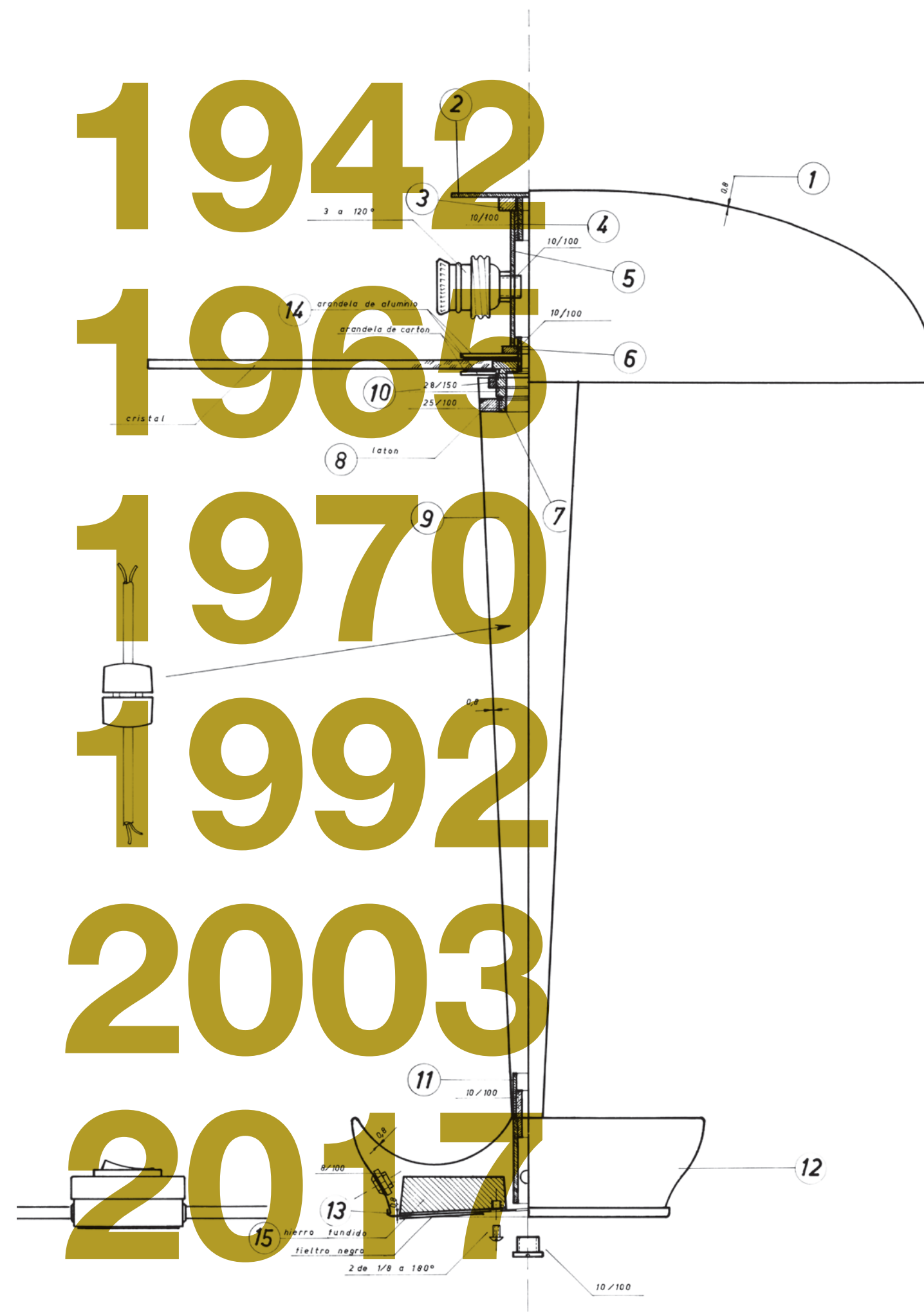


metalarteTM
75 years

Few companies can claim to have illuminated the history of Spanish design ever since Spain plugged in its first 125-volt lights. Decoration has changed many times since then, and Metalarte, which had its origins in a metalworker's studio*, has been there at every turn. After the Spanish Civil War, its founder, Antonio Riera, initially marketed proprietary models of door handles and household tools before specialising in lighting. Metal Artes, as it was originally called, began manufacturing stylised lamps. The earliest of these dates back to **1942**. It was referred to, quite logically, as N°1, as at the time lamps were not thought of as designer objects or given their own names. The 1950s were marked by the influence of Scandinavian design and the growth of the company, until **1965** when its first major factory was opened, occupying some 7,000 square metres in Sant Joan Despí (Barcelona). It had been consolidated as a brand, and in **1970** began to collaborate with illustrious names in Spanish design. During the 1980s it became the benchmark among Spanish lighting companies, expanded its commercial network and began international expansion, rising to the challenge in that magical year of **1992**. It then entered a new stage that culminated with the updating of its catalogue in **2003** and the incorporation of J. Feliu de la Peña as a majority shareholder. Metalarte is now completely disconnected from the family that founded it and is part of the Luxiona Group, together with the brands Troll, Sagelux and Josfel. In **2017**, it celebrates seventy-five years of producing lamps with the same desire to excel and innovate and the same commitment to quality that has earned it worldwide prestige for so many years.

* Metalworker's studio founded in 1932.





1942 N°1

50'



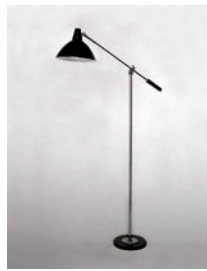
1950



1954



1954



1954



1954



1955



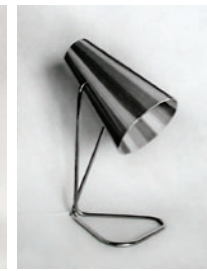
1955



1955



1955



1956



1957



1957



1958



1958



1959

60'



1962



1962



1962



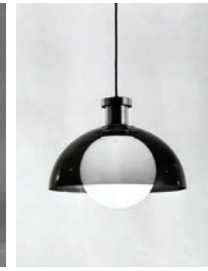
1962



1963



1965



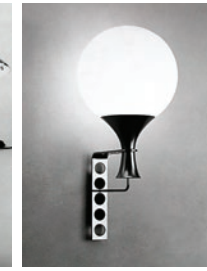
1965



1966



1967



1967



1968



1969



1969



1969



1969

70'



1970



1970



1971



1971



1973



1973



1973



1974



1975



1975



1975



1975



1977



1977



1977



1979

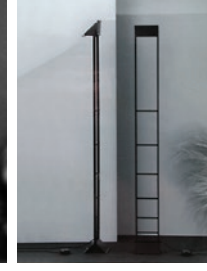


1979

80'



1980



1982



1987



1988



1989



1989



1989



1989

90'



1990



1992



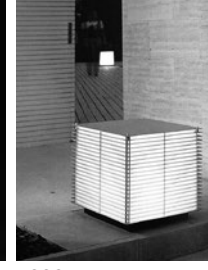
1992



1994



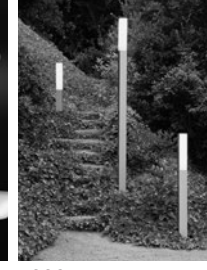
1996



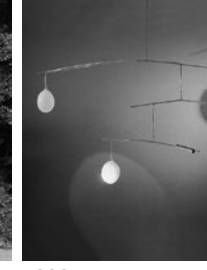
1998



1998



1998



1999

00'



2000



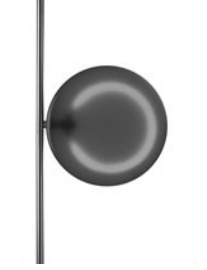
2003



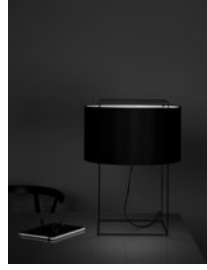
2003



2003



2003



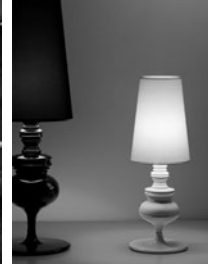
2004



2004



2004



2004



2004



2005



2006



2006



2006



2008



2008



2008



2008

10'



2010



2010



2010



2010



2015



2016



2016



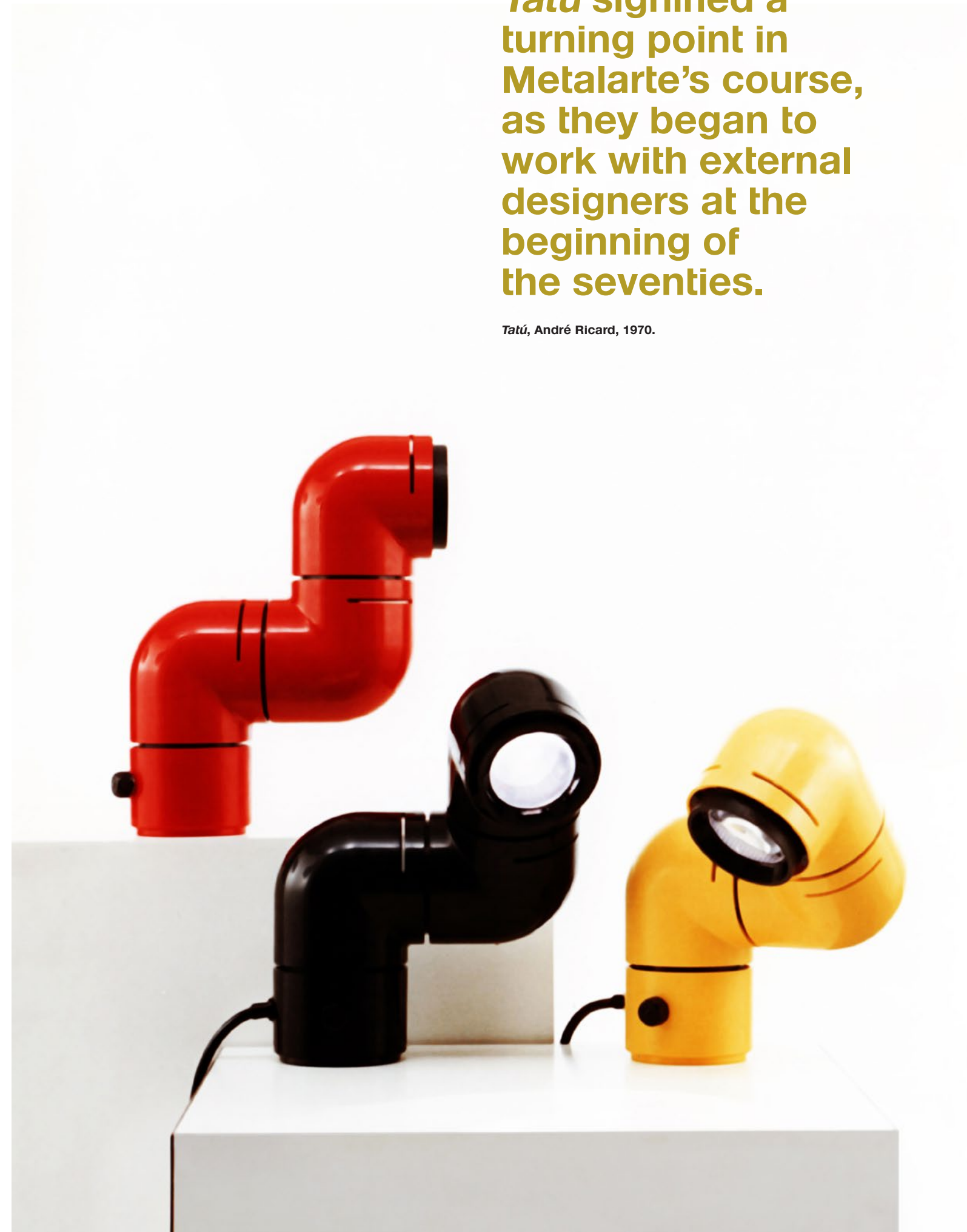
2016

Always leading the way

The contemporary vision of the world of design that Metalarte has held over the years has been based on a solid, entrepreneurial history. The traditional and the cutting edge sit side-by-side in a catalogue which has always focused on bold innovation with regard to every aspect of the brand, from the products themselves to its PR and presence at trade fairs. The elegant *Swing-arm* by George W. Hansen could coexist with the colourful *Tatú* lamp (André Ricard, 1970), which represented a turning point in the company's trajectory. Those innovations, which at the time were surprising and must be assessed in the context of their eras, created new benchmarks in the world of lighting that ended up becoming classics. Take for example the *Calder* (Enric Franch, 1974), which was the first halogen lamp by Metalarte and had the privilege of being the first Spanish design to become part of the permanent collection of the MoMA in New York. There are more examples that illustrate the continuous effort of the company to always stay on the cutting edge, seeking its own language that is more perceptible in the background than in forms, either echoing the appearance of new materials and technologies, as was the case with the aluminium casting of the *Zen* lamp (Sergi and Oscar Devesa, 1990), or mixing art and crafts to turn an ostrich egg into the screen of the *Ou d'en Sandy* (Antoni Arola, 1998).

***Tatú* signified a turning point in Metalarte's course, as they began to work with external designers at the beginning of the seventies.**

Tatú, André Ricard, 1970.



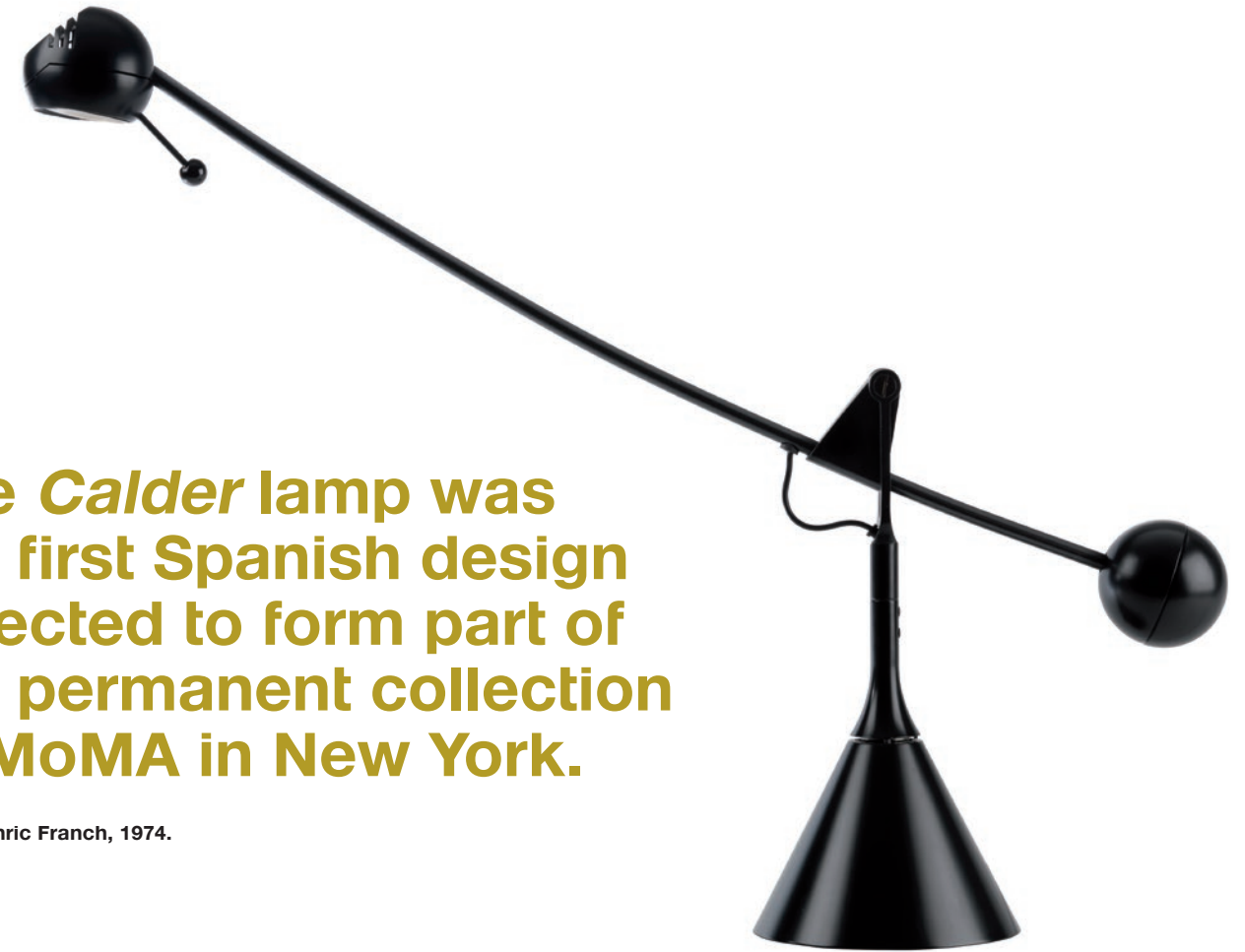


Stands by Metalarte in the 1970s.

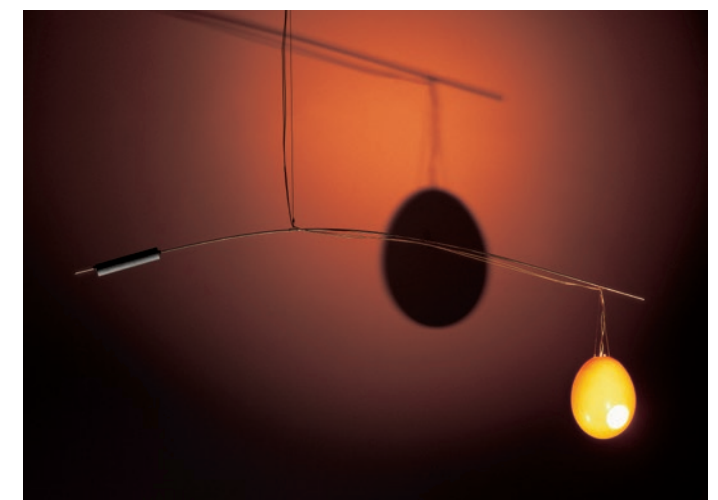
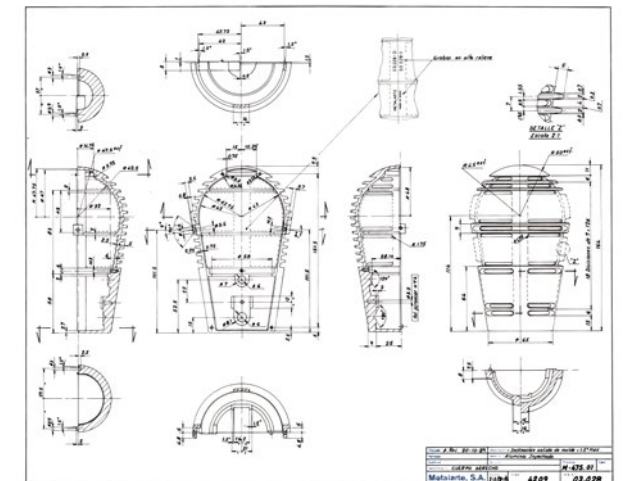


The *Calder* lamp was the first Spanish design selected to form part of the permanent collection of MoMA in New York.

Calder, Enric Franch, 1974.

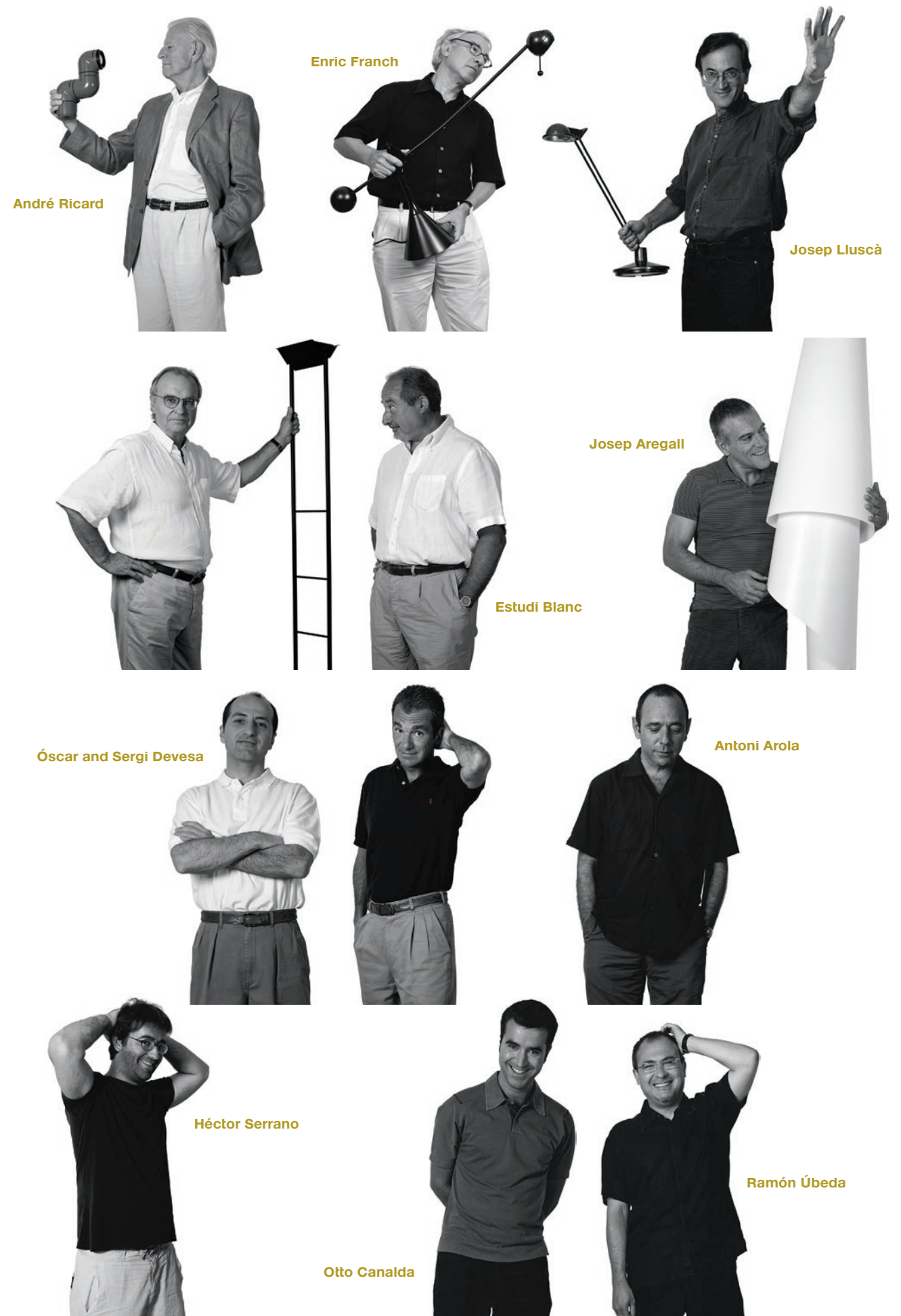


Swing-arm, George W. Hansen, 1967.
Zen, Sergi and Oscar Devesa, 1990.
Ou d'en Sandy, Antoni Arola, 1998.



Metalarte has always been avant-garde and carried the flag of Spanish design throughout the world. Over the years, the most veteran professionals such as André Ricard and Enric Franch were joined by big names such as Estudi Blanc, Pete Sans, Josep Llusà, Sergi and Óscar Devesa, Josep Aregall, Jaume Treserra, Lievore Altherr Molina, Antoni Arola, Cristian Díez, Pepe Cortés, Ricard Ferrer, Enoc Armengol, Mario Ruiz, Jordi Veciana, Héctor Serrano, Ana Mir and Emili Padrós, Jordi Llopis, Jaime Hayon, Lagranja, Cristian Zuzunaga, Ramón Úbeda and Otto Canalda, Curro Claret, Lázaro Rosa-Violán, ... The continuing focus on Spanish creators was only natural and ended up transforming into another of the signals of the identity of the brand.

Flag of Spanish design





Antoni Arola and Jordi Veciana are two classic names in the roll call of Metalarte's designers, which has recently expanded with the addition of other names such as Curro Claret and Lázaro Rosa-Violán. Jaime Hayon has been designing for the brand ever since his professional career began in 2005.

Enoc Armengol, Ricard Ferrer, Lagranja, Lievore Altherr Molina, Jordi Llopis, Ana Mir, Emili Padrós, Mario Ruiz and Cristian Zuzunaga have also worked for Metalarte at various times in its history.



Dojo, Antoni Arola, 1998.
Lewit, Jordi Veciana, 2004.
Shoelaces, Curro Claret, 2015.
Frank, Lázaro Rosa-Violán, 2016.

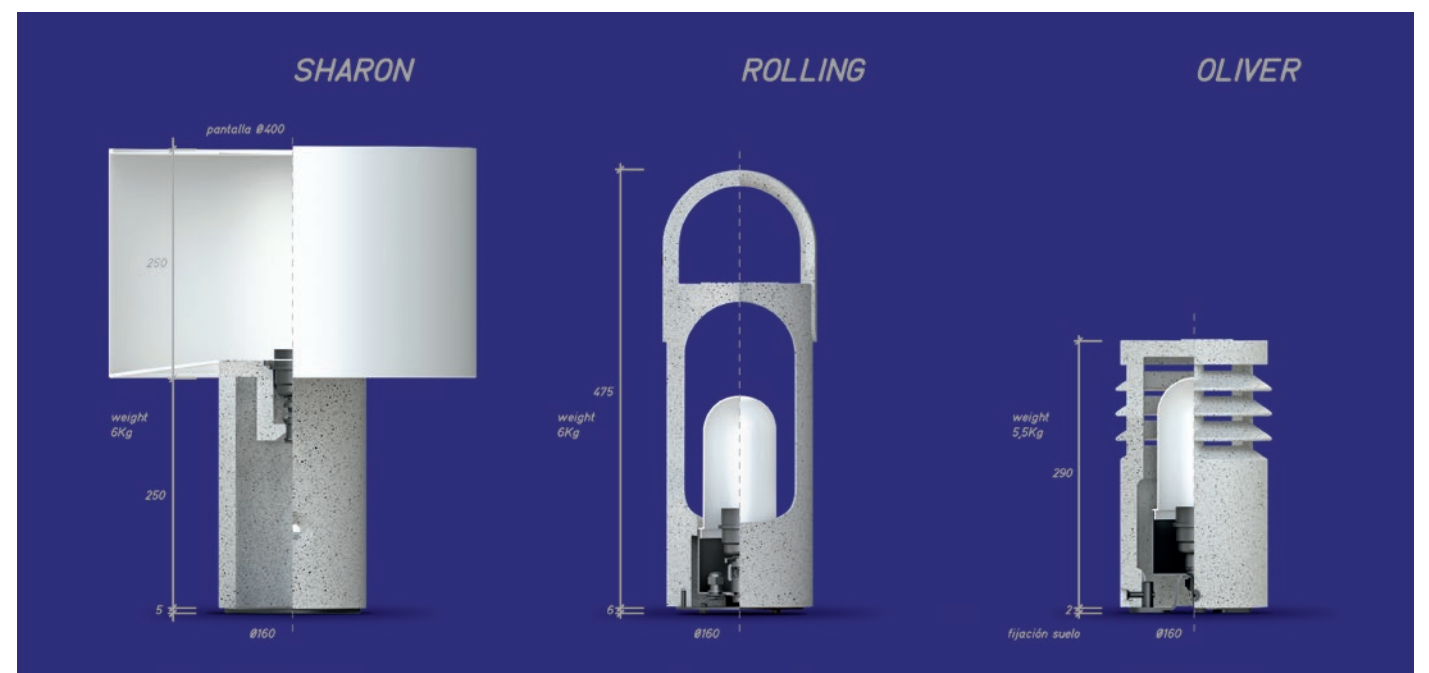
Metalarte won the Spanish National Design Award 2004, organised by the BCD (Barcelona Centro de Diseño, the Barcelona Design Centre) and awarded by the Ministry of Industry, Tourism and Trade for “its character as a company that leads the way in implementing an overall policy design, and for the constancy and consistency that it has applied over the last 50 years in focusing on innovation”.

National Design Prize



inventing new concepts

After its beginnings as a manufacturer, Metalarte became a designer lighting company. To be able to work freely with any material or production technology is the key to experimentation and inventing new concepts. The brand was a pioneer in the use of roto-moulded polyethylene for decorative lighting, and with the *Inout* lamp (Ramón Úbeda and Otto Canalda, 2003) introduced a new type of outdoor lamp that many others have imitated. It also focused on the *digital Neo-Baroque* concept with the *Josephine* lamp by Jaime Hayon, when the designer was still an unknown and minimalism was dominating trends, demonstrating that what initially comes as a surprise can end up becoming a classic. The effort to innovate is constant and has been translated into experiments that have proved to be commercial successes.

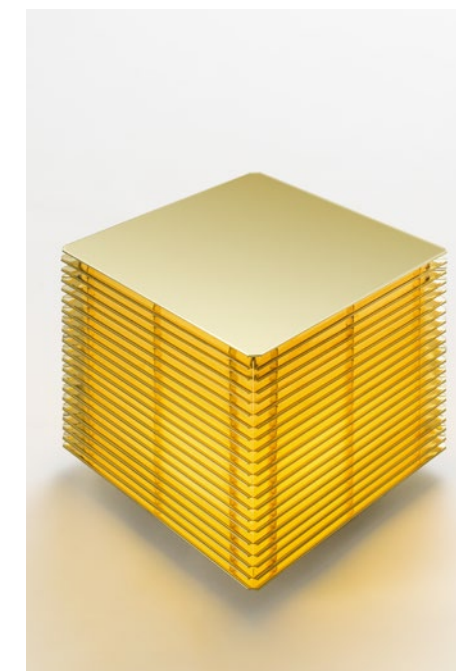


***Inout* was born from the sense that there was a gap in the market for a decorative lamp for interiors –in– that could also be installed outside –out–. Even when it rains. It may have been the first of its kind.**

Inout, Ramón Úbeda and Otto Canalda, 2003.

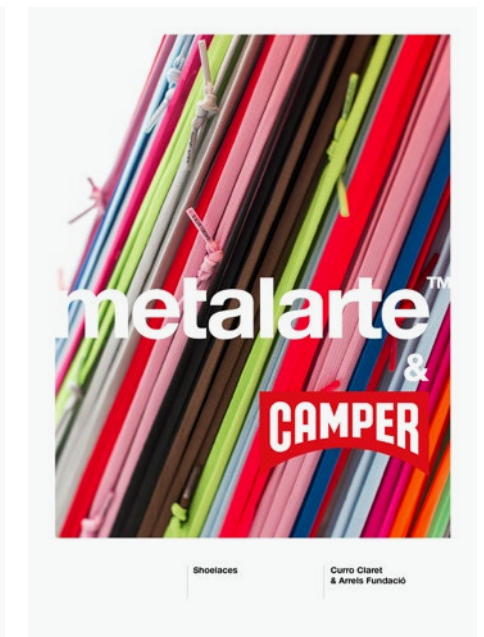


On the right-hand page,
Alta Costura, Josep Aregall, 1992.
Josephine, Jaime Hayon, 2004.
Inout, Ramón Úbeda and Otto Canalda, 2003.
Copacabana Queen, Jaime Hayon, 2010.
Copacabana, Jaime Hayon, 2010.
Dojo, Antoni Arola, 1998.
Lewit, Jordi Veciana, 2004.
Triana, Ramón Úbeda and Otto Canalda, 2008.
Pamela, Ramón Úbeda and Otto Canalda, 2016.



Metalarte is reaffirming its commitment to creativity, to the desire to innovate and to quality with a catalogue which is in the process of being updated. A new look forward that reviews and celebrates the icons of the brand (Metalarte Icons), reinvents them (Metalarte Flags) and reinterprets them via the hands of artists (Metalarte By); that collaborates with other brands as part of social projects (Metalarte & Camper); that pays homage to teachers (Metalarte Tribute); that surprises with new materials (Metalarte Stones); that offers competitive collections with technology tailored like a fine suit for the contract market (Metalarte Pamela); and that recalls artisanal, quality manufacturing (Metalarte Atelier) from the hands of personalities such as Lázaro Rosa-Violán, perfectly in line with the “lightstyle” of a company that wishes to offer options perfectly suited to the tastes of each individual client.

A catalogue of catalogues



Memory



Tradition



Technology



Quality



Message

All you
need
is light

Colour



Art



Creativity



Distribution



Commitment



Lifestyle is Lightstyle for Metalarte, the latest claim of a brand that is soon to be a century old and that has always managed to adapt to the times, producing lamps that light up the modern world.

Lightstyle



*Inout, Westend hotel, Paris.
Copacabana, Camper store, Madrid.
Lewit, Four Seasons hotel, Guangzhou.*

visitez
metalarte
.com



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