

Global challenge

HEALTHY BUILDINGS At the vanguard of construction

VIRTUAL AND REAL The brands of the PORCELANOSA Group present their new collections

CHINESE CREATIVITY Wang Peng and G&K Architecture

SERENE BEAUTY The Edge, a project by Rafael de La-Hoz

KITCHENS WITH SOUL Quique Dacosta, Pepe Rodríguez and Kiko Moya

SUSTAINABLE LUXURY Ibiza Corso Hotel & Spa /
Façades in France, the United States and Bulgaria /
Chalet in the French Alps / LGC3, exclusive residential
development in Madrid





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PORCELANOSA lifestyle

EDITORIAL

New priorities

In a very short space of time, the events arising from the pandemic have exerted a global tension that has profoundly affected all known structures, from health to the economy by way of environments and how we understand them and our life within them.

Crisis? Literally, we would say yes. We are indeed facing great changes and the challenges have highlighted the need for a different way of behaving, being, doing and living in the world.

One cycle ends and another begins. This is not a new concept for humanity, which has not only managed to overcome the changes arising from each cycle, but each time has also achieved great technological and humanistic advances.

For this, a spirit of collaboration is essential among all of us who inhabit this planet; a global conscience to recognise and eradicate mistakes and seek lasting solutions to the most pressing problems, key among which are the deterioration of the environment and the overexploitation of natural resources.

Science and technology are taking giant steps towards a new world that does not allow for hesitation.

Here at the **PORCELANOSA Group** we have viewed the challenge as a great opportunity. Working from the forefront of technology towards respect for the environment. Sharing our knowledge with the great professionals who lead the change in the design, construction and architecture of cities and rural environments. Being part of a project that aspires to a healthy, beautiful and long-lasting world.



ON THE FRONT COVER, the project Where Eagles Dare by the studio GRAS Arquitectos. Key elements include the ventilated façade and the cantilevers, both built using technical solutions provided by **Butech** and implemented using sheets of the compact mineral **Krion® 1100 Snow White**.
Photo: José Hevia.

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A skyscraper against pandemics

Epidemic Babel, by Chinese architects D Lee, Gavin Shen, Weiyuan Xu and Xinhao Yuan, is the rapidly deployable healthcare skyscraper for epidemic outbreak response, winner of the Skyscraper 2020 competition organised annually by *eVo/o* magazine. The project takes into consideration that an epidemic outbreak is often rapid and leaves no time for governments and policymakers to react. This means that simple construction and rapid response are its two most important premises.

The whole building consists of a steel frame with several functional *boxes* with a construction pattern so simple that any qualified team can have it ready in five days. Once the steel frame has been erected, the healthcare team chooses the appropriate functional boxes to be fixed to it. The lightness of the frame and its prefabricated boxes also facilitates their transport to more remote locations where their use might be beneficial.



INGENIOUS SOLUTION

All the boxes are prefabricated for easy transport and subsequent assembly.



RICHARD ROGERS CLOSES AN ERA

"We don't believe in the idea that architecture is like a 'flash'." That is how Richard Rogers expressed it when he presented *Mood*, his bathroom collection for **Noken**, signed together with Luis Vidal + Architects. Rogers, winner of the 2007 Pritzker Prize, joint designer of the emblematic Georges Pompidou Centre in Paris and creator of other architectural jewels such as the Lloyd's building and the Millennium Dome in London, has announced that, at the age of 87, he is retiring from Rogers Stirk Harbour + Partners, the firm he founded 43 years ago.



PROTAGONISTS



Elina Kritikou
ARCHITECT

His young Cypriot architect heads the European list of *40under40*, a programme that seeks to recognise the new generation of architects and designers who will influence our future living and working environments, our cities and green spaces. She graduated from the University of Patras (Greece) and completed her training in Fine Arts and Design. In 2009, together with Kenzo Yamashita she founded her own studio: Ekky Studio Architects, a prolific firm with long-running, large-scale works.

Her work focuses on maximising the potential of each project. To this end, she advocates an architecture that "must be clear, coherent and understandable, both in conception and construction". The beauty of her constructions is based on the constant dialogue between the spaces, the relationship between the interior and the exterior, the materials and the atmosphere they create.

Despite her youth, she has a rich and varied background, which offers a new approach to architectural design. This can be seen in the brutalist volume of the villa Well 58, the slender and functional silhouette of the Delta Tower, or the democratic and youthful design of the CYC student residence, all projects implemented in Cyprus, which the *40under40* jury particularly praised.

Elina offers forceful design, with a wise choice of traditional and new materials, which her buildings display and combine in harmony. Her architecture is notable for providing solutions to the functional problems of urban spaces and landscapes. "Each project must be sensitive to its users and, above all, to the environment", she says.



SKY HOUSE. Defined by the cascading planes, determined by the topography, with the views framed by stone walls. Located in Limassol.

One Of a Kind Collection

RABAT

BARCELONA - MADRID - VALENCIA - TARRAGONA - IBIZA
www.rabat.net



The new Paris Stock Exchange

In early 2021, the new museum dedicated to the Pinault Collection is finally expected to open its doors at the Paris Stock Exchange. This new venue houses 5,000 pieces belonging to the magnate François Pinault. Most of the collection is focused on contemporary art. The installation



occupies the historic site of the Bourse de Commerce in Paris, rented for 50 years and renovated by the architect Tadao Ando. The building is notable for its gigantic glass dome.

The Japanese architect has recreated the conditions for a dialogue between architecture and its context, heritage and contemporary creation, the past and the present, between the collection and the visitor. French designers Ronan and Erwan Bouroullec have been commissioned to design the furniture for the building, while renowned chefs Michel and Sébastien Bras are responsible for the eagerly anticipated restaurant.



BOURSE DE COMMERCE - PINAULT COLLECTION
© Tadao Ando Architect & Associates,
Niney et Marca Architectes.
Photos: Marc Dornage and Patrick Tournéboeuf.

TURNER'S MODERN WORLD

Until March 2021, Tate Britain is home to the largest collection of works by Joseph Mallord William Turner (1775-1851), a master of history, landscape and sea painting who challenged the style of the old masters. A pioneer of technique, described as the "father of modern art", Turner often surprised his contemporaries with his loose brushstrokes and vibrant colour palette while portraying the development of the modern world like no other artist.



Detail of the oil painting War. The Exile and the Rock Limpet.
J. M. W. Turner (1842). Courtesy of Tate Britain.



María Inés Rodríguez
CURATOR OF ARCO 2021
(40TH ANNIVERSARY EDITION)
Photo: Philippe Taris/EFE

After the turbulent year of 2020, ARCOMadrid 2021 is planned as a unique edition. A celebration that will bring together a selection of great names from the international art scene and the galleries that have been present at ARCOMadrid throughout its history, invited to participate in the central section of the fair.

ARCO 40th Anniversary will be curated, among others, by María Inés Rodríguez, director of Tropical Papers and, since 2019, assistant curator of modern and contemporary art at the São Paulo Museum of Art (MASP).

María Inés Rodríguez (1968) spent her childhood and youth in Colombia and emigrated to Europe after completing her training as an artist at the University of Bogotá. She completed her first postgraduate degree in Geneva, Switzerland, and then moved to Paris. At the Ecole Supérieure des Beaux-Arts in the French capital she was a student at the studio of the artist Christian Boltanski.

In her professional career she has been director of the Bordeaux Museum of Contemporary Art (CAPC), chief curator of the University Museum of Contemporary Art of Mexico (MUAC) and chief curator of the Castile and Leon Museum of Contemporary Art (MUSAC), as well as a member of that museum's advisory committee.

As independent curator and art critic, she has worked on exhibitions and promoted projects centred on the strategies of appropriation of public space in various contemporary art spaces. Between 2007 and 2008 she curated (with Pablo León de la Barra) "Sueño de casa propia", which was exhibited at the Bac, Centre d'Art Contemporain in Geneva, La Casa Encendida in Madrid and the Casa del Lago in Mexico City.

Also interested in printed editions, in 2004 she created Tropical Papers Editions, with the aim of promoting artists' publishing projects.

butech

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Reimagining Brooklyn Bridge

Since its opening on 24 May 1883, the Brooklyn Bridge has become an icon of architecture, culture and tourism in New York City. To make better use of this space, the City Council and the Van Alen Institute launched "Reimagining Brooklyn Bridge", an international design competition that sought to provoke a new public conversation about this infrastructure. The winner (age category: 22+) was

Brooklyn Bridge Forest (pictures 1 and 2). It re-imagines the bridge as an icon of climate action and social equity, with wide walkways, biodiverse "micro-forests" and improved mobility. *Do Look Down* (age category: 21 and under) (picture 3) proposes a glass surface on the beams as a new pedestrian space, with artistic installations and projections.



OMA RENOVATES TIFFANY HEADQUARTERS

The studio OMA, led by Rem Koolhaas, will undertake the first renovation of the iconic Fifth Avenue

headquarters of Tiffany & Co. Scheduled for spring 2022, the new store will gain new volume in the rooftop, floors 8 to 10, which will redefine its relationship with the urban environment.

PROTAGONISTS



Amale Andraos
COFOUNDER OF WORKAC
DEAN OF THE COLUMBIA GRADUATE
SCHOOL OF ARCHITECTURE
Photo: Sean Zanni/Getty Images

Committed to research, Amale Andraos centres her work on climate change and its impact on architecture, as well as on the issue of representation in the era of global practice.

She is also co-founder of WORKac, a New York-based firm focused on architectural projects that reinvent the relationship between the urban and natural environments. Among other achievements, WORKac has been named the number one design firm in the United States by *Architect Magazine* and recognized as company of the year by the AIA (American Institute of Architects) in New York State.

Of Lebanese origin, she is part of a new generation of architects who work in a global, interdisciplinary and collaborative way. Socially and environmentally committed, and defined as the generation that wants to have it all, they oppose the distinctions between professional practice, research, analysis and publication.

The work of WORKac is characterised by its ethical and aesthetic depth, its sense of humour and, essentially, its coherence. And it is leaving a deep impression on the new identity of New York, where it has carried out projects such as school playgrounds with gardens and farms for Edible Schoolyard NYC in Brooklyn, Harlem and the Bronx; the Kew Gardens Hills public library in Queens; and the remodelling of the Stealth Building, a building with historical value in Manhattan.



PUBLIC LIBRARY IN KEW GARDENS HILLS, QUEENS. This project by WORKac (2017) is part of a programme of public buildings in New York commissioned from leading design firms.

Photo: © WORKac.



Kitchen: Emotions® E2.65 Sugi Black · Floor Tile: Lampione 1L Pure 200 x 19,5 x 1,5 cm · Countertop: Kalahari Crema Polished · Tap: Bridge

PORCELANOSA KITCHENS



PORCELANOSA Grupo

360°

VIRTUAL EXHIBITION 2021



In 2021, the **PORCELANOSA Group** will redouble its efforts in digitisation and market research in preparation for a totally virtual ceramic fair, a new experience 4.0 focused on professionals in the sector. In this digital environment, visitors will be able to view the finishes of each collection and consult the interactive catalogues and audiovisual resources for the products exhibited in our digital showroom. We invite you to discover it!

The tour has been designed as a 360° virtual tour of the great fashion capitals (Moscow, London, Milan, New York, Bali, Madrid, Sydney and Paris). These eight cities serve as inspiration and provide design suggestions and trend guidelines that the ceramic multinational will develop in the coming years.

This initiative is part of the first phase of the ambitious digital transformation plan of the **PORCELANOSA Group**, based on the coexistence between the digital and analogue world in pursuit of more sustainable and inclusive construction.



Moscow



London



Milan



New York



Madrid



Bali

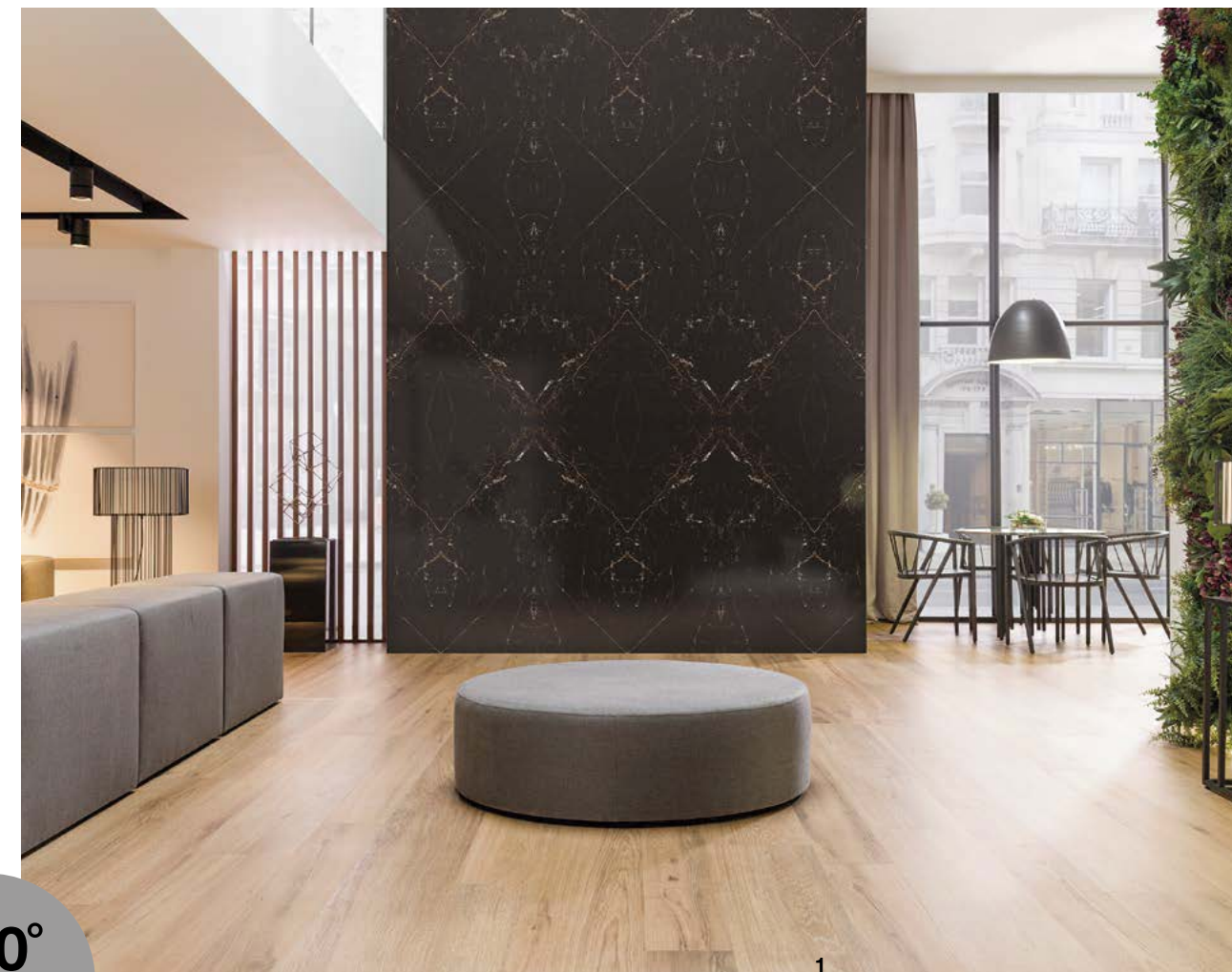


Paris



Sydney

360°
VIRTUAL
EXHIBITION
2021



1



2

Porcelanosa

Designed in large format and including premium finishes, the **Marmi** collection of floor and wall tiles is one of the most remarkable new products from **Porcelanosa**. It reproduces the desired surfaces in its ranges: **Laurent, Sequoia, Baltic, Massa, Dolomiti** and **Deco Marmi**.

1. Laurent Bookmatch. The deep and brilliant black tones and the bookmatch designs, which create a mirror effect, are the hallmarks of this series.

2. Dolomiti Bookmatch. An update on the classic and timeless Carrara marble. Its grey veins enhance each project.

Noken

The **PORCELANOSA Group** company which specialises in bathroom equipment continues to commit to unique and exclusive designs, and to elements that take into account savings in water consumption and the sustainability of its materials.

1. Lignage + Liem. Vintage style reborn and reinvented. **Noken** offer a look that blurs eras and creates a new language for interior design by combining **Liem** bathroom furniture and **Lignage** taps.

2. Round. The brushed versions of the copper and titanium finishes come together to ensure practicality and refinement, offering an integrated bathroom design. It is also a **WaterForest** design, which reduces water consumption by up to 58 %, limiting it to 5 l / min. It also features the **Noken Eco-Star** cold-opening system which activates the flow of hot water only when it is needed thus reducing energy consumption.



360°
VIRTUAL
EXHIBITION
2021



Gamadecor

The kitchen furniture company offers new open structures made of natural oak or **XTONE**, enhancing each model with compartments which have increased functionality. These elements are vital to position the kitchen as the central space in the design of the house, the structure of which has been changing in line with new social needs. Before, it was an isolated area only used for cooking or storing food. Now it is a meeting place, usually joined to the main hall. To do this, we suggest designs like **E6.90 Roble Alba** which is high performance, elegant, ideal to open the kitchen to other environments. Its design allows electrical appliances to be visually integrated with the rest of the furniture.



Krion®

New to the **Coverlux™** range are three new finishes: **Orobico**, **Fragstones** and **Agatart**. **Coverlux™** is composed of two parts: the body is of mineral origin, resins and natural pigments which decorate it throughout its entire structure; the nanotechnology coating then gives the material a high gloss finish, greater protection and resistance, and antibacterial properties. Ideal for commercial furniture and hotel equipment, worktops, and interior cladding.

1. Orobico. Inspired by stone, with colours that range from cream to dark green, passing through browns and golds. With options for bookmatching and a high gloss finish, this range is notable for the strength of its design and the elegance it brings to rooms.

2 and 3. Smart Blanco. The expansion of the **Smart** range had to include white. A suspended vanity unit has been created with large removable drawers and an anti-siphon. With either one or two drawers, it offers great storage capacity and organisation in the bathroom.



L'AC

The high aesthetic value and warmth of wood as a raw material remain the essence of the brand. Large format pieces with a variety of textures coexist in the new collections.

1. Future. Metallic mosaic with a vibrant appearance that, thanks to its metallic effect, causes reflections that fill the space with light. An effect that accentuates its geometric pattern design. On the surface above, areas of smooth and lined tiles alternate.

2. Monarch. This natural oak is the ideal flooring for any room. It has a significant hard wood layer of 5.4 mm, practically the same as that used in traditional solid parquet.

It is composed of three different layers, which translates into a highly stable finish, reinforced by the protection of the matte varnish that is applied to the surface.



Urbatek

XTONE enriches its offering with a new range of marbles that combine character and delicacy. The graphic richness of the designs and the opportunity to project infinite continuity are the main characteristics of the four new products now incorporated into its wide range. Thanks to the use of cutting-edge technology, its new pieces offer revolutionary solutions.

1. Viola Blue. Inspired by Italian Calacatta Viola marble. The harmony of the cream-white clasts emerging from the blue-grey canvases give the collection a great graphic richness. Its pleasing and balanced design achieves a vibrant finish that will enhance any interior design.

2. Paonazzo Biondo. Considered to be one of the most extraordinary natural stone designs, combining an elegant ivory façade and a delicate combination of caramel, sage and merlot veins interspersed with a flash of gold flecks. A timeless classic with high decorative value.



Butech

The technical consulting and construction solutions company has developed finished modules for façades and bathrooms that reduce the execution time of the total installation works by up to 10 %.

1. Monobath. Fully finished industrialised bathroom, ready to be installed on site. Using ceramics, bathroom furniture, taps and accessories from different companies belonging to the **PORCELANOSA Group** guarantees prices, delivery times and quality.

2. Butech has a wide range of systems for installing ceramic panels outdoors, from ventilated façades with hidden anchoring to industrialised modules such as the **Modfaçade** system which, in addition to the outer coating of **XTONE**, includes the entire building envelope.



INTERVIEW RAQUEL CASTELLANOS

Perfect dialogue between interior and exterior

LAFINCA is, without a doubt, one of the most exclusive urbanisations in Spain. Together with Raquel Castellanos, Director of Architecture and Design, we visited the LGC3 project, an ambitious housing development where quality, security, personalisation, design and the very best building solutions have been combined. In this new challenge, the company has sought a significant collaboration with the **PORCELANOSA Group**.

Text: PAOLA ROCCA Photos: ALEX DEL RÍO



LAFINCA LGC3, an exclusive residential complex built to the highest standards. The **XLight** ceramic tile from **Urbatek** was chosen for the exteriors.



“One of the keys to this design is light, a great ally in our project, which coordinates and enhances the architectural space”



As director of the Architecture and Design department, can you tell us the current and future constructive scope of the housing development you lead in Pozuelo?

A home in LAFINCA is synonymous with exclusivity, quality and state-of-the-art in all aspects, including construction design. As director of the Architecture and Design department, I place at the heart of the design the choice of the construction system —which must be suitable and in accordance with our standards— and the materials used, which are always of the highest quality. We are aware that the design of our homes has meant a radical change in the building solutions that had been adopted up to now in Pozuelo and its surroundings, extending it to the north-west area of Madrid. The use of materials that already existed on the market, giving them a different character and including them in new solutions, has been a major challenge in our project and is obviously one of the hallmarks of the architecture of the development. Homes that are characterised by their exemplary construction, the taste in the selection of

materials that enhance the architecture, the care and attention to detail, make us feel confident that we are leading a unique project in Pozuelo.

What are the design and architectural keys that have characterised the LGC3 project?

One of the keys to this design is light, a great ally in our project, which coordinates and enhances the architectural space. The double north-south orientation of each of the homes means a higher quality of living experience, but also an even greater increase in the level of comfort. Rooms that are so important in our daily lives, such as the living room, kitchen and master bedroom, are oriented towards large terraces or gardens, open to the sky and the light and with wonderful views. Nature is brought into our homes through the large windows that visually double the spaces and achieve a perfect dialogue between interior and exterior. Finally, meticulous design of the residential estate between lakes and garden areas, extending beyond the reach of our eyes with the green of the golf course currently under construction. And all this is based on sustainable



In LGC3 the relationship between exteriors and interiors has been enhanced, with large swimming pools and gardens overlooking the soon-to-be-opened golf course. The **XLight** ceramic tile from **Urbatek** was used for the exteriors. In all interior spaces, which have a modern, elegant and functional design, the ceramic tiles are **Marmol Carrara** by **Porcelanosa**.

“Being able to find the right material based on its finish, texture, durability and suitability is a powerful tool that the **PORCELANOSA Group** has made available to us”

development in terms of the origin and use of energy and other resources. For example, we use geothermal energy for the air conditioning in our homes and we recycle the grey water for watering the development's gardens.

LAFINCA is known for its high-quality individual houses, where privacy and security are fundamental values. In the case of LGC3, where there will be 144 homes, how have you tackled the challenge of maintaining your characteristic features of exclusivity and security?

Security and LAFINCA go hand in hand. We have provided LGC3 with security and surveillance systems at the same level as we have been doing for more than two decades at LAFINCA. Access control to the development and the doorways, perimeter surveillance and detection, and data centralisation are the hallmarks of our projects. All this allows our customers to enjoy the exclusivity that characterises us and makes our homes exceptional.

The choice of materials is always a priority in your projects. Can you tell us about the partnership with the PORCELANOSA Group and what it has been like working together?


The materials, together with the spatial design, are among the most important aspects of a project. In our case we have dedicated many hours to this aspect of the project, as the materials give the image and identity of the building, guaranteeing comfort and durability over time. This is where collaboration with the **PORCELANOSA Group** has been vital. Their experience and know-how have been a great help to us. Being able to find the right material based on its finish, texture, durability and suitability is a powerful tool that the **PORCELANOSA Group** has

made available to us. The fluidity when working with the different departments has allowed us to find solutions to each construction situation, always looking for a balance between timelessness and modernity, principles that are very evident in this project.

There is much talk of the importance of LAFINCA in the context of luxury in construction and architecture. From your department you also face the challenges of building with an eye to the future. Is sustainability one of your priorities?

Every day we are committed to providing our homes with the best materials and the most innovative solutions, but our priority is to move towards greater sustainability.

Our homes are increasingly sustainable, we work using the latest technologies in renewable energy and more environmentally friendly materials. Our aim is to provide future owners with significant economic and environmental benefits. I would like to emphasise the great importance of giving our homes a character in which they can be used and enjoyed without altering the ecosystem around us. Maintaining and enhancing green spaces, controlling resources, the useful life of our materials, reducing the energy demand of our buildings, intelligent energy management with significant savings in consumption compared to traditional systems. In short, reducing the carbon footprint on our planet is a key objective of our projects.

In fact, in our next development we are going beyond our usual requirement —an A energy rating— by including the BREEAM certification. We are committed to more sustainable construction that brings economic, environmental and social benefits to all those involved in the life of the building and to the rest of society. 



Contemporary elegance in every room of the development's spacious apartments. Floors in **Marmol Carrara** by **Porcelanosa**; in the bathrooms the collections **Arquitect** and **Tono** by **Foster+Partners (Noken Porcelanosa Bathrooms)** have been incorporated, as well as **Unique** by **Krion®**. The design that LAFINCA has created for the kitchens follows the cues of the **Emotions E4.70** series by **Gamadecor** with **Krion®** worktops.

G&K

Innovation at the service of people



Based on refined and functional aesthetics, the Chinese studio G&K Architecture Design Consultancy Limited is defined by its holistic design projects that delve into people's sensory experience. Designs for homes, offices, hotels and commercial spaces all share a common denominator based on the minimalist lines of the spaces and the choice of elegant, high-quality materials, such as those used by the **PORCELANOSA Group**, which provide original finishes and textures for interiors that are thought-provoking and have a markedly avant-garde design.

Text: TXELL MORENO



An original and austere fantasy universe where you can escape from routine. This is what the G&K studio has designed in the Jindi Blue Park in Yangzhou. Beneath a palette of soft colours and dreamlike decorative elements, the **Ona Beige** tile by **Porcelanosa**, inspired by stone carved in relief, stands out.
Photo: Nantu.

F

ounded in 2004 by Grace Kwai, G&K employs over 150 architects and interior designers from various European and Asian countries and cultures to offer its clients a comprehensive service based on innovation and cutting-edge design.

From its offices in Shenzhen, Kunming and Shanghai (where its international team works), this thriving Chinese studio is involved in residential and commercial projects, as well as offices, hotels and even furniture. And it does so regardless of trends and fashions, committed to a balance between function and aesthetics.

After 16 years at the forefront of innovation, G&K continues to work every day to ensure that "space and architecture help people build a strong, robust and active community", as they themselves say. "To achieve this goal, we must ensure that design meets the needs of as many customers as possible, and that the creation is conducive to improving personal happiness, group cohesion, the



A palette of clear, simple and elegant colours dresses the open-plan, high-ceilinged space in the ChongQing AiPu JunXi sales centre in the town of Chongqing, created in collaboration with designers Jason Chan and MiuMiu Wang. Notable in the exterior and in the interior finishes is the use of textured ceramic tiles with subtle **Contour Beige** and **Contour White** finishes, both by **Porcelanosa**, which give the space a sophisticated industrial character.
Photos: PRISM Studio.



The enveloping forms of the furniture in the ChongQing AiPu JunXi project are highlighted by the textured surfaces of the **Contour Natural** and **Contour White** wall coverings. The contrast between smooth and rough surfaces is emphasised by the use of indirect lighting solutions, together with black and white, and geometrically inspired surfaces.
Photos: PRISM Studio.



environment and the facilities, so that everyone can enjoy the experience", they add. The studio's latest projects are committed to creating bright, open and welcoming spaces inspired by nature. In these it has been assisted by the **PORCELANOSA Group**.

The projects ChongQing AiPu JunXi in Chongqing and LiaoNing Yango Peace 101 in Shenyang are two good examples. These facilities function as showrooms for luxury real estate developments. In them, the formal sobriety typical of a more businesslike facet is combined with welcoming and relaxed atmospheres designed to captivate visitors. The use of continuous materials highlights the coherence and inclusivity of the different environments, with nature being integrated into the building and the connected external and internal landscapes.

An important factor in achieving this appeal has been the use of ceramic pieces by **Porcelanosa**: "At first we doubted whether these large-format pieces would affect the continuity of the design, but the professionals on the





The dynamic design on the textured wall from the **Contour** collection by **Porcelanosa** adds a pleasant feeling of relaxation to the interior of the LiaoNing Yang-Peace 101 sales centre in Shenyang. The project, in collaboration with Sanlei Interior Design and the designers Miller Mi, Tian Huaping and Li Mingyue, is inspired by nature, the strength of the mountains and the power of water, through an immersive experience where the exterior landscape connects with the interior.
Photos: ART Studio Li Qiang.



Porcelanosa team gave us the confidence to take the risk. The natural stone texture and the continuity of its design are perfectly adapted to our requirement. The play of light and shadows on these surfaces has helped us to make an impact on future customers".

Jindi Blue Park is another example of a creation by G&K's interdisciplinary team. This project presents a more sophisticated appearance than the previous ones, in a subtle commitment to colour and figurative elements that evoke a world of fantasy. Furniture with curved lines, undulating figures and vaulted finishes favour a fluid circulation through the space, which is dressed in materials rich in nuances and textures, such as that offered by the **Ona Beige** collection by **Porcelanosa**, where the effect of stone and the pattern of water in continuity is in keeping with the concept proposed by its creators. **///**

Aiming for infinity

Designed by architect Rafael de La-Hoz for Kronos Homes in the heart of the Costa del Sol, this residential development with its curved and sinuous shapes breaks the boundaries between land and sea thanks to the technical capabilities of the materials provided by the **PORCELANOSA Group**.

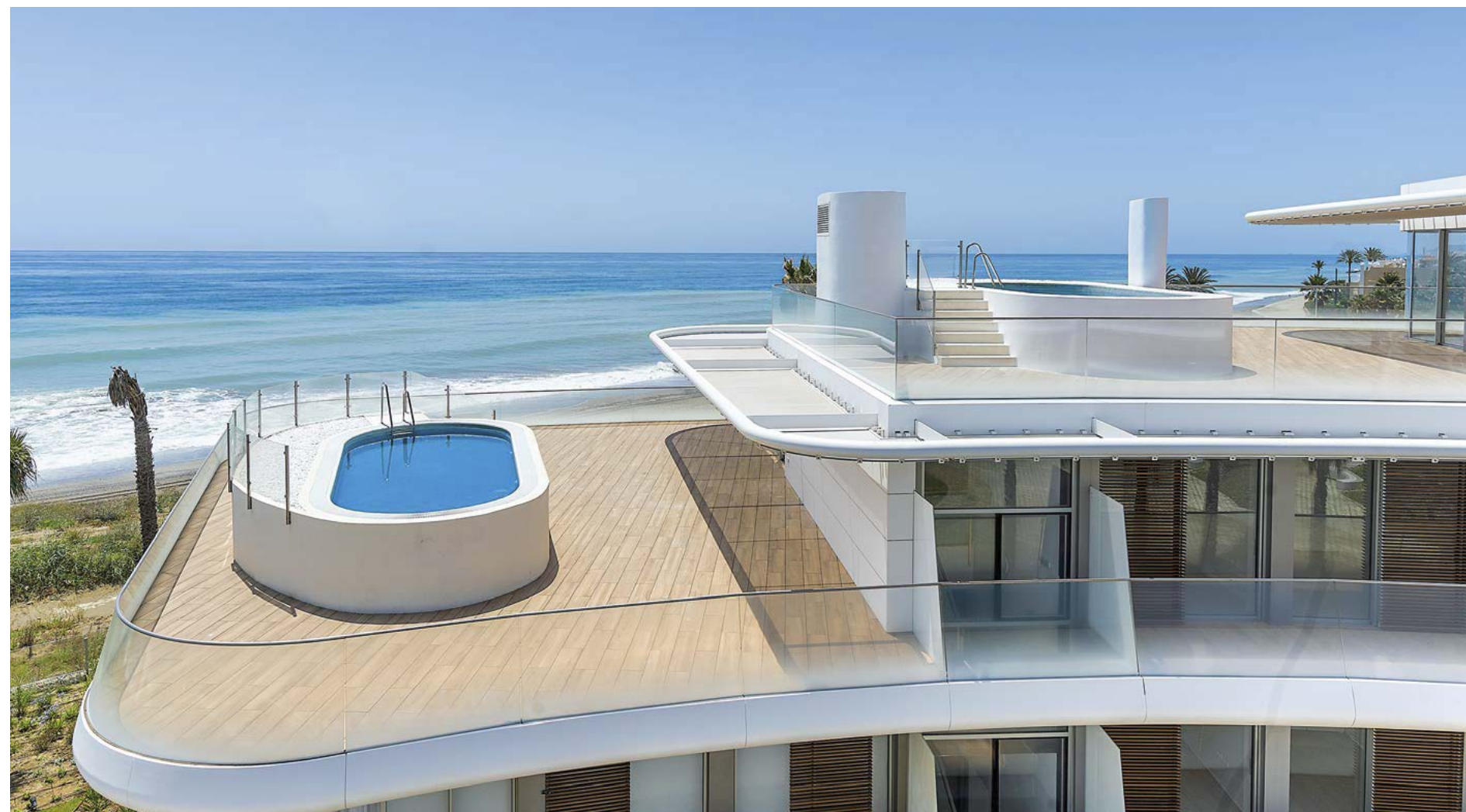
Text: GEMMA FIGUERAS
Photos: FEMONT GALVAN DESIGNERS MARBELLA



The development consists of five buildings and has 68 flats (2, 3 and 4 bedrooms), including penthouses with their own swimming pool and two beachfront villas. The novel undulating façade that defines its appearance are clad with the compact mineral **Krion® Solid Surface**. The terraces all face the sea and form a raised beach on each level. These and the exterior common areas are finished with **Par-ker®** ceramic tiles by **Porcelanosa**.



Clockwise, the interior flooring used in all homes is the large format ceramic **XTONE Stark White**. Exterior ceramic flooring with wood effect is part of the **Par-ker®** range by **Porcelanosa**. The infinity pool with waterfall is surrounded by a sundeck area.



The Edge lives up to its name. Thanks to the novel design by the architect Rafael de La-Hoz for Kronos Homes, in which curved spaces and lines are favoured over right angles, the visual limits are blurred between the homes in this exclusive residential complex in Estepona and the sea. The sinuous nature of the penthouses, flats and villas blends with the organic forms of the Mediterranean that bathes the Costa del Sol.

As Rafael de La-Hoz says, "its curved shapes envelop us like a wave; its railings, its terraces, its canvas awnings, make us doubt whether we are really in a building or on a boat washed up on the beach." The Edge has been designed to remind its residents that they live by the sea and to enjoy it. Through the large glass windows, there is a constant reference to the Mediterranean light, to the beach, to the horizon, to an infinite sky.

All the ground floor areas are pedestrianised, and the buildings overlook a garden whose boundaries blend with the sand of the beach. Here, architecture combines with nature to offer a unique result.



In the living room, bedrooms and bathrooms, the large format **XTONE Stark White** provides continuity to the flooring throughout the home. Terraces in **Par-ker®** by **Porcelanosa** and **Shower Deck** shower trays by **Butech**.



To make The Edge possible, its developers have collaborated with companies from the **PORCELANOSA Group**. The outer surface of the façade is covered with **Krion® Solid Surface** from the façade system by **Butech**, the architecture solutions specialist company which is part of the **PORCELANOSA Group**. The interiors of the apartments and villas are finished to a very high standard, which is guaranteed by the compact sintered mineral **XTONE**, and incorporate a complete home automation system that controls the blinds, the underfloor heating, the lighting and the air conditioning system.

The Mediterranean-style garden features plant species with low water consumption and automatic outdoor watering.

In addition, there are facilities devoted to health and leisure: outdoor swimming pool, paddle tennis court, business centre and a health club with indoor and outdoor gym, 25-metre indoor heated swimming pool, spa, Turkish bath and sauna.

These conceptual and technical characteristics have led The Edge to be recognised as the Best Architecture Multiple Residence at the European Property Awards, one of the most prestigious awards in the real estate sector. 



Eduardo Chillida's dream takes flight

Chillida Leku has reopened. Its natural setting has been enhanced with the addition of a new garden and an exhibition hall and restaurant, thus completing the landscaping vision and the dream of the sculptor and of his wife Pilar Belzunce. Eduardo Chillida's work has taken on another dimension with the arrival of the Swiss art gallery Hauser & Wirth. Art expert Mireia Massagué has joined the project to lead the management of Chillida Leku. Piet Oudolf and Luis Laplace have created architectural and landscape designs which reach another dimension to celebrate the sculptural work exhibited and the spiritual atmosphere of the *leku*, which means *place* in Basque.

Text: MARISA SANTAMARÍA **Photos:** ALEX DEL RÍO

“For me, the work is an answer and a question”

Eduardo Chillida, “Escritos”, Pub. La Fábrica

With this premise outlined by Eduardo Chillida in one of his poetic aphorisms —in the book *Escritos (Writings)*, published by La Fábrica— we visited Chillida Leku after the first wave of the COVID-19 pandemic. A sensitive moment for the reopening of this cultural space, with a new direction, management and planning ahead, together with architectural and design innovations. And, most importantly, the return of public visitors who calmly and peacefully explore and admire the exhibited sculptures and the gardens designed by the artist.

"Never has Chillida Leku been so intensely green", explains Luis Chillida, president of the Chillida Belzunce Foundation and son of the great sculptor, with his proverbial enthusiasm.

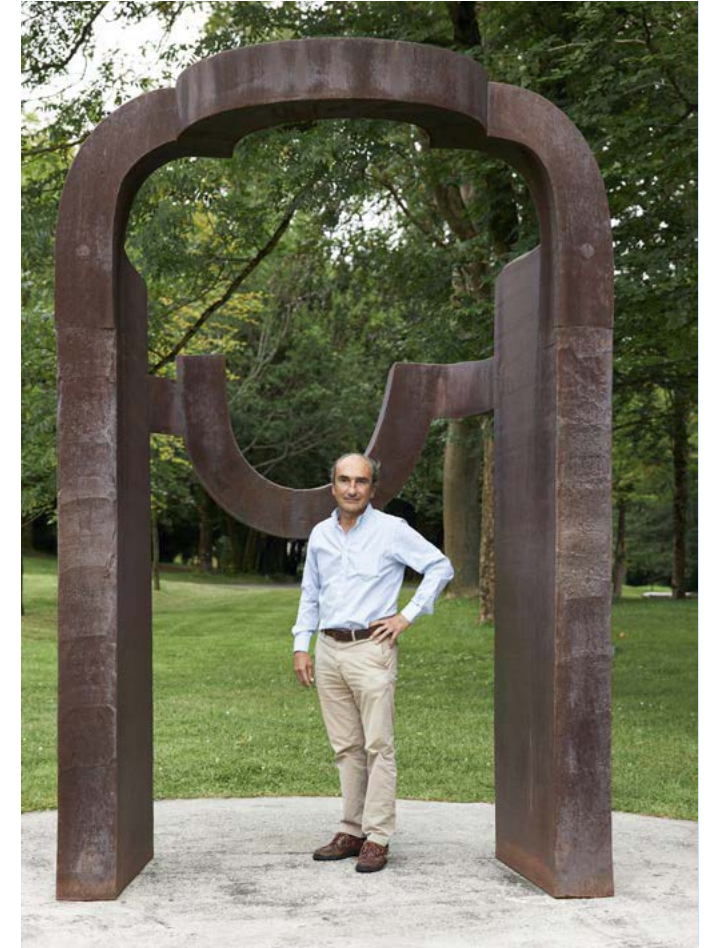
The start of summer emphasised the vegetation at Chillida Leku and the absence of visitors during lockdown improved the condition of the grass, which gained vitality.

Magnificent simplicity
Luis Chillida walking through the wonderful gardens of Chillida Leku, with one of his father's sculptures



New structures

The most iconic landscape designer and the architect who respects spaces have come together in the rebirth of Chillida Leku as a global project.



A splendor that enhanced the experience of the visit and the contemplation of the new open spaces.

"We have established safety protocols beyond what is recommended, so that we can continue with the artistic activities. Culture must not fade away, it is even more important at this time, which is why we have planned a very complete annual programme so that there are interesting events at any time of the year. We want to involve the people around us, make it a place to visit again and again, one that is always worth coming back to. That is why cuisine, exhibition halls, concerts, and film and documentary screenings are part of this new process", says Mireia Massagué.

Luis Chillada continues, "We now have other perspectives; Piet Oudolf's diminutive garden welcomes us with grace and subtlety, and, above all, in perfect alignment with my father's vision. The architectural design of the shop, restaurant and exhibition hall also demonstrates the good work of the architect Luis Laplace; its design is based on total respect for the environment and the tangible and intangible meaning of the existing landscape".

“The space will be anonymous if you don't limit it. Before, my works were the protagonists, now they must be the means whereby the space is made the protagonist and ceases to be anonymous”

Eduardo Chillida, "Escritos", Pub. La Fábrica



“I did it better because I didn't know about it and I was full of doubt and amazement”

Eduardo Chillida, "Escritos", Pub. La Fábrica

The contribution of Piet Oudolf, one of the world's great landscape architects, is outstanding. He is particularly admired for his work on the New York High Line and is the forerunner of a garden design concept that gives importance to a type of vegetation that is culturally denigrated, to which he has given a different focus: spontaneous vegetation in cities, wild plants. His acclaimed work stands at a crossroads that generates a diverse position in relation to nature, as it exalts it and enhances its value in our eyes.

"I have chosen a plant palette especially linked to the environment, the climate, the light and the seasonal evolution typical of the Basque Country. A point of view which is ecologically local, from the vicinity, carried out through careful research of native plants", says the landscape gardener, a regular collaborator with the Hauser & Wirth gallery.

**“Green leaves, dreams of the branches
that the wind will draw when they are
over”**

Eduardo Chillida, “Escritos”, Pub. La Fábrica

“Implementing all the new projects at Chillida Leku requires the integration of the selected architects and designers, but also a highly qualified professional team to support the cultural, logistical and communication aspects”, says Mireia Massagué.

A team that is completed by the those implementing the Lurra Café culinary project. Their chef is working in fruitful collaboration with the Orona Foundation, whose intention has always been to promote health and well-being by offering an integrated and sustainable menu. And it is, above all, an agent of the local economy with the principles of social and environmental responsibility. Chillida Leku and Lurra share a mission and vision with the Orona Ideo project, whose headquarters are located one kilometre from the museum.

"If we wanted to meet the objective of continuously and repeatedly attracting visitors, we had to connect the sculpture garden not only with a cultural and exhibition programme, but also with a culinary attraction. We see it in other museums around the world and it is always a step forward. The interior design is austere and simple, because the exterior panorama that we see through the large windows must prevail at all times", adds Luis Chillida.

**“There is more or less instability, what
there is not is stability.
Might not the only stable thing be the
persistence of instability?”**

Eduardo Chillida, “Escritos”, Pub. La Fábrica

The restaurant is the work of Luis Laplace, an architect of Argentine origin who lives and works in Paris. A renovation project involving both the house and the building containing the restaurant, exhibition hall and shop. He is called the "invisible architect" because of his extreme respect for the spaces and designers with whom he collaborates. You can see in every detail of his contribution that he has allowed himself to be imbued with the spirit of Eduardo Chillida's work. Thus, the serenity of the interiors is connected with the conceptual and spatial rhythm of the sculptor's work. "Chillida Leku is always different and inspiring, it never ceases to amaze me every time I come, every day. The seasons change and the vegetation evolves, the light creates different atmospheres on the pathways through the garden or inside the house. Walks and steps in which the vibration of the wind varies, every degree of temperature, every aroma of the earth in a constant transformation of inner sensations and the perception of life, of a new serenity", concludes Luis Chillida. **▀**



Respect for the legacy

Interiors and exteriors define and highlight the sculptor's work and open it up to new sensory experiences.



Mireia Massagué

Previously director of the Gaudi Exhibition Center, dedicated to another universal and unique creator. Now, she directs the Chillida Leku, heading a team of professionals with whom she has established a cultural, recreational and social programme whose primary intention is to involve the citizens of the surrounding area. The aim is that both locals and visitors from further afield will always discover different activities and a reason to return.



Piet Oudolf

A Dutch architect, he discovered his passion for plants after visiting England in the 1970s; that journey led him to try to create a different kind of garden. He is a pioneer in the design of new layouts and new structures for gardens, as well as in the use of unconventional plants, most of them native. He has revolutionised landscape gardening and the way perennial gardens are designed today.



Luis Laplace

Argentine architect and interior designer living in Paris. In professional circles he is called the "invisible architect" because of his extreme respect for the context, the existing works and constructions, and their creators. The lightness of the intervention reflects an in-depth investigation into Eduardo Chillida's work, which has influenced every detail of the design of the projects implemented at Chillida Leku.

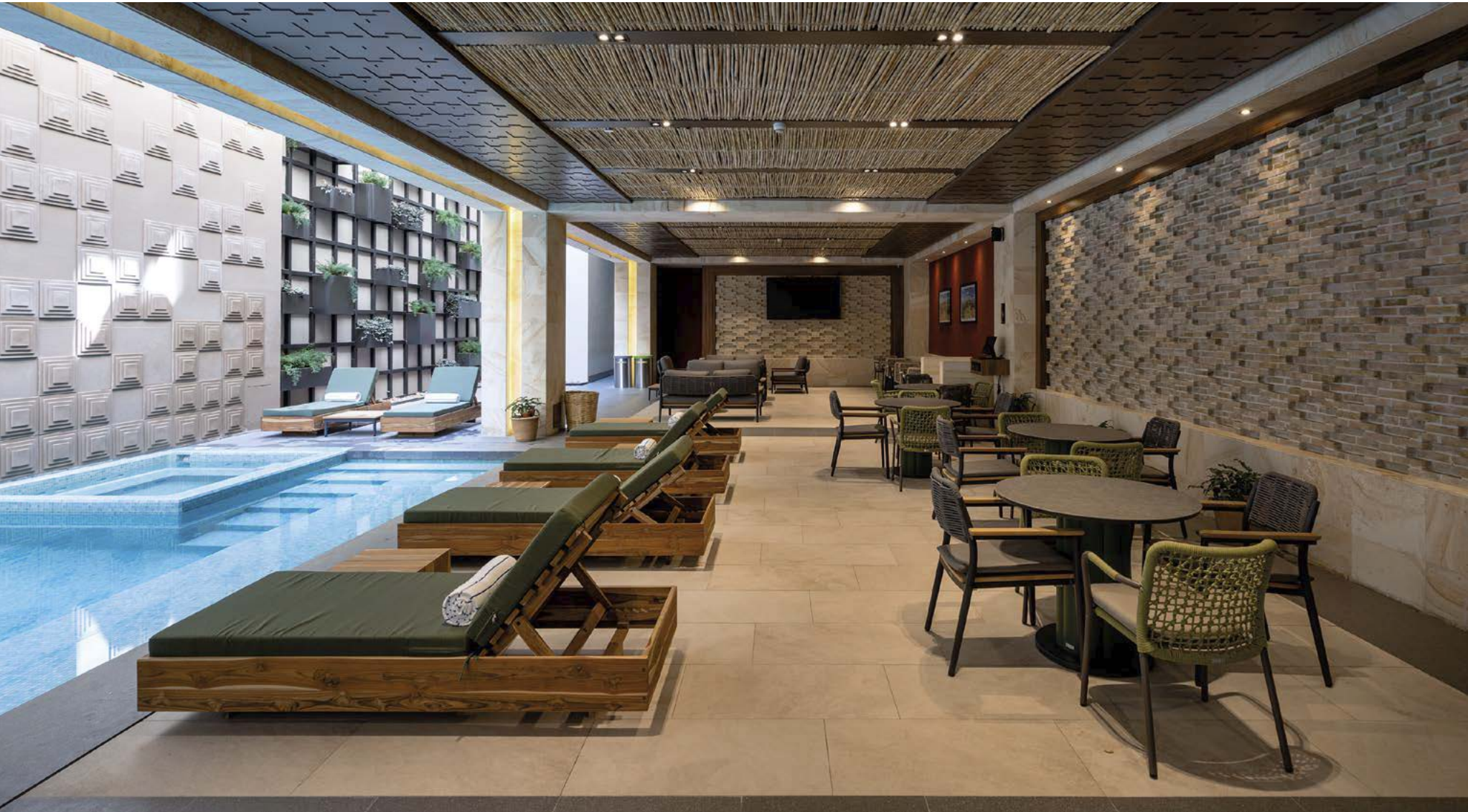
Textural overlay

The Hotel Grand Fiesta Americana Oaxaca has opened its doors in one of the most fascinating cities in Mexico. The hotel captures the cultural richness of the region and wraps it with avant-garde, exclusivity and hospitality through a design which is elegant and of exceptional quality.

Text: TXELL MORENO Photos: HOTEL GRAND FIESTA AMERICANA OAXACA



Next to these lines, the large central atrium is the focal point of the hotel's interior design. Materials from different **PORCELANOSA Group** brands have been used in the common areas, bedrooms and suites. Below, the floors of the most heavily frequented areas are finished using **Teide, Boston and Ceppo** by **Porcelanosa** or the large format **XTONE**, among others.





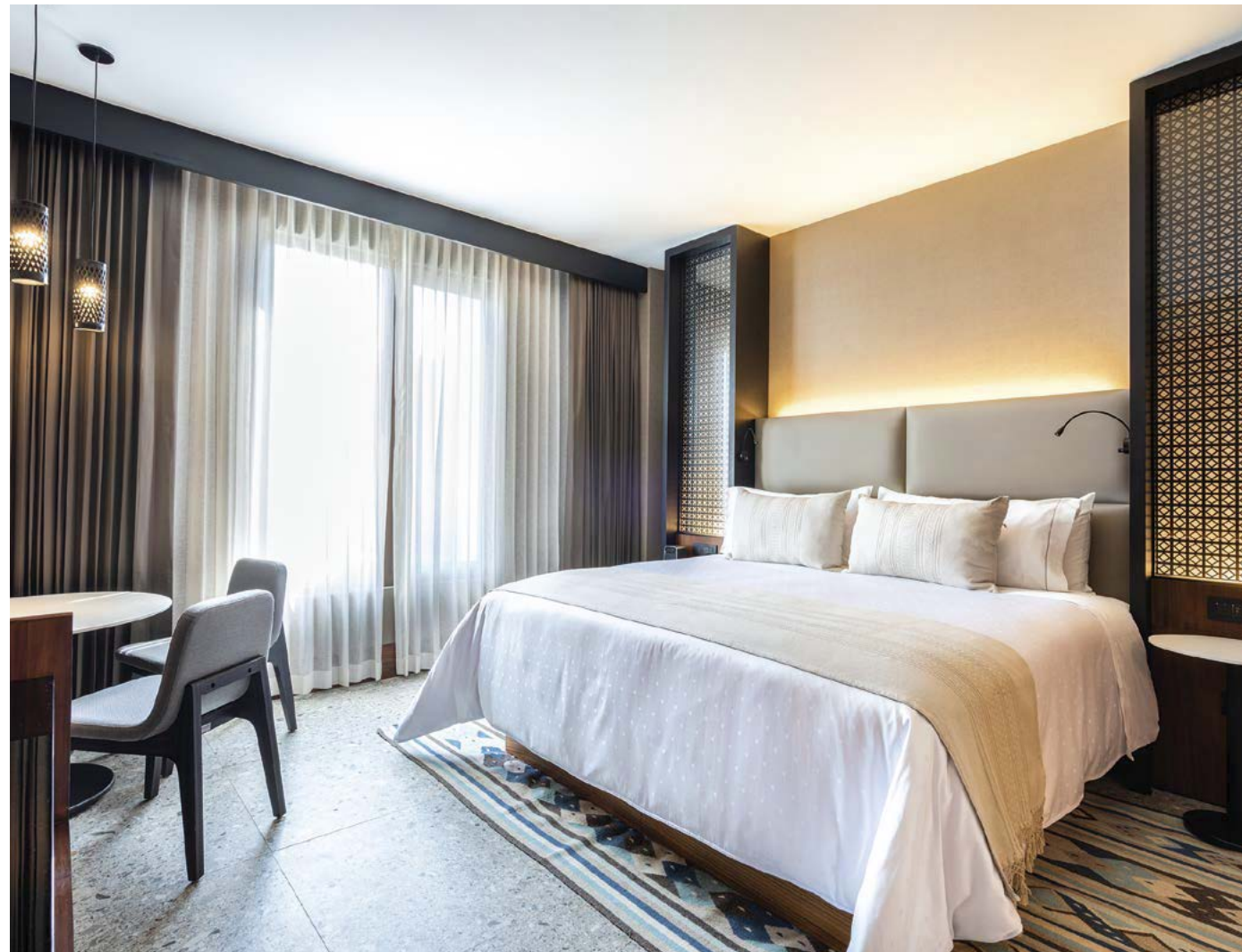
Complex, luxurious and attractive, the Mexican city of Oaxaca seduces everyone who visits because of its history, its cuisine and its rich and colourful indigenous culture. Through its streets and squares, past and present are woven into a fascinating spectacle. Declared a World Cultural Heritage Site by UNESCO in 1987, and the epicentre of Mexico's natural wonders, crafts and culture, this magical city has been chosen by the Grupo Posadas hotel chain for its new establishment: the Grand Fiesta Americana Oaxaca hotel, a unique setting with great character where tradition and exclusivity combine. Located opposite Juárez 'El Llano' park, one of the oldest and most iconic in the city, it was designed by the Mexican architecture studio TRES MÁS DOS Arquitectos. From the street, its imposing façade invites you to explore the interior. Once inside, the main atrium captivates the eye thanks to its architecture and pebble garden.

The hotel has 144 comfortable rooms featuring tiles by **Porcelanosa** and **Urbatek**, as well as bathroom furniture and




A warm atmosphere prevails in the common areas where materials and textures blend. The flooring is **Ceppo Acero** with a terrazzo finish, from the range **Ston-ker** by **Porcelanosa**. Above, on the right, in the busiest areas, this finish has been combined with **Boston Stone** and **Teide Stone**, highly resistant ceramic tiles, also by **Ston-Ker**. Next to these lines, in the public bathrooms, the washbasins and the mixer taps are from **Noken**.

Clockwise, the natural beauty of terrazzo is used as an inspiration for flooring in the bedroom areas of the guest rooms, using the ceramic tiles **Ceppo Stone** by **Porcelanosa**. To give personality and texture to the walls of the bathrooms, the compact sintered mineral **XTONE** has been used, which captures the essence of marble in floors and walls together with the **Porcelanosa** collections. The bathroom furniture and accessories are the models **One**, **Quatro** and **Forma** by **Noken**. The rooms offer a welcoming environment.



taps by **Noken**. The rooms have a very warm, contemporary aesthetic marked by fine details that honour the traditional celebration of the Guelaguetza (the biggest folkloric festival in Mexico) and Oaxacan culture in general. All this in a modern contemporary architecture and an avant-garde design conceived by TRES MÁS DOS Arquitectos. They have used their expertise to dress the interior with high quality materials, rich in textures, shades and colours, which transmit a relaxing and warm feeling to the whole. Part of the interior and exterior furniture, as well as the hotel signage, has been custom-made by the studio itself.

In addition to the Nabane spa, the gym and the open-air swimming pool, the experience offered by the Grand Fiesta Americana Oaxaca hotel is enhanced by La Distral, an exclusive gastronomic space in which renowned chef Gerardo Rivera is focusing on an innovative concept of locally-inspired Mexican grill. 

Looking outwards

Energy efficiency and aesthetic appeal are two key features shared by these projects which have all incorporated cutting-edge materials from the companies of the **PORCELANOSA Group**. A commitment to innovation and modernity in which **Butech** has been involved for more than 15 years with its technical façades department. This department works directly with the client to modulate and develop the technical details that the architects incorporate into their projects, design and produce the structure of the façade and manage the machining of the cladding and, if necessary, the installation.

Text: GEMMA FIGUERAS

The restoration of the façade, which is 26 metres high, has been carried out using cladding panels in **Krion® Solid surface**. Its use has allowed a double challenge to be successfully addressed: to improve the external thermal insulation and to deliver a restrained and elegant aesthetic renovation.
Photos: MEERO.



Hôtel des Postes, Nantes

The Sixième Rue studio was responsible for renovating the façade of this office building, a symbol of the architecture of the 1980s. The objective was to modernise and lighten its aesthetics in order to achieve a harmony of colours with the neighbouring buildings, requested by the architect Charlotte Blanchet. The research work carried out directly with the department of façades at **Butech** allowed the development of a modular framework system and a specific cream tone, close to that of natural stone. The final choice was to use panels of the compact mineral **Krion® Solid surface**. Thanks to its characteristics, the structure could be preserved through the use of projecting boxes that adapt to the original precast concrete panels and the protruding surfaces of the façade.

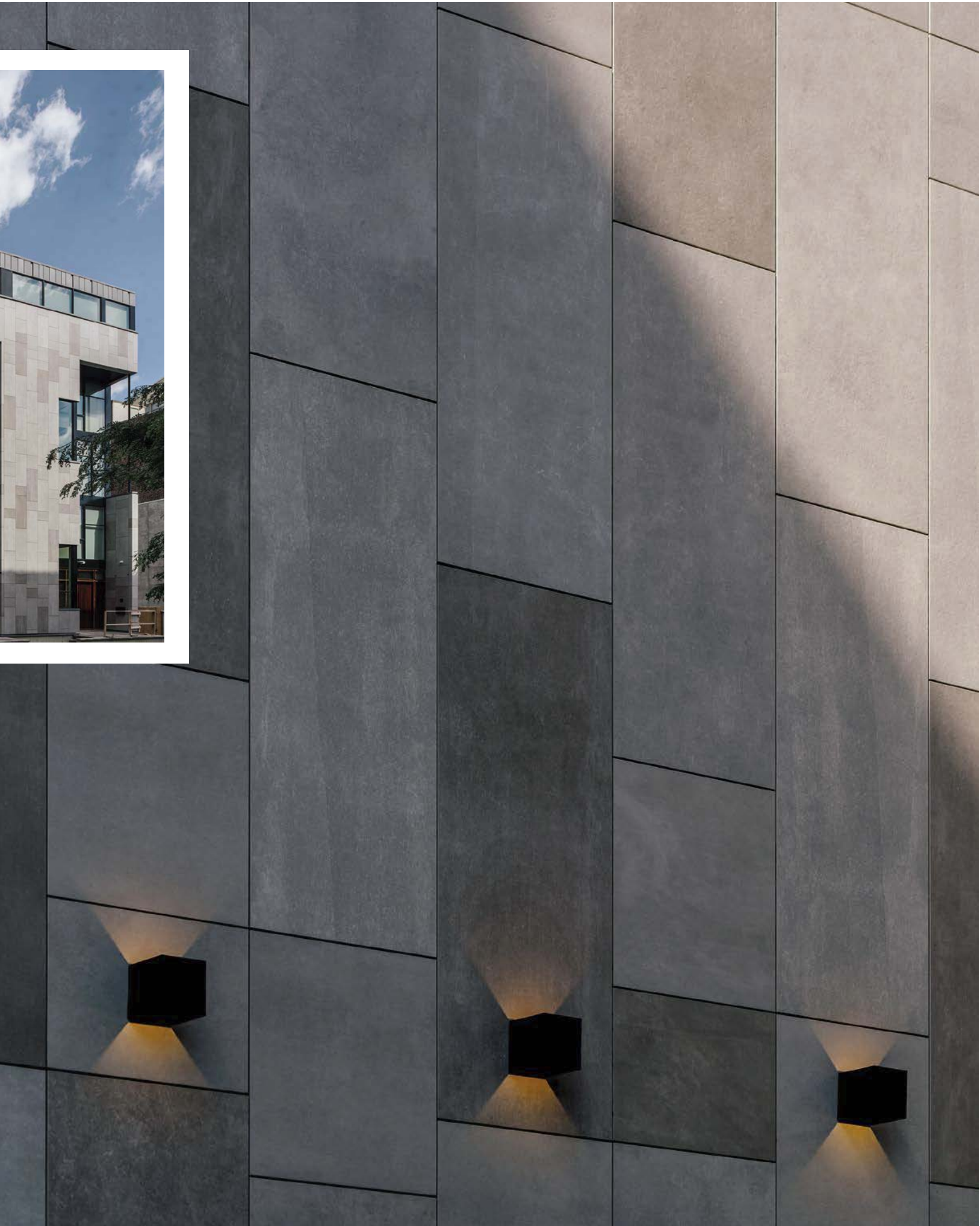
Fitler Nine Townhouses, Philadelphia

Chromatic restraint marks the façade of this complex made up of several apartment buildings. Located in a quiet residential area of the American city of Philadelphia, very close to the Schuylkill River, it was designed by the studio Qb3 Architects. The solution chosen was a combination of ceramic stoneware models **Bone** and **Topo**, both from the collection **Boston** by **Porcelanosa**.

On the lower floors, the design team of this local architecture studio decided to use ceramics in a lighter shade, alternating with some grey stripes in a zigzag pattern. In this way the chromatic monotony of the wide façade was broken without introducing new elements, while at the same time providing greater visual dynamism.



Completed in 2018 (in the image above these lines it is still under construction), this residential project combines the models **Bone** and **Topo** from the collection **Boston**, by **Porcelanosa**. With a straight cut and a smooth matte finish, this collection is notable for its restrained and elegant aesthetics, with a colour tone that lightens in sunlight. This large and complex façade has been implemented by the façade department of the **PORCELANOSA Group** in the United States, **Porcelanosa USA**, cutting and machining the ceramic sheets according to the needs of the project.
Photos: Imagen Subliminal.



BG AGRO, Varna (Bulgaria)

Designed by the local architecture studio STARH, the corporate building of the BG AGRO company (dedicated to large-scale agricultural production) occupies a central corner of Varna. It has a reinforced concrete structure without beams and uses only three vertical support construction elements. This has allowed maximum flexibility in the organisation of internal spaces, although it is the elegant ventilated façade made with **Krion® Solid Surface** which is most striking. The result is a set of smooth and flowing lines that frame the glass surface. A formal lightness that helps to integrate the building into the dense urban grid in the centre of this dynamic city, located on the shores of the Black Sea.




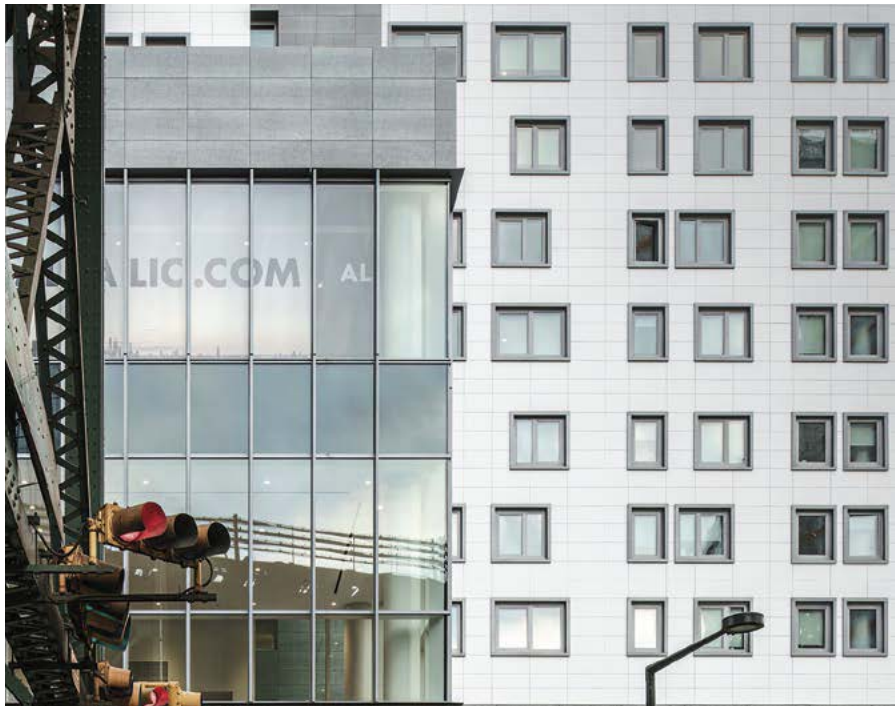
The search for fluid lines and maximum energy efficiency defines the façade, built with **Lux 1100** panels in **Krion® Solid surface**, moulded using a thermoforming process. In this case, **Butech**, in addition to collaborating with the architecture studio in the modular design of the façade, the design of construction details, production of the **Krion® Solid surface** sheets and the supporting structure, also sent a team of its own assemblers to train the local assemblers.
Photos: Dian Stanchev.





Alta LIC Towers, Queens (New York)

This luxury residential tower, designed by the Stephen B. Jacobs Group, is in the borough of Queens (Long Island), separated from Manhattan by the East River. It rises to over 147 metres in height, and the façade has a surface area of almost 12,000 m². Its 43 floors accommodate 467 residential units, some with dizzying panoramic views. Despite its location in an area of intense activity, surrounded by several public transport routes, both the façade, made with pieces from the series **Extreme White** and **Cubica Black** by **Porcelanosa**, and the construction of the windows mitigate the effects of external noise by up to 39 decibels. The assembly of the entire installation has been supervised by the technical façade department of **Porcelanosa USA**. 



Above, silhouette of the tower, clad in the large-format ceramic tile **Extreme White** by **Porcelanosa**.
On the right, two views of the textured ceramic panels **Cubica Black**, also by **Porcelanosa**, installed on the lower floors, at street level.
Photos: Imagen Subliminal.

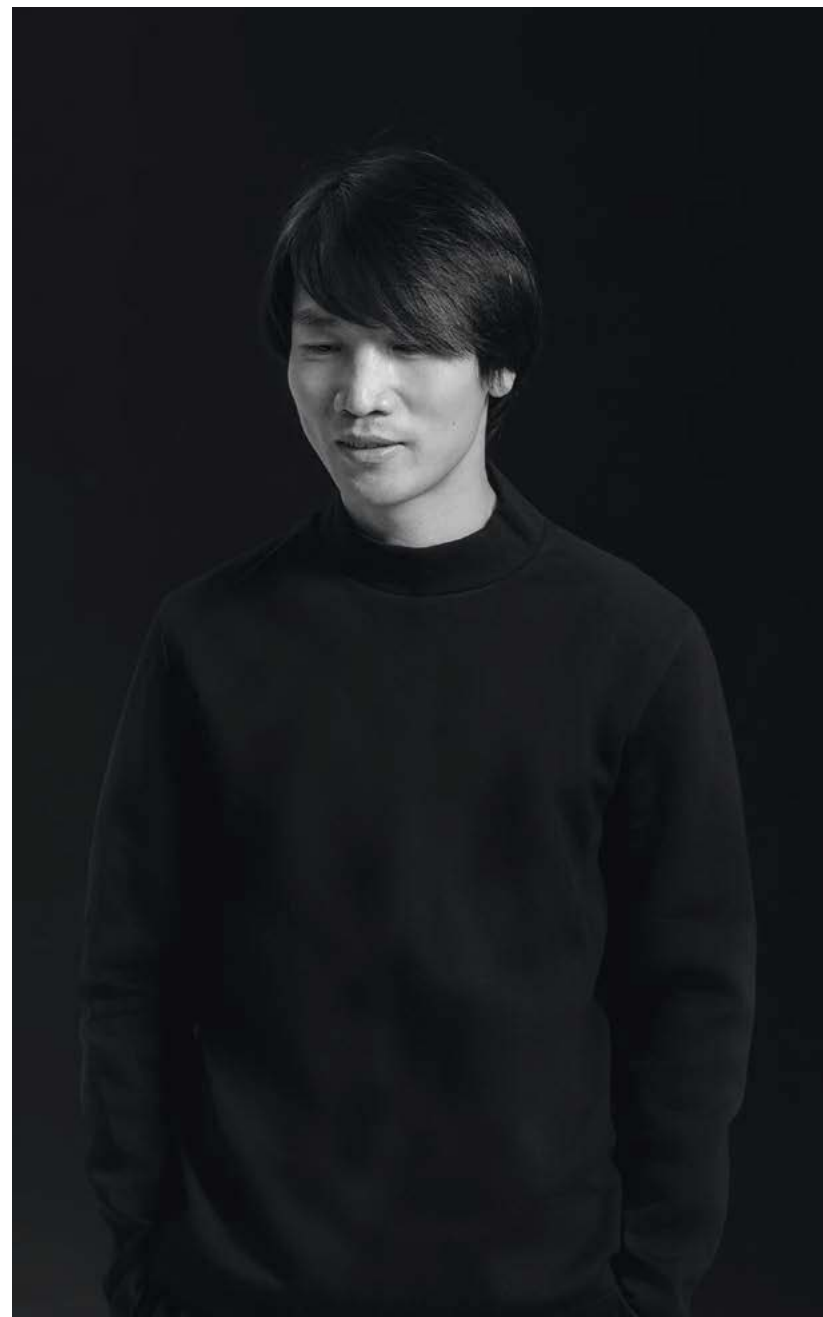


Wang Peng

Founder and design director of Peng & Partners, has created the new showroom for **URBATEK**, a company belonging to the **PORCELANOSA Group**, in Taizhou, Zhejiang (China). It is a magnificent visual canvas showing the possibilities and versatility of the **XTONE** large format products.

Text: GEMMA FIGUERAS

Photos: LI XIN / SHANGHAI RUICHEN NETWORK TECHNOLOGY



Wang Peng has won several iF Design Awards for interior architecture projects and an International Design Award (IDA). On the right, the façade of the new **URBATEK** showroom in the Chinese city of Taizhou.

“Light and shadow are the most important elements of our design. Light gives form to space, creates the atmosphere and transmits the properties of the compact sintered material”

"The real luxury is space", proclaimed the advertisement for one brand of car a few years ago. The new showroom of **URBATEK**, a **PORCELANOSA Group** company, in the Chinese town of Taizhou, makes this evident through the extraordinary sensitivity of its creator, the interior architect Wang Peng. We talk with him to discover the secrets of his work.

You trained in Milan and London. To what extent is this background present in your work?

The time I spent studying in those European countries broadened my thinking and vision. Also my capacity for critical thinking, and the logic and rationality of my designs.

Is the dialogue between light and materials, in this case the XTONE large-format pieces, a hallmark of your projects?

Light and shadow are the most important elements of my design. Light gives form to space, creates the atmosphere and transmits the properties of the material. Therefore, in the entrance space we created a prism using glass and the compact sintered material to take advantage of the light we had, which was very beautiful. For another of the environments I was inspired by the colourful stained glass windows of a church. Although the whole space is a very simple colour, the effect created by the light is impressive.

What criteria did you use in designing the URBATEK showroom in Taizhou? What did you want to convey?

We worked with two points of view. First of all, we divided a space of 300 m² into eleven different functional areas, which allows us to show the wide possibilities for the use of **XTONE**. Secondly, we wanted this space to be perceived not only as an exhibition room for material, we thought of it more as a museum. So that people could be inspired through the creation of that atmosphere in the space.

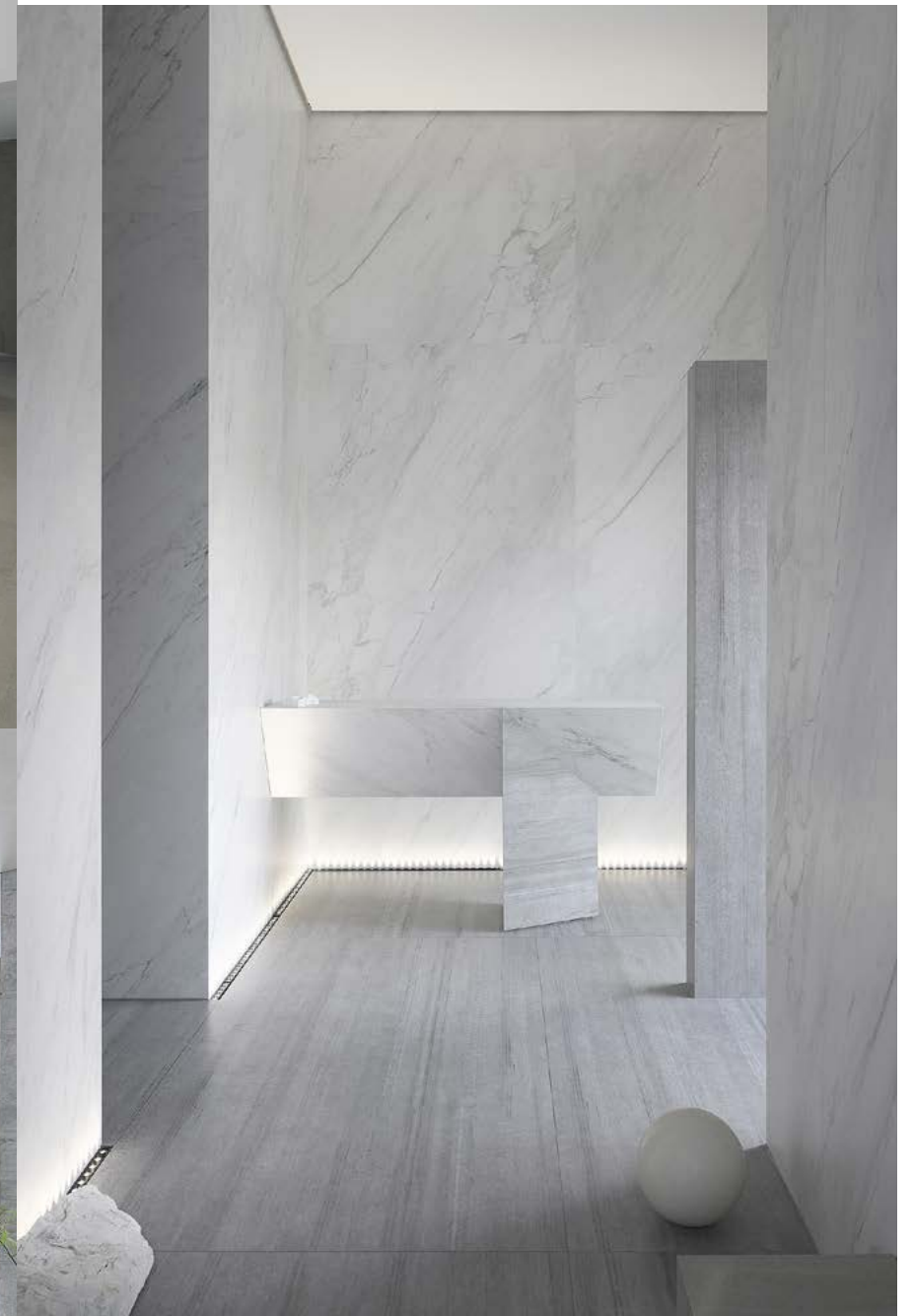
What aesthetic and functional values are made available by a compact material that can be shaped and transformed as if it were marble?

Firstly, the compact sintered material is more sustainable. Natural marble, on the other hand, is not renewable. In addition, the compact sintered material has a very similar texture to natural stone, which gives it the same warm feeling. It also has many other advantages compared to natural stone, such as resistance to high temperatures, its antibacterial properties, it is not affected by stains or scratches...

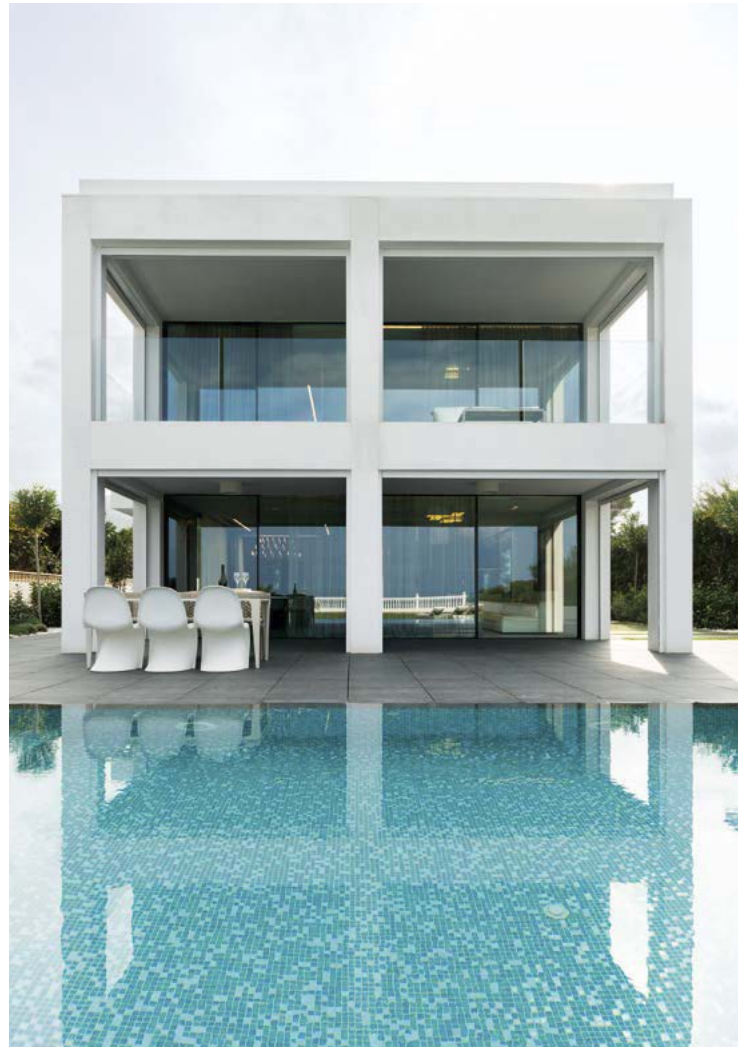
How can the use of a high quality and high performance material like this be integrated with the rich Chinese cultural tradition in decoration?

Despite the differences between the lifestyles and cultures of East and West, the fusion we have made in this space is fascinating, with much scope for exploration. There is something of the Chinese Zen culture in its design, but trends in Western architecture are also evident. This is one of the advantages of working with such a versatile material. ✍

“Despite the differences between the lifestyles and cultures of East and West, the fusion we have made in this space is fascinating”



The compact mineral **XTONE** offers versatile solutions for architects and interior designers. With **Aged Clay** finishes on floors, walls, ceiling and solid volumes (such as the central table or columns) in contrast to the **Aged Dark** coating and the back of the wardrobe with **Alpi Verde**. The majesty of **Glem White** brings purity in a play with the oxides of **XLight Nox Corten**.



Source of light, day and night

A few metres from the sea, in the area of Les Deveses in Dénia, we find Mirma House, renovated by Carles Faus Arquitectura, with interior design by Pepe Cabrera. Its innovative design, location and favourable topography make it possible to enjoy the immensity and serenity of the Mediterranean from all parts of the house.

Text: GEMMA FIGUERAS **Photos:** ADRIÁN MORA MAROTO

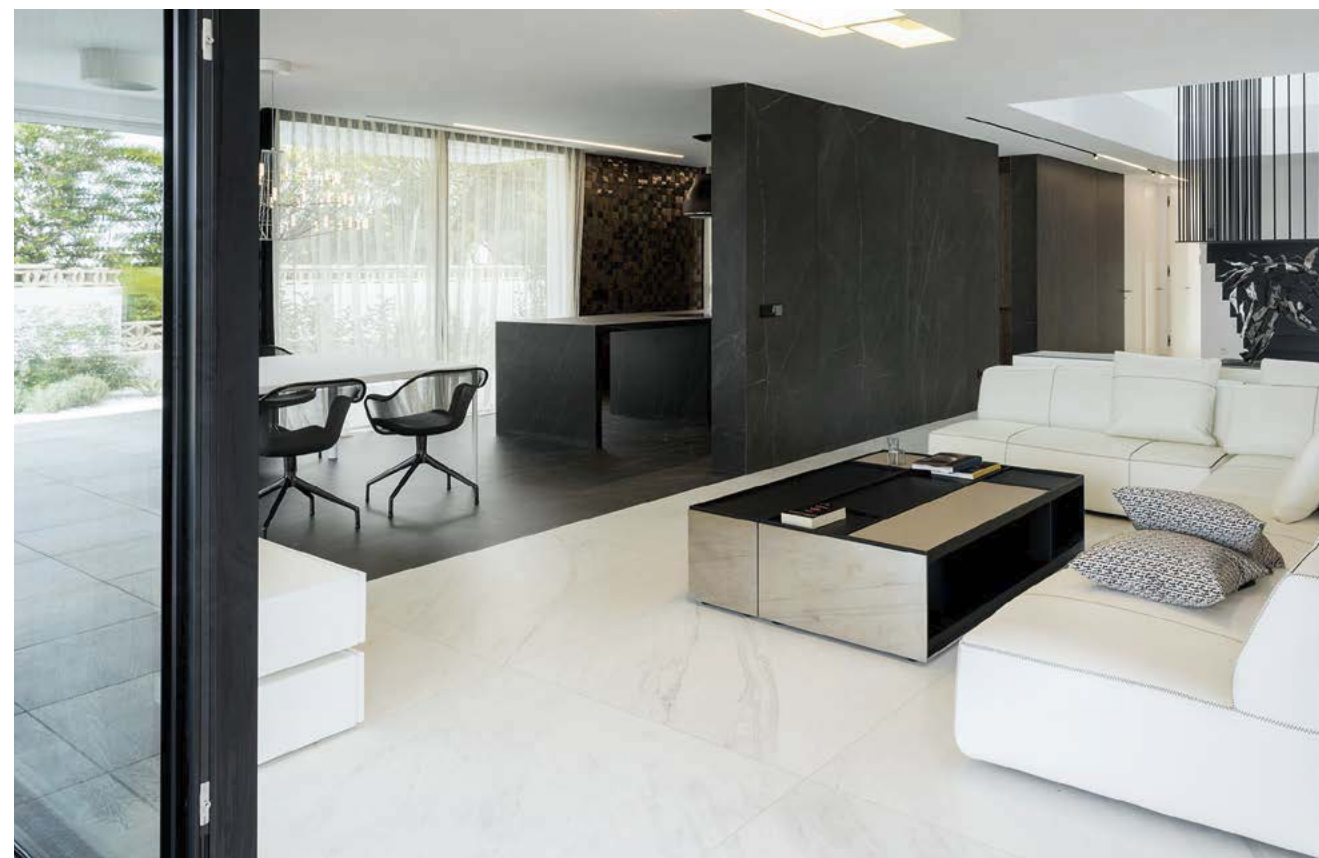
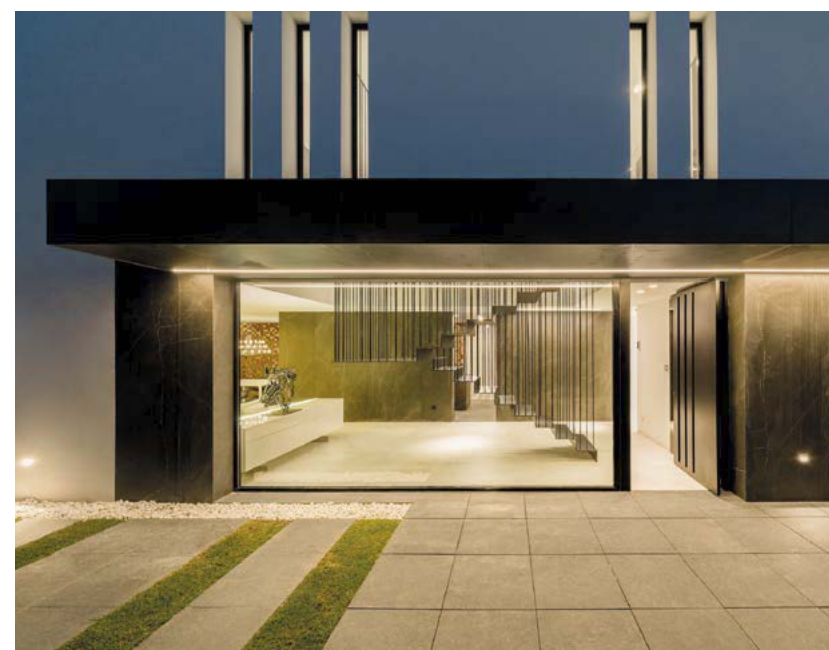


High-tech materials from the **PORCELANOSA Group** are used in the house. The compact sintered mineral **XTONE** from **Urbatek** was chosen to cover the façades and as interior flooring. The staircase is a suspended sculptural volume.



The Mirra House project is based on an existing family home. Carles Faus Arquitectura was commissioned to refurbish it by converting it into a single house with enough capacity to accommodate the numerous visits by the friends and family who gathered there during the summer months. This pre-existence partly limited the initial layout of the ground floor, so the architects decided to adapt, making good use of the site where the house was located and emphasising as far as possible its relationship with the outside. The main objective was to open up to the sea as much as possible, thus generating an environment of tranquillity that would allow the vital experience offered by the site to be enjoyed.

The initial house was quite dark, with small windows and almost no relationship with the outside. The restoration has increased the size of the windows to generate a more direct communication with the outside and to allow natural light to flood the house without obstacles, making it a more pleasant and welcoming space.



The whole project is conceived as an interplay of contrasts.

On the previous page, top, on the front of the house the emphasis is on white, which plays with the natural sunlight.

Below, at night, the large windows allow visual access to the bright interior. Outside, the flooring used was from the range **Avenue Grey Texture** by **Urbatek**.

On this page, the black/white pairing also predominates in the interior, a device that helps to delimit the spaces, such as the living room and the kitchen, where **Urbatek** compact flooring has been used.



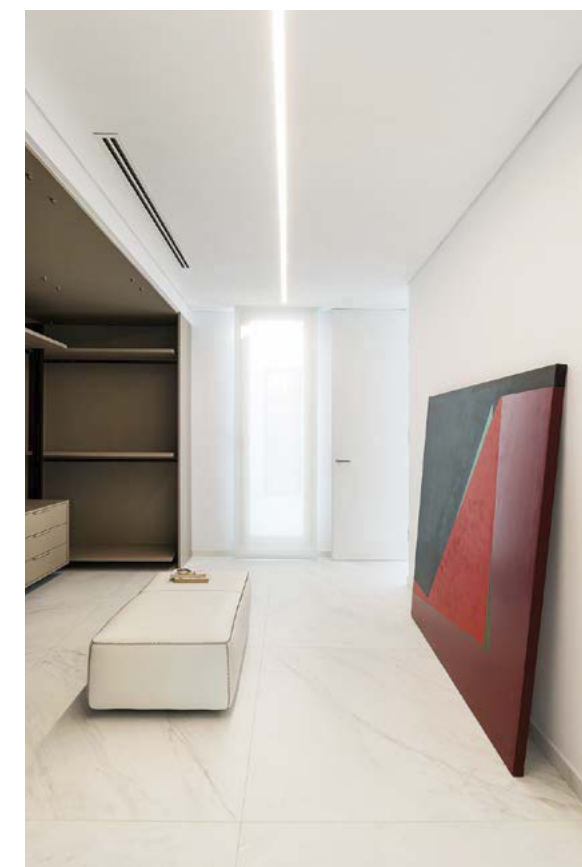
Above these lines, the state-of-the-art kitchen **Emotions® E6.70** in **Roble Bronze** by **Gamadecor** with worktops by **XTONE** and taps from the range **Hotels** by **Noken**. On the next page, top, on the wall of the dining room, mosaic **Metal Bronze 3D Cubes** by **L'AC**. These metallic mosaics with different designs, sizes, colours and finishes open up a multitude of possibilities when covering and delimiting any space. Below, details of the dressing room area and the first floor hall, with the upper skylight. The internal flooring is **XTONE**.



Mirra House is accessed from the side, in the centre of the ground floor. To emphasize this, a small projection has been designed with the same dark textures that are used on the rear façade of the building. These same details are used in the central core of the staircase, which is designed to be a sculptural element in itself, presiding over the access area and visible from all points of the house. To achieve this character, the space has been given a double height and opened up to all the areas where the social activity of the house takes place, thus increasing the feeling of spaciousness of the whole.

To enhance the luminosity inside the house, and specifically in the main core of the building, a skylight has been designed which has the same dimensions as the staircase. The overhead light further emphasises the presence of this sculptural volume folded on itself, a light element that visually connects the lower and upper levels.

The decoration has been chosen in a minimalist key. Based on this, materials take centre stage. Thus, light and finishes are the determining factors of a home that relies on its materials as elements of the distribution and circulation of space.






The house has a veranda on the front façade, a feature that is repeated on the first floor. This creates two terraces that invite the inhabitants of Mirra House and their guests to relax and enjoy the views over the sea.

All the rooms on the first floor are organised around the space generated by the central hall and the staircase. And also by a small and charming garden, the result of excavating outside.

Following the day/night, sea/mountain and black/white pairings that define the concept of this project so well, two areas have also been clearly differentiated on the ground floor. The daytime rooms open onto the veranda with the sea as the final perspective, while the bedrooms, for use at night, open onto the garden at the back. The master bedroom has a large dressing area and a magnificent private bathroom. Both rooms are oriented towards, and have views of, the Costa Blanca.

The final result shows the successful collaboration between interior designer Pepe Cabrera and Carles Faus Arquitectura. A project designed using knowledge of the environment and Mediterranean architecture. 



The materials chosen seek to emphasise the presence of natural light. Clockwise, the bathroom in the master suite has been designed entirely in **Krion® Solid Surface**. Warm to the touch and very similar to natural stone, it is very malleable and offers great strength and durability. The bedrooms have direct access outside. In the guest bathroom on the ground floor, **Forma** bathroom furniture, **Lounge** sensor mirror and **Tono** taps. All by **Noken**.

BUILDING WELLNESS

Today more than ever, buildings and public spaces must be redesigned to help ensure better standards of health and quality of life. This design plays an important role in creating wellbeing, a concept in which sustainability, energy efficiency and health are fundamental to enjoying more friendly and hospitable environments.

Text: TXELL MORENO

Today, people and health are at the heart of planning the cities and buildings of the future. Architects and town planners reflect this, proposing long-term solutions which protect health and meet the needs of all generations and requirements. And they do so according to the unique characteristics of each place, reflecting its history, culture, economy and climate. Collective spaces and buildings have fundamental roles as links between social realities, and as promoters of environmental health. They must therefore be redefined through an urban design which is in accordance with current needs.

When considering these environments, a new look at architecture and urban planning policies will be essential given their significant impact on health. Both because of their ability to influence people's habits and because they can create spaces that reduce the risk of disease transmission (a need that the COVID-19 pandemic has highlighted), while at the same time helping to combat pollution and mitigate environmental impact.

CHALLENGE AND RESPONSES

How do we design public spaces so we can be together while at a distance? This requires flexible and agile spaces, but also compartmentalisation: from the distance on neighbourhood pavements and local leisure areas, to buildings for community use and signposted walking paths in particularly busy areas such as shopping centres. This will be done, for example, by moving activities outside, by

promoting strategic lines of vision and by using colour and light as a means of finding safe routes. By reconfiguring the furniture to keep people more separated indoors or by encouraging better ventilation. By designing “quiet areas”, in different colours and textures, with flexible seating options; or by accelerating the development of technologies to prevent contact: automatic doors, voice-activated lifts, smartphone-controlled hotel room entrances, hands-free switches... As well as temperature monitoring; advanced check-in and security systems at airports, stations and large sports venues; temperature monitoring in the form of metal detector arches, disinfection tunnels or more widely spaced waiting rooms.

THE IMPORTANCE OF BIOCLIMATIC DESIGN

Bioclimatic design is mainly based on passive strategies in order to reduce environmental impacts. These consist of the use of available resources from the sun, natural ventilation, water and the characteristics of the materials and construction systems used. That is why their implementation in buildings and outdoor areas not only contributes to improving efficiency and energy savings, but also to increasing the comfort and health of the people who use them.

In this vein, and with the aim of building healthier communities, Harvard University (United States), through the Harvard T. H. Chan School of Public Health, has launched a programme on healthy buildings that focuses



Soho Mall shopping centre in Panama City. Designed under the LEED (Leadership in Energy and Environmental Design) concept. The interior uses **NEO** ceramic tiles by **Urbatek**. Photo: PRO PIXEL PANAMA.

on those factors that influence health, well-being and productivity. The study specifies nine fundamentals when it comes to creating a healthy building:

- Ventilation:** control the sources of odours.
- Water quality:** evaluate the quality of the water and, if necessary, install a purification system.
- Health and safety:** use fireproof, antibacterial and hygienic materials.
- Humidity:** choose moisture-resistant materials.
- Noise:** protect the interior from outside noise and minimise the decibel level of devices inside the home.
- Air quality:** opt for low-emission building materials and furniture.
- Dust and pests:** design with materials that minimise the accumulation of dirt and limit the use of chemicals
- Lighting and views:** opt for natural light and energy-saving lighting that promotes visual comfort. Bring plants into the home.
- Thermal comfort:** provide an appropriate level of temperature and humidity in the environment.

The need to build in a healthier way requires designers, builders and architects to choose products with ecological seals such as the Forest Stewardship Council (FSC) or the Programme for the Endorsement of Forest Certification (PEFC) to certify the origin of the wood used —as offered by the **Porcelanosa** parquet collections from sustainably managed forests— or, directly, buildings with LEED®, BREEAM® or PASSIVHAUS® certification.

Among the inspiring options considered when redefining public buildings (hospitals, shopping centres, administration headquarters, cultural and sports centres...), designers and architects will increasingly turn to solutions such as anti-bacterial fabrics and materials, or self-cleaning bathrooms and kitchens... The commitment to natural and ecological materials such as stone, slate, wood, or natural pigments, among others, contributes to a healthier environment, while reducing the carbon footprint, since environmental criteria are taken into account in the manufacturing process. And ceramic, which has become one of the preferred materials for redesigning buildings from a healthier perspective. Its technical qualities make it ideal for large projects due to

its low water absorption, consistency, high level of hygiene and more natural finishes.

Aware of what is at stake as a society, when it comes to the construction of these buildings and spaces, companies advocate the use of materials that promote energy efficiency as a result of responsible production. This is the case, for example, with the companies of the **Porcelanosa Group**: the ventilated façades by **Porcelanosa** allow energy savings of up to 25 % and reduce noise pollution, **Noken ECO** systems reduce water consumption by between 40 % and 89 %, use of the cement-based adhesive **R-Eco** from **Butech** is calculated to reduce the use of plastics by up to 800 tonnes per year, the technical properties of the sintered compact mineral **XTONE** from **Urbatek** reduce energy consumption, among other benefits.

IN SEARCH OF MAXIMUM SUSTAINABILITY
Today, cities are responsible for more than 70 % of global carbon emissions. If we add to this the fact that in 2050, according to the United Nations, 68 % of the world's population will live in urban areas and that these will suffer the greatest consequences of climate change, it is essential to promote the reduction of polluting materials.



Hospital General Universitario Los Arcos del Mar Menor, in San Javier (Murcia). Work of CASA Sólo Arquitectos. Designed according to parameters for energy, health and sustainable efficiency. The **STON-KER®** façade, by **Porcelanosa**, contrasts with the surroundings.
Photo: Joaquín Zamora.



L'AC | URBATEK |

The use of local resources reduces the ecological footprint and facilitates recycling of materials. **PORCELANOSA Group** has high-performance raw materials available from mines near its central facilities in Vila-real (Castellón). This minimises the environmental impact of transport in the manufacture of particular products. The company has also

created the **Eco Conscious** programme, which includes some of its most sustainable collections and products.
1. An example of a comfortable environment created with products from collections by L'AC. In this case, **Lutier 1L Grey** natural wood for the floor and walls, **Negro Marquina** natural stone for the table, and **Gravity Aluminium Dubai Metal** mosaic for the nearest wall.


2. Sustainable design by **Urbatek** is embodied in ranges such as **XTONE**, innovative ceramic stoneware manufactured in large format. It is 100 % natural and recyclable with proven resistance to temperature changes, hygienic and with zero porosity. Its properties mean that it can be used both indoors and outdoors.

New technologies are already helping to create new cities and urban areas designed to be totally healthy and free of major carbon emissions thanks to energy management based on wind, sun and hydrogen. This is the case, for example, in the city of Masdar, located in the middle of the desert, 17 kilometres from Abu Dhabi in the United Arab Emirates; or on the island of Samsø in Denmark, where clean energies cover three quarters of the demand for electricity. In Spain, El Hierro, in the Canary Islands, is a world leader as it has become the first island to be fully self-sufficient in renewable energy sources.

WASTE MANAGEMENT AND RECYCLABLE MATERIALS

Another important aspect of ensuring people's well-being is waste management, which has always been a major challenge for urban societies. According to the World Bank report *What a Waste 2.0*: *A Global Snapshot of Solid Waste Management to 2050*, in thirty years the rate of global waste production will be double the rate of population growth. To counter this trend, the objective is clear: to turn waste into a new resource to produce alternative energy or material. Landfills and abandoned industrial areas are reclaimed and waste water is treated for use in irrigation and for other applications that allow it to be reused by society.

In construction, the demand for more sustainable development involves the use of recycled materials in building. To this end, the **PORCELANOSA Group** has implemented a series of measures for responsible waste management and energy consumption, as well as 100 % reuse of industrial water. These actions are part of the **Porcelanosa Partners Ecologic** programme, an initiative that brings together the main sustainability measures and collections to protect the environment through the responsible consumption of natural resources by recycling waste and developing sustainable and reusable products.

In order to meet the needs of the present without compromising those of the future, it is the task of everyone (governments, companies, professionals and users) to act now in defence of health and well-being. A joint commitment is the response that will make it possible to create healthy environments and a better quality of life. 

Regional headquarters of Cr dit Agricole in Montrouge (France). Designed by Studios d'Architecture Ory & Associ s, it features a fa ade with a mineral quality rich in nuances made of **Krion  Solid Surface**. In this project, **Butech** supplied all the material, including the **Krion **, and carried out the installation. *Photo: Stanislas Ledoux.*



KRION | NOKEN | GAMADecOR |

1. Krion Shell  shower trays and worktops are made from recycled PET plastics. This company has also developed the Ecocycle  recycling system, which reuses surplus sheet material to generate new chips that will later be included in collections, with a recycled content ranging from 6 % to 40 %.

2. The company Noken, meanwhile, promotes the responsible use of water and natural resources with the WaterForest initiative. To this end, it has ECO flush systems for toilets, cold-opening taps, ECO aerators, and thermostatic taps which allow water savings of up to 89 % with each use and rationalise electricity consumption.

3. The furniture collections by Gamadecor ensure 72 % of the raw material that makes up the boards is made from recycled material. Thanks to this, we avoid the unnecessary felling of more than 4,117 trees a year, thus ensuring the stability and conservation of the ecosystems in which they grow.

The concatenation of spaces makes the hotel a model of architectural ingenuity. This space, between the lobby and the spa, becomes an outdoor garden and connecting pathway. The wall at the entrance to the gym has been made with **Nox Corten Nature** by Urbatek.



Work, sensitivity and awareness

An iconic hotel on the most desirable island. The interior architecture, created using materials from the **PORCELANOSA Group**, makes the Ibiza Corso Hotel & Spa an undisputed *place to be*. With the help of the hotel's general manager, Nieves Bustamante, we discover the secret of its success.

Text: PAOLA ROCCA Photos: ALEX DEL RÍO



Above, in the hotel reception the ceramic flooring is **Par-Ker®**, by **Porcelanosa**, and **Colorstuk Rapid Gris**, by **Butech**.

On the page opposite, clockwise, detail from one of the suites; the flooring is **Par-ker®**, **Manhattan Colonial** by **Porcelanosa** and **Colorstuk Rapid Gris** by **Butech**.

The floor of the lobby is finished in **Par-ker®** by **Porcelanosa** and **Colorstuk Rapid Gris** by **Butech**. Detail of the hotel's main bar, where the ceramic floor is **Par-Ker®** and the wall is tiled in **Prisma Bronze**, by **Porcelanosa**.

The hotel's spacious foyer creates a very engaging atmosphere. We talked to Nieves Bustamante about the keys to her work.

Can you tell us the history of the Hotel Ibiza Corso, how its architecture and construction were defined?

The hotel was built during 1969-1970, with an architectural style totally innovative for the time. In a decade in which tourist demand caused Ibiza's hotel industry to grow at a dizzying rate, the new hotels located their rooms on both sides of the building, thus having 50 % of rooms with views and 50 % without. El Corso was built totally facing the sea, providing all the rooms and common areas with wonderful views. A style that was later adopted by other buildings on the promenade.

The hotel is strategically located, overlooking Dalt Vila and opposite Botafoch. How do you define its luxury?

The luxury that our guests find at the Ibiza Corso is not just a modern space refurbished with high quality materials such as those from the **Porcelanosa Group**; what we really aim to do is nurture the setting that captures an experience. The guest's sensations during their stay are the luxury we seek, and we achieve this with a formula that cannot fail: firstly, because of the privileged location facing the sea and Dalt

Vila, as well as continuous investment in improvements, without neglecting the most important part of the recipe: the staff.

The hotel has all the facilities required for maximum comfort. Can you tell us about them?

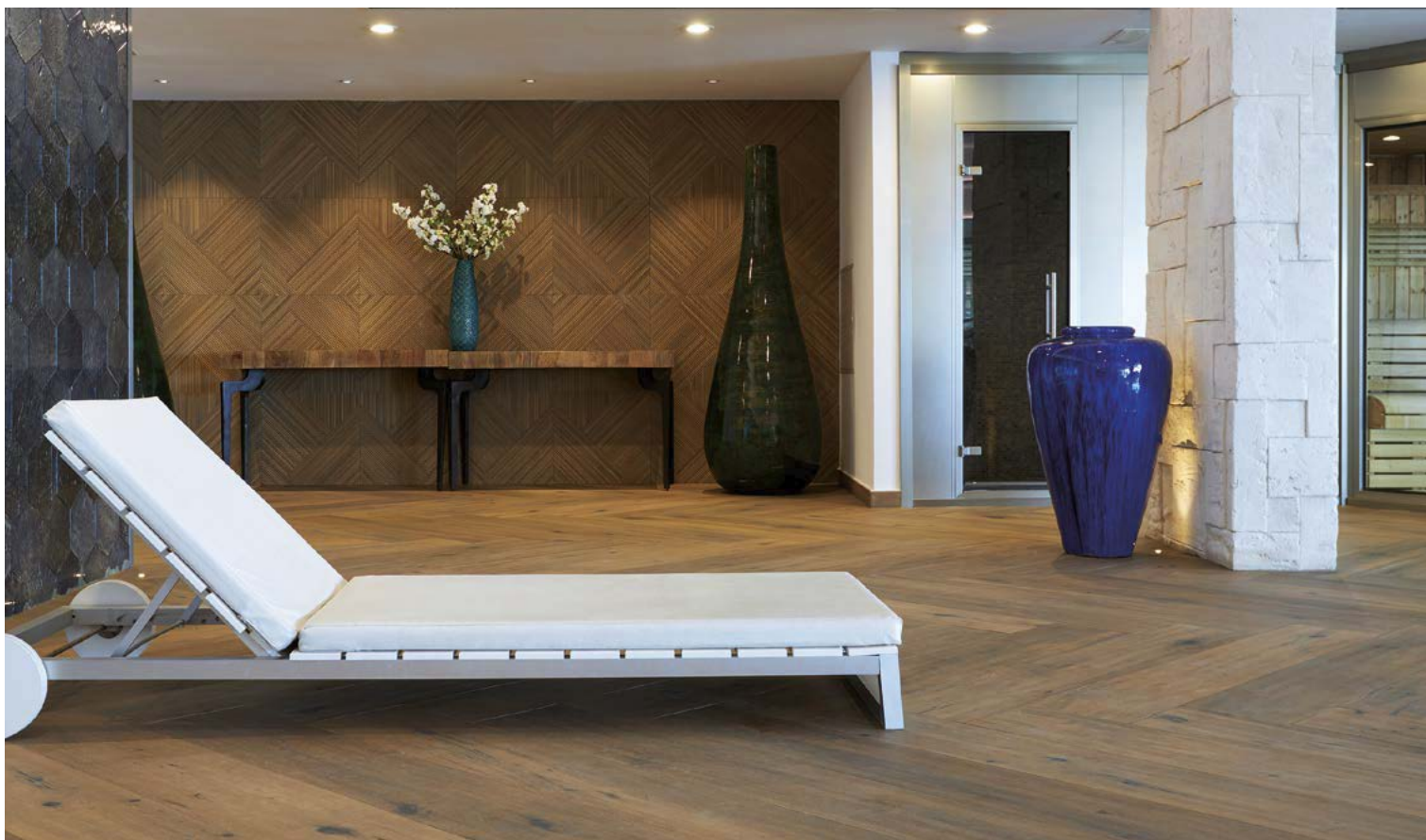
The Ibiza Corso has a spa of more than 600 m², which guests can access free of charge. All the facilities enjoy the same panoramic view of the sea: the swimming pool with hydrotherapy pool, the sauna, the hammam and our oxygen cabin. The spa also has a sun terrace area, which is one of the most beautiful spots in the hotel because of the peace it transmits, with views of all the different boats on their way to Formentera.

Also the outdoor swimming pool, our Pool & Lounge Terrace, located above the marina, is a perfect place to relax on our Balinese beds or in the chill-out area, where there is also restaurant service, a perfect place to enjoy the view and the music from our resident DJ, or to have a cocktail at sunset. As for the hotel's restaurant, converted two years ago into Restaurante Corso, it has already positioned itself as a place to visit not only for hotel guests, but also for the people of Ibiza. Our meticulous chef, Marta Sauras, ensures a high-quality menu in this spacious restaurant which covers more than 400 m². The entire





Above, heated swimming pool in the spa, where the floor is tiled in **Par-Ker®** by **Porcelanosa** and **Epotech Nature Doussie**, by **Butech**. Below, detail of the swimming pool, with views of the port and Botafoch marina. Detail of the entrance to the swimming pool. The wall is finished in **Noa Tanzania Almond** by **Porcelanosa** and **Colorstuk Especial Iroko** by **Butech**. Flooring **Par-Ker®** by **Porcelanosa** and **Epotech Nature** by **Butech**.



Ibiza Corso complex: its 173 rooms, conference room, spa for guests and catering options make us one of the most sought-after hotels for events.

The interior design is very relevant to each of the different rooms. How did it come about? Are there aesthetic criteria and also problem-solving considerations? Which comes first?

Of course, interior design is fundamental in all the actions we carry out. The Ibiza Corso is in constant renewal and our intention is that every improvement is valued by our clients, that it transcends image and remains in their memory as part of their experience. My approach is based on understanding the guest's stay as an interlude that allows them to change their routine, and to do this they must feel at home without it seeming like home. For the first of these I trust in my team, for the second we work on the interior design in every inch of the hotel. There is no single aesthetic criterion. Each room has an objective and therefore a personality of its own. For example, the reception is the first image of the hotel and its heart, the place where guests go whenever they need something, that's why we have given it a serene and sophisticated aesthetic, with the predominant white colour, just as expected by those who come to Ibiza. The lobby bar as a meeting point for a drink before or after dinner has a more cosmopolitan aesthetic, mixing velvets with metallics, backlit tables... In the Restaurante Corso, on the other hand, we have sought a more theatrical style. I liked the idea of a change of scenery, that each celebration should look like a performance for a show, so we gave it a more burlesque aesthetic.

The aesthetic is the most important factor, but without ever sacrificing two other aspects which are equally or even more significant: durability and maintenance. After 25 years at the head of several hotels and their renovations, my decisions take precedence provided that the result is also practical, durable and sustainable. This result would not be possible without the help of our interior designer and friend Yedra Maestro. She understands our needs and has worked from her studio Yedra Interiorismo on the reform of Ibiza Corso over the last few years.

How important is the choice of materials?

The finishes used on walls and floors are the visible face of the underlying works. When we plan a reform, we always do it from the bottom up, updating installations in our commitment to energy savings and sustainability. This is an important investment, supported by high quality materials to reflect the philosophy of the hotel and the standards expected by the guest.

Can you tell us about your experience with the PORCELANOSA Group materials that have been used in the refurbishments?

I have been working with the **PORCELANOSA Group** for several years now and the truth is that every year our collaboration has been closer. And this is because, on the one hand, it makes it much easier for me to have different solutions and formats, to have a very fast delivery service and the flexibility to make special orders. This process is also to the credit of the team of professionals who look

after us from **PORCELANOSA** Ibiza. On the other hand, in the wide variety of products offered by the brands of the **PORCELANOSA Group**, I find almost everything necessary for the refurbishment. For example, in the spa we were looking for a warm wood effect and we used the **Nebraska** range in its non-slip version for swimming pools combined with the **Noa** tiles on the walls. As for the hotel rooms, where I wanted a more neutral finish to suit all tastes, we opted for the **Newport** range for the bathrooms. The metallic effect that we wanted to print on the walls of the bar was achieved with the spectacular **Prisma Bronze** and we reproduced this metallic effect in the bathrooms in the common areas by applying **Artis Silver** in the men's bathroom, **Artis Bronze** in the women's bathroom and **Artis Black** in the disabled bathroom. Combining them throughout with different models of **XLight / XTONE**. These large formats help me to reduce joints in areas where maintenance is important, not only in bathrooms, but also outdoors, such as on façades or terraces, where **XLight Nox Corten** has successfully been applied. We could continue with the flooring of the restaurant, also by **Porcelanosa**... The problem the **PORCELANOSA Group** leaves me with is that I like more things than I need, and so I think: what can I change so that I can use them?

We are going through a difficult period due to COVID-19, and in the hotel sector this is even more evident. What should be done to optimise safety for guests without losing comfort?

To open the doors to the season at a time of such uncertainty is either brave or reckless, I prefer to think that we have been brave. But in doing so, what worried us more than the numbers was getting through the season without a single case of COVID-19 either in the staff or in the customers, and we succeeded. To guarantee this safety we have taken all the measures recommended by the Ministry of Health and have also implemented more of our own. For example, before the hotel opened, we were certified by Hostelería de España, in collaboration with the Hotel Federation of Ibiza and Formentera and the Spanish Confederation of Hotels and Tourist Accommodation, with the COVID-19 “Safe Accommodation” and “Safe Restaurant” seals. In addition, we test all the staff periodically and decided to have the whole hotel open to leave more time than recommended between the departure of one guest and the arrival of another in the same room.

How do you see the future for hotels on an island like Ibiza?
I am an optimist and I believe that the future will bring us back to the hoped-for normality, although my feet are firmly on the ground and I know that it's not just around the corner but a little further away. The hotels on the islands depend on foreign tourists, but when the world recovers, I have confidence in the Ibiza brand. ✂



On the left, a bathroom in the communal area, finished using the metallic tiles **Artis Silver**. On the right, staircase leading to the outdoor swimming pool, finished in the ceramic tiles **Par-Ker®** by **Porcelanosa** and **Colorstuk Rapid Gris** by **Butech**. In all the bathrooms of the guest rooms, walls in **Ona White Matt NP** by **Porcelanosa** and **Colorstuk Rapid Blanco** by **Butech**, flooring **Par-Ker® Manhattan Colonial** by **Porcelanosa** and **Colorstuk Rapid Gris** by **Butech**. The flooring in the restaurant is finished in **Par-Ker® Heritage Colonial** by **Porcelanosa**, **Par-Ker® Manhattan Colonial** by **Porcelanosa**, **Colorstuk Especial Elm** by **Butech** and **Pro-Part Latón Moon Line**, by **Butech**.



Nieves Bustamante was born in the same year as the hotel Ibiza Corso, 1969. She grew up and studied in Cantabria while helping in the family business, taking care of customers. As she says, “From the moment I learned how to do sums, I was learning the effort and dedication that it takes to maintain a company”. After a few years in Barcelona, she arrived in Ibiza with the opportunity to participate in the renovation of the Ibiza Corso Hotel. Over the last 24 years she has managed hotels belonging to the company and carried out their refurbishments every year. “I believe that there is always something to learn and to improve in order to evolve, and if I believe in something I put my soul into achieving it”. This evolution is her goal in every renovation and in every season; to combine her passion for tourism with her passion for interior design. She spends her free time on her other passion: the theatre. Together with other actors, she created the amateur company Es Devessai in Ibiza.

CHALET JOUX PLANE MORZINE-FRANCE

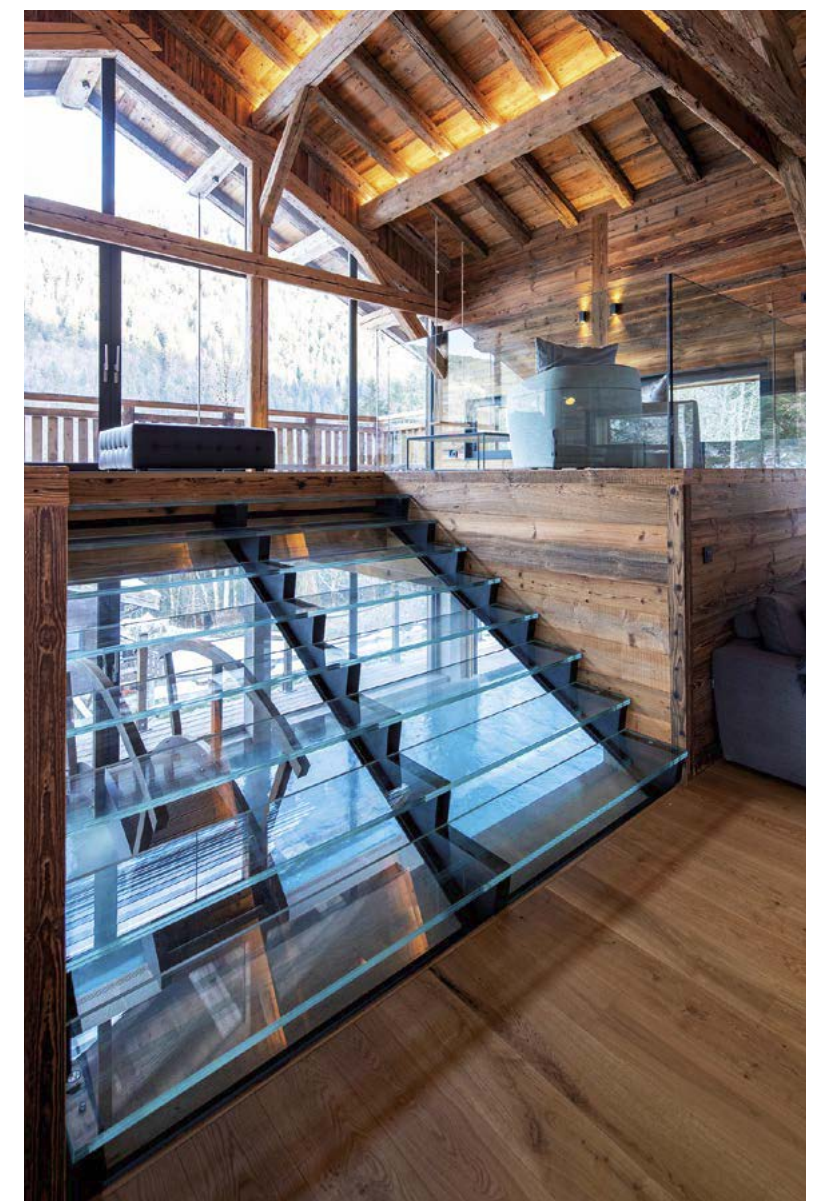
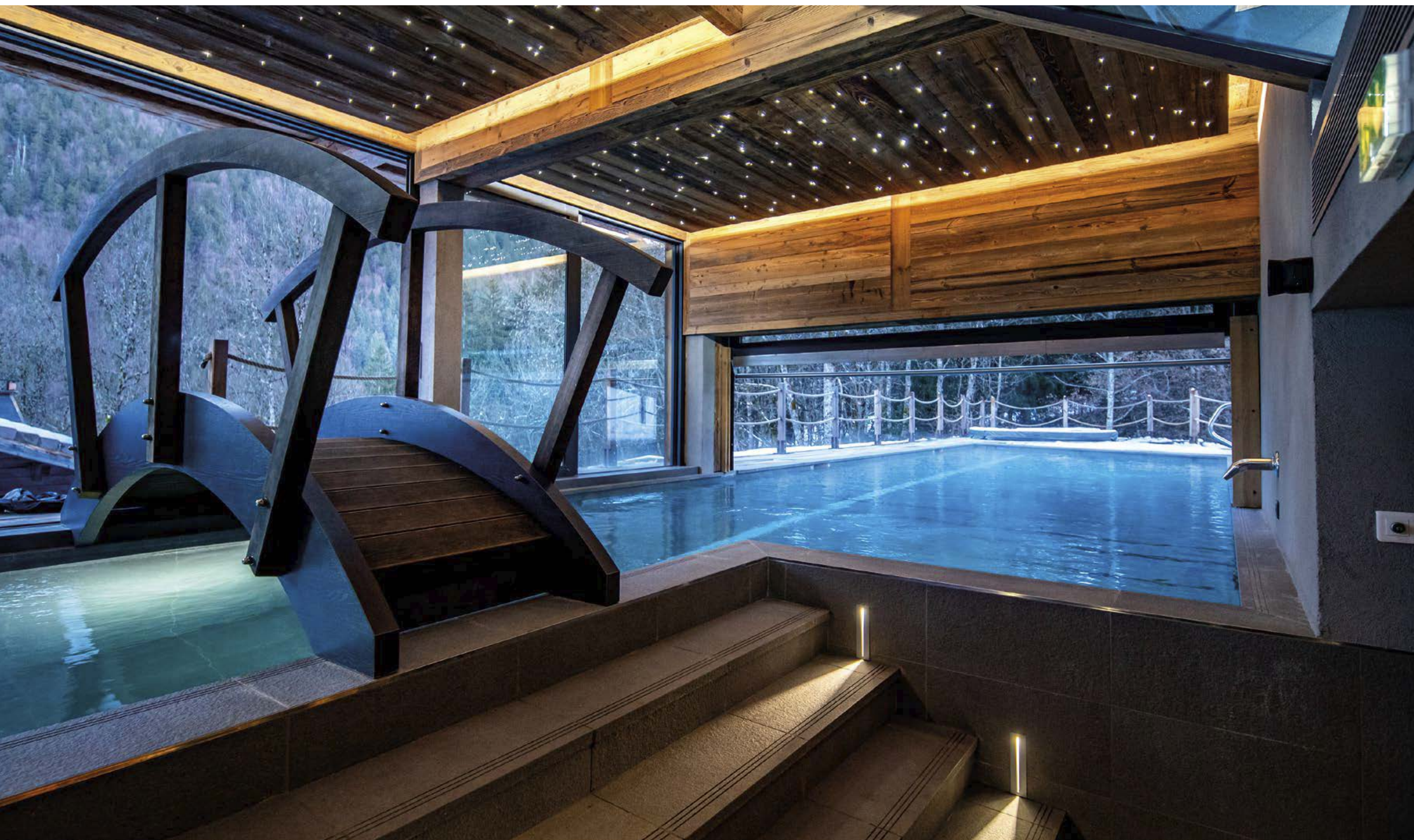
A tribute to Bond... James Bond

Outside, the French Alps, currently covered in snow. We are in a beautiful chalet that has an incredible design and is equipped with all the latest technology. This marvel that makes you never want to leave is the work of the interior design studio Shep & Kyles. To find out more we spoke to Kyles Garrett about this unique work in a place of exceptional beauty and privacy.

Text: PAOLA ROCCA Photos: STÉPHANE GAUTIER (SIMPLE ADEQUATION)



The spectacular outdoor-indoor-outdoor swimming pool is 23 metres long and is finished in the material **Stuc Grey Texture** by **Urbatek**. The floors inside this magnificent alpine chalet are from the range **Advance** by **L'AC**.



The interior design studio Shep & Kyles and the architects Marullaz Architectures have conceived and executed this unique and beautiful project in which glass, wood and technology come together to create a work of great aesthetic relevance and assimilation with the environment. The floor of the living room, with central fireplace, is **Advance** by **L'AC**.



Can you describe the work that the studio Shep & Kyles does on large scale projects such as the Chalet Joux Plane?

Yes, of course. Our business is divided into two main areas: we are consultants for the client, often from the early stages of project design, and then continue as client representatives throughout the construction phase, until the project is completed. We support them with our experience and local knowledge to ensure that the chalet meets their requirements. That is to say, that it is functional, beautiful and maximises the result of the investment. Secondly, we are the interior architects and designers of the building and work with the architect on all interior spaces to advise the client on material and equipment specifications.

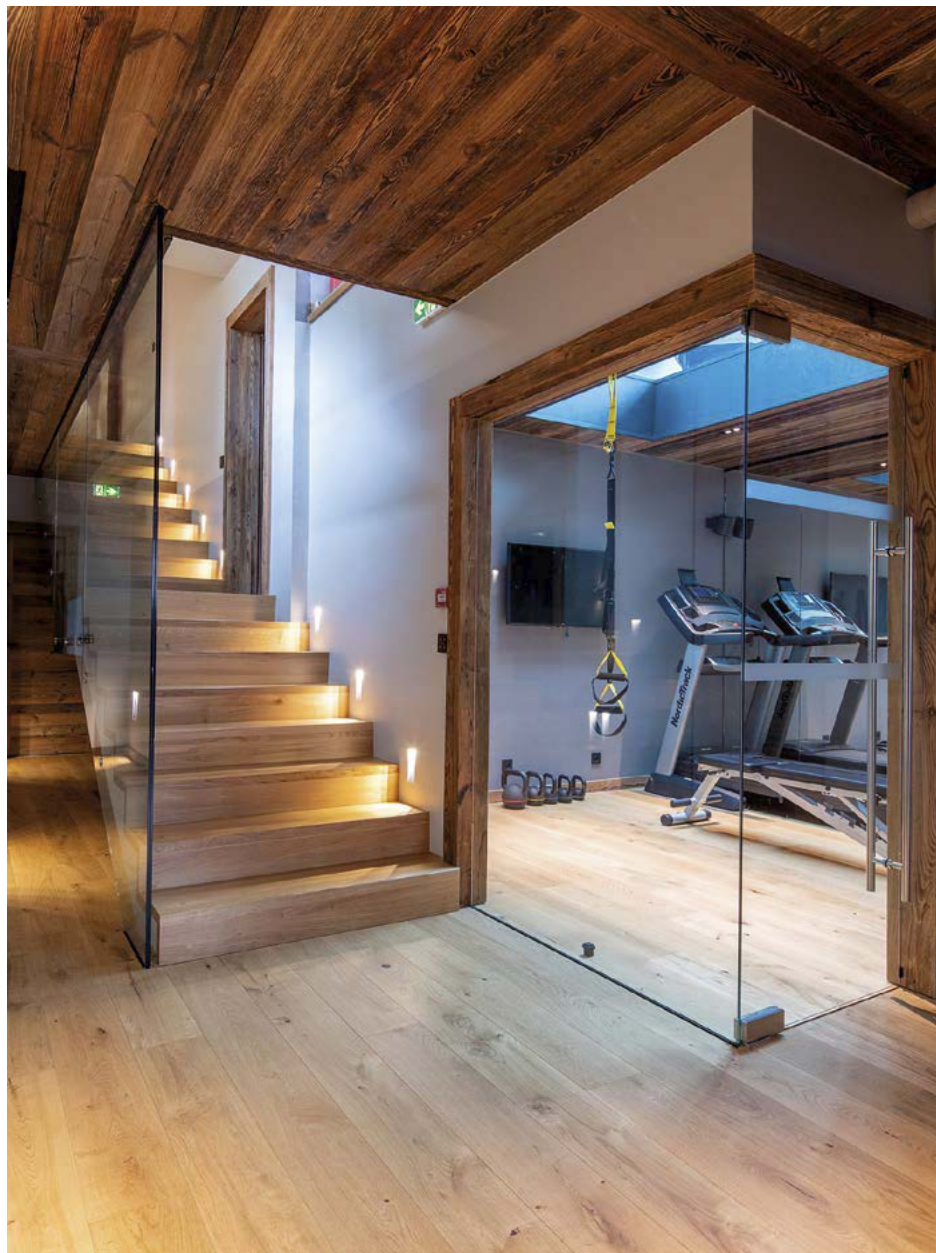
We spend a lot of time on site helping workers understand and execute the concept perfectly; and we specify and manage the installation of all the interior equipment and furniture to complete the project. In this case we had the pleasure of working closely with the architect Hervé Marullaz of Marullaz Architectures and his project manager, Pierre Vallon, with whom we often collaborate.

What are the trends that your studio applies to interior architecture?

Shep & Kyles Design is an alpine design studio. Therefore, our work is strongly influenced by the region in which we live and work. We like to use local materials that reflect the Alpine essence. We prefer natural finishes and design details that reflect the heritage and traditions of the Alps, but always with a contemporary touch.



Clockwise, the dining room floor is finished in **Advance** by **L'AC**. In the spa, the flooring is **Ferroker** by **Porcelanosa**. Wall, **XLight Code Coal** by **Urbatek**, facing in **Globe Stick Nepal** natural stone by **L'AC**. In the hammam, mosaic tiles **Imperia Mix Silver Blacks** by **L'AC**. In the gym, natural wood parquet **Advance** by **L'AC**.



Most of our current projects show a clear trend towards the inclusion of spa facilities. We design swimming pools and ice rooms, as well as massage rooms, saunas, steam baths and jacuzzis. In a recent project we had 3 jacuzzis inside and outside the property. Ski chalets are no longer just a place to sleep and are now a relevant part of our work.

How would you define the relationship between the client and the studio when it comes to planning and carrying out the work?

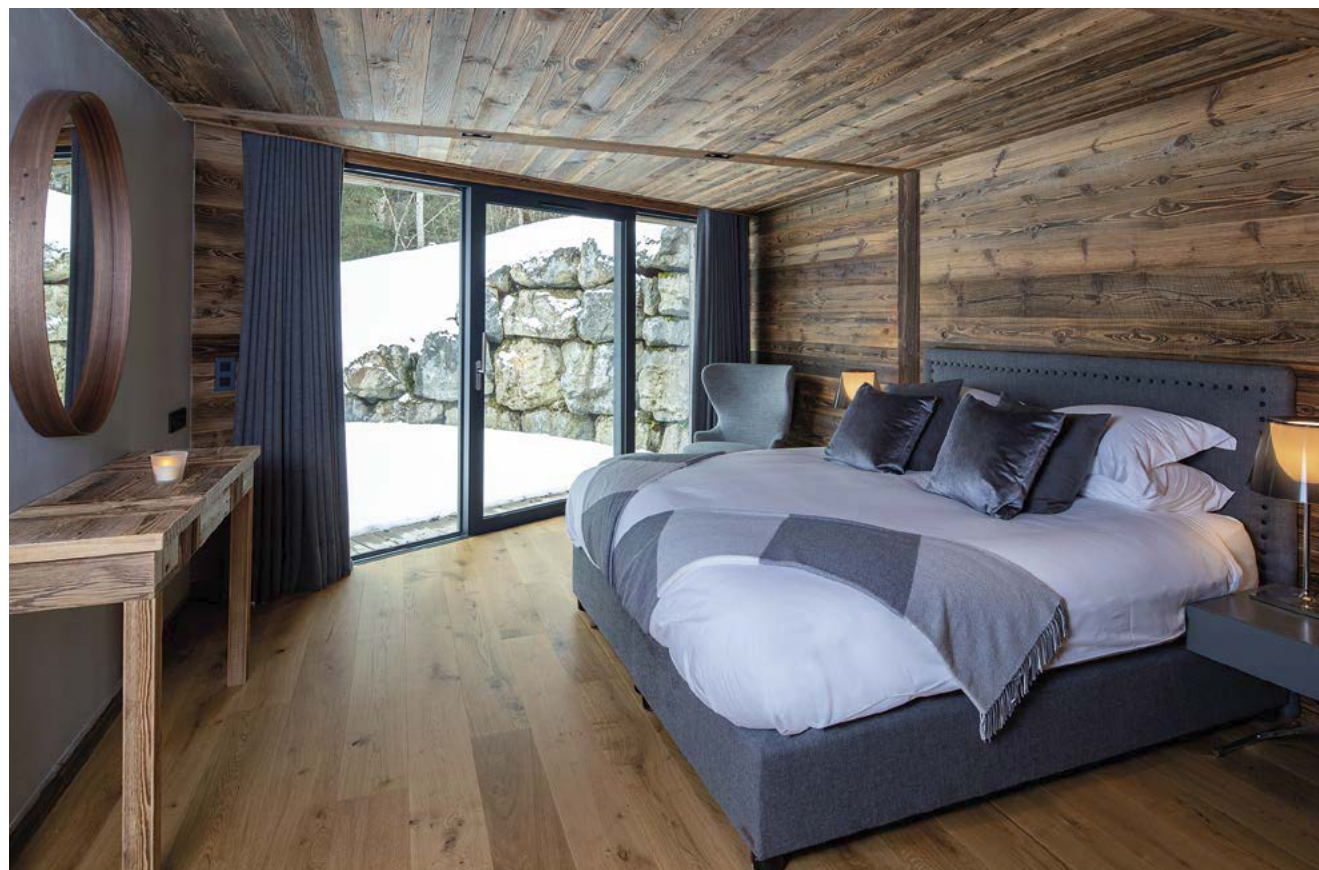
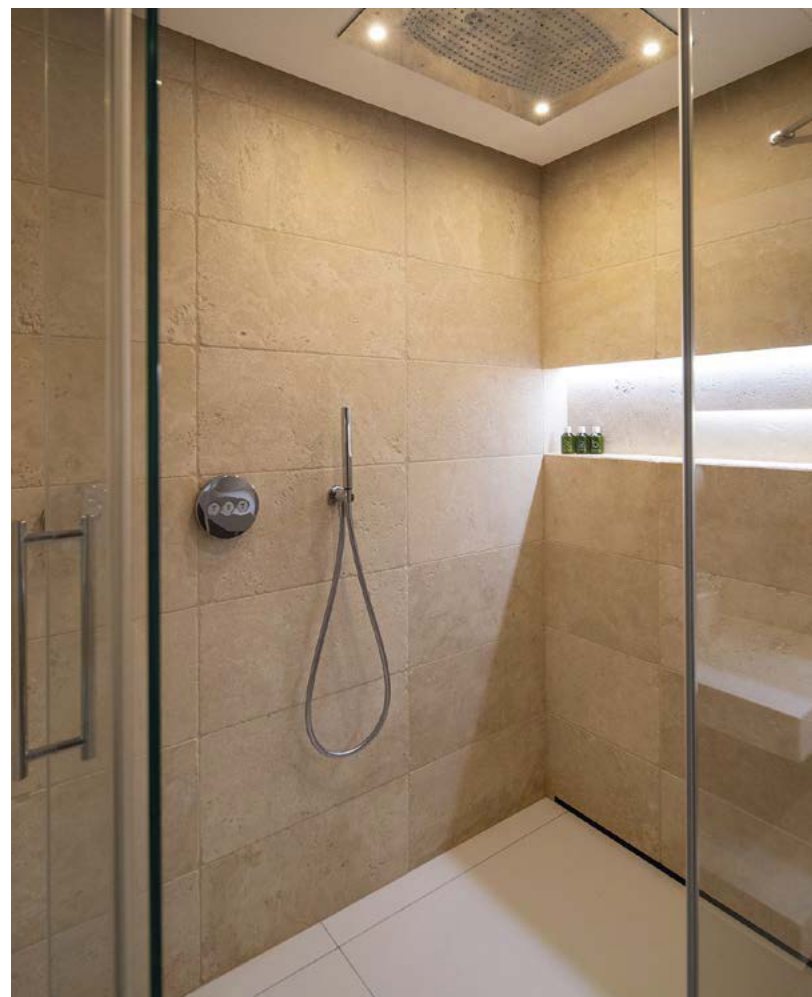
We work closely with the clients throughout the process, acting as a liaison between them and the local team. We start by defining the wish list of the future users and then use that list to create the design of the chalet. During construction, we assist the team on site, while protecting the clients' interests and keeping them informed and involved.

In a chalet where privacy, luxury, comfort and, of course, architecture and design are paramount, can you give us the key elements to explain what was done and how it was done?

As interior architects we worked closely with the architect and the main contractor to design and execute an impressive contemporary ski chalet, using old wood, glass and a grey colour palette. The client wanted a modern house, and this contemporary vision was our first



Clockwise, the natural wood flooring **Advance Glacier** and **Advance Blanco** by **L'AC** have been used in all the rooms. In the bathrooms, **Argenta Antracita** flooring by **Porcelanosa**, the walls are covered in **XLight Nox Corten** by **Urbatek**, washbasins from the collection **Habana Dark** by **L'AC**. In the showers, **Town White** flooring from **Urbatek**, **Moka Anticato** wall tiles from **L'AC**. In one of the bedrooms, flooring in **Advance** natural wood by **L'AC**.



consideration. We have also included plenty of luxury facilities such as the gym, cinema room, an art gallery, games room, massage room, hammam, jacuzzi and a magnificent 23 metre outdoor-indoor-outdoor swimming pool.

Did location and climatic conditions influence your decisions when configuring the spaces and choosing the materials?

Both we and the architect are specialists in designing beautifully crafted luxury ski chalets that meet the highest technical requirements, offer robust, low-maintenance solutions for the harsh alpine climate, and are energy efficient while taking advantage of the location and maximising the magnificent views. By incorporating high quality materials, we offer a beautiful and practical property that will maintain its condition for decades to come.

Why is the chalet nicknamed James Bond?

It was nicknamed the James Bond chalet in the early days of construction as a concept synthesis to capture and communicate the proposed scale and glamour. The Bond franchise defined a universal language for "the villain's scandalously decadent Alpine hideaway", so that phrase made the concept of the chalet easy to understand for everyone involved. **///**



Flooring **Vela Natural**, a collection by **Venis Projects** inspired by the cement that is achieved thanks to working with very fine aggregates and fossil remains.

NEW FORMULA

Venis Projects

We present the contract sector with innovative construction solutions

A product with high technical performance, an exclusive service with multiple benefits for professionals, and ceramics with infinite possibilities. These three aspects are at the heart of **Venis Projects**, the new business line from the **PORCELANOSA Group** aimed exclusively at the contract sector. After more than three decades of experience as a world-renowned ceramic manufacturer, and a large investment in R&D and technology, the company is evolving to offer comprehensive and efficient construction solutions.

The **PORCELANOSA Group** takes a leap in innovation and quality to exclusively meet the growing professional demand



Through a win-win methodology, **Venis Projects** implements a work philosophy based on synergy between client and company to optimise resources and maximise the profitability of each project. The objective is to provide the professional with innovative ceramic proposals and guarantee guidance and technical support services throughout the life cycle of a design and its subsequent execution.

This collaborative system arises from the need to respond to the six variables that all project managers must take into account to achieve success: time, cost, quality, safety, scope and benefits. In each of them, **Venis Projects** applies the win-win methodology in order to achieve excellence in large projects.

WIN-WIN METHODOLOGY

The company's wide commercial network ensures a personalised and exclusive service. A team of experts will study the objective in detail, then guide and advise the professional on each of the architectural solutions.

It should be noted that the **PORCELANOSA Group**

includes companies which offer materials with a range of formats, textures, finishes and aspects. Thanks to the latest technology, products can be obtained that were previously unimaginable. In the ceramic sector, it has allowed the design of much more efficient materials and architectural solutions.

Proof of this are the different special pieces such as the technical step, the skirting board, the profiles or the swimming pool edges that allow totally new spaces to be built and meet the growing demand of the professional. They are seeking a natural-looking material with the virtues of ceramic: resistant to high traffic, unaffected by adverse weather conditions, durable over time and easy to maintain.

Priorities change and design is reinvented. Hotels are already studying the creation of large receptions and various ventilation points, open and clean bedrooms and common areas with marked safety distances.

For their part, hospitals and healthcare spaces will opt for modular rooms and areas that can convert their functionality quickly and easily.



*In this picture, a hotel reception designed with **Vela Smoked**, a range characterised by its resistance and robustness. In the environment at the top right, cement finish flooring **Newport** in the shade **Natural**.*



This productive capacity allows it to establish procedures for verifying the quality of raw materials and intermediate products, together with an exhaustive control of the order. The professional can customise the material in batches to facilitate transport tasks and keep track of it.

In addition, **Venis Projects** is categorised as an Automated Economic Operator so, before goods leave for transportation, specific controls are carried out to reduce customs time and ensure delivery times.

Another benefit for the client is the use of technology in each phase. The company has developed several digital tools to promote communication with the professional and offer all existing resources exclusively: BIM files, virtual reality or 3D catalogues.

The individual advisory programme also includes immediate technical support with monitoring of the work by the product manager and the design of a joint marketing strategy to help promote the project.

In summary, **Venis Projects** wants to work alongside the professional at all times and be an active part of the project with a quality product, maintaining the prestige and guarantees that characterise the multinational.

For this reason, and after hundreds of hours spent in the laboratory and a significant investment in both technology and human capital, the company has developed a complete catalogue that provides services to meet the new requirements demanded by the sector.

From among all these options, **Venis Projects** will prepare a selection tailored to each client, including solutions offered by other industrial companies in the **PORCELANOSA Group** (sanitary equipment, hotel furniture, industrial kitchens...). This means that the architect, developer or builder has a single point of contact who can address all the requirements and will have access to technological materials such as outdoor ceramics or **Krion® K-Life**, a resistant **Solid Surface** in which bacteria do not grow and which is capable of purifying the air. A detailed quote for all these products will be provided within 24 hours.

OPTIMISING TIME TO MAXIMISE SUCCESS


In terms of logistics and transport, the company has more than 970 service points distributed throughout the world and its own logistics centre of 40,000 m² located at its headquarters. It has a fully automated system that avoids manual handling and ensures accurate shipment: from the moment the product leaves the production lines until it is stored it is monitored on its journey through a tunnel which is 1.2 km long.

A COMMITMENT TO SUSTAINABLE DEVELOPMENT

Within the action plan of **Venis Projects**, one key aspect undergoes continuous research and development: sustainability. The company is committed to sustainable development and protection of the environment with the manufacture of ecological collections. More than 95 % of its composition is recycled material, which reduces CO₂ emissions to the atmosphere by 40 % and contributes to the certification of sustainable buildings with the LEED and BREEAM seals.

These two international categories endorse sustainability (use of existing resources, reduction of water use, etc.) and the high efficiency of buildings.

A balance between sustainability, quality and technology aimed exclusively at the contract sector and large projects of the size of hotels, franchises, universities, airports, public spaces, shopping centres and housing developments.

Ceramics with competitive qualities and a service tailored to the client for successful projects. 

MASTERS IN THE KITCHEN

Flavour Laboratory

Pepe Rodríguez, Quique Dacosta and **Kiko Moya** are united by their passion for cuisine and the need to feel comfortable, whether at home, in their creative spaces or in their restaurants. Three environments in which they generate new flavours and in which the **PORCELANOSA Group** is at their sides.

Text: TXELL MORENO AND PACO MARTÍNEZ



PEPE RODRÍGUEZ “I didn't need a professional kitchen, I just needed room for each activity. A space where I can feel comfortable, meet friends, enjoy the family...”

He himself acknowledges that “the last few lives have been very hard for me”. This is how Pepe Rodríguez tries to explain the hellish pace at which he is forced to work by his devotion to cooking, which has brought the family restaurant, El Bohío, in Illescas (Toledo), to the forefront of Spanish gastronomy, with one Michelin star, and his conversion into a media figure as presenter of the *MasterChef* television competition. A whirlwind from which he tries to escape when he takes refuge in his kitchen at home.

“I didn't need it to be like a professional restaurant kitchen, because the priorities are so different”, he says. I don't have the need to make lots of dishes, nor to make my life difficult. What I wanted was space for each activity: somewhere to wash the products, to chop them and to prepare them, where I could open the fridge comfortably... And the hob, induction. The solution was found in the **Emotions** collection by **Gamadecor**.

“Everything was created to make the most of a space that we wanted to give new life to, since, when we were doing the work, we installed a skylight that flooded the space with a lot of natural light”, he explains. The next



Pepe Rodríguez wanted to have a comfortable kitchen in his home, tailored to his need for space and, at the same time, close to the products and utensils he needed. Solutions in terms of distribution, storage and quality were found both in the **Emotions** collection by **Gamadecor** and in the white worktop that dominates the space, by **Krion® Solid Surface**.
Photos: @losbuhosfotografia

step was to seek advice on how he could turn that environment into a stage worthy of his experience, “but I didn't want anything special, I'm not very demanding. And at **Porcelanosa** I found a team of professionals who explained all the integrated solutions they could offer me. We understood each other wonderfully in everything: the technical innovations, the colour, the distribution...”. The central element of the kitchen ended up being the **Krion® Solid Surface** worktop, revolutionary for its warm, natural stone-like feel, hardness, resistance and lack of pores, which enhances its antibacterial properties.

A surface on which Pepe Rodríguez can remain faithful to the family tradition that was born in a modest bar on the road between Madrid and Toledo in 1934 and of which he and his brother Diego represent the third generation. “I just wanted a space where I felt comfortable, to be able to invite some friends to dinner, enjoy the family... and I can say that now I have it”, he concludes.

QUIQUE DACOSTA

“I believe that innovation and research must now have a higher value than tradition itself”

Quique Dacosta (Jarandilla de la Vera, 1972) has been in the kitchen since he was 14 years old. From his base in Dénia (Alicante), he leads a culinary project that has entered the select group of restaurants with three Michelin stars. It was in this innovative haute cuisine environment that he launched Studio Creativo in 2016, in collaboration with the **PORCELANOSA Group**. “The kitchen is possibly the most demanding space for a restaurant that is dedicated to creativity. In response, we created a timeless atmosphere around a central *piano*, which we transformed into a black **Krion®** sculptured table. It gives me the opportunity to work with my team each day and at the same time bring clients in, sit them at the table and give them the chance to work with me in the kitchen”, he says.

To talk about Quique Dacosta's kitchen is to talk about landscapes, a constant in his culinary approach, and also in Studio Creativo: “I designed the kitchen with a topographical section of the Montgó natural park, located a stone's throw from Denia, and we opened it up like a kind of fairground lantern stretching across the roof and walls”. The columns and the walls are made of **Krion®** and decorated with motifs in bas-relief on the material. The undulating ceiling consists of a system of slats made of the same material, in an immaculate white finish that further emphasises the working and cooking area. “The fact that we live in the same space every day makes us lose a certain objectivity, but when I show the staging of the closed space, how I open it, and we see the surprised faces of the people four years after I created it, we realize the relevance and the effect it has. It is a kitchen that is in itself a piece of sculpture, a very iconic space”, says Quique Dacosta.

In this creative laboratory, he and his team research, explore and innovate in order to thrill (and be thrilled) with new findings that define the personal stamp of his avant-garde haute cuisine: “I believe that innovation and research must now have a higher value than tradition itself. In these times, as we are waiting for a vaccine, no one would understand if we did not research, explore and innovate. That is why I believe that, for food and cooking, innovation must be seen as added value, it must be much more proactive”.



The Studio Creativo designed by Quique Dacosta, in collaboration with **Porcelanosa Kitchens** by **Gamadecor**, is presided over by a sculptural central island of monolithic forms, made of **Krion® Black Metal**. The columns, the walls and the striking undulating slats that make up the ceiling are made of **Krion® Snow White**. Photos: Alfonso Calza.



40 years after the opening of the restaurant L'Escaleta, chef Kiko Moya has remodelled the kitchen with the compact sintered mineral **XTONE**. The floor, wall and worktops, in addition to the restaurant's creativity bar and zero table, have been finished using the range **Bottega** in the shades **Acero** and **Caliza**.
Photos: Toni Miranda

KIKO MOYA “The client is increasingly interested in knowing what happens in a kitchen like L'Escaleta, and we open a window to that knowledge”

When L'Escaleta de Cocentaina (Alicante) opened its doors in 1980, Kiko Moya was just a child. Over the years, the restaurant, originally run by his father and uncle, has experienced a generational change that has put Kiko Moya —together with his cousin Alberto Redrado, elected best sommelier in Spain in 2019— at the head of an evocative culinary initiative, which at the same time has managed to preserve the identity of the place and the territory. “Our cuisine aims to tell stories, make reflections, stimulate memories that are part of us or even of our customers. All this using simple techniques that are sustainable for our environment and for the team of staff who are part of L'Escaleta”, says Kiko Moya. Now a benchmark in haute cuisine, with two Michelin stars, L'Escaleta has celebrated its 40th anniversary with the complete remodelling of its kitchen, with the participation of the **PORCELANOSA Group**.

The project, the work of the CuldeSac studio, is defined by the way that it opens up the work space and brings diners closer to the kitchen. “We have developed a new space that does not appear in many kitchens, it is literally a journey to the centre of the kitchen, where the customer can have a unique experience in a space located right in the middle of the cooking action”, he explains. The new work surfaces, the counters, and the floor and wall coverings are made of the compact sintered mineral **XTONE**, which is a valuable asset given its hygienic character, its design and its high technical performance. The chef also stresses that “the use of this compact and practically continuous mineral gives a comfort and texture to the whole space that is far from those cold and dark kitchens that many of us can remember. It is also versatile for work surfaces and floors, with a grip that perfectly meets the requirements of a professional kitchen”. **///**





Top, access to the house leads to a portico that floats above a shallow sheet of water. Above these lines, the **Barcelona C** decorated mosaic floor by **Porcelanosa** brings visual impact to the kitchen. On the right, also of modernist inspiration, the **Barcelona E** tile by **Porcelanosa** has been used in the living areas, bedrooms and the bathrooms. It harmonizes with vintage style pieces and gives a warm sophistication to the interior.

Photos: Manuf Raihan.

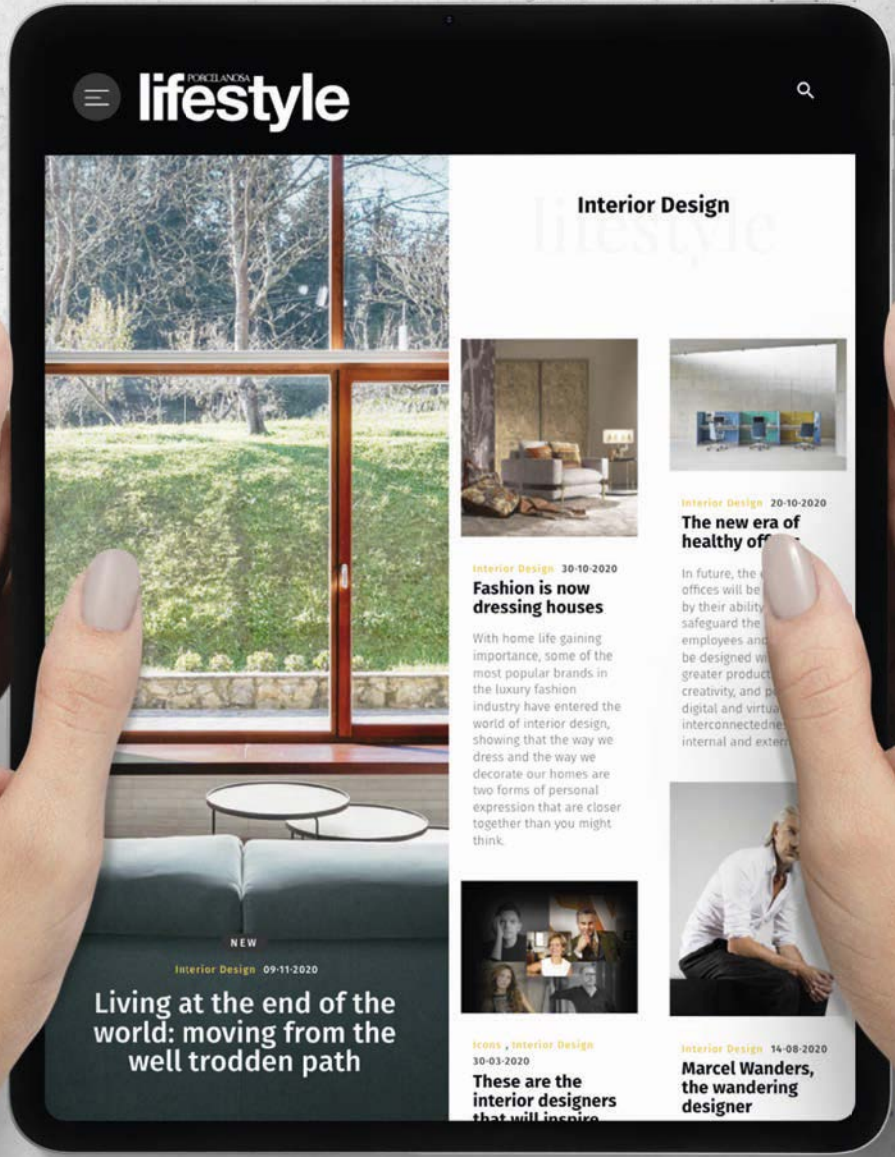
Astonishing box of surprises

The natural configuration of the surrounding hills and the proximity of the Indian Ocean were the inspiration behind this residential villa located in Cox's Bazaar, one of the main tourist destinations in Bangladesh. The work of the architectural studio River & Rain, the project has the distinction of an interior which remains almost hidden in the middle of the environment, like a small box of surprises.

The challenge was to create a sensitive space where the tranquility of nature can be absorbed. In addition, the family living here has a very intense relationship with the world of creation and of art, their great passion. The eclectic decoration was personally chosen by them to reflect the characteristics of this contemporary house created by **Porcelanosa Associate-Nupami BD Ltd.**

A sculptural, lightweight staircase acts as the backbone, from the entrance level to the rooftop. The living area is a double height space that increases the feeling of openness and helps to emphasize the relationship between the interior and the exterior. The floors combine marble, wood and tiles. The polished black marble is used inside on the ground floor to enhance the reflection of the surrounding trees; the aged polished marble outside is non-slip. The floor of the central deck is made of wood and steel, while ceramic tiles have been used in the bedrooms and service areas. The *gourmet* kitchen, which is warm with industrial touches, is located on a lower level, thus freeing up space for movement. **///**

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TALKING ABOUT...


Moscow Metro

by Zaha Hadid Architects (ZHA)

The Moscow metro is one of the largest and busiest in the world, carrying more than 2.6 billion passengers each year, with almost 10 million daily users. The station designed by Zaha Hadid Architects will be built at the intersection of Klenoviy Boulevard and Kolomenskaya Street in the south of the city. In addition to its design, the project is also notable for offering intuitive navigation throughout the route and for incorporating innovations in lighting and passenger information systems.



Renders: Courtesy of Zaha Hadid Architects.

Zaha Hadid Architects has been selected to design one of the new stations of the Moscow Metro as part of the expansion of the transport system of this vast metropolis. The design of the station consists of two pavilions above ground that will provide access to the underground ticket offices and platforms. Each of the pavilions has a roof that rises from the stairs to cover the buildings. In addition, the design includes glass walls to delimit the station entrances. In this innovative concept, the columns are constructed as 'arrows' that guide the passengers and lines of light are integrated into the ceiling and floors to provide functional lighting and warning of the platform edges. A key factor in the project is the lighting, which enriches the atmosphere and guides travellers as they move through the spaces. The lighting conditions are also adjusted to inform passengers about the imminent arrival of a train or to indicate the distance to it. 

l'ac

PORCELANOSA Grupo



PORCELANOSA Grupo

Wall Coverings Future Emerald 25,8 cm x 30 cm x 0,8 cm / Linkfloor Infinity Nero Matt 260 cm x 121 cm x 0,36 cm
Floor Coverings Linkfloor Realm Persia 9,8 cm x 58,8 cm x 0,55 cm
Complements Balda Doble Persian White Roble Americano 153,5 cm x 60,5 cm x 90 cm

Finish Studio



"SLENDER BASINS"

White, Matt white, Deep Concrete,
Dark Caliza, Caliza Concrete and Acero Concrete.

noken