

# AZURE

DESIGN | ARCHITECTURE | INTERIORS | CURIOSITY

AZUREMAGAZINE.COM

**A SUPER SOCCER PITCH**  
Saucier + Perrotte's big win p. 42

**19 SEATS AND TABLES**  
Outdoor living in style p. 120

**SEBASTIAN HERKNER**  
Germany's rising star p. 98

**REPORT ON: BATHROOMS**  
Tub, tiles, spas + more p. 55

## THE PRODUCT ISSUE

The world's  
first 3-D printed  
metal chair  
and other icons  
of the maker  
revolution

CAN/US \$8.95  
MAY 2016  
ISSN 0007-0004  
PRINTED IN CANADA



**SHOW HIGHLIGHTS:** OUR PICKS  
FROM TORONTO AND COLOGNE



# FEATURES



## THE PRODUCT ISSUE

Thinking differently about making things



88

**Makers and Shakers** These five renegades are happy to be working outside the box, from 3-D-printing metal chairs to staging furniture for public performance

### DESIGN



98

**Made in Deutschland** With more than 10 products launching this year, Sebastian Herkner is becoming Germany's most promising and prolific design export. Elizabeth Pagliacola reports from Cologne

### ARCHITECTURE



80

**Omar Gandhi** How one residential architect is championing the Canadian Maritime vernacular  
By Simon Lewsen

### POINT OF VIEW



**104 Shenzhen Speed** Can a city famous for its fakes become a hotbed for product innovation?

### FOCUS



**76 Mineral Resources** Nine shimmering wall-coverings that mine nature, from stone to gold





## Evangeline Pesigan

The London designer weaves her Filipino heritage into radical forms

**CROSS-CULTURAL COLLABORATIONS** have been a part of contemporary design's culture for ages. For Evangeline Pesigan, however, employing traditional craftwork to create original furniture pieces has led to a new way of working – and all without a whiff of nostalgia. “Each one is an abstraction of the culture in the Philippines,” she says, “and it has its own story. It’s not necessarily the result of simply using local materials or techniques.”

The interior designer and furniture maker – who grew up in Manila, then studied in New York and London – sees her relationship with artisans and their engagement with the project

as paramount: “I approach it as a facilitator rather than a creator.” Each bespoke piece invites a generous level of experimentation, in terms of mixing ancient weaving techniques with modern fabrication. The materials – sustainable tropical woods, rattan, abaca fibre, metal and synthetic yarns – are equally important in her unexpected juxtapositions. The result is a beguiling collection that’s both inventive and playful: in the Pista chair, loose strands of hemp rope artfully encircle the narrow tub form; meanwhile, Aninag, a high-backed “chair within a chair,” reads more like a sculpture, with a high collar-like framework

channelling a peacock in full plumage. To communicate her designs Pesigan travelled between London and the Philippines for months, sharing ideas with her collaborators through paper models, drawings and prototypes.

As she expanded the series, she has gained media attention with displays at the London Design Festival last fall, and at Milan Design Week in April. Her goal is to eventually attract big companies to the project, “as a means to bridge the gap for handmade production, and to explore projects with other cultures and organizations.”  
– C.S. [evangelinempesigan.com](http://evangelinempesigan.com)



Plantation wood veneer strips are loosely mounted to the Tirintas chair's metal frame using eyelets.



← ← For the Aninag tub chair, Pesigan wrapped a metal frame with bamboo rattan and recycled polyethylene.

The Pista chair, named after the Filipino word for "fete," reflects the people's love of decorative and elaborate festivals.

