

MÁRMOL

Architecture & Design

No. 5, February 2021

THE ART OF THE REMODELING
THIS IS HOW AN OLD GARAGE TURNS INTO A
LOFT TO FALL IN LOVE WITH

EDITORIAL



Our February issue comes wrapped in brightness and inspiration. It hits the streets betting on Spanish talent and that virtue of turning a space into a special place. It promotes creativity, this unique capacity that makes that architecture and design have a positive impact on people and their emotions. There are materials and its endless applications; natural stone and compact surfaces that become the best allies for professionals, who look for naturalness, differentiation, and durability for their projects. Within these pages, we show a sample of our contribution to a field that, in this very changing situation, requires innovating, making a path towards new

beginnings, and get always adapted to the nature and needs of each space. The Macael Marble Brand is a wide range of possibilities to achieve this goal. This new 2021 edition of our Mármol / Architecture & Design magazine, reveals natural stone designed pieces, which represent a plus in decoration. We talk to key figures like the architect Alberto Campo Baeza, a master of light. And we go through sacred, leisure and gastronomy spaces, as well as, those, specially designed, to be happy and find peace. If you are one of those, who demands excellence in what you undertake, this interests you. Being able to present it to you, dear reader, is an honor.



Summary

MÁRMOL / Architecture & Design

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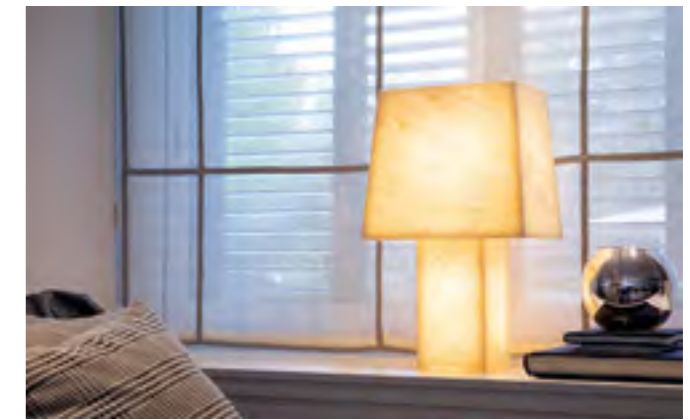
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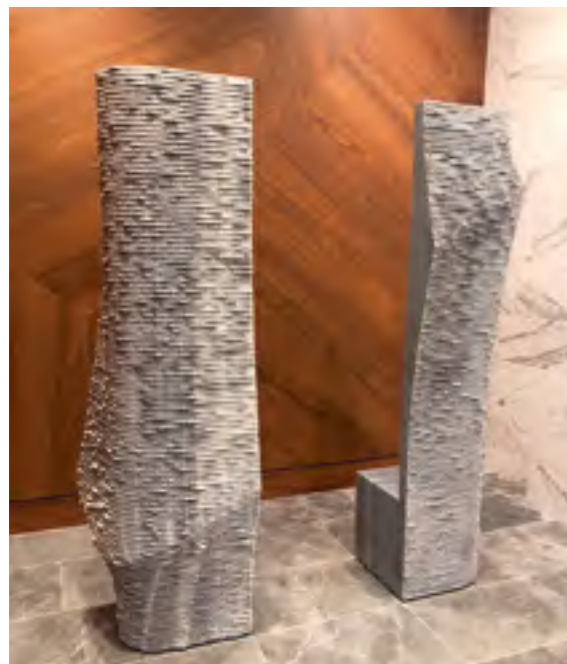
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**THE RENEWED
DECORATIVE STRENGTH
OF NATURAL STONE**
CIRCA LUXURY APARTMENTS, LOS
ANGELES

Source: Cuéllar Stone



It is a fascinating and eternal material and, beyond its undoubted resistance, timelessness and durability, it is constantly showing its infinite design possibilities. Natural stone is used today for all types of furniture and home accessories with amazing results, such as these 12 sculptural chairs, made of Gris Macael marble, by Cuellar Stone.

This company from Almería (Spain), which works with natural stone from 1958, has always been committed to development, innovation, design, and architecture. This has led it to undertake projects all over the world and working with prestigious architects. For this project, they have collaborated with Hanson LA studio. The pieces have been sculpted from a single 1.80-meter block of marble and they preside over the Circa's common areas, which is a luxury apartments' complex, located in LA, California.

The Gris Macael marble used to carry them out, is born in the quarries of the town that gives it its name. It has a grey background with white tones and, depending on the type of cut, the material will show lighter or darker color, based on the number of white veins seen.

The chairs' design, with asymmetric shapes and a groundbreaking style, seeks the perfect balance between functionality and beauty, and represents the link

between architecture and nature that stone can create as no other material. Besides, the constant I+D efforts achieve the reinvention of the production process and the creations' adaptation to the new needs and trends.

The chairs' execution was divided in three phases. Firstly, the marble block was cut and adapted to obtain the piece with the required measures. Secondly, the numerical control machines shaped and designed it and, finally, the artisans gave the texture and appearance specified in the project.

In this occasion, the artisan work played a key role. The chairs present two types of finishes. On the one hand, a polished finish has been applied to the sitting area. On the other hand, the backrest has been finished with a split face one. This type of artisan process, allows to show the stone's relief and bumps using traditional tools that tear off material's fragments. The result is an apparent stone block, which has been split or cut manually. This aesthetic resource, although it was normally used for rustic environments, it is getting a boost for new designs and the most avant-garde spaces.





**GASTRONOMY
AND DEKTON®**
A LOVE STORY DEVOTED
BY THE EXCELLENCE

Source: Cosentino



Dekton® is a great big format surface, which is resistant to scratches, stains, water absorption, and temperature changes. These qualities, together with the fact that it's also a very hygienic material, have made the ultra-compact surface by Cosentino a kitchen design benchmark. It is, actually, used not only for home kitchens, but also, for countertops, bars and professional kitchens' cladding for culinary spaces of renowned chefs all over the world.

In addition to its proper physical-mechanical characteristics, Dekton has a wide aesthetic capacity. This Spanish tavern, which is typical from the northern area but is located in the Mediterranean sea, is an example of that. It is the Joseba Añorga tavern-restaurant, which is placed in a XX Century building of the historical center of Almería's capital and designed by Lucas Paris. Its careful renovation process has respected the exterior façade and the interior spaces, adding just the needed improvement elements to

turn it into the today's establishment; it is a corner that conquers the palate and view.

Dekton Liquid Sky and Khalo have been the chosen materials by the designer. Without forgetting the objective of looking for an easy to clean and durable surface with simple maintenance, he wanted to bring light to the space and recreate the area's landscapes. Thus, Liquid Sky, which is a white background with grey wavy lines surface that reminds to the sea waves, presides the living room as a main wall coating, including the kitchen door, made of Dekton Slim. This ultrathin surface (4 mm), is a step forward in design as it allows, not only coating walls, but also all types of closets. The easy installation and handing of Dekton has been, in this case, the key factor for the space's renovation.

For its part, Khalo, in Dekton® Xgloss finish, has been installed in the bar. It is inspired in the Piedra Patagonia




granite, which is a material of intense blacks, goldens, and browns, and has a great decorative power. This power is enhanced by the spectacular shine of the polished finish of this technology.


The rest of the establishment, which has high ceilings and exposed brick structure, preserves the style and essence of a basque tavern with family atmosphere. The client would discover here the talent of a young professional from Donosti, who exchanged his city and his mentor, Martín Berasategui, for chasing a dream: turning cooking, his career, into his home.

It is not the first time that Lucas Paris works with Cosentino materials. This multinational company, which is based in Almería (Spain), is a leader supplier for the architecture and design world.


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ALBERTO CAMPO BAEZA

INTERVIEW

ARCHITECT



Casa del Infinito (Cádiz, 2014)

“I have a special love for this marble, very white, from Macael.”

He was born in Valladolid (Spain), but grew up in Cádiz (Spain). His father was surgeon and from him, he has inherited his analytical spirit. From his mother, he took the decision of being an architect, as his grandfather. Alberto Campo Baeza (1942) has just received the National Architecture Prize. He graduated from the Universidad Politécnica de Madrid in 1971 and, in 1982, he got there his doctoral studies. Since that time, he lives in the Spanish capital and combines his career as an architect with teaching. He is Projects' professor in the Escuela de Arquitectura of Madrid, and he has also taught in more than ten international universities. He writes about

architecture and is a poetry admirer. His works have a great recognition. Among them, stand out Casa del Infinito (Cádiz, 2014), the public space Entre Catedrales (Cádiz, 2009), the Olnick Spanu house (Garrison, New York, 2008), the Andalusian Memory museum, (Granada, 2010), a childcare for Benetton (Treviso, Italy, 2007), the bank headquarters of Caja Granada (Granada, 2001), Casa De Blass (Madrid, 2000), and Casa Gaspar (Cádiz, 1992).

He says that light is his most important material, and the stone is present in several of his works. For him, architecture is ineffable.



Architecture like medicine, is a discipline that works to improve people's quality of life. What are the principles which your architecture is based on for contributing to this end?
Reason, logic, economy of means, beauty, are some of the principles which all architecture should be sustained on. Better than me, Vitrubio mentions: UTILITAS, FIRMITAS and VENUSTAS.

I would say that you are a 'selective' architect. Despite of the fact you have a wide experience, you have carried out 45 works. What has to have a project or client to be interesting for you and getting your attention? By contrast, what may cause the project being rejected?
All projects interest me. I have a 9x6 meters house in Canary Islands on my desk. But I must confess that I would like to build a skyscraper in Manhattan! I reject the projects from clients who are irrational.

You have commented that "in the same way that memory is the first instrument, light is the most important material, the most luxurious one". Which others materials are also an essential part of your work? What place does natural stone figure into it?
Materials are chosen with each different project. I have used all the materials. I have used natural stone many times, always, with very good results.

You are Project's professor at Escuela de Arquitectura of Madrid and teach in more than ten international universities. Do you think that there exist a good materials' education in Spain? What are the differences compared to the rest of the universities where you have

taught?

Kenneth Frampton says that Escuela de Arquitectura of Madrid is the best of the world (and we made him Doctor Honoris Causa). The education is very wide, also regarding with materials. It is not very different compared to the others schools where I have taught, including the UPC of Barcelona, which is great. This year I will teach Projects in the prestigious NYIT of New York.

Do you consider interesting to include a specific course about natural stone, taking into account its characteristics? Why?

It is not necessary because the professors, all of them, always talk about stone very well. The Rome Pantheon is made of stone, but also the Barcelona Pavilion by Mies Van der Rohe. The most antique and the most contemporary.

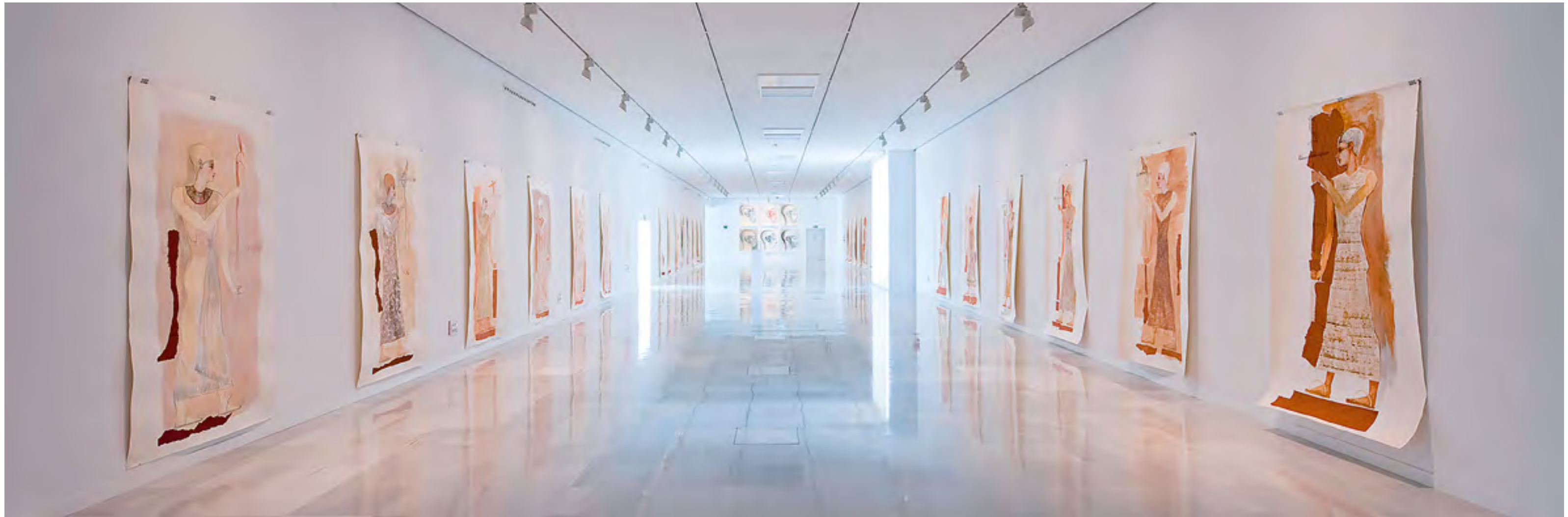
In your text «Socializar el suelo o morir», you raise the problem that young architects find because of a bad work organization; it is very badly distributed and they are a lot. Taking into account that the problem is out of their control, what would you recommend them -not only as a professor, but also as an architect- to change this and creating a different future for the next generations?

The colleges of architects should deal with these social issues to divide the work among everyone in a rational way, and defend architecture in a so ignorant and uneducated society. They should defend the young generations that are highly educated.

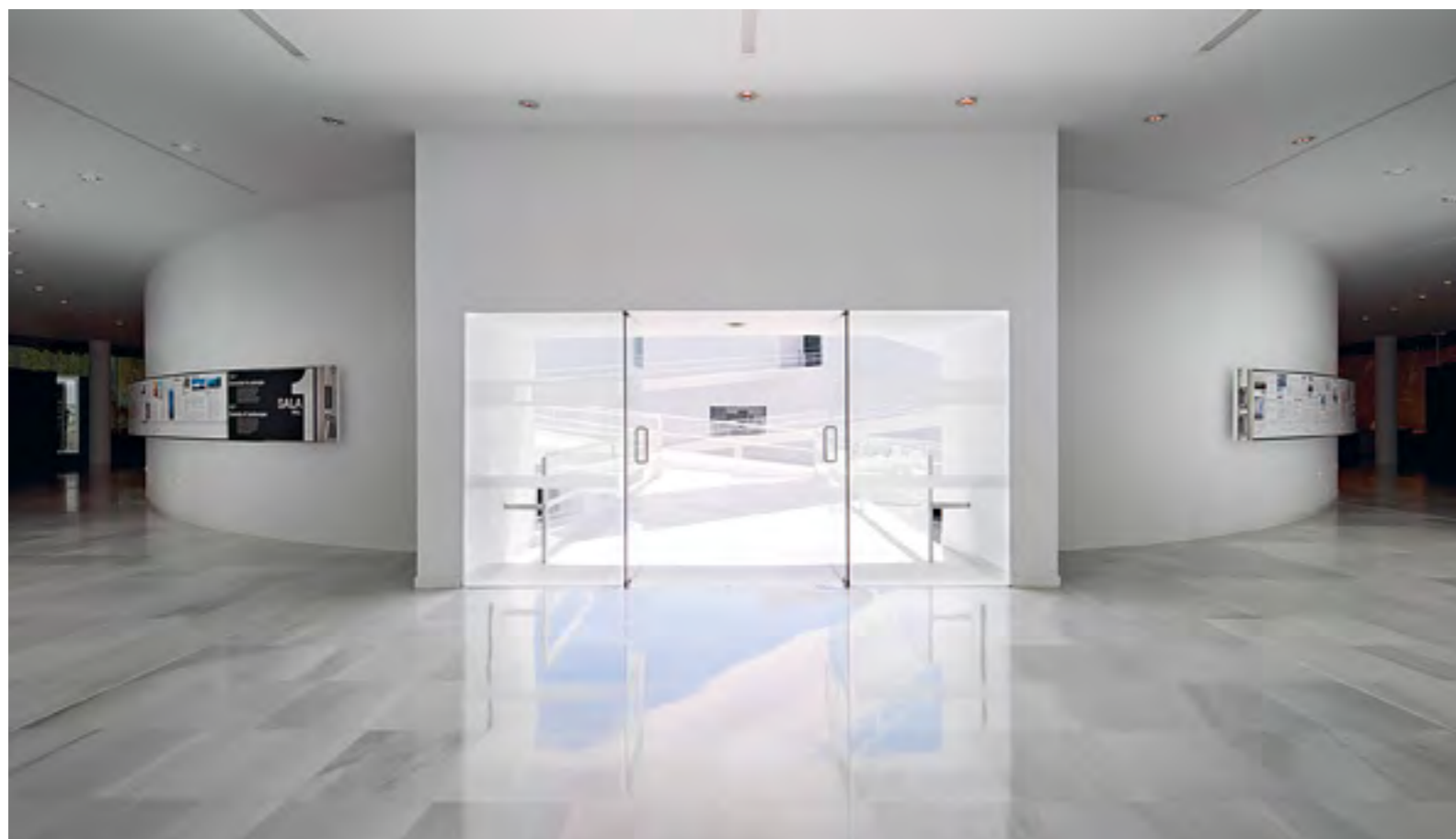
The Macael Marble Brand's DNA is in some of your singular projects. It's in the Andalusian Memory museum and in the public space Entre Catedrales.



Entre Catedrales (Cádiz, 2009)



Andalusian Memory Museum (Granada, 2010)



Andalusian Memory Museum (Granada, 2010)

What does the Macael's local stone, the Blanco Macael marble, represent?

In 1978, after earning the architecture competition, I made the Almería's Cathedral square with Blanco Macael marble cobblestones. Nevado, from Almería, made it perfectly. After that, I made the Fene's Council pavements in 1980, and the Jesús del Pozo's store, located in Madrid, in 1988. I pass by there every day. In 2009, I made the space Entre Catedrales in Cadiz, also with Macael cobblestones, and the Andalusian Memory museum. I have a special love for this marble, very white, from Macael.

Natural stone will never be something fashionable, because it has been always a constant in architecture. It has got adapted to each civilization and, each different time and architectural style have understood it in a different way. Currently, its applications are endless thanks to

the technological advances. From your point of view as an architect and professor that knows the material, what do you think that stone gives a project compared to another one that has not included it?

Stone is neither antique nor modern. It gives always something as important as the permanence through time.

As a recommendation to the Macael Marble Brand companies, which are dedicated to full project services and collaborate with architecture and interior design professionals. Which should be their business model?

They should be more at the architects' service. Technologically, they should be at the forefront and, economically, being accessible. The architects, all of them, also the most advanced, stand on the side of stone.



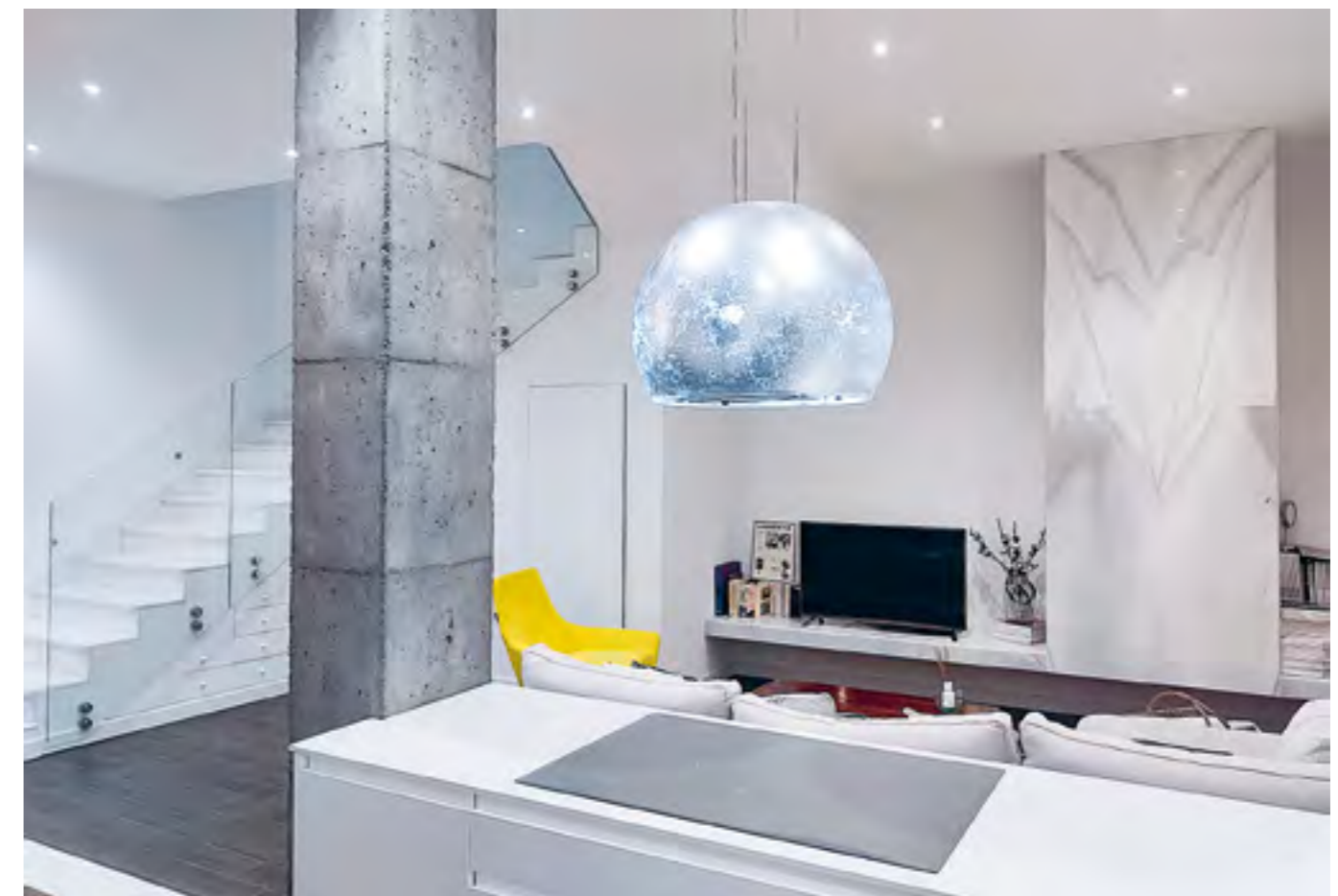
THE ART OF THE REMODELING

THIS IS HOW AN OLD GARAGE TURNS INTO A LOFT TO FALL IN LOVE WITH

Source: Mármoles Juan Tijeras

Project's author: Rocio Cruz

It is called talent, and it is the special intellectual capacity or aptitude that a person has to learn things easily and to develop an activity proficiently. This attribute, which is a sine qua non condition to be an architect or designer, has been the key to develop this remodeling project where, the harnessing of natural light, artificial light strategic points, neutral colors and Blanco Macael marble use, are the axes of its identity.





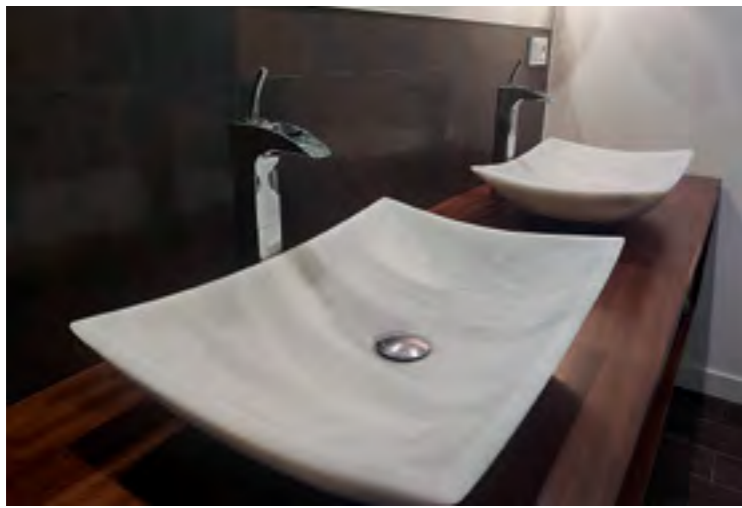
It has a New Yorker aesthetic and is a duplex type house, where the designer has known taking advantage of every corner's possibilities. It is a personal project of the technical architect Rocío Cruz, and it represents a style exercise, whose result is a high projection home with a right choice of materials, all from Macael, (Almería, Spain). The maximum use of natural light has been the cornerstone of its distribution, which has been adapted to the building's original structure. The designer faced a disadvantage: the edification, which was a ground floor old garage and a first-floor warehouse, only got natural light in its front façade. Therefore, the solution for the new layout was, on the one hand, the ground floor's projection as an open plan space, where big windows allow light gets into the whole room; on the other hand, the first-floor rooms had to be placed in the exterior front façade's line. This makes that all of them have windows with street view.



Once this premise was fulfilled, the staircase's interior location, as well as, its original structure were preserved.

To maximize the sense of lightness, due to the lack of natural light in this area, the designer used three important resources: a Blanco Macael marble floor installation, the choice of a glass balustrade, and the use of several and strategic artificial points of light, both zenithal and lateral light, and also at ground level. A polish finish was applied to the Blanco Macael marble, which increases the luminous possibilities of the area. The material, which has been installed with straight sharp-edge and inclined baseboard, comes from the Mármoles Juan Tijeras' quarries. The company, which is based on Macael (Almería, Spain), extracts and transforms natural stone and this emblematic product of the area; the white marble. This stone of white background and grey veins, which has also a low level of porosity and compact nature, offers many design possibilities.

The living room furniture deserves special mention; it has been completely made in Blanco Macael marble. Its surface, that also has a polish finish, shows -intentionally- more quantity of lines that the staircase. In addition, it has been installed with the book-match disposition, which makes that the veins that cross the material come together, adding to the project differentiation and own individual style.



The ground floor's design concludes with a white and up to the ceiling furniture kitchen, which has a Silestone Blanco Zeus countertop. It is elegant and timeless, and synchronizes perfectly with the rest of the house, that is characterized by the combination of neutral and silver tones, with glass elements. This area's pavement also has white marble; in this case, it has been installed as edges that delimit elevation changes on the surface. The concrete partition, which is a beam that has been kept from the original building, shows the edification's past heritage and adds the industrial touch to the decoration.

The bathrooms' sinks culminate the project's success. Both are made of Blanco Macael marble, which has also been supplied by Mármoles Juan Tijeras. They have been cut tangentially from a single piece, with the aim of highlighting the marked vertical veins that this type of cut extracts from the material. This remodeling work, which several perfectly harmonized decoration styles coexist in, contains many right ideas and shares a same DNA; both the architect-designer, -who has been fully carried out the project-, and the company natural stone's great knowledge. Juan Tijeras has more than 30 years of stone tradition and also extracts and works with others local materials, like Gris Macael and Gris Alborán marbles.





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ARCHITECTURE AND NATURAL LANDSCAPE FUSION

LOENEN PAVILION, NETHERLANDS

Source: Mármoles Gutiérrez Mena
 Author: KAAO Architecten

This technically impeccable construction, made of natural stone, with an important emotional background, stands harmoniously integrated with the nature that surrounds it. It is the pavilion projected by the studio KAAO Architecten with the collaboration of the company Mármoles Gutiérrez Mena, as a natural stone supplier. It, which has been recently completed in Loenen, close to Apeldoorn, Netherlands, is a memorial building for Dutch who died during the Second World War and the recent international conflicts.

Preserving the original idea of the landscape architect, Daniel Haspels, has been the project's key. He designed, after the Second World War, the Loenen war cemetery, which is close to this new building and part of the sacred set. The concept was based on dismissing any type of vertical element, -including the tombstones, which lie on the ground-, and promoting horizontal dimensions as a way to find peace after a loss. That is how the Loenen Pavilion has been designed, but also with the added value of being a totally immersed in the natural atmosphere work.







This concept is promoted by some elements. Related to its structure, its regular volumetry and geometry, as well as, its dimensions of 52 x 19 meters, have been studied to preserve as much number of existing trees as possible. The exterior and interior wall cladding is another fundamental axis in this search for calm and synchronicity with the environment. In total, 2500 squares meters of Sierra Elvira with honed finish have been used. It is a greyish surface limestone type with minimal grooves in beige and earth tones. This natural stone, which has a marble aesthetic, is characterized by great compactness and low level of porosity. The installed pieces had three centimeters thick and 1.60 x 1.60 meters approximately. This option, which is one of the Gutiérrez Mena star materials, could not have been better. The company owns also Blanco Macael marble quarries and works on the entire production process; from the extraction to transformation and distribution.

These walls have some benches in their lower parts where visitors can rest. The combination of full and empty spaces is a constructive detail that allows natural light to flow through all spaces. In fact, the roof has horizontal windows that make the upper parts of the treetops and the sky visible from the inside. There are not corridors and the rooms can be merged with each other, but keeping each one, its own identity and views towards different areas of the complex. The high ceilings also contribute to create that feeling of an open space.

The Pavilion has a capacity of up to 200 people, so it required both an adequate ventilation system and a balanced indoor climate. Thus, an underfloor heating system was included, which avoided visible installations, on the one hand, and achieved a high degree of sustainability and minimal environmental impact, on the other.

All of these characteristics make the Loenen Pavilion an intimate but open and cozy space, which is related to memory and tribute, without any religious connotation. Its success lies in the unconventional open space configuration, abundant natural light, and the elegant choice of materials.



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IN THE JEWEL LAMPS' COLLECTION BY
 RAQUEL OLIVA

Source: Tino Natural Stone



Sahara is exoticism and wild nature. It is inspired by the desert's magical sunsets and nature, which is omnipresent in these spots, is the main protagonist of its design. These eight lamps, that comprise the Raquel Oliva's collection, have been made in different varieties of marble and they are combined with natural materials like linen, virgin wood, and alpaca; and more winding ones, like velvet, which is a detail that reinforces the design proposal.

It happens that the love for natural materials governs, today, the laws of design. Spaces that proclaim life and peace are on rise, whose objective is to satisfy the needs of a much more demanding consumer. That is why the advances in innovation with natural stone, combined with creativity, lead to the execution of pieces like these which, without losing distinction, bring us closer to nature and give us harmony, calm and home warmth.

The Sahara collection style reflects the wanderlust spirit of its creator. It is characterized by straight and simple lines with a neutral earth tones chromatic base that includes browns, pinks, ochers, and beige. The black and garnet colors, which are in small details, help to highlight some elements.

Its creation key has been the use of the translucent and ultralight Stonesize® SSPO, which is a further step in innovation with natural stone from the company Tino Natural Stone, that is specialized in luxury projects. This solution combines a natural stone thin layer reinforced by a honeycomb polymer core. The final result is an extreme lightness and transparent stone, that allows backlighting.



Each design, has been made of a different variant of natural stone. For the Arena and Calima models, the designer has chosen the use of Orange Onyx with polish finish. This translucent by excellence material is a semi-precious gem, that belongs to the agate family and stands out by its circular veins' succession and its orange color. Its extravagant and singular aesthetic make it a great ally to provide differentiation and dynamism. The pieces' high-gloss polished surface highlights the color and promotes this stone's properties.



Volcan and Magma have been made of Sequoia Brown marble, which is characterized by a pronounced striated appearance of brown, earth and even gray tones. The unique morphology of this natural stone follows a pattern of undulating shapes, that reminds the ancient trunks of the tree that gives it its name. To highlight its genuine relief, a domus finish, which is a variant of the aged finish of Tino Natural Stone, has been applied. This process subjects the surface to a mechanical process, through the use of water and sand. Thus, the surface takes an appearance of a product that has been altered over time but with natural gloss and smooth edges. The pieces, that are combined with beige and dark brown lampshade, and maroon and black velvet, are the perfect complement for epicurean environments.



Oasis mini and midi, as well as, Sabana and Tundra, follow a simple and amazing fresh and natural line. Savannah Pink is a dolomitic pink marble with a crystalline white background, pale pink veins and darker colored sediments, such as pearl gray or amaranth pink. Its crystalline nature and translucent condition allow creating unique designs using backlit panels like these. The four lamps models, each one with its own design, not only share material, they also represent the charm, delicacy, warmth and elegance of the chicest environments.

Its authenticity comes from the fact that they are made of natural stone, which makes each piece unique, but also from the fact that they belong to a 'capsule collection'. This concept ensures their exclusivity by offering a reduced number of lamps that admit combinable elements, measures choice, and the option to customize them by exchanging both, feet and screens, or even adding personalized embroidery, like initials.

MÁRMOLES SOL AND OVERLAPP

TO RECREATE, INSTANTLY, THE FINAL SPACE OF A REMODELING

Source: Mármoles Sol



Digital architecture is moving ahead at a staggering speed and nobody doubts that it represents the industry's future. In the world of design, for example, augmented reality applications are changing the way architects, decorators, and consumers carry out and visualize their projects. These tools allow, among other functions, viewing and choosing furniture and decorative objects on space's photographs, to visualize them at scale and in a real context.

That is how Overlapp works; it is the tool to see materials in real environments which Mármoles Sol has included its products in. The company, headquartered in Olula del Río, (Almería), extends its logistics arms between Vicar

(Almería), Madrid, Granada, Murcia and Málaga as a distributor of natural stones from exclusive quarries around the world.

The objective of the Overlapp start-up is not only to shorten and speed up the users purchasing process, but also to bring them closer to the companies that supply construction materials. In less than five minutes, a designer, interior designer and / or decorator can see the final result of their renovation project with a determined material, without using editing programs.

Among the different product categories for coating, natural stone could not be missing, specifically the one of the Mármol Sol collections; Cénit and Infinity Series, and Iconic Collection. That is the case of Sand Gold, belonging to the Cénit Serie, which is a material that combines ocher, yellow and earth tones and it is perfect, not only for flooring coating, but also, as a kitchen countertop. Its aesthetic is full of sun light and brings life to every space.





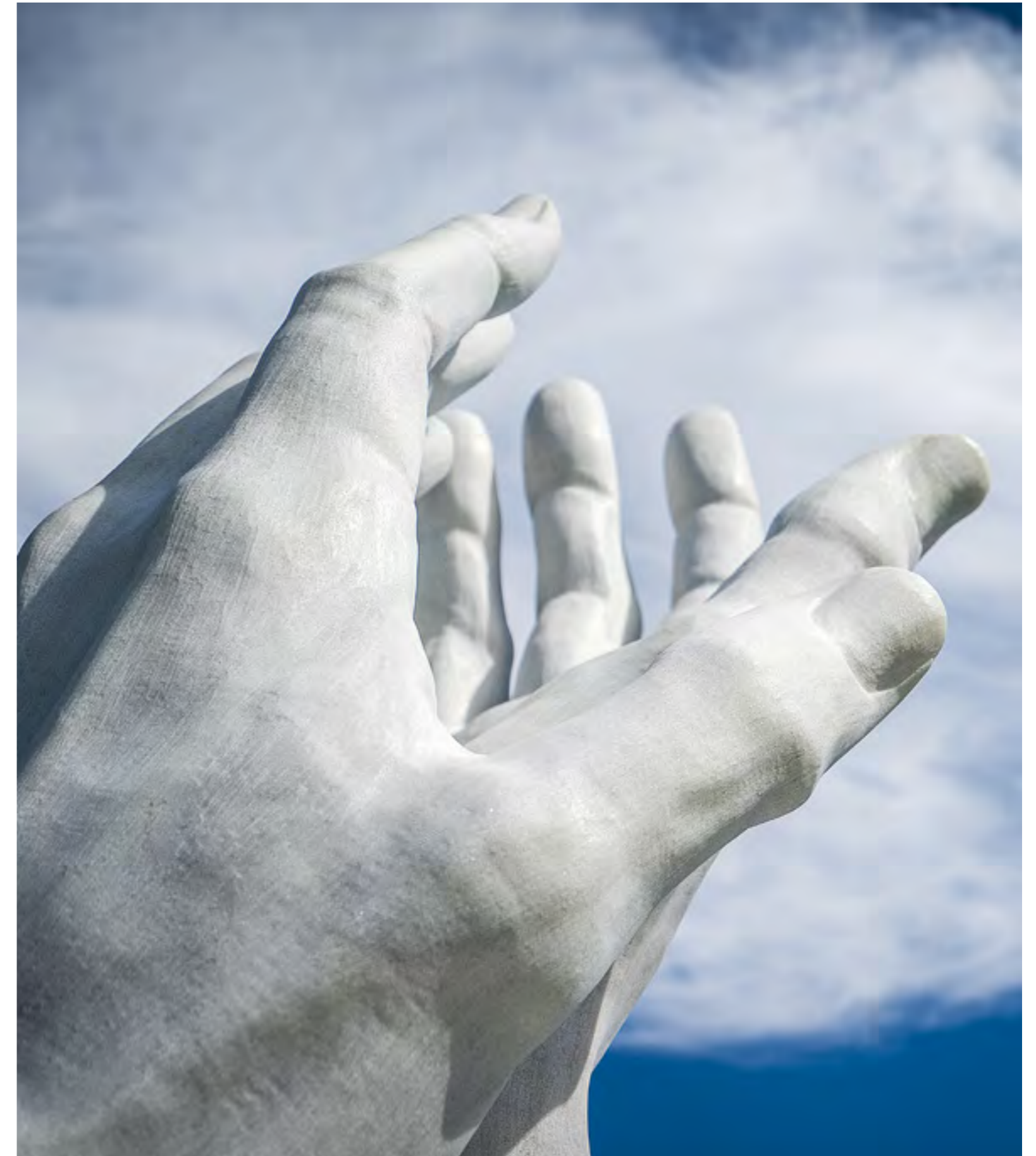
Esmeralda White and Opalo, from Iconic Collection, stands out as two good examples of premium coatings in this range of design possibilities. The first one, that has a white background and green veins, is exclusive for walls and floors. The second one, with beige background and earth tones lines, stands out by its sparkling silver inlays. Although it is valid for any surface, it is very recurrent as a coating and kitchen countertop. Both granites, born in quarries in India and Brazil, have high aesthetic capabilities.



Imperial Mist and Verde Marina, also belonging to Cénit Serie, include, as a difference with the others, the velvet satin finish, which is exclusive from Mármoles Sol. This texture gives the material a matte silk effect that gives natural stone a unique style. Imperial Mist is a black granite with lots of white lines. It is movement and sophistication, timelessness and good taste. Verde Marina, which blends greenish tones with gray, fits into any type of surface and decoration.



Blanco Macael marble Sculptures - tribute to professionals during the Covid-19 pandemic, donated by the Andalusian Marble Industry Association. Made from the original model of the sculptor Navarro Arteaga.



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