AVANT-GARDE MATERIALS

BOLOGNA FAIR The new trends that define Porcelanosa Group’s excellence
FUTURE PERFECT Royal Hideaway Corales Hotel / SHA Wellness Clinic Residences / Loft in Riyadh / Towers in Haikou
DUTCH DESIGNERS The world as seen by Rem Koolhaas, Marcel Wanders, Piet Boon, George Gottl
MORRIS ADJMI ARCHITECTS Respect and evolution in New York
JAIME BERIESTAIN Interiors with great personality
IN SEARCH OF LIGHT In Rome, Marbella, and Valencia
LIGNAGE
DESIGNED BY Ramón Esteve

#upcomingtradition

noken
PORCELANOSA BATHROOMS

PORCELANOSA Grupo
PORCELANOSA BATHROOMS
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FLOOR COVERING:

PATAGONIA HOME 160x60x2

WALL COVERINGS:

RHOMBUS NAVY 14x24x1-1

COMPLEMENTS:

NAVONA PERSIAN WHITE 42øx14
Giant steps

All great architects, designers, developers and constructors are unanimous: materials are the new stars as they make projects and work whose magnitude, quality, and durability were once out of the question now possible. The dream of many creators has thus come true: there are no impossible desires or unattainable challenges. Technology meets the needs of these professionals who plan a world where safety, the avant-garde, sustainability and environmental respect are in great demand.

A sophisticated world in which size, form and texture appear to reach the height of excellence, and in which Porcelanosa Group leads the search for the materials of the future, devoting much time and substantial assets to research.

This is how we came up with Krion® and K-Life; revolutionary materials that are already protagonists in global architecture and design projects.

The new sizes of XLIGHT set out an avant-garde path in large-sized ceramic porcelain stoneware. Noken taps showcase adaptability without forgoing beauty and quality. Gamadecor kitchens are works of art for those who wish to turn their homes into pleasurable spaces. Porcelanosa and Venis cladding and flooring reach perfection: bigger sizes, minimal thicknesses, maximum lightness. And natural materials by L’Antic Colonial, stone, wood, and metal find a new, and ultimate, form of expression.
Solo Galería, Solo Casas

This is the name of a singular project that combines contemporary art and experimental architecture in the world.

Eva Albarrán and Christian Bourdais are breathing life into this space whose goal is to disseminate contemporary art, particularly Latin American art, from Madrid to the rest of Spain. They are located in the alleyway of Calle Jorge Juan, right in the heart of the Salamanca district, and the first surprise is their enthusiasm: ‘We rely on our instinct, we have taken a leap without a safety net, for ours is a bold and decisive project,’ comments Bourdais.

Some of the artists they represent are Christian Boltanski, Iván Argote, and Douglas Gordon.

And from the Galería Solo to Solo Houses, a real estate experience developed by the gallery owners as if it were artwork: ten unique and singular architectural projects, houses in special locations surrounded by nature, and with the particularity that every designer must display all their creative talent to show how architecture can connect with the latest contemporary lifestyles and technological progress.

EMOTIONS INSPIRED BY THE SEA AND KRION®

Art, design, and ceramics in work by Verónica Mar, on display at exhibitions in Spain, Italy, and Great Britain. Krion®-K·LIFE is the main material used by this young designer who moulds each piece with an emotion inspired by nature. Thirty-three pieces that can either be displayed in a gallery, or ergonomically adapt to a human neck, wrists, or hands. The technological properties of this Solid Surface material are revealed by the beauty of its finishes, as is its durability and resilience. They have been combined with pieces of gold that curve over each other, like the waves of the sea. This is the creative vision of artist Verónica Mar, renowned in Italy for her collaborations with the Rossana Orlandi Gallery.
Big Bang Unico.
Case in 18K King Gold invented and developed by Hublot with a ceramic bezel.
In-house chronograph UNICO movement.
Interchangeable strap using patented One-Click system.
Three in one at the Six Gallery

The Six Gallery is a new design gallery in Milan. It looks simple, almost repetitive, but it is starkly different from the cold, white canvas of conventional galleries. The architects who designed the new space chose the opposite: grey, that is almost black, covers the walls in all the enclosed areas. The atmosphere is austere, almost mystical, and from the shadows, pieces of furniture from various eras and by various designers subtly and gradually appear. Some are historical, others are works by young talents; there are no prejudices, only the resolute vision of the founders that include architects Fanny Bauer Grung and David López Quincoces: ‘We also produce our own furniture, folding screens, marble tables, or shelves made of quality materials, and in a classical, subtle style. The most important things for us are the small and essential details of a wholly artisanal finish: a well-made piece is what matters the most to us,’ state Fanny and David below a spectacular false ceiling of wheat stalks that hangs like a sculpture from the glassed-in ceiling.

A Very Sweet New Light

Born in Pordenone, Cristina Celestino is an Italian designer who works for brands such as Fendi, Torremato, and Nilufar. Her ceramic pieces are very well known, and her latest editions, Babette lamps, shine among them. Lamps, ethereally suspended, that evoke the shapes of moulds for different desserts, such as Savarin puddings or Babette’s French creations: hanging desserts whose light gives off and generates an atmosphere which, once again, displays the designer’s suggestive, and very distinctive, sense of humour. Her training as an architect is evident in the inner and external structure of these pieces that were manufactured by Torremato, a brand recently added to Il Fanale Group.
The Prix Versailles went to the Porcelanosa Group’s showroom in Chile

After receiving the Best Shop award – International Mention for the region of Central America, South America and the Caribbean, Porcelanosa Group’s showroom in Santiago de Chile received the prize for the Best World Project at the Prix Versailles.

At the gala dinner celebrated at UNESCO’s headquarters in Paris, the eight members of the international panel of judges delivered their decision, selecting the project from among the winning ones from the different continents.

The award was received by the Chilean Gonzalo Mardones V. Arquitectos studio, which undertook the project for the Porcelanosa Group’s showroom in Santiago de Chile. An internationally renowned prize that reinforces the quality and cutting-edge characteristics of the work by this studio.

For their project for the Porcelanosa Group’s showroom in Santiago de Chile, the architects opted for creating it below ground level.

As a consequence of this decision, both heights are showcased like big display cabinets for passersby to see as they walk along the main façade. Its straight lines and the interplay of symmetrical volumes create original compositions whose aim is to achieve functional spaces. The façade was built totally in exposed concrete, as were all the various spaces: interior, exterior, and the spaces in between. Solutions for using daylight make for an efficient and low-consumption building. A poetic and sustainable kind of architecture.

Above, the two prizes received for the project. In the photo, architect Gonzalo Mardones on the right, and Darío Valverde, from Porcelanosa Chile, in the centre, receive the 2018 Prize for the Best Shop – International Mention.

Below, views of the shop.
**2019 OPEN CALL**

Porcelanosa Group is aware of how important architecture, interior design, and real estate development professionals are in any project. It is thus organizing its Porcelanosa Architecture and Interior Design Prizes for the twelfth consecutive year.

**THE COMPETITION IS DIVIDED INTO:**
- **Design for the Future.** The prizes will be awarded to the projects that put forward the best solution for the retail sector in each of the following sub-categories:
  - **Professionals:** targeted at interior designers, architects, and real estate developers.
  - **Students:** addressed to interior design and architecture students at any design school, architecture school or university.
- **Design of the Year.** The prizes will be awarded to the best projects completed between January 2018 and February 2019 and that have predominantly used materials by the eight Porcelanosa Group firms.
  - Students can participate either individually or as part of a team of up to three people.
  - In the professional category, entries must be entered either as freelance projects or representing a studio, indicating in both cases only the spokesperson’s data. Each candidate can enter up to three projects that must be well differentiated and clearly labelled.

**DESIGN FOR THE FUTURE**
- Candidates must prepare a project (interior design) related to a retail shop that reflects the needs of today’s market. The project must incorporate a café with a kitchen, washbasins for public use, several common areas, and materials from the eight firms of Porcelanosa Group.
- The company has a website from which, by filling in a simple form, all the textures and archives from the different firms can be downloaded in the chosen format/programme: www.porcelanosa.com/3dprograms.
- The products to be used are: wall cladding and flooring tiles: Venis and Porcelanosa (ceramics), L’Antic Colonial (wood, stone and mosaics), Urbatek (technical porcelain stoneware), Krion®/K-Life®, and Micro-Stuk by Butech. Construction systems, edging and Micro-Stuk by Butech. Tapware, sanitaryware and bathroom fittings by Noken. Washbasins and accessories by L’Antic Colonial (natural stone), Noken (ceramics), Sistempool (Krin®/K-Life®) and Gamadecor (ensembles/ furniture units). Kitchens by Gamadecor. Complementary elements in Krion®/K-Life®, such as façades, display cabinets, tables, shelves.

**DESIGN OF THE YEAR**
- Any individual or business (architecture or interior design studio, design studio, freelancer) of any nationality, who/that has completed their project within the indicated period, can enter the competition.
- The materials used can be any product by Porcelanosa Group’s eight companies.

**AWARDS CEREMONY**
- The awards ceremony of the 12th Porcelanosa Prizes will be held in Madrid on a date yet to be determined and which will be conveyed to all participants via a communiqué. At the event, the prizes will be awarded for both categories: Design for the Future and Design of the Year, as well as the 2019 Special Prize.
- Porcelanosa Group will pay tribute to the professional path of a number of internationally renowned sector professionals by awarding several prizes/recognitions. The Design for the Future and Design of the Year categories will enjoy the following advantages:
  - A public announcement and the awarding of the prize.
  - Information about the project on every information channel that PORCELANOSA Group has at its disposal: social networks, presence at exhibitions and showrooms, publications on the Group’s corporate website. The winners will appear in specialized publications that will be disseminated in both national and international industry media.
  - They will also be featured on the Group’s internet portals.
  - The 2019 Special Prize awarded for the best project from among the winners in all three categories will be a trip to Paris to attend the MAISON&OBJET fair, and a visit to the Porcelanosa shop/studio in the French capital.

**MORE INFORMATION:** Porcelanosa Interiorismo Tel. +34 964 507 140 www.porcelanosa-interiorismo.com
- e-mail: porcelanosa_interiorismo@porcelanosagrupo.com
Morris Adjmi is one of the greatest American architects. Respect for the essence of buildings, an industrial aesthetic, modernist approaches, and a creative use of materials have been key to his success.
Morris Adjmi established MA (Morris Adjmi Architects) in New York City in 1997 following a 13-year collaboration with Pritzker Prize-winning architect Aldo Rossi. On that strong foundation, he built a practice inspired by the arts and by new technologies, as well as by history and tradition. Many of his great works are located in historical and post-industrial districts in the USA, and via which the firm conveys to the 21st century the essence of these old buildings. Today, with ongoing projects around the country, MA is recognized for its thoughtful engagement with context, a creative use of materials, and sophisticated design.

Would you say that your studio specializes in the creation and revitalization of historical buildings in big cities?

Morris Adjmi Architects (MA) interprets the historical forces that shape our cities to design buildings that are both contextual and contemporary. The firm’s diverse team of architects and interior designers is guided by a shared belief that timeless ideas about beauty and harmony can be integrated into the modern built environment, but the expression of those ideas must reflect the way we live today. MA’s collaborative, research-based approach has helped establish the firm as a leader in the revitalization of post-industrial neighborhoods and historical districts via commercial, residential, and cultural projects that are imbued with a distinct sense of place and purpose.

Is MA a part of any noteworthy associations?

The firm began following Morris Adjmi’s 13-year collaboration with Pritzker Prize-winning architect Aldo Rossi. The firm is highly collaborative, and works with other architects and designers on many of its projects.

Has MA received any special awards or recognition for past projects?

The firm has received over 25 design awards since it was set up, including awards from the AIA, SARA, Hospitality Design Magazine, Travel + Leisure Magazine, Architizer, AIA/Commercial Interior, and others. Our project that has won the most awards is the Wythe Hotel in Brooklyn.

Tell us about some of the projects you are currently working on.

We’re working on quite a few exciting projects right now. Our first high-rise project, at 30 East 31st Street, is under construction and has reached its height of 40 storeys. 520 West 20th Street is a former warehouse and garage over which we’re adding a modern, two-storey bridge-like addition, cantilevered over a roof deck. We’re also working on several large projects each over 90,000 m² in size.

How do you see architecture in industrialized environments such as the US?

We think that post-industrial environments, such as those in many US cities, create very exciting opportunities for design. There is a broad range of possible design solutions that architects can choose from to create work that fits into the existing context given that the character of these neighborhoods is shifting to become more residential and people-oriented, adding retail, office space, and public spaces. As an example, the High Line has transformed the
area around it through the addition of a unique elevated public space, and led to a wide variety of very interesting design solutions. MA has designed five projects in the Meatpacking District as well as along the High Line.

Tell us about your views on sustainable design and the impact that it makes with regard to your firm.

After transportation, building construction is the next largest contributing factor to the destruction of our natural environment. It is incumbent on all architects and other professionals working in the built environment to consider carefully how the decisions we make in designing and building have an impact on our planet. MA shines a light on sustainable design for every project we create, and we advise our clients on how to making the right choices to create buildings that are designed intelligently, minimizing their impact on the environment.

Architects have an important role in improving the design that exists between the present and the future. What is your personal vision of the architecture of the future?

We believe that the architecture of the future needs to embrace, learn from, and evolve from the architecture of the past. Our work often creates new and innovative structures in historical urban environments, providing a link between the past and the future. There are complex reasons why our built environment has evolved the way it has, and it is important to study and learn from the decisions that architects and builders of prior eras have made.

What role do materials play in your projects? What changes have you seen in their quality?

The choice of materials is one of the most important decisions that an architect makes when creating a building or designing an interior. We take our choice of materials very seriously. When designing a façade, we select materials that reflect the context of the building, and the impact that we are trying to create. While we often opt for an industrial look for many of our buildings, we also love to use traditional materials like terracotta. We always choose materials of as high a quality as possible for our projects, to make sure they last, and to reinforce the strength of the design.

Tell us about the results of your association with Porcelanosa. Why have you chosen the Group’s brands for your projects?

Porcelanosa provides very high quality and well-designed products at a wide range of prices, thus meeting many clients’ budget needs. We have been pleased to use their products in a good number of our recent projects.
A young, dynamic team of architects, who look towards the future with boldness and self-confidence, designed this villa in Marbella whose suggestive name, Villa Real [Royal Villa], opens up a new way of understanding luxury.

A VILLA IN MARBELLA
The new luxury

A young, dynamic team of architects, who look towards the future with boldness and self-confidence, designed this villa in Marbella whose suggestive name, Villa Real [Royal Villa], opens up a new way of understanding luxury.

We talked with Esther Sánchez and Antonio Morillo, founding partners of Ames Arquitectos, a Marbella-based studio whose vibrant, creative projects are in demand in this special place, the Costa del Sol. Villa Real, a house located in the most exclusive area in the heart of Marbella, is one of their recent projects, and they used the trusted brands from Porcelanosa Group to make it come true.

‘Just like for any refurbishment project, you have to soak in the place and pre-existing architecture. There’s a need to understand where we are, what we have, and what we want to achieve,’ they say about this house whose spaces, light, and well-defined personality decisively had an impact on the project. ‘There was a lot of work on a fine line between the new and the old. This was a respectful project, even unassuming, for which we preserved a personality that we could not lose, nor did we want to.’

Above, a partial view of the villa and the swimming pool, whose surrounding paving was done in Texture Maker Ice tiles, 119 x 119 cm. Left, all flooring is in Texture Maker Ice tiles, 119 x 119 cm, by Urbatek.
For the studio, finding common factors among the different projects is really difficult. ‘We used to believe that an architecture studio should have its distinctive hallmarks, until we realized that the requirements of our different clients, their needs, their tastes, their expectations were so different. This is why each commission is a unique project.’

Interior design is noticeable at Villa Real, a project in which landscaping has enhanced the ideal environment where – for a good part of the year – the climate allows the outside spaces to be enjoyed; spaces which they themselves say, ‘are designed to expand the limits of the indoors.’

Much attention was paid to each space at Villa Real, and interior design played a significant role. ‘We talk about different scales, from the largest, as in general picture, down to the smallest detail, the texture of everything that can be touched,’ state the architects.

In this house, the word ‘luxury’ acquires a clear, self-evident quality. However, for the Ames studio, ‘luxury is a relative term,
as it only marks a scale of values, needs and requirements that raise our clients’ expectations. And bearing in mind that many of them come back with new commissions, this enables us to continue working to research and improve. Luxury lies also in creating spaces to enjoy, where our clients can find their own paradise. To design the different spaces for Villa Real, as well as other nearby villas, the studio worked in close collaboration with Porcelanosa Group. “Porcelanosa is synonymous with innovation, design. It means quality, both with regard to materials and service. For us, working with professionals who help us achieve the best results is essential. Each detail matters, we make it matter. Because of all this, we are sure that this is only the beginning of a long collaboration.” At Villa Real, they have materialized quality, luxury, and beauty. But, above all, they have successfully preserved the flavour of the traditional architecture, bringing it into the present by using the most avant-garde elements and materials. However, the Arab-style rooftiles and off-white, plastered walls were preserved. A balance that
highlights the spaces, making for a special play of light between the outdoors and the indoors.

Some of the studio’s other projects are Casa de Canto and Rammeskov House, the former which is underway, and the latter at the bidding stage. Also, La Toca, another total refurbishment in which “it is impossible to find a right angle. A real challenge from a design and technical standpoint. A project – and with this one, four – that will be completed by the end of this year, and of which we are very proud.”

Structures, materials, textures, finishes, all are part of a whole, not to mention the great responsibility it is to achieve the ideal combination for each client, the one that best adapts to their personalities, their lifestyles.

“Our clients trust us, they know we are totally committed. At the moment we are immersed in different projects in Spain, as well as in other European countries. We also work for people of different nationalities, and we collaborate with professionals from different sectors and with different budgets. We look towards the future with a smile and great happiness; we know that the best is yet to come.”

AMES ARQUITECTOS is a team founded by Antonio Morillo and Esther Sánchez with the aim of creating singular and unique architecture for every commission. They are a multidisciplinary team of committed professionals who create a very inspiring work atmosphere; they are driven by a passion for design, starting with a general idea that goes all the way to the very last detail, from what is first drawn on paper right up to its material completion, in a team that always seeks to satisfy the different, and high expectations, of its clients, finding the best answer to their needs and wishes.
New products at the Bologna fair

CERSAIE

Porcelanosa
Venis
Gamadecor
Krion® by Systempool
L’Antic Colonial
Urbatek
Noken
Butech

This is the most important ceramic fair in the world, and a meeting point for the most innovative firms from all five continents. The eight brands of Porcelanosa Group presented their latest designs in the ceramic sector and bathroom design at the Bologna fair, where they showed their trends in ceramics, enamels, bathroom fittings and furniture. This year, Porcelanosa Group showcased its Premium Collection as its main idea. Large-sized digital screens thus became an important architectural element of the stand, where water and matter were protagonists.
Among Porcelanosa’s most significant new products presented at Bologna were its HighKer series and its Matt and Studio collections. HighKer reinvents large-sized ceramic tiling with exclusive flooring developed for areas where more space and visual continuity are sought. The new, shiny and matta finishes of the Studio and Matt cladding collections make spaces brighter.  

1. Rodano HighKer, by Porcelanosa, is inspired by stones, and comes in a large size of 120 x 120 cm. It makes spaces look visually bigger. The HighKer collection offers four finishes: cement-stone or vice versa, natural wood, and polished, and different sizes (120 x 120 cm and 38 x 38 cm). 

2. The stunning Studio collection by Porcelanosa, with its Metal Studio tiles, 31.6 x 90 cm. 

3. The new Matt collection by Porcelanosa, is based on pure white with all the possibilities it presents. It includes Matt Mosaico cladding by Porcelanosa, 45 x 120 cm. 

This brand took advantage of the international showcase of the Bologna fair, and presented its latest ranges in floor tiles and wall cladding, with warm colours and clearly inspired by nature: Nature Metropolitan (with its Dubai Metropolitan mosaic), Black Magma, Rivoli, and Gloss Rivoli.
At one of the two Premium stands that made up the Porcelanosa Group show, Gamadecor presented its Premium kitchens and bathrooms in a Torrefacto Oak finish, and placed a Krion® worktop and extractor fan in the centre of the cooking area. An Emotions kitchen, with fronts and worktop done in XLight, was located in the area showcasing single-family homes and large-scale projects.

With its Art Veins Series collection, Krion® launches new colours: Nero Palazzo, Noce Atrio, and White Opera. A new size of Krion® Luxury Series, 6-mm thick, expands the range of possibilities afforded by this material. The latest Krion® Bath, Nest and Smart bathroom countertops and furniture, Slope shower trays, and screens with Attica and S-Line finishes are the stars of the Systempool range.

1. Emotions kitchen with XLight fronts and worktops, suspended over a single wabi wood leg in Cien Sable finish – the same finish as the dividing sections of the unit on the wall.
2. The Leather Oak Blind bathroom unit plays with tradition and simplicity; a sliding blind system was installed as a door, evoking furniture from the 30s and 40s but with a renewed style thanks to its minimalist design. Its worktop and basin are in marble.
3 and 4. The Last bathroom unit plays with depths and dimensions, and its design of different modules offers a sense of dynamism. This unit has a large basin completely made of translucent, black glass.
The new wall and floor tiles presented by L’Antic Colonial at Bologna focus on metallic and copper tones, as well as natural wood as the big trends of this season. The colour Titanium opens a world of possibilities for mosaics.

Copper and anthracite are the two star colours of the Metal Mosaics series, and the tiles in the Rhombus collection suggest a geometry made out of different shades.

New products at the Bologna fair CERSAIE

1. Tiles from the Rhombus collection come in different shades of the same colour, which, along with their geometric shape, allow for multiple combinations. The collection is available in four colours: Rhombus Cream, Light Green, Navy, and White.

2. The Metal Mosaics series by L’Antic Colonial is now bigger thanks to two tile designs in copper and anthracite. The matte and shiny finishes of Metal Bronze Mini 3D Cubes and Metal Steel Anthracite Mini 3D Cubes offer a 3D effect thanks to the relief created by their different thicknesses.

3. Hill Silver and Gold. This is a new product made of a mixture of marble and cement particles covered in enamel mixed with glitter. It can be easily installed in any space; its thickness ranges between 1.6 and 3.5 cm, to show off a pronounced and striking relief. It offers excellent possibilities for installing it in “less common” places, such as a shop display unit, or as a reception desk.

Porcelanosa Group is the leader in developing this sintered mineral compact material, and at the fair Urbatek showed the endless possibilities offered by large-size sheets for exclusive projects requiring bespoke designs. It is not just size that matters, but also the matter itself which has been converted into this surface that is easy to work with. It comes in a wide range of colours and textures made up of different marbles and cements.

1. Grey Polished Liem. Serenity and distinction in a grey marble ridged with translucent white veining to offer greater depth.

At Bologna, architect Ramón Esteve showcased Lignage, the new collection he designed for the Porcelanosa Group firm. It has classic shapes and a modern style that renew bathroom design. Along with Lignage, Noken Porcelanosa Bathrooms showed its innovative countertops and shelves from the Oxo collection, and the Pure Line Air hydro-massage tub to take interior design a step further.

The Shower Deck shower tray by Butech was one of the brand’s stars in Bologna. This tray is characterized by its ceramic finish, and water drains through the shower floor’s open joins. At the fair, Premium underfloor heating system was presented, now less thick, easy to install, and controllable from a mobile phone; as was the new Crystal and Rose edge collections for achieving the perfect touch of distinction for wall cladding.
HAIKOU TOWERS (CHINA)

Closer to the sky

These towers are located in the heart of Haikou, a booming Chinese city in the north of Hainan Island, with a population of over two million people. Porcelanosa Group participated in the construction of the ventilated façades of its two imposing – over 160-m high – towers.
Porcelanosa Group’s contribution was not just limited to the ventilated façades using materials by Butech and Systempool; other materials by the Group were used for the South Tower interiors: Chestnut Project Linkfloor floor tiles, 123.5 x 30.5 cm, and wall cladding in Cotton Contract Linkfloor, 91.5 x 30.5 x 0.57 cm, all by L’Antic Colonial. Also, sixty-seven Gamadecor kitchen units, and Single Lever Urban Sink Mixer Chrome Taps by Noken.

The Haikou towers have become the most significant ventilated façades ever built thanks to the Wilson Associate studio, which decided to make them with KRION® Porcelanosa Solid Surface.

The aspect that differentiates this project from any other is the logistics that were needed to transport the ceramic pieces made in Toledo (by the CompoSolid company) to Haikou, involving complex business and technological organization due to the high tariffs in place in China. During the installation, the anchoring system patented by Butech was submitted to one of the most extreme tests that a material can be exposed to: the super-typhoon Rammasun, the largest and most violent typhoon of the 40 last years to affect this part of Asia, where fierce weather is the norm. The FV KRION® system proved its unbending quality and resilience, passing the weather test with flying colours.

The North Tower will house the Sofitel Haikou hotel, and Porcelanosa Group was the company entrusted with the construction of its ventilated façades, with materials by Butech and Systempool.

The South Tower has offices and homes. Apart from the façade, all the kitchens in the towers were designed using Gamadecor, and Linkfloor (a cutting-edge vinyl flooring that is highly resistant against abrasion, impact, moisture, stains and the action of chemical agents) by L’Antic Colonial was used for the common areas and kitchens.
After a number of important awards received this year, he is at the peak of his career, showcasing the unique style he has gradually forged with talent and artistic definition. From Chile, his native country where he studied and developed his first projects, he came to Barcelona – a city that welcomed his style with open arms, as he brought with him the warmth of his cozy ambience, the classicism of his furniture and household objects (pieces designed by him), and for the shamelessly and joyfully combined colours of his signature space: the shop, restaurant and bar at Carrer de Pau Claris 167 that bear his name.

For Jaime Beriestain, the future consists of being a mixture of colours, joy, cozy ambiances, and a distinct preference for classicism that leads him to design his own furniture: these are Jaime Beriestain’s hallmarks.
committed to a single creative concept: seeking a balance between artisanal tradition and the newest technologies and materials.

At what moment are you in your career?
I would define it as a peak moment as I am hugely gratified by the recognition awarded to my professional path with prizes for my designs, such as AD’s Interior Designer of the Year, and the Versailles Prize for the Almanac Hotel.

Right now, I’m going through a stage in which my studio is becoming international, with projects in Los Angeles, New York, Rome, Saint-Tropez, Chile, Bulgaria, Casablanca...

From your original country, Chile, to Spain, what cultural connections do you see in your work?
My passion for authentic things comes from Chile, thanks to its great artisan tradition and culture. I love those aspects, and I always try to give them a more current and contemporary twist that is in line with my expectations so that I can then use them in my projects.

In the ambiances you create, light, colour, and a mixture of materials are very important. How would you describe the process for reaching your desired result?
First of all, I imagine the space and try to get a clear image with a strong concept. Then I recreate this dream, this emotion. A great deal of research is done that will finally lead to the choice of materials that will translate into those ideas. The biggest challenge is finding the material that most closely reflects my concept, then turning it into a viable and durable solution. This is why technology is key to offering new options.

What is the role of innovation, particularly concerning materials, when envisioning the creative side and development of any project?
All creative professionals want to develop unique and distinctive projects. Innovation is essential for achieving new visions and solving new technical, technological, and architectural challenges. The goal is to find eco-friendly, warm, resilient materials that meet today’s needs.

What is your experience with Porcelanosa’s new materials and finishes?
The materials I choose for my projects all meet the required aesthetics, but they also guarantee quality and offer an assurance that they will last perfectly over time.

What trends or international currents in interior design do you find important?
Today, I see a wider variety of materials and textures. People seek more purity, solid colours, excellent finishes, a wide chromatic range, different feels.

How do you envision the future of spaces, both private and public, homes, offices, bars, restaurants, hotels...?
I believe that privacy and personality are much sought-after qualities in spaces. We like to emphasize the character of places, steering clear of monotonous and cloned spaces.
A conversation with
the landscape

The concept for this new luxury hotel emerged from the integration
of landscape and architecture, giving rise to a unique space
where guests are the protagonists of an experience that enables them
to live the essence of this wonderful island in the exclusive surroundings
of its land, sea, and air: the best hospitality in the world.

ROYAL HIDEAWAY CORALES RESORT, TENERIFE

Designed by the Leonardo
Omar Arquitectos studio,
the Royal Hideaway Corales
Resort, recently opened in
Tenerife, marks a new concept
of unique hotel, in line with
the general trend towards
harmonizing structures with
the surroundings to achieve
the best environmental
sustainability.

In the photos, details of
the state-of-the-art exterior
structure, fully integrated into
the landscape of the islands.
The hotel chain that manages the hotel, and the renowned architect from Tenerife, Leonardo Omar, envisioned the new Royal Hideaway Corales Resort Hotel as an ‘ocean that can be felt from every angle’, says the hotel’s Sales Director, María Berruezo. Its exterior design is based on the unwavering idea of integrating the building into the landscape via a concept of avant-garde architecture. The Royal Hideaway, with its ship-shaped structure, looks onto the ocean and the island of La Gomera, and the sea can be seen from every room, as the views have been arranged in overlapping terraces, one on top of the other. Inside, the influence of the sea and the islands is noticeable as forms are inspired by the sea bed, with geometric shapes and very special designs. As María Berruezo says, ‘the reception area in this all-suite building is a spectacular cave with natural rock walls and small indoor lagoons simulating an underwater hollow that is combined with avant-garde furniture. The hotel’s interior design is also exceptional, with open spaces in every room and glass walls to make the most of the sunlight and the sea breeze all day long. This thermal inertia is a feature of the island’s traditional architecture which architect Leonardo Omar has successfully reinterpreted, turning it into a key element of his style.’

Luxury is another core feature of this hotel. Its motto – The art of fine moments – defines all RH Luxury Hotels & Resorts as guardians of all things exquisite. These hotels are a destination in themselves. The ability to fulfil this demand by the hotel, plus achieving balance with the surroundings, is the work of the

Opposite, above, the hotel’s spectacular reception, with: Lush White Polished, 119 x 250 cm, by Urbatek, The reception Desk, 120 x 500 cm, by Urbatek, Savage Dark Nature, 120 x 250 cm, by Urbatek. For the stairs, Texture Grey Stuc tiles were used: 59.4 x 59.6 cm, by Urbatek, and Pro Matte 2 Stainless Sup, Shine Edge, 12.5 mm, by Butech. The paving around the Maresia swimming pool is Texture Maker Ice, 119 x 119 cm, by Urbatek, and the wall cladding in the bathrooms by the Maresia swimming pool is Concrete Grey Nature, 100 x 300 cm, by Urbatek. The paving around the family swimming pools was done in Texture Maker Ice tiles, 119 x 119 cm, by Urbatek.
Leonardo Omar Arquitectos studio, which was set up in Santa Cruz de Tenerife in 2003; today it has two offices, one in the island’s capital city, and another in the south of Tenerife. The studio is devoted to integral architecture, interior design, and construction projects, and has a young and dynamic team of architects from different countries, where draughtsmen, quantity surveyors and engineers collaborate.

Leonardo Omar specializes in residential and touristic architecture, as well as in interior design. The architect sums up his experience: “I completed my studies at Las Palmas University, and began my professional path by participating in a bid for the construction project for the Library of the Architects Association. I won first prize, and those were my first steps with the studio. We have done almost all of our entire professional work in residential and touristic projects in the south of the island for clients who are mainly people from abroad. The aim is to integrate our concepts into the landscape and to achieve a close connection with the surroundings, both in terms of design and of a conversation with nature, adapting to the climate, to the sun, to the trade winds. We have always sought energy and consumption efficiency, and aim to create a kind of architecture that does not clash with the surrounding landscape and environment, we want it to flow smoothly and calmly.”

Leonardo Omar’s latest big project is the recently opened Royal Hideaway Corales Suites, which “seeks to reinforce the sector of high-end luxury and exclusive service – features that we, in the Canary Islands, know very
A great hotel offering great design and food, with the possibility of enjoying outdoor activities all year round: the best choice for very demanding visitors.

The Corales Suites Hotel won the prestigious The Best Future Hospitality Building 2018 prize, awarded in London by the European Hospitality Awards. ‘We believe that this prize rewards this innovative hotel concept where we start out with pure and recognizable architectural structures: clean lines, open spaces, and functionality.’

For this major project, he has entrusted Porcelanosa Group and its different brands with the materials used. We asked Leonardo Omar about this, and he told us: ‘When executing a job as important as the Royal Hideaway Corales Resort, a Great 5-star Luxury Hotel, the choice of your main partner and travel companion is very important, particularly for finding the best solutions and attaining quality design; these are materials that dovetail with an architectural product of this kind. Choosing Porcelanosa was an obvious decision, because this is a brand marked by the quality, the wide variety, and the exhaustive range of its products.

And now the work is completed and looking back, I would like to highlight the quality and reliability of the company’s personnel and its magnificent post-sales service. Working with Porcelanosa Group was a gratifying and seamless experience, and the final result is highly satisfactory with regard to the design, flooring textures, easy installation and efficient operation of sanitary units and taps, as well as the quality of the Butech products.’

Clockwise, a suite’s living room; they all have views of the sea and the island of La Gomera. The floor was done with Timber On Light Grey Nature in different sizes (45 x 90 cm, 22 x 90 cm, 14.3 x 90 cm). The outdoor flooring, with Timber On Light Grey Ant in different sizes (45 x 90 cm, 22 x 90 cm, 14.3 x 90 cm), is all by Urbatek. The bathroom in all the other bathrooms is White Paradise Lake Stone, 22 x 20 x 1 cm, all by Urbatek. The sanitary ware is Arquitect by Noken, and the shower taps are also by Noken. The bathtub is the family suites are in 1100 Snow White Krion® by Systempool, and the taps are by Noken; the basin countertops were done in 1100 Snow White Krion® by Systempool. All the suite’s private terraces and swimming pools, as well as those of the family building, the elegant worktops and sinks were done in 1100 Snow White Krion® by Systempool.
Dutch architecture and its leading figures are, with their daring cutting-edge ideas, essential benchmarks in the evolution and revolution of contemporary settings and landscapes. From high-profile Rem Koolhaas and his entire team of partners at OMA – which indisputably led design, architecture, and communication in the last years of the 20th century and the early 21st century – to Marcel Wanders’ creative transgression, the meticulousness of Studio Piet Boon, and FutureBrand Uxus’ sensory experiences. All of them give shape to a unique international panorama with human beings as the focus of design, on a backdrop that is close to nature and to the essence of ever-changing creativity.
OMA
Designs for changing the world

Rem Koolhaas is one of the greatest architects of all time. Born in Rotterdam, he grew up in Indonesia, has won the Pritzker Prize, and is an eminent intellectual whose books influenced, and still influence, the changes taking place in the world. His ideas revolutionize, transform and are a wake-up call to every aspect of this century’s philosophy of construction. He is now concerned with the construction of a new, more advanced, Europe, and in particular, with a change in its communicative outlook, starting with the Europeans themselves. Furthermore, his philosophy now focuses on the evolution of cities, on new approaches that lead him to a particular trend, on a sustainable, technological and connected countryside – he envisioned this in Countryside: Future of the World, a book that will be published in 2019, coinciding with an exhibition at the Guggenheim Museum in New York. Koolhaas is a philosopher architect and designer, an anthropologist, a sociologist, a precursor whose works, which have become landmarks, include Rotterdam’s Kunsthal, the Chinese TV headquarters in Beijing, the Casa da Música in Porto, the Prada Foundation in Milan, and Seattle’s Central Library. His books have anticipated questions that point to the differences made by thinking and building with an unprejudiced vision. His OMA studio is led by him and eight partners, Ellen van Loon, Reinier de Graaf, Shohei Shigematsu, Iyad Alsaka, David Gianotten, Chris van Duijn, Ippolito Festantei Laparenghi, and Jason Long, and has offices in Rotterdam, New York, Hong Kong, Beijing, Doha, Dubai, and Paris. Ellen van Loon (in the photo above), his business partner of fifteen years, this year inaugurated the renovation of Holland’s Ministry of Foreign Affairs in The Hague, and the Danish Architecture Centre in Copenhagen: ‘We explore all possible channels in order to establish links between our buildings’ functionality and the way they are experienced,’ explains Ellen van Loon for Lifestyle.

**Clockwise, a view of Qatar National Library’s façade. Photo: Stefano Gola Lognani and Marco Cappelletti**

Hall of the Ministry of Foreign Affairs in The Hague, a 100,000-m² building that embodies Rem Koolhaas’s and his OMA partners’ philosophy of construction. Photo: Stefano Gola Lognani and Marco Cappelletti

A partial view of the office area of the Ministry of Foreign Affairs in The Hague. Photo: Nick Guitarge

Outside view, and a detail of the marquis of Torre Fondazione Prada, in Milan. Photos: Bas Princen

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Marcel Wanders
A humorous designer

Marcel Wanders became internationally known thanks to his being part of one of the most mould-breaking groups of designers in the recent history of design: Droog Design. His sense of humour and creative acumen did not go unnoticed, and he established himself with memorable solo works for companies such as Flos, Alessi, Puma, KLM Royal Dutch Airlines, MAC Cosmetics, Cappellini, B&B Italy, and Moroso. From objects to architecture, some of the projects undertaken by Wanders are the Kameha Grand Hotel in Bonn, the Mondrian South Beach Hotel in Miami, and the Villa Moda shop in Bahrain. In interior design, Wanders showcases his preference for functionalism and a simple and no-fuss attitude, although the result, conversely, is all about limitless fantasy and a new contemporary ‘Baroque’ style. His book, Wanders Wonders, published twenty-two years ago, unfolds the entire essence of his universe, his core idea: ‘It meant a lot for me to finally see my retrospective exhibition at the Stedelijk museum in Amsterdam. It was a surprise to see how my different concerns connect with one another while the new integrating with the old – vital for me – is still there. Design is a language that connects me with the world,’ remarks Wanders in his annual presentation at Milan’s Salone del Mobile.

Apart from running his studio in Amsterdam, he is the co-founder and Art Director for the brand MOOOI, and his work is exhibited at museums all over the world, such as at New York’s MoMA, the Stedelijk museum in Amsterdam, and the V&A Museum in London. In interior design, Marcel Wanders has expanded his scope, achieving memorable spaces that encompass his personal – and somewhat over-the-top – imagination; his distinctive style is easily recognizable at first glance everywhere inside the hotels, restaurants and shops he creates around the world: ‘We want to get our clients involved in our installations, make them engage in the atmospheric game they create,’ adds Wanders.
Studio Piet BOON
Between craftsmanship and technology

Studio Piet Boon sums up the meticulous quality of Dutch design. From artisanship to the latest technologies applied to materials, from the Total Design agency born thirty-five years ago now, Piet Boon takes into account each element, enveloping architectural spaces with a balance that is always related to comfort, with a calm, quiet comfortableness. Although his projects are carried out mainly in Amsterdam and New York, they span the globe: “Each client is a world unto themselves, a concept that encompasses architecture, interior design and product design within a given context and culture. An example is Huys, the renovation of a historical building in Manhattan’s NoMad district, where he collaborated on the roof design with Piet Oudolf, architectural landscape designer of the High Line. Thanks to the vegetation planted on the roof, the result allows for easy integration and interaction between the residents. The key to our work is a search for unique spaces that relate with people in natural and authentic ways,” states Boon. The studio had its roots in a carpentry workshop in Oostzaan, Holland, which was converted into a small interior design studio. An initial experience that helped him to bolster his control of design as a whole, from its very foundations. In all his projects, the aim is to combine functionality, aesthetics, and durability from the exterior all the way to the interior design. From style to techniques, via innovation, his pure, neat lines define the essential quality of his finished work: “We have a distinctive line of work, as it seeks thoroughness and timelessness. Ours is basically a neutral colour palette which defines our aim of simplicity, with elements designed to overcome every barrier caused by ephemeral trends.”
FutureBrand UXUS
With a Sensitive attitude

Branding, architecture, a story-based design that connects the experiences of different human sensitivities, are the special mission of this studio whose name embodies its vision of time: the future.

UXUS was founded in Amsterdam in 2003 by George Gottl, who has worked for Nike and Mandarina Duck. From the outset, the company focused on a comprehensive and story-based concept of design and architecture that generates a fluid narration combining key aspects of innovation with a commitment to people. In recent years, Human Centered analysis has become popular at universities all around the world as the primary base which catalyses all areas of design and architecture. And this has become UXUS’s motto: human beings at the heart of 360º-design.

Among the studio’s clients are McDonald’s, Nike, InterContinental Hotels Group, the Tate Modern shop, Sephora, and department stores like Bloomingdale’s in Dubai. ‘My inspiration is society itself: I love watching people, how they behave, how they live and move, how trends change, and how people experience the spaces where they live. Experiential spaces, those that emerge from habits, people’s new customs, these are sources of ideas for UXUS. Human behaviour and relationships are doubtlessly our company’s driving force in all different fields of design,’ says Gottl. UXUS’s work has been recognized for several years in a row, with prizes including the FX Awards for the best shop and the best restaurant design. It also received the SEGD Award for its graphic design, and the Vinitaly Award for its packaging design.
The Carrillo sisters’ design studio has created a singular space in Riyadh, the capital of the Kingdom of Saudi Arabia, in which state-of-the-art design blends with the personality of the owner of the house. Quality materials are combined with industrial touches and traditional features of the Near East.

Outstanding among the materials used are the Ston-ker ceramic tiles, by Venis, and the Ferroker grounded porcelain stoneware, by Porcelanosa, in the kitchen, the living room, and the hall area. Antiqued Blue cladding, by Venis, was used in the kitchen area.

CARRILLO PROYECTOS

A loft in Saudi Arabia

The Carrillo sisters’ design studio has created a singular space in Riyadh, the capital of the Kingdom of Saudi Arabia, in which state-of-the-art design blends with the personality of the owner of the house. Quality materials are combined with industrial touches and traditional features of the Near East.
Among this studio’s most renowned projects is a fantastic 300-m² loft built in the heart of Riyadh, in Saudi Arabia.

This project was commissioned by a Saudi woman who worked in London for years. Before starting, they talked with her in order to develop a concept for the house. The aim was to get to know her, and have a more in-depth idea of her personality and what she wanted.

The result is a large, very personal space with details such as the red, wooden door that is reminiscent of those in London, and mock skylights where the lighting allows for different indoor ambiances that change according to the time of day. Big windows that break with the prevailing style of the buildings in the area, and even a fireplace, are some of the British details in this home located in the heart of the Near East.

This project was designed and developed entirely by Carrillo Proyectos, headed by Laura Carrillo, right from the initial idea through to carrying out the renovation work and interior design.

The final result is based on the client’s need for the creation of a different space, distancing it from traditional aesthetics, but without...
forgoing its essence. An avant-garde style was required, which at the same time would be cozy and liveable. The combination of these two requirements was successfully achieved in this versatile and cohesive home that draws inspiration from big industrial spaces.

Following this idea, the house was divided in two big areas. Two separate spaces that are nonetheless fully connected as there are no visual barriers such as partitions or walls, and give the feel of an ‘open layout and multi-functional space’. Kitchen and dining room are fused in this large space connected to the living room. 50s-style furniture is combined with industrial touches like the air-conditioned ducts on the ceiling – left exposed for decorative effect. A highlight is the iron spiral staircase, the actual link between both levels, and looks like a great ornamental sculpture. This loft is a project that places Carrillo Proyectos at the summit of the best interior design studios.

In the guest bathroom and corridor (bottom left), Crystal Dark, 33.30 x 100 cm, and Crystal White by Venis (bottom right) were used. Caldera Ferroker Stonкер ceramic stone tiles, 44 x 66 cm, by Venis were also used in the guest bathroom.

The Seattle Dark series, 33.30 x 100 cm, by Venis was used in the master bedroom (images on the right). These materials offer an ambiance of modern exclusivity.
There are four Carrillo sisters but a team of over 20 professionals work with them and are fully devoted to the entire development of every project, offering expert advice endorsed by almost 40 years of experience in the world of interior design.

From their premises on Madrid’s Calle Gaztambide (one of their three studios in the Spanish capital), the four sisters put their heart and soul into each of the commissions they receive: home interior design, big projects, restaurants, hotels... There is no lack of work at this company, founded by their parents in 1959 as a small artisan workshop where they made and sold Castilian furniture to clients from all over the world. Today, the company works on projects around the world. They have just opened a hotel on Cap Cana, in the Dominican Republic, and are significantly present in Saudi Arabia, where they have become much esteemed thanks to a number of commissions. ‘It’s a different place, but much easier to work in than from what it seems from the outside,’ states Laura Carrillo, head of international management at the studio. ‘We've been working there for twelve years already, and although things were more difficult at the beginning, we now know how everything works very well.’ According to Laura, when you work abroad, it is essential to understand the environment, culture, customs, and everything that can have an influence on the quality of your work. At the final stage of each project, they take their own team of professionals there in order to finish the work; this includes taking the whole team for two, three, or four weeks to places such as Riyadh, the capital of the Kingdom of Saudi Arabia. With its terracotta floors and wooden beams, the workshop preserves its original essence. Fabric samples are everywhere in the studio where they work with passion. When the Carrillo sisters talk about their work, they bubble with enthusiasm, energy and self-confidence. Each of them contributes a different facet that complements the teamwork. Shapes, lighting, colours, textures, materials, furniture... All four agree on customization, the quality that best defines the work done by this studio. ‘For us, getting to know our client is essential, knowing what they want, but also what they are like, what their circumstances are, what their lives are like, in order to imbue that personality into a project that will be their home for a long time.’

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In this professional, family group, Carmen provides calmness and is in charge of the accounts. Vicky, the perfectionist, is inspired by materials such as stone and wood so that they can be incorporated into the projects, no matter if they have to be transported by container from the other side of the world. They are the perfect dream team.

Estudio Carrillo’s Contract Department has been designed to carry out large projects, such as hotel chains, and companies such as the Essentia restaurant in Tarancón, Cuenca (left). Below, a detail of two family houses.
SHA WELLNESS CLINIC RESIDENCES

Healthy constructions

Nestled in the mountains in the province of Alicante, SHA Wellness Clinic has created a new residential concept that focuses on improving the health of body and soul, and has an impressive design.

Photos: ANTONIO TERRÓN
For ten years now, SHA Wellness Clinic has provided and fostered health and wellbeing services to those who come to the Albir coast. Located halfway between Valencia and Alicante, this is one of the most charming areas in the Valencian Community. Although it is in the heart of the Sierra Helada mountain area, its proximity to the sea makes the SHA Wellness Clinic a place to relax. Until now, guests would stay in some of the 93 luxury suites during their treatments, but now, and from just recently, they can also use the residences that have been built in the building next door. Right from day one, the SHA Wellness Clinic trusted the materials by **Porcelanosa Group** to highlight the clinic’s style, exclusivity, sustainability and avant-garde values. The new building, housing the residences, was designed to combine wellbeing with the built-up surroundings. The team of architects and interior designers created a new concept of spaces where design, materials and technology seek to actively contribute to improving wellbeing. Selecting the best location, integrating interior spaces and the outdoors to make the most of the sunlight, respect for the principles of Feng Shui, the use of technology and home automation applied to wellness, chromotherapy, air quality and purification measurement systems, are some of the elements that contribute to making these spaces a place in which to become healthier. There are three types of residences, ranging from 300 to 500 m². Each one is differently equipped depending on the guest’s tastes; they may have fitness room, treatment cabin, hammam or a sauna. In addition, all of them have large gardens and terraces with glass-edged, infinity swimming pools, adding up to a total of 82 linear metres of glass swimming pool: no doubt, one of the most remarkable outdoor elements of the construction.

The interior design of the SHA Wellness Clinic residences follows the principles of Feng Shui. The prevailing colour is white, and can be appreciated by the **White Shine Carrara** outdoor paving, 59.6 x 59.6 cm, by Porcelanosa, and **Natural Cascais**, 44 x 66 cm, by Venis for the floors.
The location, in the Sierra Helada nature reserve – with one of the most important bird sanctuaries in Spain, and a mild microclimate (330 days of sun a year, and an average temperature of between 15ºC and 25ºC) – is also a great help when it comes to recovering one’s health.

**SUSTAINABILITY**

In line with the company’s sustainability guidelines, integration into the surrounding environment was achieved using sustainable construction practices. The choice of natural materials, and the use of renewable energies and water recycling systems have enabled this building to obtain the highest environmental certification, making it a model of sustainable construction.

Now that the new building has opened, guests can, if they wish, enjoy a good part of their health and wellness care without leaving the residence where they are staying, thus having still more privacy. They can receive both therapeutic and beauty massages and treatments, and water therapies such as Watsu in their own residence, or enjoy activities like functional training, pilates, yoga, meditation or aquafitness. Nutrition is one of the core pillars of this place, and guests can have lessons in healthy cooking, or watch cooking demonstrations. They can even request medical, nutritional, or psychological care to be administered at their residences.

SHA is an only-adult property where children are not allowed in the common areas. However, with the new facilities, the youngest members of the family can begin to learn about personal care thanks to an exhaustive selection of treatments and activities in the privacy of the new residences. Having developed this new accommodation concept and with its recently refurbished suites, SHA is now on the cutting edge with regard to both health treatments and to construction and interior design.

All bathroom accessories and taps are from the Urban series, by Noken. The Minimal XL bathtub was installed in two sizes, 190 x 90 cm and 180 x 80 cm, by Venis. White laminated skirting board, 8 x 220 x 1.5 cm, is by L’Antic Colonial. The bathroom flooring is in White Gloss Carrara, 59.6 x 59.6 cm, by Porcelanosa.
How would you define your architecture?
When we observe our projects, it is easy to see that they are not based on just any concept that is then adapted to various places. Each particular place leads us in a certain direction in a search for an integration into each space and all the external factors that characterize it. Ours is an eclectic, contemporary kind of architecture whose diversity results from a model of experimenting that leads us to explore diverse materials and constructive solutions. We don't like the word 'fad', and we don't follow 'fads'.

Is your architecture integrated into the surroundings, or do you try to mould and change them?
It depends on the design, on the place and its characteristics. As a rule, our way of creating consists of adapting architecture to the place, trying to dovetail each project in the most natural way, with no pretensions of superimposing it on the general view of the constructed ensemble. We apply this rule in Europe which brims with history-laden cities with buildings that are characteristic of different eras. In functional terms, our aim is to achieve results that allow for an improvement in the surrounding natural environment, and so we never get stuck within the limits of our different geographies. On the other hand, there are other continents with their own countries whose societies have different living standards, different religions, different climates, different cultures, and where we also apply our creative freedom that is adapted using the same model.

How important is sustainability in each of your projects? Is ecology (Portugal has become a benchmark in this field) present in the materials chosen, in their integration?
This is something that is unavoidably implicit in all
Nowadays, there is an extensive range of new materials coming onto the market. In this sense, we are very careful about what we choose to apply to our different projects.

Are the materials used in construction a means for enhancing the project, or are they an end in themselves?

Nowadays, there is an extensive range of new materials coming onto the market. In this sense, we are very careful about what we choose to apply to our different projects. When designing, we give preference to freedom in design and layout today, it is done virtually, so at the initial phase, materials are not part of the process as we believe they should not define the design but, at this stage, materials are a complement that contributes to the quality of our projects. If we are referring to the materials associated to construction systems, then we are talking about elements that will be part of the building’s structure, and, therefore, of the basis of the entire project. However, there are always exceptional solutions in which materials gain protagonism. The use of different materials in different projects is one of the hallmarks that characterize the projects created by our studio.

In which field do you feel more comfortable, architecture, urban planning, or design?

Our commissions have been more focused on architecture and design projects, but the urban planning projects that we have done turned out to be extremely enriching and encouraging, both for their scale and size, and for the multidisciplinary teams of which we are a part. These are very tightly linked fields and have quite an influence on the decisions the team makes. Urban planning entails more social responsibility than individual projects as here we work for a wider, general public.

Today, apart from the plots and medium-sized master plans that we work on, we are involved in the design and materialization of a city in Africa.

In which direction is architecture going? What is the trend, and how do you integrate it in your study?

With today’s landscape in mind, the way we envision architecture has changed. New technologies, associated with the speed of life in today’s world, force us to ‘think architecture’ in a different way, and are we not immune to these changes either. However, we try to impose a theoretical base on our work process and that has always been part of our creative technical process. Geometry, design, history, and experimenting are an essential part of our projects. The standardization of processes associated with the latest software is something unavoidable which is changing the way architecture studios organize themselves.

Portugal today is a country that is in fashion: anything made there has great impact. Are Portuguese architecture and design experiencing a similarly good moment?

Portugal has good creative people in all fields; architecture is no exception and has internationally renowned schools such as the Porto School. I think that people in Portugal haven’t learned to appreciate what we have, the Made in Portugal brand should be shown on all products, but there seems to be certain fear or apprehension, and therefore it is taking time for the brand to assert itself. I think that in a country with so many laws – as is the case here in Portugal – the Made-in-Portugal label should be compulsory on all its products.

What project are you working on now?

Right now, in Portugal, we are working in several different sized projects, in addition to the extensive refurbishment of a number of historical and other existing buildings, most of them apartment blocks and hotels. One of the most special is the transformation of an old building to convert it into a sports stadium in Viana do Castelo. Globally, we are developing several projects for big international groups, with work ranging from office buildings to houses and hotels.
A perfect mixture of classic and modern elements by Porcelanosa Group is the hallmark of this house. The combination of wood finishes, cladding that is timeless, matte colours, and warm lighting come together in a refined atmosphere that permeates every corner of this home.

A HOUSE IN ROME

Classic and modern

A HOUSE IN ROME

Classic and modern

Living room of this elegant house in Rome. The warm materials enhance a classic style nuanced by elements that offer contemporary comfort.
attia Oliviero Bianchi’s Mob Architects studio was commissioned with the refurbishment of this house, whose interior was renovated with materials from Porcelanosa Group. Located in the Aurelio district (northeast Rome), this house was built in the 70s and measures 140 square metres plus the additional 100 square metres of a large, covered terrace.

As it is the heart of the home, the kitchen was moved to a different room and now its square shape offers a more functional structure. It was fitted with Emotions E.4.90 Forest Borax Matte kitchen furniture in premium finish by Gamadecor. The cladding was done in White Kala XLight large-sized tiles by Urbatek. This differentiates the kitchen from the covered terrace which has a barbeque and dining area.

The three bathrooms in the house are equipped with sanitary ware from the Arquitect range, NK Concept taps by Noken and several fittings by Systempool. These designs are combined with Old Natural cladding from the Newport collection, by Venis.

Left, clockwise, a partial view of the living room with access to the terrace, which offers an additional 100 square metres. The heart of the house was placed in the kitchen, which has furniture by Gamadecor. The cladding was done in White Kala XLight large-sized tiles by Urbatek. The different rooms have direct access to the covered terrace which has a barbeque and dining area. The separation of different spaces was solved by using see-through partitions and panels in bold colours.
The master bathroom should be highlighted due to the special care taken in the choice of marble and micro-mosaic finishes by L’Antic Colonial. In addition, the rounded basin from the Unique series is made of the compact mineral Krion® Solid Surface.

For the guest bathroom, XLight cladding in a Savage Dark finish was used, and a round basin from the Tono series, a design by Foster + Partners using the Krion® Solid Surface material is the main element.

The children’s bathroom has cladding by Porcelanosa in sandy colours, creating a classic pattern by alternating light and dark lines.

The bedroom area was also refurbished in the same elegant style as the other rooms. All rooms have direct access to the large covered terrace that has a barbecue and a dining area, a space to escape the noise and for enjoying the fine weather in Rome.
The traditional essence of a former ca la iaia (grandma’s place) was fused with state-of-the-art architecture to create a modern, bright, airy, and comfortable house. Completed by Chiralt Arquitectos Valencia, this home is right in the town centre; life seeps in through the inner courtyard that is a source of light, relaxation, and inspiration.

CALAIAIA

Luminous roots

The flooring of the lower floor courtyard is White Newport, 59.6 x 59.6 cm, by Venis. The white paving enhances and reflects the sunlight that comes in. Lush vegetation adds freshness and colour. The staircase is also a remarkable feature of this part of the house.
The flooring of the entire house is in two sizes of PAR-KER Ascot Arce tiles, 29.4 x 120 cm and 19.3 x 120 cm, by Porcelanosa. From the original construction, a big 6-m ‘mobila’ beam was repurposed and used as an element in the entrance, and a large number of tiles in different colours and shapes from the old house are now part of the staircase.
The inner courtyard is, furthermore, a space for enjoying outdoor living without leaving the house. Outstanding features are an imposing stone wall that is like a rampart and backdrop, the white paving which enhances the light and disperses it to the interior, and lush vegetation to add freshness and colour. During the day, a burst of natural light floods into Calaiaia. At night, artificial light takes over with a combination of predominantly indirect and linear lighting. Indirect lights seek to generate a warm ambience, while linear lighting is strategically placed in connecting spaces.

The rooftop is another highlight. Created for the owners to enjoy, the design of the space includes a barbecue area. The pitched roof of the house was modelled on the traditional architecture of the local houses in the town; however, they decided to give the rooftop area a more dynamic feel, so the roofline rises and falls again, creating an almost triangular space where the barbecue was installed.

The limestone façade of the house simplifies traditional shapes as it has a row of cantilevers and undecorated mouldings. A traditional design that respects the local architecture yet incorporates details that reflect the cutting-edge approach found inside the house. The main elements of this house are its inner courtyard that is a source of light and life, old, sentimental elements from the old house, its façade designed along streamlined traditional forms, indirect and linear lighting, and the rooftop as a place to meet. The search for a warm and comfortable atmosphere for this family house led to natural colours offered by wood, natural stone, and vegetation to be chosen, nuanced by the modern pairing of black and white.

Located in Massamagrell, a town in the Valencian region of Huerta Norte, this house is right in the town centre, so it had to respect the surrounding traditional architecture its owners wanted to preserve the essence of this house that used to be their grandma’s, or iaia, yet they also wanted a modern, bright, airy, and comfortable house. Laid out over three levels, the lower floor encompasses the daytime area, the middle floor is the bedroom area, and the top floor has a living room and a terrace. The main elements of this house are its inner courtyard that is a source of light and life, old, sentimental elements from the old house, its façade designed along streamlined traditional forms, indirect and linear lighting, and the rooftop as a place to meet. The search for a warm and comfortable atmosphere for this family house led to natural colours offered by wood, natural stone, and vegetation to be chosen, nuanced by the modern pairing of black and white.

In the master bathroom, Nk Logic tapware, Essence C toilet, and Rondo seat rail, all by Noken. The basin is from the Unique collection, by Krion®. The wall cladding was done in Lush White XLight, by Urbatek, in the guest take. Stone floor and wall tiles are City Graphic Nature, by Urbatek, the basin is the model Almond, by Krion®. Lounge tap and Essence C toilet, by Noken; the mirror frame was also done in Krion®.

PAR-KER Ascot Arce tiles were used for the barbecue terrace, 19.3 x 120 cm, by Porcelanosa.
HOME SELECT

A new concept in property

They consult on investing in property, and also on designing and refurbishing, as well as managing luxury rentals in high-end residences. Home Select sees to everything so that its clients do not have to concern themselves with anything.

BERNARDO FUERTES

When this business venture was started in 2002, it focused on holiday rentals and its main business was luxury villas. They gradually expanded their portfolio with properties in Madrid, Seville and Barcelona. As the business sector also improved, they began to receive requests from company executives for long-term, as well as monthly rentals. The difference between the holiday and the long-term sectors is that the latter demanded much higher quality standards of interior design than those offered on the market at the time. To answer that need, they started to develop a ‘360º-Real Estate’ service, as they like to define what they offer. In 2015, the company changed its name from Spain Select to Home Select.

It was a big change, particularly with regard to their business concept. They began to work hand in hand with the CuldeSac creative and strategic consultancy (with which Porcelanosa Group also works) and created a new real estate concept to meet the needs of their clients, who may be the owners of the properties they manage or their tenants. Daniel Hermoso, co-founder of Home Select, sums up the story: ‘At one point, when we had gained our clients’ trust and they were requesting more services from us,
they wanted to increase the profitability of their property investments. Everything revolves around the house and how to develop it in order to best meet the needs of both investors and tenants. Investors look for profitability. We design a business plan that analyzes pricing, the reappraisal potential, the investment required for the refurbishment and for the interior design. We undertake it all, including the refurbishment work, because we know the quality needs and demands of the tenants."

At the moment, the price per square metre for rentals in Madrid’s Salamanca District is around 60 euros. To justify such prices, the design must be in keeping with it, but it must also be profitable for the owner. Co-founder Sandra Cabello says that ‘the quality of the materials we use for the refurbishments is essential; they must last and remain in perfect condition for many years so that the owner – the one who pays for the refurbishment cost – makes a good profit.’ Sandra comments on their distinctive style: ‘Our houses, although advertised on a general website, are easily identifiable because they all possess the unique hallmark of Home Select when it comes to quality and design.’
Totalmente único y excepcional. El nuevo BMW X2 deja claras sus ambiciones deportivas ya a primera vista. Gracias a su audaz deportividad, garantiza un rendimiento dinámico y ágil únicos en esta clase. Junto con un interior exclusivo y muchas tecnologías innovadoras, es el protagonista extrovertido de una nueva era. ¿Estás listo?

**EL PRIMER X2 DE BMW**

Consumo promedio: desde 4,6 hasta 5,9 l/100 km. Emisiones de CO₂: desde 121 hasta 134 g/km.
Immaculate operating theatres using materials by Krion®

Krion® Solid Surface, the mineral compact material by Porcelanosa Group, is again a protagonist in the healthcare sector, in this case for the complicated project on the 3rd floor (the new surgical wing) of the A Coruña University Hospital Complex (CHUAC). The CASA SOLO Arquitectos studio undertook this renovation of the operating theatres and other facilities in the hospital. This is the perfect context for the characteristics of this Solid Surface by Porcelanosa Group as it has anti-bacterial properties, contains no additives, has seamless joins, and is antistatic and resistant to chemical attacks. This latest-generation acrylic stone was used to clad three emergency operating theatres and fifteen general operating theatres in the hospital’s new third-floor wing. It was also used for other elements, such as the non-splash basins in the operating theatres, and the basins in the corridors.

CASA SOLO Arquitectos was established by architects Francesc Pernas, Bernat Gato, and Roger Pernas, and its main fields are the design and construction of healthcare-related buildings – areas in which they have more than 30 years’ experience. For this hospital project in A Coruña, they had the help of architect Cristina Fernández. The experience acquired from this kind of construction has resulted in the studio becoming a national benchmark, endorsing it to confidently take on other projects in health-related spaces aside from hospitals, such as research centres, laboratories, senior citizens’ centres, and health clinics.

The cladding in the operating theatres and the non-splash and ordinary basins are in the Krion® mineral compact material in 250 x 93 cm, 6 mm-thick sheets: 1100 Snow White; and in 368 x 76 cm, 12-mm thick sheets: 1100 Snow White.
1. The Porcelanosa Group shop in San Juan, Alicante (Spain)
2. Porcelanosa new shop in Castellón (Spain)
Richard Rogers has turned eighty and is still at the peak of his career, creating designs at his RSHP studio. The objective of his work is to develop a kind of architecture that takes into account human environs to imbue them with a better quality of life. A broad sincere smile, and clothes with bold colour combinations are his personal hallmarks – as they are of his designs.

His offices are currently located in The Leadenhall Building, a construction that reflects his concerns and that he shares with a brilliant team of professionals, headed by Graham Stirk and Ivan Harbour.

The Leadenhall Building has been awarded the 2018 RIBA National Award for contributing a significant vision to architecture. This vision is a new way of experiencing offices and daily life in meeting spaces, hallways and corridors, as well as in open-layout work areas. Compared to neutral offices in shades of grey, beige or white, expressive touches emerge here, particularly in the structure, and in significant services, for example the lifts, in an eye-catching visual play that at first arouses curiosity and then increases the motivation of those who use the space. It stands opposite another emblematic edifice by Richard Rogers, the Lloyd’s building, in the heart of The City, with views of Saint Paul’s Cathedral.

Rogers Stirk Harbour + Partners jointly decided on the final, tapered profile which makes the building recognizable from a distance. This shape was designed to preserve the views of Saint Paul’s Cathedral, and is the reason why the tower has been dubbed ‘the Cheese Grater’. At the base of the building are some leisure areas combined with shops, exhibition galleries, and a park.

According to the RIBA Prize judging panel, this is one of the most cutting-edge and elegant towers to have been added to the London skyline in recent years. 200 people, on a single floor, work at the RSH + Partners office; this makes it easier to work as a team and encourages the social dimension of their activity. Among other initiatives, the studio has a profit-sharing scheme that benefits its staff, and also makes donations to non-governmental organizations.
Krion®, the material destined to bring your projects to life, from commercial and office furniture to work surfaces, bathroom furniture and fittings, indoor and outdoor wall coverings, signs and industrial products. Krion® comes in a wide range of colours for creating seamless germ-free designs, able to withstand wear and tear and the passage of time, with no cracking or chipped edges. And on top of all that, Krion® is also renewable.