

MONOCLE

300+ PAGE COLLECTOR'S EDITION: THE SHARPEST REPORTING, INTERVIEWS AND ANALYSIS

M **A to F** **AFFAIRS:** Manila under Duterte **BUSINESS:** Making a mint on mattresses **CULTURE:** Netflix's commissioners
DESIGN: Animal architecture **ENTERTAINING:** From prime minister to prison **FASHION:** Akog: Germany's loveliest design duo

WOOF! A decade of keeping an ear... and an eye on the world

SPECIAL RELATIONSHIP:
PORTUGAL × MONOCLE
A 64-PAGE REPORT

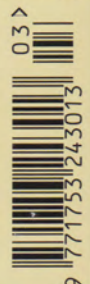
A NEW BREED OF GLOBAL SECURITY

PLUS: We sit down with *Emmanuel Macron*, *Lufthansa's Carsten Spohr*, the *president of Portugal* and *CNN's Hala Gorani* – AND an EXPO on PBS in Washington – a renaissance moment for US public broadcasting?



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+ **i** **INVENTORY:** all you need for the month ahead. A guide to **PUNTA DEL ESTE**. Ten to-do's on Spain's **GRAN CANARIA**. **THE BEST** in **LIGHTING**. **EYEWEAR** in **MADRID**. City stockists: **PARIS+**. A media round-up of **FILM**, **MUSIC** and **FINE PRINT**.



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De La Espada
Finest furniture factory
Mira

The De La Espada factory of Luís De Oliveira and his wife Fatima De La Espada sits in the agricultural town of Mira, an hour outside Porto. Established as a small joinery firm in 1993, it's now a producer of high-end solid-wood furniture. After a 10-year sojourn in London, the company – which encompasses a woodworking workshop and upholstery department – resettled in Portugal in 2004.

De Oliveira and De La Espada developed a pared-down design aesthetic with a nod to the mid-century movement and Scandinavian minimalism. “We take pride in creating the most beautiful furniture possible and this takes an incredible amount of care, patience, time and dedication,” says De Oliveira. “We enjoy working in the luxury market, which allows us to focus on all of these details – using tactile

materials, creating enduring value and taking every aspect into consideration, no matter how small.”

After many years of solely producing and selling in-house designs (everything from beds to tables) the team began collaborating with international designers in 2007. Last year they launched about 20 new products, of which half were designed by Shanghai-based architectural-design practice Neri&Hu. This year they are introducing a collection in collaboration with Jason Miller, US designer and founder of lighting brand Roll & Hill.

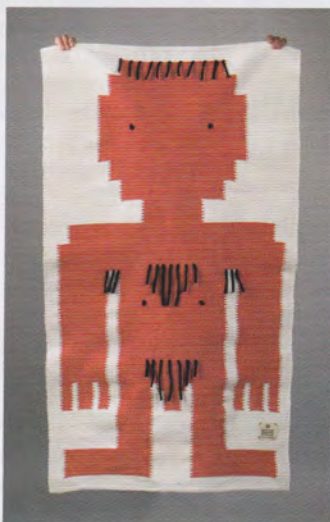
When asked whether Portugal has been an inspiration, De Oliveira says, “I like to think there’s a link to modern architects such as Álvaro Siza and Aires Mateus; we aim towards enhancing the human experience.” — *MSS delaespada.com*

Gür
Top textiles
Porto

Designer and print-maker Célia Esteves launched Gür in 2013 with the aim of celebrating the handloom flat-weave tradition found in her hometown of Viana do Castelo. “I remember always



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having these handloom rugs in my house,” she says. “They are typical of Portugal. They are beautiful in their own way but are very simple and use recycled textiles from random fabrics.”

Esteves picked up on this tradition, working with weavers from the north of Portugal on cotton-rag rugs while also adding a modern design factor into the mix. “One of the most known techniques in Portuguese weaving is *puxadinho*, where a high-relief dot is pulled out of the rug line, creating the illusion of a second colour,” she says. This technique allows weavers to produce designs and texture with one colour, defying the restrictions usually associated with a wool handloom.

“A Gür rug is never a copy of the original design; in fact it is a translation using this technique, with all its



Hugo Passos
Designer
Porto

A vivacious culture and a relaxed atmosphere are plus points for Porto but what’s really drawing in European designers is the network of manufacturers that surround it. We speak to Portuguese designer Hugo Passos as he settles back here after nine years in the UK.

What made you move back?

Porto used to be stuck in time and that’s one of the reasons I moved away but it has changed a lot. The industrial capacity in nearby areas has created a new dynamism.

Many designers have made the same move – why?

It’s to do with quality of life but designers who live and produce in Portugal are much more comfortable. The fact that there can be a dialogue between designers and producers makes work quicker and better.

Is there a design community now?

It has definitely appeared and it is across disciplines, which is what makes this city interesting. — *CHR hugopassos.com*



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