

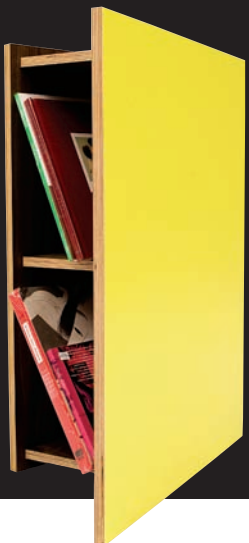
The cut-outs of animal shapes and books in **Fill in the Cat**, sculpted from a slab of expanded polystyrene, also serve as storage spaces.



A deep blue rug with a small white iceberg and polar bear floating in the centre, **Global Warming** is produced by Nanimarquina.



Luis Barragan's iconic sculptures in Mexico City's Satellite City suburb are reprised as tall, slim lacquered plywood bookshelves in Nel's **Torres de Satélite**.



Resembling dogs and named after famous Mexican wrestlers, **Pack of Dogs** combines to create magazine holders. They're produced in teak and ceramic by ProTeak.

joke in anything, humour in the face of tragedy, everyday creativity to make ends meet – we all have that trait.

Héctor: Our rugs, Irak and Global Warming, fall into that realm, reacting to how the news makes real conflict banal [by constantly repeating images and topics]. It doesn't matter that the conflict continues. The point is that we've seen it too much, and it's not even resolved yet. On blogs, they've torn us to shreds for being opportunists with the Global Warming carpet. Selling the rugs was not our initial intention; making an ironic critique was.

Cecilia: When we brought the Irak rug to Milan, people asked if it was okay to step on the soldiers. Like many of our pieces, each person creates his own story with the rug: you step on it or you don't. It's like the Pack of Dogs: you can arrange them to be mounting one another or not.

Exploration over product

Héctor: Sometimes we talk about Nel's final goal, and the only thing we agree on is that we want to maintain its identity as an exploration ground.

Emiliano: The process starts as a creative experiment. It takes concrete form in an object,

and that object could wind up in the hands of a producer. The production is always a posteriori. But 90 per cent of the work we do is pieces that never come to anything.

Alejandro: But that's the point. That's the creative part. It's not about sitting down to design a bottle; it's saying our crazy ideas aloud and then trying to make them, if we can.

Ricardo: Since we don't have a client [at the beginning of the process], we design for ourselves. The pencil and computer work comes after that.

Future plans

Héctor: Right now, we're working with Ivan Abreu, a new media artist. We're experimenting with programming LEDs to react to outside stimulants like movement. Next year, we'd like to have a few more pieces produced, unless they're more suited for a gallery setting.

Ricardo: We also want to do an *arbol de la vida* [a traditional Mexican folk art tree sculpture that depicts the origins of life from a Catholic perspective], but a Darwinian version, which, like our *Tinacos*, will be more sculpture than design. Design and art objects overlap more and more, and that's right where Nel stands.

The **Stitch Kit** lamp and chair are stitched into slim slabs of Corian. The objects' profiles come through in bright vinyl string, creating an interplay between two- and three-dimensional shapes.

