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

DESIGN NEWS

INTERIOR DESIGN NEWS

CÓRDOBA GETS DRESSED UP A celebrity-studded opening event attended by Isabel Preysler, Ana Boyer and Spanish top model Oriol Elcacho.

MARBELLA SHOWROOM A makeover for Porcelanosa’s biggest showroom on the Costa del Sol results in a contemporary and sophisticated shop.

7TH ARCHITECTURE AND INTERIOR DESIGN PRIZES 2014 Read the competition rules to design a winning project or to enter your best completed work.

PORCELANOSA’S HEADQUARTERS IN NEW YORK We visit the Foster + Partners studio in Madrid for a first-hand look at how the makeover of the Porcelanosa Group’s future headquarters in Manhattan is progressing.

THE BEST DESIGNS AT CERSAIE The Porcelanosa Group was present with its eight firms at the 31st edition of the International Trade Fair of Ceramics for Architecture and Bathroom Furnishings held in Bologna (Italy).

BLUEPORT AL TEA A luxury development with spectacular views to the Mediterranean, whose chalets surprise with their modern and timeless interior design and their customised and distinctive architecture created by Carlos Gilardi.

SOUTO DE MOURA This Portuguese architect, who will design one of L’Antic Colonial’s Signature Spaces in 2014, talks to us about his architectural style.

HÔTEL CHAVANEL Brimming with works by contemporary designers and located in the heart of Paris, this hotel boasts exclusive and unique headboards made in Krion® emulating the delicate patterns of Parisian lacework.

VP JARDÍN DE RECOLETOS The choice of hotels on Madrid’s Golden Mile is completed with this renovated establishment whose gardens are an oasis of peace and calm.

BEST WESTERN TUUSHIN HOTEL This hotel in Mongolia’s capital preserves its Asian spirit while adapting its architecture and design to Western tastes.

AN AWARD-WINNING UNIVERSITY The Beldarrain architecture studio designed a sustainable building for the Carlos III University – so sustainable that the project received the first LEED PLATINUM certification for an educational building in Spain.

KAHALA, A $15-MILLION HOME An exclusive Australian residence with an infinity pool, fabulous spaces and a Gamadecor kitchen.

A LUXURY VILLA IN JÁVEA Mediterranean spirit with materials by Porcelanosa.

A RESIDENCE IN ARROYOMOLINOS A new and very special project by the López-Fando y Asociados studio in the region of Madrid.

YOGURTLAND A healthy looking shop for yogurt fans.

A HOSPITAL IN MARSEILLES A façade made with materials by the Porcelanosa Group.

PORCELANOSA IN THE WORLD TALKING ABOUT... The building planned by Steve Jobs is now a project by Norman Foster.
A giant centipede treads Antarctica

In recent months, a new visitor — a giant colourful centipede that looks like something out of a sci-fi movie — has attacked Antarctica. Called Halley VI, it is the newest base in the Antarctic. Its creator is a small British studio, Hugh Broughton Architects, whose proposal was selected from among more than 200 projects. A project done in collaboration with design and engineering firm AECOM, and constructed by Galliford Try for the British Antarctic Survey (BAS). Halley VI consists of seven blue modules and a red one that house the Antarctic Research Station, and has been operating now for several months. The project’s success lies in its cutting edge architecture and a strong concept built with painstaking attention to detail. Eight years of devoted collaboration among the different partners of the project have brought about the first research station in the world that can be easily pulled to a new location. It was constructed as an ergonomic, safe, comfortable and attractive dwelling for 16 people during the nine months of the southern winter, and for 52 in the three, short summer months. Last October, this original project received the British Construction Industry’s International Award.

A DIAMOND ON THE FLOOR

The ‘Marquis’ carpet, evoking the facets of a diamond, is made of plastic fibre — polyethylene — and is ideal for outdoor use. This original and attractive design with a diameter of 2 metres is a piece by the estudio(l)-lac studio, for the firm Vondom.

It is vital to examine the systems that make urban development possible, and try to live with our conflicts without removing them… accepting that change comes from controversy and from a collective involvement in decision-making… […] because architecture is not made for architects and so, when design is evaluated only for its coherence between the initial ideas and the subsequent completed projects, we are overlooking the fact that users’ aims are not necessarily in line with ours. […] because the concept of sustainability is a strategy that goes beyond the individual to the collective, and should contain an active yet critical perspective… The point is to efficiently use our natural and intellectual resources.
Marcel Wanders’s art

Amsterdam’s Stedelijk Museum of Contemporary Art will hold a retrospective of the work of Marcel Wanders, one of the most significant designers on the international scene. This exhibition will re-explore some of the work created by the Dutch designer over 25 years. Marcel Wanders: Pinned Up at the Stedelijk will be the first major design exhibition shown by the Stedelijk after it was reopened in 2012. The title alludes to the designer and his work analysed in a museum concept, and the exhibition shows over 400 exhibits, from furniture, lamps, utensils, wallpaper, and even jewellery. It also includes photographs of interiors, sketches, prototypes, experimental work in limited editions, sculptural objects and “virtual interiors”. “Designer Marcel Wanders is a creative and innovating force, who was driven by a clear and different vision right from the start of his career,” says Ingeborg de Roode, who organised the exhibition. The exhibition will open on the 1st February 2014 and will be on until the 15th June.

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

MARTÍ GUIXÉ DESIGNER
Design beyond the physical object

Initially, design always undertook the role of giving new form and functionality to objects, but it also can be applied to products that are not necessarily material or physical, but can be intangible — a service, a package of knowledge, a procedure. We are not referring to ‘design thinking’, that I personally see more as a procedure for solving problems for those who are not designers — but to the idea of applying the process of design, the notion of project — to intangible things, and thus designing a perception of something: of its patterns, its structure or its behaviour. This promotes a more open design, combining different disciplines and fields of knowledge, and has the form of an instruction, a ritual, or an object bearing information and emotion rather than function; it is the creation of a whole new typology of things that does not merely follow our changes in lifestyle, but constructs them. The objective is then the result of the design of a new perception or view of reality [in the photo, A_S_T (Apple Schnapps Tool, 2013), an object designed for Stählemühle Brände as a reflection on materials, sustainability...].
Menhir, nominated for the Best of Year award

The Menhir bathroom collection, designed by estudio{h}ac, a studio from Valencia headed by José Manuel Ferrero, has been nominated for the 2013 Interior Design Best of Year Awards by the reputed American magazine — the 2013. Specifically, it took part in the best ‘Bath Fixtures’ category. The design was created for L’Antic Colonial, a company which is part of the Porcelanosa Group and which, since its beginnings, has always chosen natural materials to add elegance and sleekness to home interior design — in this case, to bathrooms. This collection also has the added plus that the pieces — whose sculptural lines were inspired by the menhirs of Stonehenge in England — will become highly prized sculptural objects. The collection has free-standing and above counter basins, and a series of benches, storage units and shower trays with shelves. Textures have been chosen from among the main materials of the Spanish firm: stone was selected for its strength and durability, and wood to give a warm touch. The use of the different finishes and colours of marble and oak has made it possible to create a series of very versatile combinations suitable for any ambience.

A humorous note in home decoration

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

Opinion

Enric Pastor
Deputy Director of the magazine AD Spain

A trip to a bathroom

It was the most talked-about topic in a recent discussion forum about trends and new 21st-century hotel concepts. Not the lobbies or the bars, nor the restaurants or even the beds: the new and undisputable stars of hotels in the future will be the bathrooms. It is not that we will have to sleep in the shower — but almost. Much bigger spaces, ultra-comfortable bathtubs, spa-like water jets, furniture where you can sit and read, real marble and state-of-the-art taps. Some hotels have already tried it: Casa Camper in Berlin, with its bathrooms flooded with daylight as they give onto the street, and with the bed at the back of the room (the opposite of traditional hotel layout), or Jerusalem’s Mamilla, designed by architect Piero Lissoni where the bathrooms are the highlights. Let’s say that these bathrooms deserve a visit. In homes as well, interior designers like Gilles et Boissier and Lorenzo Castillo have been advocating the importance of bathrooms and endowing these spaces with luxury for years. That’s where the future lies.
As part of its endeavour to maintain its high level of quality and exclusivity, the Porcelanosa Group has fully refurbished its huge premises in Córdoba, a complex of over 20,000 square metres in front of the ‘La Torrecilla’ business park, on one of the town’s major access roads.

Porcelanosa, which has been present in this province for over twenty years, has now invested in a modern showroom where its products are displayed and sold, offering the public all the latest designs from the eight brands that make up the Porcelanosa Group.

The logistics centre, the point from which Porcelanosa products are managed and distributed throughout the province, has also been refurbished, thus expanding its capacity and improving the productivity of its 8,000-square metre space.

The opening was attended by many celebrities, as well as by Porcelanosa directors and exceptional guests like Isabel Preysler, who came accompanied by her daughter Ana, and top model Oriol Elcacho.
IN ORDER TO PRESENT PORCELANOSA’S REFURBISHED SHOWROOM FACILITIES ON THE so-called Golden Mile of Marbella, the Group threw a big opening party attended by more than 600 people, including such exceptional guests as Tamara Falco, daughter of Isabel Preysler and the Marquis of Griñón, and Oriol Elcacho, one of Spain’s most sought-after top models on the international fashion scene. Some of Marbella’s jet set celebrities like Gunilla Von Bismarck and Luis Ortiz did not want to miss the celebration either.

The shop, located on Avenida Ricardo Soriano, 65 — the place where it first opened its doors in 1991, has been, since then, an interior design and decoration benchmark on the Costa del Sol — also underwent a total makeover so that it could offer the public the latest designs by the Porcelanosa Group in a modern space, in line with architecture’s most recent trends. The premises cover an area of almost 1,000 square metres and are laid out over two floors where the products of the Group’s eight companies are displayed and sold. The latest trends in ceramic floors and wall-cladding by Porcelanosa, Venis and Urbatek can be found here; parquets and natural stone wall-cladding by L’Antic Colonial; the most cutting-edge kitchens by Gamadecor; all bathroom equipment by Noken and Systempool; and the most advanced construction systems developed by Butech.

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

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

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

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

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

PRIZES

RULES OF THE PORCELANOSA COMPETITION

22 MAY 2014 IN MADRID.

FOR INTERIOR DESIGNERS, ARCHITECTS & STUDENTS.

CATEGORIES

FUTURE PROJECTS & BUILT PROJECTS.

DESIGNS TO BE SUBMITTED BY 14TH APRIL 2014.

MORE INFORMATION AVAILABLE IN PORCELANOSA SHOWROOMS & WWW.PORCELANOSA-INTERIORISMO.COM

PORCELANOSA Grupo
We visit the Foster + Partners studio in Madrid to find out how the Porcelanosa Group’s new showroom project in New York is going. Cristina Colonques and Taba Rasti tell us about the major features of this total makeover of a historic building.
CRISTINA COLONQUES PORCELANOSA GROUP’S COMMUNICATIONS AND MARKETING DIRECTOR

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

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

What was the acquisition process of the building by Porcelanosa like? The search was clear, and as soon as this building came up and we accepted the details of its location and size, we decided to buy it almost at once. We were looking for an emblematic building in Manhattan, and the one we met our needs both as housing our offices and as a showroom. In addition, it is a good international showcase. Certainly — and particularly in the United States where the economy is doing very well and has experienced exponential growth. Furthermore, I believe that Foster’s name, combined with the building’s location, will strengthen our image for the brand’s international expansion.

Does the key to the future lie abroad? For us, it is very important to have a presence in the markets abroad, and the United States is one of our main targets. In fact, we have a great deal of interest in the United States, Eastern European countries and China. In fact, we have a great deal of interest in the United States, Eastern European countries and China. We strive to apply cutting edge technology to all our products, and in addition, Porcelanosa never stops researching in order to be able to launch new products that are interesting both for architects and for everyone involved in the construction industry. For this time being, our flagships is Krion®, together with UltraCool Colonia’s quality materials (marble, wood, etc.). However, I must say that ceramics are being used more and more, particularly for large areas as it is easy to clean and requires little maintenance and therefore doesn’t entail the problems other materials can have.

Has this interest in quality materials been prompted by a new construction style — a more ecological and sustainable one? It has in part, but architects have always opted for quality materials for their designs. Although now they have realised, as we also have, that ceramics are much easier to maintain and are more economical — they last longer and have a longer life span. Getting back to the topic of trends, what are Porcelanosa’s most popular materials, colours?...? We rely very much on the opinions of our distributors in a number of countries who point out trends to us and, therefore, what direction we should follow. For instance, small formats are very popular in England, whereas larger ones are more often chosen in the United States and the rest of Europe. In Russia, people want more profusely decorated tiles, whereas in Europe we are more monochromatic: concreta, not very ornate stone, grays and beige. For ceramics, there has been no really radical trend shift: the stars are cement and stone — and now, ceramic wood (which has taken off very well). Black and neutrals never date.

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

For yet another year, Porcelanosa was present at Cersaie, a fair that in 2013 had 900 exhibitors from 33 different countries. The Group’s 300-square metre stand—with an exterior surface designed in Krion® combined with 3-metre long XLIGHT pieces—displayed products from all its firms except Butech, which had a separate stand in the technical area.
Porcelanosa

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

1. Marine Japan wall cladding, 31.6 x 90 cm, combined with Japan Line Marine, 31.6 x 90 cm. The Japan range is also available in Marine Dean, White, White Dean, White Line, Natural, Natural Dean, Natural Line, Brown, Brown Dean and Brown Line colours.

2. Central wall panel covered in White Oxo Hannover, 31.6 x 90 cm. Also available in Ivory.

3. Grey Line Vetro wall cladding, 31.6 x 90 cm, and Grey Vetro, 31.6 x 90 cm. The Vetro range is also available in象版, Taupe Line, White, White Line, White Lappato, Brown, Brown Line and Brown Line colours.

4. Cognac Liston Oxford wall cladding, 31.6 x 90 cm. Also available in Cognac, Steel and White.

5. Sand Portland tile, 31.6 x 90 cm. Portland is available in Steel, Limestone and Sand, and measures 31.6 x 90 cm. The mosaic version also comes in 31.6 x 90 cm.

6. Marine Line Japan tile, 31.6 x 90 cm.

7. White Oxo Hannover tile, 31.6 x 90 cm. Also available in Cognac, Steel and White.

8. Natural Oxford Liston wall cladding, 31.6 x 90 cm, and Steel Portland, 31.6 x 90 cm. Floor in Oxford Natural, 22 x 90 cm / 14.3 x 90 cm. This model is also available in Marble (non-slip). Another highlight is the new Little Oxford version (18 x 65.9 cm), available in Cognac, Steel, Silver, Anthracite, White, Natural and Walnut.
NOKEN
The firm Noken offered different and very compelling bathroom concepts, both aesthetically and functionally. A new design of the much-awarded Mood range (created by Rogers Stirk Harbour + Partners and Luis Vidal + Arquitectos) was presented, with Krion® being replaced with natural wood − either Walnut or Wenge − but preserving its futuristic and original lines. Painstaking artisan work can be appreciated in even the smallest details. The minimalist and contemporary Forma collection seduced everyone with its eye-catching and soft, round-edged ceramic elements. Its taps are truly exceptional, with a new cold water system and the ECO water saving device.

BUTECH
Specialised in increasingly more attractive construction solutions in order to create aesthetic and modern projects, Butech presented innovations ranging from drainage systems for ceramic shower trays to decorative edges for ceramic cladding (suitable for cornes, end pieces and transition pieces). The new grates have a much more luxurious and exclusive look in Gold (plated in 24-carat gold) and Glass (in black and white tempered glass) are suitable for any kind of style and give a practical and functional result that combines technology and design. Elegance edging, the top option for decorating ceramic tiling, incorporates new designs and textures with Swarovski crystals.
At Cersaie, the firm presented the new colours Mint and Turtledove for its Modul series, bathtubs and basins, whose attractive exterior surfaces contrast with the interior volumes done in White Krion® Stone. It also presented the new Attica shower enclosures, remarkable for its simple structure and harmonious rectangular shape (with hinges and anchoring bolts flush with the glass panels for easy cleaning). In turn, the Epoque bathroom series recalls the powerfully evocative Belle Époque era but imbued with today’s simplicity and functionality. The metallic structure of this basin (in chrome or gold) can be used either as a towel rail or as a countertop. Other innovations are a Light Wall shower head with variable light powered by the water and different K Accessories, in Krion® Lux.

VENIS

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

1 Light Wall incorporates a simple technological device to generate variable light powered by water — not electricity (50 x 23 cm; wall-mounted).
2 Modul free-standing bathtub in Mint, with elements in Krion® Stone.
3 Epoque, with a classical, elegant and warm shape resulting in an emotive, human design of soft and enveloping lines. Also available with Swarovski crystals. Bathtub (180 x 80 x 56h) and basin (105 x 45 x 17h; 130 x 45 x 17h; 46.1 x 33.1 x 18h).
4 Attica shower enclosure in 8 mm-thick tempered glass and Chrome finish. Its Systemglass treatment allows for easy cleaning.
5 K Accessories, in Krion® Lux, and Modul towel rail in Chromism. Shine finish (also available in black).

1 Beige Hampton, 22 x 90 cm. The Hampton collection does not require the maintenance of a natural product. Its improved technical features mark an evolutionary leap in Par-ker ceramic parquets: coloured porcelain stoneware in 22 x 90 and 14.3 x 80 cm formats. Available in Beige, Brown and Grey.
2 Beige Nara, 33.3 x 100 cm. As its surface is in relief, Nara is used for wall cladding. Its ridges frame different decorative elements, either for bathrooms or other rooms. Its sober and simple design contrasts gracefully with the delicate richness and elegance of the result.
3 Beige Nara cladding tile, 33.3 x 100 cm, applied to a wall.
Once again, Gamadecor did not go unnoticed at the last edition of Cersaie 2013, where it presented its latest ideas for kitchens, bathrooms, wardrobes and walk-in wardrobes new products that surprised and captivated customers. Being aware that kitchens have become much more social spaces – places to share and in which to meet – the brand presented different models with integrated and concealed elements that nonetheless preserve their basic features: flawless and ergonomic designs made with the best materials. In addition, the simple lines and rounded edges of Ciclo, its new bathroom collection, dazzled everybody. A highlight: the integrated drawer handles on its wall-mounted modules.
URBATEK

Concrete XLIGHT, the extra-thin ceramic tile that looks like concrete and was presented by Urbatek at the fair, is perfect for several reasons: its lightness, cleanliness, uniform colour, stability and durability, quick installation as well as being easy to replace. Urbatek also took advantage of this international event to present Dublo, its new 20-mm porcelain stoneware suitable for outdoor use (gardens, terraces, bay windows, penthouses, swimming pools, spas, resorts and even outdoor spaces for bars and restaurants) even in the most extreme weather conditions. While the size of the extra-thin Basic XLIGHT porcelain stoneware tile is larger (300 x 100 cm), it is also lighter (8 kg/m²), has a minimum thickness (0.5 mm) and less absorption than traditional cladding tiles. The new colours were also unveiled at the fair.

L’ANTIC COLONIAL

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

THE FORCE BEHIND BLUEPORT ALTEA

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

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

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

When I started as a developer, I was lucky to have the opportunity of undertaking projects for other people, and so I began learning and specialising in luxury homes. This has given me the chance, thanks to my investors, to embark on BluePort Altea, a very special project, and together with my marketing team, we created a lifestyle that we offer our clients. I’ve travelled extensively on my family’s boat over the years and we’d berth at superb harbours, like Portofino. I loved that Italian port, which is the origin of the project’s name, BluePort, together with our interior design label. All our homes have views to the harbour and they seem to float like boats. The BluePort Altea brand, by Meg van Amstel, brings together the most important values of this land: the sea and blue sky with the views onto the port. I wanted people to feel that BluePort conveys that play of colours that is a part of the homes’ interior design. It is amazing to see how the sea’s dark blues merge with those of the sky on the horizon.

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

My philosophy compels me to give the best of myself. I always try to give my best. And you know what? — I always achieve it. However, in the case of BluePort Altea, I had to give even more of myself. I had to wait for the right time, learn from the best professionals by working with them, totally open my mind, gather all their ideas, organise them and combine them with mine. What I’ve learned from my masters — both men and women like Le Corbusier, Frank Lloyd Wright, Mies van der Rohe, Zaha Hadid, etc. — adds to my own 24-year experience in the worlds of construction and art: they are the roots of my personal universe. My training in philosophy, law and theatre, my specialisation in classical singing and then my jump to jazz, are the fabrics that have woven my way of being and my understanding of life, my holistic vision of the universe. When I envision each of my houses, I am like an orchestra conductor. I chose a place like Altea Hills, with its wonderful views and 24-h security, to build homes designed to create harmony, using only five elements: black river rock, marble tiles by L’antic Colonial, belonging to the Porcelanosa Group, glass that comes from beach sand, teak and the same stainless steel used in renowned yachts like the Feadship or the Lürssen. They are

The architect who designed the BluePort Altea project, Carlos Giraldi, defines his own architectural style as modern: “A type of architecture favouring straight lines, reflections in white, large glass panels for seamless integration with the sea’s horizon,” he states. In addition, the approximately 600-square metre villas (four of them are already finished) are built on a mandala-like – the construction, with different floor levels, took advantage of the slope to achieve concordance even though most were built in local stone, and a significant budget was dedicated to landscaping the gardens. Above the sitting rooms, with large glass walls, fully integrate the building into the landscape and views.
Internationally renowned interior designer Eric Kuster created a design label exclusively for BluePort Altea, that he himself called Blu. It combines luxury and beauty, has a classic and contemporary feel, and uses the perfect mixture of light and dark, warm and cool, refined and natural materials. Some of the materials chosen for the interior design are the marble tiles by L’Antic Colonial which met all of Meg van Amstel’s requirements for her BluePort project. We should not forget that these homes are fitted with a geothermal heating and air-conditioning system by Butech, one of the Porcelanosa Group’s firms. While intelligent technology and cutting edge electronics are features of the BluePort project, it also boasts totally artisanal carpentry work.
Above, the huge open kitchen — perfectly equipped for expert cooks — flows to an elegant and practical dining room.

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

The design of all 10 the villas sets itself completely apart from any mass-produced type of architecture, and focuses on exclusivity and individuality, doesn’t it? For this project, I recruited the best architect in the area, Carlos Gilardi. With him and my professional team around me, we’ve designed homes that each have an exclusiveness and individuality of their own. We want every client to enjoy a unique and exclusive lifestyle in their villa, a perfect location and total harmony with the surroundings.

We at Meg van Amstel want our clients to feel, take in and reflect the feeling that comes from living in a luxury villa, but without losing the charm of Altea and the surrounding area.

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

The first development phase, that includes four homes, is already completed. Carlos and I have been training a professional team exclusively devoted to this project for years. The resulting design favours straight, horizontal lines, reflections in white, big spaces, sunlight coming through the windows — and everything surrounded by the blues of the sea and part of the mountain’s slope. The palm trees, both Mediterranean and exotic, and hundred-year-old olives are part of the villa, for Nature is one of its pillars. The ‘family private office’, fully finished and decorated down to the last detail, can be visited. The only thing left is for the client to arrive with a suitcase and her Chanel No. 5. We welcome them with a meal in the villa’s dining room prepared by our chef.

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MINIMALISM
WITH TALENT, PRECISION AND COMMITMENT

The 2011 Pritzker Prize earned him a wider international presence and rendered his works — including football stadiums, tube stations and the renovation of historical buildings — much more visible, although his great talent and sensitivity has been renowned for years. This is why Porcelanosa chose the Portuguese architect to create one of L’Antic Colonial’s signature spaces in 2014.
Eduardo Souto de Moura (Porto, 1952) began his career under the guidance of another great, and also Portuguese, architect — Álvaro Siza Vieira. Already as a student, he showed a natural inclination for the world of architecture: “At high school, this was the subject in which I was most interested.” He eventually graduated in Architecture at the School of Fine Arts in Porto. In the 1970s, he collaborated with architect Nélio Dinis, and subsequently worked in collaboration with another architect, Álvaro Siza. Before starting his career as an independent architect, he was employed by Fernandes de Sá until he opened his own studio in 1980 in the city where he was born. Souto de Moura has combined his work as an architect with teaching since 1981. He was lecturer in Architecture at the University of Porto for a decade, and has been guest professor at the Schools of Architecture in Paris-Belleville; Harvard, Dublin, Zurich and Lausanne. His 2011 Pritzker Prize afforded him the opportunity to become internationally known, and more recently, in 2013, he was granted another prestigious award: the Wolf Prize. A wide range of projects are continually undertaken by his studio, Souto Moura Arquitectos S.A. — an international office with a team of 30 professional architects plus administrative personnel, highly qualified computer engineers and 3D designers, all of them with extensive experience in the field. The studio develops quality work, but in a laid-back atmosphere. Its methodology is based on sketches, technical drawings, 3D-designs and models, as well as on an ongoing dialogue with experts and a single development process. As put by the architect himself: “I always start by drawing a sketch. From that sketch, or a group of sketches, I begin to create plans, profiles and elevations, and then a model. Next I evaluate the solution, and start the process all over again.”

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The Paula Rego Museum is also a design created by the Portuguese architect. “I was lucky in the dawn, armed with a burning patience, we shall enter the splendid city”. And thus: “When in the morning we go down the Avenida de la República from San Ovidio and then cross Louis I Bridge... armed with a burning patience, we shall enter the splendid cities”. And thus: “When the sun rises, armed with a burning patience, we shall enter the splendid city of Porto”, Souto de Moura paraphrases. Although poetry is not a priority to Porto’s underground, the architect wanted a quality light-rail system, and this work entailed in many ways a renovation needed by the city. A difficult challenge, because at first the complicated topography of Porto’s historical centre made it apparently almost impossible to fulfil the rigorous technical specifications. “However, over the course of the work, we became convinced that it was viable,” remarks Souto de Moura. “As the project evolved, even what might have proved to be a hindrance eventually turned out to be key to the city’s overall makeover.” Thus, some changes were undertaken — levelling streets and adjusting steep hills, pavements, gardens, trees, street furniture and lighting — among other elements of the makeover.

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

Another of Soto de Moura’s projects was the conversion of the convent of Santa Maria de Bour to a Pousada. The aim here was to create an ideal atmosphere for relaxing while respecting the past history of the site. The old building was restored and a new construction was built as well. Soto de Moura undertakes all kinds of design: from large-scale projects to other, smaller works like simple single-family houses whose main goal is functionality. Among the large projects is the impressive Municipal Stadium in the city of Braga, his favourite project. It is located in the Dume Sports Park, on the northern slope of Monte Castro. Interestingly, the roof was initially designed to look like a long and continuous visor, but finally was inspired by Peruvian Incan bridges. At a height of 40 metres, the stadium has the form of a long and continuous visor, but finally was inspired by Peruvian Incan bridges. At a height of 40 metres, the stadium has two grandstands with the same gradient. The small stands on the side of the old stadium were retained to be able to choose the site, which increased my responsibility towards painter Paula Rego, for she had selected me for the project? The site was a wood surrounded by a wall with a large empty space in the middle and some tennis courts that had remained from the old club, which closed after the Carnation Revolution. The architect studied the place and the trees, and developed a group of sculptural and attractive volumes of different heights to reflect the plurality of the approach. “The play of yin and yang — the artificial and Nature — helped me determine the exterior material.” It was red concrete, the opposite colour of the green of the wood. “As I didn’t want the building to be a neutral cluster of boxes, I created a hierarchy by introducing two big pyramids as a backbone: the library and the cafe”. One of his concerns was that every exhibition hall should open to the outdoors, to the gardens. And this was respected in his project.

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

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

To achieve a markedly contemporary and fresh style that enhances the importance of each and every detail, the owner of this boutique hotel, Sophie Charlet, did not hesitate to trust its refurbishment to Peyroux and Thisy, a Paris-based architecture studio founded by architects Anne Peyroux and Emmanuèle Thisy (peyroux-thisy.com). Specialised in refashioning hotels to give them an identity of their own, this studio designed exclusively for the Hôtel Chavanel such essential pieces for its interior design as the reception counter and carved headboards with backlighting (made in Krion® by the firm Systempool, part of the Porcelanosa Group).

In addition, in pursuit of discreet and unmistakably French-made luxury, Sophie Charlet also recruited the collaboration of different Parisian artisans who created true marvels for the hotel’s decoration. This is the case of Sophie Hallette — a well-known French company founded in 1887 and specialised in lace and tulle design and manufacture (sophiehallette.fr). One of its lace designs was the leitmotif and inspiration for creating PARIS HOTEL CHAVANEL.
Top and above, in the lobby, "About a Lounge" chairs by Hee Welling for Hay contrast with the colorful "Confluences" modular lounge seats by Philippe Nigro for Ligne Roset. On the right, part of the "Prince Chén" chair by Louise Campbell for Hay is visible. In this ceaseless play of contrasts, a modern cuckoo clock stands out on a rustic stone wall.

A white lacquered metallic structure suspended in the air is a design by Matteo Ugolini for Karman, as are the "Moby Dick" lamps. On the right, in the breakfast room, "Fruits Défendus" light fittings designed by Nathalie Auzépy for NAdS.

Opposite, the hotel's two junior suites, whose carved headboards were designed exclusively for the Hôtel Chavanel by Peyroux & Thisy, who drew inspiration from Sophie Hallette's lacework, are made in Krion®, by Systempool. Both suites feature details by contemporary designers, such as "My Chrysalis" lamps by Driytschel and "Cloud" and "Saint-James" chairs by Lisa Widen and Jean Nouvel, respectively, among many others.
The new and improved look of this boutique hotel, and it can be seen not only in the cotton net curtains for the windows but also for the carpets and backlit headboards (both designed exclusively by the architecture studio following the lacework pattern created by Sophie Hallette).

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

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

The two junior suites are exceptional, with sloping ceilings and views onto the Parisian rooftops. One of them has an unusual round bed and bathroom elements created by Ronan & Erwan Bouroullec. The lamps are made of metal, polymers, and even natural silk or wool; and the furniture (unique for each suite) is by contemporary artists and designers — the ‘Saint-James’ and ‘Cloud’ chairs, by Jean Nouvel and Lisa Widen, respectively, among others.
The VP Jardín de Recoletos hotel chose Porcelanosa Group materials to give shape to its new spaces, wholly renovated after a total refurbishment.

OASIS IN THE HEART OF MADRID’S GOLDEN MILE

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

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

The ceiling of the restaurant in the Jardín de Recoletos was also clad in wood. The refurbishment of this space brought about a change of look, and now its exclusive design is accompanied by top-quality traditional Mediterranean cuisine. Divided into two areas, its elegant café is a highlight, just like the spectacular dining room terrace. The lush vegetation (with magnolias, daisies, palms, strawberry trees and geraniums) makes this open-air space — adorned with fountains
and two of them also have a separate lounge. Some of its extras are: a built-in, fully equipped kitchenette, a hydro-massage bathtub, amenities, Bluetooth audio system connection for mobile phones and international TV channels, among many others.

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

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

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

The suites— with capacity for three adults — have a terrace (over 25 square metres),
This hotel, the tallest in Ulaanbaatar, has had its interior fitted with materials from the Porcelanosa Group and adapts itself to Western tastes, yet without losing its own Eastern spirit based on kindness and courteousness.

A WESTERN LOOK, ASIAN FLAVOUR

With 198 fully equipped rooms and located in Ulaanbaatar — Mongolia’s most populated city — is the Best Western Premier Tuushin Hotel. It is the ideal place for both business and leisure trips as it is in the very heart of the country’s capital city, within 100 metres of the huge Sükhbaatar Square and the Government Palace, also known as the Saaral Ordon or “Grey Palace”. A grand monument to Genghis Khan, Ögedei Khan and Kublai Khan was inaugurated in 2006 and rises up in front of the parliament building — just in time for the 800th anniversary of the crowning of conqueror Genghis Khan, the founder of the first Mongol empire. The austere architecture of the Best Western Premier Tuushin Hotel is divided into two clearly distinct structures as they are of differing heights. In fact, the 25th floor has the honour of being the highest in Ulaanbaatar — which makes for truly spectacular views of the city. On this floor are both the hotel’s cocktail lounge called the Premier Lounge, and one of its three restaurants, the Premier Room, serving international cuisine which is also served at the Cabernet restaurant, on the first floor, and at the Prime Grill, on the third.

Its almost 200 rooms are divided into different categories, adapted to the different tastes and needs of its guests: Presidential, Ambassador, Deluxe and standard rooms. The interior design of all of them is equally contemporary and comfortable but, the 20 suites stand out above
Different elements by Noken from the Architect, Giro, Nantes, Essence, and One series, as well as others, have also been used. Systempool also contributed material to the hotel with diverse fittings, ranging from their Minimal XL bathtubs (190 x 80 and 190 x 90 cm) to a Kino spa, 220 x 220 cm, with capacity for five people.

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

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

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

An outside view of the ‘Carmen Martín Gaite’ Building which houses, among other facilities, the Humanities Library (in the photo), with Stonker Ecologic ceramic tile, 120 x 30 cm, by Porcelanosa. Conceived as an autonomous element, the façade is designed to optimise energy and has an attractive look dotted with identical windows. The two main materials of the old buildings on the campus (white concrete and bricks) were used, incorporating them in a sustainable way.
The ‘Carmen Martín Gaite’ Building houses the Humanities Library and College of Communications at Madrid’s Carlos III University in Getafe (Madrid). It was built with the aim of innovating in two ways — planning and sustainability — and also with the desire of being the first to apply new ideas to the construction of University buildings. It bears the seal of architect Juan Beldarrain, who creates an ecological, sustainable, flexible and humanised type of architecture whose concepts are reflected in this building of over 20,000 square metres. Furthermore, the project was carried out with an extremely small budget: €857 per square metre.

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

Sustainability is also visible in this new construction on the campus. No wonder then, that this interest in sustainable architecture has earned the studio the first LEED PLATINUM certification for a teaching building project in Spain.
spread an understanding about many aspects about good architecture that we’ve always advocated, such as the relationship of buildings with the outdoors and with nature, the use of natural light and suitable protection from the sun, indoor comfort, etc.” This is why so many measures embracing the whole life-cycle of the building were incorporated into the project and the construction process. Some of them are: fostering public transport — pedestrians and cyclists; planting autochthonous species with low water requirements on more than half of the plot; and the use of rain for watering. “In many ways, a very ecological building is nothing but a very sensible building that takes care of the comfort of its users. That’s nothing new in architecture”, he comments.

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

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

JUAN BELDARRAIN
Architect Juan Beldarrain (Bilbao, 1966) graduated from Navarra’s School of Architecture, ETSA in 1991. After finishing his studies, he moved to Berlin and worked with the J. P. Kleihues architecture and urban planning studio, staying there until 1993. He joined Rafael Moneo’s studio, first in Madrid and then as Project manager for the Conference Centre and Auditorium in Kursaal. In 2000, he set up the Beldarrain studio in San Sebastián, and has combined his activity as an architect with teaching for some years. Today, his studio has embarked on a wide range of projects from a leisure centre and aqua-park in Constantine (Algeria), to the extension of Álava’s University Hospital. His work has received several awards, notably the 2013 COAVN Prize for residential construction.
KAHALA: A HOME BY THE SEA

This $15-million home in Clareville, in the Australian state of New South Wales, has an Eastern flavour and Old World touches. Its design features range from recycled eucalyptus wood floors to a bespoke dream kitchen by Gamadecor, a firm of the Porcelanosa Group.
The exclusive Palm Beach area (Clareville), just 45 minutes from Sydney, is the location of Kahala, an imposing private, three-storey, designer home set on a 1,700-square-metre beachfront plot. Secluded and with an oriental feel, the house faces north and has stunning views of the Pittwater Estuary stretching from Lion Island to Scotland Island, as well as of the lush National Park just in front.

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

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

The sitting room and dining room areas are impressive: recycled eucalyptus wood floors, designer lamps, a stoneware fireplace over a metre and a half high and a sliding door system...
The open-air effect is even more powerful in one of the dining rooms, thanks to an automatic system by the Australian brand Vergola, for the slatted ceiling and folding blinds.

An exotic, hand-carved wooden door opens onto the master bedroom, with a totally fitted dressing room and a kitchenette. It also has a concealed ‘Faraday cage’ (which reduces the effects of the electromagnetic field) for a healthier rest. The bathroom highlights are a Japanese-style toilet and an artificial stone bathtub with views, another feature that strengthens the constant interaction with the outside.

The bespoke kitchen was made by the team of architects and designers from Gamadecor, which is part of the Porcelanosa Group. Fitted with a Spanish granite worktop, a mother-of-pearl wall panel, push-to-open drawers, a coffee bar and integrated appliances, it is perfectly in tune with the Eastern spirit of the house without neglecting the functionality of contemporary design.

The outdoor heated infinity pool has an automatic cover system and a glass mosaic spa annex with coloured water-jets and lights. It is always ready for use thanks to its automatic cleaning and filter system. Next to it is the billiard room, or ‘Cabana lounge’, with a fireplace and a fully fitted bar for having a drink after a swim.

The house is topped off with a hamman-style sauna-spa (for six people), a gym, a studio, a two-car garage with spaces for guests, an industrial oven, drying room, outside showers and bathroom in the gardens, a meditation hut and automatic watering system. As an extra, all systems are automated (iPad-controlled) and the security system includes digital surveillance video cameras, discreet panic buttons and keyless entry with a code card.
Miralbo Urbana, a studio specialised in designing exclusive homes on the coast of Alicante, creates a luxury villa designed with levels of different heights whose rooms stand out for their spaciousness and practicality as well as for the Porcelanosa Group’s materials.

THE ARRIVAL OF LUXURY ON THE COSTA BLANCA

Villa Zeus

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

Photos: FELIX LORENZO

The outside of Villa Zeus — with different volumes created by a change in levels and heights — is exceptional for the liquid oxide patina applied to the cube-shaped sections, and for the panoramic views that can be enjoyed from the surrounding pool.

The paving of the front entrance is Nonslip Tavola Forest, 19.3 x 120 cm, by Venis.

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

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

Although the company started out in Jávea, Miralbo Urbana has expanded and now also works in the Altea and Moraira areas (Costa Blanca). In less than three years, the studio, made up of two partners — Juan Manuel Pérez Sánchez and Germán García Martínez — has successfully side-stepped today’s crisis thanks to its luxury homes constructed for a very exclusive clientele, as well as breaking with the banal building trends so common in the area.

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

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

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

Above right and below, next to these lines, the floor in the sitting room — with impressive views and an almost 4-metre high ceiling — was done in Ferroker Aluminium, 45 x 90 cm, by Venis.

Above right and below, next to these lines, the floor in the master bedroom suite — with panoramic views — is also Ferroker Aluminium, 45 x 90 cm, by Venis.

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

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

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

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

The +1 and +2 levels have the same layout and the only difference lies in the east wing of the building, with two further residential units on each level. A remarkable feature of the building’s architectural layout is the fact that the five units of rooms for the home’s residents are attractively situated next to another green area.

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

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

“The façades were done in two different combinations: the east wing (that houses the rooms) has smaller spaces and a more residential scale, with mainly solid parts, while the west wing (that houses the therapy and common areas) has façades that are large open glass surfaces, in clear contrast with the other wing. The connecting axis is totally glazed, except for the parts that link the different areas, thus providing the whole complex with great spatial and visual transparency and continuity,” says architect Joaquín López-Fando.
Yogurtland’s design team has undertaken this project to shape this modern and colourful shop in the city of Huntington Beach. A Californian establishment that joins the list of over 200 premises that the company has worldwide, from the United States to Australia, via Mexico and Venezuela. An inauguration that — along with 50 other projects scheduled to open in the near future — goes to prove that Yogurtland is rapidly expanding (it has been chosen by Franchise Chatter’s users as the most profitable frozen yogurt company). To create a safe and comfortable atmosphere, the design team opted for Nonslip Ferroker, 44 x 46 cm, a ceramic floor tile by Venis (outstanding for its durability that makes it suitable for heavy-traffic areas). Line Sage ceramic tiles, 33.3 x 100 cm, also by Venis, provide a contrast and a colourful touch to the walls and the bar.
The play of volumes in the architecture of this hospital built in the French city of Marseilles makes a strong impact. Also striking are the contrasting colours that were chosen — thus, the yellow stands out from the neutral white and the reddish colour — which add a distinctive and contemporary touch to this health centre. Solid volumes supported by circular columns enjoy the same refreshing feel and provide the construction with a singular image, for it looks as if part of it were suspended in the air.

This is a sustainable project by Carta Associés, a French architecture studio headed by Stéphan Bernard and Roland Carta, who chose materials from the Porcelanosa Group to cover the exterior façade of the building.

The plot for this new hospital has a total surface area of 120,000 square metres. It incorporates a hospital complex with 410 beds and underground parking for 630 cars. The work involved bringing together two private health institutions into a single place: the Ambroise Paré Hospital Foundation and the Paul Desbief Hospital Association — both public and private — in the educational and residential fields, for commercial and leisure spaces, health and sport-related centres.

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

To design the Butech façade, the Porcelanosa Group collaborated with architect Ludovic Bisi right from the start. Steel Factory, 596 x 1200 mm, and Marseilles Factory, 596 x 1200 mm tiles were used for this project (the latter were specially created for this project).
PORCELANOSA IN THE WORLD
A spacecraft surrounded by trees

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

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

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