



FOOTNOTE — It is said that Salvador Dalí once telephoned Corberó to purchase some of his work, but the sculptor thought it was a prank call and told the surrealist that he was a bishop, before hanging up.

can be seen," he once explained. Photos of Corberó taken in situ show a pensive artist wearing a corduroy jacket with suede shoes, offset by a pair of shocking pink socks. In art, in architecture, in style, there was always juxtaposition.

Stretching out from the personal quarters are a network of rooms for entertaining and exhibiting—there are so many that Corberó would occasionally forget he had built certain annexes. An estate of interconnected homes rises in Moorish modern style. Some are silhouetted husks of Arabesque curves. Others feature monastic whitewashed walls that cloister a collection of contemporary furniture. As ever, old meets new. Hardwood doors echo Spain in the

17th century, yet some magically swing open by remote control. Corberó would hoodwink his visitors with labyrinthine illusions like false walls and staircases that led into thin air.

Daniel Riera, a photographer and filmmaker who uses Corberó's work as a set, has witnessed the pageant. "The house is like a dreamed up landscape from a futurist art painting," he says. For Riera, the magic doesn't lie in the luxury of the elements, but in the way interiors and exhibits meld with each other. "Inside, it's a kind of imagined space of extreme photogenia," he says. "But the trick is that you can't guess from outside what wonders you can find within." —



The estate sprawls over 48,000 square feet (4,500 square meters) and evolved over a period of 40 years. It is a home, Corberó said, "in which the mental space—not the real one—is what matters."