



## INSIDE THE CREATIVE PROCESS OF THE AWARD-WINNING DESIGNER

By Jackie Veling / Photo by Ana Hop

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Héctor Esrawe is an internationally acclaimed designer based in Mexico City. Though his work is diverse – everything from furniture, objects and interiors, to commercial spaces, installations and cultural exhibitions – it always bears the same characteristics: respect for the materials at-hand, matched with thoughtful design choices.

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This affinity for intentional craftsmanship has not gone unnoticed. Since he began his work as a designer in 2003, Esrawe has received numerous accolades, most recently winning the 2018 AZ Award

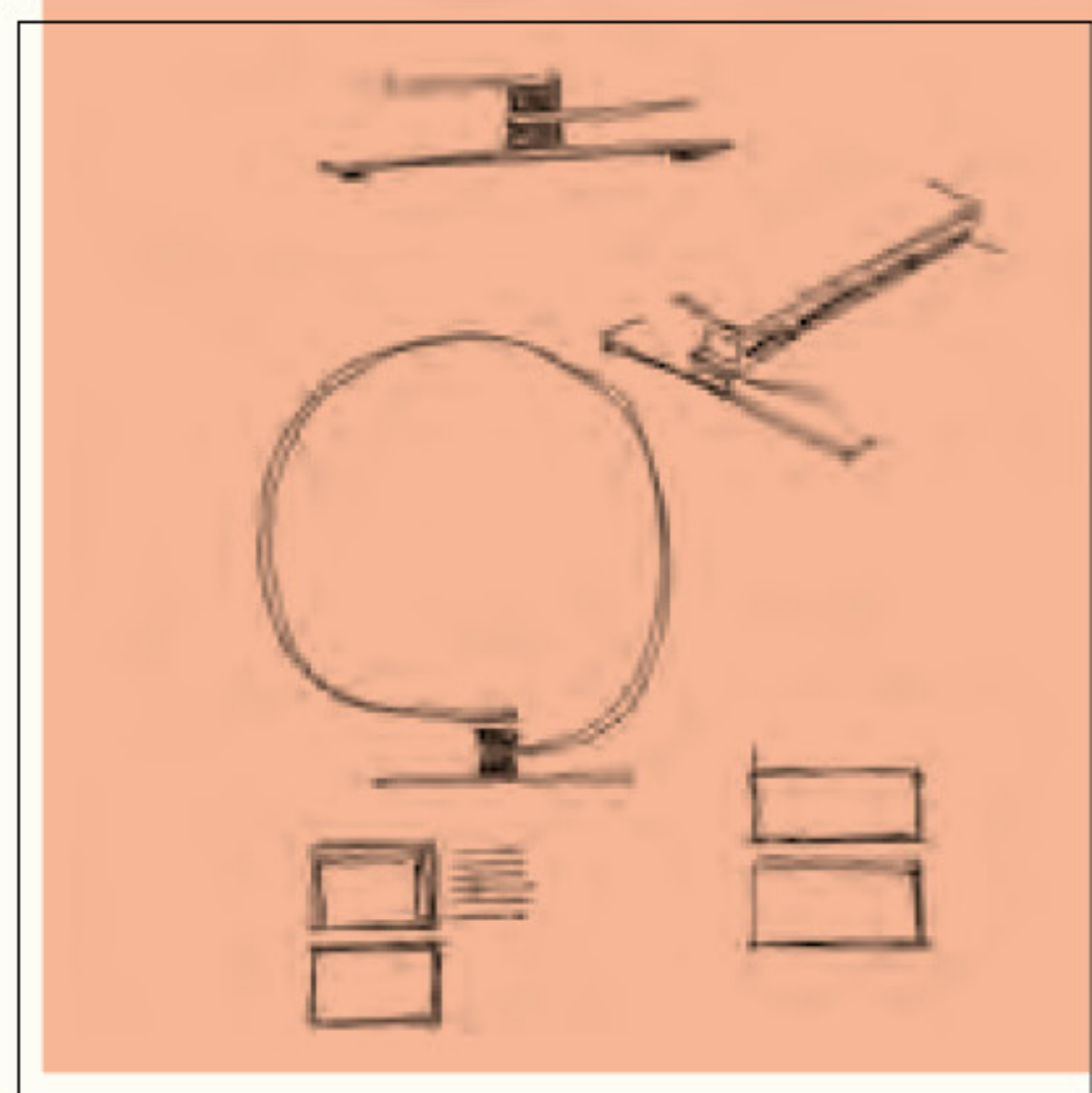
for Commercial/Institutional Interiors. The award recognized his work on El Califa, a bustling taquería in Mexico City, where Esrawe incorporated the form of the modest tortilla throughout the restaurant's interior.

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We recently spoke to Esrawe to get an inside look at the full scope of his creative process. Discover how this world-famous designer took a flash of inspiration and developed it into his newest creation, the Parábola Lamp.





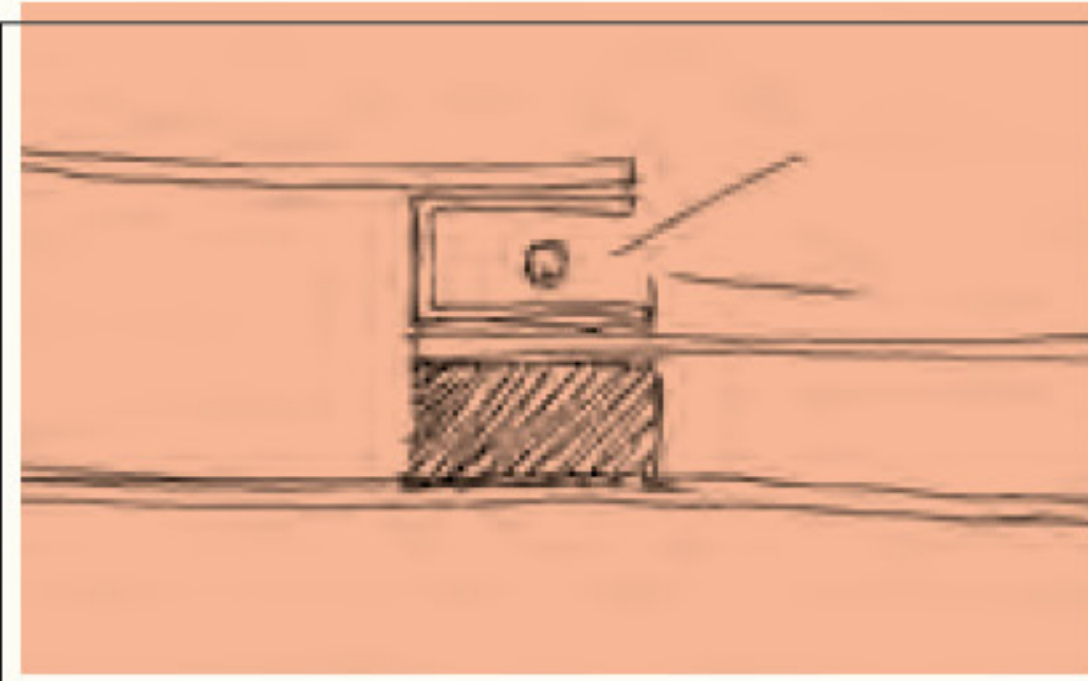
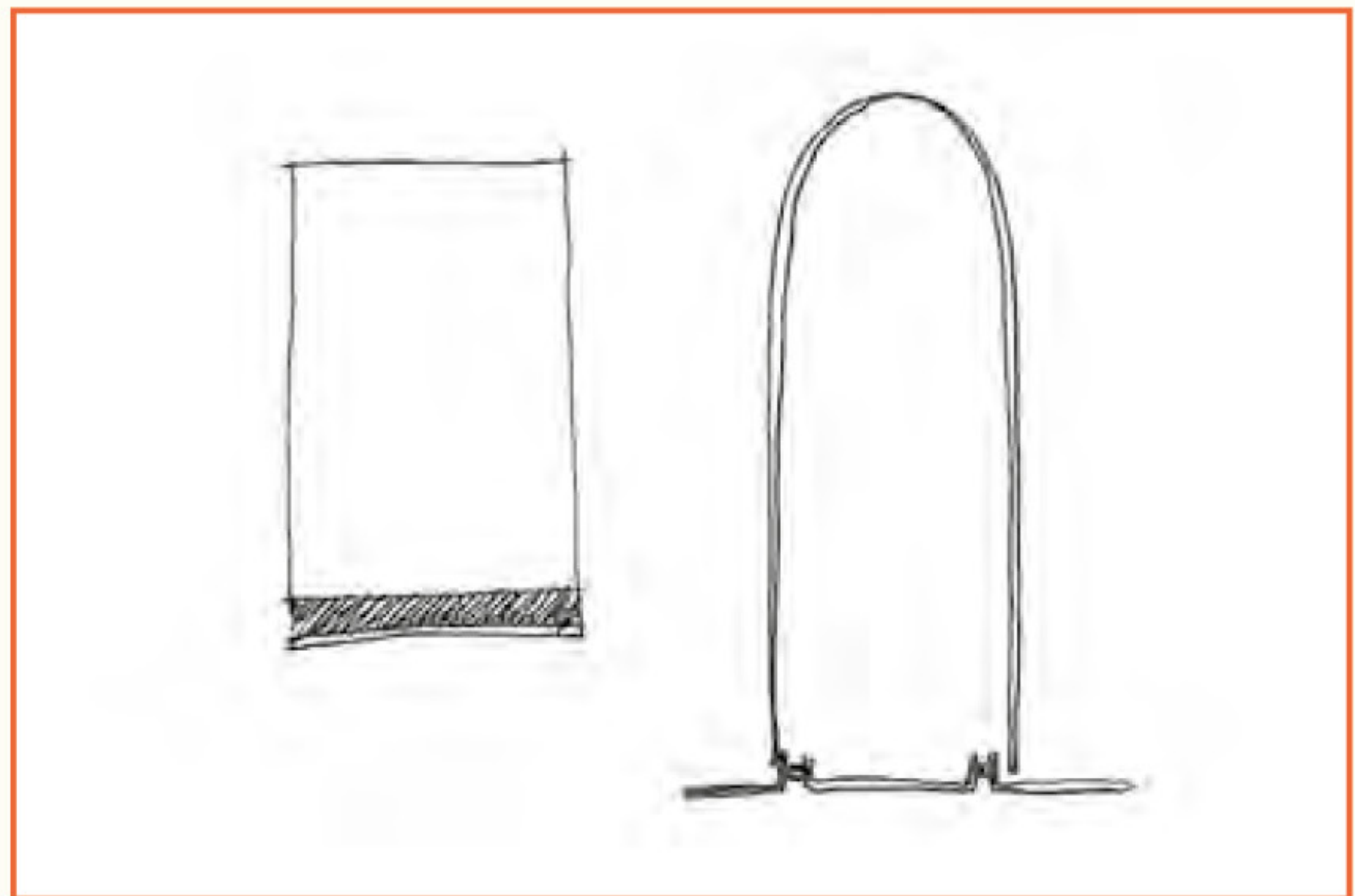




## Ideation and Sketching

How do the world’s best minds get their ideas? It’s a question that’s been asked of creatives for centuries, but when it comes to his own inspiration, Esrawe says there’s no one origin.

“Many ideas come out of initiating a process of research, others by experimentation or, as was the case here, by observation.” he says.

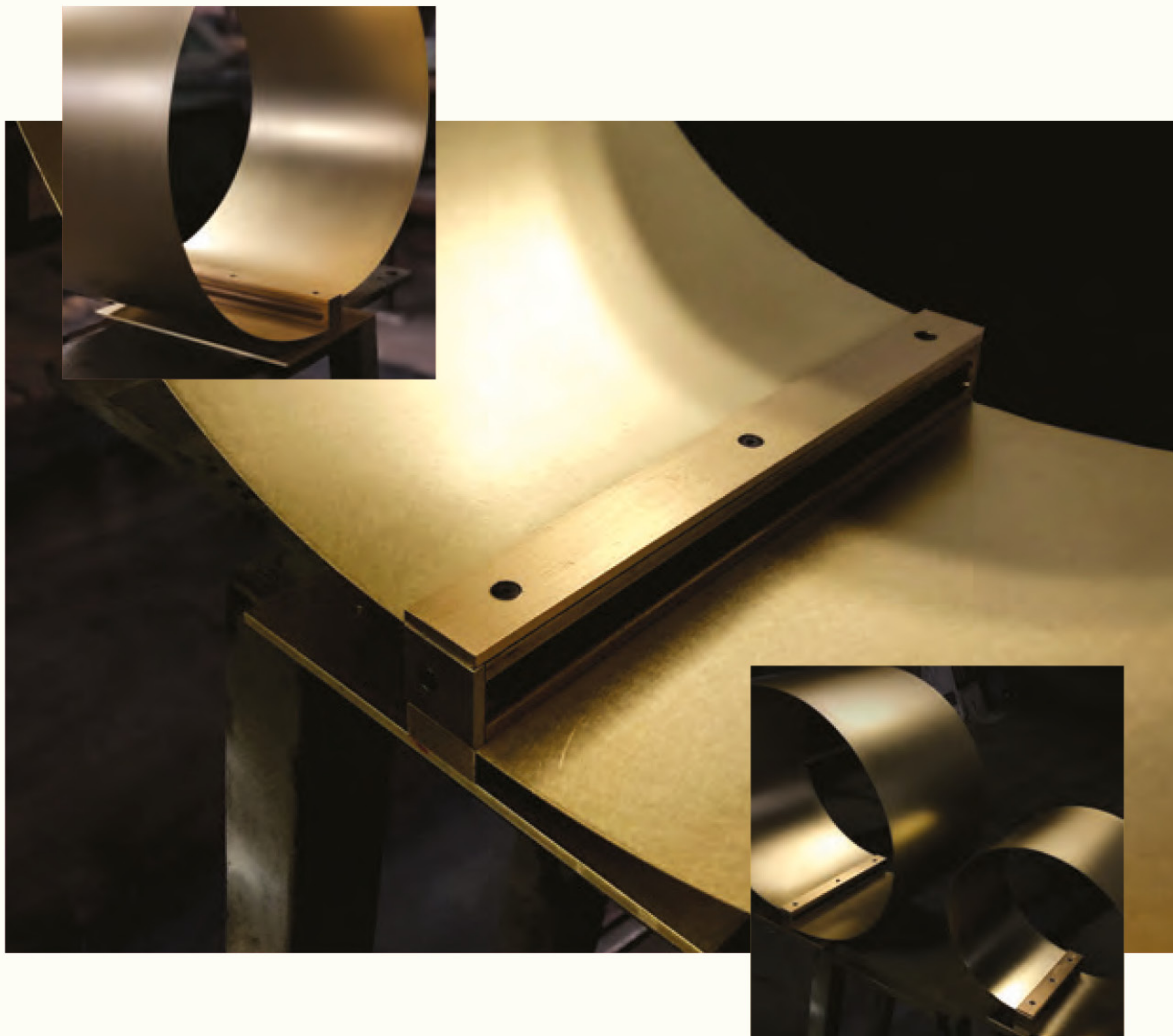


He’s referring to the works of Félix Candela, a famous Spanish and Mexican architect whom Esrawe became interested in after noticing his iconic use of ultra-thin, shell-like shapes. It was a design he soon wanted to emulate. Though Esrawe knew the general idea, sketching helped him nail down the intricacies.

“Sketching is essential in order to evolve and develop the intention,”

says the designer. “I use renderings as a representation tool, not as a conceptualization one.”





## Confronting Challenges

After sketching, Esrawe and his team create mockups. For the Parábola Lamp, he was certain he wanted to work with a single material that would allow him to play with the contrast and depth of light on a curved surface.

**“By coincidence, I was working with brass already, and the reflection of the light on a curved brass surface seemed logical and beautiful,”** he recalls.

However, working with brass presented its own challenges. Though the “simple gesture of bending metal,” as Esrawe describes it, can appear straightforward, it’s anything but.

**“The real challenge was to select the right brass sheet thickness for each lamp model,”** he says. **“Every lamp needed a different thickness to achieve the proportions and form that we wanted.”**

The intense physical tension created by bending brass also required some on-the-spot problem-solving.

**“Because of the tension the bended brass sheet generated, we had to attach it to the base with screws,”** he explains. **“In some cases, we even needed to roll some of the brass sheets to decrease the tension.”**



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## Final Touches

Esrawe and his team experimented numerous times to get the mockups just right, but after 10 days, they had two completed versions. Throughout the process, he made sure to maintain the thoughtfulness so integral to his work.

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“The lamp is a reflection on how the light travels through a solid surface – the beginning and the end, the gloom to the dawn,” he says. “The lack of light is just as important as the presence of it.”

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Esrawe kept the design for the lights as minimal and clean as the outward structure. He added a solid brass bar at the bottom of each lamp, where he placed a perfectly-fitted LED strip. He then drilled holes in the base of the lamp to ensure all wires traveled inside, leaving only a single-wire plug on the exterior.







## Finished Product

The Parábola Lamps are currently on display at the inaugural MASA Gallery in Mexico City, as part of the “Collective/Collectible” exhibition, which features works by Mexican contemporary artists, architects and designers.

Though Esrawe says his creation can work on a commercial level, he’s always envisioned it in people’s homes, which is why he designed the lamp with different models and sizes. The finished lamps have three iterations – circle, vertical and layers – with a small, medium and large size for each. Buyers can choose from the nine models and scale for their space, he explains.

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“I hope the lamp will add warmth, depth and a constant opportunity for contemplation to the home.”

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