

He has just presented his collection *Manhattan Transfer* in Mercedes Benz Fashion Week Madrid, inspired by the 'happy twenties'. The elegance, the attention to details and the innovation of his pieces don't left the critics, the fashion industry and the audience quite specialized indifferent.

When we begin to achieve success, we remember everything that let us to get up there: hours of work, the family and friends support, old small and big dreams that little by little come true... How have your childhood influenced your career as a fashion designer?

The truth is that I have always been connected to the fashion world in one way or another. I started when I was 11, riding showcases in the clothing store of my great aunts. In fact, later, after finishing the secondary school, I started my career as window dresser. The window-dressing was a profession that began to emerge in Spain in the early 1990s. This circumstance was favourable and soon I could start working as a freelancer and also for a multinational company in Madrid, Barcelona, Japan as well as here, in Galicia.

I consider myself lucky because I'm now consolidating the foundations I have gained over the years, but meanwhile, I decided to take the risk, leaving a comfortable and well paid job to train me and enter the fashion design creation.

Before arriving at the Mercedes Benz Fashion Week Madrid, you already had the honor of owning the Debut 2011 first prize...

Yes, the Debut catwalk is a platform that allows us to mature and make visible our work. The day after, there have been a few open days with some of the leading companies of Galician fashion. A great opportunity in which came up some job offers.

Furthermore, it stresses your collaboration with Saint Martin's College in London in 2010 and recently, with the New York artist Alyce Santoro...

Collaboration with Saint Martin's College in London allowed me to know it from the inside. While there, I realize that in most of peripheral design schools like Esdemga, there are also talent and quality. Not everything depends on being in a strategic place, fortunately... From this experience, I cannot forget the learning at a professional and personal level that meant to carry out the project *The Mad Man*, with the French artist Romain Arnette.

Next to Alyce Santoro the starting point was to draw up a sound suit. We had to work with a fabric made with recycled cassette tape and cotton, in which a total of 50 bands and Galician musicians were recorded. To be an audible tissue, you only need to slide the head of a radiocassette or walkman on the surface. So, I thought... let's reinterpret the Galician regional costume!

On the February 5th you presented your A/W collection *Manhattan Transfer* in Madrid's international catwalk. The reference to 'the happy 20s' is clear, what is that due to? How do you make it visible?

'The happy 1920s' is very common in fashion, and perhaps may appear boring. However, for me it remains as an inspiration source and a great potential in all senses.

From the economic point of view, for example, it establishes connections with our present. The 1920s began with waste, easy credit and the installment sales. Later, after this period of opulence, came the Great Depression. Unfortunately we are in a similar situation, which I intend to confront with an ironic point of view, 'If life gives you lemons, make lemonade!'

In my work, the transgression of women's way to dress in recent years has a strong presence. It is a true reflection of how is getting release socially. Clothes have more relaxed cuts, they left behind the corsets. Curves are insinuated, but that's all. Fabrics and all materials used allude to the excess of the 'american way of life'. Embedded semi-

precious stones and skins as a complement. They're the *Flappers* in the style of Coco Chanel designs with their hats skullcap shaped.

What do you think if we make a sensitive approach to the collection? What's the smell? What's the sound? How much does it weigh?

It smells like couture, craftsmanship, dedication, enthusiasm... and it sounds like cabaret... (laughs) Berlin cabaret... Marlene Dietrich, the German instrumental music of the twentieth century... 'Happy 1920s' also reached Europe.

How much it weighs? (laughs again) I like that you made me this question! I have a 26 pounds male coat, although most of tissues are very light.

No doubt, your outfits are loaded with small details of tradition and modernity, that from my point of view, make them unique. What has it meant to you to make them?

Yes, it is true. I am interested in the small details because my goal is not to compete with large firms, but try to make artist's garments. So my collection is so traditional and there are so many unpredictable elements, as for example the coat so heavy I told you, the *petit point* carpets with pearls and minerals embroidery.

Making this type of clothes is perseverance and lots of hours of work, including the friends and family support during the development process. Think about the laborer of one of my dresses, which has 17,000 pearls sewn one by one forming camellias...

Your collection's graphic image contains a clear allusion to the figure of comedian Harold Lloyd. Why him?

Firstly, Harold Lloyd works very well as a graphic element because of his recognizable image. In addition, despite the fact that it was one of the best paid actors and known at that time, it is now one of the great forgotten. But what definitely convinced me that this was the perfect image for my collection, was the final scene of film *Safety Last* (1923). Harold scale one of the tallest building in Los Angeles, and hangs the clock. It's a great metaphor of the desperate desire of vital and social rise in the United States of that era, 'the happy 1920s'.

This may be an indiscreet question, but... what happens after the spots of an international catwalk as the Mercedes Benz Fashion Week Madrid?

Well... we all are nervous, too much stress... Models come and go so fast and you have to dress them even faster. Backstage, just before leaving, models are placed in a single file in order. Each front has a make-up artist, and backwards a hairdresser on a chair. While I was overseeing the last few details... (laughs) ...there were anecdotes. For instance, a model got one of the mineral pearl strap broken. So I had to take it out and remove from the ground all the small pieces in order to avoid accidents. In the end, everything is solved, and even when you're touched some tears appear. It is normal... not everything is so frivolous as it sounds. Yes, it is true that there are many spot lights, so much press, 'important' people... but by my side, on my team work, my close friends, that have nothing to do with the fashion world, have been next to me. Four people very important to me.

To finish... can you tell us any of your plans for the future?

Right now I want to learn and get more experience at Purificación García, the company in which I am currently working. In the future I will keep on creating artist's garments, and the possibility of having my own firm. On one hand, having an atelier to create in a closer and individualized way. And on the other one, being able to participate in showrooms to get to the stores. Anyway, without quitting the chance of being on catwalks as Mercedes Benz or collaborations. They are... thoughts, dreams, wishes... hard to get. Here's the importance of perseverance, work and being sharp at every minute, attentive.

Thank you so much for letting us know you a little more. We hope you keep succeeding in your career.

Thank you too, it was a pleasure. See you soon!