

# Highlights <sup>(1)</sup>

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(1)  
Launching first issue,  
in which five lights say “hi”.

  
SANTA & COLE

“It is solely a question of making the space we inhabit more pleasant. And for this nothing better than forgetting lamps for a while and focusing more on the light.”

Gabriel Ordeig Cole



## References of Santa & Cole

Since 1985, when Javier Nieto Santa, Gabriel Ordeig Cole and Nina Masó founded Santa & Cole, the company's *raison d'être* has been industrial design, an art consisting of seeking the best of each object to be able to offer a more pleasant experience in our daily life.

Santa & Cole's business is based on seeking and choosing, from among a large number of objects, those with a great history which precedes them or with a humble surprise to be discovered, a selection which contributes more than just matter: peacefulness, culture and wellbeing.

During the 26 years since its foundation, Santa & Cole has grown from a company wholly dedicated to design into a group which provides design-based project and management services for an international clientele.

Under its brand, it edits four types of products: indoor lighting and furniture products, books, urban lighting and furniture elements, and trees for urban reforestation. These four very different groups share, however, a common intelligence: the project professionals, both interior decorators and designers, architects and landscape gardeners interested in original high-quality contemporary design.



## Santa & Cole at Milan Design Week

Santa & Cole is participating once again in Milan Design Week, collaborating this time with the Association of Architects of Milan in the development of some shared activities (see agenda). On this occasion, Santa & Cole is moreover making an original proposal, inviting people to discover the best design route around Milan using public transport, in particular the number 94 bus, which goes past the most interesting enclaves of the world design capital: from the showroom of Santa & Cole to the Association of Architects of Milan, and including La Triennale di Milano Design Museum, the Achille Castiglioni studio-museum, the Spazio Rossana Orlandi, the Fabbrica di vapore and the Spazio Crizia, which will house the always extraordinary new products of the designer Ingo Maurer.

Five minutes from the 94 bus stop at the crossroads of Corso Italia and Via Santa Sofia, Santa & Cole's headquarters in Milan opens its doors to present the new lighting products from its Indoor catalogue. Three families of lamps by Antoni Arola designed starting from LED light technology together with the definitive edition of the mythical TMC lamp (1961) by Miguel Milá, now celebrating its fiftieth anniversary. Guaranteed hospitality for the weary traveller,

drink and conversation. And on 16 April, Santa & Cole's showroom will host the Bloody Mary Closing Party. Good design, good company and good music: the best choice to conclude one of the most intense weeks of the year.

In the Association of Architects of Milan, the young landscape architect Elena Comincioli and Santa & Cole transform its entrance into a wild garden, in which to have a little rest and a glass of wine before participating in the different activities organized by "The House of the Milanese Architects".

Inside it, Santa & Cole lights up the photography exhibition *Oltre un rettangolo di cielo*, by Giulio Minoletti, organized by Maria Cristina Loi and Elena Triunveri, and organizes the *Serata Santa & Cole all'Ordine degli Architetti*, in which Javier Nieto Santa, Chairman of the Institute of Advanced Architecture of Catalonia and Chairman of Santa & Cole, and Giovanni Cutolo, Chairman of the ADI Foundation, will present the discussion *Person – City – Planet: The harmony between the different states of modernity*. After the serata", it will also be possible to enjoy a glass of wine and a performance by the jazz band Milanoans.





## BlancoWhite

Antoni Arola, 2011

We all know that the energy efficiency of LED is very good (little consumption with high luminance) and that its duration is very long (practically inexhaustible). But we also know that, because of its straight directionality, the light of the LED can easily dazzle whoever is looking at it and become very uncomfortable. It is therefore necessary to domesticate its application and take better advantage of its great benefits.

In collaboration with the Korean Fawoo (which holds the relevant patents) Santa & Cole entrusted Antoni Arola with creating a collection of “luminous objects”, both table-top and applicable to the wall, consisting of thin metal casings, 1 cm thick, which house “sheets”

of methacrylate on two of whose opposite sides are accommodated strips of LED focused toward the centre (Lumisheet). The internal surface of each sheet is woven with micro incisions by laser, more subtle on the edges and deeper toward the centre, thus achieving a plane with a certain concavity which is lit up homogeneously. The result is impeccably efficient and beautiful.

BlancoWhite is created as a series of six models with essential shapes, usable as table-top bookcases and luminous shelves, occasional wall lamps or lighting composition systems, destined to play a leading role in our daily life. A new form of lighting which immediately convinces the user thanks to its quality and technology.



## Sin

Antoni Arola, 2011

This lamp owes its name (“without” in Spanish) to all that it does without.

The intention was to make the best basic lamp for any situation which reasonable use of technology allows us to conceive today, but without forgetting a certain idea of previous light comfort and a commitment to future sustainability.

We depart from the traditional concept of a central light source which expresses its luminosity filtered by a surrounding, structural shade, to have a circular series of LEDs inserted in a ring, on which a shade may or may not be suspended, vertically bathed by the light. It is not a central axis, but rather a luminous, bare or adorned, circle.

The shade is made from seamless thermoformed methacrylate, without any additional structure. The LEDs have a warm temperature and are encapsulated in a U-shaped profile to prevent them

from dazzling. It also lacks a visible switch as it works by simply touching the low-voltage conducting structure (dimmer touchtronic). The result is strict asceticism but great formal beauty and excellent functional behaviour. A powerful light output, warm, directional, well-distributed, adjustable at will and with very low consumption.

It is presented in table and hanging models, both with two sizes. The table model has two components: the base and the structure. As there are also two colour options (white or red), bases of one colour can be combined with structures of another. The hanging model, on not having a base, is just in one colour, red or white. With both models, the shade, in turn, can also be red or white.

This lamp was conceived following principles of dematerialization, inviting to consume as little as possible at origin in order to collect as little as possible at the end of its functional life, and all the components are easily separable and potentially recyclable.



## TMC

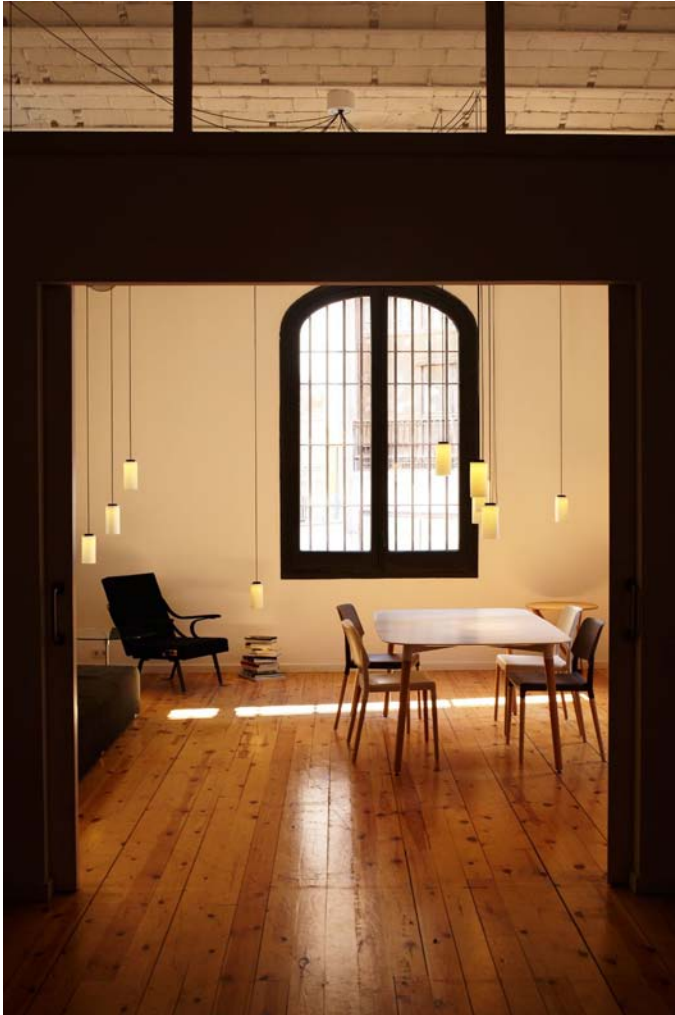
Miguel Milá, 1961

A member of the generation of Spanish pioneers from the 50s, Miguel Milá now forms part of the history of contemporary European design on knowing how to bring tradition up to date with such elegance that many of his designs have gone beyond the specific circumstances in which they were conceived, maintaining their practical applicability to this very day. Among them, the most famous is this TMC lamp, designed in 1961 and immediately awarded the Delta de Oro by ADIFAD.

This latest edition by Santa & Cole appears in 2011, the fiftieth anniversary of the original edition, recovering important details from the first design but incorporating decisive improvements in the characteristic height-adjustable system of its circular shade. The definitive edition, according to its author.

Our catalogue is thus honoured to present the complete range of TM lamps by Miguel Milá (also including the TMM and the TMD), true timeless examples of our best design.





## Cirio Araña

Antoni Arola, 2011

This system is created with the intention of using LED technology for non-aggressive lighting in big spaces. Almost immediately we understand (like in the big mosques of Istanbul) that the lamp was in the design of the upper structure, which had to be as versatile as possible, and from which the luminous units, or candles, are suspended at will. Each candle is composed of a core of LEDs positioned vertically to face the floor with a pseudo-circular shape, and which is connected to the upper structure and from which the desired shade is suspended, adorning it.

The first Cirio was presented in 2010 with an exquisite white shade in porcelain from Sargadelos (Galicia) which, bathed by the light from the core, offers translucent effects characteristic of a wax candle. It is still our first recommendation today. But we are now adding variants with opaque shades, in golden or reddish aluminium, for harder-wearing uses. The extensive variations of the hanging structure system are now also completed with a new “spider” variant, to hang the candles vertically with full freedom where they are required.





## **GT1500 Trípode M3**

Equipo Santa & Cole, 2011

Our very well-known family of ribbon shades welcome the colossal GT1500, the XXL version of the domestic GT5, designed in 1994. Just like its sisters, in black, red-amber or natural ribbon, the presence of this imposing one and a half metre diameter shade transforms the setting, whether alone or establishing a play of repetitions or variations. The light motor adapts to its large format and the light source becomes a ring of fluorescence, which when it incorporates a regulator allows it to be adjusted in accordance with the space.

In the other direction, toward the small format, the family is completed with the smallest of the Trípode lamps, which is created with the intention of a small presence to create warm atmospheres, brightening up monochromatic spaces. The same structure designed in 1997, which forms a bundle of three metal tubes joined like a set of Chinese chopsticks which holds up, without the need for a base, a generous colour ribbon shade.



## Antoni Arola

Tarragona, 1960

**Antoni Arola is nowadays one of the most outstanding figures in Spanish design. His work is characterized by its great versatility, which has allowed him to fulfil brilliantly the design either of a perfume bottle or of his reknown lamps, or to undertake the interior design of modern indoor spaces. Arola was awarded the Spanish National Design Prize 2003.**

Antoni Arola was born in Tarragona in 1960. He studied at the Eina School in Barcelona until 1984, after which he started working in prestigious professional studios. He stayed for five years at the Lievore and Pensi studio, and four more at the Associate Designers, AD, a leading firm in technological design, directed by Ramón Bigas and Pep Sant. In 1994, Arola left AD and set up his own studio, Estudi Arola.

Arola's first experience in the lighting field was in 1994, when he designed a series of lamps. In 1997, he designed the Nimba lamp for Santa & Cole, a lamp with a shape of a light halo that received the ADI-FAD Award. Some of his most popular and recent projects have been the interior design of the gourmet shop 11 Mos (awarded «Best Shop in the World» by Barcelona's city council in 1999); the packaging of the Armand Basi Frangancies (International Fragrance Foundation award, 1999); the Ishi-Doro series of lamps for Metalarde (ADI-FAD Delta award in 1999), the Pallucco lamp (2000), presented at the last edition of the Milan Fair, that consolidated him as an industrial designer; the Sistema Flúor hanging system of colored fluorescents for Santa & Cole in 2001; the interior design of the chocolate shops Cacao Sampaka in 2000; and the successful Moaré Series for Santa & Cole (2003).

After having received the Spanish Design Prize in 2003, Arola has achieved creative maturity, as can be seen for instance in his lamps for Santa & Cole, the Tau (2005) or the Cubrik (2006). Another important field of Arola's work are the ephemeral installations for fairs, thanks to which he achieves to express for a limited lap of time all of his brilliance. According to Arola, «Designers are only catalysts, mediators, filters. Everything is in the air; it only has to be brought to real life, by turning ideas into objects that will improve everyone's life». Fascinated by Africa and by the extraordinary designs of satellites and spaceships, his work is pervaded with the subtle influence of shapes and icons of other cultures - Japanese and African. In these Asiatic cultures Arola finds a symbolism and a way of understanding the universe that he incorporates to his daily life and work. His works also show his sculptural abilities, his love for drawing and his interest for contemporary art. But above all, what Arola admires most in design is common sense. In 2007, Arola celebrated his studio's 10th anniversary with an exhibition, an audiovisual installation that was held at the Sala Vinçon in Barcelona. In order to accompany the exhibition, Arola created Ten Light Years, a book published by Santa & Cole that goes through the decade he has been playing with light, and through which he reveals the story that belies behind each of his creations.

More information at [www.estudiarola.com](http://www.estudiarola.com)

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## Miguel Milá

Barcelona, 1931

**Miguel Milá represents like no other person Spanish contemporary design. He belongs to the pioneer's generation of the 50s, and has seen how many of his pieces of furniture and lamps have become real classics.**

Miguel Milá was born to a Catalan aristocratic family, with strong links with the artistic world (his ancestors assigned the Milá house to Gaudí, also known as La Pedrera), and started working as an interior designer in the architecture studio of his brother Alfonso Milá and Federico Correa. It was the end of the 50s, a time of crisis when Spain hardly knew what industrial design was. There was practically no industry, everything was generally handmade. This framework marked the way Miguel Milá understood design, being sensitive to the pleasure of touching and closer to traditional techniques.

Despite the shortage of objects, means and raw materials of the time, Miguel Milá started designing lamps and furniture, that he soon manufactured in his own company, Tramo. Miguel Milá set up this company with two friends, architects F. Ribas Barangé and E. Pérez Ullibari. This is how Miguel Milá got involved with industrial design. Out of Tramo, apocoptation of Trabajos Molestos (Annoying Works, that is, "all the things little brothers have to do" as he says), many projects came out. For instance, he developed the previous versions of the famous TMC and TMM lamps (1958 and 1961), timeless classic designs that are still selling nowadays. Some time after, he set up his own industrial and interior design studio.

Miguel Milá participated with the designers and architects of that period in the first meetings in Barcelona to discuss on modernity in architecture, out of which came the question of how to promote design and implant its professional practice. These meetings culminated in the foundation of the ADI-FAD, together with Antoni de Moragas, André Ricard, Bohigas, Cirici Pellicer, Manel Cases and Rafael Marquina. From its beginnings, this association sought

to foster Spanish design abroad, and to make a connection between young Spanish professionals and international design. "I am in reality a pre-industrial designer" has Milá stated-. I feel more comfortable with the technical procedures that allow correcting failures, experimenting during the process, and controlling it to the maximum. That is where my preference for noble materials comes from, the preference for materials that know how to age." This is the case, among others, of the wooden Cesta lamps (1964), the reed Manila lamp (1961); the M68 lamp, made out of aluminium (1968); or the lamp series Americana with natural linen shades. After a period of silence that coincided with the crazy postmodern 80s, during which he focused on designing interior spaces and exhibitions, he took up his industrial designing projects again, with a more modern and rationalist language, and applied to urban design. The Neoromántico bench (1995) is a clear example of this, being a bench that in a few year has become usual in urban sceneries. To this first bench have followed the NeoRomántico pata liviana (2000), the NeoRomántico aluminio pata liviana (2002) and the NeoRomantico Color. Miguel Milá has come to be a classic figure in design. In fact, he almost represents the history of Catalan modern design. His work has focused on bringing tradition up to date: many of his products have overcome the circumstances under which they were made, and are still selling nowadays, "thanks to having been born at a time when rigor and honesty were high values", states Milá. In 1987, he was acknowledged with the Premio Nacional de Diseño (National Design Award) and in 2008 he has received the Compasso d'Oro in recognition of his career history and his contribution to the promotion of Spanish design.

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