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Projects & Hospitality | Fall Winter 2020





Landscape: from cliché to relaxed progression in time

The relational perspective forms the basis of the project by Sordo Madaleno Arquitectos for the **Solaz Los Cabos Hotel** in San José del Cabo. A facility of big numbers with views of the sea and reflecting pools, restaurants, a fitness center, a spa, a beach club and native plants that are doubled to reinforce the concept of interaction with nature

White expanses of luminescent sand, meeting the crystal clear waters of a sea – that of Cortez – narrated by John Steinbeck in his *Log*. The robust beauty of the desert, beneath technicolor skies, like time-lapse images of clouds in motion. Los Cabos, a cult location for whale watchers and sports fishermen at the extremity of Baja California in Mexico, needs no introduction. Its immediately perceptible charm is well known. What is lacking here, however, is care devoted to the wild spirit, which has had to gradually succumb to tourism, and the tendency to build things that are not always consistent with the relational logic of the parts and the whole. What sets Solaz Los Cabos Hotel apart, in the field of resorts justified by an evolved definition of luxury, is architecture that provides visual evidence of an effort to recognize and respect the natural topography of the site.



Owner: Marriott International
 Hotel operator: Marriott Bonvoy
 Architecture & Interior design:
 Sordo Madaleno Arquitectos
 Lighting design: Luz y Forma
 Landscape consultant: Gabayet Paisajistas
 Furnishings: Andreu World, Atelier Central, Cuchara
 diseño, Dupuis, Esrawe, Expormim, Kettal, Triconfort;
 on design by Cesar Lopez Negrete
 and local manufacturers
 Walls, ceilings and flooring:
 Bozovich, Hunter Douglas, Marmoles Arca
 Windows and glass doors: Panoramah
 Rope Installation: Vixi
 Artworks: Cesar Lopez Negrete

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 Author: Antonella Mazzola
 Photo credits: Rafael Gamo

The project by Sordo Madaleno Arquitectos has been guided by this need for “correct insertion” with the surrounding environment, obtained by careful selection of construction materials and methods, the introduction of native plants in collaboration with Gabayet 101 Paisaje, and – obviously – by its design: organic forms that reference the movement of the waves, producing an attractive series of volumes that adapt to the landscape. With the concept of shaping as the ordering principle is intertwined with a desire to pay homage to the cultural and artistic heritage of the region, with the display of native artifacts in the El Gabinete Del Barco gallery, and the placement in public and private spaces of over 400 works, including sculptures, installations and wooden furnishings, by the Mexican artist César López-Negrete. Solaz Los Cabos Hotel covers an area of 34 hectares, and in spite of its size it seems to be nestled on the hillside, facing the ocean. Distanced and placed at angles







with respect to one another, the five taller main buildings – six-story volumes arranged to form a broken chain in the upper part of the property – have a light, airy presence. The lower volumes are set in undulating rows on the slope below, and contain rooms with a private entrance patio and green roof gardens enhanced by desert plants,

offering privacy and energy savings, since they keep the rooms cool. The terraces gently follow the slope of the site, guaranteeing a view of the sea for every unit, including 128 hotel rooms, 147 shared ownership villas and 21 apartments in the three nine-story towers placed to one side. At a glance, the thresholds often dilute the perception





of the physical boundary with the outside, setting a relaxed progression in time and interaction with light through the vertical elements of the façades, the acute angles and long corridors that project the shade towards the interior. The main construction materials – quarry stone, granite, marble and local wood – blend naturally with the semi-desert backdrop; wicker and cords screen the elegantly furnished spaces in front of the Mako restaurant from the sunlight, in an area featuring large hammocks; rows of cacti, panels and reed pergolas separate the private pools of the rooms in the terraced section. The interiors share a welcoming atmosphere, warmed by the extensive presence of tropical wood and a natural palette of grays, cream and brown tones. A distinctive contemporary personality is provided by furnishings with clean lines, original works of art by César López-Negrete and typical colored fabrics.

The discreet charm of good manners

The renovation of an abandoned structure has produced the **Can Bordoy Grand House & Garden**. An urban oasis and boutique hotel, where epochs and styles meet, suspended between nostalgic velvet and contemporary design details.

An invitation to cross the threshold, created by OHLAB



A secret garden where the shadows follow the path of the sunlight amidst thorny blackberry bushes, scented citrus groves and age-old shrubs, birdsong and the clinking of coffee spoons on china cups. An enchanting vision that sends whispers of the synesthetic power of unexpected nature, amidst the streets of the historical center of Palma de Mallorca. The peaceful spell is cast across walls and rooftops, converging on the Grand House to form a whole: the Can Bordoy Grand House & Garden. A small hotel with 24 rooms, a garden, swimming pool, spa and panoramic terrace. The project is by OHLAB, intervening on an abandoned building of 2500 m² that has been through many alterations, some obtrusive, others more delicate and positive. An ageing beauty, in short, that showed all the wear of 500 years of life, which the architects have taken back to a 'second youth,' sublimating its decadent charm, making neglect into allure, wounds into precious plot lines. Symbolically inspired by the ancient Japanese art of Kintsugi used to repair plates and pots, the project reconciles and enhances the various layers of history, clearly displaying the interventions required for its new use.

Lime mortar, traditional stucco and noble stones decorate the joints, while more detailed architectural strategies burst in with contemporary materials, and majestic velvet – no longer a dusty memory, but a sky blue coup de théâtre – becomes



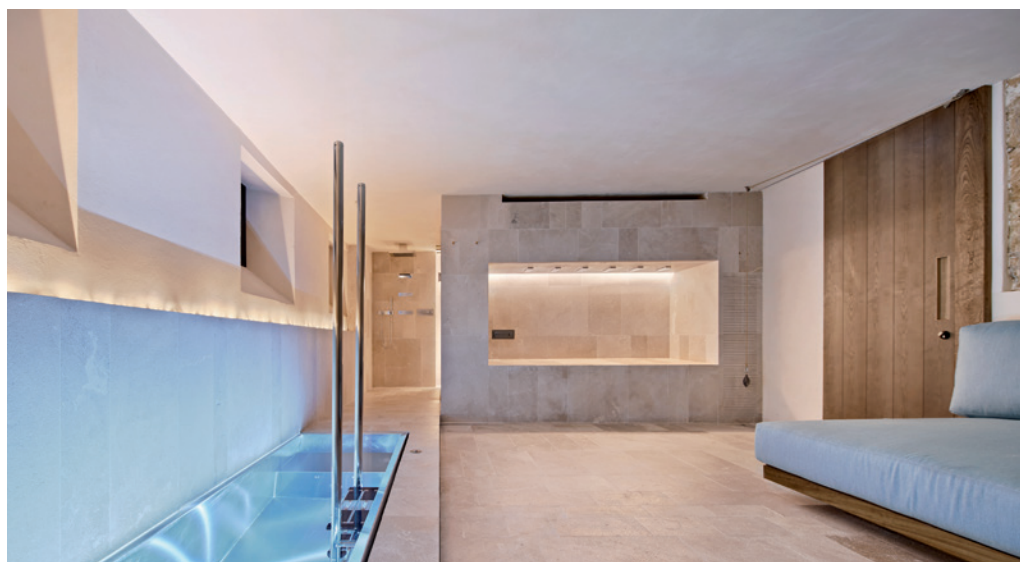
a mobile partition on the dramatic bathrooms in the guestrooms, or behind the bar, to unveil shelves of special beverages. In the spa the original stone walls from the 12th century have been structurally reinforced with brutalist fair-face concrete, and finished with delicate grafting of

natural stone. In the ground floor and the hall, the intelligent sense of proportions is underlined by reflecting materials, like mirrors, water and steel. The skylight is the transparent backdrop of the pool on the terrace that floods the main staircase with reflections, which continue to dance on the

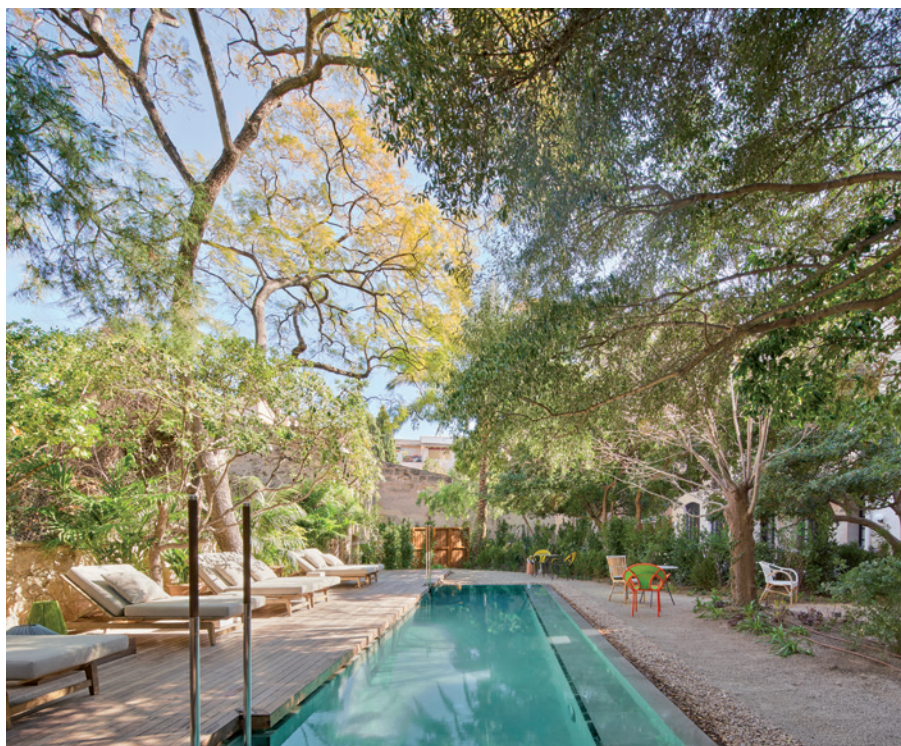




Client: Mikael Hall
Architecture & Interior design: OHLAB / Paloma
Hernaiz and Jaime Oliver
Landscape design: Salva Cañis (master gardener),
OHLAB (landscape masterplan)
Acoustical: Tafor Consulting
Archaeologist: Elvira González
Furnishings: Baxter, Fredericia, GTV Thonet,
Ligne Roset, Moroso, Norr; on design by OHLAB
Lighting: Artemide, Bocci, Flos, Santa & Cole;
on design by OHLAB
Commissioned Art work: Pedro Oliver
Graphic Design: Studio Roses
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Author: Antonella Mazzola
Photo credits: José Hevia



reflecting portions, also incorporating passing figures. The eclecticism of the architecture corresponds to a selection of period furnishings and complements, with very different sources: the many antiques from Paris, Copenhagen, Stockholm and Istanbul are joined by handmade items from Mallorca, furnishings by GTV Thonet, Ligne Roset, Baxter, Moroso, Norr, Fredericia, lights by Artemide, Flos, Santa & Cole and Bocci. OHLAB has designed beds, bedside units and headboards to measure in walnut and blue velvet, creating a delicate, intimate space that forms a contrast with the imperfection of the plaster finishes and ceilings. The floors are also like a map of time, with evocative dark wood planks, carpets and marble. The dining rooms of the Botanic restaurant are even invaded by a green corridor of plants, connecting the garden and the street.





Rediscovered splendor

Already a winner of many honors, **Casa Burés** is a gem of Catalan Modernism. The interior design by Estudio Vilablanch and TDB Arquitectura has created 26 exclusive residences with high-quality shared areas, combining the philological restoration of historical settings with contemporary décor solutions

Privilege, in this case, goes far beyond appearances. To live in one of the flats of Casa Burés is an experience that forces you to examine the details, the virtues one never tires of discovering inside an expansive whole that propagates a language that at the start of the 1900s absorbed expressive trends inspired by the forms of nature, traditional materials and

techniques, along the paths suggested by the Arts & Crafts movement of William Morris. Francesc Berenguer i Mestres designed the structure and the decorative order of this six-story corner building whose length occupies nearly half of a block near Passeig de Gràcia, protected as heritage since 1979. A team coordinated by Estudio Vilablanch and TDB Arquitectura has worked





on the interior design, based on a precious, indispensable premise: to recover and enhance all the original decorative parts, and to adapt the 26 new residential units – apartments and lofts – to current regulatory and functional standards, also in terms of layout, technology, security, safety, accessibility and comfort. The architects have developed three concepts, combining the intrinsic elegance of each space with the advantages of modern architecture, such as light, space and fine materials, an impeccable selection of furnishings with clean, contemporary forms, and a lighting design that features the most iconic pieces by Serge Mouille, Moooi, Oluce, Davide Groppi, Vibia and Flos. The new colors, finishes and facings avoid ‘competing’ with the context, taking part in a refined game of juxtapositions.

On the ground floor, where the former owner Burés – a representative of the textile industry at the time – had set up his office and warehouses, today there are three large lofts paced by the





original cast iron columns from the start of the 1900s, exposed brick walls, kitchens and furnishings that reinforce the industrial character. The semi-basement is for the communal areas: a swimming pool, a spa, a gymnasium, a wine cellar, a terrace and spaces for social events. The piano nobile, with the most striking decorations, has been divided into two sumptuous apartments of 500 m² in which mosaics and inlays on the floors, multicolored windows, moldings, decorative elements in wood, frescoed walls and ceilings have all been carefully restored. The residences on the upper levels have been transformed into 16 apartments and 5 penthouses, uniting the evocative force of the historic spaces with pursuit of a parallel register that uses the color white and oak to enhanced design pieces and contemporary artworks carefully selected by the architects.

It thus happens that in a living area, below gilded ceilings with stuccowork based on botanical motifs, we see a bulthaup kitchen, where the gray of its large module sets the chromatic tone for the CasaDesús sofa, near a square Bolia table, a table by Viccarbe and the larger black dining table by Hay, accompanied by the colonial touch of chairs from Norman Copenhagen.





Developer: Bonavista Developments
 Interior design: Estudio Vilablanch, TDB Arquitectura
 Furnishings: Antonio Lupi, Bolia International, Bulthaup Barcelona, B&B Italia, CasaDesús, Cassina, Coblonal, De La Espada, Hay, Ivano Redaelli, Kave Home, Living Divani, Menu, Minim Arquitectura, Molteni&C, Normann Copenhagen, Norr11, One Collection, Poltrona Frau, Viccarbe, Zanotta
 Lighting: Davide Groppi, Flos, Moooi, Northern Lighting, Nuura, Oluce, Serge Mouille, Vibia, &Tradition
 Bathrooms: MAT by MINIM
 Artisans and professionals: Abac Conservació i Restauració, Ascensores Camprubí, Ebanisteria Llorens, Jordi Pessarrodona, Max Rudgers, Rom-Aplic, Rudi Ranesi, Taller ProArtis Conservació Restauració, Taller Salvador Escrivá, Urcotex, Vittralls Bonet
 Art pieces: Marie France Veyrat

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 Photo credits: Jordi Folch & Jose Hevia

