

CONNECTED CITY

A LAMP FOR BOTH OUTDOOR AND INDOOR

A CATALAN CHAIR IN THE HUMAN RIGHTS ROOM AT THE UN

TEST URBAN-SCALE PROJECTS

HOW TO WRAP A SANDWICH MORE SUSTAINABLY

A MOP BUCKET WITH SEPARATE WATER COMPARTMENTS

COMFORT AND CUTTING-EDGE ARCHITECTURE IN THE DESERT

SENIOR CITIZENS KEEP FIT IN PUBLIC SPACE

A CANDY RESTAURANT

A FRIENDLY HOSPITAL FOR THE VERY YOUNGEST

A MUSIC SEARCH AND RECOMMENDATION SOFTWARE THAT REPLICATES THE SELECTION PROCESS OF THE HUMAN MIND

A HUMANOIDE ROBOT THAT HELPS PEOPLE

CLOTHES THAT BLEND STYLE WITH TECHNOLOGY

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(Actar)

THOUGHT UP IN BARCELONA 2



THOUGHT UP IN BARCELONA



Ajuntament de Barcelona

Barcelonactiva

With the collaboration of:



THOUGHT UP IN BARCELONA 2



Ajuntament de Barcelona

Barcelon**a**ctiva

With the collaboration of:



It is my pleasure to present the second volume of the “Thought up in Barcelona” series, which contains a sample of the products and services that have come to exist as a result of the inspiration and creativity of enterprising individuals in our city. These products and services are designed to provide innovative solutions by means of new formats and processes. Surprising personal projects with a distinct image are brought to light and exported around the world, contributing to make Barcelona a recognised brand of creativity and quality. Barcelona is a city that is committed to innovation and the development of strategic sectors with great potential for the future. At the same time, it is an engine that drives entrepreneurial activity to produce new business and business projects that reach out across borders. These abilities, which are patent in this book, are the key to achieving an economically-consolidated Barcelona that is capable of overcoming whatever challenges it may face.

These pages are the result of this creative and enterprising city, which is always bringing forth projects for the future that are “thought up in Barcelona”. In many of the companies featured here we find a balance between tradition and modernity, in addition to individuals who have been able to adapt to new times by responding to the challenges of contemporary society. In other examples innovation is combined with design and sustainability criteria, bringing value-added and quality to satisfy users’ requirements.

In short, there is a common element on every page: creative talent. This is a value that features highly in Barcelona, making it possible for our city to be set standards in innovation.

JORDI HEREU
Mayor of Barcelona

Fostering innovation and improving the business environment, allows social cohesion to be increased, while at the same time boosting the economy oriented towards sustainable development. For this reason, we have to promote innovation as an axis of competitiveness for companies and entrepreneurs in the global context and as a model for creating quality employment.

This book is an illustration of the innovation thought up, but above all achieved, in Barcelona – a major creative laboratory. An example of all those people with ideas and talent that are committed to taking a step forward in creating products and services with a Barcelona brand that have been successful, even beyond our frontiers. Products and services that improve the quality of life and the processes of production, but also opening up new possibilities. In this sense, the success of the city of Barcelona for placing itself on the map of innovation can be found in the diffusion of university research, the boosting of the results in innovation, the promotion of entrepreneurship, and the attraction of both local and international talent.

We find ourselves immersed in the change of the productive model, and so as to be able to advance towards the so-called knowledge economy, it is, on the one hand a priority to have human capital with talent. And, on the other hand, it is necessary to promote innovation and creativity within the business fabric, but also in the administration, so as to create, in this way, wealth and social welfare. Because the commitment to research, innovation and training will allow us to create more and higher quality employment.

Barcelona is a city in which ideas flow and are turned into innovative products and services in areas as varied as design, architecture, commerce, social initiatives or traditional industry. All in all, Barcelona is a city that generates creativity and innovation.

JORDI WILLIAM CARNES

First Deputy Mayor of the City Council of Barcelona.

The connected city

The city is a hub of connections, an interwoven fabric which encourages the exchange of ideas, teamwork between people, companies, knowledge centres and institutions and, in short, progress.

Thought up in Barcelona 2 unveils these connections and analyses them. This is a compilation of unique, innovative and pioneering cases that have been developed in this city and which have often had international impact. They are examples of Barcelona's potential as an engine for innovation, creation and internationalisation. They are the proof that a dream can often come true, that the embryo of an idea can end up a marketable product and that a small company can grow into one that sets world standards. The conditions exist in Barcelona for this to happen, and much more.

The book you are reading provides examples demonstrating that innovation frequently occurs during a collaborative process, among them is that of well-established companies collaborating with design schools, which is a mutually beneficial asset to be fostered: companies receive fresh ideas while students work on real cases and gain a foothold into the labour market. So is that of a fashion designer developing a project together with a technology centre with the result being an innovative garment. These are a clear sign that this is the road to follow.

There is no turning back. Today's world is more connected than ever; new technologies allow real-time exchanges to take place, something that had never happened before. We should make good use of them. The sociologist Zygmunt Bauman foresaw this back in 2000 when he spoke of "liquid modernity", which would explain the world's current situation compared to the solid and watertight modernity of the past.

In order to fit into to this new condition, individuals must be flexible and adaptable. Disciplines are no longer closed capsules, and it is precisely this flexibility that enables synergies and collaborations to flow like water.

The philosopher Jeremy Rifkin in turn speaks of "empathic civilisation", and describes a new social fabric based on a wide variety of disciplines. It is evident that this new global consciousness affects our way of working and creating; minds are more adapted to the complexity of relations and networks present around us. Here, however, we identify only a small but representative part of this fabric in the city of Barcelona.

If the first *Thought up in Barcelona* illustrated the creativity to be found in the city, this follow-up shows how this creativity is nurtured as a result of the relationships formed between creators.

Who knows if this book will lead to new relations and synergies among its protagonists. That would be a great epilogue for this story.

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**TURNING A SNEAKER
INTO FASHION
FOOTWEAR**

Munich is one of those companies that knows how to reinvent itself and adapt to the changing times. Its trainers have become exclusive objects present in the most desirable wardrobes in countries like Italy, the Netherlands, Portugal, Greece, Japan and Russia.

The story of Munich began as a small holding owned by the Berneda family in 1939. From early on, the company specialised in sports footwear and was a pioneer in the production of sports shoes in Spain. The year 1964 saw the inclusion of the brand's X symbol and the change in name from Berneda to Munich. The Goal model is created in 1978. Inspired by indoor football shoes, it supposes a revolutionary move in the 1970s, a time when the world of sport was having a strong impact on streetwear. The company underwent restructuring, in the areas of both technical innovation and design, for the purpose of meeting the level of demand of the moment. Some of the improvements made included changing the production system, the introduction of highly innovative materials (microfibre, kangaroo skin, natural rubber, etc.), which offered greater comfort, in addition to technical excellence and quality.

MUNICH

www.munichsports.com
www.munichmyway.com

Xavi Berneda
MARKETING DIRECTOR



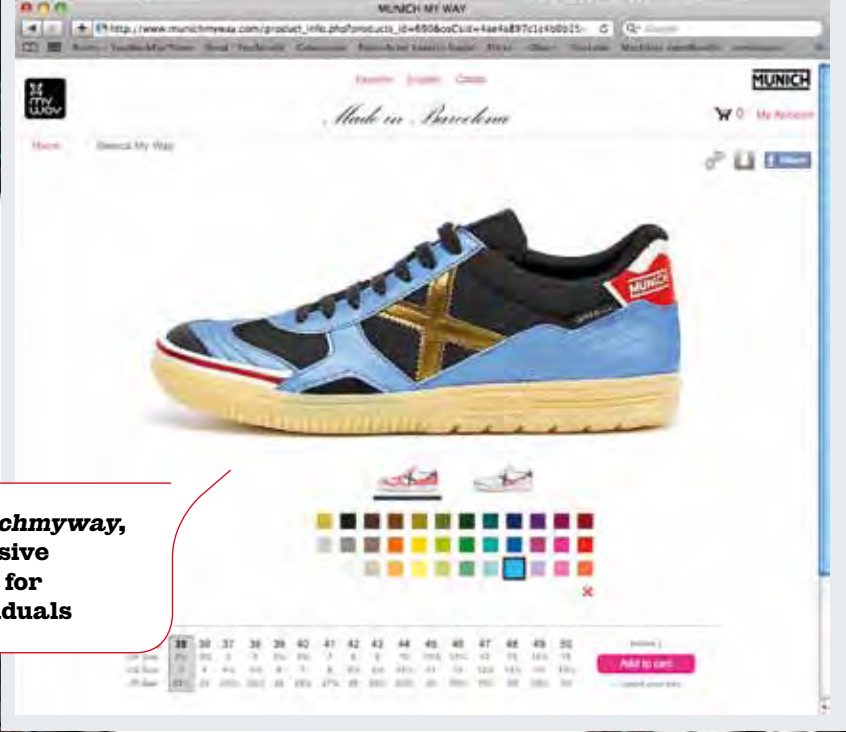


A key to success that combines design with long years of experience



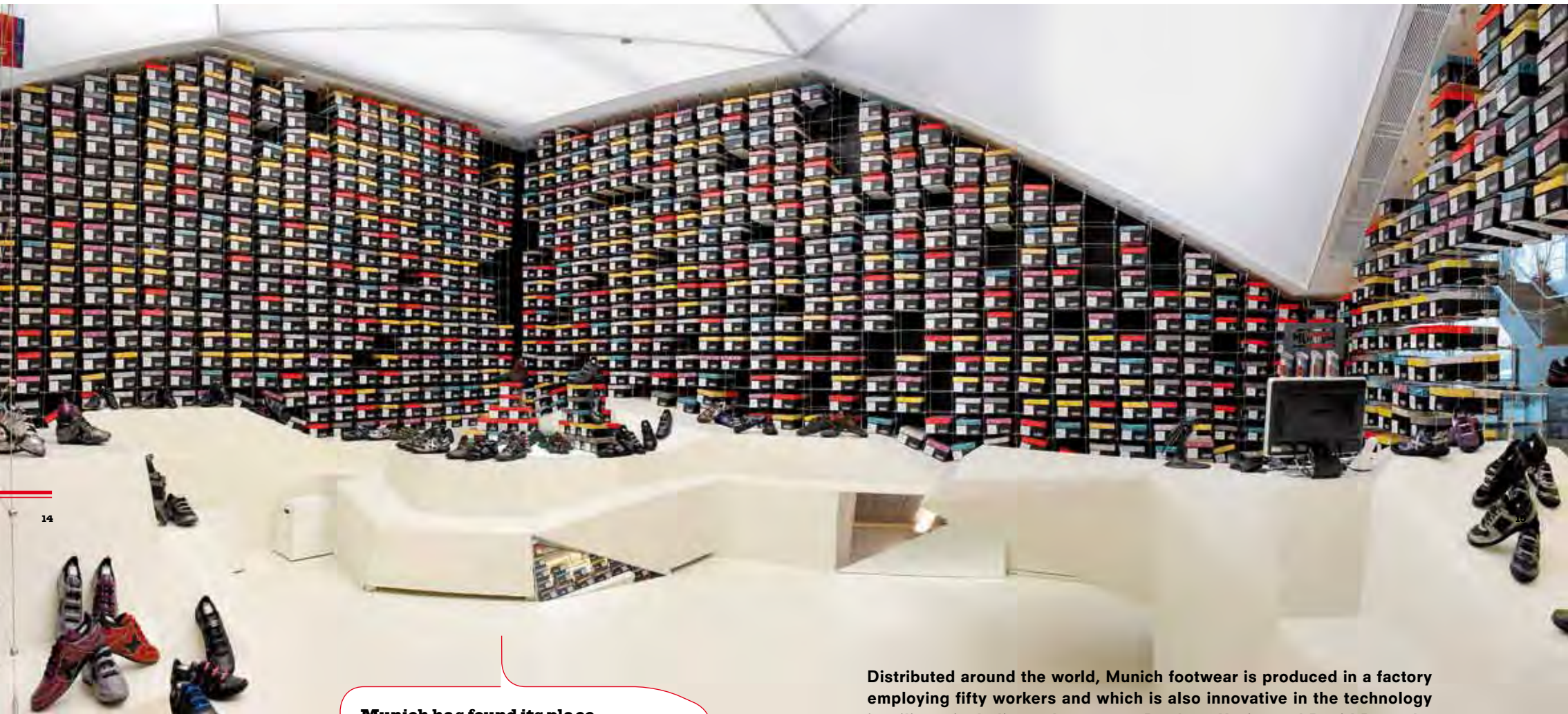
At the start of the 2000s, always alert to trends, the company decided to give their trainers a daily use and began to produce street versions of their classics. The Goal range was relaunched in 2002, but this time the indoor football shoe was redesigned for the world of fashion. In this way, in addition to the pairs of sports shoes Munich manufactured each season, the company added a new range, which would also take the female market into account in its production as of then. Appearing later were the Roc line, inspired by running shoes, and the Acropol line, based on footwear used for Taekwondo, both in street versions.

New technologies are also present in Munich's business plan. Through its website (www.munichmyway.com), customers can tailor their trainers according to their tastes, by choosing the sole colour, the finishings and the leather of the model, for instance. Once designed, the trainer is manufactured and delivered to customers, who will have a unique shoe, made to their taste and convenience.



Munichmyway, exclusive shoes for individuals

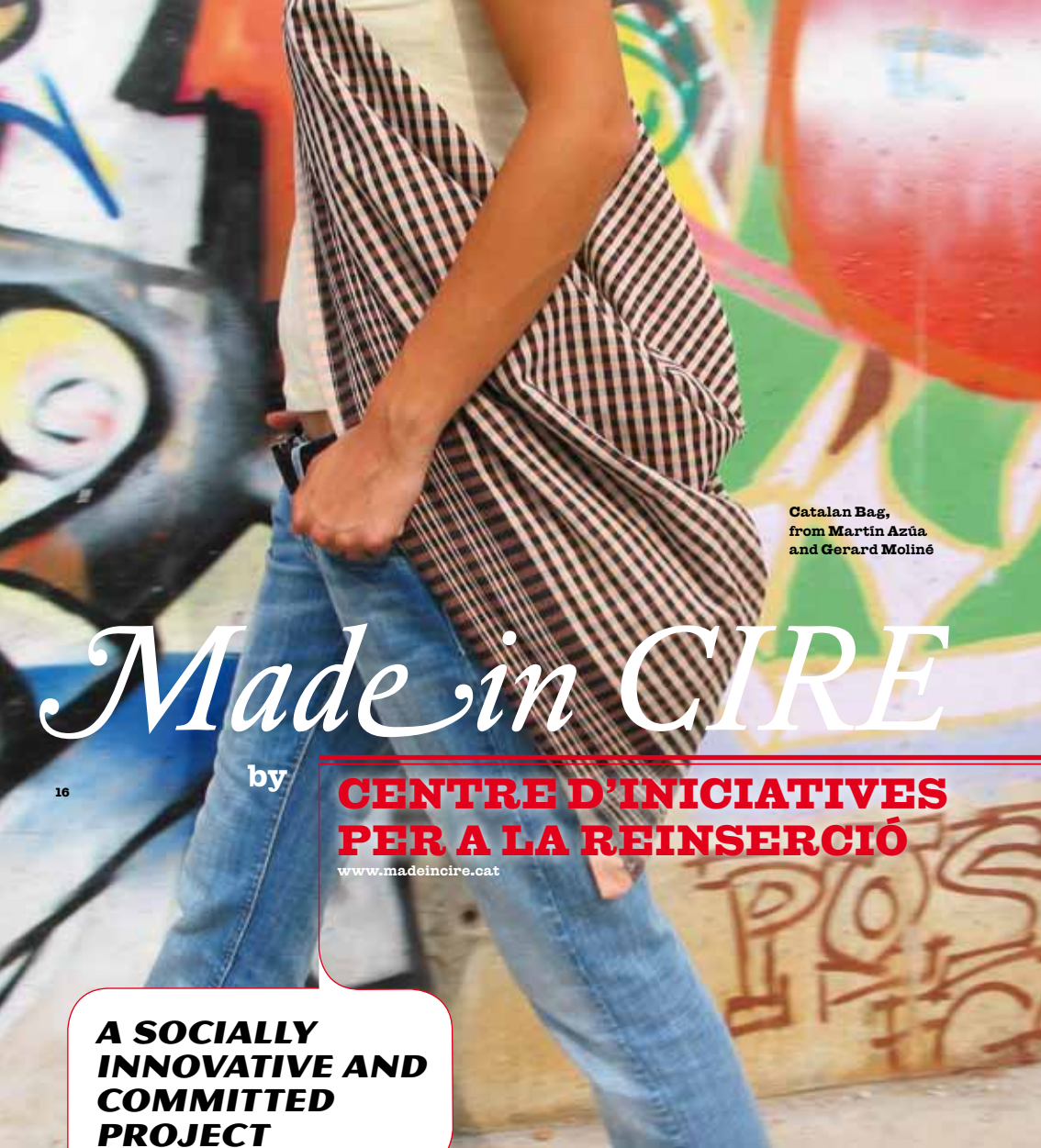




Munich has found its place in a very demanding international market owing to its design and comfort

Distributed around the world, Munich footwear is produced in a factory employing fifty workers and which is also innovative in the technology it utilises, including solar energy. Brothers Xavier and David Berneda, partners and directors of Munich, have lived their profession from a very early age. They are the third generation of a family devoted to the manufacture of sports footwear. Since 2000, these two men have been behind the Munich presence in the fashion sector.

Munich has been awarded with the Cambra a la Gestió del Disseny 2009 prize organised by the Cambra de Comerç de Barcelona and BCD Barcelona Centre de Disseny.



Catalan Bag,
from Martin Azúa
and Gerard Moliné

Made in CIRE

by

**CENTRE D'INICIATIVES
PER A LA REINserció**

www.madeincire.cat

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**A SOCIALLY
INNOVATIVE AND
COMMITTED
PROJECT**

Blai Puig
COORDINATOR OF THE COMMISSION
OF IDEAS FOR MADE IN CIRE'S PRODUCT
CREATION

Paola Roig
MADE IN CIRE'S
COORDINATOR

Adolf Cabruja
CHIEF DIRECTOR OF CIRE



**Training, occupation
and integration are the
three lines of action that
move CIRE to design
personalised social and
workforce integration
pathways for
each inmate**

The brand Made in CIRE is a programme run by the Centre d'Iniciatives per a la Reinserció (Centre for Reintegration Initiatives) depending on the Department of Justice of the Government of Catalonia. Its main mission is to achieve the reintegration of correctional facility inmates into society and the workforce through the manufacture of design products.

This collaboration between designers and Made in CIRE began in 2004 when Martín Azúa and Gerard Moliné, two well-known industrial designers, created the Catalan Bag for production in correctional facilities.

The success of the bag both in sales and social acceptance led to the idea of setting up the CIRE Space, a platform for developing ideas to promote new quality and contemporary Made in CIRE products.

Made in CIRE is not the only workforce reintegration programme developed by the Centre. Inmates can also work in construction, forest cleaning and industrial clothing; but it is the only programme that is presented as a recognised brand, the results of which reach society and which has commercial distribution to retail establishments and specialist trade fairs.



**Several models for the series
Enfarcella't, from M. Jesús Fargas**

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**Pieces by well-known designers
manufactured by correctional
facility inmates**



There is a very diverse range of Made in CIRE products manufactured in prison facilities and they involve all kinds of techniques and materials: clothing, locksmithery, carpentry, printing and ceramics. They are useful products featuring quality and innovative design.

Among the many items produced, the most noteworthy products are the *Enfarcella't* and *Entaula't* line of picnic and kitchen accessories by María Jesús Fargas, the new range of teapots by different designers, the bag lamps by Pete Sans and Regina Saura and the Neobarretina cap by Gerard Moliné, which was selected for the 2009 Delta Prizes, besides the previously-mentioned Catalan bag and the



Kima Guitart



Lluïsa Jover



Nani Marquina



Guillem Ferran

Designer teapots

Neobarretina, from Gerard Moliné

**This is a design line
that gives value added
and prestige to work
by inmates.
In this way society
can appreciate the
capacities and skills
they have acquired**

DIN furniture, from Martin Azúa



Encens, from Jesús Sánchez Gallego

different versions of it: the African bag and the Catalan-African bag.

For the purpose of attracting and promoting new talent, Made in CIRE has set up a grant for the FAD Incubator, through which CIRE chooses one of the presented designs and produces it. This collaboration between FAD and CIRE has allowed young designers to be able to see their work manufactured. This is the case of Jesús Sánchez Gallego, designer of *Encens*, a vertical incense burner that collects the ash and prevents it from falling everywhere.

The network created by Made in CIRE (designers, inmates, FAD, retailers, etc.) is an example of how social innovation with commercial openings is possible.



It is not often that you can find a lamp that serves for both indoor and outdoor use; in other words, one that can resist being under the sun and rain, and withstand wind and other weather conditions, while fulfilling the requirements of interior design.

Inout is the result of the intuition that there was room in the market for a decorative indoor lamp – in – that can also be installed outdoors without problems – out. This lamp looks just as good in a living room as it does in a garden. Its familiar silhouette recalls that of your classic standing lamp.

It is manufactured from rotational moulded plastic, in this case 100% recyclable polyethylene, a waterproof material that is resistant to knocks and that can come in different colours: white, red and on a special edition Bombay Sapphire blue. The lamp shade and foot are made from a single piece, making it easy to carry while giving off a uniform light. Another feature is size – the largest version stands 2.2 metres tall.

The sum of these features has led this lamp to achieve great success both nationally and internationally, and it has set a standard in product design. It is one of those once-in-a-lifetime success stories.

Inout Lamp

20

by **RAMÓN ÚBEDA, OTTO CANALDA
+ METALARTE**

www.metalarte.com

Ramón Úbeda
DESIGNER

Otto Canalda
DESIGNER



Román Riera
MARKETING DIRECTOR AND OWNER
OF METALARTE

Carlos Riera
METALARTE'S ART DIRECTOR



**AN INDOOR AND
OUTDOOR LAMP
THAT HAS SET AN
INTERNATIONAL
STANDARD**



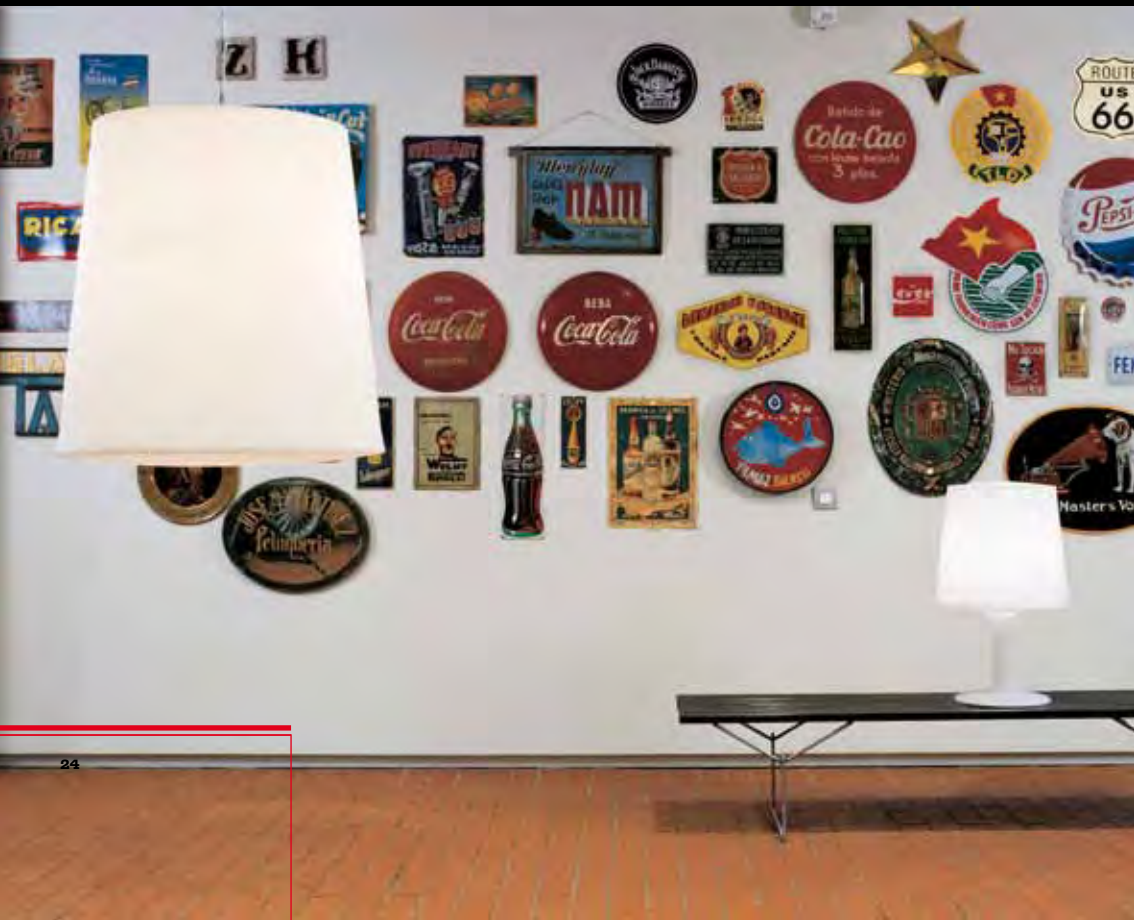
It is featured in a monographic book: *Inout & Friends*, a 400-page publication released in 2009 by Ramón Úbeda and Nova Era Publications.

Inout is a design by Ramón Úbeda and Otto Canalda, and is produced by Metalarte. Úbeda is a multi-faceted creator who can be defined as an architect by education, journalist by profession and designer by vocation. He collaborates with the most important Spanish and international magazines, while also being the author of a large number of books and a curator of exhibitions. Canalda is a young designer who graduated from the Elisava design school and works at BD Barcelona Design in the department where new products are developed. Finally, Metalarte is a family-owned Catalan company that was founded in the 1930s, but which began to specialise in lighting in the 1960s. Taking advantage of their change in direction, the company decided to work with avant-garde designers and to set standards in the manufacture of light fittings and lamps. It has also set up the Metalab project, which promotes collaborations with a new generation of designers.



A huge, translucent, self-supporting and waterproof lamp made as a single piece





**Inout can be found practically
anywhere in the world:
from Tokyo to China
via London**



The Inout lamp received the Good Design Award from the Japanese Ministry of Industry in 2008. However, the greatest acknowledgement for the company has been the successful sales of its products, which can be found in diverse places all over the world: from offices to luxury hotels, zoos and restaurants, and in television, cinema, at the University of Tokyo and even in China.



Lemon squeezer

This utensil makes it easy to obtain juice from a lemon without seeds or splashing. What is more, its closure system means you can even keep the rest of the lemon in the fridge longer.



Luki

by

LÉKUÉ

www.lekue.es

**TECHNOLOGY AND DESIGN
IN THE KITCHEN**

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Luki Huber
DESIGNER

Xavier Costa
GENERAL MANAGER
LEKUÉ

Lékué is a Catalan company that was founded in 1980 selling brooms and rubber ice trays. 2005 was a strategic year of change for the group, materialising in a heavy investment in R&D for the research into new materials and the optimisation of designs. Much has happened since the company's beginnings and Lékué has been able to redirect its product lines to strengthen its image as an innovative brand that is fresh and open to its target market. It is now the world leader in innovative products for the kitchen made from platinum silicone.

Practicality, quality, innovation and cutting-edge design are behind the philosophy of Lékué. These values have allowed the company to grow rapidly in recent years. Their annual turnover is now approaching 15 million euros.

Lékué has many household product lines, but their most successful, innovative and revolutionary is the steam or papillote case, made from 100% platinum silicone. This state-of-the-art material has unique qualities resulting from its exceptional flexibility, resistance and thermal adaptability. This makes platinum silicone ideal for cooking food in ovens and microwaves.

Lékué is currently collaborating with different industrial designers to create new products for its kitchen and household lines. One of the most fruitful collaborations is with the Swiss designer living in Barcelona Luki Huber, who works with the idea of combining functional design with the properties of platinum silicone to achieve, improve, facilitate and reinvent known objects and processes for use in professional and private kitchens.

The Luki Huber range by Lékué includes a folding steamer, a cooking mesh, a steam case with tray, a lemon squeezer and an ice cream mould, among others.



Cooking mesh

A flexible elastic net where food is introduced for steaming and draining. This system allows food to keep its nutrients and aromas, and achieves healthy, light and fat-free cooking.

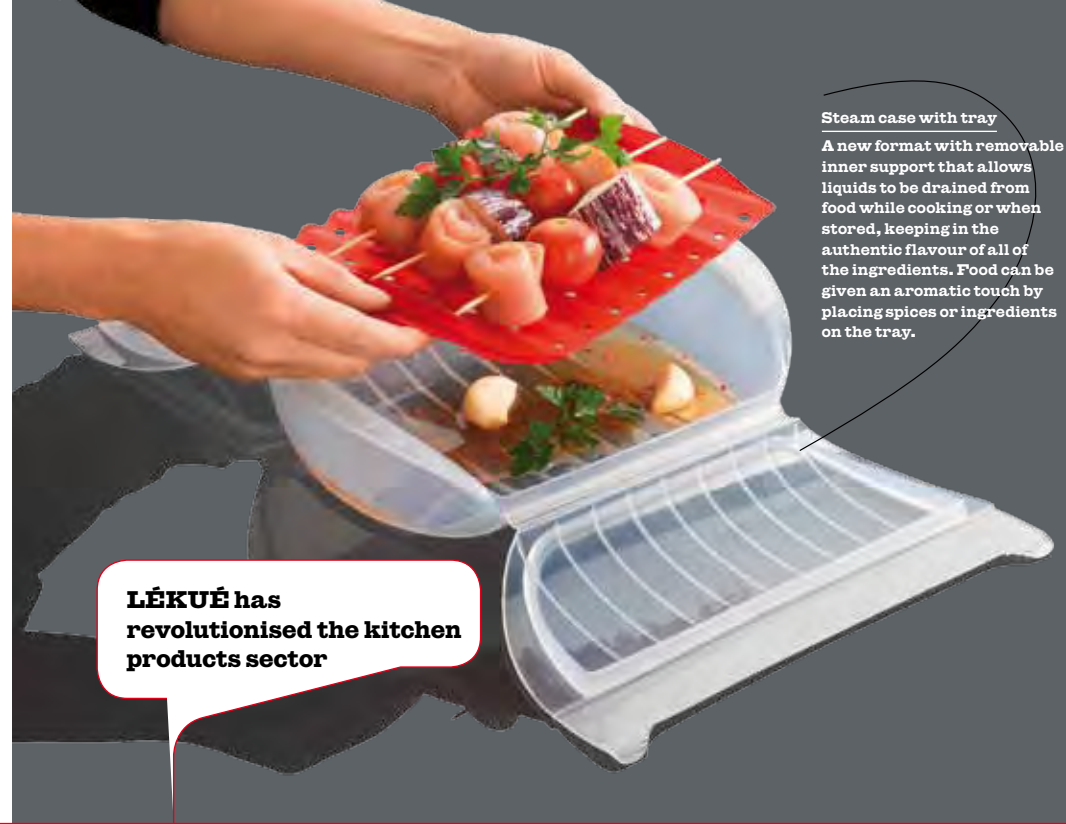
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Folding Steamer

A healthy, quick and practical way to cook without added fats. It features heat-resistant handles and non-drip grooves for easy handling. The flexibility of its material means it can be folded to gain space in the kitchen.

LÉKUÉ has great experience in developing platinum silicone products for professional and private kitchen use



Steam case with tray

A new format with removable inner support that allows liquids to be drained from food while cooking or when stored, keeping in the authentic flavour of all of the ingredients. Food can be given an aromatic touch by placing spices or ingredients on the tray.

LÉKUÉ has revolutionised the kitchen products sector

Advantages of Lékué products are their high resistance to extreme temperatures, excellent non-stick properties, uniform cooking, and ergonomics. They are easy-to-clean and use, and are environmentally-friendly (their basic component is silica, present naturally in rocks and beaches). And they are very flexible, a quality that makes them easy to disassemble and store.

Lékué products have been acknowledged at local and international levels, with special mention made of the prize from Madrid Fusión 2007 and the Good Design Award 2007, the Trends 2009 award from the environmental exhibition held in Frankfurt and The 2009 Best Hit Items 30 by Nikkei Trendy in Japan. These awards confirm the excellent acceptance of products developed by Lékué by the public. Lékué has obtained the prize Cambra a la Gestió del Disseny 2010, a prize call from the Commerce Chamber of Barcelona and the BCD Barcelona Centre de Disseny.

Although innovations have been applied to all sorts of home appliances for years, the mop bucket has remained practically unchanged since it was invented some fifty years ago.

The current way of mopping floors is neither efficient nor environmentally-friendly. Normally, the bucket is filled with water and mopping starts, with the dirt that is picked up being mixed with the water in the bucket. The result of this is that the dirt is really only spread

across the surface being cleaned. While Carlos Rivadulla, inventor of the Ecofrego, was performing military service, it occurred to him that there was a better solution – two separate compartments in the same bucket. This practical cleaning solution is also much greener. Ecofrego is a mop bucket consisting of two mop wringers and two compartments, one for clean water and the other for dirty water. The clean water wringer is con-

nected directly to the larger compartment forming the base. In this way, the bucket keeps its balance and better use is made of the space. The dirty water compartment is attached to the main compartment but with its own mop wringer, so that the dirt, dust and liquids picked up when the floor is mopped are not mixed with the clean water. This arrangement achieves a substantial improvement in the quality of water used for mopping floors. This new strategy of



An innovative and efficient solution that offers three-fold savings: in water, time and detergent

Ecofrego

by **CARLOS&JUAN RIVADULLA**

www.ecofrego.com

A MOP BUCKET WITH SEPARATE WATER COMPARTMENTS

Josep Añols
DESIGNER

Juan Rivadulla
ENTREPRENEUR AND CREATOR OF
ECOFREGO

Carlos Rivadulla
LAWYER SPECIALISED IN PATENTS
AND CREATOR OF ECOFREGO



eco-friendly cleaning provides three-fold savings: in water, given that the bucket does not need emptying several times; in time, because time is not wasted in filling the bucket; and a 50% savings in detergents, in addition to stopping a large amount of chemical substances from being discharged into rivers and the sea.

This simple but ingenious household design received the ADI-FAD 2009 Delta silver prize for industrial design. Behind it are two brothers from Lleida residing in Barce-

lona: Carlos Rivadulla, a lawyer specialising in patents, was the inventor, and Juan Rivadulla is the entrepreneur who has taken the business forward. They also have the support of Manuel Jalón, an Aragonese military engineer who founded the Rodex company, considered the inventor of the mop bucket and wringer. Ecofrego was awarded a national patent and has its international patent pending. The product was designed by Josep Añols of Staffmedia and is manufactured by a plastics injection company

in Lliça de Vall. Ecofrego is on sale in some 60 DIY stores all over Spain and also in the Carrefour and Hipercor supermarket chains. It will soon be available in other Spanish retail outlets. They are also in negotiations with chains from other countries. Aside from the bucket, they have also developed a range of sustainable products, such as microfibre mops, light and telescopic mop poles, brooms and a line of environmentally-friendly detergents.

All of the fantasies seen in futuristic films made in the 1950s and 60s have just become reality. Now we can talk to family members living on the other side of the world while seeing their faces, programme home appliances by phone and fly as if we were taking a bus. Who has never had the fantasy of having a robot to clean the kitchen, do the shopping or make lunch? The Catalan company PAL Robotics is working to put humanoid robots at the service of companies and citizens. The robotics team is a part of the PAL Group, a UAE-company promoting business solutions for the security, construction, tourism, vehicle hire, entertainment and commerce sectors.

REEM-B is known throughout the world as one of the most advanced humanoid robots. These creations incorporate mechanics, electronics and software never before used outside the field of R&D. The idea of PAL Robotics is that of exploring potential markets to promote the daily use of humanoid robots, which can help to improve our work and our quality of life.

REEM

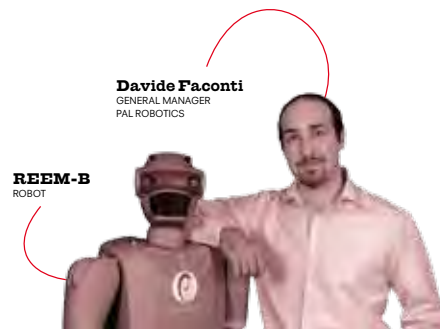
by

PALROBOTICS

www.pal-robotics.com

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**A HUMANOID ROBOT
TO HELP PEOPLE**



33

**PAL Robotics wants to
be the first to market
these robots and
make them a part of
everyday life**

The story of REEM starts with REEM-A, the first model in a series capable of walking and playing chess with grand masters in this sport. REEM-B appeared later. It could walk 1.5 km/hour, carry a load weighing 13 kg and find its way around an interior setting. It was then perfected until the arrival of the new and current version, REEM-H. This robot can find its way around different settings and provide information. It features an autonomous navigation system, a simple touch screen and a face voice-recognition system. In other words, it can speak and obey commands. In addition, REEM-H also has two mechanical arms that allow it to carry small packages. It also has a computer system that supports a wide range of multimedia applications: interactive map of the area, specific information (weather, nearby restaurants, transport timetables, etc.) and can allow face-to-face communications by means of video conferencing.



REEM-H is 1.66 m tall and weighs 100 kg. Its motorised arms and head give it some expression, and its wheeled base lets it move at 5 km/h. It also has a platform that is transformed into a cart for carrying small objects. It runs on a lithium battery with autonomy for up to eight consecutive hours. Camera and laser-based sensors let the robot move without running into obstacles and it can also go up and down stairs. This robot could be the answer to many of your daily household chores. REEM-H is designed for companies that need robots for specific activities, for example at trade fairs, conferences, festivals and shopping centres.

Barcelona engineering and design for the development of a service humanoid robot



THE EFFECTIVENESS OF EMOTIONAL ADVERTISING

Phrases such as “Redecorate your life” or actions such as putting your hand through the car window to feel the breeze come directly from advertising, and are the work of the same Catalan agency *S,C,P,F..., which at the time chose to create emotional advertising. Finding empathy with people and giving advertising its own content are some of this agency’s keys to success.

Some years ago they changed BMW’s advertising language, moving from a rational model that explained the technical features of a car to an emotional one, starting with the campaign “Do you like driving?” and culminating with the success of “Be water, my friend”, and others that have followed, confirming that this sort of advertising is what connects most with today’s consumer. This campaign, like water, flows and adapts to unexpected places. It was decisive for sales, which were estimated to have risen by 73.1% compared to the time before the advertisement appeared.

*S,C,P,F...

www.scpf.com

“Be water, my friend” is the most seen commercial on Internet, the most talked about and the most parodied

Toni Segarra
EXECUTIVE AND CREATIVE DIRECTOR *S,C,P,F...



Luis Cuesta
GENERAL MANAGER *S,C,P,F...



Ignasi Puig
MANAGING DIRECTOR *S,C,P,F...



David Caballero
EXECUTIVE CREATIVE DIRECTOR





Ikea, BMW, Vueling and Vodafone are some of the clients that have been loyal to the agency

The philosophy of *S,C,P,F... is based on long-term ideas, and its style promotes values like consistency and excellence. It is no wonder their clients have been loyal to them for many years. Their campaigns for IKEA and Vueling, and one of the most recent ones for Loctite, are remembered for their originality and effectiveness. One example of this is the adaptations in dozens of television programmes, articles in the press, newspaper front pages, interviews on radio programmes and hundreds of versions made by viewers and uploaded onto Internet of the campaign "Be water, my friend". Another of their premises is that of collaborating and the "creative mix". *S,C,P,F... works regularly with other creative agents. Its collaboration with the agency El Terrat is called "Improving the Present" (Mejorando lo Presente) and has the goal of generating alternative contents to seduce those big brands looking for different formulas to the traditional TV ad and also to main television channels.



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Commercial for BMW

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Commercial for IKEA



*S,C,P,F... started at the end of 1995 when Toni Segarra, Luis Cuesta, Félix Fernández de Castro and Ignasi Puig left the Delvico Bates agency to set up a new independent project. For years now they have been a prestigious advertising agency at the fore of creative communication and responsible for the advertising of national and international leading brands such as BMW, IKEA, Procter & Gamble and Vodafone. The best creators and young talents from around the world work or have worked in one of their different offices (Barcelona, Madrid, Buenos Aires and Miami). Outstanding among the numerous prizes the agency has won are the Grand Prix awarded at the Sol Festival in San Sebastián (Iberoamerican Advertising Festival) on five occasions, three for television (2 with BMW and 1 with IKEA) and two for graphics (Panama Jack and BMW). In addition, the "Hand" advertisement for BMW has been chosen by the press as the best commercial of the last 25 years at the Sol Festival. In turn, "Be water my friend" won the Golden Amp in 2006 and the Prize for Effectiveness. In fact, *S,C,P,F... is the only agency to have won the Grand Prix at the Efis (Effectiveness Awards) three times.

VIOLENCIA NO CONDUCE A NADA"
...ONE, DOBLE PROFESIONAL



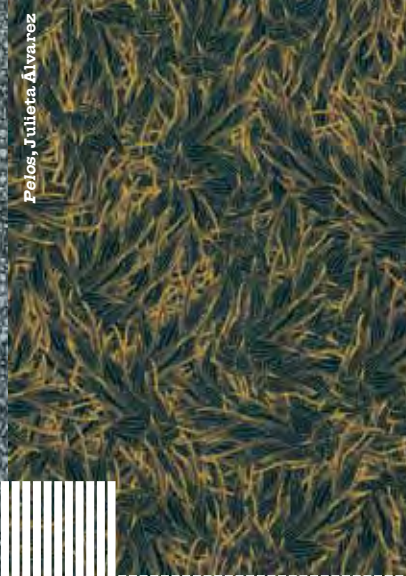
Bolas, Miriam Ocáriz



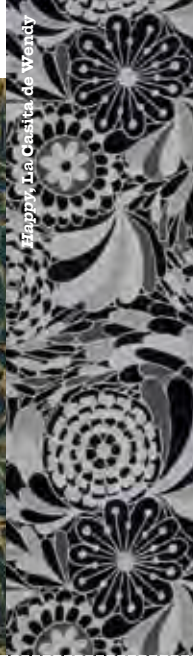
Perlas, Miriam Ocáriz



Pelos, Julieta Álvarez



Hippopot, La Casita de Wendy



Daks, Jorge Zuazo

Nu, Jorge Zuazo

Wall-à-porter

by **TRES TINTAS
BARCELONA**

www.trestintas.com

**WALLPAPER IS MORE
FASHIONABLE
THAN EVER**

Dani Bermejo
MARKETING DIRECTOR

Alberto Bermejo
ART DIRECTOR

Jaime Bermejo
RESPONSIBLE OF CONTRACTING



Behind this suggestive name is the latest collection of wallpapers by Tres Tintas, a company that knows how to redirect and adapt a product as classic as wallpaper to new times.

In order to give its products a fresh, contemporary and innovative style, the company has collaborated with such well-known designers as Javier Mariscal, Enric Jardí, Sophie Leblanc and Inocuodesign, among a host of others, manufacturing and distributing wallpaper with their designs.

To date Tres Tintas Barcelona has presented these collections: *Revival*, *Déjà vu*, *All City Papers*, *9 Selvas* and *Wall-à-porter*, which was created by fashion designers. This was a way to take prêt-à porter from clothing to wall coverings, hence the name. This fifth collection features young, talented and talked-about designers, such as Txell Miras, Miriam Ocáriz, La Casita de Wendy, Jorge Zuazo, Julieta Álvarez and Dora Romero.

Wall-à-Porter has started a productive dialogue between fashion and interior design, an exchange that is not limited to only wallpaper. This collection finds the company diversifying its products; it has incorporated the manufacture of fabrics using the design from its wallpaper. This new line allows wallpaper



Bolas, Miriam Ocañiz



Pelos, Julieta Álvarez

You can dress your walls in the latest creations by young, talented and talked-about fashion designers



Zerkalo, Txell Miras

to be matched with fabrics to create integrated décor, combining walls with curtains, cushions, upholstery, etc. This presents a new world of possibilities for dressing and decorating interiors.

Tres Tintas Barcelona was founded in 2004, a subsidiary of Papeles Pintados Aribau, and was established independently of its parent company, managed by the third generation of the Bermejo family. As a result, the new company gains from the know-how and experience of Papeles Pintados Aribau, but with a vision that is more daring, creative and more design-oriented, and it has a desire adapt to the times provided by the younger generation of the family. And if that is not enough, there is also a tailor-made wallpaper service. At a time when customising and the desire to be different has become a distinct trend, Tres Tintas offers a unique product to clients seeking exclusivity.

Tres Tintas Barcelona has its sights set internationally, and its products can be found in markets as diverse as the UK, Germany, Sweden, Denmark, Mexico, Russia and Hong Kong.



Happy, La Casita de Wendy

With Wall-à-Porter, diversification is key: matching wallpaper with the upholstery on the sofa is now possible



Naturaleza

by

**MADRE MÍA DEL
AMOR HERMOSO**

www.madre-mia.com

**A CLOTHES
COLLECTION THAT
BLENDS STYLE
WITH TECHNOLOGY**

Laura Morata
DESIGNER



The latest discoveries in technology allow fabrics to convey emotions and sensations



Laura Morata is not just any fashion designer. Her designs, under her label Madre Mía del Amor Hermoso, have a somewhat unusual aim in the world of fashion: its pieces produce different sensations and emotions in their wearers. With a modern, contemporary and fresh design, the garments Laura Morata designs are unique, and can even change your state of mind depending on the outfit you choose.

Her collection –Naturaleza (Nature)– is the culmination of years of research. The result is the application of technology to natural fabrics without modifying their properties, texture or characteristics.

The collection is inspired by the materials and sensations present in nature, which are able to bring until now unthinkable sensorial qualities to a garment. Prints with a thousand leaves, tree dresses, and skirts camouflaged as leopards, daisies or bats are only some of the pieces to be found in this collection. Research into intelligent fabrics has allowed Madre Mía del Amor Hermoso to bring together into the one product design and technology, two historically very



distant worlds. While it is true that technology has been applied in the textile industry for years, it had been restricted until now to sports, work clothes, resistant materials and safety garments. The novelty of Madre Mía del Amor Hermoso is that these technologies are applied to everyday clothes with soft and delicate fabrics. The label has been able to take advantage of the latest innovations in technology and science.

In order to carry out her research, Laura Morata collaborated with Leitat, a technology centre in Terrassa, which provides advice and technological resources to companies seeking to innovate. This collaboration has enabled Madre Mia del Amor Hermoso to apply technologies such as microcapsules, luminescent dyes, plasma and biomaterials to fabrics in order to create garments with very special qualities.

Among these are dresses that regulate body temperature to prevent feeling hot or cold; dresses with scents that produce well-being and relaxation; stainproof dresses; clothes with anti-static microcapsules that help to relieve you of your daily stress; mosquito-repellent dresses that let you enjoy summer days without being bitten by those bothersome insects; and glow-in-the-dark dresses. These are examples of the different collections Laura Morata has designed to date.



Clothes inspired by behaviours found in nature

In the middle of the Bardenas desert, between wheat fields and wind turbines, there is a small 4-star hotel that has received several architectural awards, the most recent award being from the Seventh Iberoamerican Biennial of Architecture and Urbanism. The unique landscape of eroded and silent spaces that surrounds it has made it currently one of the most interesting relaxation destinations.

Hotel Aire de Bardenas, designed by young Barcelona-based Latin American architects Emiliano López and Mónica Rivera, is a light, dismantlable and recyclable complex made using simple metal panelled cubes. Its design was inspired by the local, small and simple farm buildings, and it encloses a central courtyard that is protected from the blustery *cierzo*, the strong north-westerly wind that is typical of this region.

**COMFORT AND CUTTING-EDGE
ARCHITECTURE IN
THE MIDDLE OF THE DESERT**

Hotel Aire de Bardenas

by



**EMILIANO LÓPEZ
MÓNICA RIVERA**

www.lopez-rivera.com





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The initial idea for this project was for a discreet action in which the design and construction processes responded to the setting. The hotel is therefore practically unnoticeable from the distance, as only the large boxes, those used to harvest fruit in the area, can be distinguished. These structures are recyclable and easy to move. They have a double function; they serve as a façade to protect against the strong wind while allowing air to ventilate the interior space.

The hotel is laid out on one level with 22 rooms, 13 of which have private gardens. The volumes housing the rooms – simple, monochrome and cubic structures – are scattered about the site. Both the built volumes and the simple and silent spaces formed by gardens blend seamlessly with the austere landscape. The stone and earth exteriors provide a finish resembling the Bardenas desert, and merge with the typical forms, colours and vegetation of the surrounding desert and irrigated fields: fruit trees, vegetables and herbs planted in the inner gardens.



This is a hotel that transforms the simplicity and austerity of the arid landscape into comfort and cutting-edge architecture

The rooms were carefully designed to guarantee comfort and tranquillity. Their most characteristic features are the “habitable windows”, which jut out from the rooms to become a perfect place to read or contemplate the landscape. Their north-easterly orientation means they never receive direct sun.

Mónica Rivera (Puerto Rico, 1972) and Emiliano López (Argentina, 1971), who began working together in Barcelona in 2001, have always tried to accentuate simplicity and harmony with the surroundings in their projects. Hotel Aire de Bardenas has placed them at the fore of current architectural design, and has led them to win, among others, the Young Architects’ Award at the 10th Spanish Architecture Biennale and the *Architectural Review* first prize for emerging architecture.

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The strong agricultural character of the area, the Bardenas Desert and the wind were elements that inspired these young architects to turn this inhospitable landscape into a place of comfort and relaxation



Marcadiferencia is an eco-friendly company founded by Jordi Mas and Meritxell Hernández that has taken a new approach to the handkerchief bundle. The idea arose one day when Jordi was speaking to his grandmother about the way things were in her day. She told him about the handkerchief bundle and how, among other things, it was used to carry the midday meal to the fields. Jordi had a brain wave and saw a way of adapting the idea to the present day. Given a new design, this product can now be used to take a sandwich, fruit

or biscuits to work or school without the need for using polluting wrappers such as aluminium foil or plastic bags. Boc'n Roll is a sustainable and reusable wrapper. It consists of two textile layers (cotton and polyester) on one side, and a technical ecological plastic (specially-designed for food) on the other. This plastic does not produce toxic substances either in its manufacture or its destruction. It is highly resistant and does not lose shape. The Boc'n Roll has a Velcro closure that allows it to be adjusted to the right size. Once open,

the wrapper provides a clean surface to rest the sandwich on while eating. It can later be machine washed or wiped clean with a damp cloth. Boc'n Roll is very lightweight and takes up very little space, and as it replaces disposable wrappers, it encourages a habit of reuse and saving. A good distribution network has allowed this product to be used by 400.000 people. There are many environmentally-friendly households who are bringing about sustainability through small gestures like this.

A life-lasting wrapping for the cost of two rolls of foil paper

Boc'n Roll

by **MARCADIFERENCIA**

www.marcadiferencia.com
www.bocanroll.com

OR HOW TO WRAP A SANDWICH MORE SUSTAINABLY

Meritxell Hernández
 MANAGER
 MARCADIFERENCIA

Jordi Mas
 MANAGER MARCADIFERENCIA



Friendly Hospital programme

by

**HOSPITAL
SANT JOAN DE DÉU**

www.fsjd.org

**A FRIENDLY
HOSPITAL FOR
THE YOUNGEST**

Manel del Castillo
GENERAL MANAGER SANT JOAN DE DÉU HOSPITAL

Maria Josep Planas
PLANNING AND QUALITY MANAGER
SANT JOAN DE DÉU HOSPITAL

The Friendly Hospital programme aims to provide children with a pleasant environment, even if they are hospitalised

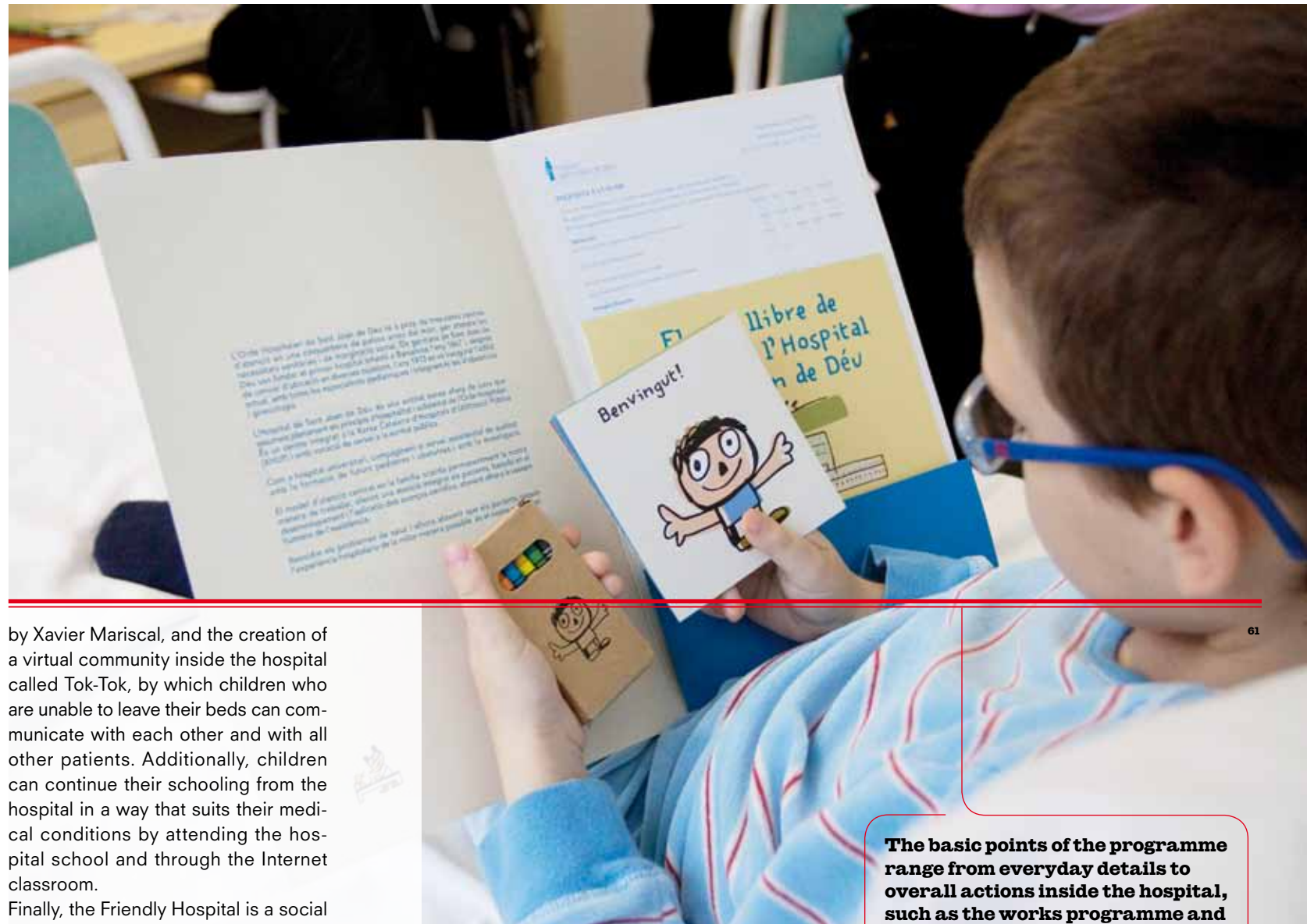
Barcelona's hospitals are pioneer in the field of medicine in Spain, but the Sant Joan de Déu maternity and children's hospital is also a pioneer in the implementation of a family-centred model of health care. The name given to this is the Friendly Hospital Programme.

This model of care follows the European Charter for Children in Hospital and acts on different levels, in a bid to make a child's stay in hospital the least traumatic possible. The first step is to involve the families fully in the process of delivering health care. We may soon see one of the parents being able to accompany the child in the operating theatre until the anaesthetic takes effect. For now, however, they are present for all of the other necessary medical procedures. Work is also being done so that within one year most of the rooms in the children's ward are individual and with another bed for the patient's mother or father.

Another important line of action is the incorporation of personnel who are fully trained in techniques for dealing with situations of anxiety. An example of this are the *Pallapupes*, who are not volunteers acting as clowns but professional actors with special health care training who help staff at times of emotional stress: attaching a drip on a child is easier if a *Pallapupes* is entertaining the patient. Other professionals include music therapists or the child life specialist, a concept imported from the United States and which has been included in the programme at the

San Joan de Déu Hospital. The role of a “child” life specialist is, among others, to detect fears experienced by children and their families and to dispel or allay them, to provide a space for expressing feelings and for emotional support, to encourage emotional ties and to improve understanding of the experiences encountered in a hospital. In order for everything to work, it is essential that the programme should form part of institutional policy and, consequently, it should be supported by the hospital management. Furthermore, it is vital that there should be a good team of volunteers to support all of these initiatives.

The hospital has initiated a general refurbishment programme that is guided by the hospital’s philosophy for children and their families. The programme has so far allowed the oncology and child-youth mental health units to be refurbished. The new spaces have meant a change from the traditional view of functional effectiveness to the concept of balance between function, appearance and user convenience. A less impersonal hospital is an important way of showing that the hospital’s attention is focused on patients and their families. The new units are cheerful, with artwork on walls that stimulates visual interest; they have individual rooms in addition to spaces for communal recreation, for the children and their parents. The Friendly Hospital also takes small details like communication and information sheets into account, with graphics



by Xavier Mariscal, and the creation of a virtual community inside the hospital called Tok-Tok, by which children who are unable to leave their beds can communicate with each other and with all other patients. Additionally, children can continue their schooling from the hospital in a way that suits their medical conditions by attending the hospital school and through the Internet classroom.

Finally, the Friendly Hospital is a social innovation initiative that can help improve the psychological condition and health of children who need hospitalisation.

The basic points of the programme range from everyday details to overall actions inside the hospital, such as the works programme and direct action affecting its health care model



22@Barcelona came into existence in the year 2000 as an initiative of Barcelona City Council to transform 200 hectares of industrial land in Poble Nou into an innovative district with modern spaces for the strategic concentration of intensive knowledge activities.

In order to achieve this goal, a new model of compact city was created, where the most innovative companies co-exist with universities, research centres, training and technology transfer institutions, homes, service facilities and green spaces. A new economic model was also defined based on the development of five sector clusters: Media, ITC (Information and Communications Technology), Energy, Design and Medical Technologies, and on the materialisation of different strategic projects to facilitate the growth of companies, creativity, networking, attraction and retention of talent and the access to innovation and technology, among others.

22@ URBAN LAB

www.22barcelona.com/urbanlab

**THE DISTRICT,
A REAL SPACE
FOR TESTING
INNOVATIVE
PROJECTS**

22@Urban Lab is one of the projects supporting the innovation strategy of 22@Barcelona and of the city, being offered to companies and entities as a laboratory where they can put into practice new technologies and initiatives on an urban scale, collaborating to make Barcelona a benchmark for innovation, in all of its fields. The Urban Lab is characterised as a “base for tests and pilot studies” for products and services with urban impact. It is a space for innovative tests regarding unresolved needs and initiatives that benefit residents of the city.

Any company with an innovative project that has direct impact on the functioning of the city can propose the carrying out of a pilot study in the district. These proposals are studied by a technical innovation committee that meets to assess projects according to pre-established criteria, which place special emphasis on the innovative nature of the idea and its correspondence with the city council’s current priorities, in addition to the benefits it provides to citizens and the functioning of the city. The committee is made up of city council technical officers who evaluate the space for the pilot study. The duration of these pilot studies tend to be one year.

22@Barcelona is becoming a testing ground where innovative projects can become reality

Implementation of 12 Eco Digital outdoor lights with LED technology





Pilot study to use two Metropolitan Police motorcycles of electric and solar propulsion (Motosolar vehicle)

Charging points for electrical vehicles



Different kinds of tests for cycling lanes

Urban Lab fosters innovation in the 22@ Barcelona district



Traffic control cameras connected with optical fiber to the Public road headquarters made to control traffic in real time. It will be possible to increase or reduce the green frequency depending on the actual necessities



Adapted traffic lights for the visually impaired

This model has already seen a number of projects put into practice, such as the implementation of 12 points of Eco Digital exterior public lighting with LED technology. There are also two recharging points for electric cars with management and analysis of the system from one central control point. Additionally, pilot studies have been carried out on regulating traffic lights automatically depending on traffic, crossing lights adapted for sight-impaired persons, different types of bicycle lanes, fibre optics to homes (FTTH) and remote gas, electricity and water meter reading for more than 150 homes.

The Urban Lab fosters improvements and urban responses and provides local companies with the opportunity to test their most innovative projects in a real setting, before being applied in the city as a whole or in other markets.

In order to encourage use of city buses, it is important that the service should operate punctually and it is useful to know how long you have to wait for the next bus. The *Parada Solar d'Informació* (Bus Stop with Solar-Powered Information Panel) developed by Capmar and designed by the Instituto Europeo di Design of Barcelona, is a new model of bus stop that can provide information on buses in circulation in real time. And it is totally sustainable to boot. It only works with solar energy, saving the costly installation of cabling and reducing energy use to zero.

While not as showy as conventional bus stops, nor as austere as the more simple information panels, the Bus Stop with Solar-Powered Information Panel (PSI by its Catalan initials) makes excellent use of space, resources and energy. The PSI is made from two tubular iron columns. The upper section holds the photovoltaic collector, inclined so as to take better advantage of solar radiation.

Bus Stop with Solar-Powered Information Panel

by **CAPMAR & IED BARCELONA**
www.capmar.es

**A SUSTAINABLE BUS STOP
INCORPORATING
INNOVATIVE DESIGN AND
TECHNOLOGY**

Nicolás Capablo
CAPMAR MANAGER



Gerard Lorente



Rubén Oya



Erik Simons



Jaciel Reyes

SPiP DESIGNERS



An efficient and sustainable bus stop that other Spanish and international cities also want to install



A sustainable system that consumes 72 watts in 24 hours and the battery has 10 days of autonomy

The information screen is located at the front at the same height as the human eye. Each panel consists of two screens, one with bus timetable information and the other with information of interest to citizens. The panels operate with mobile technology (GPRS) and software developed by Capmar. Buses send a satellite positioning system (GPS) signal to the servers at their respective companies; Capmar compiles the information regarding time and position and sends it by Internet, updating it every 30 seconds. Finally, the information reaches bus stops and users.

Given its effectiveness and efficiency, the PSI has aroused the interest of different cities in the rest of Spain and in Europe. In 2010, the Solar Information System will be installed in cities such as Girona, with a custom bus stop design, and also in Palma, Majorca. The firm is currently developing prototypes for the Valencian transport authority Agència Valenciana de Mobilitat, and is in negotiations with cities such as Pune, India, and Santiago, Chile.

In addition to the PSI project, Capmar has also designed the first Informative Solar Bus Shelter, now erected in the Barcelona suburb of Molins de Rei.

Capmar is a solid family-owned company specialising in the construction of light structural frames and façades. It also has an urban furniture department. It was this department that, together with Jesús Fernández-Cavada, public works engineering officer of EMT, the Barcelona metropolitan transport authority, and head of bus stop information and signposting for EMT, detected the need for improving user information at bus stops. The result of this was this bus stop with its solar-powered information panel.

Once the technical side of the project was resolved, and with a mind to incorporating design into the project, Capmar contacted Jorge Pérez, head of the Research and Educations Department at the Istituto Europeo di Design (IED). The design for the final model of the PSI was made with assistance from four product design and transport design students (Jaciel Reyes, Gerard Lorente, Rubén Oya and Erik Simons).

It is worthy of mention that this experience was important in fostering collaboration between small businesses and research and education teams, given that both sides benefit from them. The IED students were able to see what it was like to work with a business client and followed the project through from start to finish. For its part, Capmar benefited from a professional and dynamic team that designed the product. On the whole, this is an interesting and strategic solution for the future business market.

Finally, the last effort to make the PSI a reality was the supervision given by EMT over their commission for production. The transport authority provided advice and monitoring for all of the technical details. Thanks to the combined efforts of all of these participants, the PSI has been turned into a real product and is present on the streets of Barcelona where 100 of these bus stops are in operation.

THE FUTURE OF ECO-FRIENDLY TRANSPORT IS HERE

Bicycle use in urban areas is becoming increasingly popular and is being promoted by most European majors. Other factors, such as the difficulty in parking, the rising price of fuel, heavy traffic and both environmental and noise pollution are leading many car users to opt for two-wheel travel. However, sometimes the conventional bicycle is not suitable for everyone, either because they have to travel long distances or because the terrain they have to travel over is hilly. Mopeds require permits to ride them and traffic can be dangerous. Until now the best solution has been the folding bike, which can be taken on public transport whenever necessary.

**E-Bikes are a product
not of the future but
of an eco-friendly and
sustainable present**

E-Bikes

by

**BICICLETES
MONTY**

www.monty.es

Ot Pi
DIRECTOR



But if having to take a rush hour train while carrying a bike is still not to everybody's taste, having the possibility of combining the body's strength with a motor seems to be the best way of addressing the needs of each person at each moment. Until now, most motorised bicycles on the market have been too heavy to pedal or not powerful enough. The battery life was too short and they ended up being a nuisance to carry. After six years of efforts, Monty may be the perfect means of urban transport for a sustainable future. The E-Bikes are lightweight bicycles with a motor that uses 46 times less fuel than mopeds and are environmentally friendly.

Its main features are its adaptability to an urban environment, its attractive design, the reliability of a company that has been designing motorcycles and bicycles for a number of decades and its ease of use. It is comprised of four electrical components: a latest-generation 250-watt brushless motor, a high-capacity electric battery, an electronic control unit and a pedal assist system. The EF38 folding model weighs less than 17 kilograms and fits in any lift.

The inventors are the family-owned company Bicicletes Monty, currently managed by Ot Pi, twelve-time world Biketrial champion. The history of this company in the manufacture of two wheeled vehicles goes back a long way. Ot Pi's father was the technical designer for the motorcycle company Montesa, where the first trial motorbikes were made. Ot began to practise with his

father's motorbikes, but soon showed his preference for bicycles. Bicicletes Monty was founded in 1983 with the manufacture and design of the first trial bikes, non-existent until then.

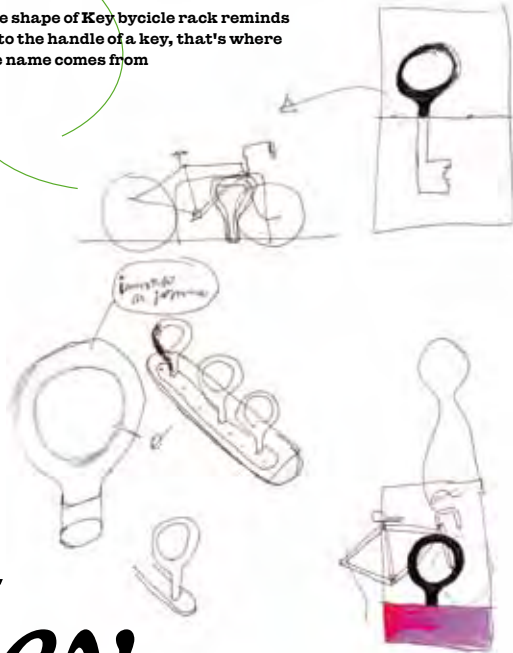
This Catalan company has succeeded in adapting to new times and from the very beginning has developed all types of bicycles including BMX, dirt, folding and urban bikes. Their latest offer is this new electric model, which is ideal for the hilly terrain of cities like Barcelona.

The traffic in Barcelona moves at an average speed of 20 km/h; E-Bikes can reach 25 km/h

Key points such as quality, reliability, design and after-sales service have enabled E-Bikes to become a reality in our society and to arouse the interest of a wide variety of users



The shape of Key bicycle rack reminds us to the handle of a key, that's where the name comes from



Key

by

LAGRANJA + SANTA & COLE

www.lagranjadesign.com

www.santacole.com

**AN INNOVATIVE
SOLUTION
FOR PARKING
BICYCLES**

Lagranja
DESIGNERS



Javier Nieto Santa
SANTA&COLE'S GENERAL
MANAGER



The Key bicycle rack is a practical and easily recognised piece of urban furniture. Designed by Lagranja and produced by Santa & Cole, its purpose is to allow bicycles to be parked more securely, comfortable and easily. Key consists of a highly resistant and durable steel core covered in polyurethane foam to protect the bike from knocks it can receive while chained. The size of the upper part allows both wheels to be chained at the same time, preventing thefts as much as possible.



These three concepts – resistance, softness and security – are the spirit of the design and are the key factors in the success of the Key bicycle rack. Its name comes from its resemblance to a key. In designing its product, Lagranja was aware of the key strategy of eco-design – reducing the components and materials used. The value of this product lies in the simplicity of its shape.



Key is made up of three different parts: the unseen part is the core, made from steel profiles to ensure durability. The base is in cast aluminium, which is resistant to contact with the pavement and weather conditions, and, what is more, is recyclable. The third part is 100% high-density polyurethane foam that covers the core. This visible part comes in two colours: red and charcoal grey.

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Key has a long life cycle. It is easily installed and is maintenance-free. This results in significant savings for local authorities.

Its practical design allows the positioning of its elements to be varied: they can be scattered, in a row, in a line, forming geometric shapes, etc. There is a wide range of possibilities for those responsible for the urban landscape. National and international recognition has been given to the work done by Lagranja and Santa & Cole: Key received the international 2007 IDEA Award and the 2008 Red Dot Award in the category "Best of the Best". It was also awarded the 2008 Ciutat de Barcelona Prize. Key can currently be found in the streets of Barcelona, Pamplona and Ibiza. In Barcelona they are planned to be installed in the whole city.



The materials used are a balance between softness and good resistance to changing weather conditions

Design and efficient production make Key very resistant and, therefore, a long-life, sustainable product



With the waste material recovered from two yellow recycling bins (plastics and packaging), 100 panels of material to be used as Equipment for Health

Game of the Goose. Equipment for Game Series

Equipment for Health

by **SALVADOR FÀBREGAS, ALICIA ARTEAGA + MICROARQUITECTURA**
www.microarquitectura.com

Alicia Arteaga
DESIGNER

Salvador Fàbregas
DESIGNER



PUBLIC SPACE INSTALLATIONS TO HELP SENIOR CITIZENS STAY FIT

Exercising in the open air is more pleasant and economical than doing it in a fitness centre. It is particularly so when we think of the elderly who spend most of the day at home, often alone. Parks and gardens are places where everyone from children to pensioners can find leisure and socialise. Being able to play, meet and enjoy the few natural spaces to be found in the city are privileges that should be taken full advantage of.

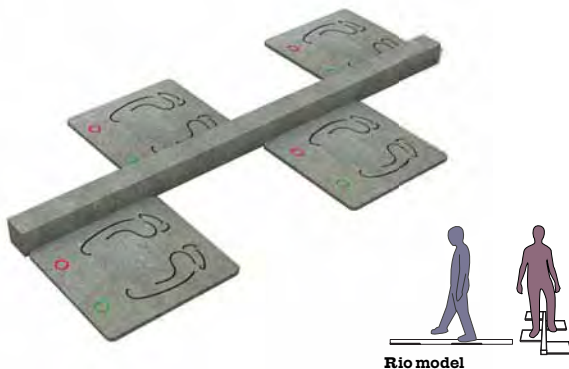
Salvador Fàbregas and Alicia Arteaga, industrial designers with great experience in the field of urban furniture, began to think of how to improve the use of city parks and gardens, often seen as places for sculptures rather than as spaces for real use. This was the idea behind Equipment for Health, a collection of facilities, manufactured by Microarquitectura, addressing the requirements for unsupervised exercise of the elderly (but also suitable for all ages), a group of people whose number is growing and who make increasing use of public spaces for socialising and keeping fit.



Zig Zag model

This equipment invites users to do the exercises explained on signs without the need for instructors or the complex machines found in gymnasiums. These are simple stretching and coordination exercises that encourage good health among the older generation. One important feature of this furniture is its sustainability and adaptation to its setting. The material used is 100% recycled and recyclable plastic, which is turned into the flat panels used in all of the components of the series. They therefore require a minimum amount of moulding, which provides important energy savings. By using the panels as the base for the equipment, different sized areas can be created, and they can be expanded or reduced depending on the available space. The equipment is coated in eco-friendly paint, which is also highly resistant to wear, climate conditions and, particularly, vandalism. This equipment can be adapted to a large number of settings, and can be installed in places exclusively dedicated to exercise and in parks in general, encouraging leisure and socialibility.

This innovative equipment is designed for the elderly to stay fit

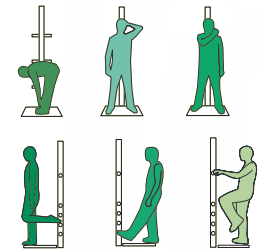


Rio model

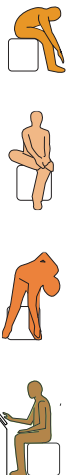
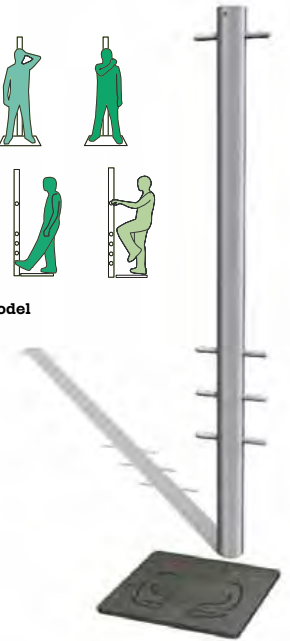
Leg, foot, arm, hip, orientation, stability and coordination are only some of the parts of the body and senses that can be improved through exercise with this equipment.

This project was advised and validated by the Professional Association of Physiotherapists of Catalonia and also by the Recycled Purchases network of the Department of the Environment of the Government of Catalonia.

Also in the same line of work, this creative partnership has also designed Play Equipment, a collection bringing back traditional games such as noughts and crosses, hopscotch and even the Game of the Goose to the streets. Microarquitectura, on the other hand, is a street furniture firm that designs, projects, creates, installs and distributes modular constructions and pergolas. The Elements of the Health are part of one of its singular furniture series which they fabricate and distribute.



Column model



Dice model



**EXPERIENCES TO BRING
OPERA TO NEW VENUES
AND AUDIENCES**

The Gran Teatre del Liceu was opened in 1847 with private capital out of the need to establish a conservatoire of music at a time when the city's economic and demographic expansion was booming. It was also to be a place for the new social class emerging at the time, the bourgeoisie, to gather. Times have changed and now it is an internationally-renowned theatre staging opera, dance, concerts and recitals within everybody's reach. It suffered a devastating fire in 1994, which provided an opportunity

been staged in this very different setting. The first was Bellini's opera *Norma*, followed by a concert by Josep Carreras. For the 10th anniversary of the reinauguration of the Liceu, Puccini's *Turandot* was chosen, and was staged in the gardens of the Palau Robert. The theatre has also dared to bring opera closer to young people. The "*Opera Oberta*" (Open Opera) initiative is an introduction to opera and forms part of the curriculum of different universities around the world. The programme consists of the live broad-

with the 2002/2003 as a technological challenge that has now been fully consolidated. Finally, special mention should be made of the Liceu's collaboration with the 2009 DiBa Film Festival in a pioneering event that was a world first: the live broadcast in 3D technology of a part of a rehearsal for the opera *Fidelio* by Beethoven in the auditorium of the Pompeu Fabra University. This international technological challenge is a taste of what will soon be a reality in cinema and television.

Opera in the street

by

GRAN TEATRE DEL LICEU

www.liceubarcelona.cat

for a physical and structural refurbishment, and the introduction of new management as it became a publicly-owned theatre. Five years later, in 1999, it opened its doors anew with a calling to be "everybody's Liceu". A series of activities was put into place to bring it closer to a public more accustomed to other sorts of spectacles, such as cinema and music. One of the most popular activities is the "Liceu on the beach" season. To date, three shows have

casting and via Internet 2.0 of five performances from the Liceu season, with excellent lighting and sound conditions. The course has academic merit and the operas are broadcast with subtitles in the language corresponding to each case (Catalan, Spanish, Gallego, Portuguese and French). At present, forty-two universities in Spain, France, Andorra, Portugal, Mexico and Colombia are taking part in this initiative. "*Ópera Oberta*" started

The Liceu collaborates in the dissemination of the latest advances in audiovisual technology



**THE BRAND'S INNOVATIVE
VISION OF IDENTIFYING
ITSELF WITH THE CITY
OF BARCELONA AND THE
SPONSORSHIP OF ITS
CULTURAL LIFE**

The history of Cerveses Moritz has always been closely linked to that of the city of Barcelona. This company with a long family tradition has been able to adapt with the times and the taste of consumers of the day, and has chosen to form a close association with the cultural and gastronomic life of the city.

The origins of Moritz beer goes back to the middle of the 19th century. Its founder, Louis Moritz, arrived in Barcelona in 1851 from the town of Pfaffenhoffen in the beer-producing region of Alsace.

After a few years brewing beer in the Raval district, he opened what would become the largest brewery in the city for many years in Ronda Sant Antoni in 1864.

MORITZ

www.moritz.cat



Moritz markets 4 types of beer: Moritz – its classic brew, Aigua de Moritz – 0,0 beer, Moritz Alfa – created for fine gastronomy, and Moritz Epidor – its top strength beer.

Albert Castellón
GENERAL MANAGER



The quality and reputation of Moritz beer was consolidated over the years, but the oil crisis of the 1970s affected a number of sectors in the economy and forced Moritz to fold.

In 2004, the descendants of Louis Moritz, specifically the fifth and sixth generations of the family, decided to relaunch Moritz beer. The quality of their product, together with strategic sponsorship campaigns for projects linked with gastronomy, architecture, design, fashion and general culture, has drawn loyalty from a segment of consumers moving in these circles.



One of the first steps taken in relaunching the brand was the commissioning the designer America Sánchez to adapt its graphics to the times and to redesign the legendary logo of Moritz beer.

Loyal to their strategy of association with the city, Moritz has collaborated with, promoted and sponsored a large number of activities: "Sky Picnics" and "Alpine Fondue" on Montjuïc, Moritz appetisers during the city festival, cooking courses in the Boqueria market, among many more.

Other actions include collaborations with ModaFad and the redevelopment of the Moritz brewery on Ronda Sant Antoni, a project by the renowned architect Jean Nouvel. The architectural project combines modernity and style with the moderation involved with working on walls over 140 years old.



ModaFAD

Jean Nouvel, America Sanchez and Bigas Luna are some of the prestigious figures collaborating with Moritz

Fàbrica Moritz. Space Ceremony of the Terenci Moix Awards





The building is to become an enormous leisure, food and cultural platform, which the Moritz family would like to restore and reinvent for the city of Barcelona. This multi-purpose space has been given the name of Fàbrica Moritz. What is more, Fàbrica Moritz will also house the FoodCultura Museum, an initiative of the artist Antoni Miralda.

With regard to its product, Moritz is taking a step further in consolidating its innovative project with the presentation of its range of fine gastronomy products designed and developed with assistance from the country's leading chefs and gastronomers.

**The Moritz spirit
represents a perfect
balance between
tradition and modernity**

Video art Festival and Fair

by

LOOP

www.loop-barcelona.com

**A MUST FOR LOVERS
OF THE ARTISTIC
IMAGE
IN MOTION**

Llucía Homs
LA FABRICA BARCELONA DIRECTOR

Carlos Durán
CHAIRMAN OF ART BARCELONA

Emilio Álvarez
GALERIA ANGELS BARCELONA
DIRECTOR



Video allows audiovisual art to find a format of exceptional wealth for experimentation and the creation of new artistic expressions. It became linked to the art scene during the 1960s, with the arrival on the market of Sony portable video cameras, making it possible to experiment with conceptual art and television. Since that time, video has gone from strength to strength as a medium for exploring contemporary art. Growing increasingly distant from the trends that it shared with advertising and music videos, video is a support that allows aesthetic and theoretical concepts to be explored with great simplicity and beauty.

LOOP Fair started in 2006 as a pioneering event specialising exclusively in video art for the purpose of meeting the demands of a then emerging movement for the marketing of this support. Some years later, the fair is becoming consolidated as an event and meeting point for professionals in the sector from all over the world.

LOOP currently consists of three complementary parts: the festival, the fair and the panel discussions. LOOP Festival is a cultural and festive event for the city of Barcelona. It involves the principal art institutions of the city, from galleries and civic centres to bars, shops and restaurants.

During the festival, an attempt is made to show the general public a selection of works through projections, exhibitions and seminars. In this way, LOOP is becoming a platform for platforms that involves artists, curators, collectors, galleries, universities, art schools, distributors, festivals and a large number of different figures and entities simultaneously.

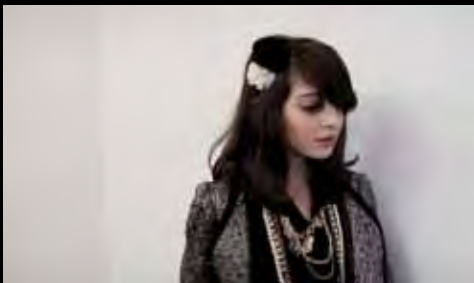
LOOP Fair is the commercial side of the event. Under the aim of creating a private and suitable atmosphere for showing the videos, the fair has always been held in a hotel, where every room represents one of the 40 galleries participating in the fair, in order to encourage close contact between the gallery owners and visitors. Each gallery presents one video, projected over the bed, the bath or inside wardrobes. In this way, it also promotes a different setting to the white cube where one is used to see these creations.



LOOP puts the Barcelona metropolitan area on the map of world audiovisual creation

Every year the fair features near than 1000 videos by people ranging from young local artists to major figures in moving images such as Harun Farocki, Michael Snow and Johan Grimonprez. Lastly, the Panel Discussions serve to allow in-depth reflection on the current theories and trends in video art. The future of this medium, its relation with other disciplines and its distribution are important topics for professionals, but they also serve to familiarise the public with this art form. Not only is LOOP active for a few weeks each spring, it continues its task of disseminating video art all year round through collaborations at international festivals and specialist conferences, creating links that go beyond the actual event.

LOOP Fair 2010
Galerie Reinhard Hauff
Julika Rudelius, *Dressage*, 2009



LOOP Festival 2010
Caixa Forum - Mediateca
Clemens von Wedemeyer,
Otjesdi, 2005



The three directors behind this event are figures associated with promoting contemporary art in Barcelona: Emilio Álvarez, manager of Àngels Barcelona Gallery and Roomservice design gallery; Carlos Durán, director of Galeria Senda and of Espai 2NOU2, he has also been chairman since 2005 of Art Barcelona, the Association of Contemporary Art Galleries of Barcelona; and Lluçia Homs, gallery owner and director of different cultural entities, currently the head of La Fàbrica Barcelona.

LOOP Festival 2010
Le Meridien Barcelona
Marcus Kreis, *Cortina*, 2000



LOOP Festival 2010
Casa Asia
Laila Manonelles/César Merino,
Dones artistes a la Xina



Loop Festival 2009
Capella MACBA
Johan Grimonprez, *Double Take*,
2009



The festival sets the standard for video art and receives invitations to present it in Oslo, Utrecht and other cities around the world

Illusion, candour and passion are the basic ingredients for the recipe that has allowed a small Barcelona-based company to be called to the stage of the Kodak Theatre to collect an Oscar for best special effects in the film *Pan's Labyrinth*. Since 1991 DDT has been devoted to creating special makeup effects: their hands can make you look 50 years older; you can simulate a pregnancy; and you can be turned into a hair-raising monster or a spectacular siren... DDT is currently formed by David Martí and Montse Ribé, but it was begun by David Martí, David Alcalde and Tato Pons. The latter two left the company and Montse joined in 1993.

Their intention from the very beginning was to become specialised in effects for the big screen, but Spanish film industry twenty years ago consisted of comedies and family dramas requiring few makeup effects, while the powerful US and British special effects studios would not make it easy for a small and relatively inexperienced foreign company to enter the business. As a result, the company took on advertising work for a time, while waiting for an opportunity to arise.

Pan's Labyrinth

by

DDT
EFFECTES ESPECIALES
www.ddtsfx.com

**OSCAR-WINNING
SPECIAL EFFECTS**

**DDT experiments
with non-CGI
special effects
and takes them
to new heights**

David Martí
DIRECTOR OF SPECIAL EFFECTS MAKEUP AND
ANIMATRONICS DEPARTMENT

Montse Ribé
CO-OWNER OF THE COMPANY



Working for clients such as Trex chewing gum and Liberto Jeans enabled them to experiment with different materials and techniques, and also to make a name for themselves in the world of audiovisuals. After a number of years, the first major feature-length film arrived at the hand of film director Jaume Balagueró, a novice like them, with whom they were very much in tune. A new generation of film directors was emerging and they brought new professional needs with them: DDT began to receive commissions from upcoming figures like Daniel Monzón and Álex de la Iglesia, and more established directors such as Pedro Almodóvar and Miguel Bardem.

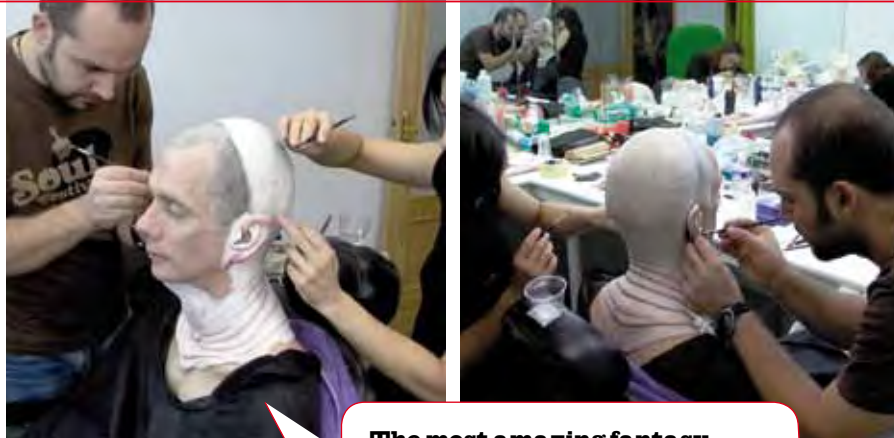
International exposure awaited them, especially at the hand of Guillermo del Toro, who had already worked with them on *The Devil's Backbone* before making *Pan's Labyrinth*. DDT began to make a name for themselves with international film directors and producers. Although the Americans continued to pull the most weight in the world of special effects, there were productions being filmed in Europe, and Barcelona was closer. This was the case of *Hellboy*, for example, a film in which DDT created the makeup for the main character.

The case of *Pan's Labyrinth*, the work that won them a well-deserved Academy Award, was unusual as far as the responsibilities of the company was concerned, given that DDT was able to work on the character from scratch. The appearance

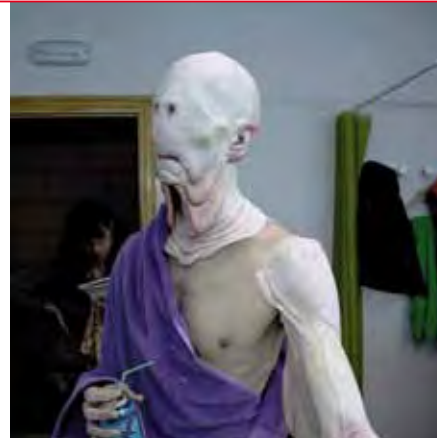
of the faun came to light after a great many conversations and exchanges of sketches between Guillermo del Toro and David and Montse. There was an intense collaboration that resulted in special effects that captivated the American market, almost certainly owing to their distinct style.

DDT works with three main types of effects. The first is special makeup, also known as characterisation or prosthetic makeup, with which both real effects (a pregnant woman's belly in *The Sea Inside*, cuts to the body, knives sticking out) and imaginary effects (the ghost child in *The Devil's Backbone*) are achieved. Another type is animatronics, replicas of animals or humans brought to life with internal mechanisms. Finally, they work with effects of fiction, such as an exact replica of the human body that is often used to simulate the dead body of an actor. But it should be pointed out that all of their work is crafted and real, without the computer-generated effects that are so much a part of present-day cinema. The most commonly used materials are silicone, latex foam, fibreglass and plaster.

So, what is there to be done when you already have an Oscar and the acknowledgement of your peers? What is left is to continue working hard, both with film and advertising, to experiment, innovate and never stop seeking out new challenges.



The most amazing fantasy characters in contemporary cinema are made in Barcelona



How many times have you asked friends to recommend music, read magazines or spoken to bad-tempered shop sales staff about a group you really like? The engineering team at BMAT is attempting to save you time and effort with new software called ELLA. ELLA can analyse and interpret music in the way a human being does. The secret lies in combining the musical characteristics extracted when processing the music signal (state of mind, rhythm, instrumentation,

tonality and production quality), with published information (title, artist and year). Added to this is the information from blogs, playlists and other recommendations made by virtual users. ELLA also has a collection of more than 9 million songs. Few songs will be left out if you search for music "that sounds like Caetano Veloso" or "easy-listening music for a long road trip". A series of algorithms developed over a period of twenty years has brought about this new intelligent software

that takes into account the state of mind of the person listening to it at that moment. One of the most recent ELLA applications is BodiBeat, a portable mp3 player produced by Yamaha with an integrated system that



Ella

by **BMAT**
www.bmat.com

MUSIC SEARCH AND RECOMMENDATION SOFTWARE THAT REPLICATES THE SELECTION PROCESS OF THE HUMAN MIND

measures your heartbeat. BodiBeat uses software created by BMAT to synchronise music with your pace when you run: the device has an accelerometer that detects the jogging rhythm, making it coincide with the music you are listening to. Likewise, whenever you do a strong cardiovascular workout, ELLA plays songs with a strong beat and more speed. If you are doing a gentle exercise, the music will be more relaxed and slow. Your heartbeat is measured to detect a possible slowing rhythm and prevent excessive acceleration. The music motivates you to move, and a change in the music encourages you to continue the exercise or to slow down if necessary. The BMAT Company was established in 2006 as a spin-off from the Musical technology Research Group of the Pompeu Fabra University. Entrepreneurs Àlex Loscos, Pedro Cano and Salvador Gurrera started with a small office and a set of large loudspeakers. Today they employ 20 young researchers from all over the world. In 2009 they won first prize in the Global Entrepreneurship Competition at the HiT summit in Barcelona. BMAT's main clients are record labels, publishing houses, music stores, digi-

tal distribution platforms and copyright control organisations. They have collaborations with Intel, Yamaha, Telefónica, AGB Nielsen and Gestmusic, iMusic among others. Besides ELLA, BMAT has also developed other products like Skore (virtual casting that scores your performance, which was used in the casting process for the Spanish television reality-show talent programme Operación Triunfo – (Fame Academy in the UK) and Vericast

(a monitoring service of musical content developed from its own technology of audio recognition, one of the most advanced solutions of audio recognition in the world).

BODiBEAT automatically synchronises the beat of the music to the body's movement



Pedro Cano
TECHNOLOGY DIRECTOR

Àlex Loscos
EXECUTIVE DIRECTOR

Salvador Gurrera
FINANCE DIRECTOR





Striker Manager

by

U-PLAY STUDIOS

www.uplaystudios.com



**AN ONLINE FOOTBALL GAME
WITH OVER 200,000
REGISTERED USERS**

The dream of any football fanatic: with Striker Manager you only need an Internet connection to become the chairman of a football team from your computer. You can sign up players, sell them and keep a reserve of young players, all without having real problems or millions at stake. It's another way to share and enjoy football.

The creators of this virtual game are U-Play Studios, a small company founded in 2007 by a group of young entrepreneurs who decided to work together to try and find a niche in the competitive and technologically-developed video games market. Each of them has skills covering programming, design and communication. They also work together with Llacuna Innova, a company specialising in the development of software and online technology, telecommunications and R&D. Like U-Play, Llacuna Innova is a young and entrepreneurial company that started its activities in the Barcelona Activa business incubator.



The game is simple for beginners and becomes more complex as players acquire skills and increase their possibilities. They can even control all aspects of club management, from finance (procurement of sponsors, television deals for game broadcasts, controlling revenues and expenses, etc.), in addition to line ups, transfers, even the redevelopment of the stadium and the creation of football academies in various parts of the world in order to create a good reserve of young players that will provide good players. You can play for free, but you also have the option of investing money (virtual money, that is, called “golden balls”). But beware! The other players will not make things easy for you. Your team will have to compete in a league comprising teams of equal standing, playing everything from friendly matches to the world championships. Games take place in almost “real” time. Games are played at the indicated times and last ninety minutes. For each week in real time there are three days of league matches.

With Striker Manager, anyone can put into practice the ideas and advice they would give to the managers of their favourite teams; who knows, one day coaches or managers may use it in their work. At present, with more and more followers, Striker Manager by U-Play has a promising future. And if success in the number of followers is not guarantee enough of its value, the prizes it has received are. Striker Manager was chosen as Best Spanish Web Game in the Desarrollador_ES 2009 awards held during the Valencia Campus Party. U-Play has also developed other sports management simulation games, such as Pro Basketball Manager, which lets you become the chairman of a basketball club on your computer, and International Basketball Manager, which is the sibling of Striker Manager, but in basketball. It is a licensee of Euroleague, the best European leagues and the Spanish ACB.



Information design

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by **CASES I ASSOCIATS**
www.cases-assoc.com

THE DESIGN OF NEWS GOES FURTHER THAN A CHOICE OF FONT



Diseño de la noticia, Designing News
 Publication of the projects by Cases i Associats
 Editorial Sol90, Barcelona, 2010

Cases i Associats is a Barcelona design studio with offices in Buenos Aires and Miami specialising in press information. With clients in 30 countries, the studio develops projects on electronic and paper supports, such as the creation and redesign of newspaper and magazines, column layout, websites and applications for mobile phones and tablets. The firm's activity began over twenty years ago with the concept and design of paper publications and has currently been setting world standards in the design of digital information products. Cases i Associats has led the processes for the creation and renewal of more than 100 mastheads in Europe and Latin America. Among its clients are such prestigious papers as *The Independent* (United Kingdom), *Corriere della Sera*, *La Stampa* and *L'Unità* (Italy), *Gazeta Wyborcza* (Poland), *Hospodárske Noviny* (Czech Republic), *Gazet Van Antwerpen* (Belgium), *Clarín* (Argentina), *O Estado de S. Paulo* (Brazil), *El Comercio* (Peru), *El Observador* (Uruguay), *Diário de Notícias* and *Jornal de Notícias* (Portugal) and *El Periódico de Catalunya* and *Público* (Spain).



68-PAGE NEWSPAPER PLUS THE UNIQUE 20-PAGE

THE INDEPENDENT

SINCE 1986 FREE FROM PARTY-POLITICAL TIES | FREE FROM PROPRIETORIAL INFLUENCE



After four days of misery, 80,000 cancelled flights and billions in lost business...

Europe takes to the skies again

Sack Goldman Sachs

Ministers urged to bar bank from government contracts

ALREADY REeling from allegations that it defrauded clients, Goldman Sachs was last night facing another threat to its business as pressure mounted on ministers to sever contact with the giant US investment bank. Goldman Sachs is fighting charges levelled

by US regulators relating to its marketing of investments. The claims have proved particularly sensitive in Britain, since the principal alleged victims was RBS, which is partly owned by British taxpayers. Yesterday, Vince Cable led the calls for the

Government to end its relationship with the bank, which advises on debt issuance and is angling for a share of the £500 billion for the future privatisation of Northern Rock.

COVER STORY PAGES 2 & 3

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A studio founded in Barcelona has become a world leader in periodical design

They are also responsible for the design of sports newspapers (*Lance!* in Brazil and *Olé* in Argentina), and the redesign of *La Gazzetta dello Sport* (Italy); financial newspapers (*Il Sole 24Ore* in Italy and *Vedomosti* in Russia); free newspapers (*DePers* in the Netherland, *La Razón* in Argentina, *Adevarul Seara* in Romania, and *ADN* in Spain), and tabloid publications (*Daily Mirror* in the United Kingdom, *Super* in Brasil and *Trome* in Peru).

Cases i Associats' activity, which includes the design of new printed media and the redesign of already-existing media, allows the studio to cover all aspects, from the analysis and layout of contents, page navigation, graphic design and fonts. Increasingly, all of this can entail restructuring newsrooms, changes to the organisational charts of sections and systems and work flows, and optimisation of pre-printing and printing processes, etc. Cases i Associats began adapting information to digital media 10 years ago. The firm has become a specialist in setting up and renewing websites linked to newspapers and communications groups, where global thinking is applied to editorial products but with the specific language and focus required by multimedia information. Some examples are the work carried out for *Corriere della Sera* in its web version: *corriere.it* and the Ansa agency (*ansa.it*) in Italy, *clarin.com.ar* and *ole.com.ar* in Argentina, *mirror.co.uk* in the United Kingdom, different websites for the Adevarul Group in Romania, *prensallibre.com* in Guatemala, and *O Estado de S. Paulo* (*estadao.com.br*) and *Lance!* in Brazil, among others.



Celler Ferrer Bobet

by

**ESPINET/UBACH
ARQUITECTES**

www.espinet-ubach.com
www.ferrerbobet.com

**MODERN
ARCHITECTURE
ANCHORED
AMIDST THE
VINEYARDS OF
PRIORAT**

Antoni Ubach

Miquel Espinet



The history of winemaking in the Priorat district, in the heart of the province of Tarragona, dates back to the 12th century. The abrupt topography of this land, described as “cataclysmic” by Catalan writer Josep Pla, develops as a series of vine-covered terraces dotted with the odd stone structure, alternating with pine and holm oak woods, defining the landscape where the Ferrer Bobet estate is found.

Commissioned to design a new winery in this region, architects Miquel Espinet and Antoni Ubach decided to work in harmony with the land that surrounded them. Given the choice of several possible locations, a number of parameters would be decisive in the final decision: the slope, proximity to the vineyards, impact on the landscape and ease of access. A choice was made of a terrace surrounded by vineyards and with a 360-degree panoramic view over the entire estate.



Added to the initial design, similar to that of other wineries with similar production, were other innovative features related to winemaking, which introduced interesting challenges to the project: the winemaking process would have to be entirely gravitational, with no assistance from mechanical means or pumping systems.

Once the brief and conditions for the project were studied, the architects designed a building anchored to the ground, with a sunken volume devoted to the actual winery and systems installations. The upper volume, containing the entrance, bottling and dispatch and visitor areas, offers enjoyment of the



The building is equipped with state-of-the-art winemaking technology

spectacular landscape. The materials used in the building – oak wood, concrete and stainless steel, are connected to the winemaking process.

The Espinet-Ubach design aims to highlight the volume of the new building to make it stand out from the landscape. The arrow-shaped building follows the contours of the site, rounded off by a cantilever over the ravines. Curved sun protection glass expanses enclose the multi-purpose visitor's room.

Miquel Espinet and Antoni Ubach form one of the most solid partnerships in Catalan architecture of the last 30 years. The Espinet-Ubach practice was founded in 1976 and has since been behind a versatile and emblematic series of residential, administrative, university and service projects, such as the library and periodicals library of the Universitat Autònoma of Barcelona, the refurbishment of the Montserrat choir school and that of the Eina School of design. Their architecture is modern but does not concede to fads. It is sensitive to function and looks to new building technologies.

The key to the project was the way in which it responds with architecture to the functional challenge posed by the winemaking industry, in a unique landscape

Denota System

by

RODRIGO PINTOS

**APPLYING
DESIGN TO
THE LANGUAGE
OF MUSIC**

Rodrigo Pintos



The graphic representation of music has always been extremely complex: notes, clefs, additional lines, figures, beats etc. It is such a complex system that no one has dared to modify it since it was invented in the 18th century. The five lines forming the staff or pentagram holds not only the representation of the succession of sounds (and silences) making up a melody, but also other aspects related to its duration and character. If we stop to think about the amount of typographical changes made with verbal language, now is the time to put the system of musical notation on the same level.

Rodrigo Pintos, a student of design at the Eina design school, has dared to present a new proposal for the language of music with a degree project. He does so without any knowledge of music theory.

Pinto's system has no references to writing systems from other periods of time; it attempts to geometrise and rationalise the system in order to achieve a graphic system that is simpler and more harmonious. The oval note heads become circles, the flags on quavers become right angles, the clefs are written as the letters they represent and the thickness of the staff is reduced. In addition to the shapes, the vertical lines or stems are removed from connected notes or the locations of alterations are changed. This allows the lengthwise space of a musical score to be reduced and, consequently, the amount of paper needed to reproduce it.

At first, when Pintos began to show such an innovative proposal to specialists in the world of music, they looked at him with disbelief. However, the world of design was pleasantly surprised and he received one of the six prestigious Grand Laus design awards from the FAD (*Foment de les Arts Decoratives*) in 2009. At the moment, this system works perfectly with simple scores and is being perfected for more complex ones. This school project is an idea that opens up an interesting line of research with a great future ahead of it.

ZWEI SONATINEN

Moderato Kinsky-Halm Anh. 57

TWO SONATINAS

Moderato Kinsky-Halm Anh. 57

ROMANZE

The geometric rationalisation of musical notes replaces the existing system



Alex Trochut is one of the most internationally-renowned designers and illustrators of current times. His creativity knows no bounds, and this is supported by clients like British Airways, The Rolling Stones, Nike, Saatchi & Saatchi and *The Guardian*, among many others.

His work with typography is so highly recognised that Zip Design, a London studio, commissioned him with the design of the letters for the cover of the Rolling Stones compilation album for Universal Records.

The young designer (Barcelona, 1981) has a very personal style. His works feature excellent typographic design, careful illustrations and the impeccable way he combines both fields.

Rolled Gold +

by **ALEX TROCHUT**

www.alextruchut.com

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**A BRILLIANT EXERCISE
IN TYPOGRAPHY
FOR THE COVER OF
A ROLLING STONES
ALBUM**

Alex Trochut



Alex Trochut's creative philosophy is characterised by experimenting with the boundaries of typography and exploring all of the possibilities each letter offers. This way of working also applies to the other work his company does: posters, advertisements, logos, and a long list of others. "More is more" is his motto, conveyed in a wealth of detail and elegance but with restraint and control. His vocation in typography comes from the family: his grandfather, Joan Trochut, created the modular SuperTipo Veloz system in 1942. Many years later, Alex, together with Andreu Balius, created a digital version of this original typeface for Typerepublic, interpreting the originals by Joan Trochut as faithfully as possible.



Typography
with rock'n'roll
personality

Neo Deco Typographic, designed for
Hype for Type. The result is a font to be used
on very bigsize.



THE DECEMBERISTS
WITH BLIND PILOT

AUGUST 10, 2009 • W.L. LYONS BROWN THEATRE • LOUISVILLE, KY

Monzó's jewels have been published on worldwide magazines and have been exhibited at the most prestigious museums

Nothing is what it seems in the hands of Marc Monzó. Since starting out in the Massana design school jewellery workshop, he has been aware of the expressive possibilities of the trade, not to make products for the elite, but to experiment with the precision of an age-old technique.

The Sun collection is a series of gold earrings that question status, values and the decorative essence of this material. The way the pieces were made is of great significance. Once the metal had been rolled and polished, Monzó worked them using things normally found on a writing desk as tools: he cut out the gold shapes with paper scissors and used a compass and ruler to mark the surface. This

precision work, like that of a sculptor making miniatures, is the base of Marc Monzó's jewellery. When we think about the history of gold, we imagine great jewels hanging on the necks of Egyptian pharaohs and the kings of pre-Colombian civilisations. Monzó uses the same concepts but for a totally different result. Unlike in traditional jewellery-making, where value is given to ornamentation and weight, he uses fine sheets measuring 0.08 millimetres in thickness. The act of folding them mechanically like a piece of paper produces a very strong graphic quality, resembling sunrays, which in turn acquire degrees of visually interesting reflections and tones. Despite their fineness, they are not fragile pieces. Like the



A world of forms, materials, colours and objectives going beyond what is seen as evident and familiar

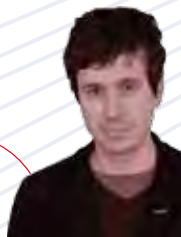
Sun

by

MARCMONZÓ

www.marcmonzo.net

Marc Monzó



GOLD CRAFTED WITH DESK TOOLS

sun, they have imperceptible strength. The crafting process, using high-precision tools, is as important as the final product. There is an artistic and conceptual part in every one of the pieces made by this jeweller who, like other contemporary artists, researches everyday materials and defends them as objects worthy of being considered "jewels". Marc Monzó trained in jewellery-making, finding particular appeal in the size and precision rather than its prestige. His collections and exhibitions,

featuring very simple concepts from everyday reality used in a surprising way, have been around the world. Monzó's originality is seen in the freedom with which he uses materials to accentuate the expressive possibilities of his craft. His research has led to intentionally unfinished works, where the noble materials are covered in a layer of paint or other material, made to give even more force and subtlety to his pieces. Flaws are even intensified to give more significance to the creation process. Following in the foot-

steps of a generation of jewellers like Karl Frisch and Ruudt Peters, Monzó defines jewellery-making as art, assuming a new position that questions traditional orders and definitions. His work is connected to states of mind and impulses. At times they have a dark and negative side, but, as in the case of Sun, they are the total opposite; they are a positive reaction, of light and celebration. They overlook the weight and serious nature of a material as traditional as gold.

The total refurbishment of the Room for Human Rights and the Alliance of Civilisations at the UN Office in Geneva has a strong Catalan flavour: the Majorcan artist Miquel Barceló was commissioned to paint the 1,400 m² dome with an exceptional work recreating a sea of waves and stalactites, while the room has been furnished with 758 chairs and technical desks incorporating the latest communications technology. These furnishings were specially-developed by Figueras International Seating, a Barcelona company with more than 75 years of history specialising in designing and manufacturing seating systems for public projects.

Bonamusa Chair

128

by

**FIGUERAS
INTERNATIONAL
SEATING**

www.figueras.com

Antoni Bonamusa
DESIGNER



**A CATALAN
CHAIR IN THE
HUMAN RIGHTS
ROOM AT
THE UN**



129

Photo: © ONUART, Agustí i Antònia Torres

The company's team of designers and technicians, under the leadership of architects Daniel Starrenberger and Athanase Spitsas, and designer Antoni Esteve, were in charge of the task of refurbishing the room.

The brief was to create a tailored design incorporating the state-of-the-art technology that could adapt to the different activities held in the room. It was therefore essential that part of the furniture should be easily moved. Out of the 758 chairs some are fixed while the others are movable.

The model selected chosen for the room was the Bonamusa chair, with a leather finish in neutral tones to further enhance the magnificent dome and its sea of colours.

This chair features a minimalist design and great comfort, so much so that it can be used in conference rooms and in reduced spaces, such as offices or waiting areas. Despite the chair's versatility, a number of minor modifications had to be made to the design to adapt the movable chairs to the Human Rights Room. One of the most functional aspects of Bonamusa chairs is that they are stackable, enabling them to take up little space when stored. The backrest and seat are a single piece, finished in natural leather upholstery.

This chair was designed by Antonio Bonamusa, who had worked closely with the Figueras International Seating Company until his death in 2007, designing a wide range of products and one of the figures behind the Figueras Design Centre.



Figueras International Seating is committed to constant research in new products, finishes, materials and, above all, innovative design. Their chairs can be found in such distinct places as the press rooms of the White House, the Ministry of Foreign Affairs in the Kremlin, the Islamic University and the Vatican, and those of the Moncloa Palace and the European Parliament.

Figueras International Seating has been given the Chamber Prize to Design Management in 2007 organised by the Chamber of Commerce of Barcelona and the Barcelona Design Centre (BCD).

Figueras International Seating has furnished the press rooms of both the White House and the Ministry of Foreign Affairs in the Kremlin





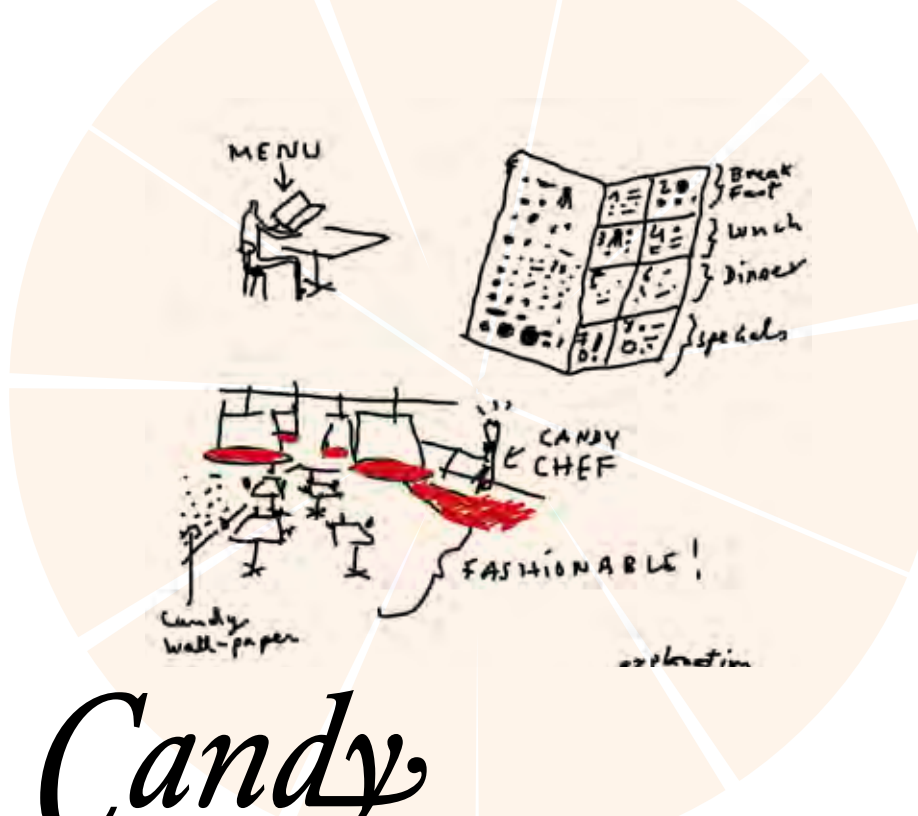
Minimalism, versatility and comfort are features of a chair destined to seat those whose ideas will improve the world

Candy Restaurant

by **MARTÍ GUIXÉ**
www.guixe.com

SWEETS AS THE ABSOLUTE STARS OF THE KITCHEN

Marti Guixé



Candy Restaurant (2007) is a restaurant in Tokyo that was thought up and designed by well-known Catalan designer Martí Guixé. The special thing about this restaurant is that its menu is exclusively made up of sweets. The restaurant is laid out in two areas: one where the “candy chef” prepares and arranges the dishes, and a dining room with round tables and chairs for eating the sweets formally.

This is how the occasional act of eating sweets becomes a formal act and is turned into the ritual of a full meal: a new and original gastronomic experience. The restaurant offers 4 different set menus. The sweets are served on a plate and arranged in a certain way, with instructions explaining how to eat them, all of them following the concept set out by Guixé.

Martí Guixé has had a lasting interest in experimenting with food. After a time working in Germany as an industrial designer, he had the idea of mixing two concepts as different from each other as are design and gastronomy. This led to the creation of Food Design, a discipline that started with the SPAMT (1997) project and exhibition, from the abbreviation for “És Pa amb Tomàquet”, referring to the typical Catalan way of smearing bread with ripe tomato. In fact Food Design produced edible design objects.

From then on, his creations have been as eclectic as they are original: stamps with the flavour of the image represented on them; I-Cake (2001), a cake representing the percentage of ingredients in it, where the decoration is turned into information; tapas-pasta, a way of cooking pasta in individual portions, like tapas, and with the options of accompanying them with different sauces. These are only three of the many other examples of Food Design creations.

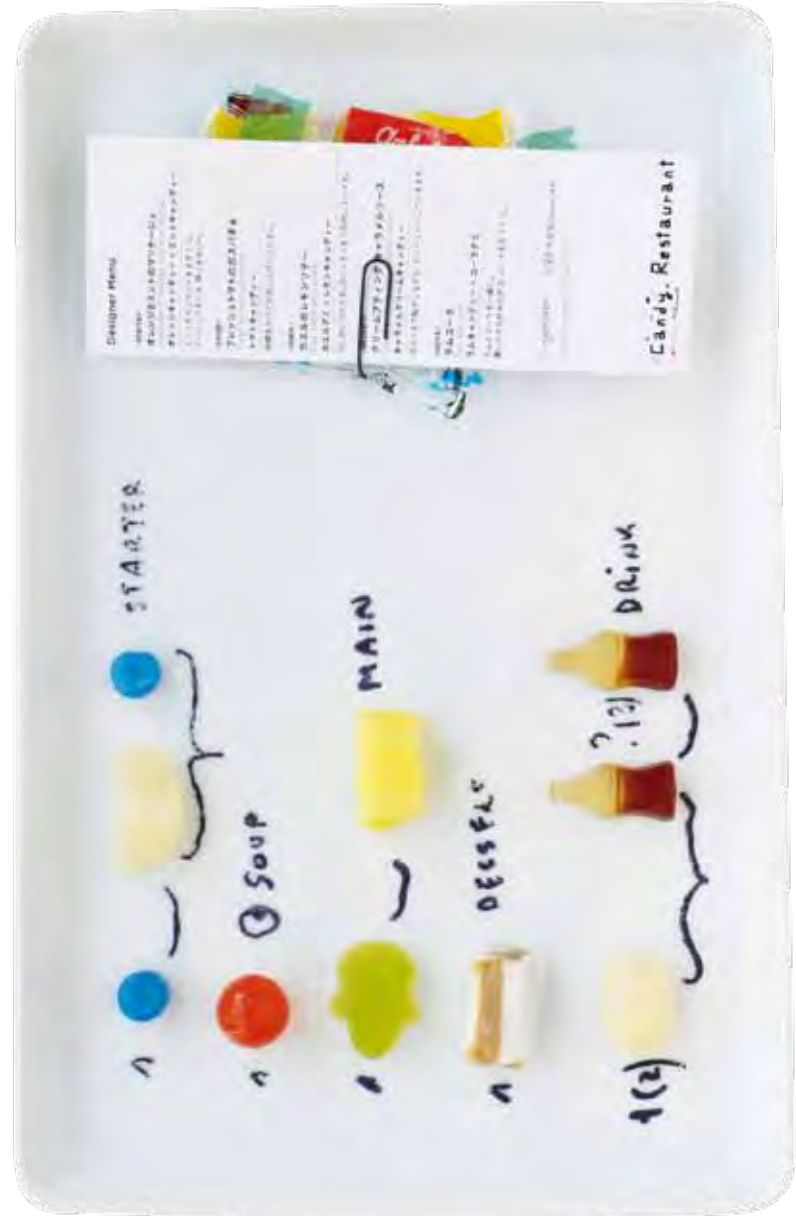
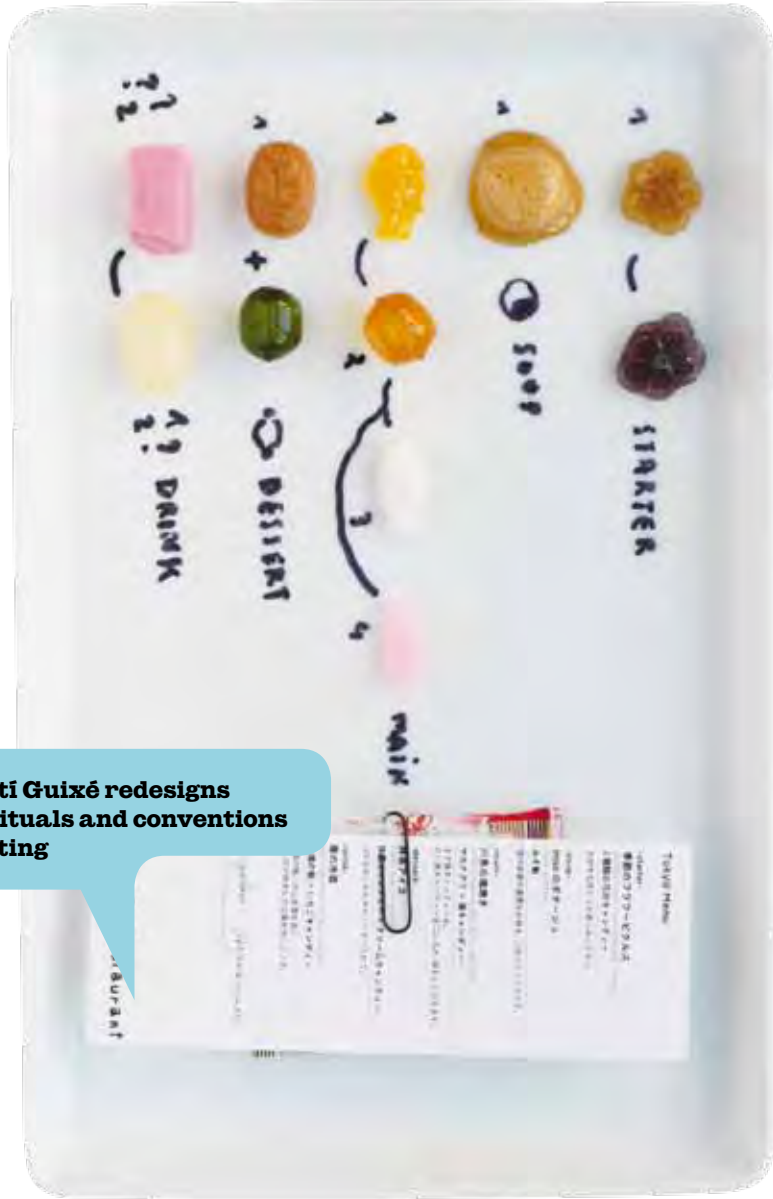
Martí Guixé makes edible products that are ergonomic, functional, communicative, interactive and visionary, while being radically contemporary. With Food Design, eating is an experience, not a form of nutrition.

Food Design, a total gastronomic experience



I-Cakes

Martí Guixé redesigns the rituals and conventions of eating



Rücker Lypsa is a centre for state-of-the-art design, research and development that invests heavily in technological innovation. The company is based in Barcelona and is a part of the German group Rücker AG, a multinational providing services and technology in the field of transport and advanced product engineering. Rücker Lypsa develops projects that are strongly linked to the automotive and aeronautical sectors. Care Class is a new concept in integrated seat

for long haul air travel on planes with a single-aisle fuselage, but with the same features and comfort found on twin-aisle aircraft. Care Class blends engineering and design with the concepts of comfort, privacy and a new way of understanding first-class travel. The Care Class line consists of a module with full-flat seat, a small personal hygiene locker, a multimedia system with integrated screen and an innovative system that regulates the level

of privacy for passengers depending on their requirements. All of these features are designed to offer passengers privacy and good rest. The collaboration between the MATER-FAD's materials research centre— and Rücker Lypsa has meant that the Care Class project has been able to experiment with and incorporate a wide range of innovative materials: sensitive light panels with LED technology, ecological leather upholstery, fabrics with fibre-optic lighting, photoluminescence in silicones,

light composite materials with high mechanical resistance, new types of environmentally-friendly paints and lightweight inflatable cushions, among others. One of Rücker Lypsa's main clients is Airbus, with which it has shared a 10-year collaboration on different projects, particularly on the design of the A380. In the automotive sector, the company's main clients are Seat, part of the Volkswagen Group, and Nissan. The high level of specialisation, the value of innovation and the quality of Rücker Lypsa designs have led many large international companies to rely on their services.

The Rücker Lypsa design team comprises designers of different nationalities and backgrounds. The experience gained in projects all over the world allow them to find solutions tailor-made to all needs. All of these factors have made Rücker Lypsa a leading firm in a sector as specialised as transport design.

The collaboration between Rücker Lypsa and Mater provided the opportunity to experiment with a wide range of innovative materials



Innovation applied to the design of aircraft interiors to offer new possibilities for passengers

CareClass

by

RÜCKER LYPsa

www.rueckerlypsa.es

**DESIGN AND
ENGINEERING FOR
COMFORT SOLUTIONS
IN AERONAUTICS**

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DESIGN MANAGER

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INDUSTRIAL DESIGNER

David Delgado
3D SPECIALIST



FROM A STORE ON PASSEIG DE GRÀCIA TO OVER 1,500 OUTLETS AROUND THE WORLD

MANGO, one of the most international Catalan companies, if not the most, sees growth as one of the keys to their success and the culmination of their project. The company is developing a strategic plan to allow them to double in size over the next ten years.

MANGO has a close association with Barcelona: it is where MANGO opened its first store in 1984. One year later, there were five new shops in the city. From that point Mango began its expansion, first in Spain and then internationally. MANGO currently has more than 1,400 stores around the world, distributed among 100 countries. Company-owned stores make up a part of this number, while the rest are franchise operations. It is important to note that 75% of their business is from sales in foreign markets. The company plans to expand greatly in the Asian market in the next five years.

MANGO

www.mango.com



Barcelona



MANGO also promotes young talent. In 2006 it set up the Botón-Mango Fashion Awards, for up-and-coming fashion designers

There is no need to say that MANGO, a company devoted to design and sale of clothes for women and now men, is a successful business model in all aspects: international presence, quality of products, efficient and motivated employees, with a coherent and unified image and a leading logistics system. These are the keys to the success of the MANGO concept. As part of their present strategy, one of MANGO's ideas for continued growth is design, with the opening of the Hangar Design Centre, Europe's largest design centre. The Hangar is the new centre where MANGO's collections, seen by everybody, are born and grow.

It is an innovative laboratory where one can see the process of reinterpretation of the latest trends with the MANGO seal, where the fabrics and other materials, and the lines that mark the next season's collections are decided. With the building of this new design centre, MANGO is seeking the perfect balance between design and function, and it was planned as a studio where creativity would be encouraged and the multi-disciplinary nature of the work teams would be enhanced.

The other of the company's important strategies is the development of new automated logistics centres incorporating the latest technology, which have enabled it to increase its distribution capacity noticeably. The new centre, with 24,000 m² of floor space in Parets del Vallés, has become the most modern in Europe. It is a Dynamic Distribution Centre (DDC) with a fully-automated system for loading, warehousing, invoicing and dispatch of products. This system makes it the most efficient DDC in the sector. This new logistics centre provides storage for 77% of the total number of garments the brand sells on five continents and distributes an average of 30,000 pieces per hour.

MANGO also promotes young talent. In 2006 it set up the most important international fashion award for up-and-coming designers, the Botón-Mango Fashion Awards, with 300,000 euros in prize money. There have already been 3 annual events and it has proved itself to be a launching pad for many emerging designers who have to fight hard to find a space for themselves in this highly competitive world.



An ambitious expansion plan has positioned MANGO among the most international Spanish companies

MANGO PR is typified by innovative advertising campaigns that continue to feature international models and actresses, or through clothes hung from the cities billboards, displayed in glass cases as if they were museum pieces. The star is then the actual garment interacting with the city.

There is a snail-shaped building in Cerdanyola del Vallès that contains a window to the future. The ALBA Synchrotron is an electron accelerator, which takes these subatomic particles to speeds close to that of light and produces extremely intense light beams. This latest-generation instrument works like a giant microscope, allowing the secrets of atoms and molecules to be discovered.

There are 40 of these particle accelerators in the world with similar characteristics, but none of them is found in the South-western Mediterranean. The ALBA Synchrotron is the first. It is operated by the CELLS consortium and is being co-financed by the Catalan and Spanish governments. The synchrotron beam will be used for different types of experiments that will be carried out in a series of independent scientific research laboratories called “beamlines”. This will be a magnet for talent, contributing to attract and retain a large number of excellent researchers and professionals in the sector for Catalonia and Barcelona. It will produce a technology think tank that needs to know the secrets of nature in order to advance its research.

ALBA

Synchrotron

Light Facility

**TOWARDS
THE FUTURE
OF TECHNOLOGICAL
RESEARCH**





We have decided to close this second volume of Thought up in Barcelona with a milestone that points to the future and consolidates Barcelona as one of Europe's leading research centres. This book is intended to showcase the high degree of innovation in our companies, in many cases considered to be models of international cutting-edge and creativity.

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