latest book 'Design Masterclass' is full of hints, tips and advice on everything design related; colour combinations, budgets, materials, mood boards.

What can you tell us about your new collections of bathware, hotel fabrics and hotel furniture? It seems you are working a lot for the hospitality world.

I love working in the hospitality world, it means that my designs get to be experienced by a much wider audience. I recently completed the LUX* Belle Mare resort in Mauritius which was an incredible project. It was so easy to be inspired when it is situated in an absolute paradise. I adore my new collection of bathware in collaboration with Australian brand apaiser. The collection was influenced by the East, I especially love the Harmony bath which was inspired by petals of a lotus flower. My new collection of hotel fabrics in collaboration with Richloom and hotel furniture in collaboration with Gervasoni are also fabulous. They took a lot of hard work but they really paid off!

Name a designer you admire and why.

Terrence Conran is iconic because he has a style and an opinion and it has never really changed which I admire.

What is your new house in London like?

It is completely fabulous!! I can't talk enough about it! It's basically finished now, although that doesn't stop me from constantly rearranging

the furniture and finishing touches around in my head. My new house is everything I wanted and dreamed it would be! Of course completely designed by myself and all in my signature style.

And your new office?

My team and business is growing and I needed a new studio to accommodate that growth. I was so thrilled to find the perfect loft-style space. The open space is perfect for everyone in the office to communicate in, which I think helps the creativity



and ideas really flow and develop. My studio had to be a showcase of my style and work, but most importantly it is a busy and functional studio. I love it, I find the new space so inspiring and I just love coming to the studio and getting down to work.

You have moved from Notting Hill to the Southern shore of the Thames. Is that the area of London to explore right now?

My studio actually has moved from Notting

Hill to West London, which is a fantastic area of London. Very design orientated and creative which suits us perfectly.

Could you tell us a project you are especially proud of?

I'm proud of all my work, but I have to say my new house is really special to me. I poured my whole heart into it, your home is your sanctuary and should bring you happiness, security and calm! ✍

Below, from left to right, huge dining room table, and designer Kelly Hoppen in her new studio in West London.



CHRISTIAN LUNDWALL is one of Sweden's most international architects. He was the founder of LWA, a studio specialising in interior design for hotels – in Russia, Africa, Europe and Scandinavia – such as the Radisson Blu hotels in London and Nice. One of his best-known works is the conversion of IBM's Performance Centre in La Hulpe (Belgium) into a hotel for the Dolce Group.

Text: MARISA SANTAMARÍA

SWEDISH DESIGN ON A GLOBAL SCALE

Since 1981, the classical concept of Nordic design has prevailed in their hotels, yet always keeping in mind the cities' surroundings and the countries in which they work. For Christian Lundwall and his multicultural and multifunctional team, "it is very important to appreciate the unique nature of every client, introducing innovative solutions adapted to each project. Our LWA team is

deliberately international, made up of men and women from different countries, representing and developing the individual traditions of their countries of origin," says Lundwall.

In all the hotels designed by LWA, each object and piece of furniture has been selected to convey quality, and sustainable materials are always used: "In every case, the result depends on the specific demands of each client and the type of building. We also relate it to the particular

character of the country where the work is being done while also taking the environment into consideration," states Lundwall.

His latest projects have been the Radisson Blu Hotel Kuwait, the new Hampton by Hilton in Saint Petersburg, the Sheraton Ufa Hotel (Russia) and, lastly, the Radisson Blu Hotel Nairobi (Kenya). "We are very proud of our new designs, they epitomise the evolution of a team that works in unison and with great harmony. In these projects,



*Above, exterior of the new Radisson Blu Hotel Nairobi (Kenya), with materials from the **Porcelanosa Group**.*

Opposite, a detail of the interior design at the Radisson Blu Hotel Kuwait.





we have introduced multifunctional lobbies with multi-functional reception areas. Our main goal is for them to become meeting points, and we design them with a playful approach. We have put a spotlight on local brands of furniture and interior design items and, in general, offer a clean, practical design with an eclectic touch to add vibrancy and personality – like the artworks and interior design of the Bashkir minority that we have included in the interiors of one of our projects,” says Christian Lundwall to define the ambiances that he creates.

“Good design, quality and innovation are part of our creative drive,” adds the architect. Innovation for which LWA relies on state-of-the-art materials such as **Krion®**, by **Systempool**: “Great both for the interiors and exteriors, it is easy to install and makes very interesting lighting effects possible. Porcelanosa’s showrooms, with their entire product ranges, are impressive. We especially like their bathroom ideas, mosaics, ceramics, new materials in general, and specifically **Krion®**,” he remarks.

Christian Lundwall dynamically conveys the qualities of Swedish design all over the world, but without forgetting the aspects of the cultural context of the place where he is working, thus unfolding a specific yet universal vision: “My creative approach does not forgo the nuances of local traditions and the workmanship of every place in the world where we work,” he concludes. ✎

Above and right, infographics of the lobby’s interior design and the terrace at the new Radisson Blu Hotel Nairobi (Kenya) where **Porcelanosa Group** materials were used.

Opposite, clockwise from top, lobby of the Radisson Blu Hotel Kuwait; one of the hotel’s corridors; infographic of the project for a five-star hotel in Ukraine; and future common areas of the Sheraton Ufa Hotel (Russia).



PROJECTS

SHOWROOM IN ALBUIXECH (VALENCIA)

A NEW EXHIBITION AND PRODUCT CENTRE

The Vicente Navarro studio designed a central space for the Albuixech shop that is perfectly integrated into the existing display area and where all the brands of **Porcelanosa Group** are represented.



Vicente Navarro and Victoria Codina founded a studio three decades ago where today they develop the projects designed by their daughters, Victoria and Paz Navarro, together with a multidisciplinary team of professionals. Fully devoted to design, they told Lifestyle, among other things, how the new Porcelanosa Group shop in Albuixech (Valencia) was conceived.

Spas, hotels, apartments... In which area does your studio feel more comfortable?

In theory, we have no preference. Nowadays, the area of home interior design is the largest and the one that we are working on the most. The time for big hotels, exhibition spaces and public spaces is apparently over. Designing homes enables us to establish a direct dialogue with our clients, enabling work to flow and making it easier for us to develop, convey and implement our ideas.

What is Vicente Navarro's style like?

We view the ideas that define the projects as

collaborations with our clients and we always try to capture the essence of their demands. Our style is functional and it always pursues final quality. We pay particular attention and put special care into details and effects for ceilings, joinery and lighting, etc.

What is your major concern when designing a project?

From the outset, we focus on understanding our clients. We let them clearly define and transmit their needs so that we can offer them an idea that meets their expectations. Once the project is developed, our focus moves on to its execution. Our project management is carried out on-site, providing each and every detail along the way until the work is completed.

You also have a showroom. Does it help when it comes to being familiar with current market trends?

Of course. Furniture design, together with architecture, definitively has an influence on trends in interior design. Our showroom helps us to be aware of the new furniture and lighting design showcased at recent international fairs, such as the Milan Fair.

In your projects, the colour white and wood stand out above other colours. Is this a trend?

Rather than a trend, this is perhaps the style of our studio in the homes we design. A style in which colours and textures are provided by the very materials with which we work: basic materials like stone, wood, limestone... With these elements as our starting points, the contrast and colour are found in our finishes.

Does your studio undertake the full design of these homes?

Vicente Navarro's team is made up of architects, interior designers and building engineers. We can undertake a home's full design, from its architecture to interior design through to the furniture and landscaping.

What factors did you prioritise when designing the new Porcelanosa showroom in Albuixech (Valencia)?

Our priority was to create a central space that would be perfectly integrated into the current display area while bringing all the materials



exhibited together, representing the different companies making up **Porcelanosa Group**.

Was it easy to work with the products by Porcelanosa Group?

We conducted an in-depth survey of all Porcelanosa Group's materials and products before developing our project, helped by the Novocer team. Thus, and with our prior knowledge of the brand, it was much easier to select the

appropriate products. Design and quality are for us the most important points, and **Porcelanosa** has both.

Have you applied some of them to your projects?

We look carefully the appropriate material for each project and the products made by **Porcelanosa Group** adapt well to our concept and level of excellence. **Krion®** satisfies many of our needs when it comes to design and, thanks to its versatility, it is an essential material in many of our projects. The mosaics and traditional ceramics by **L'Antic Colonial** and cladding by **Venis** and **Porcelanosa** have always been part of our projects. ✂

PROJECTS

SHA WELLNESS CLINIC

INNOVATING FOR THE SAKE OF HEALTH AND WELL-BEING

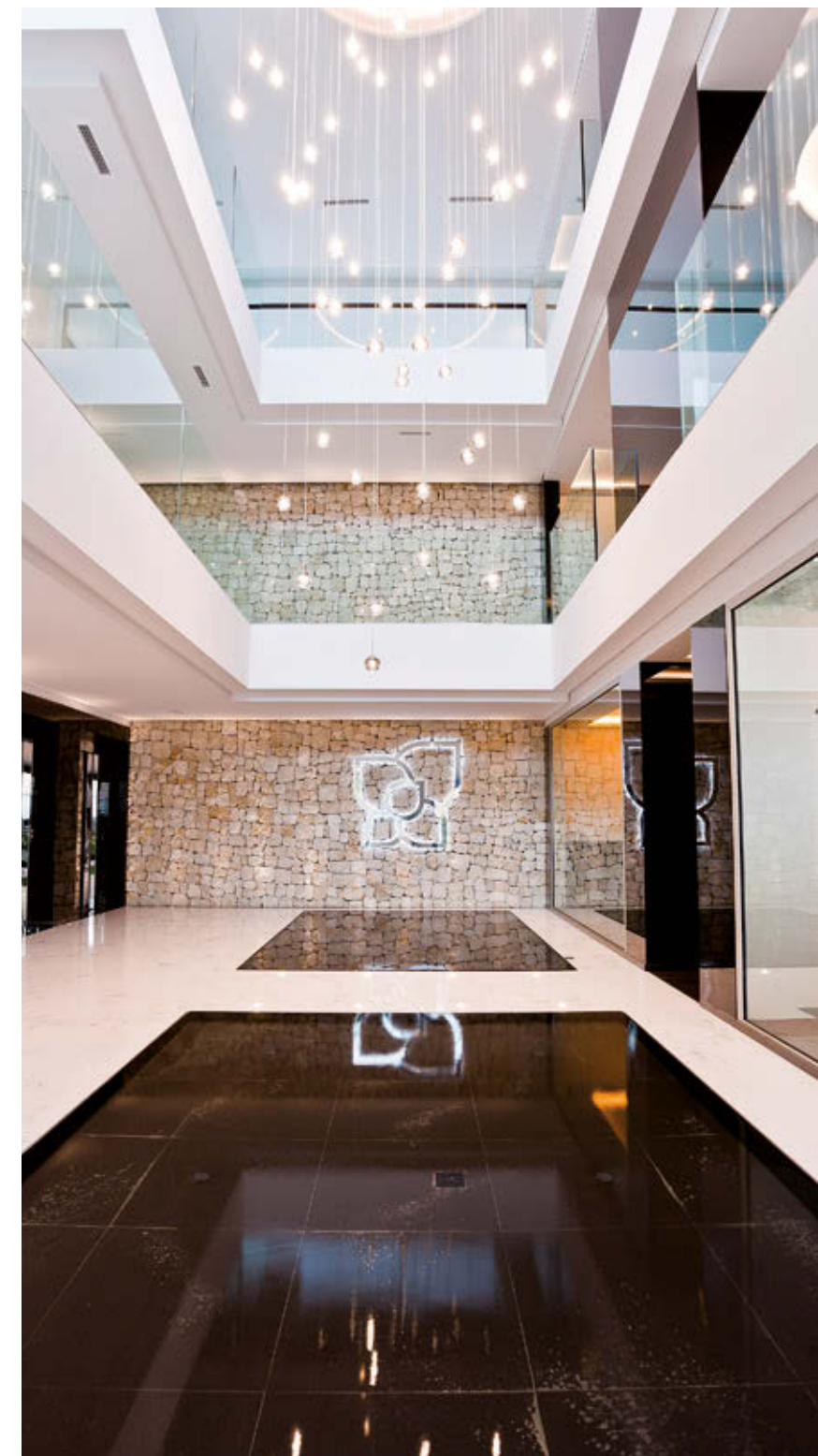
The international SHA clinic for well-being and health expands its facilities, increasing its range of treatments and units. For this refurbishment, materials from **Porcelanosa Group** were used.



A breath of fresh air comes to the SHA Wellness Clinic. Now, in addition to the healthy and delicious dishes of its Shamadi restaurant – a legacy from Michio Kushi, the father of modern macrobiotics – is a new building fully devoted to health and well-being. This 2,000-m² extension is on three floors, doubling the size of the medical and wellness area (already totalling over 4,000 m²) – allowing for the incorporation of new specialities and facilities to the already existing ones. Among these additions are a heated swimming pool, a Pilates room, a fitness room, treatment cabins,

an organic vegetable garden and a new kind of macrobiotic cuisine integrated into the SHA Academy: a series of activities with which to convey to its guests the knowledge and tools needed to lead a healthier life.

This new building was designed – as was the rest of the complex – by architect Carlos Gilardi and interior designers Elvira Blanco and Francisco Palacios, and reinforces the modern and minimalist design of the clinic, integrating it perfectly into the Sierra Helada Nature Park – close to the town of Altea. The SHA Wellness Clinic now comprises a floor area of 27,000



m² and 15,000 m² of garden, and is structured around five independent buildings interconnected via bridges. In addition, it has various swimming pools, waterfalls and 93 suites whose sizes vary from 70 to 320 m².

Natural stone stands out among the materials used for this new building, combining perfectly with the water to create a harmonious setting in which glass and lattice-work play a prominent role and enhance the balance between light and shade.


Thanks to this new extension, SHA now highlights the services it offers with brain-

*Left to right, common lounge area of the new SHA Wellness Clinic building, with **White Carrara Shine** flooring, 59.6 x 59.6 cm, by **Porcelanosa**; two different views of the lobby, with **White Carrara Shine** flooring, 59.6 x 59.6 cm, by **Porcelanosa** and **Polished City Graphic** 59.6 x 59.6 x 9.5 mm, by **Urbatek**. The lattice-work that extends to the upper level is made of **Krion**®, by **Systempool**.*

PROJECTS



stimulation and regenerative medicine units, together with its foot and hair units, ophthalmology, odontology, coloured light sleep therapy and cryotherapy. Each and every one of these new units helps achieve a balance for the body, mind and spirit.

In addition, SHA offers a complete hydrotherapy circuit with heated swimming pools, sauna, Roman thermal baths, hammam, bithermal showers, foot baths, treatment rooms, treatment suite for couples, doctors' surgeries, and waiting and relaxation areas. 



Above, the wet area of the facilities with **Jatoba** ceramic parquet, 14 x 90 x 0.8 cm, by **Porcelanosa**. Left, reception area. Below, right to left, ice fountain and corridor clad in **Qatar Anthracite**, 31.6 x 90 cm, by **Porcelanosa**.

The extension also used **Cubic** tiles in black and white by **Venis**, elements by **Noken** from the **Essence** and **Urban** series, and very sophisticated designs in **Krion®** designed by architect Carlos Gilardi.



PORCELANOSA IN THE WORLD



1



2



3

1 Cabestany (FRANCE). 2 Monaco (PRINCIPALITY OF MONACO). 3 Toulouse (FRANCE).

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Full sail ahead



After the Caixa Forum building, Swiss architects Jacques Herzog and Pierre de Meuron have a new project in Madrid: the BBVA headquarters. The bank employees themselves named the construction via a

competition, and La Vela [The Sail] was the name chosen for this 93m-high tower of 19 floors with an elliptical form. It also includes seven other three-storey buildings, and the streets that separate the buildings are named after different seas and oceans. 6,000 people work in La Vela following the values that the building itself aims to convey: global quality, trust, drive, teamwork and sustainability. One of its most outstanding particularities is the construction's commitment to being green: the slats covering its sunniest sides enable the building to preserve its thermal inertia; its design allows 100% reuse of rainwater and the use of environmentally friendly materials, such as FSC woods and recycled concrete. These are only some of the new aspects of a project that aims to obtain a LEED Gold certificate, one of the world's highest sustainability standards. The design of the interior spaces has a clear influence on the new work methods: simplicity is pursued for all functional elements, good lighting – diaphanous, open spaces make for easier collaboration among the work teams. "For the time that I've been here, I've noticed that the quality of the spaces leads us to better cooperation among people and to be more inspired," remarked Kerstin Kindling, one of BBVA Customer Solutions Directors. ✍



The Herzog & de Meuron studio designed La Vela, a 93-m, 19-storey building housing the BBVA headquarters. In addition to the main tower, it includes seven other three-storey buildings, all of them separated by streets named after different seas and oceans.

