

metalarte press

MODEL: INOUT

DESIGN: RAMÓN ÚBEDA AND OTTO CANALDA





Inout, size does matter

Keys to the success of inout series. The two metres fifteen centimetres of the Inout lamp did not go unnoticed in the catalogue that metalarte released scarcely a year ago. In that time it has become one of the company's best sellers. And it is on its way to making history. Furthermore, its great international success reinforces the commitment to innovation that the metalab concept seeks to symbolise. A combination of experiment and experience which in this case has been developed with a great deal of nous. Such are the keys to this success

Big & Big As big as the technology allows, the technology in this case being rotomoulded polyethylene. There was a gap in the market for a large-scale, versatile lamp. Their recognisable shapes make them suitable for a wide audience and the simplicity of manufacture-moulded in a single piece-makes for a very competitive price.

In & Out A lamp that is exceptional because it is just as suitable for interior or exterior use. The plastic material used is waterproof and resistant to blows. It can also be uniformly dyed to obtain an infinite variety of colours. In addition to white, the new catalogue offers a choice of three: elegant gray, lemon yellow and passion red.

Home & Contract A lamp for a swimming-pool or a garden. The porch of a suburban house or a restaurant terrace. A living room or a hotel lobby. The Inout series has immense possibilities both for domestic use and for any type of installation. Offices, gardens or bars, whether simple or sophisticated.



About the designers

Ramón Úbeda (Born Jaén, 1962) is one of the people who has contributed most in recent years to the diffusion of the culture of design in Spain. He has done this on all fronts from the media to the heart of the industry. As a professional he is very difficult to classify as he works equally as brilliantly both as a journalist and as a designer, be it graphic or industrial. He entered the world of the creative professions through the ETSAB where he met Juli Capella and Quim Larrea, two unique colleagues who gave him passion to work in the world of design magazines. They worked together on en De Diseño (El Croquis Editorial) and later, on Ardi (Editorial Formentera/Grupo Z) as chef editor. Then, as a journalist specialising in design, he has come to work on some of the most influential national and international publications, such as Diseño Interior, Domus o Frame, and in others publications like El País Semanal (Grupo Prisa). This name can be found on books by publishers as Actar (El Universo de Jujol), Electa (COCOS y Mail Me), Phaidon (Spoon) and Salvat (Diseño gráfico con Mariscal). He is also the author of the Ruta del Diseño BCN produced specifically for the year of Design 2003 and luxurious Sex Design (distributed by Gustavo Gili). He has simultaneously carved for himself a career as a both graphic designer and director of art, he has organized numerous exhibitions and has ceaselessly nurtured this passion for the world of creativity and imagination included design and industrial production.

Otto Canalda (Born Barcelona, 1977) is a rarity among young designer because he chose to start on the ground floor of the industry which is where project really come to fruition. No sooner had he finished his studies in Elisava then he joured the creative development department of Bd Ediciones de Diseño, where he actually worked together with Ramón Úbeda —editorial director of Bd— where the projects of other designers were prepared for the market. It is a complete work and of vital importance within the gestation cycle of whichever design. The best qualification possible for an emerging designer who has decided to build his career from the very foundations of his profession. Otto Canalda has made good use of his valuable experience to secure the success of his own projects, those of the Inout lamp and Binaria chair, has created together with Doctor Badía and produced Oken (2003).



About the photographer

Nienke Klunder This young Dutch photographer does not hide behind the camera. Quite the contrary. She is part of the art and if necessary part of the picture. Since she graduated from the St. Joost Art Academy in Breda in 2000, having specialised in photography, Nienke has had an irresistible weakness for self-portrayal which has inevitably led her to specialise in portraiture. For both these reasons, we chose her to work with Inout. We wanted to show a series of scenes in which the design played the leading role. Little stories that show what's so good about it, always a bit tongue-in-cheek, because a lamp, apart from giving light, can also make us smile. Particularly if the people that appear with it are the designers themselves, their friends, the cleaning lady or the senior management of the company that makes it. To give life to a view of a swimming-pool and to take on other, more daring, roles, there is Nienke herself, who can perform with the same professionalism in front of the camera or behind it and turn herself into any kind of character so that the shot comes out as planned.



01 02 03

01 Behind this exercise in intuition is Ramón Ubeda, a veteran of the specialised press and of design production, but who here wears the label “emerging”, since he has never before designed a lamp. Nonetheless, he hit the bulls-eye with this one. He is portrayed here with his friend Bruce Gregory for a graphic illustration of the scale of the item. **02** Otto Canalda, co-creator of the Inout project, hoped the success will not go to his head. **03** The lamp is made in three sizes: large, medium and table-top, like this one destined to illuminate the office of Alfredo Valero, metalarte’s new general manager. The Inout family also includes two ceiling models.



Images Nienke Klunder



04 05 06
07 08

04 Mari having been working at metalarte for a life time never saw such a thing before. 05 Susana Casalucci demonstrating just how waterproof the lamp is that she has installed in her leafy garden. 06 The warmth of the yellow light is perfect for Nienke Klunder to enjoy the swimming-pool on a summer night. 07 When the lamp is for an exterior installation or a public place, it is supplied with an optional kit for ground fixing. With the pole firmly anchored, as well as throwing light, In-out can be used for things that not even professionals with such long experience in the industry as Román and Carlos Riera would ever have imagined. 08 Nienke Klunder posing in front of her own camera.

About Metalarte

Many of the major changes in industry and in life itself are based on tradition. This is the case with metalarte. Its contemporary and, often, cutting edge vision of design and lighting is based on a solid and enterprising background. A family saga that has its origins in Construcciones Riera Clariana, thanks to which his sons Antonio and Carlos discover their passion for what was still referred to as applied arts. In 1932 the patriarch founded a metal workshop in which the ironwork necessary for any type of building works was carried out. Initially known as Metalls Arts, after the Civil War it had to change its name to the Castilian Spanish form. It was then that Metal Artes, managed by Antonio Riera Cortés, began to specialise in lighting.

The company received new impetus when, on 18 February 1963, the building works began on a factory located in Sant Joan Despí, a neighbouring town of Barcelona. With the incorporation of the second generation at the helm of the company, a production catalogue was created and new ideas were adopted. Riera places special importance on image, not only that of the product, but of the company too. He changes the company name to the present one, renews the logo, creates a catalogue exclusively for lighting products and places the figure of graphic designer alongside that of industrial designer.

Tradition and cutting edge co-exist in an output that covers both neoclassical and innovative designs. The will to advance in the latter direction coincides with the boom design in Europe at the end of the seventies. metalarte successfully battles to revive the difficult Spanish market, which, with the social changes that occur during these years, increases its demand for imagination and quality. In the eighties, the company provides new impetus with the incorporation of a new generation of designers aware that their work is not only free and creative, but necessary too. The nineties get underway with a desire to face the new creative and business challenges that shape the age. The incorporation, this century, of the J. Feliu de la Peña group as major shareholder puts a company with a constant desire for success and quality, and one that has always opted for the risk of innovation and banked on new creative values, on track for the future.

After following an open path at all times based on banking on risk and experimentation within a sector that, on occasions, does not seem fully prepared to offer the public what it demands, metalarte is renewing its commitment towards emerging designers. Newly formed professionals whose ideas are often on view in publications and at exhibitions halls, but who have difficulties in finding the necessary entrepreneurial courage for their work to have a natural outlet into the market. In tune with the new millenium, one of the greatest contributions of these new creators has been a renewed look at the quotidian and the functional.

Their aim is for objects not only to provide a response to the mechanical aspects of life today, but also to the needs of intimate and sensitive nature. For this reason, they have had to adapt the values of concept to products that have a wholly material expression. For the new generation of designers, concept rather than referring to a specific age represents a type of energy that is both fresh and full of life: the lamp has lost the exclusivity of being considered a piece of furniture and has been transformed into an indicator of our emotional state of mind, of our way of looking at the world, and even expressing our thoughts.

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