

MÁRMOL

Architecture & Design

No. 3. June 2020



SCULPTURE-TRIBUTE
COVID-19 PROFESSIONALS
BLANCO MACAEL MARBLE

EDITORIAL






TOPS ON TOP

Cindy Crawford on Silestone Eternal Noir



On Top

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The third issue of our Marmol / Architecture & Design magazine comes to light. This time, with a special content after an unprecedented situation that has hit the world and threatened its inhabitants' health. We can't think of anything better to overcome, than recreate. Re-inspire us to continue offering spaces to live, laugh, work, enjoy, share, relax and love in.

This virus has launched too many questions to the design and architecture world, we try to give some answers. Therefore, we collect, by reports, articles and interviews, the opinions of experts that reveal what design will be like and the challenges it faces in the new normal.

We talk about the blend of design, compact surfaces and food. About the exclusive Islamic architecture and natural stone ventilated façades solutions which are specially indicated for extreme climates in both very hot countries, like Arab Emirates, and cold ones, like Norway. They are, consequently, a great example of sustainable architecture and energy saving.

We come back to 2020 Casa Decor, the Spanish interior design exhibition that closed its doors due to the current

health crisis. It has recently opened to present amazing spaces, like the one we show in these pages. And, once again, we will see that the Macael Marble Brand companies' innovation plays a key role in creating new natural stone applications.

Especially proud, we present a project from the hearth of the Macael Marble Region: eight white marble sculptures that will be installed in the eight Andalusian capitals as a tribute to the effort of the health and other agent's professionals, who have risked their lives to take care of us, during the Covid-19 pandemic.

As a request of the Andalusian Government, the Andalusian Marble Industry Association together with the Spanish sculptor Navarro Arteaga, who is interviewed here, has donated the material, work and knowledge to elaborate the clapping hands figures. The objective of the solidarity collaboration is that this commendable struggle will always be remembered. Dear reader, we wish we could help you to create and build your dreams.

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GLORIA CARRILLO SÁNCHEZ

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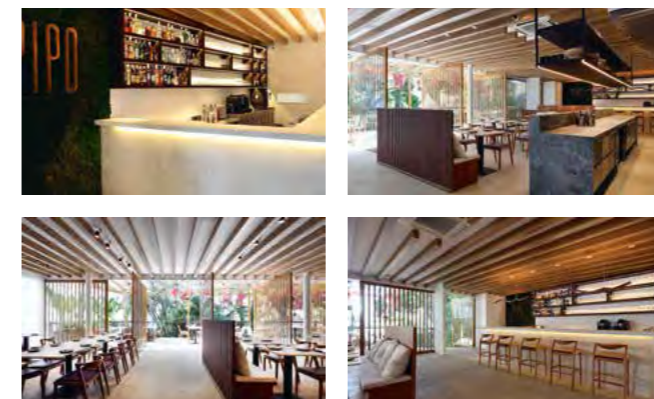
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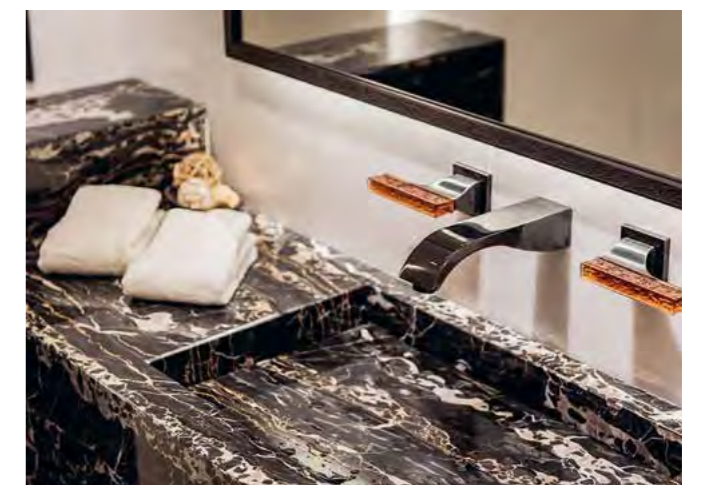
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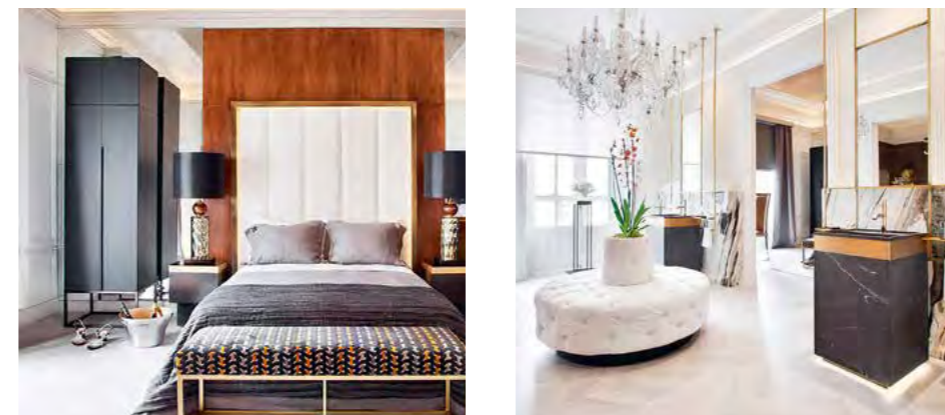


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MACAEL MARBLE BRAND AS A FIGHT'S SYMBOL AGAINST THE PANDEMIC

After a virus, scientifically called Covid-19, forced the population to maintain a severe lockdown, there were professionals that, exposed to the virus, worked to protect us. Now that Spain is getting the new normal, the Andalusian Marble Industry Association -AEMA by its initial in Spanish-, wants to pay tribute with a 'Blanco Macael' marble (White Macael) applause.

The initiative has consisted of the stone donation, production and design of eight sculptures which will be installed in the eight Andalusian capitals. They will remind the health professionals, State security forces, businessmen and employees of the food and transport sectors, pharmacies, cleaning staff, media, volunteers, etc., who have struggle against the pandemic from the most difficult side.





To thank that, the inhabitants of the Spanish cities clapped from their balconies every day at 8 p.m. during the lockdown, as the Italians were doing some weeks before. So this project is the symbol of an invaluable work in a situation where the people's joining and the help to others have been truly important to get over it.

The Macael Marble sector's businessmen (Almería, Spain) and also the sculptor Navarro Arteaga, who has designed the model for the marble figures, showed this total disposition to carry it out and they are currently executing the eight sculptures which will be the lasting footprint in Andalusia and its cities, of the solidarity and professionalism.

The sculptures will be almost two meters high and its development has been the following: firstly, once the marble companies had the original model, made in baked clay and bronze by the sculptor, they scanned it with an articulated arm scanner. This tool gets and sends a high resolution file to the control numerical machines (CNC), which execute it in stone and leave it finished at seventy or eighty percent. Finally, the craftsmen of the marble companies will finish the work manually, which is an important part in this last step of the production process.

The Macael Marble Brand shows with this project not only its local material, but also its great production capacity and know how.



NAVARRO ARTEAGA INTERVIEW

He has been working in the art, sculpture and imagery fields over 35 years. This Spanish sculptor was born in Seville 54 years ago and from 10 years ago, he models and lives in his own studio in the Andalusian capital. He made the model for a marble religious figure for the Vatican, and also for the Funerary Monument to the Duchess of Alba (Seville), an important work in marble. Arteaga says that his work "helps to move the soul". Now, part of his essence will be in the eight Andalusian capitals. The artist opens his world's doors and tells what the Blanco Macael marble sculptures creation process has been like.

What are your most outstanding works?

Probably, one of them is the marble image of Holy Mary the Ancient in the Vatican Gardens, which is a replica of the original wooden image of the Panama Patron, also made by me, some years before. This figure, in Carrara marble, was installed in the Vatican in the 500th anniversary of the Catholicism arrival to Latin America. Another one is the Funerary Monument to the Duchess of Alba (Seville), located in the Sanctuary of the Brotherhood of the Gypsies. Some others are: a sculpture of Cardinal Marcelo Espinola, located in the Basilica of the Great Power of Seville and an image of Holy Angela of the Cross, that has been in procession for more than 100 years in Corpus Christi of Seville (Easter). In addition, the Monument to Real Betis Balompié followers and also, the Lord of Hope on the Cedrón Bridge, and, the Holy Christ of the Purple of my Brotherhood.

What your first steps in the art world were like?

I opened a studio in Seville with some friends as an amateur, but more professionally, I started in the Juan Ventura studio, an image maker. During 5 years, I could learn everything to be a sculptor and open my own business.

What characterizes your works?

During my career, the positive critics I have heard about my work are that it spreads a serene force, it connects and also it helps to move the spectator's soul.

A mentor.

It's very difficult to name just one mentor, almost impossible, but I can say who was a genius in sculpture, painting and architecture: Michelangelo. And in Spain, one important sculptor was Mariano Benlliure, dedicated to civil and religious sculpture.

A professional challenge.

There are a lot of challenges. We are working on an important one, opening the American market with the delivery of a huge bronze sculpture on the beginning of 2021. In addition, I have been thinking about an ambitious project, which is making a set of marble sculptures about my interpretations of the Sistine Chapel paintings.

Let's talk about this work. What is the add value of being part of this project?

For me, participating in this project is one of the things that has most sentimentally filled myself. We've lived a very

complex situation in these last months. This pandemic has made us feeling fear to lose our own life and our people's one. In fact, this is what has happened with many people and families.

The health professionals have been there, struggling face to face against the virus. And the population, from the beginning, started to thank them clapping at 8 p.m. With this project we have the opportunity to make this last, to remember forever this way to say thank you that was born from the people.

I would like to say thank you as well to the Andalusian Marble Industry Association in Macael (Almería) and to its president, Jesús Posadas, who has trusted me for this project.

This is not the first time you make a sculpture to be carved in natural stone from the Macael marble region. What's your opinion about the result obtained with this work and with the one called Funerary Monument to the Duchess of Alba (Seville), which was 2018 National Award in the Macael Awards event?

My first collaboration with the marble sector of Macael, concretely with the company Cuellar Arquitectura del Mármol, was with my sculpture for the Vatican gardens in 2014. Some years later, we collaborated again with the Funerary Monument in 2018, National Award, as you said. The fact that the most expert and recognized professionals in this field appreciated my work, was an honor for me. This new collaboration is now the total guarantee to be able to work with a first level professionals.

What the sculpture tribute's creation process was like?

The process has been short. The concept was very clear so as I knew I had to represent two clapping hands I just had to shape it. However, what I knew from the beginning was that this tribute and monument dedicated to the Andalusian professionals, must has an A visual effect. Furthermore, I considered that its fingers should look at the sky, in memory of all of those that lost their lives for this virus.

Are you working in some new project?

I am working on a marble head that will come to light very soon.

What are the advantages of a marble sculpture compared with other materials?

Firstly, the durability. Marble is the best material for a sculpture. The stone has always been considered the iceberg tip of all materials. Also, working with marble is a challenge for the artist, very hard and complex, but the beauty of a monochromatic piece is uncountable and the final result is awesome.

Finally, what would you say to the people this work is for?

That this tribute is a way to make the support that the society showed to the health professionals lasting. We lived two really hard months and this is our admiration message to those whose vocation is saving lives.



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‘THE FRAME’ VILLA PALM JUMEIRAH, DUBAI. UAE

Source: Cuéllar Arquitectura del Mármol

The Frame villa is located in the luxury heart of the Middle East. This engineering architectural project has been built to challenge the Dubai desert's extreme weather. Dubai, which is an example of the urban development, is also the place of the opulence. This work, by the Arquivio Architects, Daniel Fraile and, Juanjo Soria in collaboration with Cuéllar Arquitectura del Mármol as a natural stone supplier, follows that trend and also respects the exclusive Islamic design spirit.

The villa project substitutes another previous one and it covers the weaknesses of that, which did not take into account some aspects like weather, visual atmosphere and, in general, the real life in the location. The construction strategy has consisted in two different façades, one southern, located at the entrance from the street, and another one, northern, in front of the beach.

The key has been individualizing the façades to adapt them to both the weather and the visual connections. On the one hand, in the southern, eastern and western areas, a big dimension pieces (up to 1.60 m.) ventilated façade of Capri limestone has been installed. It works with mixed point and linear anchors so the stone seems to be floating.

In addition, to dissolve the façade levels, an exploded view of rectangular geometries with aluminum visible areas has been carried out. It makes the air getting into the cameras and gets away the heat. Aesthetically, the façade has a visual effect of real stone blocks.

The data collection by the work scanning in situ has been one of the most important parts of the project's success. The objective was to be sure about the real and



right work's dimensions. The technical team of Cuéllar Arquitectura del Mármol, adapted the drawing design to the real work's dimensions. They made the exploded view and numbered each piece that would be located on the façade so, from the beginning, the structure was perfectly defined.

After that, they analyzed the pieces' fixing systems. All these systems are based on structural calculations that justify its convenience in each case, according to its weight and dimensions. Cuéllar Arquitectura del Mármol is a specialized stone company that carries

out special projects from the design to the material's installation and maintenance phases. During its execution process, they select the material before cutting it, depending on the piece type to be manufactured. This procedure reduces material waste and ensures the stone chromatic homogeneity.

For the house indoor, which is currently being executed, the same data collection process has been carried out. Among some others materials, Volakas marble with some brass inlays will be installed on the floor. Some parts will also include Ocher Onyx and Negro Marquina marble.



The other project's key axis is the northern façade which guarantees the landscape and views integrity. Consequently, a big matt-gold colored aluminum porch was designed for the third floor. The porch incorporates a hexagons and stars lattice that has been made by a parametric software. This area also houses a bath zone and there is a 360° rooftop, which is a garden during the winter time.



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ARCHITECTURE AND DESIGN IN THE NEW NORMAL

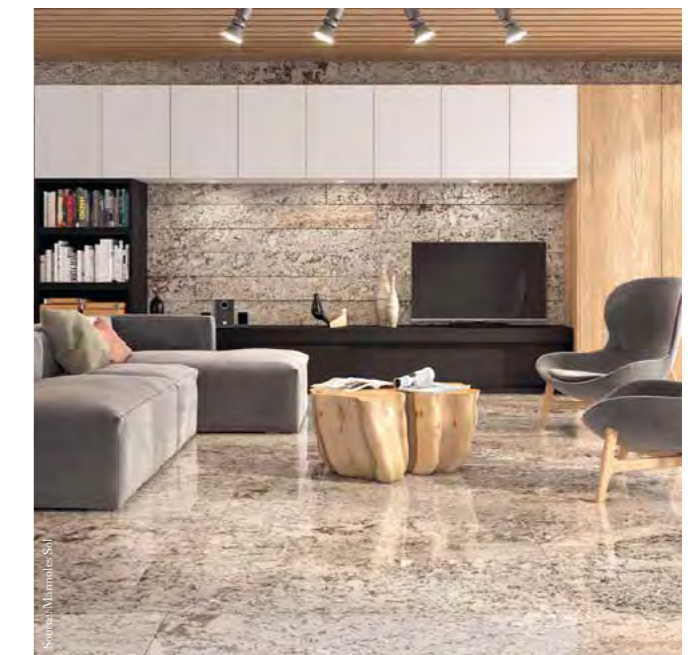
By Randy Fiser, Daniel Germani y José Ángel Ferrer

“The broader one’s understanding of the human experience; the better designs we will have”. Steve Jobs, the American business magnate, co-founder and CEO of Apple, applied this quote to the computing field. Today, after a tough situation for the human existence, experts from the architecture and design fields agree that the research, weaknesses analysis and materials innovation, will be the challenges that professionals must face.

Randy Fiser, ASID - American Society of Interior Designers CEO, thinks that although understanding how people want to live and work post-Covid will likely take years, designers need to be prepared to use research to empower their work to support these new ways of living and working, and to guide our design and living decisions.

He considers that the healthfulness of the spaces we inhabit as well as the balance between innovating materials that don’t spread viruses and are highly cleanable, will also be a key component in the design world.

Furthermore, the CEO assures that surface science will also be a major player, with understanding how surfaces contribute to the spread of virus and cleanability becoming as important as aesthetic concerns. According to him, “the healthy benefits of a material like natural stone support biophilic design principles and certainly provide major benefits for their occupants”, which supposes a truly need currently.





Daniel Germani, creative director and founder of Daniel Germani Designs, thinks also that “this pandemic will bring some changes in the way we design and think about using materials”. To Germani, this “is an introspection period, to analyze and rethink what we are doing right and what we are doing wrong”.

José Ángel Ferrer, Spanish architect and Ferrer Arquitectos studio CEO, says that “the housing problem continues being an unsolved issue in this society. Most of the people don’t live in places with the minimum conditions to achieve an adequate psychologist and physical wellbeing”. He affirms that now Covid-19 has made clear that “in many homes, people have to do contortionism to get some sun rays for a few minutes a day” so it’s important to make “a bigger effort to find more worthy and satisfactory livable solutions”.

Accordingly, Randy Fiser, agrees with this opinion considering that the pandemic “will have a profound impact on the design industry” because “throughout this devastating crisis people that have been homebound are really understanding that design matters”. The CEO of the society that with almost 25,000 members is focused on research and advocacy for the profession to show that design impacts lives, comments that they are hearing from many of its members at small and large firms alike that their work is busier than ever. “Many homeowners will likely come out of this needing to redo their home because they have spent so much time there and could end up spending even more as we see flexible work becoming more accepted”. He predicts, based on this experience, that there will be a real appreciation of comfort in design from textures that help us find serenity to colors that calm or energize us.



Germani, meanwhile, instead of talking about the word trend, prefers to explore what is missing in the market and why, to develop it. He thinks that saturated colors are giving a great boost in design and show it wonderfully through his collaboration with Cosentino, by creating the Dekton colors’ collection and through his furniture line.



Casa Quatre Carreres project - Mas Millet Arquitectos. Executed by: Barrón Studio. Dekton Galema by Cosentino. Author: Alfonso Calzaz.



Another relevant point within this new normal, is the back to natural. According with the Spanish architect, Ferrer, “we will be more focused on the nature designs and products like natural stone will fix perfectly. People have always been interested in marble and natural stone, however, its differential value depends on the way we use it and the design we apply”.

Ferrer, refers to his working experience with the Macael Marble Brand, when he develops the Pitágoras building. He also stands out as a good current reference of the many possibilities and new marble applications, Lagasca 99, a residences' building in Madrid by the architect Rafael De la Hoz. From his point of view, we must to investigate to make the stone a surprising and contemporary material.



Source: Ferrer Arquitectos

Daniel Germani includes the natural materials as part of his philosophy: a good design must be honest and inspiring. “The imperfections of the natural materials make them perfect. The beauty is in the imperfect things; in the marble veins that cross the stone with unrepeatable color combinations. It’s in a color change due to the material oxidation; in the thousands of years that marble varieties need to be created; in signs that only nature can create”. He knows that cost and maintenance can make that the consumer thinks in some alternatives for some applications, but marble and natural stone have and will continue having, an important role in the architecture and design history.



Source: Dekton Liquid Embers, Cosentino



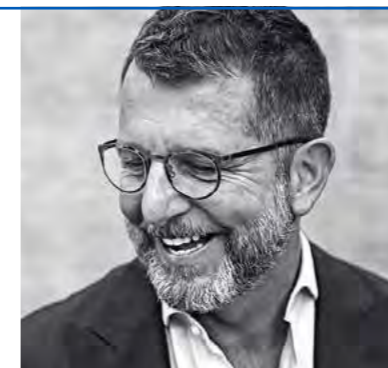
Source: Cuellar Arquitectura del Mármol

Related with the structural residences design, “the trend to build terraces or outdoor and sunny spaces is clear”, Ferrer says. In fact, he is currently in charge of an eight-floor apartments building in Madrid, which will house a small orchard-terrace in each apartment. This is a garden-building concept where the small gardens have a double function; the contact with nature and the self-consumption cultivation capacity of a family for a year.

Definitely, “it’s important to know that the today’s client is a very updated consumer who has investigated, knows the current market’s purposes and is conscious of what he/she wants. And this is a challenge”, says Germani. So Randy Fiser, encourages to professionals to be a good resource for

them. “Although you may not be seeing current or potential clients in person yet, share relevant articles, post projects that can inspire them, and just be an ear to listen to their needs. By over communicating and being a help now, you will be the first call these customers make when they’re ready for a project”.

And, above all, “look at the future with optimism”, recommends José Ángel Ferrer, who advises being an honest professional and living with responsibility, but never being afraid. “We will get over this situation, but this recovery will take some years. The sooner we start, the better we overcome it”.



DANIEL GERMANI,
Architect-designer

Daniel Germani was born in Buenos Aires, Argentina where he studied Architecture. He moved to Europe to work in several creative projects and business initiatives. Today, he is the creative director and founder of Daniel Germani Designs, a specialized firm in modern custom furniture, interior design and architectural redo, based in Phoenix, Arizona, United States.

He also collaborates internationally with brands such as Cosentino, Brown Jordan Outdoor Kitchen, Gandia Blasco, Danver, Poliform, and Riva 1920. His aesthetic is influenced by the Bauhaus, Oscar Niemeyer, Le

Corbusier, Mies van der Rohe, and Frank Lloyd Wright. His philosophy is that a good design must always be honest and inspiring.

He highlights that his collaboration with Cosentino has marked a turning point in his career. He values its technological and human capital and, above all, the corporate values of a leader like Francisco Martínez-Cosentino, its president. “Just a noble and magical land like Macael, could have created such a prestigious worldwide company”. In fact, SA-D2, an outdoor kitchen designed with Dekton® by Cosentino and Brown Jordan Outdoor Kitchens,

has been awarded with the most prestigious industry awards. It got the 2017 Best Design Prize for outdoor furniture by Interior Design magazine, and it was finalist in the 2017 NYCxDesign Awards, among others. His DeKauri work, a bathroom inspired in the Italian credenza, also with Dekton® by Cosentino, Riva 1920, Fantini, and Juniper, was awarded with the KBIS Silver Award at the 2018 Kitchen and Bathroom Industry Show, the 2018 Architectural Digest Great Design Award, the 2018 NYCxDesign Awards, and the German Design Award to excellence in design, both in the bathroom category.



JOSÉ ÁNGEL FERRER,
Architect

He is the CEO of Ferrer Arquitectos studio from 1993. Ferrer believes that his profession as an architect needs some research and teaching activity to make him feeling complete. Therefore, José Ángel is currently teaching at the Architecture School of the Universidad de Nebrija, Madrid, and he also writes about architecture's topics, like his book referring to Rafael Moneo museums. His studio, Ferrer Arquitectos, developed the Pitágoras building, a sustainable architecture work with an 'A' energetic qualification. This

construction, promoted by the Technological and Scientific Park of Almería (PITA, by its initial in Spanish), is an international business and companies' cooperation center. It has a wonderful Blanco Macael marble ventilated façade by which he was granted with the Architect Award in the 2009 Macael Awards edition. Before this work, it did not exist in the area a project of its characteristics, size and façade type. The only one was the Mediterráneo Health Center in Almería, also made by the studio one year before, which

has a smaller size. According with the architect' words, this was a valuable experience to develop the Pitágoras' façade. This building is an innovative construction whose technological character is empowered by the vibrant effect that the sun light makes on the stone slabs.



RANDY FISER,
CEO American Society of Interior Designers - ASID

The American Society of Interior Designers is the association for all sectors of design. They thrive on the strength of cross-functional and interdisciplinary relationships among designers of all specialties, including workplace, healthcare, retail and hospitality, education, institutional, and residential. ASID was founded over 40 years ago when two organizations became one, but its legacy dates back to the early 1930s. After 85 years of industry leadership, ASID is leading the future of interior

design, continuing to integrate the advantages of local connections with national reach, of small firms with big, and of the places we live with the places we work, play, and heal. They lead interior designers in shared conversations around topics that matter: from evidence-based and human-centric design to social responsibility, well-being, and sustainability. They showcase the impact of design on the human experience and the value interior designers provide to the society.

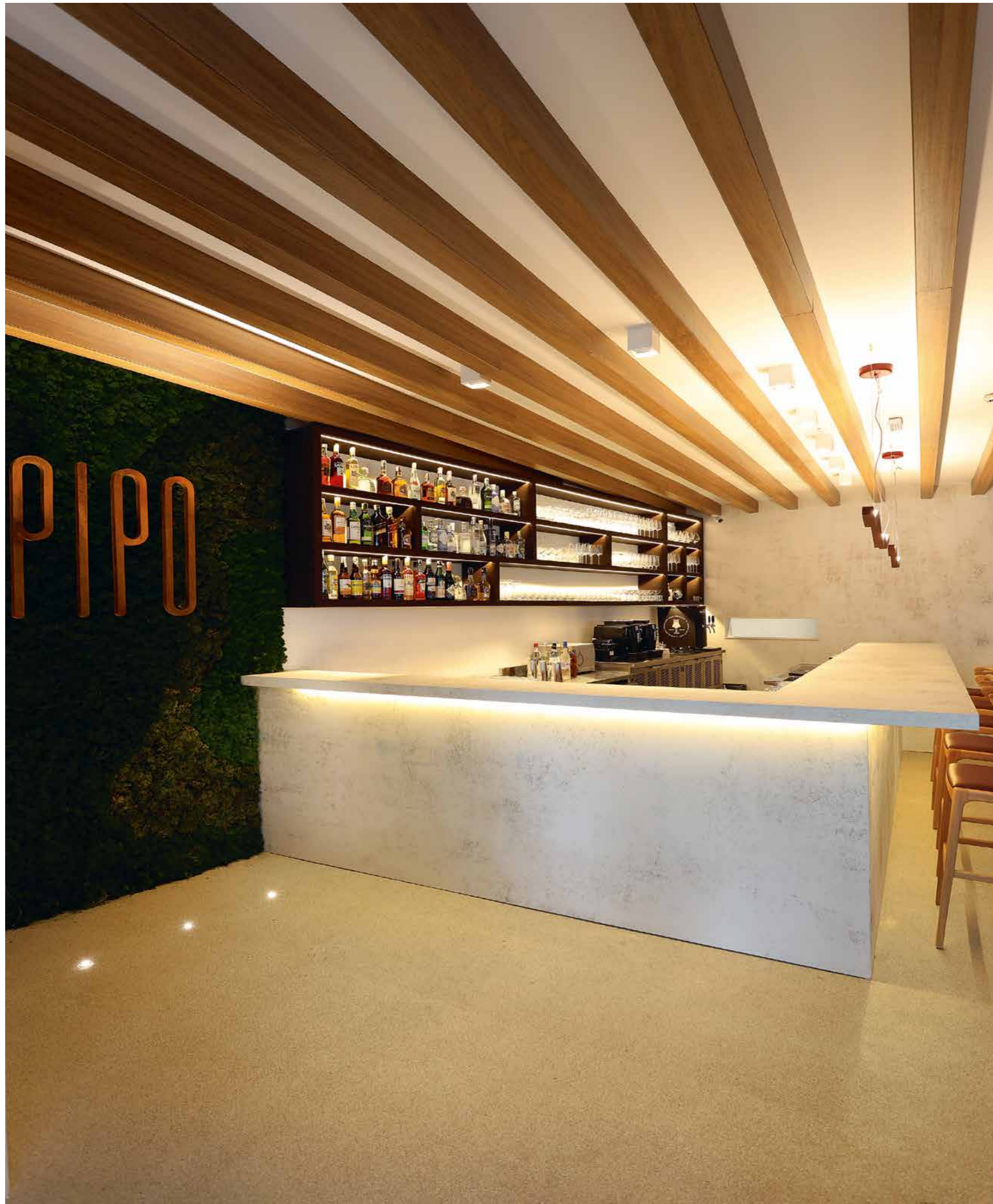
ASID was granted with the Institution Award in the 2015 Macael Awards event not only due to its contribution to the architecture world, but also because of its support to companies from Macael which are currently ASID's members. Randy Fiser stands out of them that "the passion and knowledge of the people are truly impressive. They are true experts who understand the work designers do inside and out, and act as collaborators, rather than just consultants".

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PIPO RESTAURANT AND DEKTON BY COSENTINO, INDUSTRIAL DESIGN WITH STRUCTURAL SIMPLICITY

São Paulo, Brasil

Source: Cosentino

This gastronomic space which has been designed by the architects Renata Castilho y Camila Buciani, from RCB Arquitetura, is an ovation to naturalness and simplicity. The restaurant, characterized by spacious and open rooms, represents the urban avant-garde style. In addition, the colors' choice and materials and textures mixing, within a natural chromatic range, create a charming aesthetic and a relaxing room.

The entire project's concept had the objective of matching with the owner's personality: the chef Felipe Bronze who had already the same restaurant in Rio de Janeiro. Based on that, the designers wanted to create a place where nature, natural light and fresh breeze were the great protagonists. But also they could not forget the local's busy activity that demanded resistant, functional, and durables materials, easy to clean and repair.

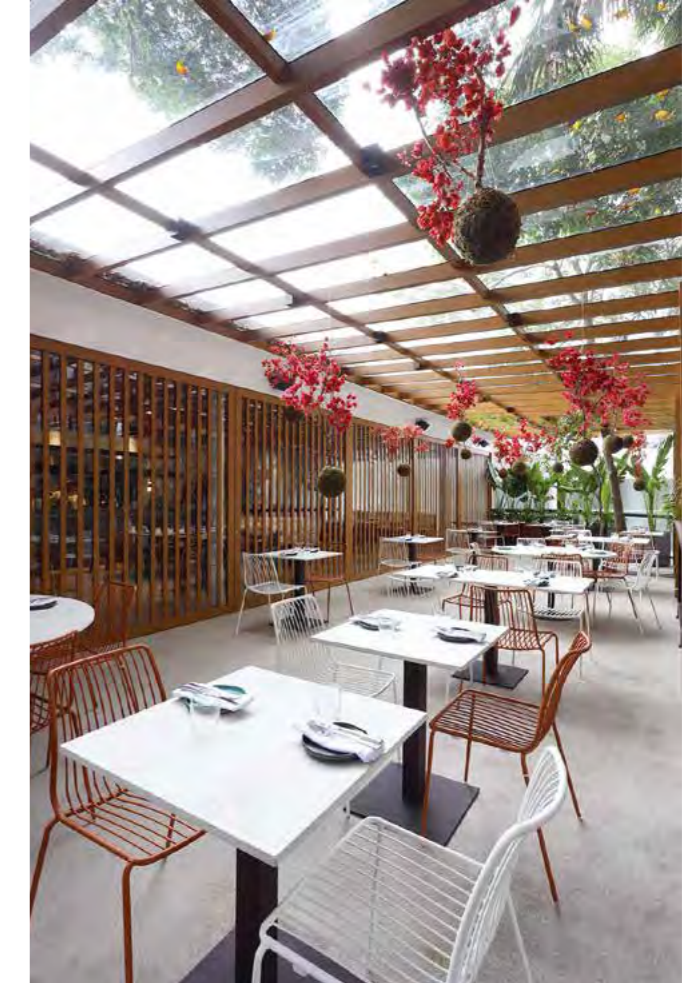
Both, the architects and Bronze found the

answer for these requirements in the use of Dekton® by Cosentino, an ultra-compact, scratches and stains resistant surface, very proper for commercial establishments and restaurants. It's also a heat and cold resisting material that does not burn or break when using hot cooking utensils.

In total, the project includes 138 square meters of Orix and Nilium Dekton colors, distributed among the 230 squares meters of the restaurant's indoor and outdoor. Blanco Capri Silestone® has been installed in the bathrooms' sinks.

Pipo restaurant opened in January 2019 and it is located in the São Paulo image and sound museum (MIS). It has a main and opened kitchen where the customers can enjoy the cooking views. All this kitchen countertop has been made of Orix Dekton®, same material used for another wall, which was decorated by the graffiti's artist TOZ.





Felipe Bronze, Pipo's chef and owner: "We chose Dekton® by Cosentino for all our working spaces because we know it's a durable product that we will use for many years, and it perfectly fixes with the local's style".



This material belongs to the company's Industrial collection and its color simulates worn cement in cold tones, with a mix of black, blue and green. It gives to the project the urban and cosmopolitan touch that effectively combines with the cozy complex. The supplier multinational company, Cosentino, is based in Almería (Spain), and it's a surface distribution leader for the architecture and design world.

Dekton® Nilium has been used for tables and countertops and also in the wine cellar and local's walls. This surface of a light and shimmering tone, has metallic gold and grey dots which make it seem at the beginning of the oxidation process.

It belongs also to the Industrial collection of the company and represents the best alternative to achieve the bright, natural, simple and homogeneous aspect that the project pursued.

Sliding doors made of wooden slats, separate the main area with the terrace, which is surrounded by vegetation. The nature's concept was also included in the restaurant interior because the owner liked the architectural project very much. So a vertical garden wall was designed for the entrance. Pipo restaurant is, with all of this, much more than a pleasure for foodies.



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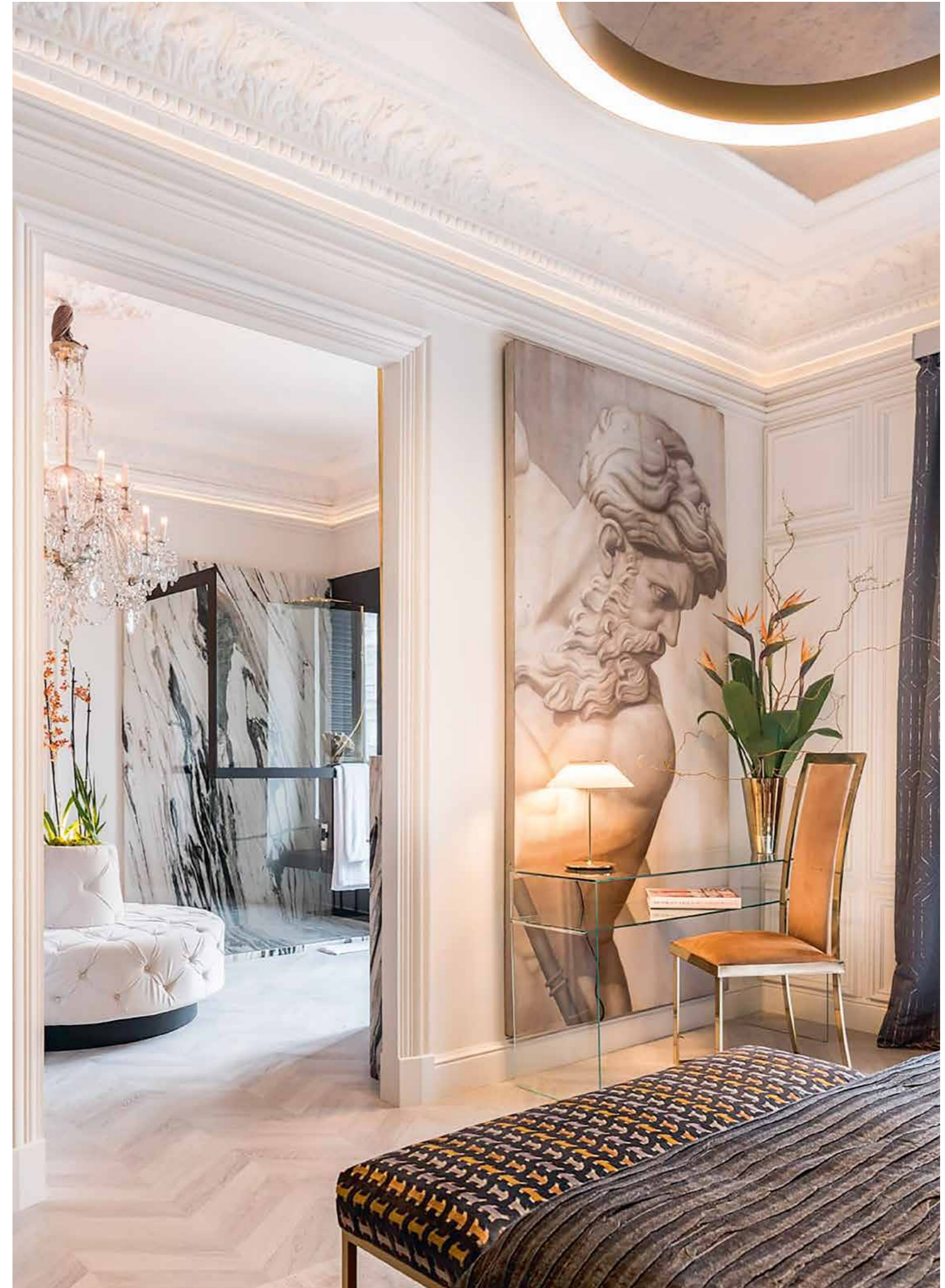
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BIANCO MILANO AND MARINE BLACK

Mármoles Sol and the designer, Fran Cassinello, work together in 2020 Casa
Decor exhibition

Source: 2020 Casa Decor - Fran Cassinello.
Photo: Nacho Urribesalazar.
Mármoles Sol



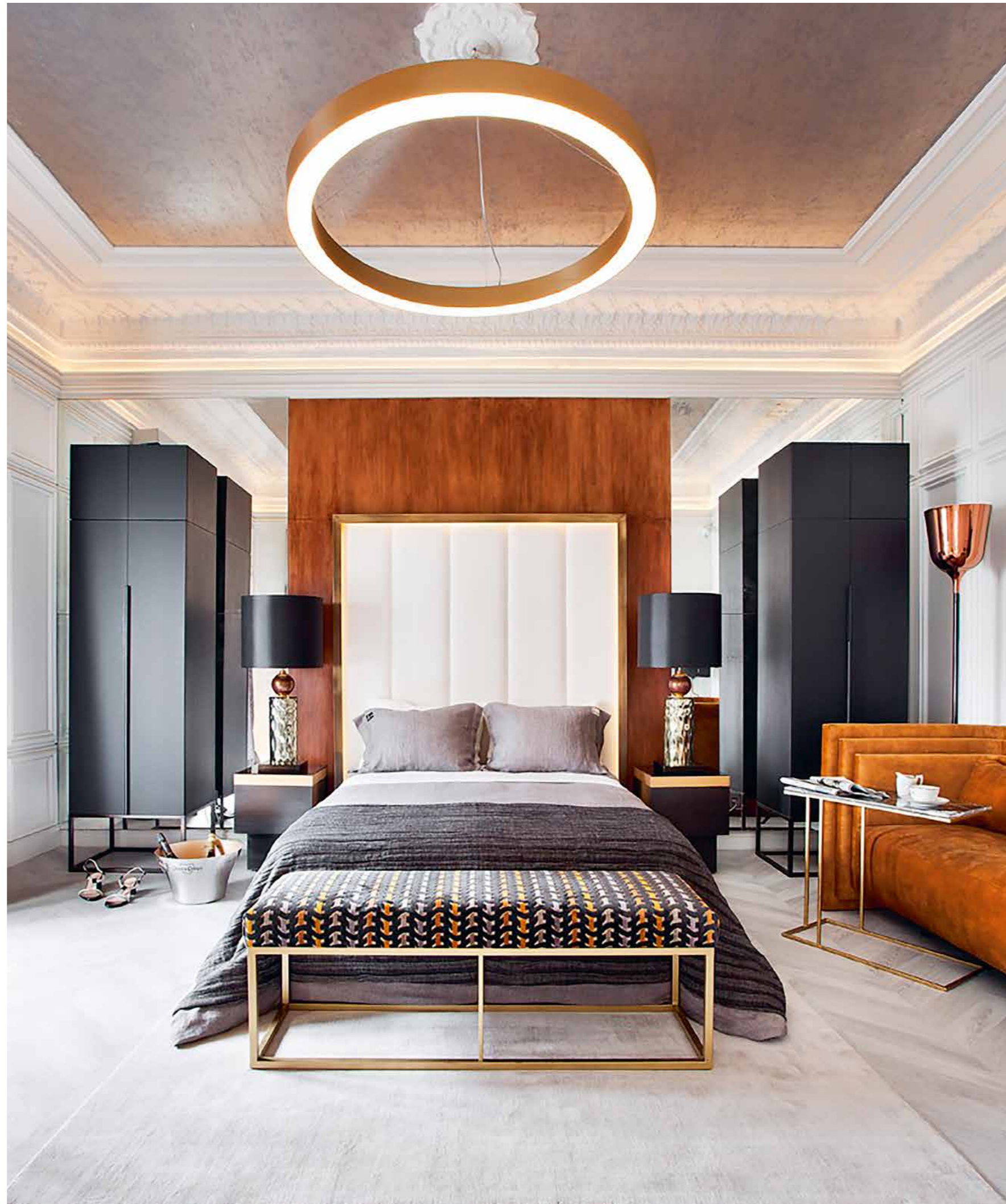
Eye-catching decorative pieces with very unique materials, and a combination of neutral and saturated colors live together in this singular space that make us travelling to the Parisian and New York golden age of the '50s and '70s. It is like a trip back in time with a cosmopolitan spirit where comfort, warmth of home and good taste stand out.

The blend of designs from different times and origins is currently a great claim in environments' creation. Le chambre enchantes, the space that the designer Fran Cassinello has created for the 2020 Casa Decor edition, was born under this concept. It recreates an elegant neoclassic suite, loyal to the designer's style, whose main characteristic is the ancient-modern style mixing.

This interior design project has been carried out with Mármoles Sol, as a natural stone supplier. The suite, which is divided in two different and connected areas, bedroom and bathroom, has three principal decorative focuses. The first one, is the great variety of points of light. Wall lights, ceiling and table lamps, integrated zenithal light, and in the floor. It provides a nice warmth effect and respects the classic – avant-garde styles mixing.

The second space's central focus is the contrast of colors. White and black are the main tones while beige, brown and some golden details, form a strong combination to create a sophisticated and elegant set.

And, finally, the materials' choice represents the third and very important focal point. The use of natural materials is a distinctive value in the Cassinello designs, as we have already seen in this magazine' previous edition. The designer has chosen, as he did for his 2019 Casa Décor space, exclusive natural stones, both are located in the bathroom. On the one hand, Bianco Milano has been installed as a coating for the shower and bathroom sink area.



This material is a Brazilian quartzite with white background and irregular black lines. It belongs to the Infinity collection of Mármoles Sol. The company, which is based in Olula del Río, Almería (Spain) and has logistic centers in others Spanish cities like Madrid, Granada, Murcia, and Málaga, works as a supplier of natural stone from exclusive quarries around the world.

The bath coating and sinks are made of Marine Black, another Brazilian quartzite belonging to the Cémit company's collection, whose black background has subtle white veins. These two opposite colors form a perfect game of contrasts.

The dark colored furniture in the bedroom, as well as, materials like wood and velvet fabric, complement this ornamental picture with great personality. All of it, respect the singular essence of the 1904 building, where the exposition is held. This palatial house, that is located in an iconic Madrid district, had to close its doors temporary due to the sanitary crisis in Spain. But the interior design lovers have a new opportunity to enjoy the work of wonderful professionals, who are part of this show, from June 8 to July 5.

FRAN CASSINELLO INTERVIEW



Who is Fran Cassinello...

I am a guy from Almería who is in the interior design world from 20 years ago and love it.

How did you discover your vocation?

It was in a period when I was a bit lost professionally speaking. I got into a friend's studio-shop and I discover the career I wanted to engage in the rest of my life.

A place where you find inspiration.

The inspiration can emerge wherever and in front of whatever. The most important is don't let it go and capture it in that exactly moment.

What is the identity sign, the element/object/color/etc., that is always in your spaces?

The identity sign is the quality. I use those materials that the time, instead of damaging them, adds beauty and differential value, the noble materials.

Would you say that the neoclassic style defines your work? Was it always like that?

Yes, the neoclassic style defines my work. But it was not always like that. I started in the 90s' with the oriental style boom, that's why my studio is called Mandalay.

You are an expert in mixing materials to achieve environment with great personality. What is first, the idea to find the materials; or the materials to shape the idea?

It can be both. I can have the idea and look for the perfect materials to form it

and enhance it, or I can be in front of a piece that inspires me and makes me construct the project's idea.

Natural stone and marble materials are main characters in your spaces from some Casa Décor's editions ago. Do you think that their use is an increasing trend? What do you believe is its distinctive value compared with other materials?

Of course, it is an increasing trend. Although I have it always in mind not only because I am from Almería, but also because it is not just a trend for me, it is the most beautiful and timeless material. Its differential value is that each block that nature gives us is a unique piece, with an unrepeatable design. It provokes the same feeling that an amazing artist's picture.

Let's talk about La chambre Enchantres, the Casa Decor space of this year. You have chosen Bianco Milano and Marine Black. What do these marbles represent in the project? What did you want to achieve and what do you achieve with them?

For me they are the counterpoint of each other, together they are empowered and, at the same time, they do not compete. What I wanted to achieve was the contrast where Bianco Milano shines for its texture and astonishing aesthetic, and Marine Black gives the serenity that balances it. It is the perfect support for the brass structure that we have designed as a mirror and towel rack in our space.

In what way is the sustainability in the space?

In Mandalay we are very sensitive with this aspect and all the material we have used in the 2018, 2019, and 2020 Casa Décor editions has been used again in others projects; the last one, in my house, which has a mix of these three spaces (laughing).

What do you expect from a supplier company to be part of your designers?

I like to work with companies that give us that quality that I have talked before. Companies that also have variety of products to be able to amaze with our ideas and reproduce them. And, above all, that they have good human values.

In this occasion, you repeat the collaboration with the Spanish company, Mármoles Sol. What is the added value the company provides?

They have the qualities I have named before, and I would say that they also have an extra in originality and difference in its stones.

What about Mandalay?

It was born in 1997 due to my experience as an antique dealer, and as a consequence of travelling all over the world to select the pieces. My idea was giving to my clients' homes originality, warmth and authenticity that others cultures' pieces provide.

Your work reminds a bright and charming past but with avant-garde air. How do you achieve to make the past than present? What are the key elements to create that aesthetic?

I believe in that, we would not be what we are today, if we would have lived all these past chapters. I mean, we are the result of an evolution. Because of that, I like to give a nod to the past without forgetting the present.

If you look at the future of design, what do you see?

I see the success in the fusion of designs that perfectly fit with the client's personality, as if it was a tailored suit of his/her life. Today many styles live together so we can create the individual universe that suits with everyone.

What is the best of your career? And, what is the worst?

Knowing the client and creating that tailored project that covers the need he/she looks for is the best. The most difficult part is the coordination with the different groups within a project and to solve the problems during it.

What would you advise to a young designer that finishes college today?

Always being yourself and living with passion.

Finally,

- A person: people commitment to other.
- A place: Cabo de Gata in Almería, (Spain)
- Architecture work: the Alhambra and its garden with water as an element always present.
- A color: blue
- An animal: my dog
- A designer: Yves Saint Lauren
- Actress/actor: Rita Hayworth
- A fear: lost my health
- A pleasure: everything
- What you like the most about yourself: the humor
- What you dislike the most: I am impatient
- A word: sweetie

VENTILATED FAÇADE IN NATURAL STONE TO ENERGY SAVING AND ACOUSTIC INSULATION

Source: Mármoles Gutiérrez Mena





In order to carry out a ventilated façade, architects and constructors demand materials that not only have aesthetic characteristics, but also, that they cover technical requirements. The ventilated façade system in natural stone, in addition to be very durable, contributes to reduce energy costs and empower the buildings' habitability due to its insulating properties.

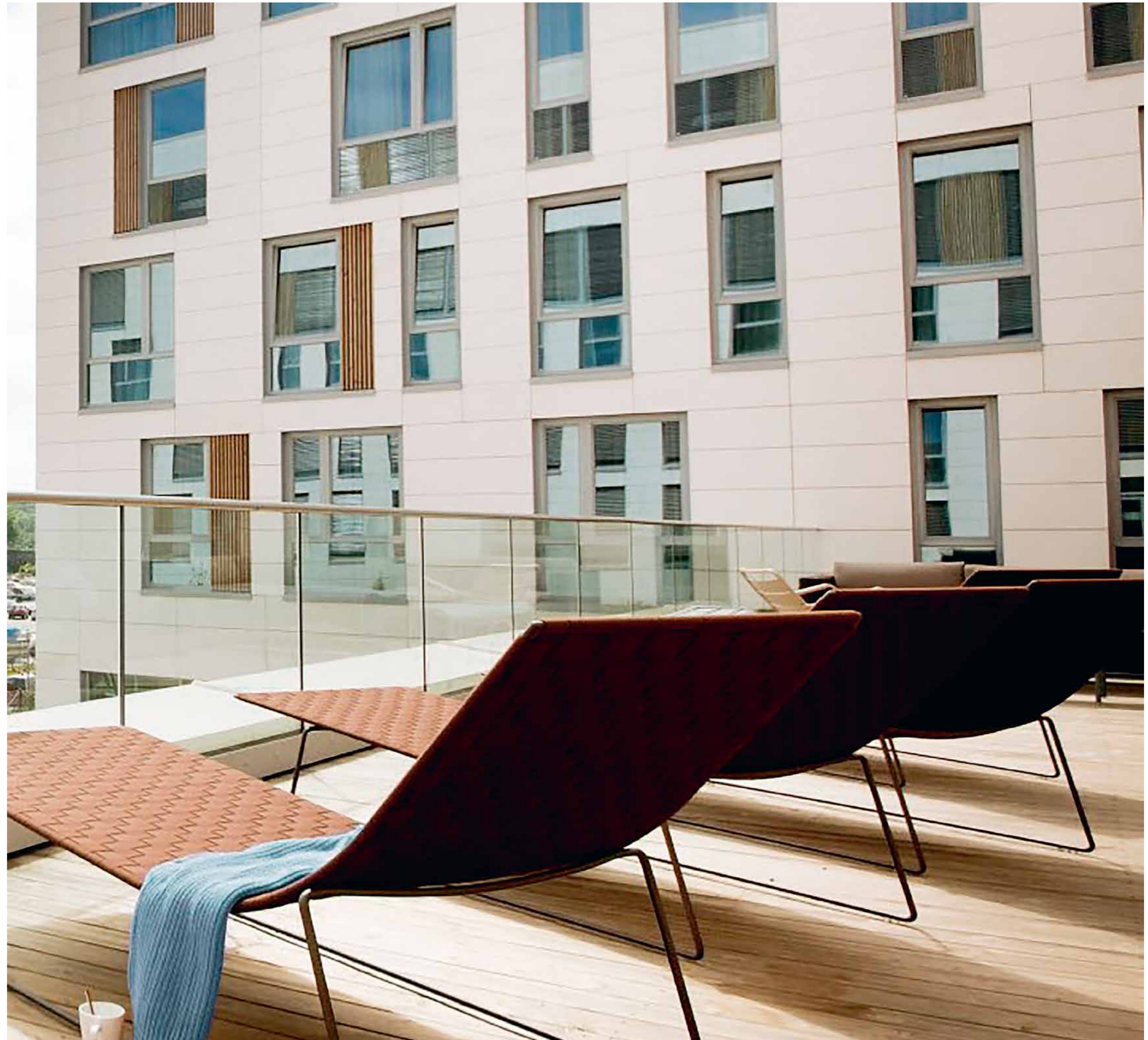
In this apartment's building, which is located in the financial district of Oslo, Norway, a Blanco Macael marble ventilated façade of 4,000 squares meters has been installed. It has been made with sandy finish and pieces of 210x150x3 centimeters. The objective of the ambitious project was to exploit the chimney effect to the fullest, which is one of the main claims of this advantageous construction system.

This aspect, together with the use of the Macael's (Almería) local stone, which has been supplied by Mármoles Gutiérrez Mena, solves the extreme temperatures, humidity, and noise problems. The structure of the ventilated façade in natural stone consists in three parts: a stone exterior layer, followed by an air camera that separates it from the building's interior cover. The advantage of this system is the concentrated air in between of the two layers, which in winter, gets hot and maintains the interior room protected from the cold, and in summer, it guards it from the heat and makes it cooler.

This involves an important energy saving, mainly, in changing and extreme temperatures areas. Furthermore, this type of structure is also a humidity and noise pollution solution thanks to its insulating properties.

Natural stone acts in this project as an element that adds a lot of value to this type of exterior cladding. In this case, the use of Blanco Macael marble, characterized by its low porosity coefficient, promotes the façade durability and also resists high pressures caused by the wind and the material's weight. Technically, the lack of fracture lines and mass homogeneity help the use of both, linear and point anchors.

In this other ventilated façade project, 5,800 square meters of Capri limestone, with honed finish, have been used. This is Aquarama, a luxury hotel and spa located in Norway as well, concretely in the exclusive area of Krokleiva. The material, whose cutting had more than 600 measures, has been installed with slot for point anchors. The work is the result of an exhaustive labor from two sides. On the one hand, the architect, who chose a special classification of Capri limestone, after being tested for extreme weather. And on the other hand, the supplier company, that selected the raw material in the quarry to fulfill with the quality requirements. Mármoles Gutiérrez Mena is company that focuses its activity throughout all the production process, from extraction from own Blanco Macael marble quarries, up to transformation and distribution of the stone.





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The lovers of singularity and authenticity in design know well that, in this art, everything and nothing is already written. Further than its use for the classic architecture, natural stone is being a must for the most glamorous and contemporary spaces from some time ago. It is not only a beautiful material with wonderful physical properties, but also it is one of the most versatile construction elements of the market.

In this way, innovation plays a fundamental role. For this luxury villa in Marbella, Spain, a revolutionary system with natural stone has been applied. It is Stonesize SSHA, a new manufacturing technique for ultralight stone through which the company, Tino Natural Stone, is revolutionizing the market. It supposes a further step from the traditional concept.

Stonesize® SSHA combines a thin laminated panel 100% natural stone with an aluminum honeycomb core. There are many varieties of Stonesize whose honeycomb reinforcement can be made also of fiberglass or others resistant materials.

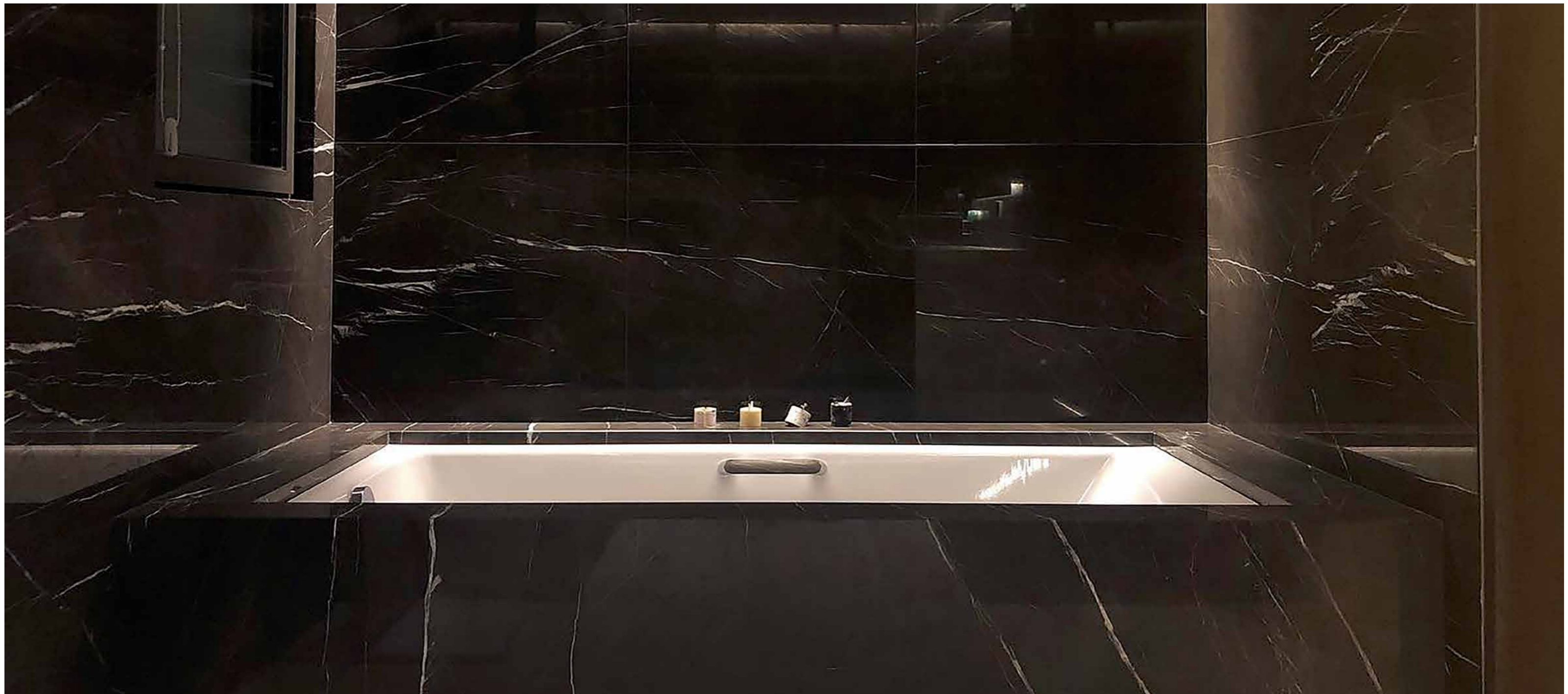
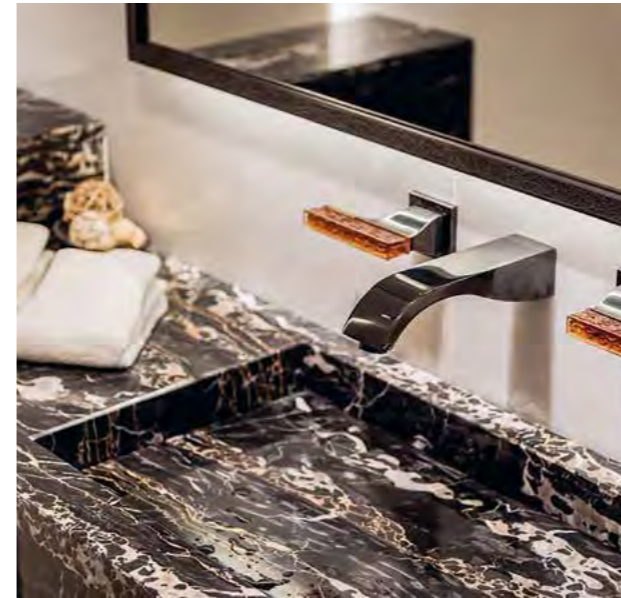
This method, in all its versions, reduces the natural stone panel weight in more than eighty per cent, and makes it more resistant, both to compression and flexion. It allows to produce big format slabs with minimum thickness to design no cutting spaces and increase the decorative possibilities.

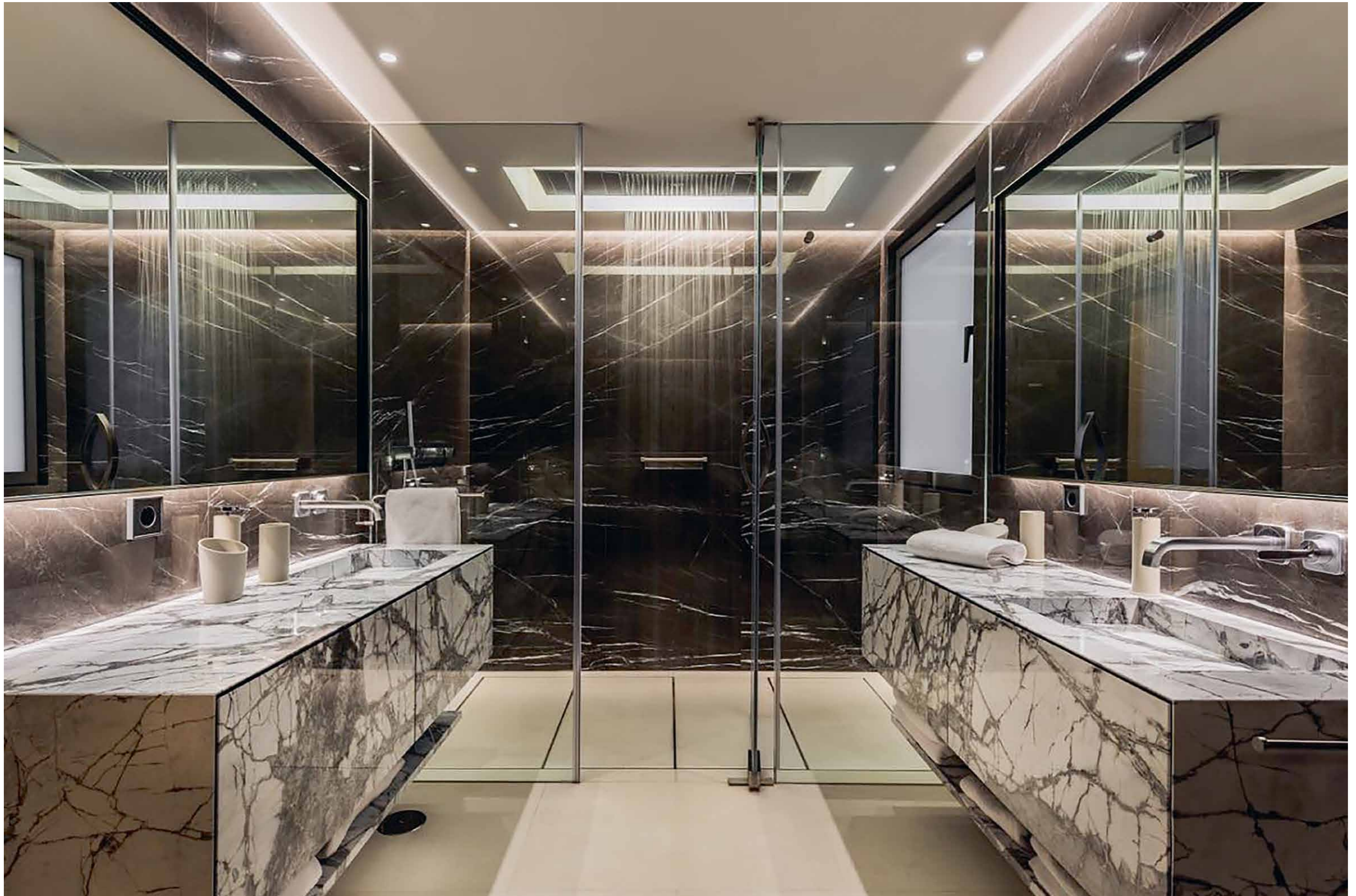
So if the natural stone applications for architecture and design were already so many, this innovation improvement makes them endless. This project by the Gálvez Interiores studio, which includes four different types of marble for

interior coating, indoor and outdoor floors, bathrooms, and bathroom furniture, is a good example of all of that.

All the bathrooms, like an artist's work, are alike and have a similar marble combination. They house integrated sink furniture in stone made with Stonesize® SSHA. On the one hand, Picasso Grey marble has been installed in two of them. It is a white grayish calcitic marble with pearly background and abundant grey veins. To produce it, the company has taken advantage of the singular aesthetic of the stone, and they cut and installed it with the bookmatch technique.

This, together with the Stonesize® SSHA application, allows to create this stone furnishings, hanged in the wall, swing doors, and with all its exposed parts, as it would never had been possible.






Black Portoro marble, a high-end stone with a crystalline black background and an explosion of gold and white veining, has been used for another bathroom furniture. It has fixed parts and is hanged in the wall, representing also the lightness advantage and resistance of this system.


Stonesize can be applied for all cladding types: walls, baths, showers, indoor and outdoor floor, and also for divided wall panel and furniture. The homogeneity feeling stands out in the big formats since the joints' number is less. In addition, its installation and transportation is easier. This technique of Tino Natural Stone, is also used for boat design, ventilated facades and technical floor. The Spanish company is a natural stone supplier, specialized in luxury projects.




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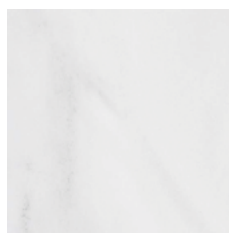
La profesión de nuestros escultores reflejada en proyectos.
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