Our best interior designers define themselves as having their feet well planted on the ground and their heads in the clouds, since a good part of those interior worlds in which architecture, design and comfort should combine depend on them. In the universe of industrial forms and textures, there has been a great change, and on the avant-garde side of this change towards more and better, the Porcelanosa Group occupies an internationally privileged position. Thus says Hembert Peñaranda, a singular architect to whom we have interviewed in this Lifestyle issue. Hembert, a 21st-century Renaissance man, has found in the different materials and elements of Porcelanosa his most sophisticated form of expression, and in Europe’s architectural history his most genuine form of inspiration. The same that can be felt and experienced in the two hotels that we have photographed in exclusive: the delicious boutique hotel owned by Juan Carlos Ferrero in the Valencian mountains, and the elegant Hotel Carbon, in Genk, Belgium. And the spectacular restaurant Abades, that rests over the Guadalquivir River and offers its customers luxury, refinement and a wonderful location. The three have been constructed with a wide range of elements from the different brands of the Porcelanosa Group. For big projects — and the professionals behind them — always seek the support of a big brand.
The Porcelanosa Group gathers Nicole Kidman and Isabel Preysler in London.

Interview to Diego Della Valle, Tod’s soul and owner.

Restaurant Abades Triana, the elegant and eclectic spirit of Seville.

Three creators of art: jewellery designers, with Porcelanosa.

Hotel Carbon, an award-winning space.

Interior designers: the heart of buildings.

Hotel Ferrero, haute natural design.

Hembert Peñaranda: avant-garde architecture.

The best Gama Decor kitchens.

Tap gear, a key element in interiors.

The importance of design in wineries.

Top ten: classy objects.

Porcelanosa in the world.

We’ll be talking about... Jean van Gysel.
The power of Porcelanosa

A gala dinner sponsored by Prince Charles as a token of gratitude addressed to the Porcelanosa Group.

Among the honoured guests: Nicole Kidman, Isabel Preysler and Cayetano Rivera.

Every year, for five years now, Prince Charles of England has offered a gala dinner at Clarence House to thank the Porcelanosa Group for its contribution over all these years in charity funds and work to the Prince’s Foundation, including his Foundation for Children & The Arts.

On Monday, 8th December, at 9 pm, Clarence House showed its best face to welcome the attendants to the dinner. Previously, a high-voltage photo session had been held in the London Hotel Ritz, a five-o’clock-tea meeting place for the personalities invited by the Porcelanosa Group.

The gathering of a great actress, Nicole Kidman, an exceptional torero, Cayetano Rivera, and the great lady of Spanish society, Isabel Preysler, was the day’s topic in the English capital.

It was a meeting of the highest glamour and social interest, since it is exceptional that Prince Charles lends his name and his house — but for events in favour of his important Foundation. The presence of Nicole Kidman, who has never been much seen in parties and events either, was her response to the Porcelanosa Group’s invitation. Her words about it were eloquent: “All was very welcoming and relaxed, as were the attendants.”
directors of **Porcelanosa** and Isabel. At the question asked by one of the Group’s directors, Nicole replied smiling: “Right now, I am renovating a house, so I am looking at many of their ceramics.”

Isabel Preysler, image of the Group and her friend, attended the party in the company of her daughters Tamara Falcó and Ana Boyer, and she displayed her personal charm and her proverbial glamour — which can be clearly noticed in the photo session with Nicole.

Male elegance came with two very different characters, who nonetheless have in common being, each in their own way, icons of the century: Prince Charles of England and Cayetano Rivera. Palace and bullring joined in the greatest night’s fair play. As a serene Nicole Kidman said: “His Majesty was charming, and visiting Clarence House was very exciting for me.”

It was a beautiful night shared by international people who, together with Prince Charles and the **Porcelanosa Group**, sealed for one more year their collaboration, proving that the Prince’s charitable work in favour of children and ecology has never stopped being one of the topics of the Group’s highest interest and dedication.

A really elegant Isabel escorted by her daughters and Tomás Terry and Manuel Colonques and a spectacular Nicole wearing a purple Yves Saint Laurent dress and shoes by Pierre Hardy, accompanied by Cayetano and Prince Charles. All of them gathered for another year for a purpose that goes much beyond a gala with plenty of glamour.
REVESTIMIENTO ACÚSTICO

REVESTAGUSTIC

“Sistema de revestimiento interior y techos registrables para mejorar la acústica de oficinas y espacios públicos.”
When a brand like Tod’s has awareness and prestige all over the world, it is easy to think that it has always been there, that it is part of a people’s heritage and culture — in this case, the Italian people. However, as in so many other stories with a happy ending, behind the luxury of its outlets and the glamour conveyed by its products, there is a painstaking past — a past full of love for a project born from personal passion, a commitment to quality and, above all, remarkable entrepreneurial vision and daring.

If there is something that Diego Della Valle, Tod’s Group S.p.A’s President and Managing Director, insists on, it is on remarking the importance of the brand’s DNA. Unostentatious quality, utility, modernity, luxury and elegance are the essential pillars of this company, which has surpassed the frontier of shoes to establish itself in the market of global luxury, understood as a lifestyle for over a decade. Cosmopolitan, enterprising and with a really strong sense of family, Della Valle took over the reins of a business which at the beginning of the 20th century his grandfather, Filippo Della Valle, had started up in a small town in the north of Italy, and his father Dorino would further with notable success in the 40s. By that time, the factory already catered to prestigious US stores such as Saks or Neiman Marcus. Compelled by his restlessness and aware of the need to innovate, having spent some time in Bologna, where he studied Law, and after a stint in the United States, Diego Della Valle returned to Italy in 1978 with a brand name and an idea. J.P. Tod’s was the brand name, randomly chosen from a Chicago telephone directory for its easy pronunciation in all languages; a simple moccasin dubbed ‘Gommino’ was his product. “I launched myself to create a casual product to wear both with a suit and with a pair of jeans; my idea was to give elegance to a piece of rubber — that’s how the
‘Gommino’ was born,” says Diego Della Valle, who has instilled into his chain a discreet elegance, joined to functionality. Distinguished by his American spirit and the elegance of some of his icons, his desire, and certainly his success, has been to transfer this concept to Italian society. A lifestyle embodied by the Kennedy clan and, very especially, by President John Fitzgerald, for whom he feels a declared admiration: “Kennedy represented a dream for a whole generation, I feel a deep respect towards him — he made us feel that we all had opportunities and possibilities in life; in addition, he was a young, very smart man.” It is evident that Della Valle had a big opportunity, and was able to take advantage of it by incorporating into his ‘Made in Italy’ the most refined American ‘casual chic’, fusing the best of both cultures into a series of luxury accessories that have enjoyed great acceptance around the world. If the famous moccasin meant the beginning of a new age for his family business, today’s success lies in being a favourite brand for a good part of the ‘Star System’, not only for public appearances, but also for daily life. A passionate lover of design and contemporary art, Della Valle possesses an extraordinary collection spread among his different homes and offices. Works by Man Ray, Lucio Fontana and Warhol, among others, share a leading role with the impressive staircase designed by Ron Arad for the new Ancona headquarters.

In all events organised by the firm there is a clear commitment to the world of fashion’s joining with other cultural expressions. The close friendship between Italian designer Giulio Cappellini and Diego Della Valle has brought about “Looking at Tod’s” — a window-dressing project invites relevant designers and architects to capture their visions of the brand. This project shows interpretation and representation of Tod’s products by different hugely creative departures pursuing, once again, the sensibility and lifelong approach of Tod’s towards the world of art and design,” says Cappellini.

The same sensibility has led versatile Dennis Hopper to write and direct a short film, available on the Internet, with three main characters: Gwyneth Paltrow, the city of Rome and the new ‘Pashmy’ handbag. “The role had to be played by Gwyneth,” comments Della Valle: “She is modern, fascinating, with a strong sense of family. For me, she is today’s embodiment of Audrey Hepburn.”

Since 2000, the company is traded on the Milan Stock Exchange and its economic results have confirmed how sweet a time it is enjoying. In order to go all out, the brand has recruited as its Creative Director the Californian designer Derek Lam, who states: “To the essential Tod’s ingredients, I will add my viewpoint on fashion and femininity. All this devised to reinforce the brand’s unstoppable expansion worldwide.”
The entrance to Restaurant Abades Triana is outstanding for its design: huge vases, modern lamps and a sharp contrast between black – on the armchair and the floor – and the white of the reception desk. In addition, the wall has been covered with MultiBlock Altamira Red from Venis, together with the adjoining exterior facade. Xan Black has been used for the interior flooring.

When the Torre del Oro (Gold Tower) is discovered from an exceptional balcony made in materials from the Porcelanosa Group, and with an auteur dish on the table.
It would be difficult to highlight the most important quality of the Abades Triana restaurant, in Seville. If we were to say that its most important trait is design and that 42 per cent of its built space is transparent, we would be diminishing the importance of its kitchen ranges, under the direction of the expert chef Willy Moya. Equally, if we were to only admire "Triana's cube," a private area that, fully glazed, seems to float on the Guadalquivir, we would be playing down the relevance of an open-air space created in collaboration with the reputed wineries Moët & Chandon and called "The Terrace on the Embankment" [La Terraza del Embarcadero]. For this reason, when defining this singular setting, we have to talk about the summing up of the three different concepts that make up its identity: architecture, design and cuisine.

Such adding up of different factors can also be felt in the materials used for its interior decoration (Grupo Porcelanosa) — on the one hand, warm leather, wood and marble are related to the traditional Andalusian cuisine that Willy Moya prepares in the kitchen. And on the other, modernity and avant-garde of Corian, metals and glass materials recall the techniques that this pastry cook and chef instils into his dishes. All in all, the guest receives at his table, and within exceptional environs of design and structures, recipes from the new gastronomic concept that has been called "refined Andalusian cuisine". We also find a series of elements that have taken their inspiration from the relationships that Seville has always had with other cultures, such as the traditional embroidered silk shawl (mantón de Manila), the Spanish walnut tree, teak, Pakistani onyx or Japanese paper.

In turn, Demópolis Arquitectura & Ingeniería, headed by Jaime Montaner, the creator of the project, has given thought to the materials used for the restaurant's acoustic ceilings. The restaurant’s acoustic ceilings have been made with the wooden Cherry Tree Alliance model, 120x30 cm. The contribution of butech is not fully explained just as a technical material, and often hidden — in this project it also provides an aesthetical charge and, above all, assists in absorbing the noise in the space through the use of a modular wooden ceiling with acoustic properties. This action was required by the kind of glazing large armoured glasses looking onto the river and by a highly busy Ston-Ker pavement which contributes a chromatic quality to the restaurant, even more if we consider the collaboration of the wineries Moët & Chandon and called "The Terrace on the Embankment" [La Terraza del Embarcadero].
Abades Triana has a built surface area of 1,639 m²: 722 m² distributed among the different floors and 918 m² in the basement. Out of this total surface, the area for dining salons measures a total of 526 m², the rest being devoted to kitchen, storeroom and preservation chamber facilities. We should not forget exteriors: its terrace over the river amounts to almost 500 m².

However, this establishment owned by Grupo Abades is much more than a restaurant in which to sample à la carte auteur dishes. It is a fully-fledged haute cuisine restaurant with several spaces specially designed to hold all kinds of events. In fact, its main hall allows capacity for 400 people. This is why since it was opened last summer, important events like the presentation of the Giraldillo de Oro award to singer Miguel Bosé have been held here. Is there any better place to present such a prize than from this fantastic window to the Guadalquivir, with privileged views to the Torre del Oro and the Giralda?

Abades Triana has respectfully integrated the building into an urban context sorting out the plot onto two levels. The Seville studio projected on the level of Betis Street a lesser, opaque space, with stone-plated façades in which to lodge accesses, and that serves as the top of the adjoining building; and another, larger space, glazed in its stark vertical dimensions, devoted to a dining room intended as the emblematic element of the whole property, and whose transparency allows for city vistas through its façades.

Thus, the building occupies a part of the plot and, in turn, clears a wide area of the terrace and double access to the river. Under the slope, Demópolis designed the building base, also stone-plated and devoted to a dining room and a kitchen, interplaying with the retaining wall of the dock canal. The studio defines the image of this project as that of “a solid body supporting a transparent space rotated so that it faces the Giralda.”

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The firm Carrera & Carrera boasts of having an unmistakable style, influenced by the brand’s traditional goldsmith background, as well as by its place of origin: being a Spanish brand, says Sonia Ruiz, its Design and Product Development Director, “its jewellery reflects a whole lifestyle”. Moreover, if we go into detail, this artist of the miniature who enjoys engaging in team work, states that inspiration can come from anything — either from a song, a fabric or a city, but what really matters is that “when you are inspired, you feel a strong emotion” An emotion that the artist should convey to others — in her case, by designing and subsequently producing a piece of jewellery. Therefore, this Creative Director advises us when buying a piece to make sure above all that “you feel true love at first sight for it” — for as everybody knows, jewellery is a safe investment in itself, but above all, it is the kind of object that takes on a strong sentimental meaning, a sort of companion that is part of your story, or of the memories of whoever buys and inherits a piece of it. We should not be misled by their size: they are true miniature works of art since, as Sonia Ruiz stresses, the creative process to finally make a piece of jewellery is rather laborious — from the first sketch until the time when a collection is produced, almost a whole year of work has passed, for you have to prepare the design, to wear-model the jewellery with specialist mini-sculpture sculptors, to make a metal prototype, and to order a made-to-measure cutting of stones — no less. At the end, the result has to be beautiful and functional, since for Carrera & Carrera’s Creative Director, when you design a piece of jewellery, this should meet three requirements: it should fulfill its function as jewellery, it should flatter whoever wears it (for her, this point is the most important of the three), and it should be versatile and comfortable.

“What really matters is that when you are inspired by something, you feel a strong emotion.”
Thirty years ago, this great Catalan firm was born from the dream of Esteban Rabat and his wife to spread their love for jewellery and good taste. Since then, both have taken charge of the design and creation of their amazing internationally-reputed pieces. “Because we need the personal sensitivity of the greatest number of people possible to confirm a piece’s taste,” the firm’s owner tells us praising the work of his whole team. Thus, apart from selling the temptations of the most reputed firms, including Cartier, Omega and Tag-Heuer, Rabat makes his own pieces, inspired by anything that he finds remarkable, either a person or fashion trends. This is why the result of his fashion jewellery is usually associated with the current taste of the public: long dresses, long earrings, just to name an example. In sum, Esteban Rabat thinks it is important that the piece of jewellery is really likable for whoever buys it, because both fashion and traditional jewellery will endure over time: they might become unfashionable, but there are pieces that some years ago were too baroque and seemed to have lost their versatility and today have retaken their coolest old spirit. And this so personal relationship with jewellery is perceived in their outlets, in which the Rabats personally cater to each customer, offering the possibility of enjoying the jewellery and watches in a relaxed atmosphere of total confidence. Concerned about functionality in their designs, at Rabat they pay careful attention to each piece, either modern or classical, and they aim for their jewellery to be a safe bet. A reason why they have not forgotten colourful stones, for (although the trend in 2008 has been black diamonds) amethysts and the rest of the classical elements will never lose their value.

Esteban Rabat
RABAT’S OWNER

“Both fashion and traditional jewellery will last over time.”

The diamond’s purity
PORCELANOSA CREATES BLACK AND WHITE BEAUTY

The timeless beauty of the diamonds from the new collection created by Rabat has an equal in this lounge in which the slate floor interplays with the contrasting white furniture. The enormous glazed walls allow us to widen our horizons and gaze at the snowy peaks. Porcelanosa: Black pavement model Anthracite Slate 80 x 80 cm, Ston-Ker.
Imagination, originality and transgression are the hallmarks of the Spanish jewellery firm Vasari, which drew its name from Florence’s 16th-century Renaissance painter, architect and historian Giorgio Vasari. In this spirit, its first boutique started more than 25 years ago with the intention of avoiding the tradition which limited jewellery to the world of precious stones, and with the goal of adding to its jewellery the value of an artistic work. Since those days, it has relied on the highly appreciated creativity and passion of the designer Carmen Barbero, who is in charge of design and production of the original Vasari pieces. Barbero, who started to work in this luxury sector almost by coincidence, is today an expert in the world of precious stones and in their infinite chromatic possibilities. In fact, she has created for Vasari several hit designs that have turned into real classic items of this jewellery firm. They are the collections Capitel, Tattoo, Chinese Coins and Brahman, and the doublets, for their innovative import: pieces (generally rings) in which a superposition of precious stones with different transparencies and colours is used to create new light effects based on the angle of vision. Vasari’s Director has presented a beautiful 2008 collection in which colour has been added to the exclusive treatment applied to materials (gold, pavé, stones, etc.), as can be observed in some of her pieces: Tattoo lavender jade pear drop earings and emerald and diamond pavé and single Cruz de Malta ruby. Single yellow sapphire.

“By overlapping precious stones with different transparencies and colours, new light effects are created.”

Light and shapes

A NEW JEWEL FROM THE VENIS PAVINGS COLLECTION

Just as the new Vasari jewellery, in which stones shimmer framed in their finely balanced settings, this lounge exudes luminosity, too, with the large windows in the background, the furniture in simple lines, and the precise and ergonomic auxiliary units. The overall atmosphere is at the service of the dark paving, Blueker model 59.6 x 59.6 cm, from Ston-Ker, which enhances to the maximum the beige tone of walls and chairs.
Carbon Hotel owes its name to the most recent past of the city where it is situated, Genk. In the 19th century, this Belgian town, at a one-hour drive from Brussels and Cologne, was the heart of coal mining in the province of Limbourg.

Today, Genk is a big multicultural city, with a very active shopping district, many green areas and open-air museums. It is also renowned for the jazz festival celebrated here in the summer months. However, it is not these reasons, but its mining past, which has been the major source of inspiration for the creators of this sophisticated hotel.

Owned by Design Hotels — a company with more than 170 hotels in over 40 countries — Carbon Hotel has been born as a new space that is part of the vibrant rejuvenation of Genk’s downtown, voted as the most comfortable town in Europe. The PCP architecture studio, headed by architect Peter Comonedus, has been entrusted with turning this project into a reality. It focused on building, including up to the last detail of its interiors. Elegantly inspired by its surroundings and historical past, the grey façade evoking the city’s industrial past is quite remarkable. To this effect, natural materials based on coal — a mineral considered as the sixth most common element in the Universe — were chosen, joined by the old five elements: wood, fire, earth, metal and water. For the exterior, glass has also been used, which contrasts with the solid front made up of bricks of varying tonalities, depending on the incidence of sunlight. Inside, high quality wallpapers decorate the different walls, showing a play of matt and sheen qualities that achieveWith sleek architecture, the hotel offers itself as an attractive health and quality destination. Its terrace of 600 m² holds wide waiting and resting areas, where travelers can relax or comfortable beds. The corridors are lined with original sculptures made in wood that break with the hotel’s purity of lines and the prevalence of neutral colours. The pavement, in a stark white tone, is made with the Silk White model from Venis, measurements 44x66 cm, in the BelMar collection.
a subtle contrast of light and dark. This variety of textures is also evident in areas such as the restaurant. To all this many details are added which contribute to greater comfort, such as for example the use of radiant flooring which, in addition, thanks to the material used, muffles noise.

As regards the hotel’s furniture, there is a selected choice of materials: metal tables, wooden chairs, solid logs that may be tables or stone fragments. Many pieces are from local designers, including the beds by the renowned designer Stijn Helsen, who has also devised the personnel uniforms. A total of 60 rooms fitted with baths of generous dimensions, ceramic tiles from Porcelanosa and showers of a wide range of programmes with the state-of-the-art technology. The rooms are, in addition, equipped with indirect lights in different colours, for the customer to select, a mini-bar, iPod, TV, DVD and a wireless Internet connection. Everything is arranged to cater for the most cosmopolitan and demanding customers.
As an added value, around 600 m² of the fifth floor are devoted to the spa centre, Carbon Sense. Its facilities contain a health centre, two saunas, hammam, steam cabins, spaces devoted to chromotherapy, relaxing treatments, massages, herbal baths, Tai-Chi, showers recreating the mist and rain from a purely tropical environment, among many other services. This area is completed with an imposing terrace whose total surface is 204 m². In sum, it has all that is needed to encourage guests to care for their bodies and, above all, relax.

As for its restaurant, Carbon Taste, it was voted the ‘Best Interior Design Restaurant’ in London last 6th of November, in The European Hotel Design Awards 2008 competition. A contest in which the hotel was also nominated in the category of ‘Best Interior Design Bedroom and Bathroom’.

On the other hand, this establishment, a member of the Different Hotels chain, has three meeting rooms so as to open up new choices for modern travellers in elegant and comfortable environs, enhanced by facilities built with quality materials and perfectly located in the heart of the urban centre (Carbon Hotel, Europalaan 3600, Genk, Belgium).
These five interior designers of our national scene are able to turn exclusive each and every one of their projects – and the secret, a bit of risk. They dare with new shapes and flashy colours, textures and materials. They propose novelties, each seeking their own personal hallmark. All their designs are products of their imagination, daring and research.

This tireless traveller, born in Toledo, has his headquarters in Madrid, from which he undertakes projects of very diverse natures. His range of design spaces encompasses houses, shops, restaurants, hotel, medical centres and even a spa. Apparently, Tomas Alía, winner of the National Award for Interior Architecture, dares with it all. His unmistakable style outstands for a cosmopolitan, exclusive and innovative air. Not in vain, this designer dares to mix handmade products, like ceramics, with a contemporary style, displaying a whole new approach. “We have a really rich culture in handmade materials”, Alía explains. In this sense, he is the first champion to rescue these kinds of textures. The search for light is one of his obsessions when creating a space. “Lighting is essential, it is the leitmotiv”, he adds. This trendsetter has travelled around the world, and feels a special predilection for countries like Brazil, Morocco, Mexico or Turkey, from which he draws plenty of information when tackling each project. His chief sources of inspiration are cultural fusion, ordinary people, big cities, and it is for this reason that he thinks it essential to travel and get to know today’s world language. He is critical of the current situation of our national design, and so expounds on it: “Spain has been ignoring the evolution of design, so powerful in other cities in the world”. Nevertheless, he admits that he currently feels that Madrid is awakening and starting to take risks with shapes, colours and materials, without forgetting its rich architectural culture.

1. Restaurant Azabache, in the town of Albacete. Here the black colour contrasts with the electric green, both becoming the stars of this modern space. 2. In the Riad Marrakech, Alía has adapted the colours and shapes from countries like Morocco, a great source of inspiration for him. 3. Simplicity of lines is present in the restaurant inside Hotel Oscar, in Madrid. 4. Hotel Bahía del Duque. 5. Hotel Roommate, in Mexico DF. 6. One of the most recent and innovative projects is Spa, on Lanzarote. Alía dares with risky colours and ergonomic shapes.
Since she completed her studies in Architecture and Fine Arts in Turin and Paris, Teresa Sapey has lived and worked in the city of Madrid, where she directs her studio, founded in the 80s. She is currently working for both public and private agencies, collaborating with design and art professionals, such as Isometrix London and Fondazione Pirelli. Sapey directs a multidisciplinary team made up of a total of 16 professionals distributed between the Madrid studio and the new office recently opened in the city of London. “My team has a great deal of curiosity and energy that we direct into our projects, thus containing our emotions and feelings,” explains the Italian designer. In recent years, her daring designs for car parks, in which she very skilfully renews the traditional idea of a car park, have become widely known. In them she introduces colour, messages and shapes that powerfully catch our attention. Among this kind of projects stands the car park of Hotel Puerta de América, in Madrid, as well as the improvements of the public car park in Vázquez de Mella Square, carried out after winning a tender called by the city council of Madrid in 2005. Since then, she has undertaken the design of additional car parks in different Spanish cities, like Vitoria and Valencia. In addition, she should highlight her projects for international fashion firms, including Custo Barcelona, Bulgari, Loewe or the new Mandarin Duck outlets. A passionate spirit, Sapey divides her professional life between her design work and her teaching as a Lecturer in Plastic Research at the Camilo José Cela University.

Young designer José Manuel Ferrero has directed his own studio, EstudiHac, based in his hometown, Ontinyent (Valencia), since 2003. He began his career in the world of design accompanied by acclaimed architect Oscar Tusquets. Now from his own studio he embraces projects of interior, industrial and graphic design. His intention is to create pieces containing an element of surprise, provided they meet all ergonomic and functionality requirements. “I think that in design, we should add some innovation to that which already exists in the market. By studying the user’s needs, and carefully selecting new materials, we should aim to make them surprise,” he states. Among his most emblematic pieces outstanding the Sisilo lamp, inspired by those nun bonnets fashionable in the 60s, and fitted with a rosary-shaped knob; also outstanding is an embedded-light sunshade that gives a new turn to the traditional sunshade, as it allows it to be used as a meeting place when night falls. As for his work methodology, it is based on simplicity and on the creation of products and spaces that generate feelings through a process of searching, research, study and work with textures, materials and lights. Recently, Ferrero — and his young team — have been selected to collaborate with Toyota, Nissan and Mitsubishi in interior design development for new cars. Among other clients, he also has Dor-Ca, Plut Módikes, Gandia Blasco and Vasic-Home. In addition, his works have been selected for international exhibitions such as Design with Smile, Tokyo Designers Week and the Stockholm Furniture Fair.

1. Linda vuela a Río — in Murcia — is a perfumery with the look of an old chemist’s, in which you can find both traditional aroma perfumes and avant-garde fragrances. 2. Special Edition of the Sister lamp, a design by Ferrero. 3. “Tuff” responds to a new hardware’s concept. This project — made in materials from Porcelanosa — was awarded as Ferrero Mentor in the 2007 Valencia Creative Awards. 4. The Po Light sunshade protects you from the sun in the daytime and lights up at night. 5. Reception desk at the Eix clinic.

1. Glass façade of the Sekons Net Café, at Colegio Sek. 2. Reading area at Colegio Sek. Its semicircular structure can accommodate books, a sitting area, a table and a private space to take refuge in reading. 3. Detail of the car park in Hotel Puerta de América. Teresa Sapey doesn’t worry whether people like her designs or not. She has other interests: “The thing for me when working with spaces is to stir up emotions.” 4. Momentum Office. 5. Car park in the Chueca district, in Madrid.
Basque Martín Azúa has lived in Barcelona since the time when he was a student. And it is in this city where he combines his work as a designer with his teaching. His works focus on experimental and conceptual design, which feeds his most commercial work. He likes to reflect on daily situations that show an opportunity for improvement. Azúa is currently contributing as a designer for different companies and institutions, an occupation that he combines with his research work, exhibited in international museums such as the London Royal Institute of British Architects and the Vitra Design Museum, in Germany. He invents simple-shaped objects, and famous works in this field are the Simplex Stool and Washbasin, distributed by Cosmic, in which he went deeper into the concept of simple forms. We should also highlight his Basic House project currently displayed in New York MoMA's permanent collection: an inhabitable space made in metallised and inflated polyester, that you can fold and carry about in your trousers pocket. An original solution with a certain irony that leads us to reflect on the concept of space in big cities. From a more philosophical viewpoint, the study tackles each of its projects with certain mental attitude towards objects. “Objects are just an excuse to promote relationships among people,” claims Azúa. The companies to which he contributes include Cosmic, Mobles 114, Nani Marquina, Camper, Idea, Design Mir, Uro and Pielceramica. His work has been recognized on many occasions — Azúa won the 2007 Delta de Plata Award, and more recently, has been awarded the 2008 FAD Portable Architecture Prize.

Nacho García de Vinuesa, trained as an architect, started his career with architect Ginés Sánchez Hevia. “I acquired his zeal and enthusiasm for interior design, for a job well done, for antiques and fabrics,” recalls García de Vinuesa. As a student, he collaborated with his mentor’s architecture studio, but shortly afterwards, he decided to start a solo career and found his own studio. “Since then, my efforts and passion for a work that I very greatly enjoy, have won me a life, and a career which are entrenched in a dangerous way, only that I is additive,” he says. After forming a partnership with Juan Sobrino, projects keep coming in by the pile in their studio, which is experiencing faster and faster growth. They accept projects of a very varied nature, and as a response to this sudden growth, decided to give shape to the new image of the GdeV architecture studio, with a permanent team of 20 people. To a great extent, success is grounded in their painstaking care of each project. “We have always endeavoured to treat every step throughout each of our projects with the utmost care, and study them, down to the smallest detail, with equal attention and dedication,” he says. Two years ago they opened up their office in the city of Cartagena de Indias, in the Colombian Caribbean; and last year, another branch in Miami, due to the substantial number of projects they are being commissioned in the United States. García de Vinuesa’s work has also been internationally recognised, and among his awards, we should highlight the 2001 Conde de los Andes to the best artist connected with the world of gastronomy.
Preserving the original 19th-century building, which in turn was built over an 18th-century Valencian masía, Juan Carlos Ferrero decided to put up his hotel. The pavement next to the swimming pool is similar to the IPE IGUAZÚ outdoor platform, from L’Antic Colonial. The cobbled outdoor pavement at the hotel front is made in rustic granite. The bar flooring is of natural marble, in a model similar to Polished Capuccino from L’Antic Colonial, 60 x 60 x 2 cm. Juan Carlos Ferrero runs his business himself, and he has very skilfully managed to successfully position this new model of boutique hotel.

SPACE
NATURAL

A world number one tennis player, winner of championships like Roland Garros and the Davis Cup. **Juan Carlos Ferrero** has decided to play in another court, too: his hotel, the Hotel Ferrero, shows us how to get a singular match point.
Juan Carlos Ferrero bought this old 19th-century masía and decided that he would put up his own hotel here. A spectacular spot in the heart of the Mariola mountains, Bocairent, in the province of Valencia. One of the traits of this privileged enclave is that it is surrounded by woods with abundant medicinal and aromatic plants, and many springs of pure water coming down from the mountains. The renovations in the masía were entrusted to architect Luis Tienda and interior designer Carlos Sierra, of the studio Mercader de Indias. Respecting the original façade and the elements that were already in the building, the stress was put on the new materials for pavements, walls and covers — some of which are L’Antic Colonial models. Very remarkable is the colour of the façade, a pale blue that beautifully contrasts with the wild environment of the nearby mountains.

The refined taste of the hotel’s owner and his love for luminosity can be noticed in the superb area of the swimming pool, as well as in each of the 12 suites with a balcony, a jacuzzi and a solarium. In all common spaces, as in the nice restaurant Gavara, in which the chef Silvia Gavara invites guests to taste her world-quality rice dishes and local natural ingredients, the purity of atmospheres and the avant-garde design ally to make of this hotel a singular place.

In Goku you can taste sushi and a fusion of Mediterranean and Japanese cuisine. The hotel’s wine cellar satisfies the most demanding palates with its wine list that contains more than 250 labels. Another of the Hotel Ferrero’s strengths is certainly the Spa. Products from the reputed cosmetic brand Germaine de Capuccini are used here, and it has a counter-stream swimming pool, a jacuzzi, a Turkish bath with chromotherapy, and contrast, essences and Scottish showers. There is a relaxing area with ergonomic and thermal chair decks, a Vichy shower and truly customised beauty treatments. Wine therapy, chocolate therapy and seaweed wrapping massages are available for guests who desire to try them. In the areas devoted to the spa and the relaxing area, elements from System-Pool and Noken have been chosen.

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The hotel is fitted with state-of-the-art machinery from Kinesis brand. There are tennis, paddle and golf courts at a 15-minute distance from the hotel. And a very tempting option: tennis, paddle or golf lessons by professionals from Equelite school and by Juan Carlos Ferrero. Designed to accommodate guests who seek peace and quiet, a choice of elite sports and refined gastronomy in a majestic atmosphere, Juan Carlos Ferrero’s hotel has opened an important chapter for lodging in Valencia and its province.

Knowing that time is the classy traveller’s most precious treasure, Juan Carlos Ferrero has decided to fit his establishment with the most diverse details for comfort, such as private transport from the airport and railway station, and customised heliport and car services. We should highlight that the initiative carried out by this tennis champion has already become a successful business, and that Ferrero’s touch can be noticed in day-to-day decisions. You can often see him at the hotel, for one of the keys to success has been that of running the business himself. His managerial autonomy and emotional involvement come from long ago, since he has been trained to be number one in whatever he undertakes.

For further information, visit www.hotelferrero.com.
Email: info@hotelferrero.com.
Tel. 00 34 962 355 175.

Very important and determining for Hotel Ferrero's high class is the area of the spa, furnished by System-Pool, with a swimming pool, a SPA and chair-decks also from System-Pool. The bathroom, with natural wood floor, is from L’Antic Colonial, and the towel-holders are from System-Pool. The radiator and the bathroom unit are from Noken. The rooms maintain the hotel’s high level in the interior design. For the floors, natural wood, and for bed accessories, iron and duvets combining brown, orange and white tones.
After completing an architecture degree, this young Colombian architect decided to settle and evolve professionally in the cradle of art, that could not be anywhere else than Italy. Although he has collaborated with architecture studios in Germany and France, we should highlight his close collaboration with Renzo Piano’s studio, where he started off his career. After acquiring some experience working for others, in the year 2000 he decided to set up his own studio in the city of Genoa: Hembert Peñaranda Officina Architetti. Two years later, he joined the Italian headquarters of the English architecture firm Chapman Taylor, in which he occupied the position of Director from 2002 to 2007. Nowadays, after this experience, Peñaranda just tackles those projects that arrive to his own studio — which are more than enough. His office is growing, and already has two new headquarters, in Milan and in Valencia. He tackles works of very diverse natures, from office buildings up to football stadiums, and even the Genoa Aquarium project. He also develops interior design projects and objects, like lamps or chairs. Peñaranda directs a team made up of 35 architects, and he defines his work as follows: “I am like an orchestra conductor, who doesn’t play an instrument, but directs the rest of the musicians.” Since 2001, he combines his work as an architect with his teaching at the Genoa Architecture College. Lifestyle & Porcelanosa have deprived him of a portion of time out of his busy schedule to get to know first-hand his way of understanding architecture, with the purpose of knowing his buildings and his future projects a bit better.
Did you choose Italy to develop your profession considering it a country of a great artistic and architectural wealth?

I am based and work in Italy because this is the place where I was trained. I studied in Genoa. I have developed almost my whole career in this country. The dynamism, complexity and magic of Italian life captivated me from the onset. Working in a country with the cultural and historic wealth of Italy, which contains over 70% of the major cultural and architectural wealth in the world, is a great opportunity for an architect. I also have had the opportunity to work in France and Germany, being able to broaden my expectations and my interest in international architecture.

“\textit{It is crucial to have highly-qualified teams to face the vast and complex list of tasks and responsibilities involved in a project.}”

Nowadays, thanks to that experience, in my office we are developing projects in different places of the world.

You chiefly work in European projects – we have hardly found any of your projects in the American continent or in your country of origin, Colombia. Is it about having different sensitivities, or have you focused on Europe because it is the most suitable place for you to develop your ideas?

It is about different dynamics. I have developed almost all my work in Europe because I live in a European Community country. I have designed houses, shopping malls, tube stations, exhibition centres,
apartment buildings, museums and offices in Italy, Greece, Russia, Spain, Great Britain, Australia, France, Croatia, Ukraine and Azerbaijan. Most recently, I also have some projects in Africa: Ghana, Libya and Morocco. Not long ago, I opened an office in Valencia, and from there I will seek a connection with my roots so that I can apply in Latin American countries, including Colombia, all that I have learned in Europe during these years.

What is your work method?
My method consists of conceiving and developing each project starting from a simple but essential concept. After you capture its essence, the next step is developing teamwork. It is crucial having highly-qualified teams to face the vast and complex list of tasks and responsibilities involved in a project. In order to do all the tasks properly, without losing sight of details, teams are organised to work with complete harmony and effectiveness. My task is the ongoing direction of projects. Like an orchestra conductor who doesn’t play an instrument, but directs the rest of the musicians. Obviously, the most difficult part in a project is the initial approach and the analysis of all aspects that make it up: geographic site, function, building times, works expenses, etcetera.

Please tell us the name of a colleague whose work you admire.
There are many, but if I had to mention just one, I wouldn’t hesitate: Renzo Piano.

What is your particular way of understanding architecture?
I think that in life there is a hard intelligence and a light intelligence, and architecture is in the second orbit, because apart from attaining functional works, the other big objective of architecture is to please. The final objective is that things work well and are beautiful.

Which project has posed the most serious challenge for you?
The most difficult is always the first. And my first big project was the San’t Agostino tube station, in Genoa. Besides being located in front of the Architecture College where I studied, it meant for me having the opportunity of creating a public and durable work at the onset of my career.

Which is the project you feel most satisfied about?
That is hard to say. It is like being asked which of my children I love most. Each one is different. In some moments of life, one tends to love more the most difficult one. In the end, each project means new and different experiences and teachings. Each one is a challenge. It is impossible to favour any of them over others.

Where to do you think the architecture world is heading today?
We are in a process of a universal transformation of the model of the 20th-century industrial city towards the information and cultural cities of the 21st century. We are moving from production cities to exchange cities. Architecture should assimilate and convey this new reality. And I think it is essential to do it without losing our identity – something that we are witnessing in today’s architecture due to globalisation. It is transcendental to identify the essence of the place before developing the project. The ideal thing is to contextualize it in terms of city planning and geography, and having at your full disposal technology so that the building can be an element which is alive, in which natural light, ventilation systems and energy consumption are adapted to the reality of the place where it is located. What now is called ‘intelligent architecture’.

There are more and more architects who decide to complete their work undertaking the interior design of each project, or the design of
objects that will decorate the place created. Is that a natural extension of the original work?

It is not an extension, but a need. The architectural project is unique, and cannot be dismembered. Interior design is part of the general concept contained in the architecture of the project. And objects that are placed inside should speak the same language as the project itself. We are talking about a single organism. Good architecture demands that the one who conceives a big architectural project has also the capacity to conceive of good interior design for the project he or she is developing, too.

How do you approach the design of furniture?

I have been working for several years in the design of objects and furniture. The most important thing is knowing for whom you are projecting the object, who will use it in the end. That is the first question to be asked. And we start the design of the objects and furniture with the answer in mind.

What qualities should a good design have?

Architecture is a living organism. And as such, it should be healthy. There is no single way to define good architecture. That is determined by the feeling one has and experiences when being inside an architectural space. To develop a good architectural work, the architect should have a broad knowledge of space, materials and technology. And in the end, a deciding factor to assess the quality of an architectural object is time. A new object is always beautiful. But not all of them age well, and it is the years which decide which architectural objects are good and which aren’t.

Which is the project that you would like to carry out?

When I graduated, my thesis was a New York skyscraper. It is a subject I like, not for its grandness, but for its social value. A skyscraper has strong similarities with a medieval building, for the difference between being inside and outside is determinant. Those who are inside enjoy many rewards. For me, it is an exciting subject, and it allows plenty of room for architectural research.

What are you working on at the moment?

On shopping malls, offices, hotels and residences. I am also working on the enlargement of the Genoa Aquarium, on ministerial buildings and on interior design projects.

What would you highlight of your collaboration on some of your projects with the Spanish firm Porcelanosa?

I have participated in the project of a shopping mall in which a Porcelanosa ceramic parquet floor with a brown oak finish has been placed, through which we have achieved a warm while also functional atmosphere in the gallery, since it is a durable material suitable for this kind of use. Today, we are building an office tower in Ukraine where we have used a system of ventilated façades in lineal steel Ston-Ker from Porcelanosa, whose surface texture creates different light effects on the façade. With Porcelanosa I have had the opportunity to work on interior and exterior projects, and office projects in which we are using technical floors and acoustic panels in the ceilings, integrating them directly with the lighting systems. When you are in charge of projects, having the opportunity to collaborate with big companies like Porcelanosa, that develop different sections in the field of architecture, either façades, interiors, kitchens or tap gear, represents a very substantial contribution to the building process.
Good content should have a good container. With this wise sentence as a banner, the best chefs in the Porcelanosa Group have drawn their inspiration for the latest Gama Decor kitchen models and the novel L’Antic Colonial pavements to create an interior world full of style.

G625 / G580 HEM OAK / SHEEN ASH
This kitchen combines an area of columns with 25-mm fronts in sheen ash colour and integrated knobs with a central aisle with fronts in hem oak and stainless steel finish knobs. The worktop, made in ‘Santoña’ marble, is complete with a steel sink underneath the levelled worktop, and accessories. Edgings are made in corrugated steel in stainless steel finish, and the pavement, Oak Grey Blanqué Wet, 19.3 x 120 x 0.6 cm, is suitable for kitchens, for it is extremely hard (it is IC3 impact class).
The kitchen is structured into two areas: columns with fronts in natural Mongoy and stainless steel and a central aisle with lacquered fronts in sheen chalk and sheen black.

In the latter, the fronts are 25-mm thick with integrated knobs whereas the one with the columns have bar knobs, all in stainless steel.

In the central aisle, the worktop is made in granite 'Indiano Black' finish and the cupboards, in natural finish.

The sink area is made up of a single stainless steel piece and the edgings are in stainless steel finish.

Oak Ebony Blanqué, linear mud, 13.5 x 128.5 x 0.8 cm, is the model used for the floors.

A kitchen with fronts made in horizontal heather oak, combined with sheen cherry lacquered fronts. The central aisle, with ‘Quarela’ worktop, is made up of a steel sink underneath the worktop and a service bar in stainless steel.

The ‘versatile wood’ extractor hood, in heather oak, can be covered in different wooden finishes, and in different glass finishes in the case of the ‘versatile glass’.

The floor is in the Wenge Wet model, 19.3 x 120 x 0.6 cm (Wet Series is a 100-per cent impermeable enduring extreme humidity).

A kitchen with fronts in sheen white and brown Mongoy, steel knobs and edging in steel-finish aluminium. The central aisle, with a granite worktop, is fitted with a cooking area and a sink, both raised and in stainless steel.

The column area, apart from being equipped with storage cupboards, has open shelves and a column designed to hold an oven.
URBAN LANDSCAPE

21st-century cities. Intelligent buildings. Rooms with details, kitchens and bathrooms intended to provide maximum comfort. In each of them, NOKEN masterpieces designed for highly classy interiors.

Texts: S.D.R. Photos: AGE
Digital Image: HORACIO DIEZ
Soft, delicate to the touch, but absolutely avant-garde. The ARQUITECT basin mixer from NOKEN is an element in which safety, harmony and design converge. A real benchmark in tap gear.

1. A passion for curves, although in this case they are a work of art applied to industrial design. The GIRO basin chromo mixer from NOKEN gives a turn to the future without neglecting the functionality defining the piece.

2. Simplicity does not detract from elegance. A good reason to opt for the COTA basin chromo mixer from NOKEN, in which straight lines form an alliance with the most efficient solution. A classic for sophisticated spirits.

3. Lovers of avant-garde design should be happy: the NEOX basin chromo mixer from NOKEN fulfils the two key functions of this star element: image and efficiency. The combination of faucet and control lever, brilliant.

4. Convincing while also light. The design of the IMAGINE basin mixer from NOKEN is neither of great finish nor of unnoted. Complete with its singular nose and the line of water outlet next to the control lever.

5. With golden appearance, the IMAGINE basin mixer from NOKEN is really gloss gold. For an atmosphere where details are essential. For those who seek high technical reliability and affordable luxury, this is the piece.
Spanish wines are admired and their tastes are enjoyed worldwide. Before leaving for their destinations, they have ripened in the very best wineries.

CLOCKWISE: The winery barrel hall where, after fermenting, wine remains for one to two years, with a capacity of 250 litres each; Rafael Vivanco, Technical Director of the winery; among the vines; the winery surrounding the estate (in the region of Rioja Alta), with its red-dyed withered grapevines announcing autumn — which means that the grapes have already ripened — and the wine pressers' hall — French oak wood reservoirs in which the wine ferments.

GRAN RESERVA

Oenological avant-garde

"Design plays an important role when making a good wine, but also when you have to sell it in a world as competitive as wine’s is," remarks Rafael Vivanco, Technical Director of the Bodegas Dinastía Vivanco winery. Thus interested in all spaces connected with wine-making processes, this agronomist and oenologist by the University of Bordeaux, who inherited the company directly from his father, Pablo Vivanco (the true promoter of Dinastía Vivanco’s Project), tells us how his winery has endeavoured to maintain its traditional character through the use of noble materials, such as French oak for its wine presses or its Corten steel panels, which recall old barrels while incorporating new materials to fulfill specific functions, as in the case of the rustproof steel for gangways — chosen for its cleanliness, as gangways are very close to the grapes. What really matters for Rafael Vivanco is for his facilities to masterly preserve the tang of the grape, the winery, the estate... Hence his winery is underground, so as to maintain a cool temperature and high humidity. In addition, this winery is a part of a much larger cultural and travelling wine project, whose highlight is its Wine Culture Museum — among other interesting exhibits, it holds the biggest corkscrew collections in the world, with pieces dating back from the 17th century up to our days.

If there is a winery that has been able to interlock architecture with the good result of their crops, it is Marqués de Riscal. Involved since the 90s in an entrepreneurial strategy called ‘Project 2000’, this brand was trying to find a new way of approaching the world of wine with a view not just to renewing its image — with the impressive building by Gehry, La Ciudad del Vino [City of Wine], situated in Elciego (Álava) — but also to improve its productive processes, and thus its quality. These results can be touched (or rather, tasted) in its wines, and Francisco Hurtado de Amázcaga, General Technical and Production Director at Marqués de Riscal, relates them, above all, with the winery’s keenness in maintaining a pioneer philosophy and spirit that has always been the brand’s hallmark, since its inception in 1858. And, although it is true that design is important, for Hurtado de Amázcaga, wine quality must be above all other considerations. Moreover, the aim of the winery has always been to produce high-quality wines, and this is achieved, according to the General Technical Director: “By combining traditional methods and incorporating into our production process the latest technological advances”. According to Alejandro Aznar, President of Vinos de los Herederos del Marqués de Riscal, this sum of factors has helped to maintain the singular and solid image of quality and leadership generated by the brand’s main values — tradition and avant-garde — throughout its almost 150 years of history.

FROM TOP TO BOTTOM: Plaza del Reloj, where architect Frank Gehry’s building seems to embrace the old Marqués de Riscal winery (1858); inside the Bodega San Vicente winery; Francisco Hurtado de Amázcaga, General Technical and Production Director for Marqués de Riscal, both rack and winery barrel hall by Gehry
More than a legend

In plain and fertile soil along the river, the Bodegas Vega Sicilia wineries stand in the town of Valbuena del Duero, Valladolid, with all the sobriety of a Castilian town house. The estate, with over 600 acres of vineyard (of the total 2,500-acre property), holds in its interior the Saint Cecily chapel, built by the first owners. The firm is believed to have taken its name from this. While this is a very dear section of the facilities for bucolic narrative, the truth is that its barrel halls and the rest of the spaces connected with the wine-making process have been the true leading characters of the story — those who have contributed to forge a myth around these wines. Both in the past and right now, because, as Xavier Ausás, the group’s Technical Director, puts it, in order to achieve a good vintage, it is essential to secure certain humidity and temperature conditions, and today, wineries are resorting to “just imitate the old traditional conditions in an artificial way.” Thus, according to Ausás, what design and techniques are now achieving for us is nothing but copying what our forbears had already done — almost unaware — in caves or underground galleries. For the Technical Director, the facilities’ beauty is important, but just as a mere wrapper; for the artistic or architectural side should always be subjected to the wine’s production.

Design speaks up

Asking José Civantos, co-owner of Bodegas Habla wineries together with his partner Juan Tirado, whether design is essential or not to produce a good wine is a question that seems settled by simply looking attentively at their bottles’ shapes — a work by Valentín Iglesias — or the look of their brand-new building, winner of the 2000-05 Extremadura Architecture Award. Certainly, since its inception, this winery has opted for modernity and excellence as its hallmarks, hence the answer of Civantos to our question is yes, and he even relates how “design has modernised the image of wine in Spain, which was necessary and should go on along these lines.” In addition, wine producer Civantos refers to the need of technical and mechanical means in order to differentiate the halls according to the activity that is going to be performed inside them, either for bottle ageing or malolactic fermentation in the barrel, just to mention some. For us to get to know first-hand the relationship of these wineries with design, José Civantos invites us to try a No. 4 and a No. 5, which is the peculiar way in which Bodegas Habla christens its wines. Made out of black Italian glass, with the brand tag and its corresponding number — a symbol of exclusiveness — stamped, the shapes of their bottles vary depending on the kind of grapes used in production and on the feelings conveyed by the wine’s taste.
PRIVATE BEAUTY
The best basins in the world.

TOP

L’ANTIC COLONIAL, DIFFERENT AND EXCLUSIVE

IN THE PICTURE YOU CAN SEE HOW THE COLOUR OF THE KRABI CREAM NILO (42 Ø X 85 CM) BASINS MAKES FOR AN EXCLUSIVE ATMOSPHERE. THE FORM OF THE TAP GEAR, BUILT INTO THE FLOOR, IS SURPRISING, AND ALSO THE FREE-STANDING BASINS, FOR THE STAR ROLE THEY TAKE ON IN THE SPACE.

NOKEN, PURE AND ORIGINAL

OVAL LINES OF THE FORMA BASIN, MADE IN SANITARY CERAMICS ON THE TOP SURFACE (60 X 35 CM) ARE HIGHER COMBINABLE WITH BUILT-IN OR HIGH FAUCET TAP GEAR, LIKE IN THIS CASE, THOSE FROM THE SOFT SERIES (PHOTOGRAPH BELOW). THE SUSPENDED SOFT BASIN, IN SANITARY CERAMIC (55 CM) AND THE LOUNGE TAP GEAR COMBINE WITH GREAT ORIGINALITY STRAIGHT ANGLES AND CURVE FORMS. HIGHER COMBINABLE IN MODERN ATMOSPHERES.

GAMA DECOR, SOPHISTICATED AND NOVEL

THE SQUARE BASIN (ABOVE) AND THE PYRAMID BASIN (RIGHT), OF THE MONDART SERIES, HAVE BEEN MADE IN IL-TECHS, A SOLID FINISH SURFACE, RESISTANT TO STAINS, MOISTURE AND HARD WEAR. THIS MATERIAL HAS MANY APPLICATIONS, RANGING FROM THE DOMESTIC SPHERE TO THE COMMERCIAL. IT DOES NOT NEED SPECIAL CLEANING PRODUCTS FOR ITS DAILY MAINTENANCE.

SYSTEM-POOL ADDS TO THE CURVES

THE SP CONCEPT BASINS (FREE-STANDING UNITS MADE IN KRION DE LUXE), 85 CM HIGH, ARE PERFECT TO CREATE A RELAXED AND VISUALLY NEAT ATMOSPHERE. THEY COMBINE WITH THE TAP GEAR BUILT INTO THE FLOOR FROM NOKEN, OF THE SOFT SERIES. THE DOUBLE-SINK TOP SURFACE BLANK, WITH TWO CIRCULAR SEMI-EMBEDDED BASINS (160 X 55 CM), SEEMS TO MERGE WITH THE WALL THANKS TO THEIR DESIGN, WITH STRAIGHT AND MINIMALIST FORMS (PHOTOGRAPH ON THE LEFT).
Seville has something special
On the occasion of the International Horse Salon, the Porcelanosa Group organized in Seville a party with a Mexican theme to celebrate the opening of its new shop in the Andalusian capital. Located in the industrial estate La Nogalera, its 3,000 square meters of exhibition area turn it into the firm’s largest logistics centre in Andalucía. Julio José Álvarez, the Group’s CEO, and Mario Pérez-Casas, General Director of the Seville plant, led the festivities.

The party was held in the attractive surroundings of the Parque de la Exposición, the main sevillian sector. The Mexican theme was evident in every aspect of the celebration, from the dress of the guests to the lively music and traditional Mexican food. The festive atmosphere was enhanced by the presence of many of Porcelanosa’s associates, who were keen to participate in the festivities.

The highlight of the evening was the cutting of the cake, which was performed by Julio José Álvarez and Mario Pérez-Casas, to the sound of the Mexican national anthem. The cake was designed in the shape of the Mexican flag, symbolizing the country’s rich cultural heritage.

The event was not only a celebration of the new shop’s opening but also a tribute to the Mexican people, who are renowned for their warm hospitality and welcoming nature. The Porcelanosa Group is proud to have a new shop in Seville, which will undoubtedly bring further prosperity and growth to the local economy. The event was attended by many of the city’s leading figures, who were delighted to partake in this special occasion.

The Mexican-themed celebration was not only a welcome addition to Seville’s cultural landscape but also a testament to the Porcelanosa Group’s commitment to fostering a strong relationship with its customers and the local community. The evening was a striking reminder of the rich tapestry of cultures that make up the beautiful city of Seville.
Jean van Gysel

**Island of Greece. World Islands. Dubai.** We are in the new world’s golden mecca. A place that in recent years has been experiencing a frantic change. Greece — a small island made of artificial sand — is one of 300 islands making up the world map and which will hold the most exclusive hotels and lodgings for the international jet set. The idea for this project arose on the occasion of a visit to Dubai and the impossibility of finding a quality hotel in the area, as Van Gysel, the owner of hotel V in Vejer de la Frontera, reveals. “When I first visited Dubai, I saw the need for a boutique hotel, and decided to build one myself.” In search of a suitable place to build his hotel, he visited the developing resort of ‘El Mundo,’ and he had no further doubt whatsoever. Van Gysel chose the island of Greece for its size and location. And it seems that, at the moment, he does not intend to leave the area, for he is implementing the idea of building 10 further boutique hotels in Qatar, Bahrain and Saudi Arabia over the five next years. The island of Greece will accommodate 52 dwellings — on sale since February 2008 — and a resort. The works are scheduled to finish by 2011. As regards the hotel, it is characterised by its elegance, contemporary design, and quality spaces, and materials with elements from Grupo Porcelanosa.
las cocinas de PORCELANOSA
PAR-KER®
Original Ceramic Parket

Tavola Zebrano 19.3x120 cm - 14.3x120 cm

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Porcelanosa Grupo