

TDMV

Taller Design by Marta Vilallonga

Taller Design by Marta Vilallonga exists to shape and ignite emotions, evoke awe and create meaningful habits and rituals in the lives of those who encounter our designs. With an unwavering belief in the profound transformative power of design, we continuously challenge boundaries, gently pushing beyond limits to achieve surprising and remarkable results, addressing unknown needs along the way.

For over two decades, Taller Design by Marta Vilallonga has been working on interior and product design projects alongside the esteemed architecture firm of Ricardo Bofill. Today, our project forged its own path, retaining our core principles. Beyond our expertise, it is our deep understanding of places, people, and realities that shapes our studio's savoir-faire — a profound comprehension that enables us to envision the most fitting solutions for the desires and needs of individuals, both present and future. With an analytical eye, each project adapts to societal trends and innovations, transforming the lives of those who experience them.

Led by Marta Vilallonga and supported by our skilled team, Taller Design operates seamlessly across various scales, from crafting exceptional chairs to shaping private residences, airports, and public buildings. Our holistic understanding of the design process, from conceptualization to construction and execution, allows us to adapt and collaborate with diverse stakeholders, harmonising our creations with the context.

At Taller Design by Marta Vilallonga, we are dedicated to crafting spaces and objects that spark emotions. Each design we create emanates comfort, well-being, and an invitation to embark on a sensorial bliss. Through an elegant fusion of volumes, light, and geometries, we speak a language that embodies both sobriety and elegance, leaving a lasting impression on those who encounter our work.

The concept for its design
stemmed from its own environment



In 1991 I refurbished this hall located on the third floor of La Fàbrica, just over the “La Catedral” which reminded us of the loft we shared in New York. This almost perfect cube like space, lofty in its size and height was nevertheless tamed into an inviting human scale interior. The concept for its design stemmed from its own environment: the hanging gardens of the roof top of La Fàbrica. Our goal was to redo the space in order to validate this fantastic space respecting the original spirit of the place. I respected all the absurd and magic elements that where already there: naked conduit tubes and hanging obsolete steel structures from another age. Ricardo Bofill’s white marble sculpture “Torsade” was installed in the center, defying gravity. The cement floor was simply painted in white. Soft white cotton curtains play peek-a-boo with the raw red brick walls. A large array of windows bringing an extraordinary amount of light.

The wildness of the space was domesticated with perimetral shelves, creating a horizontal library. Large plant tubs provided a growing environment for plants and trees which eventually reached the ceiling. The space was then divided into three areas with distinct functions: drawing room, work area, and eating area in the mezzanine which has a dedicated kitchen. The furniture is simple and rational contrasting with the delicate tables and chairs of Rennie Mackintosh in the dining area. I am proud of and grateful for the article in the New York Times Style Magazine for selecting the Sala Cúbica as ‘one of the 25 spaces that have influenced the way in which we design today’. - Marta de Vilallonga.







In an exceptional location, in an emblematic building by Ricardo Bofill with a red brick framework, recalling the purest Catalan tradition, this duplex contemplates the Barcelona sunsets.

Vanishing to keep its essence and its strong identity, this was our purpose and thus fully respect the first intentions of the architect and highlight the ceilings, stairs, wrought iron and all its architectural details.

A 200 m² duplex penthouse in Barcelona divided between interior spaces and terraces with views over the west of the city, where the light, as the hours pass, creates shadows and volumes full of poetry.

A timeless space, in which the materials evolve in a neutral and natural way, where the priority is the lights and shadows created by architecture.

White is the main colour that links each and every one of the interior rooms, achieving a design that has the ability to convey calm and spatiality.

On the lower floor, the main rooms of the house are located, achieving full accessibility to each one of them, collected on a single level. The floors on

this level are all in white marble, edged with brass joints, embedded in a bone-colored microcement perimeter that extends to the terrace, providing light and projecting the dining room outwards.

The semi-matt lime stucco walls are of the same color and accompany the entire route.

The living-dining room is a semi-open space open to a linear balcony, which gently filters the evening light. Some veined marble tables specially designed for this space serve as a counterpoint to the strictly white marble floor. A fireplace on the axis of the main wall, flanked by Erasmo de Tobia & Afra Scarpa sofas create a secluded space and, on the opposite, Gaudí chairs surround the dining table. In the centre it is hidden that the elevator accesses directly.

The main suite has a dressing room with an impressive sculptural lamp. In the room, a curved ceiling nestles the bed, extending towards the window, and under it, a veined marble bathtub with a large, rounded edge recalls the classic room that Ricardo always imagined.



In an exceptional location, in an emblematic building by Ricardo Bofill with a red brick framework, recalling the purest Catalan tradition, this duplex contemplates the Barcelona sunsets.







Our offices are located in the northern façade of the iconic residential building designed by Ricardo Bofill in 1968 in Johann Sebastian Bach Street.

In the entrance is the meeting room, a bow window directly on street level, bathed in light floor to ceiling. It is an elegant and timeless space, oblivious to the fashions of the moment.

The table and chairs were designed by Ricardo Bofill, the lamp is by Adolf Loos. There is a beloved plaster cast ‘The Slave’ by Michelangelo, which has always occupied our favourite places. Facing the street is the slim, translu-

cent marble sculpture of Xavier Corberó, a long-time friend of Ricardo Bofill.

A large exceptional tapestry brings colour to the entrance and a very long marble table, in the axis, allows my collaborators to work.

In the background, there is a glass wall that encloses a narrow winter garden, and my table is in front of a large mirror that reflects it.

Essential books are scattered on more than 50 linear meters of shelves. A white space that exudes serenity and calm and where light brings warmth.

“This working space is a window box in honor of the great architect, Ricardo Bofill, companion and mentor with whom I shared over thirty years of collaboration.”

- Marta de Vilallonga







Respect what exists, without imitating it or hiding it. These were the premises from which the initial idea of this comprehensive reform, the new offices in Barcelona for the creative agency B-REEL, started.

The initial space was a generic commercial premises, with no specific use. A completely open, bare space, without divisions or finishes and non-existent lighting, with a totally brutalist appearance.

Our goal was to transform the space for a growing office, providing it with balance and harmony. The challenge is to create an office space, which is usually cold and without personality, in a cozy, elegant and sober place, with a limited budget. The use of neutral colors and curved shapes have been combined to convey that feeling of serenity that the client was looking for.

A distribution has been designed according to the needs of the team. It had to be fluid and harmonious, both in the meeting rooms and in common areas, office, and reception.

To maximize the clarity of the space, we made two large openings on the exterior façade along with the existing ones. These large windows receive a

large amount of natural light throughout the day, which can be filtered if required with large white curtains more than twenty-six meters wide and almost six meters high.

The different meeting rooms had to accommodate 4 to 10 people, with the aim of being able to make video calls or face-to-face meetings, conveying spaciousness and comfort.

The objective has been achieved by creating spaces with curved walls and glass openings in the straight sections, which allow the natural light that comes from both facades to be filtered and accommodate tables of different sizes that preside over each room. The interior design carried out avoids at all costs some sometimes rigid and loaded parameters, adapting to the real needs of the project.

For the flooring, the brutalist aesthetic was followed, and a continuous polished troweled concrete floor was made, with a change of color in the meeting rooms, where a dark red is the protagonist, thus creating a counterpoint of environments.

To respect what already exists.





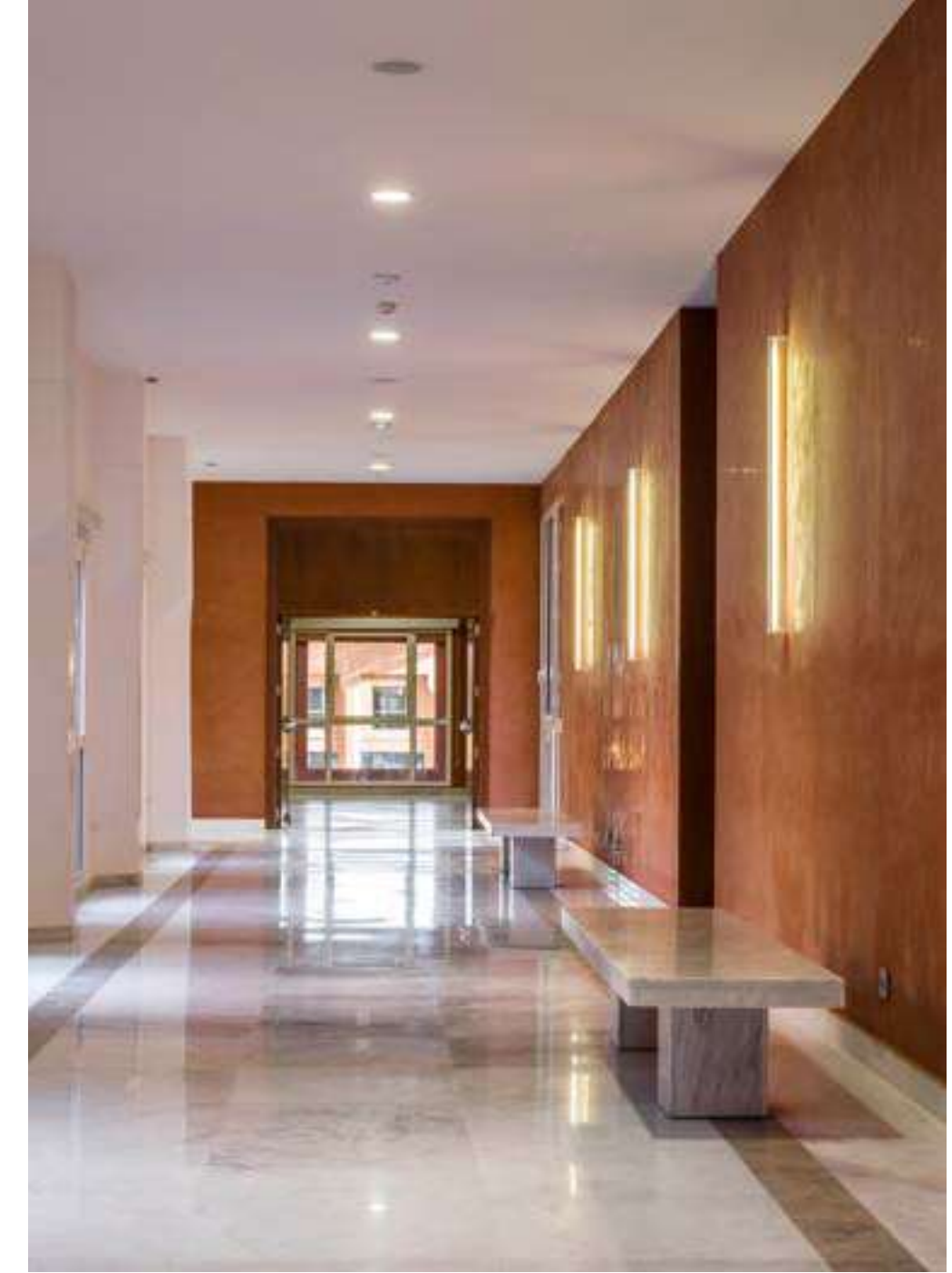
A Science & Technology center for Mohammed VI Polytechnic University
in Ben Guerir, Morocco.







● 本教材在编写过程中参考了有关文献和资料，在此表示衷心的感谢。



A bird on a scale never seen before
that celebrates the poetry of flight.



Terminal T1 is a bird on a scale never seen before that celebrates the poetry of flight.

Its shape reminds a slender sword bathed in natural light, and its continuous glass façades allow direct visual contact with the landing strips, nature and the Mediterranean Sea.

Upon arrival, a thin and gigantic canopy undulates in the sky, and its continuity takes the passenger towards the main space, the check-in module.

Overarching high ceilings, dynamic and unifying, bring light and spatiality, accompanying the traveler throughout the terminal, creating a constant and comforting feeling of orientation and clarity. Its skylights bring natural light and therefore contribute to significant energy savings. The extensive roof encompasses the whole of the terminal as if protecting a small city or town underneath, where service areas can be discovered in pleasant succession.

The main “square,” which Ricardo Bofill liked to compare to Plaza Navona in Rome, buzzes with shops, restaurants, and cafés. With 300 meters in length and 22 meters in height, it is the “de facto” heart of the project. This

commercial and social hub is flanked by exterior plazas or large open-air patios, with pergolas and cafés providing the unique experience of relaxing in the open air.

The three dikes start from this commercial centre or market and the central dike, like a 500 meters long sword, is the axis.

The VIP waiting rooms, with views to the plaza, were designed for maximum comfort, and in its centre a surprising box of water green stucco, covered with faceted glass like a jewel.

The dim and warm light was cosy. All the furniture was designed on purpose, and the bathrooms in flambé granite and sandblasted mirrors were exceptionally luxurious.

The rooms of authorities had the same finishes, and the press room with our red Ferrari Senso seats was impressive.

The signage was designed by us, and we had to furnish the entire immense back of the house with its offices, employee cafeterias, and changing rooms...





Portes
Gates
Puertas **B C D E**

Recollida equipatges
Baggage claim
Recogida equipajes

Sortida
Exit
Salida

☐☐☐☐☐ Sky Centre

ZARA

ZARA

From a former cinema during the Stalinist era to an exclusive event space.



From a former cinema during the Stalinist era to an exclusive event space, This renovation gives a fresh start to an existing building in the center of St. Petersburg.

We have sought a narrative fiction playing with sensory experiences where shapes, reflections, kinetic plays of lamps and screens, colors, and textures transport the viewer into a playful and surprising imaginary world.

Three large brass doors with sensual handles open onto a dimly lit lobby with anthracite velvet-paneled walls and oval columns in glossy cobalt blue lacquered metal that frame the 20-meter curved LED screens in motion, concealing the two entrances to the main hall, the theater.

A glass globe lamp that can recreate movements, geometries, and co-

lors fills the entire zenith space of the hall, which, with a capacity of 360 people, can accommodate a variety of events such as fashion shows or theatrical performances.

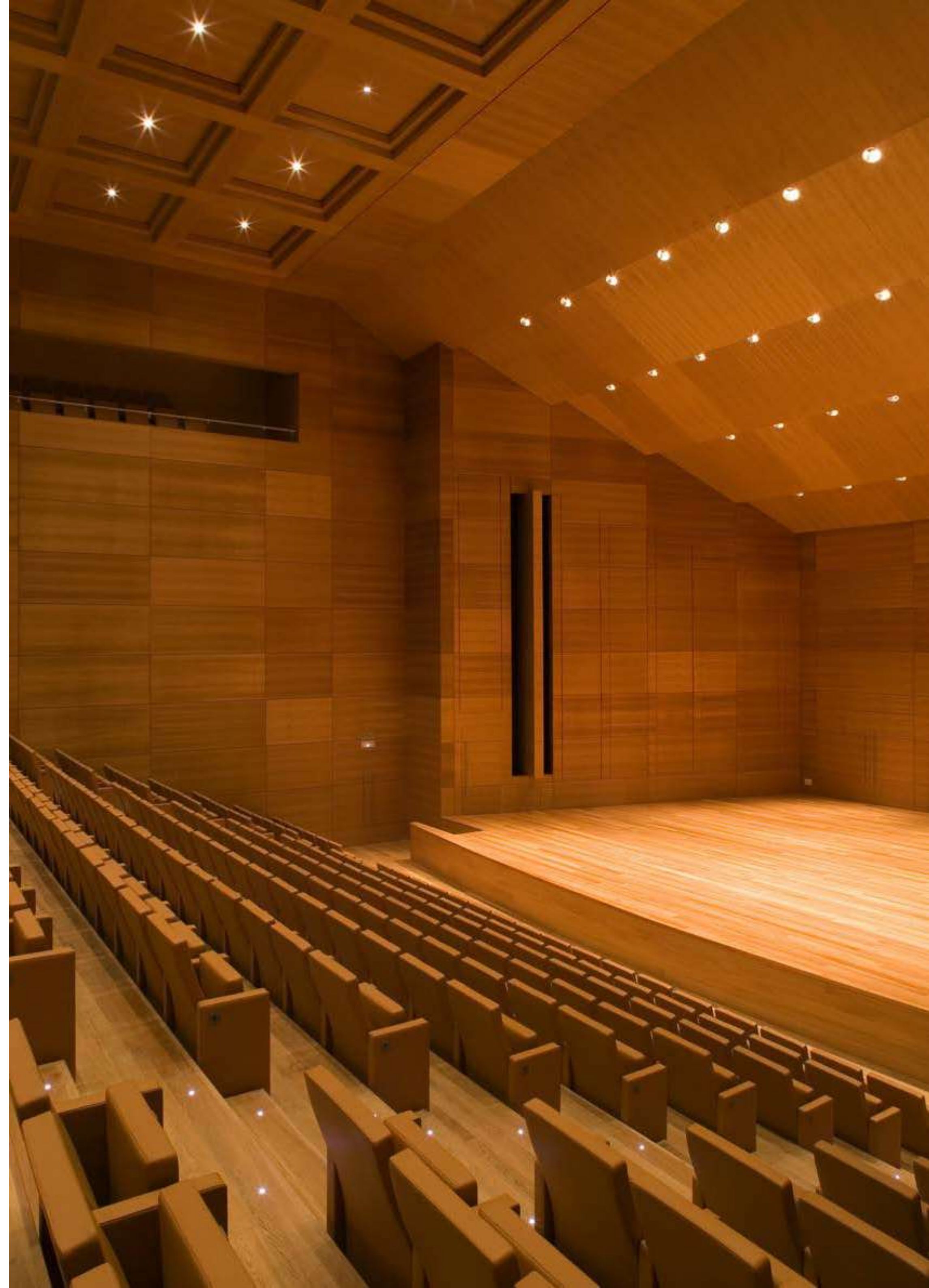
The vertical circulations and the three exhibition halls in white stucco and marble provide a counterpoint to the warm and intimate nuances of the clubs, lounges, and salons that extend across the ground floor and second floor. On the top floor, the VIP club and the restaurant make the most of the panoramic views of St. Petersburg and the Tavrisheskiy Gardens.

This theater now offers a stage with state-of-the-art technologies that allow for the enjoyment of the city's best performances and events.





What is cultural is Social.
A fantastic “instrument” where to develop activities
that contribute to the regeneration of the area.





The Miguel Delibes Cultural Center is a center for education and music, and headquarters of the Castilla y León Symphony Orchestra, the Professional Conservatory of Music of Valladolid, the Superior School of Dramatic Art of Castilla y León and the Professional School of Dance of Castilla and Leon.

The cultural facility also houses the Symphonic Music Auditorium with 1,700 seats, the Chamber Music Auditorium with 513 seats, a library and an exhibition hall. It also has an Experimental Theater with 450/700 seats, which offers a multitude of configurations allowing a wide variety of shows.

The scheme integrates three different parts, unified under a wave-sha-

ped roof, a symbolic shape that represents the sound waves of music. Three buildings within a volume that are distributed around a large covered central space, conceived as an interactive atrium.

This building is a fantastic “instrument” where to develop activities that will contribute to the regeneration of the area, offering a wide range of cultural services to the community in general.

The Miguel Delibes Cultural Center is a space where art can flourish and grow and be shared by artists and the general public, a cultural and social axis.

An iconic symbol of the Barceloneta urban renovation.



Rising on reclaimed sea land, iconic symbol of the Barceloneta urban renovation, this work by Ricardo Bofill soars over the Mediterranean Sea, as an enormous platonic sail. Its reflecting façade of silvery glass multiplies reflections depending on the ambient light and the point of view, blending itself into the sea and the sky.

The building is 26 stories high and is a 5 stars hotel of 473 rooms and suites. It also houses a spa of 700 square meters divided into two floors, 2 restaurants, an elegant bar on the top floor, a business center, an auditorium, and two pools.

Its interiors were specially conceived for a very specific customized branding, yet we succeeded in creating interiors where the main focus was validating the exceptional and privileged views of the city and the sea.

On the ground floor a lobby rises upward while the open bars and res-

taurants open onto terraces overlooking Barcelona and its beaches.

The rooms are an ode to vanguard design and total comfort, with semi open bathrooms and centrally located beds facing the views, the sofas leaning on the glass wall, defying the heights. The neutral colour scheme is the perfect frame for the perfect picture views, the essential virtue of the rooms.

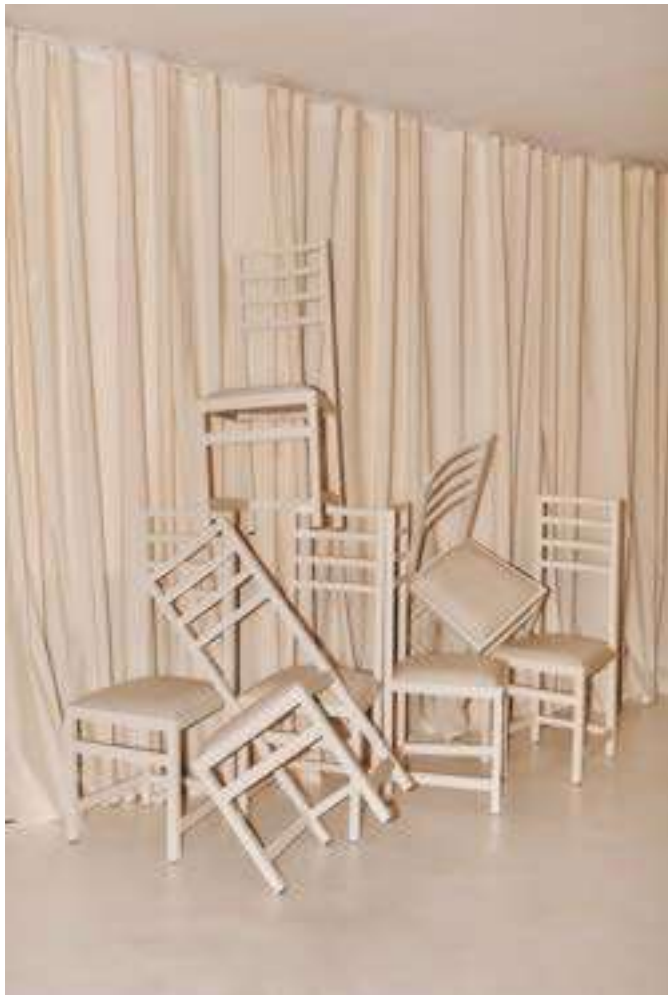
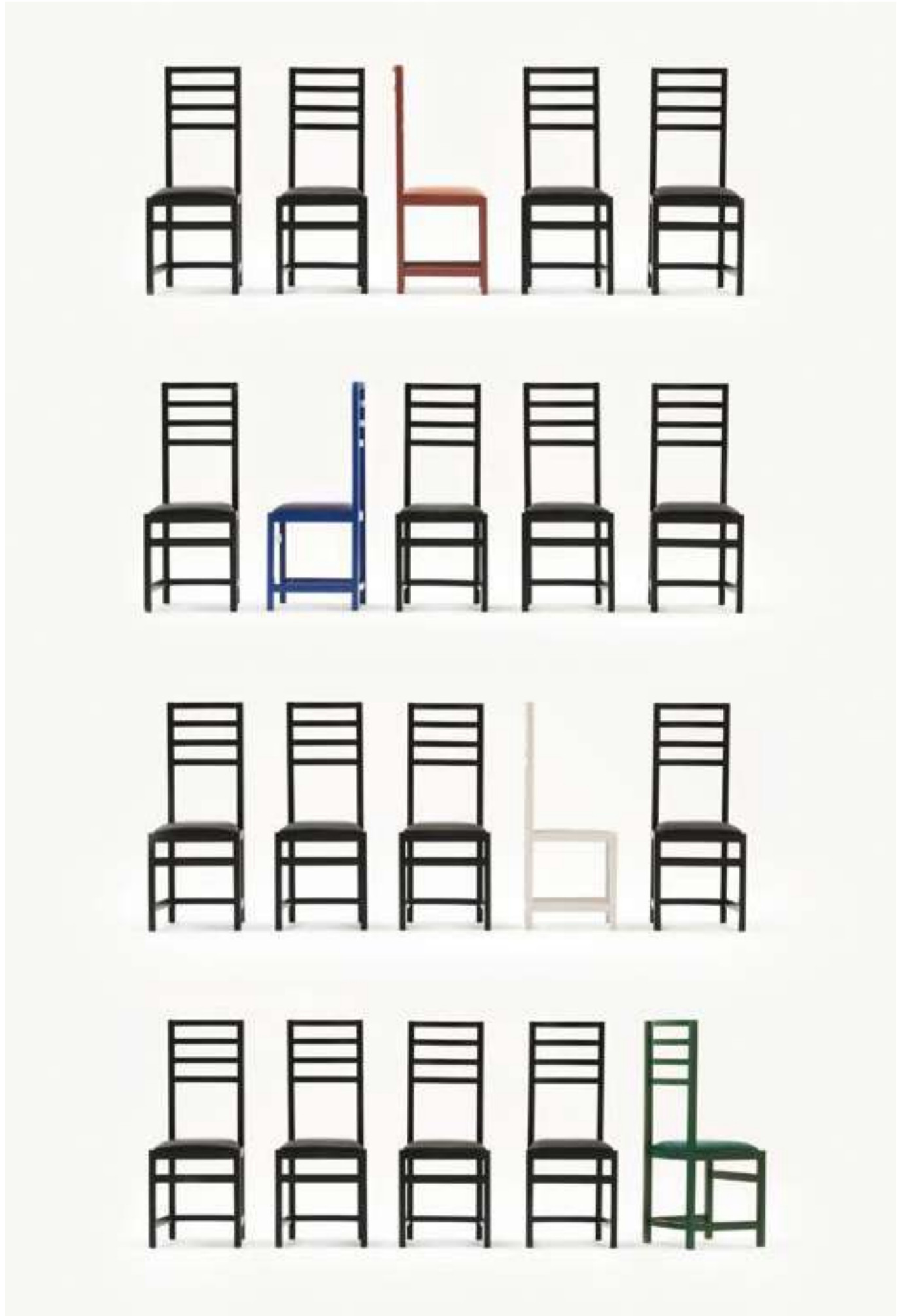
On the second to last floor, Ricardo was asked to create an apartment of his choice, and he entrusted it to me. Made of wood, with designer furniture such as Gaudí's double bench, some artworks and his first large scale sketch of the project.

The red corridors add dynamism and pep to circulation and contrast beautifully with the blue of the sea or the sky, which appear at either end of the corridors.





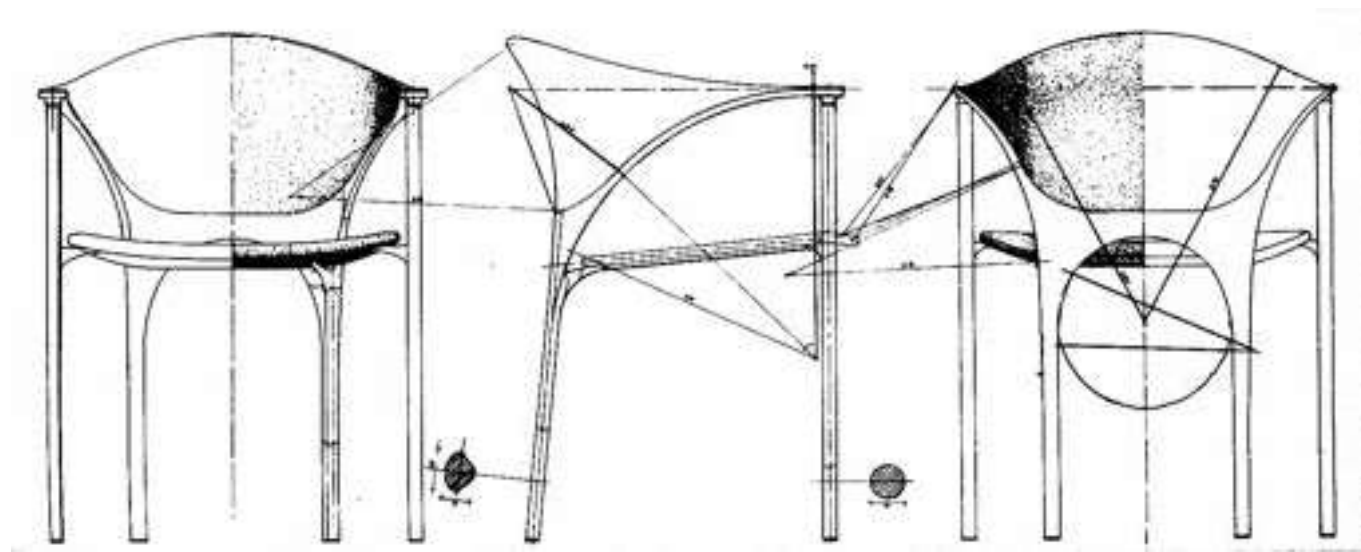








The Marta chair published in 1992 by Amat3 is today republished by Perobell with some small aesthetic and technical changes.



The Marta chair published in 1992 by Amat3 is today republished by Perobell with some small aesthetic and technical changes.

By the end of the 80s, most chairs had stopped being comfortable, and my first was ergonomics.

The first stroke was like a kind of banana skin that welcomed people, this involved large spokes. I remember having drawn it with long ropes, like a compass, and its arched and morbid shapes ended up adapting to the process and technique of aluminum casting, a technique required by the industrialist.

The result was two molds, one of significant size that includes the back part with the armrests and the second, the front legs.

The propylene seat and backrest with metal rod core have a fabric or leather upholstery.

The Marta chair has been installed in highly prestigious meeting rooms, also in Michelin-star restaurants and in the VIP rooms of T1 at Barcelona Airport. Its comfort, resistance and aesthetics can adapt to a wide range of spaces.





Swift table

2023

Barcelona









The line of Prima Línea Bins arose from a fortuitous meeting and a somewhat critical comment, at an urban furniture fair, to the director of Plastic Omnium Spain at the end of the 90s. From there was born a long collaboration that includes more than ten designs of bins and containers over 14 years.

The first purpose was to win, with a family of litter bins and columns, the competition for the public service for the installation and maintenance of litter bins in the city of Madrid in 2001.

We try to favor the gesture of the citizen reconciling safety, resistance, quality, functionality and aesthetics.

Our intention, to merge with the city, to go unnoticed, abandoning the strident green color of the previous bins, for an urban gray. The range was declined in various sizes, from the smallest 50L to 120L for the columns. The manufacturing techniques were varied, injected and rotomoulded polyethylene, aluminum casting and galvanized steel sheet.

The challenge imposed was to prevent ballots from being pasted or written on and allowing a supposed Real Madrid player to get on them shouting “Olé Madrid”.

Our purpose was for the different techniques to have a coherence and for both the city center and the suburbs, where they were located, to be similar, giving unity to the entire range. We devised some grooves to avoid vandalism, which allowed us to give entity to the whole complex. Unmold techniques allowed for very limited gameplay. And both its integration into the different supports and its handling and cleaning had to be taken into account.

These bins can be found in many different cities such as Valencia, Buenos Aires, Lisbon, Monte Rey, Saint Tropez and many more.

Editors
Marta de Vilallonga

Texts
Marta de Vilallonga, Ana Corberó, Judit Castellví, Weincontro

Identity & Graphic Design
Querida, Marta de Vilallonga, Judit Castellví

Photography
Jara Varela, Salva López, Gregori Civera, Lluís Carbonell,
Julio Tavolo, Miriam Martín, Taller Design by Marta Vilallonga

Team 2023
Marta de Vilallonga, Alba Agüera, Rita Pazos, Judit Castellví,
Jonathan Bernal, Viktoriia Matsenko, Pedra Vilallonga

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, or otherwise, without prior written permission.

Ricardo Bofill - Marta Vilallonga Taller Design, S.L. publishes this book and takes responsibility for its content, text and images.

www.tdmartavilallonga.com

Johann Sebastian Bach 4, 08021, Barcelona
info@tdmartavilallonga.com
+34 93 352 86 45
@tdmartavilallonga