

IÑIGO IRIARTE



Portrait photo S Sander



Based in Donostia, interior designer Iñigo Iriarte approaches interiors less as transformations and more as acts of revealing what is already there. Through his residential projects and Veluto — his evolving world of objects and atmosphere — Iriarte explores what he calls “spatial creative direction.” “An interior should feel inevitable,” he says, “as though it had always been waiting to arrive there.”



ANDRES REISINGER'S HOME
photos Erlantz Biderbost



Your work often feels more about revealing a space than transforming it. How would you describe your approach to interiors today?

I believe every space carries a memory of its own, even when it appears empty. There is a quality of light, a proportion, the way one enters, a relationship with the outside, an emotional temperature. My work begins there: by listening to what the place is already saying before imposing an idea on it.

I'm not interested in transforming for the sake of transforming. I'm interested in understanding what needs to be preserved, what needs to be corrected and what needs to emerge. Sometimes the most important intervention is not the most visible one, but the one that allows everything to start making sense.

Today I would describe my approach to interiors as a form of spatial creative direction. It isn't only about choosing materials or colours, but about constructing a complete experience: how people move through a space, how the light enters, how the objects coexist, how silence is perceived, how a house is remembered once you are no longer inside it. For me, an interior should not appear to have been designed from the outside. It should feel inevitable, as though it had always been waiting to arrive there.



SOMETIMES THE BEST GESTURE IS NOT TO COMPLETE WITH WHAT IS ALREADY THERE

In designer and creator Andrés Reisinger's home in Madrid, you spoke about "dressing" the space rather than transforming it. How do you decide when to step back and when to intervene?

This home already had a strong presence. It didn't need a radical transformation, but a precise reading. There was something in the space that called for restraint, respect and a quieter intervention. Sometimes the most sophisticated gesture is not to compete with what is already there. In this case, what existed needed to be accompanied, not replaced. That is why I speak of "dressing" the space: not in a decorative sense, but as the ability to complete an atmosphere. I think stepping back doesn't mean disappearing; it means having enough judgement to know where the strength of the project should lie.

The project balances personal objects, artworks and design pieces very naturally. How do you approach that dialogue between the client's life and your own design language?

A house cannot be solely the expression of the designer. It has to contain the life of the person who inhabits it. Otherwise, it becomes a perfect setting, but one that feels foreign. I'm very interested in that dialogue between the client's identity and my own way of looking. I try to work from balance: on one hand, I respect their history, objects, artworks and personal references; on the other, I look for a more coherent and clearer reading of them within the space. It isn't about imposing a language, but about finding a common frequency.



ANDRES REISINGER'S HOME
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The contrast of materials carries significant weight in your interiors: stone and metal alongside velvet and textiles. What draws you to that tension between the cold and the tactile?

I'm drawn to tension because it makes a space feel alive. When everything is too soft, it can lose depth. And when everything is too harsh, it can become uninhabitable. For me, balance exists in that middle ground. Stone, metal and colder materials bring structure, weight and presence. Velvet, textiles and more tactile surfaces introduce intimacy, body and emotion. I'm very interested in that coexistence between the mineral and the domestic, between the severe and the sensitive. I think much of my work moves within the idea of a "soft brutalism": spaces with character, materiality and volume, but where there is also warmth and a certain sensibility.





PS07
photos Erlantz Biderbost

VELUTO HAS
BEEN A WAY
OF OPENING
UP MY WORLD



Beyond residential interiors, you are also building a wider universe through Veluto. How does moving between interiors, objects and retail shape your view of design?

Veluto has been a way of opening up my world. I don't see it simply as a shop, but as a space where my way of looking can express itself more freely and directly. Working on interiors, objects and retail at the same time allows me to think about design in a more interconnected way. In the end, a house, a lamp, a piece of furniture, a scent or even the way an object is presented all form part of the same conversation.

Veluto has helped me understand that a space is not built from architecture alone. It is also built with rhythm, scale, memory, objects, tension between different eras and intuition. I'm increasingly less interested in separating disciplines and more interested in building coherent universes: places where interior design, object design, art, fashion, gastronomy and material culture can coexist without needing too much explanation.



LIVING AND WORKING IN DONOSTIA STRONGLY SHAPES THE WAY I LOOK AT THINGS



What are your main sources of inspiration today? Which places, objects or moments feed your work, and how does living and working in Donostia shape that?

Today I'm inspired less by perfect images and more by the sensations that linger: the light entering a room at a specific hour, a weathered façade, a table used over many years, a well-made anonymous piece, a restaurant with soul, an unexpected texture, a conversation, a journey, a city.

Living and working in Donostia has a strong influence on the way I look at things. It is a city with a very particular relationship to light, scale, the sea, gastronomy and a certain restraint. There is a quiet elegance here that interests me a great deal. It isn't a city that needs to raise its voice. At the same time, working from here lets me look outwards with a certain distance. I follow what is happening in Milan, Paris, London or New York, but not from a place of imitation. From Donostia I can build a perspective of my own: more restrained, more material, more emotional.

City or countryside? And how would you define a Mediterranean sensibility within your own work?

I need both. The city brings energy, culture and contradiction; the countryside reconnects me with material, silence, light and time. That contrast is central to my work: the sophisticated and the primitive, the urban and the organic, the precise and the imperfect. The most compelling spaces emerge not from choosing one over the other, but from holding both in balance.



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photos Erlantz Biderbost