

THE INTERNATIONAL DESIGN MAGAZINE — **The Spanish Issue** ... Jaime Hayon Slows Down ... Uno Design Adds On ... A High-Concept Zoo Opens in Valencia ... Spanish Architecture Goes Green ... *plus* 10 Names to Know Now ...
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DESIGN
IN
SPAIN



Artwork by Javier Mariscal



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1. For Uno's 2009 collection, Javier Mariscal created a fiberglass follow-up to last year's Roca lounge.
 2. Composite sofa by El Último Grito
 3. Lagranja's new sofa (left) riffs on the contrast stitching of 2008's Zip chair. At right, their Lula series.
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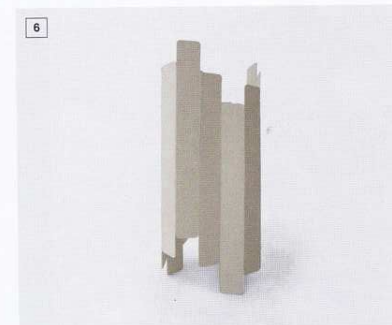
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4. Clip chair by Fernando Salas
 5. Emilian Designs' Silla Palet chair and Leggy cafe table and coat rack
 6. Basic-K light by Martín Azúa, the newest addition to Uno's stable of designers
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SIX OF ONE



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*The studios behind
the new hotshot label
Uno Design*

BY FIONA RATTRAY / PHOTOGRAPHY BY ALEX LAJAK

IN 2007, WHEN THE ESTABLISHED Valencia manufacturer Celda (best known for acrylic shop-fittings, but recently diversified into home furniture) went looking for a fresh injection of creative energy, they found it in one of the city's favorite sons, Javier Mariscal. Just one year later, as artistic director of the company's spin-off label Uno Design, Mariscal and his pick of bright-spark Spanish design studios took last year's Milan Furniture Fair by storm. Their debut collection—a direct assault on the lucrative contract market—was vibrant, colorful, and quirky, with a few instant classics thrown in. This year, with a new designer on board and lighting added to the mix, they've upped the ammunition even further. One to watch? Undoubtedly. www.uno-design.com

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4.

FERNANDO SALAS

www.salasstudio.es

FERNANDO SALAS IS SITTING on a high stool with the model for his new Milhojas light for Uno in hand: a sheaf of plastic sheets (*milhojas* translates best as mille-feuille, like the pastry), spiked with a pencil, then twisted and fanned. The finished product has an illuminated cylinder instead of a pencil, and the scale is bigger, but the model speaks volumes about the Spanish architect's interest in the simplicity of found objects.

In person, Salas has the blend of warmth and gravitas suggested by his Barcelona studio: a cavernous, atmospheric space in the city's Palo Alto complex. It's next door to his friend and long-term collaborator Mariscal. (Together they designed the 11th floor of Madrid's Hotel Puerta América; a cardboard Vespa sculpture by Mariscal is displayed alongside Salas's own models.) When Salas first arrived, his studio was an abandoned textile factory. After pressure-hosing the walls, he planted a ficus tree in a hole in the ground (since grown so tall it's nudging the roof) and put in a mezzanine where he keeps his chairs: not just Uno prototypes, but a collection of street-salvaged beauties that suggests a long love affair with the genre.



Left Fernando Salas with his 2008 Clip chair for Uno right When Salas moved into his Palo Alto studio, he planted a ficus, now grown so high it's nudging the roof.



Considering he has spent his entire career in interiors, Salas makes product design look easy. Last year's Clip seat for Uno, with its bent ply body and X-shaped supports, has the timeless quality of a director's chair. The name comes from a paper clip. "The world is full of examples to get inspiration from—you only have to look closely," he says.

He shows me his latest Uno offering—the galvanized-iron Letter chair—and it's clear he's enjoying the turn his career has taken. He claims the seat's variable-length, lozenge-shaped perforations are shaped like the words in a (love?) letter as "a way to justify the holes and make the chair less heavy," but it's probably a little more romantic than that.