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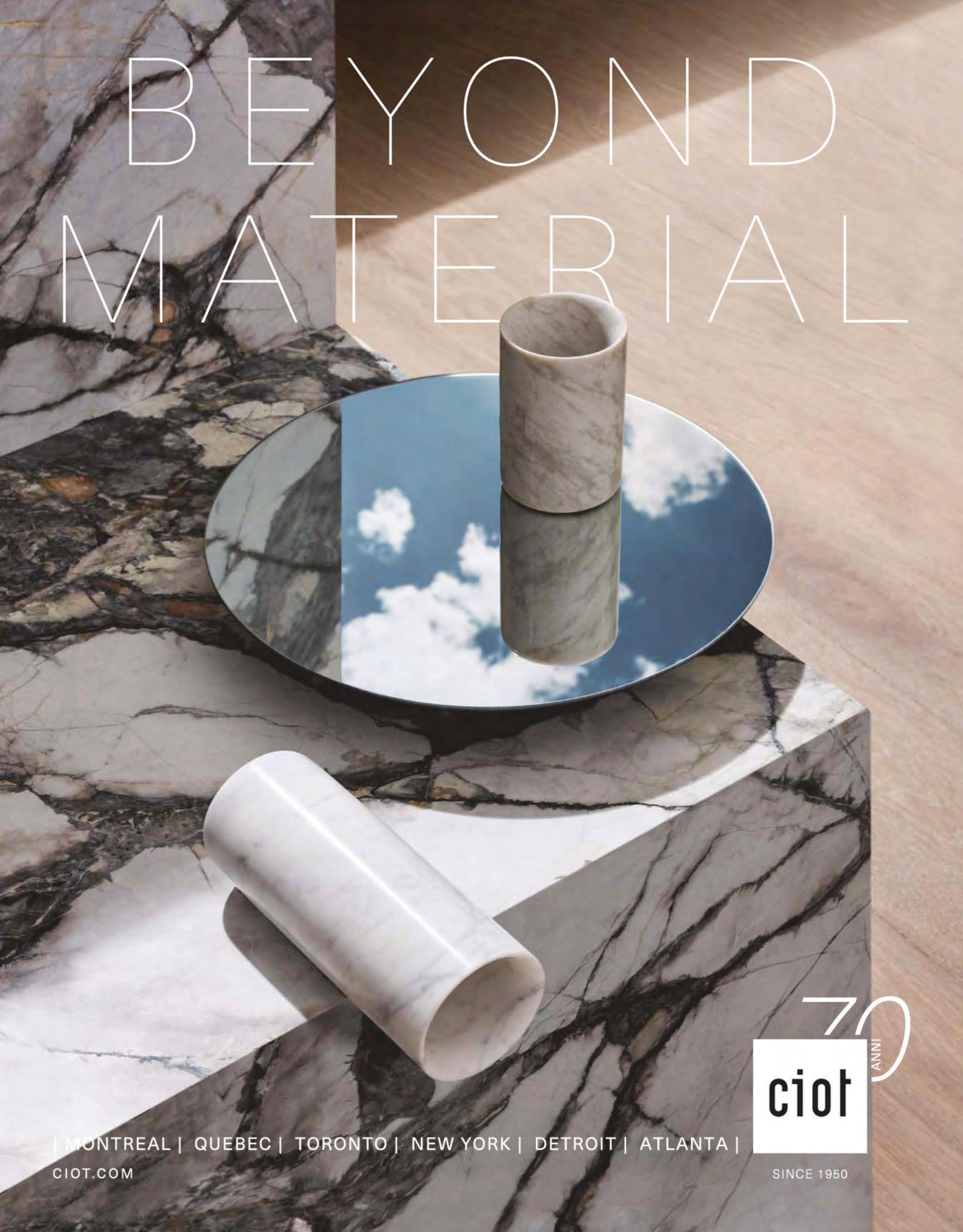
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A circular standing bar illuminated by its own striking fixtures lured showgoers to Montreal lighting studio Lambert & Fils' pop-up Caffè Populaire during Milan Design Week last year. The space was created with DWA Design Studio of Italy. Photo by Arseni Khamzin

Cover photo of VDC, a modular housing and commercial complex by Portuguese architecture practice Summary, by Fernando Guerra | FG+SG



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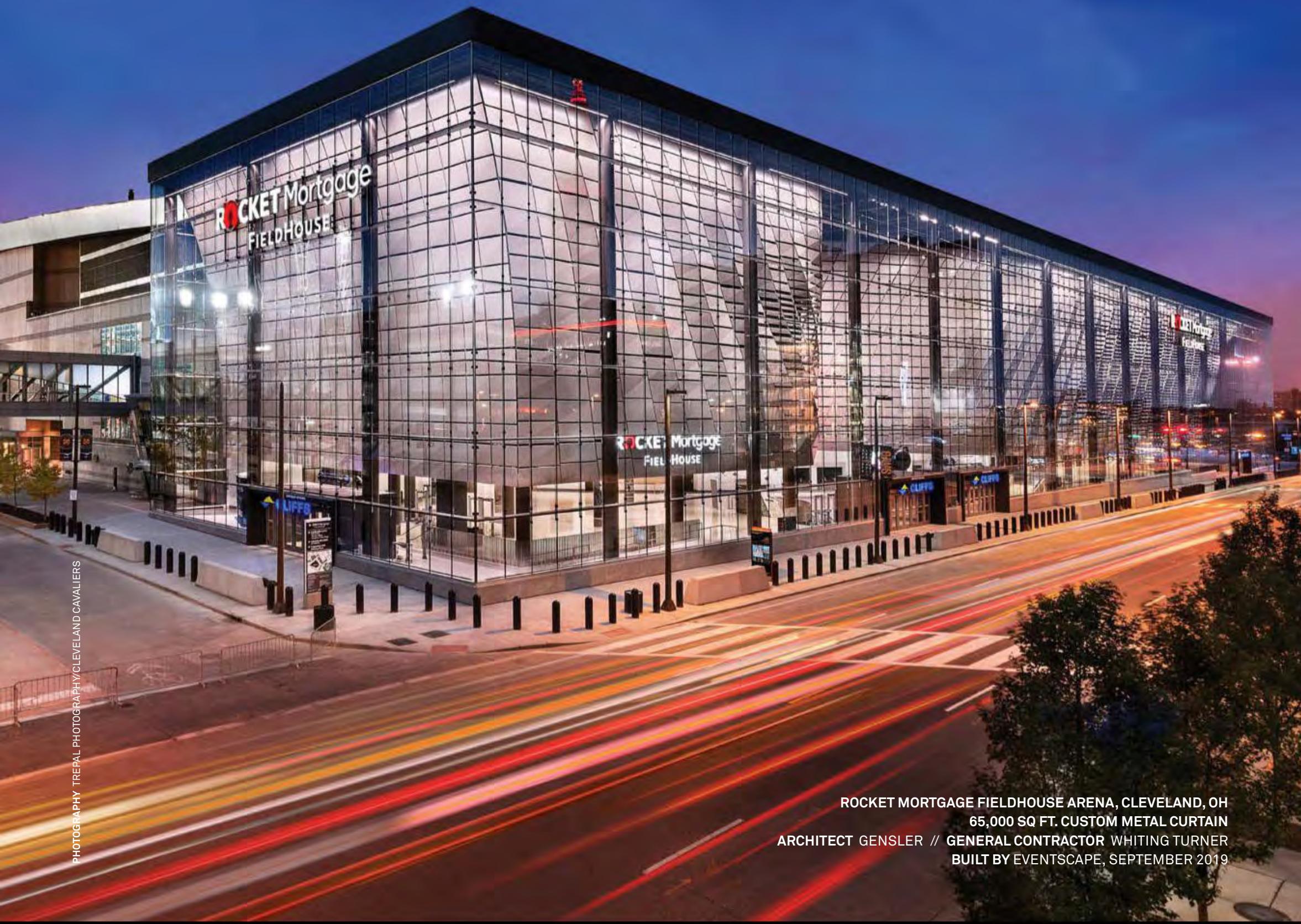
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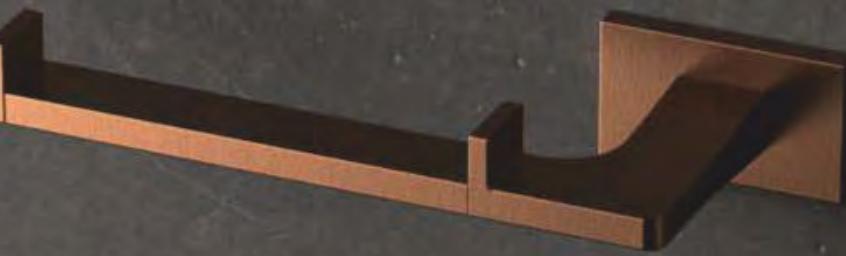
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From the Editor

Eyes on the Prizes

Until the **COVID-19 pandemic** upended just about everything just about everywhere, AZURE had been poised to celebrate two important milestones in 2020: the magazine's 35th birthday (which we marked with a special dual-cover May issue, released just before Canada's lockdown began in earnest in March) and the 10th edition of the AZ Awards (which, given that a Toronto gala has been a hallmark of the prizes since day one, has made this special occasion a little trickier to fete).

Like other planners of big events, we decided, once it became clear that a large public gathering wasn't in the cards, to hold a virtual awards ceremony on September 18 (go to awards.azuremagazine.com for information on where to view it). Yet another cornerstone of the AZ Awards is the issue you're holding in your hands: our corresponding print salute to the year's winning projects (plus those meriting honourable mention) in the categories of architecture, interiors, products and more. Much as the physical gala would have, the virtual ceremony will provide each victor with his or her moment in the (digital) sun — a gratifying instance, as always, but also ultimately fleeting...as always. By contrast, the annual Awards issue is a permanent record of the winners' achievements, a new annal for their work. And for this, I'm glad, because their achievements — especially this year — are worthy of recording, not to mention study and even emulation.

What impresses me most about many of 2020's winning projects is their uncanny relevance to our current reality. If there was ever a cultural facility for our time, for instance, it's the champ in the category of Buildings Over 1,000 Square Metres: Neri&Hu's Aranya Art Center, a stunning Chinese edifice that posits the experiencing of culture as both a solitary and a communal exercise (see page 60 for a taste of its utterly original interior and exterior). The project deemed Best in Landscape Architecture, meanwhile, is Danish firm EFFEKT Architects' Forest Tower, a striking yet remarkably modest piece of woodland infrastructure completed in 2019 but especially apropos at a time when humanity has been dramatically humbled by nature (see page 66). The same practice's Urban Village Project, judged the best idea or prototype in our Concepts category, offers not just an architectural solution for creating inclusive cities, but also some of the social and financial means to get us there (it's outlined on page 75). And that's to name just three.

Perhaps the most thought-provoking of this year's crop of winners, however, is University of Manitoba student Connery Friesen's insightful rumination on how to bring life back to a Japanese community devastated by the Fukushima nuclear disaster nine years ago. Described by one of our jurors as "design thinking at its best," Friesen's project — recipient of the A+ Student Award — proposes "reanimating" the fallout zone through selective preservation, using memory as a fuse for cultural reinvention. It's a simple yet profound idea, full of hope as well as wisdom. And it's just the message we need right now, wherever we are and however we take it in.

Danny Sinopoli, Editor



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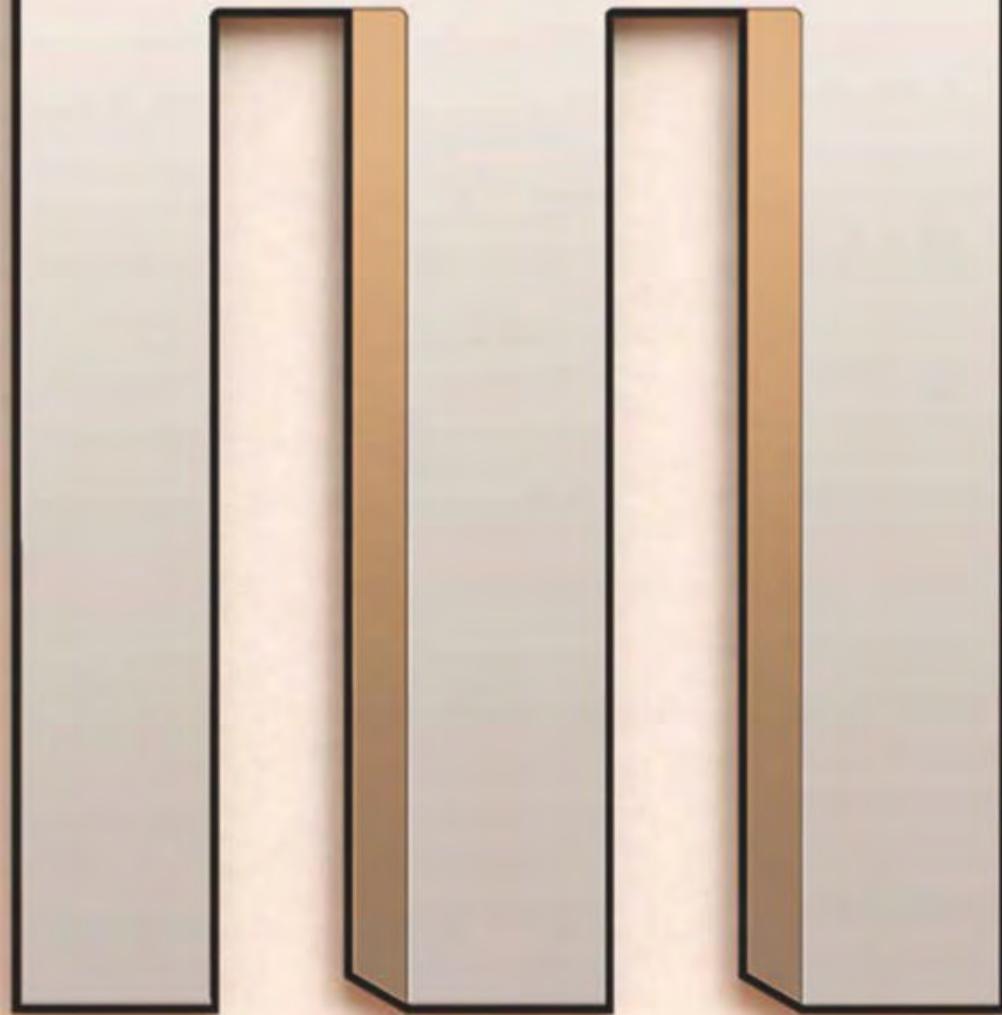
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Cuadra Mirror

In 1968, Mexican architect Luis Barragán completed Cuadra San Cristóbal, the renowned residence on the outskirts of Mexico City. Defining its iconic courtyard, a fuchsia wall with rectilinear apertures graphically establishes a threshold between the home and the world beyond. Conceived for design firm VIDIVIXI, which recently opened a showroom in the Mexican capital, the fittingly named Cuadra mirror by New York's Bower Studios was inspired by Barragán's distinctive language. Measuring 1.2 by 2.1 metres, the piece

consists of three slender appendages that recall the architect's elemental forms. Subtle changes in its geometry and reflective hues give it a sense of depth, further emphasized by the solid wood frame that tilts to imply perspective.

Fully customizable (it's shown here in clear and bronze glass with a blackened walnut frame), the mirror can be hung in either vertical position to lend dimension and a hint of Mexico City (where it's also made) to any room. _EVAN PAVKA bower-studios.com

Modern Luxury

JennAir's kitchen appliances provide chefs with a feast for the eyes, and bustling homes with a functional haven. Just ask star designer Ali Budd



ABOVE AND LEFT: In Ali Budd's luxe Toronto home, JennAir's elegant Rise appliances elevate a showpiece kitchen.

"We're cooking for a family of five," says Ali Budd, "and we have our dream kitchen." For the acclaimed Toronto-based designer and her brood, achieving an ideal space came naturally. Budd's expert eye ensured an optimal layout and note-perfect finishes, and her choice of JennAir appliances elevated the feel and functionality of the luxe yet hard-working space at the heart of the home.

Marrying design and performance with technological innovation, JennAir appliances epitomize modern luxury. One of the brand's distinct design expressions, the Rise collection of cooktops, refrigerators, range hoods and more is a powerful focal point in Budd's home. "I love the warm detailing and the contours," she says, highlighting the subtle touches — like the solid brass accents and knurled handles with asymmetric diamond grips — that bridge the worlds of professional and posh.

"Every single aspect of these products is masterfully executed; even the inside of the fridge is beautiful," says Budd. While it is *de rigueur* these days to seamlessly integrate high-end refrigerators with cabinetry, JennAir column refrigerators also feature artfully refined interiors. "The inside of the column is crafted with metal bins and solid glass shelf frames," she notes. Further, the dark obsidian interior is illuminated by 650 LEDs to reveal its reflective and high-contrast style when open.

Meticulous attention to detail defines the brand, with four pillars at the heart of every product: craftsmanship, design, sound and technological performance. Along with well-appointed materials and exceptional build quality (including the industry's quietest luxury dishwasher), an uncommon degree of customization also distinguishes JennAir appliances. In the marquee Rise and Noir collections, for example, ranges are available in 34 different configurations, and JennAir refrigeration columns are offered with 12 one-unit options, 75 two-unit combinations and over 250 three-unit variations, inspiring a bespoke solution for every kitchen. What's more, the JennAir app provides unprecedented control, allowing you to remotely pre-heat the oven and monitor cooking progress. "I'm not a tech person," Budd admits, "but the app is incredibly intuitive and easy to use."

Also accessible through the app, the JennAir Culinary Centre provides step-by-step support to enable perfect results every time through customized algorithms. It features full-colour food photography, done-ness levels, pan types and menu-specific tips. For a busy family of five, "it makes a huge difference," says the designer.

With understated opulence, JennAir's Noir and Rise collections are undeniable standouts, but it's the integration of a user-friendly app and durable finishes that helps them meet the demands of a young family. This is style married with performance. Or, as Budd puts it, "You can have beautiful things in a home with kids — you just have to have the right beautiful things." jennair.ca

Shore Thing

SEASIDE-INSPIRED DETAILS BRING
A VANCOUVER TACO JOINT BACK
TO ITS SURF-TOWN ROOTS

WORDS _Rosemary Poole
PHOTOS _Vishal Marapon



For Vancouver chain Tacofino's newest outpost in the city's Kitsilano neighbourhood, architecture and interiors studio September took inspiration from the eatery's origins in the beach community of Tofino.



If residential interiors are self-portraits, restaurants might be considered landscapes. The owners of Tacofino were wise to this, creating a series of wildly atmospheric spaces on Vancouver Island and throughout Vancouver that mine the West Coast imagination. As the eatery, known for its locally inspired fare, continued its march across the region, co-founders Kaeli Robinsong and Jason Sussman enlisted Shiloh Sukkau, principal of Vancouver studio September, to broaden their coastal iconography. "It's been a research project," says Sukkau. "It's allowed me to develop a language around materials and use them in a combination that's really particular to the West Coast." For their latest outpost in the city's Kitsilano district, the direction shifted to Tofino, the town where it all began in the back of a surf shop parking lot. "There was a feeling that this neighbourhood had a long connection to Tofino," she says of her fifth location for the chain. "We wanted to reference that without being too overt."

Sukkau stripped the compact 186-square-metre space down to its shell, leaving the ceiling open and the concrete walls and floors exposed. As you descend from the street, the low roof and narrow floor plate create a sense of decompression, followed by a kind of surf-town chill. Natural materials — such as the black beach stones embedded in the polished concrete tabletops and service bar panelling — are incorporated throughout. These elements contrast the chalky-white pockmarked walls strewn with exposed conduits and porcelain lamp fixtures that trace the shape of rolling waves. A curving threshold leading to the washrooms and a trailing ribbon-like mural by artist Iman Virji release the space from its hard lines while recalling seaside forms. The scheme is further accented by a run of slatted cedar two-by-fours painted mint green, a stand-in for the Douglas firs and cedars that line Tofino's shores.

As with their previous collaborations, the overall effect is transportive and multi-layered yet accessible. "We wanted to create something that is subtle and interesting but not fussy," Sukkau concludes. "It's the kind of place where you can wander in off the street in jeans shorts." septemberarch.ca, tacofino.com



TOP: Tacofino's unique stone-speckled bar and tabletops were all custom-fabricated by local artist Roland Eickmeier.

ABOVE: A shapely portal frames a washroom door, clad in Dulux's Summer Rain green to match the banquette opposite.

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Building Links

LONDON DESIGNER KUSHEDA MENSAH'S MODULAR FURNITURE IS SPARKING REAL CONVERSATION

WORDS _Ellie Abraham
PHOTO _Frank Lebon



LEFT: With two well-received collections under her belt, London-based designer Kusheda Mensah is developing a distinct portfolio of bold, adaptable and sustainable furnishings that can function as social environments in their own right.

ABOVE: Made entirely of recycled foam and wrapped in post-consumer recycled PET textiles, Mensah's collaboration with Adidas is an eco-conscious series of extruded forms that can be arranged in almost endless configurations.

After encountering the work of designers Verner Panton and Ettore Sottsass during her time at University of the Arts London, Kusheda Mensah soon pivoted her attention from fabrics to furniture. "I was looking at what I was going to be making fabric for," she says, "and I thought: This is really boring. I should start making the actual pieces."

She could hardly have dreamed that, one year later, her work would be showcased at SaloneSatellite in Milan. "I just applied with hope, a statement and drawings, and I got accepted," Mensah recalls.

Her eponymous line, Modular by Mensah, was then solidified; the British-Ghanaian designer hasn't looked back.

Out of her Peckham studio in South London, Mensah crafts objects informed equally by her surroundings, relationships and community. Noticing the discord between social media use and emotional well-being, and wanting to remedy the situation by using furniture to promote real-life interaction, she arrived at the vision behind her Mutual collection. The interlocking nature of its 20



modular pieces is intentional, defining generous ergonomic seating that encourages communication while becoming social spaces in and of themselves. "I was thinking about breaking down barriers," Mensah says of the line, which debuted at Salone del Mobile in 2018. "If someone came to sit next to you, it would be quite hard not to strike up a conversation."

For the designer, this social dimension extends beyond functionality. Mensah, who sees her pieces as timeless, also prioritizes sustainability. In a collaboration with Adidas, for instance, she incorporated recycled foam (also used in Mutual) and post-consumer recycled PET fabrics to produce a range of playful plush geometric forms. Having recently received one of 10 grants aimed at funding international Black-owned businesses, she plans on growing her studio, continuing to create and eventually helping young designers enter the industry.

During a whirlwind few years for the emerging creative, Mensah's continued rise is proof that fortune favours the bold (and talented). "My parents came from Ghana and worked just to make a living, so for me to be able to design and have people behind me is amazing," she says. "I didn't know you could do something like this." modularbymensah.com

TOP: Launched at Milan's SaloneSatellite, Mutual is a series of modular elements that encourages human connection.

ABOVE: Mutual's plush upholstered shapes can be used in a variety of formats, both individually and as a group.

Vine Art

IN THE CZECH REPUBLIC, A SCULPTURAL
NEW WINERY AIDS TO PUT LOCAL
VITICULTURE FIRMLY ON THE MAP

WORDS _Joann Plockova

PHOTOS _Alex Shoots Buildings





The cascading roof of the Lahofer Winery was designed to celebrate the area's physical and cultural landscape.

Hectares of vineyards dot the landscape of South Moravia, the Czech Republic's capital of wine. Grounded in the region's viticulture tradition (which dates back to the third century) and gracefully occupying a site on the outskirts of the town of Znojmo, Chybik + Kristof's new Lahofer Winery is deeply connected to the area's topography and history. "You couldn't copy and paste this building somewhere else," says Michal Krištof, principal of the architecture and urban design practice behind the 3,842-square-metre structure for one of the country's largest wine producers. "It comes from these roots, from this society."

Consisting of three adjoining masses tied together by two courtyards, the winery is centred in a concrete, wood and glass main building that appears to rise above the landscape like a surge before flowing back into it. Behind a large curved window, the barrel of the wave offers a view into the vaulted tasting room, which is framed by a succession of exposed concrete arches that are a contemporary take on the region's underground cellars.

Dotted with black pendants hung at varying heights, the raw cement ceiling between the smooth frames (each individually designed to fit at a particular angle) is painted in shades that reflect the colours of the soil. While Chybik + Kristof had originally planned to cover the ceiling with wood, the design team soon noticed black marks on certain areas (due to natural chemical reactions as the material dried) that recalled the work of Czech painter Patrik Hábl, so it called on the artist to complete the canopy. His graphic strokes of earthy hues now soften the dramatic interior.

The curvaceous structure is also a deliberate continuation of the surrounding terrain's features. "Though we followed the archetypal shape of the wine cellar," says studio co-founder Ondřej Chybík, "there's also a very strong implementation of the building into the landscape, as the distance between the arches is the same as the dimension of the vineyards."

But the connection doesn't end there. "This shape continues on the exterior," Chybík adds. "You can read the building from inside to out, from outside to in."

Groundbreaker

Lahofer Winery _Dobšice, Czech Republic _Chybík+Kristof



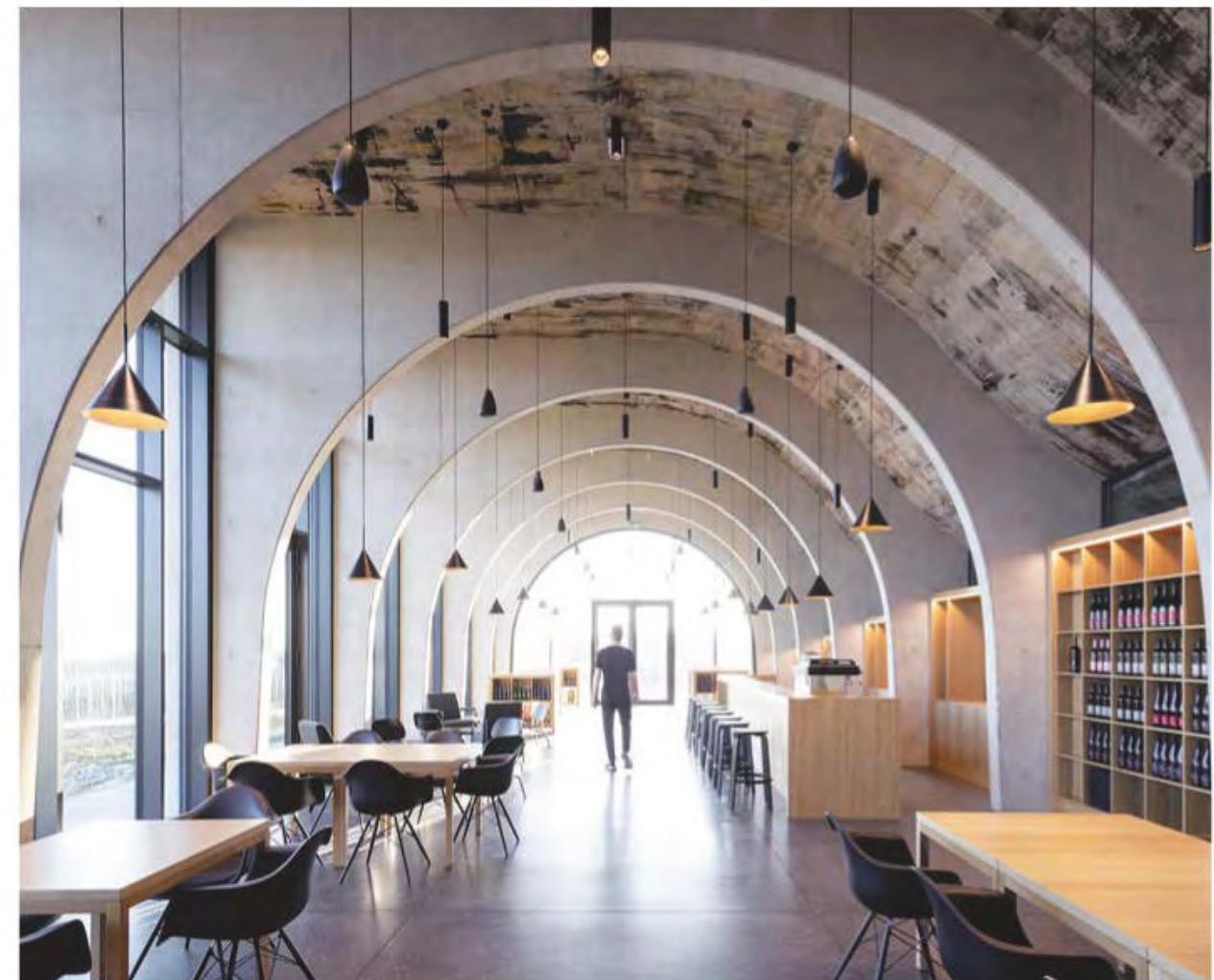
Beneath the undulating roofline, which doubles as a platform for viewing the surrounding terrain, the tasting room (below) features a series of concrete arches aligned to the rows of vines.

Outside, the roof dips down into a concave courtyard of steps to form an amphitheatre that leads to the rooftop — the crest of the wave. There, panoramic views stretch across the property and beyond to Znojmo.

The two additional pine-clad masses, which vary in height, are conceived to accommodate the winery's particular production processes. As opposed to meeting the main volume, they instead twist with the landscape to establish the tiered amphitheatre, which functions as a communal space for everything from traditional harvest celebrations to concerts to spontaneous happenings that animate the winery. "It's essential for the project because [the wine tradition in Moravia] is not only about production and tasting," says Chybík, "but also about culture."

As such, the firm's intention is for the complex to become as much a part of the cultural landscape as the region's wine tradition. "We wanted to create something that's permanent, for at least the next hundred years," says Chybík. "We also wanted to show the world that, [even] in such a small place as Znojmo and country as the Czech Republic, something unique is happening."

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GREAT GULF FOR AZURE



Hariri Pontarini Architects' One Bloor East tower makes an impactful addition to Toronto's skyline. Inside, penthouse suites (below) offer unparalleled views of the city's downtown.

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From Toronto to Palm Beach, Great Gulf's sophisticated high-rises offer the best in residential luxury

It's an urban beacon. One Bloor East rises above the heart of Toronto, its graceful 76-storey form asserting a prominent peak at the corner of Yonge and Bloor. For developer Great Gulf, the marquee project epitomizes the thoughtful approach to development and placemaking that defines its growing Canadian and international portfolio.

Designed by Toronto's celebrated Hariri Pontarini Architects, One Bloor East is among the most iconic high-rises to emerge during the city's ongoing 21st-century development boom. The tower's undulating curved glass balconies draw the eye up to its elegant crown, while its street level is animated by a vibrant retail program and Ron Arad's striking *Safe Hands* art installation.





At La Clara Palm Beach (above and above right), elegant finishes and contextually driven design will make for a restrained icon.



Already a vital part of downtown's urban fabric, the tower is fully complete with the exception of two magnificent penthouses waiting for an owner to call them home. Perched above the city, these luxurious suites offer a vantage point (and an address) like no other. From a tangle of downtown skyscrapers to the lush urban canopy, the unsurpassed panorama is best enjoyed from generously proportioned balconies: Each of the two remaining two-storey units boasts multiple spectacular outdoor spaces.

As Great Gulf's projects — which include the Moshe Safdie-designed Monde on the waterfront — continue to drive Toronto's urban and architectural evolution, the pioneering developer has been expanding throughout North America, with upcoming projects in Calgary, Palm Beach and Washington, DC. Combining contextual sensitivity with a commitment to architectural excellence, the developer's communities aim to complement and enhance their milieux.

"Great Gulf has built a reputation as a premium condominium builder by marrying design innovation, cutting-edge construction technology and craftsmanship ensuring precision building," says Geoff Matthews, Senior Vice President of High-Rise Development.

In Florida, the luxurious La Clara Palm Beach promises to be an understated icon. Now under construction, the intimately scaled tower is another Hariri Pontarini design — one that, as with One Bloor East, stands apart with its flowing curves and expansive private terraces that open up to luminous views of the water. Clad in glass and white stucco, the tower meets the ground with a podium finished in Roman travertine, coral stone and granite with bronze accents.

While the 25-storey tower introduces a substantial 83 residences — comfortably sized spaces that range from 139 to over 288 square metres — the massing is deftly contoured to maximize privacy and views, lending the building a soft, airy presence. The one- to three-bedroom homes, which all feature private entrances, showcase refined interior finishes that reflect the coastal landscape.

In each suite, Hariri Pontarini's adroit integration of terraces and floor-to-ceiling windows also fosters a seamless connection to the outdoors, bringing the comforts of a private home to an amenity-rich tower while encouraging residents to make the most of Palm Beach living.

"We started with the idea of an unfolding horizon, to create a place of reflection," says Siamak Hariri, a founding partner of the studio. "It was to be secluded and refined, yet warm and welcoming." The result is sophisticated simplicity. It's signature Great Gulf. greatgulf.com

Spotlight

Lighting

_Linear Track Systems _Understanding UV _Portable Lamps

EDITOR _Kendra Jackson





Tunnel Revision

A ONCE-DREARY UNDERPASS IS ANIMATED BY LEDs THAT TRANSFORM MOVEMENT INTO DRAMATIC, COLOURFUL DISPLAYS

WORDS _Samantha Edwards

PHOTOS _Yellow Camera

In **Calgary**, the Canadian Pacific Railway slices through the heart of the city, dividing the downtown core from the Beltline neighbourhood. On a daily basis, tens of thousands of vehicles and pedestrians transit below its hulking underpasses, key gateways that have deteriorated over the years. Commissioned by the City of Calgary as part of a larger rehabilitation project, local firm Marc Boutin Architectural Collaborative reanimated the dreary 4th Street SW underpass with a corridor of light and colour. “It’s pragmatic and poetic,” says principal Marc Boutin, “a combination of traffic infrastructure, urban armature and public art woven together.”

At the beginning of the design process, the firm analyzed how pedestrians moved through the subterranean space. “As people descended into the underpass, it changed how they acted,” says Boutin. “They became mechanized. Their heads didn’t turn from side to side.” Working in collaboration with renowned Polish artist Krzysztof Wodiczko, who is known for his provocative light and video projections, MBAC designed a space that functions as a new stage for interaction.

Running on software developed by technology studio INVIVIA of Cambridge, Massachusetts, three-metre-tall interactive LED screens sense the movement of passersby and then render an abstracted avatar on additional LED displays on the opposite wall, separated

by four lanes of traffic. The avatars’ colours fluctuate in intensity with ghostly afterglows. “It was very important that every time a person went through, it was a different experience,” says Boutin. “In that way, it would be timeless. If it was graphic- or image-based, people would get used to it and then it becomes benign.”

To protect against vandalism, a series of vertical polished aluminum fins was installed over the tempered glass screens that cover the grid of lights. Walking past the installation, a passerby sees only diffuse light emanating through the fins on their side, but can see a full image across the street. A sculptural veil made of polycarbonate sheeting is affixed above the panels and illuminated with LEDs.

Since infrastructure is maintained by the city, it was important that the lights would be easily accessible for any repairs. Stretching two blocks, the surface is actually made up of several modules — each around half a metre wide — that can be removed for servicing.

Having originally described Calgary’s underpasses as “the worst elements of the public realm,” Boutin has turned this one, at least, into an animated, ever-changing thoroughfare. People, he notes, have “started to get out of their slumber, raise their heads and take in the urban environment.” the-mbac.ca



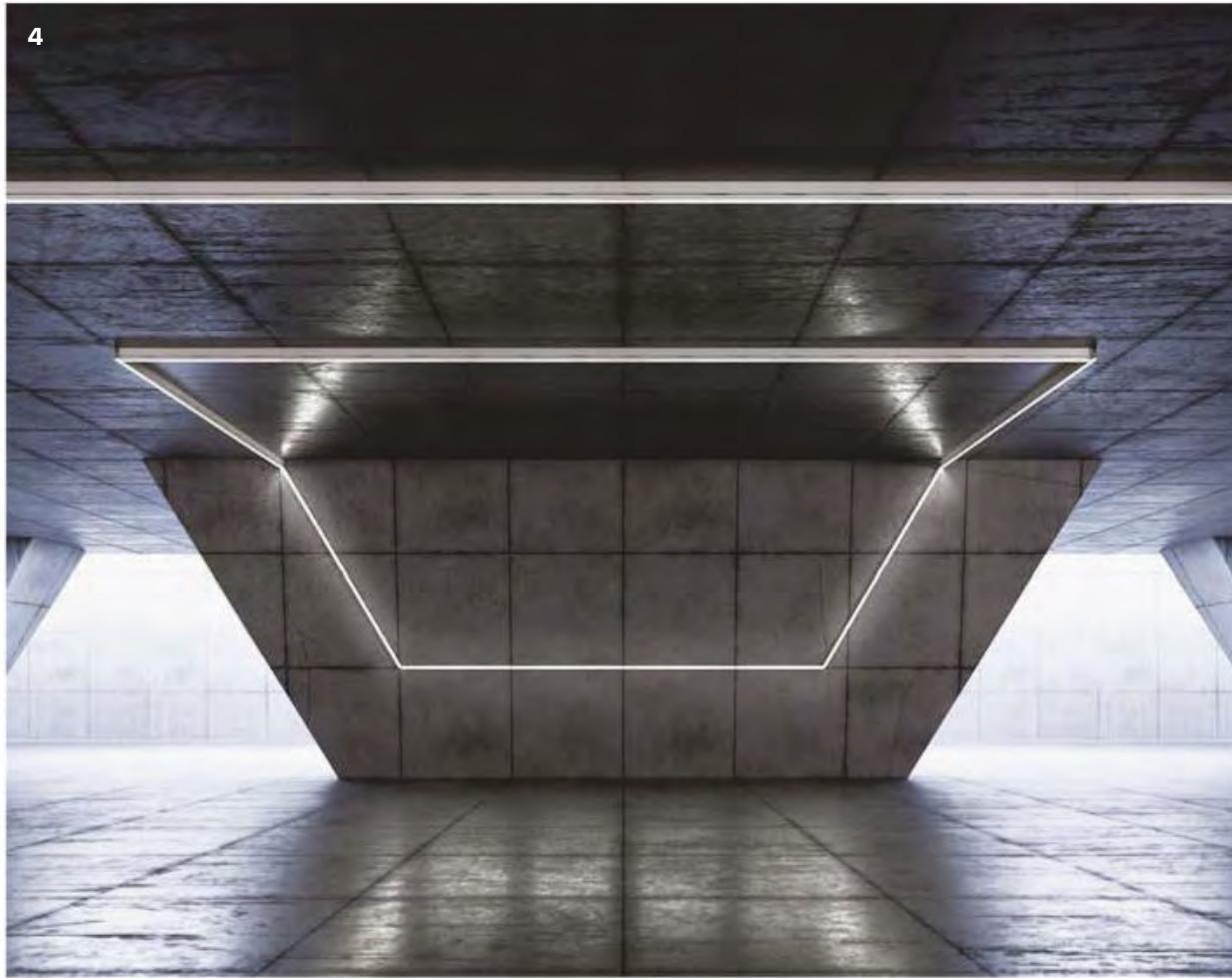
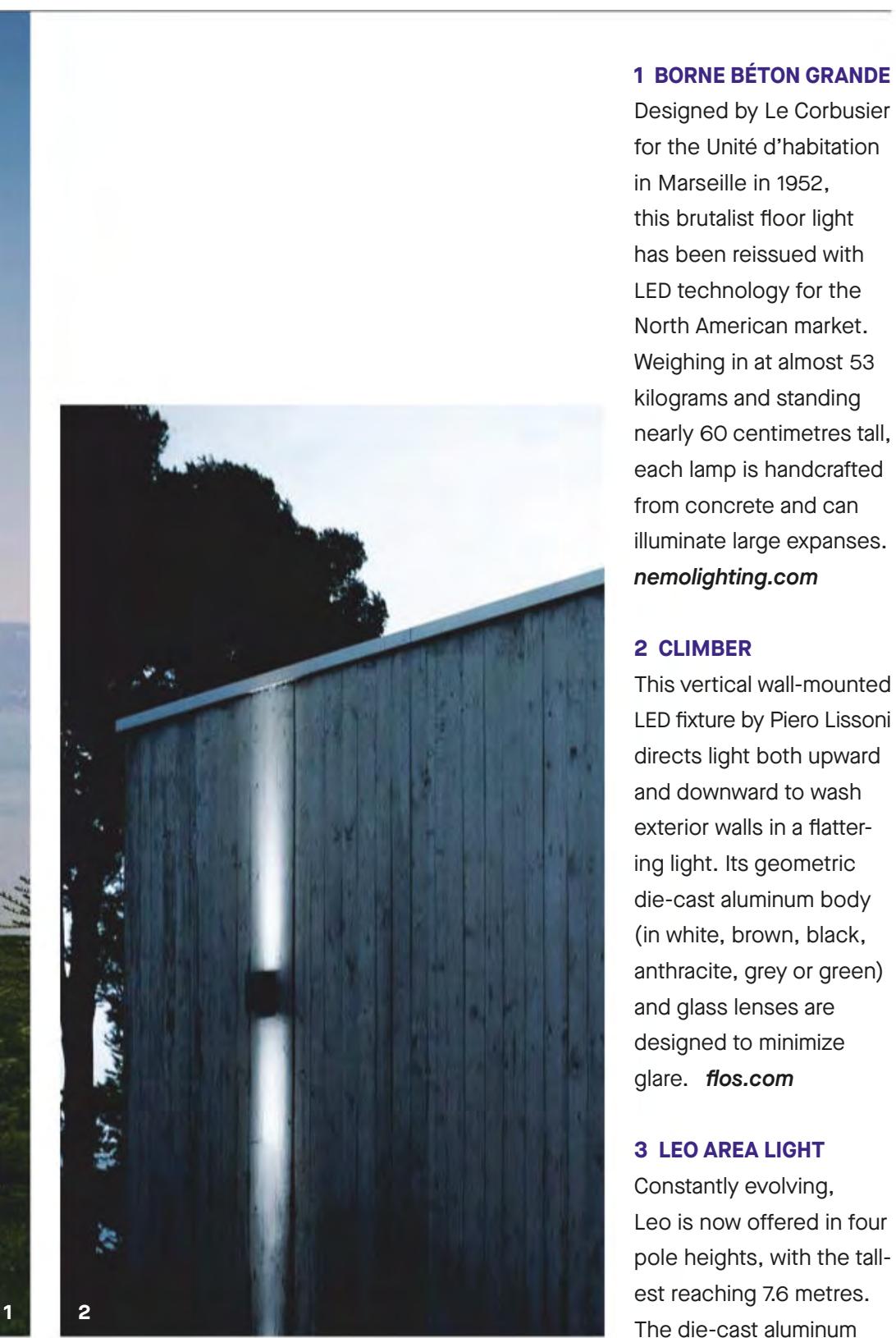
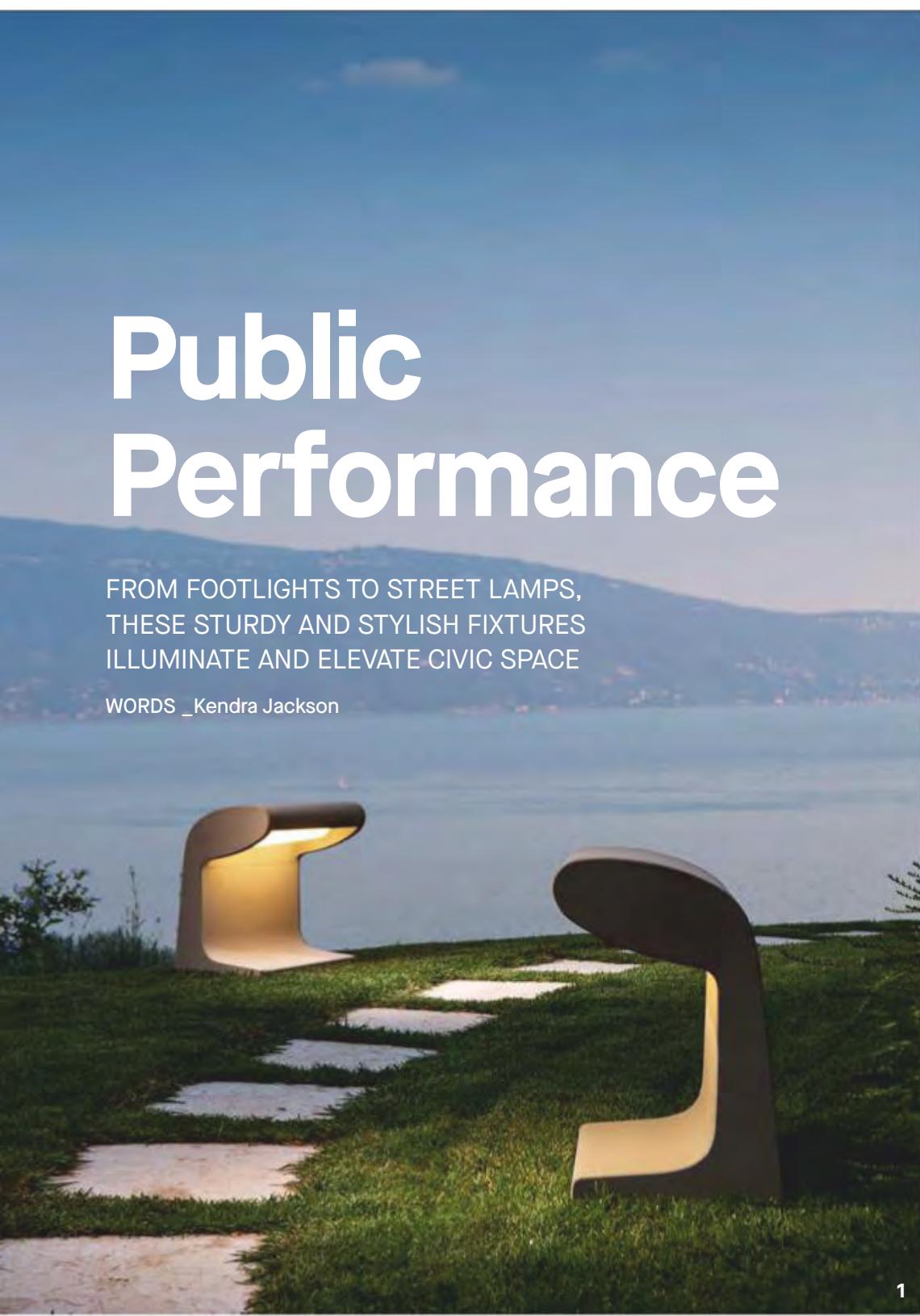
TOP: LED screens on either side of the underpass transmit the movement of pedestrians and cyclists as ever-fluctuating displays.

ABOVE: The removable modules include aluminum fins, tempered glass and LEDs. A polycarbonate veil guards against vandalism.

Public Performance

FROM FOOTLIGHTS TO STREET LAMPS, THESE STURDY AND STYLISH FIXTURES ILLUMINATE AND ELEVATE CIVIC SPACE

WORDS _Kendra Jackson



1 BORNE BÉTON GRANDE

Designed by Le Corbusier for the Unité d'habitation in Marseille in 1952, this brutalist floor light has been reissued with LED technology for the North American market. Weighing in at almost 53 kilograms and standing nearly 60 centimetres tall, each lamp is handcrafted from concrete and can illuminate large expanses.

nemolighting.com

2 CLIMBER

This vertical wall-mounted LED fixture by Piero Lissoni directs light both upward and downward to wash exterior walls in a flattering light. Its geometric die-cast aluminum body (in white, brown, black, anthracite, grey or green) and glass lenses are designed to minimize glare.

flos.com

3 LEO AREA LIGHT

Constantly evolving, Leo is now offered in four pole heights, with the tallest reaching 7.6 metres. The die-cast aluminum body comes in a range of colours with clear or diffused lenses in single, dual or staggered configurations. Additional features include four output levels and three colour temperatures.

landscapeforms.com

4 RAIL

Among the many features of the 1.2-metre Rail LED system for interiors are varied light distributions (symmetrical, asymmetrical, fixed or adjustable spotlights), multiple mounting options (flush, semi-flush, suspended and more) and embedded fibreglass audio transducers.

k-array.com



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How to Build a Lighting Brand

MAGNUS WÄSTBERG'S EPONYMOUS LABEL SITS AT THE INTERSECTION OF HIGH TECHNOLOGY AND FLAWLESS DESIGN

AS TOLD TO _Laura May Todd



ABOVE: Magnus Wästberg regularly works with high-calibre designers, including David Chipperfield, whose W202 Halo is shown above.

In his youth, Magnus Wästberg followed his lighting-manufacturing father on trips across Europe, visiting factories and listening to conversations about illumination with clients and suppliers. “Every time I went to see clients in their big offices, the lighting always made me feel poorly,” he recalls. “I had a strong sense that the way we do lighting doesn’t make us feel well.” So in 2008, when he decided to launch his own brand after a career detour as a management consultant, he knew exactly what kind of company it would be. “I wanted to create products,” he says, “that had the highest aesthetic, technical and emotional quality.” Some 12 years later, Wästberg has become known for its technically advanced, impeccably designed lighting for offices and beyond, as well as for high-profile collaborations with such industry luminaries as Ilse Crawford, Inga Sempé, David Chipperfield, John Pawson and Jasper Morrison. Who better, then, to share tips of the trade for keeping a lighting brand’s lights on long-term?



RIGHT: Part of Wästberg's 2020 collection, the W203 Illumina by Ilse Crawford is a modern take on the classic library lamp. It's offered in the high-gloss copper shown, as well as brushed aluminum and eggshell white.

1. Create your own niche.

What struck me early on was that the industry was polarized. Some companies are technically focused, other companies are aesthetically focused. And there was no one really doing both, in my opinion. I wanted to combine both of these elements.

2. Try to solve a problem.

It's fundamental to have an idea that solves real problems and fulfills real needs. In our industry, a product must be relevant and meaningful. You need to understand the customers. You have to find them a solution, whether that is a product or a service.

3. Choose collaborators that share your ethos.

If you look at our collaborators, they're all very different in some aspects, but have a common denominator: They are thinkers. They're people who really care about how we live and how we can improve well-being through products, interiors and architecture. They dig deep to find solutions that are both functional and emotional. To do that, you need to think hard about the values that allow us to live better lives. It's not about style or form. It's much deeper and much more complex.

4. Don't underestimate the time it will take.

If you want to develop and produce meaningful products — taking into account functional, technical, emotional, aesthetic and sustainable aspects — then you need to understand that it takes a lot of time. If you're only in it to make money, there are ways to do things much quicker. But if you want to develop relevant products, it's important to understand that this requires time and a lot of investment.

5. Pursue new technology, but keep sight of what is human.

In lighting, we are in the middle of a rapid shift in technology. What was true two years ago is not always so later. You need deep knowledge and a broad network of collaborators that have the ability to manoeuvre and take advantage of these developments, but who understand that what is technically possible is not always human. Human well-being is at the core of everything we do, and technology must be able to serve this in the best possible way. wastberg.com



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Casting Shadows

AT A DUTCH NATURE RESERVE, IMMERSIVE INTERIOR LIGHTING FOSTERS A STRONG LINK TO THE OUTDOORS

WORDS _Kendra Jackson
PHOTOS _Stijn Bollaert

With its **floor-to-ceiling glazing** along one entire side, the new visitor pavilion for De Hoge Veluwe National Park (completed in the summer of 2019 by architecture firms De Zwarte Hond and Monadnock) affords those inside spectacular views of the surroundings. This isn't surprising, considering said surroundings are 5,400 hectares of mixed environments that make up one of the Netherlands' largest nature reserves. What may surprise is how that inside-outside connection has been reinforced: Reflected on the 7.5-metre-high vaulted ceilings is an interplay of light and shadow that evokes the sense of being under a forest canopy as a gentle breeze rustles the branches.

The immersive experience was formulated by Sjoerd van Beers and Juliette Nielsen and their team

of specialists at Rotterdam-based lighting design firm Beersnielsen, who were initially approached by the architects in 2013 to develop a series of conventional projections. But the lighting designers proposed a more playful and dynamic storytelling approach: a set of large-scale saddle-shaped chandeliers ultimately animated by an algorithm composed of pixelated videos of natural motions, such as light dancing on water and wind moving through trees and grasses.

Over six years, van Beers and his team refined the chandeliers' design through seven prototypes, evolving from a small domed glass shade to the 2.3-by-1.5-metre laser-cut aluminum sheets now suspended in the pavilion. Situated at the centre of each and held in place by four rigid wire arms is a light-engine matrix made up of 20 LEDs and a video input, preset with three 15-minute program loops that fluctuate the light levels to create the ever-changing shadows. Rather than multi-hued illumination, white light was chosen, says van Beers, "to 'fight' against the daylight, though we are testing sets of coloured glass filters for seasonal change."

While van Beers admits the process was a challenge, the end result — a charming, one-of-a-kind salute to nature — was worth it. beersnielsen.nl



ABOVE: TDE Lighttech of the Netherlands provided LED spotlights and drivers with a minimal heat sink for the project's nine chandeliers (one is shown here in the pavilion's restaurant). The fixtures themselves were manufactured by Rotterdam's Lens BV.



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DORVAL 05

Montreal's Lambert & Fils has reimaged its Dorval 01 pendant by Paris's SCMP Design Office as a suspension light (plus table, floor and wall lamps). Dorval 05 spaces four of the original square LEDs, which are inspired by airport runway lights and classic Motobécane mopeds, along an aluminum bar that spans 184 centimetres; two new hues — beige and midnight blue (shown) — are also available. lambertetfils.com



STRUT

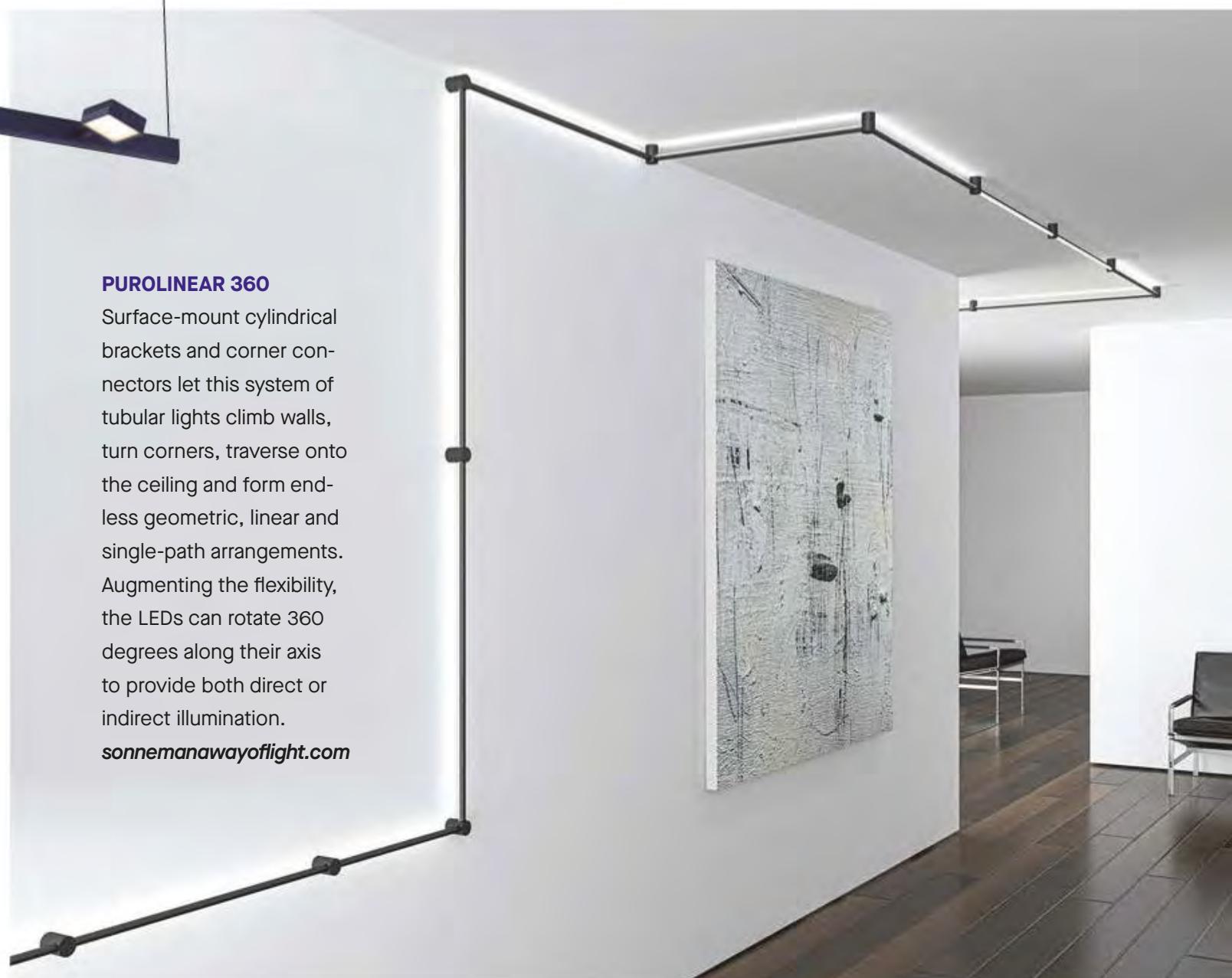
With a magnetic framework, this modular solution can be reconfigured and adapted on site while still powered. The range of fixtures — direct, indirect, downlights, wall wash, two spotlights and four pendants — allows for customizable lighting scenarios, all of which can be controlled via an accompanying app. waclighting.com



PUROLINEAR 360

Surface-mount cylindrical brackets and corner connectors let this system of tubular lights climb walls, turn corners, traverse onto the ceiling and form endless geometric, linear and single-path arrangements. Augmenting the flexibility, the LEDs can rotate 360 degrees along their axis to provide both direct or indirect illumination.

sonnemanawayoflight.com



On the Right Track

FEW ILLUMINATION OPTIONS ARE AS FLEXIBLE (OR AS SLEEK) AS THESE LATEST SUSPENSION AND LINEAR SYSTEMS

WORDS _Kendra Jackson

MINIMAL TRACK

This easy-to-install, low-voltage surface system features miniature profiles (1.5 by 1 centimetres), luminaires and other components for use in spaces where discreet yet effective lighting is required. The pressure-connected LEDs can be arranged with 90-degree rotations and have no discernible fastening elements. arkoslight.com



EXHAUST TRACK

These spotlights have a dual effect: Honeycomb filters create a precise non-glare effect, while knurled baffles emit a warm metallic glow. The adjustable fixtures' powder-coated body can be specified in graphite or stone with four baffle finishes, including burnt steel (shown), which resembles the rainbow-like sheen of a motorbike exhaust pipe that has run lean. busterandpunch.com





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Moving Lights

THOUGH SMALL IN SIZE, THESE PORTABLE LAMPS OFFER BIG IMPACT IN A HOST OF SETTINGS, FROM RESTAURANTS TO RESIDENCES

WORDS _Kendra Jackson

→ DIPPING LIGHT

Barcelona-based designer Jordi Canudas's award-winning Dipping Light is now available in a portable cordless version. Maintaining its vibrancy through a multi-dip paint application, the on-the-go iteration has a rechargeable battery in its sleek metal column base (available in graphite or brushed brass) that lasts up to 20 hours at quarter power. 22 cm H.

maset.com



← FLOAT

Set on an ultra-thin steel pedestal, Float's aluminum-encased half-dome LED diffuser can be removed for recharging or for use on its own — or even to perch atop a wine bottle for a quirky look. Available in five colourways, the light is turned on and off and adjusted via a soft-touch system.

34.7 cm H. axolight.it



→ LUCCA SC51

Denmark's Space Copenhagen developed its indoor-outdoor lamp with a mouth-blown satin opal glass shell, which diffuses a warm ambient light. The bent metal cap and base can be maroon (shown), black or moss; the rechargeable battery lasts up to 12 hours at the highest of three lighting levels. 28 cm H. andtradition.com



← EASY PEASY

This hand-held lamp by Luca Nichetto features a shapely blown-glass dome reminiscent of a bell. The rounded handle on top is also the on-off switch and dimmer for controlling light intensity and warmth. Four colour combinations are offered for the glass and slender metal base.

23.3 cm H. lodes.com

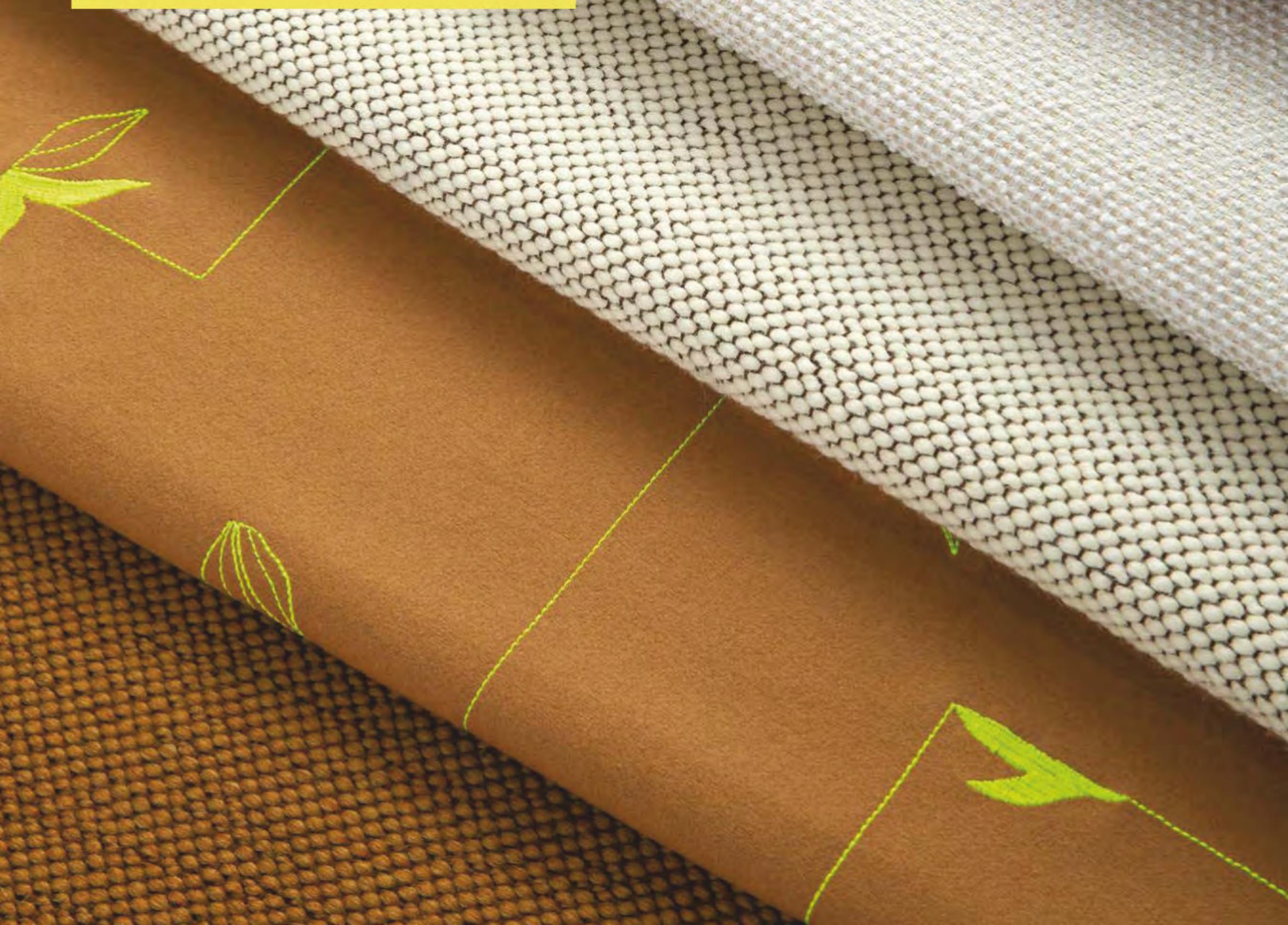
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The Power of Light

IS ULTRAVIOLET THE FUTURE OF DISINFECTION INTERIORS?

WORDS _Catherine MacIntosh



How do we fight something we can't see? Since the onset of COVID-19, invisible airborne viruses and bacteria have been at the forefront of everyone's minds. As a result, increased sanitation and disinfection protocols have been implemented across the board. One strategy that's garnering a lot of renewed attention? UV light.

For more than 100 years, engineers and designers have been harnessing the power of ultraviolet radiation to kill off pathogens. And though it's a surprisingly old idea (first discovered by Johann Wilhelm Ritter in 1801, well before antibiotics), UV is now gaining real traction as yet another line of defence.

"Ultraviolet radiation degrades and decomposes DNA, which is very effective in dealing with bacteria, and makes RNA inactive, which is very effective against viruses like COVID-19," says Rafael Correa, senior associate at the Toronto office of consulting engineering firm Smith + Andersen. "UV is divided into three bands: UVA and UVB, which are more harmful for humans, and UVC, what we call germicidal UV or GUV, a disinfection method that uses this wavelength." In nature, UVC is blocked by ozone.

For the purposes of sanitization, the applications and uses of germicidal UV need to be carefully considered. "It's not something you can just implement in a building, leave on and forget about," says Correa. "It can be very harmful, especially at close distances. You need to have safety protocols and staff training, and to avoid direct contact with human eyes and skin."

The teams at Smith + Andersen adopt a pragmatic

approach when integrating the technology into their schemes. "You have to weigh the pros and cons as it relates to the application, talk to the client and figure out what they are trying to achieve," says principal Simon Aspinwall. "The use of UV is most applicable in healthcare settings due to the many hospital-borne infections that don't generally occur elsewhere in society; its use is selective and applied in a combination of permanent (such as patient washrooms) and portable systems to treat a variety of room types."

Generally speaking, the science behind the use of UV is sound, and it's proven to be nearly 100 per cent effective in a controlled setting. "It's about intensity and duration," says Aspinwall. "If you have a UV light overtop a petri dish in a lab, it will kill the organisms within it. It's effective from that perspective, but it's the application that's the challenge. The problem with UV is that it only kills what you can see. It's a direct line of sight." Design, therefore, is key. "Once you start to add real-life situations, such as partitions that create shadows, the designer needs to account for that," says Correa. "We almost need to have the furniture plan in the beginning stages, so the lighting can be effective to disinfect the entire area." Because the systems could indeed degrade other materials such as plastics, intensity and duration are consequently often limited. At lower levels, it could take six to 24 hours to completely disinfect a space; at a higher level, that time goes down dramatically.

There are three main areas in which UV applications can be used effectively, the first being HVAC and other

ABOVE: An integrated and concealed UVC light source in the body of OLEV's new Pure BioAir fixture shields users from the harmful effects of UV rays. Air filtered through the unit achieves 79 per cent germicidal efficiency, cleaning a roughly 10-square-metre space over an eight-hour period.

mechanical systems. These safe, enclosed systems kill mould on coils, and can help to disinfect the air if the strength of the light is increased. "It's about the quantity of lamps, their intensity and the exposure time," says Aspinwall. "It might take multiple passes to disinfect the air, depending on the design of the system and what you are disinfecting." A second use is upper-room UV systems that point to the ceiling and are left running. "These systems are used and have been studied in countries where airborne diseases are more prevalent," says Aspinwall. The last application is what is known as disinfection UV, used in unoccupied spaces. These can be portable systems that are wheeled into a room and left on for five to 10 minutes to irradiate surfaces.

Another factor to consider is the cost — of the energy to run the units, cleaning and maintenance, bulb replacement every one to two years. The lamps also aren't suitable stand-ins for standard cleaning protocols and should be seen as supplementation.

In other words, GUV systems are highly effective and quickly gaining appeal, but are very much case-specific. And while not everyone is jumping on the UV train right away, says Aspinwall, more clients are asking questions about it. smithandandersen.com

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AZ AWARDS 2020^{10TH} YEAR

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Meet the Jury



Luca Nichetto

Since founding his eponymous practice in 2006, the prolific Italian-born furniture and product designer (who also created this year's AZ Awards trophy; see page 56) has been art director for many international brands and developed products with a range of leading manufacturers, from Bernhardt Design and De La Espada to Moooi and Offecct. Nichetto's innovative, highly researched work has been the subject of retrospectives in Venice, London, Paris and Stockholm, where his studio is now based. It has also been honoured with numerous international design awards.



Marion Weiss

Based in New York City, Weiss is a co-founder of the multidisciplinary design practice Weiss/Manfredi, renowned for its dynamic integration of architecture, art, infrastructure and landscape. The firm's award-winning landscape designs include Hunter's Point South Waterfront Park in Queens, the Seattle Art Museum's Olympic Sculpture Park and the new Sylvan Theater at the Monument Grounds in Washington, D.C. Weiss/Manfredi is currently at work on a research and development hub for Cornell Tech's new campus on Roosevelt Island in New York, as well as the Schwartz Reisman Innovation Centre at the University of Toronto. The firm has also been selected to redesign the La Brea Tar Pits in Los Angeles.

The process of determining the winners of this year's AZ Awards — the 10th annual — was a unique one for us. In March, when the world was grappling with the first wave of the COVID-19 pandemic, our international jury of leading designers met online for the first time in the history of the program. Together they selected the winners in 20 categories, their choices honouring some of the world's most thought-provoking and inspiring work. Distilling it all to come up with individual victors was a tough job, made all the more challenging by having to confer remotely. But they did it admirably: Now more than ever, the projects that populate the following pages shed light on how design can truly create a better place for us all, physically and otherwise.



Stephanie Davidson

Since 2008, Davidson has spearheaded (with partner Georg Rafailidis) the experimental design practice Davidson Rafailidis. Two years ago, the duo was recognized with the Emerging Voices award from the Architectural League of New York. "Big Space, Little Space," an adaptive re-use project, won a 2018 AZ Award in the Single-Family Houses category and was named one of the 10 best residential projects of that year by *Azure*. Currently, Davidson is an assistant professor at the Ryerson School of Interior Design (RSID) in Toronto.



Omar Gandhi

Canadian architect Gandhi founded his namesake practice, now based in Halifax and Toronto, in 2010, garnering much national and international praise over its short history. The groundbreaking firm's projects include a number of stunning East Coast houses, such as Rabbit Snare Gorge (a gabled residence stretched dramatically to maximize views across its Nova Scotia setting) and Treow Brycg (a fortress-like home on the same province's stormy South Shore). It has also completed a variety of commercial and hospitality projects, Toronto's Lady Marmalade — a long, light-filled restaurant with a glass-balustraded mezzanine — among them.



Mia Lehrer

The founder of Los Angeles firm Studio-MLA, Lehrer is internationally recognized for her progressive landscape design, her advocacy of sustainable and people-friendly public places and her catalyzing work for a climate-appropriate future. She has led the design and implementation of a number of ambitious public and private projects, including the L.A. County Natural History Museum Gardens, Vista Hermosa Natural Park and many Los Angeles River-related projects. Her goal, in brief, is to improve quality of life through landscape.

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From Murano with Love

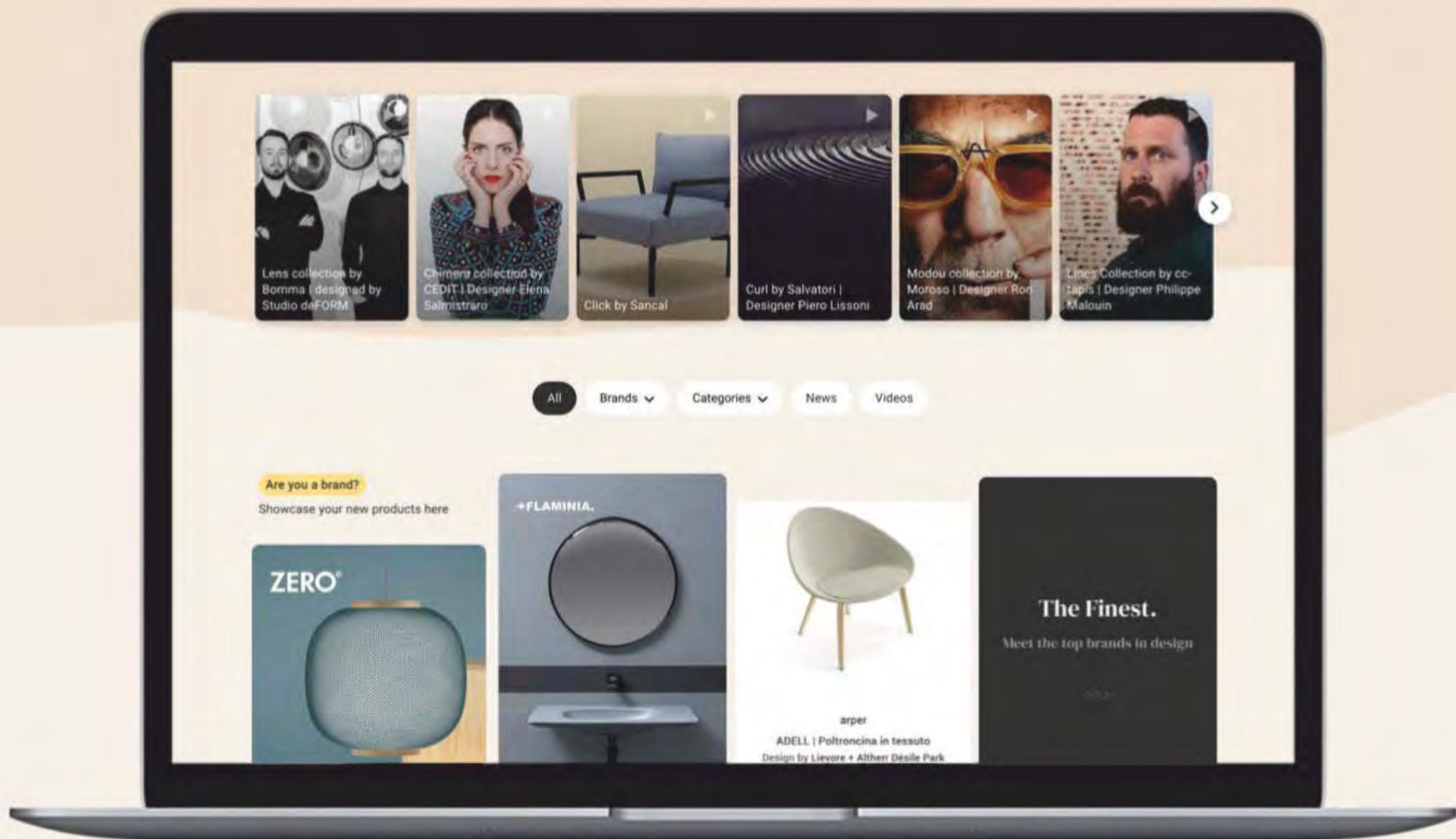
Like the very strange year in which we find ourselves, the 2020 AZ Awards trophy is truly one of a kind. In a departure from several earlier versions, which saw the letters A and Z depicted in various ways, this year's creation by AZ Awards juror Luca Nichetto strikes a less overt, more enigmatic note. The subtly flared upside-down tumbler — 25 centimetres tall by nine centimetres in diameter at its base — is made of blown Murano glass. The Venice-born, Stockholm-based designer selected storied glass manufacturer NasonMoretti, a frequent collaborator, to produce each unique piece by combining opaque orange and tinted glass, then laser-etching the AZ Awards logo across its sloped top. The trophy is a reflection of Nichetto's philosophy and practice: Venetian glass is near and dear to his heart, and he has made it a hallmark of his studio to bring the renowned artisanship of his hometown to the rest of the world. Designed in Sweden, crafted in Veneto and delivered to AZ Award winners across the world, it epitomizes, finally, the make-local, think-global ethos that the AZ Awards espouse.



PHOTO BY BRANDON EDGAR ALLEN

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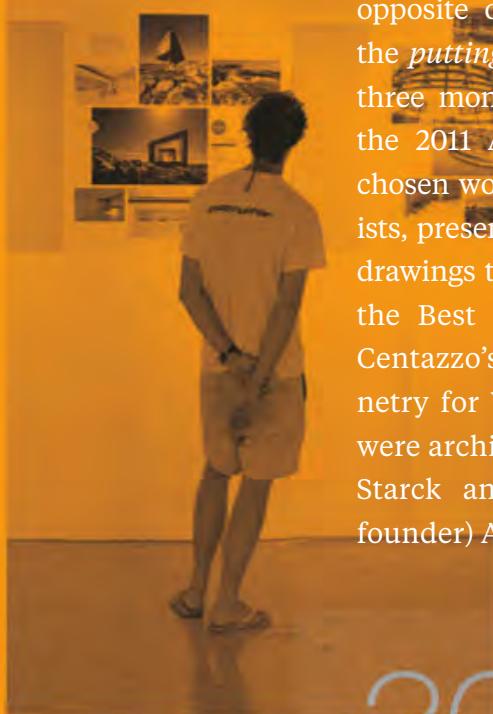
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A Decade in the Making



2011

LIGHTS AND MAGIC

Over the years, a number of site-specific installations have added oomph, edge and wow factor to the AZ Awards presentations. One of the most ambitious was Castor Design's large-scale sculpture encircling a white piano during the 2016 gala at Toronto's Evergreen Brick Works. Composed of hundreds of fluorescent light tubes, the interactive design employed wireless induction to illuminate individual bulbs in response to sounds from the instrument. The result was a simultaneous light show and musical performance with every chord struck — true medleys of sight and sound.



2016

When the AZ Awards were launched in 2011, more than 600 submissions from 25 countries poured in for consideration — not a bad showing for a brand-new undertaking. Flash forward to today and the numbers are even more impressive: This year, more than 1,200 projects from nearly 50 countries were submitted for evaluation, the winners placing in a total of 20 categories (up from 14 a decade ago). Over that period, the awards have also spawned a host of attendant traditions, from the illustrious Guests of Honour who now join us for our gala presentations in Toronto (staged virtually this year because of COVID-19) to the design of original installations for adorning said ceremonies. One of the most memorable interventions, by Castor Design, is recalled below, as are other highlights from AZ Awards seasons past. Incidentally, the customary material for 10th-anniversary gifts is tin, which may lack a certain glamour, but is strong and resilient — estimable qualities to have, in this most unusual of years, as we celebrate the past while looking forward to the future.

GOING ON DISPLAY

The very first installment of the AZ Awards was the opposite of a showstopper: It actually inspired the *putting on* of a show. Running for more than three months at Toronto's Harbourfront Centre, the 2011 AZ Awards Exhibition showcased the chosen works of the inaugural winners and finalists, presenting everything from photographs and drawings to a full-size sample of the top pick in the Best Furniture System category: Gabriele Centazzo's luminous glass-clad kitchen cabinetry for Valcucine. Among others represented were architect Todd Saunders, designer Philippe Starck and then-student (now Partisans co-founder) Alex Josephson.



2012

VIVA MEXICO

From Italian furniture to Scandinavian product design to building-boom-fuelled Chinese architecture, certain countries and regions have tended to dominate particular categories. Occasionally, though, a sleeper nation will emerge from the pack, causing us to look at its design culture in a whole new light. Such was the case in 2012, when Mexican projects were named both the Best Commercial Building Under 1,000 Square Metres (that was BNKR Arquitectura's strikingly angular Sunset Chapel, pictured here) and a finalist in the same category (Mexico City restaurant Tori Tori, by Rojkind Arquitectos with Esrawe Studio). Since then, Michel Rojkind and Héctor Esrawe have become perennial favourites of *Azure*'s (Esrawe's latest Tori Tori outpost is a 2020 finalist), their work reflecting their home country's now-powerhouse design status. We've been proud to have had a hand in promoting the revolution.



2018

MAAS APPEAL

The list of our Awards-night Guests of Honour constitutes a who's who of the design world and encompasses practically every discipline. In 2016, one of the fathers of "design art," Gaetano Pesce, lent his unique presence to the festivities, while landscape architect Martha Schwartz, appearing three years later, electrified the audience with an urgent call to decarbonize the planet. In 2018, MVRDV co-founder Winy Maas (pictured) flew in from the Netherlands to take part in the gala, where he memorably regaled the crowd with his vision of the future, including a need to think bigger.



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BEST IN ARCHITECTURE

Buildings Over 1,000 SqM

Aranya Art Center

After signing on to design the Aranya Art Center in the northeastern Chinese port of Qinhuangdao, Shanghai-based architects Lyndon Neri and Rossana Hu were struck, they say, by the scenic coastal city's stillness and spirituality, qualities that inspired this uniquely contemplative temple to the arts. The charcoal-toned building, made to resemble a rock weathered by water and time, exerts an almost gravitational pull. The exterior is a masterful display of concrete and its possible textures, from a smooth form finish to a rough, rugged aggregate. Rows of geometrically faceted modular panels create an engaging pattern of light and shadow across the facade, occasionally interrupted by blackened bronze-framed windows with exaggerated sills.

Behind the building's heavy exterior, though, is a starkly different ambience. Inside, bright white curving walls surround a conical void in the palest concrete. Lined with circular stepped seating, the space is a piece of performance art in and of itself, inviting visitors to meet, sit and observe the natural rhythms of sky, sun and rain through the oculus that caps it. The nearby ocean is evoked through the central stage of this courtyard-cum-amphitheatre, which, when filled with water, transforms into a shallow pool. The core is also wrapped with a connective ramp linking five exhibition spaces (a café and a multi-purpose gallery are on the ground floor). Along the ascent are periodic glimpses into the atrium via narrow horizontal openings and balconies built for one, reinforcing the notion that art is both a collective and a deeply personal experience.

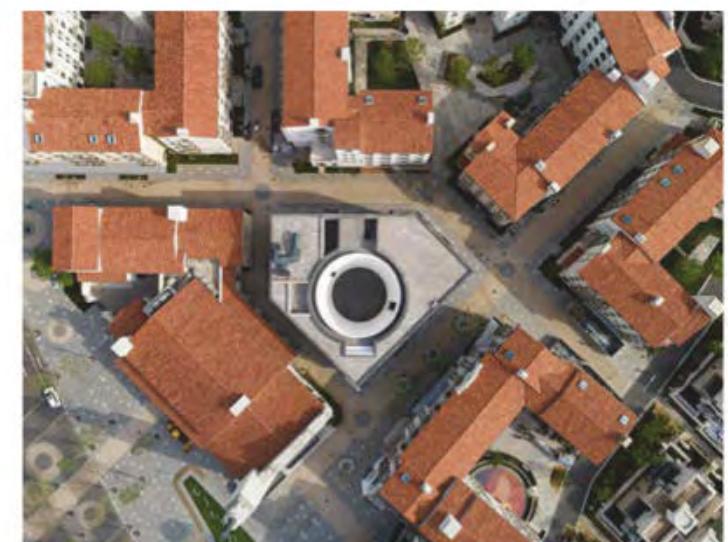
Large bamboo doors with bronze pulls and warm cove lighting accent the monochromatic palette of the building, guiding movement from one space to the next. A 360-degree view of the central court is revealed at the very top of the ramp — a fitting conclusion to this community-minded art centre.



“A stunning execution of space, material and form, collaborating to create a place of beauty and welcome.”

— Marion Weiss

Location
Qinhuangdao, China
Firm
Neri&Hu Design and Research Office, Shanghai, China
Team
Lyndon Neri and Rossana Hu with Nellie Yang, Jerry Guo, Utsav Jain, Lili Cheng, Ellen Chen, Josh Murphy, Zoe Gao and Susana Sanglas
Photos
Pedro Pegenauta



BEST IN ARCHITECTURE

Buildings Under 1,000 SqM

Borden Park

Natural Swimming Pool

The Borden Park Natural Swimming Pool is the first facility of its kind in Canada. Engineered to purify city-supplied water with botanic filtering processes rather than noxious chlorine, the chemical-free “constructed beach” is win-win-win: The easy-to-maintain system improves well-being and accessibility, lowers operating costs and creates new habitats for native flora and fauna. And the overall design allows it to do so beautifully, with a gentle shoreline-inspired pool slope and a low rectilinear change room building that translates the purification process into elegant, restrained architecture.

To fully appreciate the design, you must first understand the inner workings of the water-cleaning systems: a set of regeneration basins at one end of the pool deck (visible to patrons but protected by glass) and an adjacent bed of crushed granite concealed behind the building’s gabion walls. Overflow from the pools circulates through these filtering elements, which contain cattails, water lilies, rushes and microscopic marine animals that remove human-introduced contaminants from the water. In order to work smoothly, capacity for the pools — which encompass a children’s pool and a deep pool — is capped at 400 swimmers at a time.

The building — a long, low-slung volume with a flat, lid-like roof — borrows from the materials of the natural systems, its full-height limestone gabion walls echoing the hidden granular filter processes. These walls facilitate natural ventilation, moderate indoor temperatures (via their thermal mass) and create a heat island effect in colder seasons. The structure features pivoting steel doors that rise to the height of the roof, which frames the tree canopy of the park beyond. Within the bulding, the walls, partitions and millwork are built from marine-grade plywood rubbed with white and black staining to emphasize the grain; by contrast, the washrooms’ wall panels are cast from sleek Corian. An elegant ultra-minimalism elevates every aspect of the project, down to the cane-shaped chrome shower heads that poolgoers are required to use before they take a dip.

This natural swimming pool is one of many projects commissioned by the City of Edmonton for Borden Park, a number of which were also designed by Gh3*. The entire endeavour shows how public infrastructure can transform a city for the better — especially when it embraces architectural excellence.

Location

Edmonton, Canada

Firm

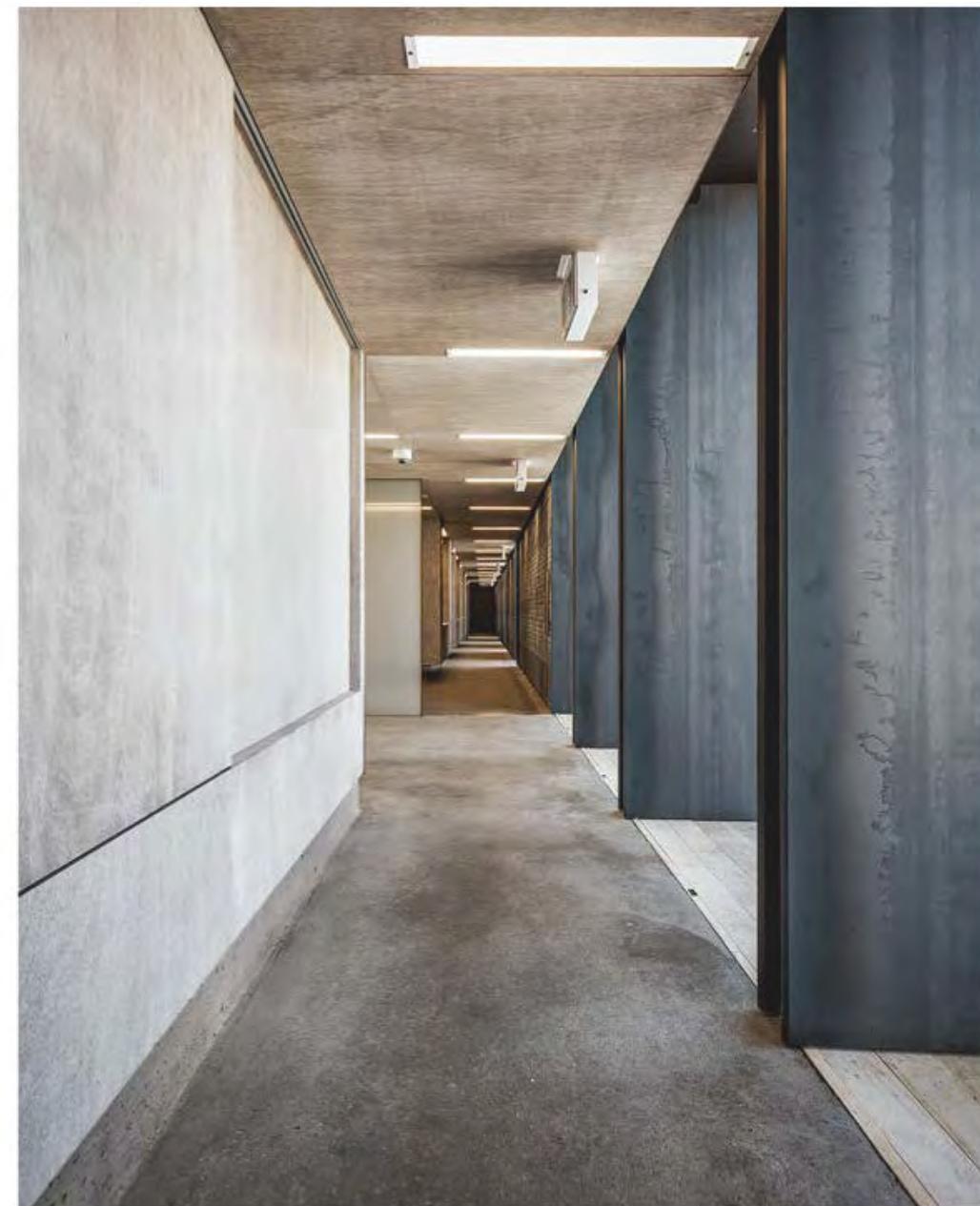
Gh3* architecture,
Toronto, Canada

Team

Pat Hanson, Raymond Chow, Joel DiGiacomo, DaeHee Kim, Nicholas Callies, John McKenna and Bernard Jin with Chris Makortoff (EllisDon), Alejandro Ortega Garcia (Morrison Hershfield), Stefan Bruns (Polyplan) and Aled Jones (Associated Engineering)

Photos

Gh3*



“This project’s great innovation is the pool’s water treatment, which is made visible and celebrated.”

—
Mia Lehrer



BEST IN ARCHITECTURE

Single-Family Houses

Skigard Hytte

The wonderful facade that gives this 144-square-metre mountaintop cabin its exceptional character — and its name — derives from the humblest of origins: Norwegian farm fences. *Skigard* refers to a traditional rural barrier made of wood members arranged diagonally; in this *hytte*, or cottage, architecture firm Mork-Ulnes used the technique to clad the 45 wooden columns supporting the horizontal volume. While they mask the building within its glorious rugged landscape, the three-metre-long quarter-cut logs also create a surprising opposite effect: When covered by snow, they highlight the cabin in beautiful relief against an all-white backdrop.

The roughness of the facade is balanced by the smoothness of the interior. Divided along its length into four main spaces by a central corridor, the entire home is covered in solid pine. This monochromatic boldness is amplified by the majestic square frustum ceiling soaring toward a skylight above each space. The operatic link to the outdoors is paramount: Each of the three bedrooms as well as the private guest suite boast a view of the Gudbrandsdalen Valley, while the main living space features two six-metre-wide glass walls — one on either side — to augment the sensation of being enveloped by nature. A cubic void carved into the building provides a covered outdoor space that places occupants face to face with the sublime environment.

While it seems a daring innovation, the home is very much a modern ode to the vernacular and eco-intelligent rural building typologies of Norway. The

architects looked to precedents like the *stabbur*, or farm storehouse, to inform how the building should be raised 1.5 metres above the ground, a decision that would protect the bedrock below it and allow sheep to graze under the building during summer months (the prefab cross-laminated timber columns are connected to steel posts).

The adherence to local wisdom also applies to materiality. This is a residence hewn almost entirely from wood, both locally sourced timber and forestry byproducts. In fact, the architects revel in how few “non-wood” materials they included. “The building’s insulation, door and window frames, exterior cladding, wall paneling, furniture, shower walls and floors, toilet flush plates, ventilation plates and even refrigerator handles were [all] crafted of Norwegian wood,” they note.

“One of the most striking examples of a sculptural connection to site; the external material invention is complemented by the warm wood inside.”

— Marion Weiss



Location

Kvitfjell, Norway

Firm

Mork-Ulnes Architects, San Francisco, U.S.

Team

Casper Mork-Ulnes and Lexie Mork-Ulnes with Auste Cijunelyte, Kristina Line, Phi Van Phan, Inez Tazi, Rune Strønes (Strønes Snekkerverksted) and Meho Sortland (Hafjell Bygg)

Photos

Tor Ivan Boine and Bruce Damonte



BEST IN ARCHITECTURE

Multi-Unit Residential Buildings

VDC

Fast. Cost-effective. Adaptable. These three qualities determined the simple yet bold brief for a mixed-use complex combining multi-family housing with commercial space on a roadside site in the Portuguese city of Vale de Cambra. For the Porto-based architecture practice Summary, the open yet limited mandate offered a tailor-made opportunity to showcase the exceptional attributes of its innovative modular building system, called Gomos.

First prototyped by Summary's Samuel Gonçalves at the 2016 Venice Architecture Biennale, the Gomos System — consisting of prefabricated concrete panels, slabs and rings — employs these elements to create spatially and thermally insulated modules that can function as single-family dwellings or form part of a larger complex. At VDC, Gomos enabled the quick and inexpensive assembly of an intricate multi-purpose structure while incorporating a design flexibility that allows commercial uses to evolve over time. And it made, not least of all, for a striking local landmark.

Location

Vale de Cambra, Portugal

Firm

Summary, Porto,
Portugal

Team

Samuel Gonçalves with
Inês Vieira Rodrigues
and Gonçalo Vaz de
Carvalho

Photos

Fernando Guerra |
FG+SG

"An incredible clarity from idea to built form is demonstrated here. The use of materials is pure."

—
Omar Gandhi

The two-storey structure artfully integrates a pared-down commercial base with an expressive cluster of six residences above. The rectilinear foundation creates a spatially efficient ground floor that can easily be divided into smaller or larger spaces as required, while an assertively angular interplay defines the upper-level homes. Six discrete volumes lend each suite privacy and an individual identity, creating a rhythm of extruded tilted roofs and expansive windows that reflects the intimacy of the surrounding residential character. The designers also took advantage of the site's sloping topography to give each home a private back entrance at grade.

From a simple and inexpensive kit of parts, Summary has devised a bold and typologically playful building. The unfinished precast concrete was easy to fabricate and assemble, performing triple duty as structure, insulation and cladding. In adherence to that initial brief, the end result was indeed fast, cost-effective and adaptable — plus very beautiful.

**People's
Choice
Winner**



BEST IN ARCHITECTURE

Temporary and Experiential Installations

Caffè Populaire

How do you generate buzz for your latest lighting series during Milan Design Week, when countless product launches, cocktail events and eye-popping installations clamour for attention? That was the question facing Montreal's Lambert & Fils, which in 2019 was presenting its Sainte collection, a line of coloured-glass pendant fixtures. For an answer, the firm provided the one thing that everyone from overworked designers to over-walked journalists craves during the packed design extravaganza: a place to relax, grab a quick bite and maybe throw back a flute of prosecco. To that end, it commissioned the Italian firm DWA Design Studio to create Caffè Populaire, a unique experiential setting centred on the essentiality of food. Taking over a former panettone factory, the space enticed with a simple message: Come for the food and conversation, stay for the design.

And the design was magnificent. Suspended from the six-metre-high drop ceilings of the industrial space, the Sainte fixtures evoked ultramodern stained-glass windows. The genius of Caffè Populaire, which offered locally made nosh during the day before transforming into a private dinner venue at night, was to accommodate guests below the light clusters at stunning communal tables. In particular, a massive, custom-crafted U-shaped table was topped with precast slabs of a composite material featuring compressed marble and granite dust, while a circular standing bar, lit from above by Lambert & Fils' Hutchison pendants, was finished in a white and green terrazzo. (Both of the striking countertops were made by the Italian manufacturer Mariotti Fulget.) The bases of these pieces and their stools, finally, were painted a muted green.

With only a few stellar materials (albeit supersized and multiplied), DWA Design Studio fashioned a place where sensory-overloaded guests could both chill out and reaffirm their love of design, creating an anti-digital experience that elevated craft, tactility and the joy of just being there.



Location

Milan, Italy

Firms

Lambert & Fils
(Montreal, Canada) with
DWA Design Studio
(Milan, Italy)

Team

Samuel Lambert
(Lambert & Fils) with
Frederik de Wachter and
Alberto Artesani (DWA
Design Studio), Antoine
Architectural Finishes,
Mariotti Fulget and Noé
Duchaufour-Lawrance

Photos

Arseni Khamzin



“I love this project! It is such a treasure trove of textures and materials in a generous, un-precious space.”

—
Stephanie Davidson

BEST IN ARCHITECTURE

Adaptive Re-Use

Capsule Hotel in a Rural Library

Integrating such duelling typologies as a hotel and a library would be a tall order under any circumstances: One combines social spaces with intimate quarters, while the other entails quietude practically throughout. To try to pull off such an unlikely balancing act in an existing building on a compact site in rural China? That could only be described as daunting.

Such a challenge, however, is exactly what Atelier tao+c has met in Qinglongwu, a village in mountainous Tonglu County. The firm, which is based in Shanghai, hasn't just fulfilled its dual mandates superbly, repurposing a majestic old house in the process; the result — Qinglongwu's aptly named Capsule Hotel in a Rural Library — is nothing short of magical.

According to the architects, the project's biggest conundrum was ensuring the privacy of the sleeping capsules while simultaneously instilling the public areas with a sense of openness and continuity within a tight envelope. As a first step, they removed the long, narrow house's original floors and partition walls, reserving the newly expansive ground level for library and public space. They then installed two platforms that seem to float in the soaring space above, creating one floor for female guests and another for males, each level containing 10 small rooms and a communal bathroom.

Rather than adhere to standard floor heights, however, the architects separated the platforms by 1.35 metres (high enough to sit or lie comfortably), then split and staggered them to enable walking and standing. These slabs are connected by thin metal staircases, their zigzagging path a mirror of the mountain trails outside.

“A beautiful and poetic destination with the presence of books, some out of reach, creating a setting of retreat and reflection.”

— Marion Weiss

Location

Qinglongwu, China

Firm

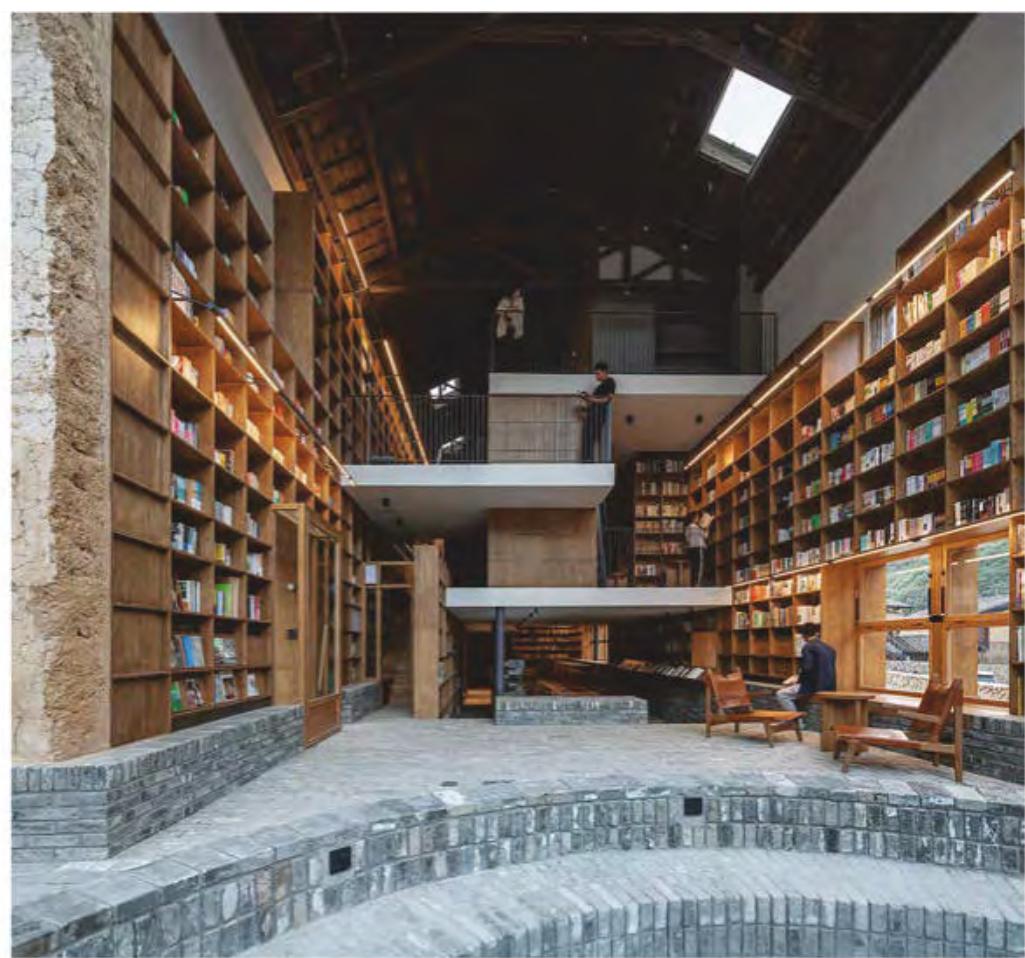
Atelier tao+c,
Shanghai, China

Team

Chunyan Cai and Tao
Liu with Guoxiong Liu,
Lihui Han, Yun Zhao and
Xiaowen Chen

Photos

Su Sheng Liang



As for the exterior, the firm maintained the simplicity of the original building, but punctuated its eastern end with a new transparent facade made of corrugated polycarbonate panels framed in wood. The views afforded *into* the hotel–library (especially at night, when the interiors glow beckoningly in the rural darkness) are consequently just as dynamic as the views of the surrounding countryside from the inside. As this subtle yet dramatic touch suggests, Atelier tao+c's unusual hybrid edifice ultimately does much more than

merely blend typologies. Melding past and present, matter and mind, built form and landscape, it's a classic Chinese puzzle that's also remarkably lucid — a building within a building that extends beyond its old walls.

**People's
Choice
Winner**



BEST IN LANDSCAPE ARCHITECTURE

Forest Tower

It's ill-advised to compete with nature. Indeed, doing so is outright taboo among contemporary landscape architects, most of whom have little in common with such historical forebears as André Le Nôtre, the French master gardener who sought to impose his will on the natural world, rendering it in idealized form. Nowadays, the inclination is to tread lightly on a landscape, not to overwhelm it. But how do we foster an appreciation for nature — especially when so much of it is imperiled and so many of us are cut off from it — without disturbing or restricting its health and beauty?

Enter a design such as Forest Tower, which is both a subtly integrated platform for taking in a pristine setting and a profound architectural statement designed to attract and inform. As envisioned by its creators, EFFEKT Architects of Denmark, the artfully combined elevated boardwalk and observation tower soars some 45 metres from the forest floor of Gisselkloster Skov, a preserved environment of trees, lakes, creeks and wetlands about an hour south of Copenhagen. Essentially a seamless ramp, the hourglass-shaped structure spirals 900 metres toward its unique vantage point above the treetops, providing step-free access for visitors of all abilities in the process. At its base, the tower measures 28.4 metres across, then narrows to a waist some 14 metres wide before flaring again to a 28.4-metre-wide top. This dramatic curvature not only enhances the stability of the tower, but also increases the deck area at its apex, "allowing for better contact with the forest canopy."

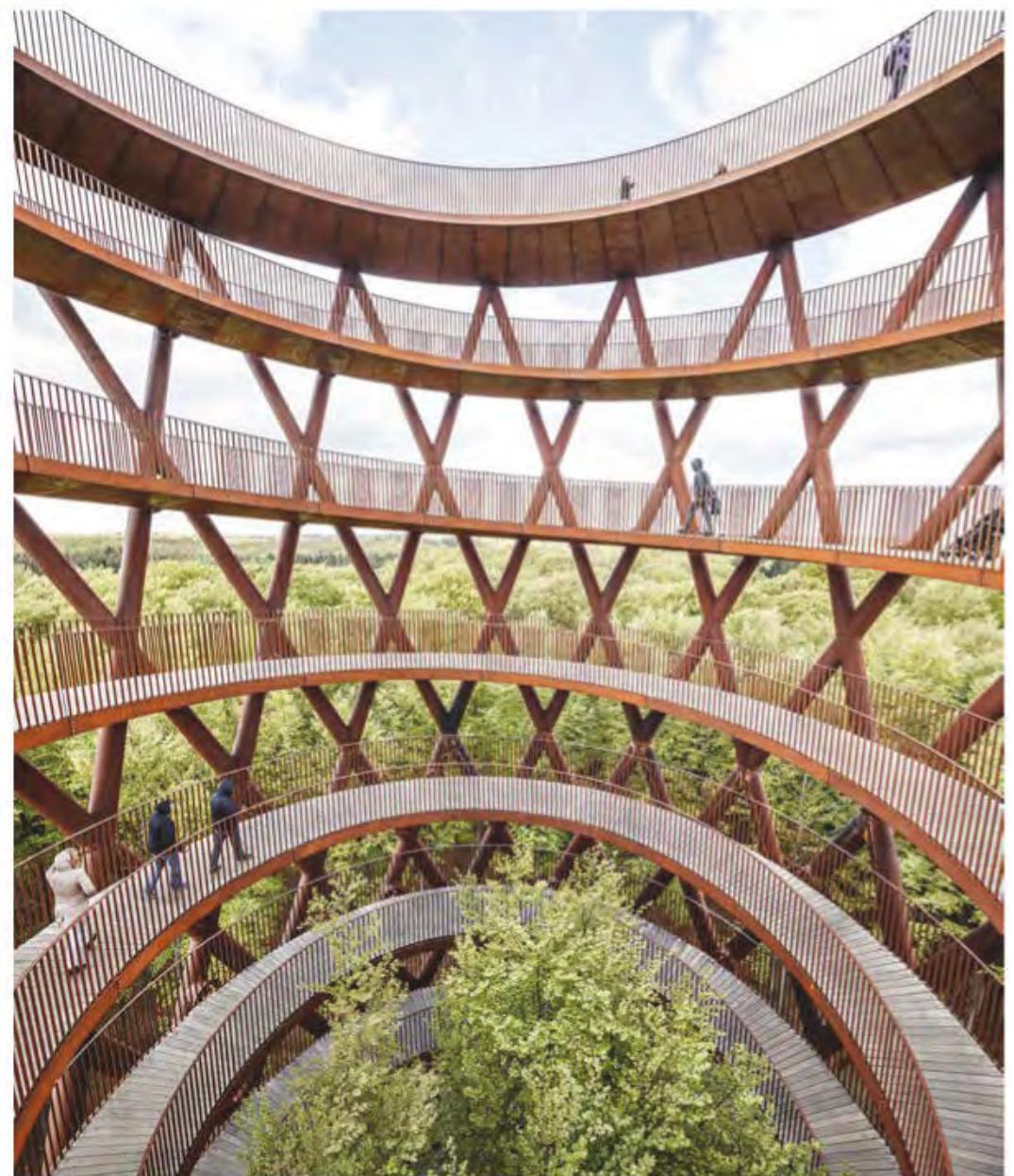
As strikingly sculptural as Forest Tower is, though, its footprint is minimal and its presence is discreet. The tower's superstructure, for instance, is made of weathered steel, a material chosen for an "appearance that blends in well with the natural context as well as [for] its resistance to the elements," while the boardwalk and inner ramp are made of locally sourced oak. Many of these elements were also prefabricated, allowing for on-site assembly, a

relatively brief construction period and minimal disruption to the surrounding site.

In these ways and more, Forest Tower is the antithesis of Le Nôtre's work and an exemplar of the new (natural) order — one that prizes experience over imposition, exalting the supremacy of site.

"Such an extraordinary way to experience a forest — to climb above the tree canopy."

—Stephanie Davidson



People's Choice Winner



Location

Rønne, Denmark

Firm

EFFEKT Architects,
Copenhagen, Denmark

Team

Tue Hesselberg Foged,
Sinus Lynge and Toni
Rubio Soler with Carlos
Suriñach, Paula Madrid
Bergillos, Marco Antonio
Ravini, Nicolai Duedahl
Hende, Oscar Elfving,
Evgeny Markachev, Yulia
Kozlova and Anders
Hjortnæs

Photos

Rasmus Hjortshøj

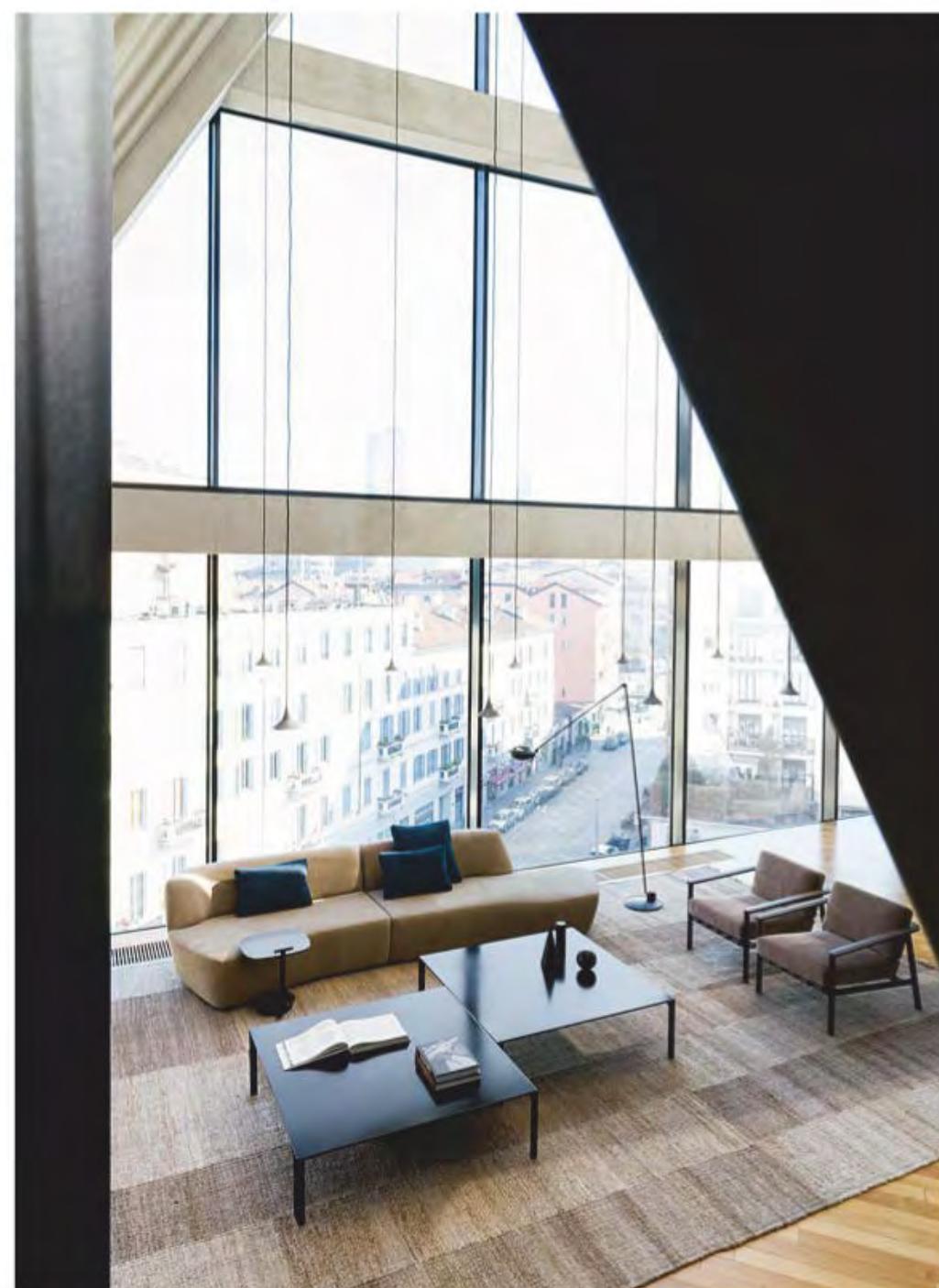
BEST IN DESIGNFurniture**Surf Sofa**

The mellow, rhythmic interplay of surf and sand feels naturally calibrated to relax us. The modular, low-slung Surf sofa, designed by Toronto- and New York City-based design firm Yabu Pushelberg for Italian manufacturer Molteni&C, channels that inherent dynamic.

Like its namesake, Surf doesn't retain a rigid, constant shape. With central, chaise, corner, island and terminal elements — the longest of which is just two metres — it adapts to its setting and can be easily configured to suit residential or commercial purposes. Each juncture maintains a smooth, contoured silhouette rather than creating a distinct visual break. Available in linen, leather and other well-wearing upholstery, it has a defined form, but straight lines are almost entirely absent. And with a minimum of visible stitching, it has the subdued (albeit powerful) appearance of an incoming swell.

Of course, the seashore can also be a place of recreation and lively socializing. From the outset of the design process, Yabu Pushelberg envisioned the progression of a housewarming party. Early on, guests simply take a seat. Later, when more arrive, the role of the sofa changes. People approach it from all angles; they sit, perch and lean on it. The curved back — a gentle cantilever supported by an unseen sturdy metal frame — caters to guests' utilitarian impulses. People define how Surf is used, its shape only suggesting how best to interact with it.

In its ergonomic curves, generous cushioning and multi-faceted form, Surf feels less like a manufactured object than one that has been shaped by environmental phenomena — a testament to what skilled designers can accomplish when they let nature take its course.



"I love the attention to detail shown in this sofa, and the fact that both the back *and* the front are elegant."

—
Luca Nichetto

Designer

Yabu Pushelberg,
Toronto, Canada and
New York City, U.S.

Manufacturer

Molteni&C, Giussano,
Italy



BEST IN DESIGN

Furniture Systems and Collections

Atelier

When Atelier launched in 2019, its makers — the global architecture and design firm Gensler and the Italian furniture manufacturer Fantoni, working in collaboration — couldn't have anticipated that a global health crisis would soon catalyze the emptying of offices, sending employees home to conduct business at kitchen tables and rudimentary standing desks.

Atelier was envisioned for the workplace we once knew, one that played host to a throng of people moving freely between collaborative and private work within a communal office space. It speaks to Atelier's versatility that the system doesn't seem like a relic of our pre-COVID-19 world. The same qualities that made it ideal for busy workplaces — the uber-mobility, the sleekness of its form, the minimalist character that doesn't look entirely corporate — make it a strong contender for whatever permutations of the office await.

The four-piece modular system comprises a mobile pinboard, a touchdown table, a storage unit and a bookcase, intended to be rearranged as necessary. Featuring lower cabinets topped by open shelving, the bookshelves offer an elegant solution for delineating space, maintaining a sense of flow while instilling physical distance between workers. A wireless lighting solution can be integrated into the undershelf to allow for further agility; the positioning of the shelves isn't compromised by proximity to a power source.

Designers

Fantoni (Italy) with
Gensler (U.S.)

Manufacturer

Fantoni, Osoppo, Italy

Both the touchdown tables and storage cabinets are set on multidirectional castors; the former can be equipped with a cut-out for a multi-socket power solution, while the latter has options for cable-friendly grommets. The reversible pinboard has both a cork side and whiteboard; it can also be detached and hooked directly onto the bookcase.

Right-angled components, complemented by tubular metal elements, all rendered in black, give Atelier an industrial appeal. It's a system intended for ever-changing configurations, workplaces in constant flux — a perfect solution for the new working-world order.

People's Choice Winner



“This well-designed kit of parts adds to the collection of innovation systems that support the ever-reconfigurable office space. It's nicely conceived and executed.”

— Marion Weiss



BEST IN DESIGNLighting Fixtures**Noctambule**

Konstantin Grcic is known both for his function-first approach to furniture and for his prolific output. In April 2017, during Milan Design Week, the Berlin-based designer stayed true to form by launching seating for Cassina, Magis, Plank and Mattiazzi. It was his then-conceptual lighting collection for Flos, however, that stood out as something new altogether — an art project of sorts from the pragmatic designer. Three years later, what was an imaginative proposition is now a practical and frequently specced product.

Called Noctambule, the assemblage (you can create up to 16 compositions for suspended lamps and 12 for floor) is composed of blown-glass columns that appear to float between rings of ambient light. Roughly translated from French, Noctambule can mean “night reveller” or, as Grcic puts it, “the kind of creature that is invisible during the day.” Inspired to create an object that would similarly disappear when switched off, the designer found that LEDs provided him with the means to accomplish this goal.

Working with the experts at Flos, Grcic broke the crystal pillars up into manageable modules and used the die-cast aluminum junctures between them to position the LED strips. Illuminated, Noctambule is a totemic volume cinched with halos, some configurations measuring 3.22 metres tall. Though substantial, the fixture (except for its fasteners and power cord) is indiscernible when turned off — a ghostly effect achieved when atmospheric light bounces off the purposefully imperfect glass.

“A great combination of traditional handicraft with modern lighting technology.”

— Luca Nichetto

Designer

Konstantin Grcic,
Berlin, Germany

Manufacturer
Flos, Brescia, Italy



**People's
Choice
Winner**

The nuts and bolts of how it works might be important to the A&D crowd, but, for the viewer (and for Grcic), experiencing the light should be more emotive. “I don’t want anyone who sees the lamp to think about how it works,” he says. “I want them to see magic.”



BEST IN DESIGN**Lighting Installations**

Temporary Tyvek Lighting Installation at Stackt Market

How do you make a lasting impression with something that isn't meant to last? You embrace the ephemeral by utilizing basic materials and then elevate them to stunning effect. At least, that's what the local multidisciplinary studio Stacklab did with its Temporary Tyvek lighting installation for Toronto's Stackt Market, a community-focused urban development in the heart of the city's downtown.

Composed entirely of shipping containers spread across 9,290 square metres, the much-anticipated open-air marketplace opened in April 2019 on previously vacant, city-owned industrial land that's scheduled for development in 2021. Until then, the multi-use venue will play host to revolving retail and culinary pop-ups (both local and international), start-up incubators, art exhibits, music shows, workshops and other cultural events.

Called in to contribute a functional lighting display for a brewery housed in a warehouse-like metal shed at the west end of the site, Stacklab (founded by designer Jeffrey Forrest in 2013 and known for conceptual projects that dabble in craft, science and experience) approached the assignment wanting to honour the temporary nature of the site. Befitting the raw and edgy atmosphere, the inexpensive and readily available construction materials enlisted by the studio — namely, Tyvek house wrap and oriented strand board (OSB) — can be both "installed by local non-specialized trades and redeployed in a purposeful way after the project concludes."

Precut from four-by-eight-foot sheets, the OSB was assembled on site into an overhead valance that was then draped with 27 hand-cut "slings" made from the high-density polyethylene wrap,

which has innate light-diffusing qualities.

Held within these are clear plastic tubes (used as bought in order to remain reusable) that in turn house dimmable LED strips (also reusable). The ceiling was uneven, so a flexible Grapple and cable system was incorporated to level the installation — a solution that also means the structure can be either removed and transplanted to another location in its entirety when the market closes or disassembled and reused piecemeal in other projects.

Overall, it's deliberate, unpretentious, focused on sustainability and ultimately quite beautiful. It also fulfills Stacklab's primary goal for the project, which was "to spark a critical dialogue and get people...thinking about what underused, neglected and fenced-off sites found across the city could be transformed into with a little goodwill, minimal funding and a lot of creativity."

**Location**

Toronto, Canada

Firm

Stacklab, Toronto, Canada

Team

Jeffrey Forrest with James Munroe, Rajeshta Julatum and Michael Nuttall (Astound)

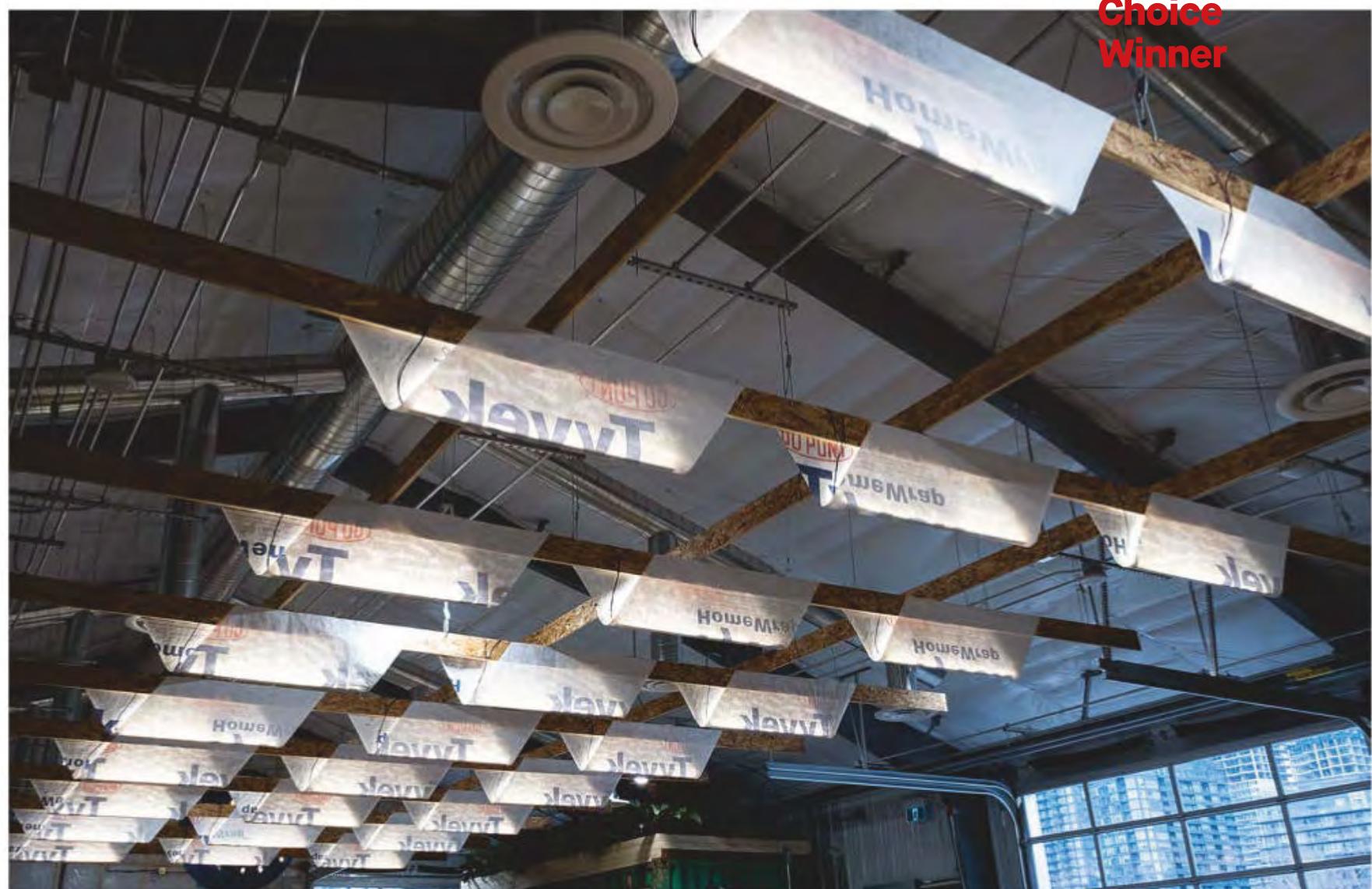
Photos

Rajeshta Julatum

"A very nice example of ad hoc design."

—
Stephanie Davidson

People's Choice Winner



BEST IN DESIGN**Interior Products****Toast**

Contract furniture-maker Pair came prepared when it launched in the spring of 2019. Armed with a fully realized portfolio of intuitive and adaptable products aimed at addressing the needs of modern workspaces, the San Francisco-based brand was immediately established as a new source in the contract industry.

Having previously co-owned and -operated the furniture showroom Two, Pair's founders, Brian Wilson and Brian Buhl, were privy to the needs and wants of designers, what they often struggled to find and, ultimately, what had been missing from the market.

This insider perspective led the duo to think beyond the "open-office versus closed-office debate" and develop a burgeoning family of products that have the ability to effortlessly meet the physical demands of today's ever-evolving workspaces.

Recognizing that privacy is once again prized, Pair included Toast, designed by Austin-based Studio

"Beautiful, simple, pared-down design that would integrate into a wide variety of spaces."

—Stephanie Davidson

**People's
Choice
Winner****Designer**

Studio Hopkins,
Austin, U.S.

Manufacturer

Pair, San Francisco, U.S.

Hopkins, among its inaugural offerings. Though its name may be a little curious, its function is without question.

An acoustic panel divider that can be applied vertically and horizontally, Toast weighs in at a mere four and a half kilograms, making it easy to move from place to place as required, without the need for tools or much assistance.

A second but no less important mandate that Pair included in its mission statement is an attempt to be as environmentally conscious as possible. This approach is reflected in Toast's makeup — a wool-wrapped recycled polyester board, sustainably sourced with no added urea formaldehyde. The durable material has the ability to "bounce back" if impacted, and can also serve as a convenient tackable surface for brainstorming sessions.

And, aesthetically speaking, Toast is as pure as it gets. Free of fussy detailing, the frameless boards have nearly invisible edge seams and are available in a palette of both cheerful and refined colourways; an accompanying laser-cut recyclable steel tension stand — whose shape resembles the toast stand from which the panel system derives its playful name — can be powder-coated to match or contrast its softer partner.

Lightweight, attractive, versatile and practical, Toast is a laudable example of how a little forethought, creativity and resourcefulness can go a long way.

BEST IN DESIGN**Architectural Products****iD Mixonomi**

That images of Tarkett's iD Mixonomi vinyl flooring in situ appear to feature tiles from entirely separate collections is, in fact, high praise. While geometric flooring isn't itself a novelty, it's the seemingly infinite design possibilities afforded by the iD Mixonomi portfolio that elevate it to game-changer status. With eight graphic shapes and three complementary mini formats, all available in five distinct palettes comprising 34 hues, the modular collection allows designers unmatched creative freedom.

Colourways range from nature-inspired neutrals to vivid primaries, while sizes vary from 19.2 by 19.2 centimetres to 66.7 by 38.5 centimetres.

Myriad shapes and patterns — hexagons, herringbone, diamonds, triangles — can be applied in one or two hues to achieve a monochrome look or combined in a variety of tones and formats for a more graphic impact. The resulting configurations can offer a retro-cool effect, a modern minimalist aesthetic or a more traditional look.

The versatility alone is a strong selling point, but iD Mixonomi's appeal goes beyond the surface. Rated for heavy and very heavy use in domestic, commercial and industrial settings, the collection is designed to perform in high-traffic areas. Then there's the sustainability factor. The tiles contain 32 per cent pre-consumer recycled content and are 100 per cent recyclable through Tarkett's own ReStart program, which aims to help close the production loop by collecting post-installation offcuts and post-consumer flooring to re-use in new products. The collection is also phthalate-free and certified allergy- and asthma-friendly.

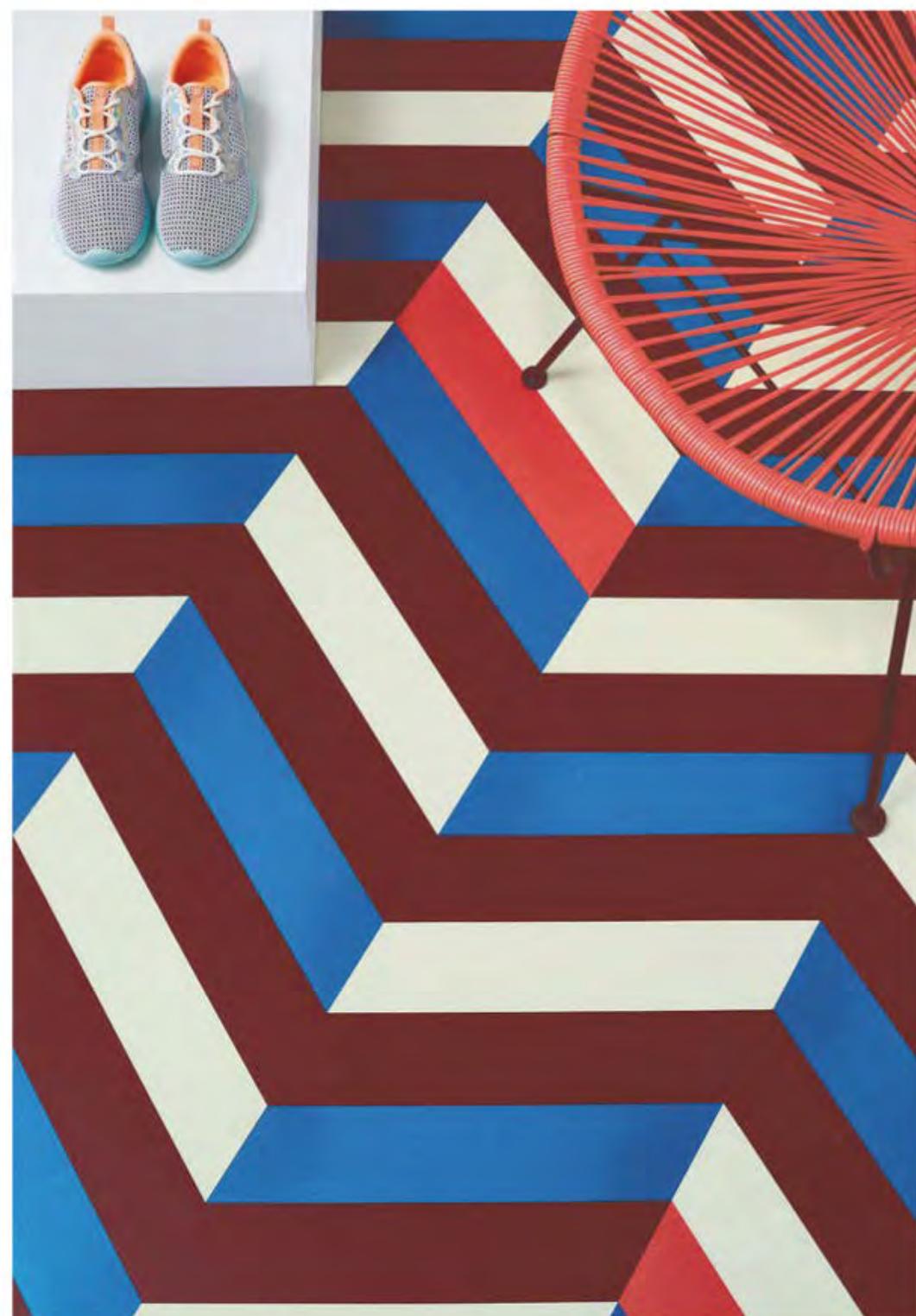
It's rare that a single collection can be employed with equal effect and suitability in, say, a traditional corporate workplace and a hyper-trendy retail environment. But with such boundless opportunities for mixing and matching, plus its durability and recyclability, Tarkett's iD Mixonomi is just such a line.

**Manufacturer**

Tarkett North America,
Solon, Ohio, U.S.

“This isn’t just a product well-suited to different scenarios and contexts, but also a tool that can inspire other creatives when using it.”

— Luca Nichetto



BEST IN INTERIORS

Commercial and Institutional

Casa Popeea

When London-based studio Manea Kella was enlisted in 2016 to renovate Casa Popeea, a storied property located near the Danube River in the Romanian city of Brăila, the designers knew that its tumultuous history would be integral to its new (and now award-winning) chapter.

Originally constructed in 1900, the 795-square-metre Art Nouveau structure suffered significant damage after a fire in 1923. Following the Second World War, the site was transferred to the then-socialist regime, which allowed the once-lavish complex to fall into disrepair. By 2005, when significant efforts were taken to preserve it, it was on the brink of collapse.

But instead of concealing this past or working against the heritage foundation, Manea Kella embraced the idiosyncratic turn-of-the-century details, returning the formerly palatial building to its previous glory. With an ornate facade now trimmed in brilliant white, the 11-room boutique hotel subsequently installed in it not only boasts strikingly pared-back interiors, but also exemplifies the care, craft and success of such a sensitive approach to adaptive re-use.

In addition to painstakingly refurbishing the existing wood elements — from window frames that curve and bend in organic whiplashes to the dramatic oak stair that required specialist carpenters from Transylvania to update — Manea Kella also incorporated its own set of contemporary insertions that take the four-storey mansion's historic elements as a point of departure.

In particular, restrained oak millwork, an exquisitely tailored reception desk and finely executed portals that frame a succession of spaces



define the new hotel — all of these features set off by crisp white walls and pale herringbone floors. Bespoke details continue throughout the property, including the luminous ground-floor café and subterranean spa.

Now entering its 12th decade, Casa Popeea is a subtle yet effective reminder that new ideas can still find ample room in old — even long-neglected — places.

“Opulence combined with economy. A stunningly crafted space.”

— Omar Gandhi

Location

Brăila, Romania

Firm

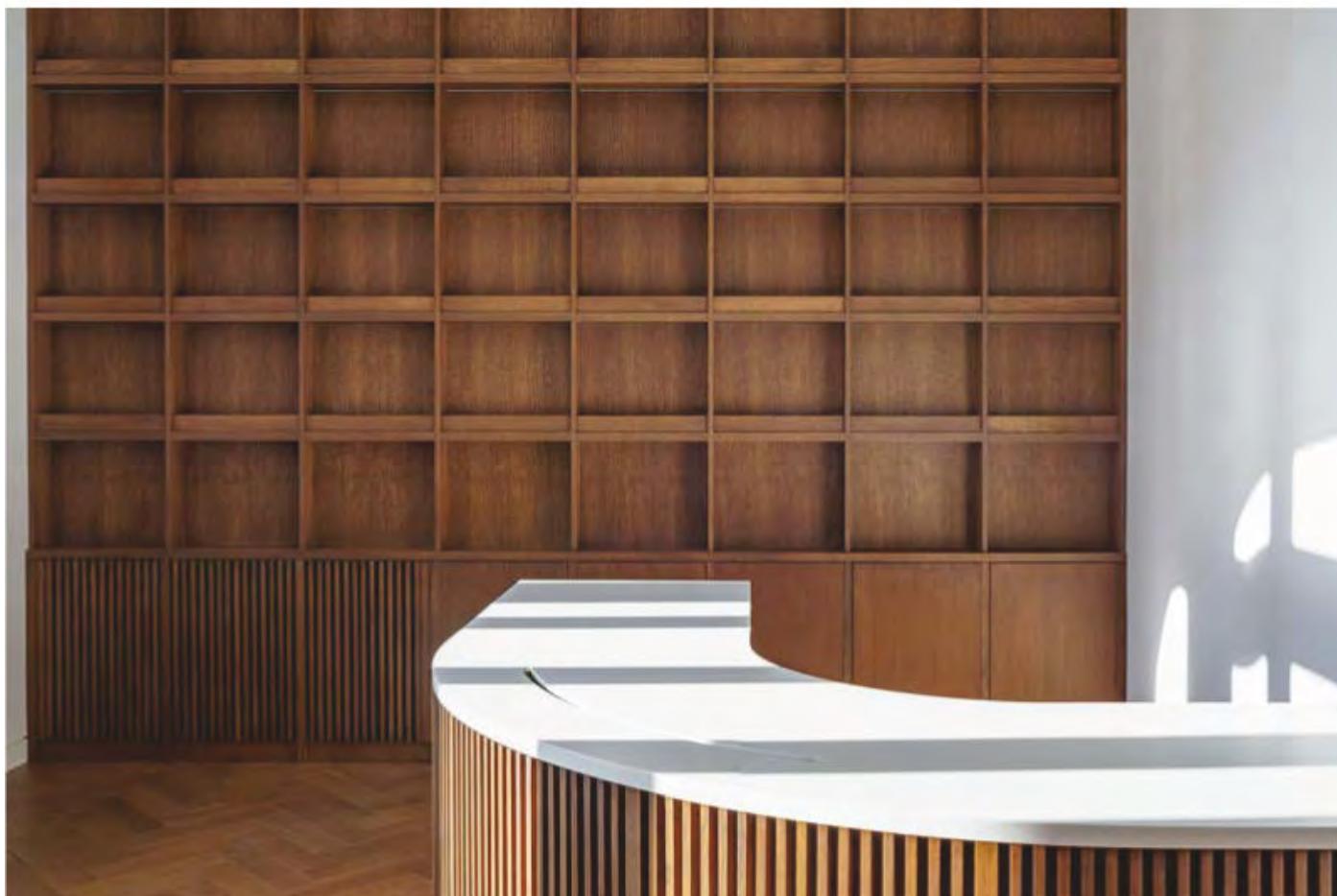
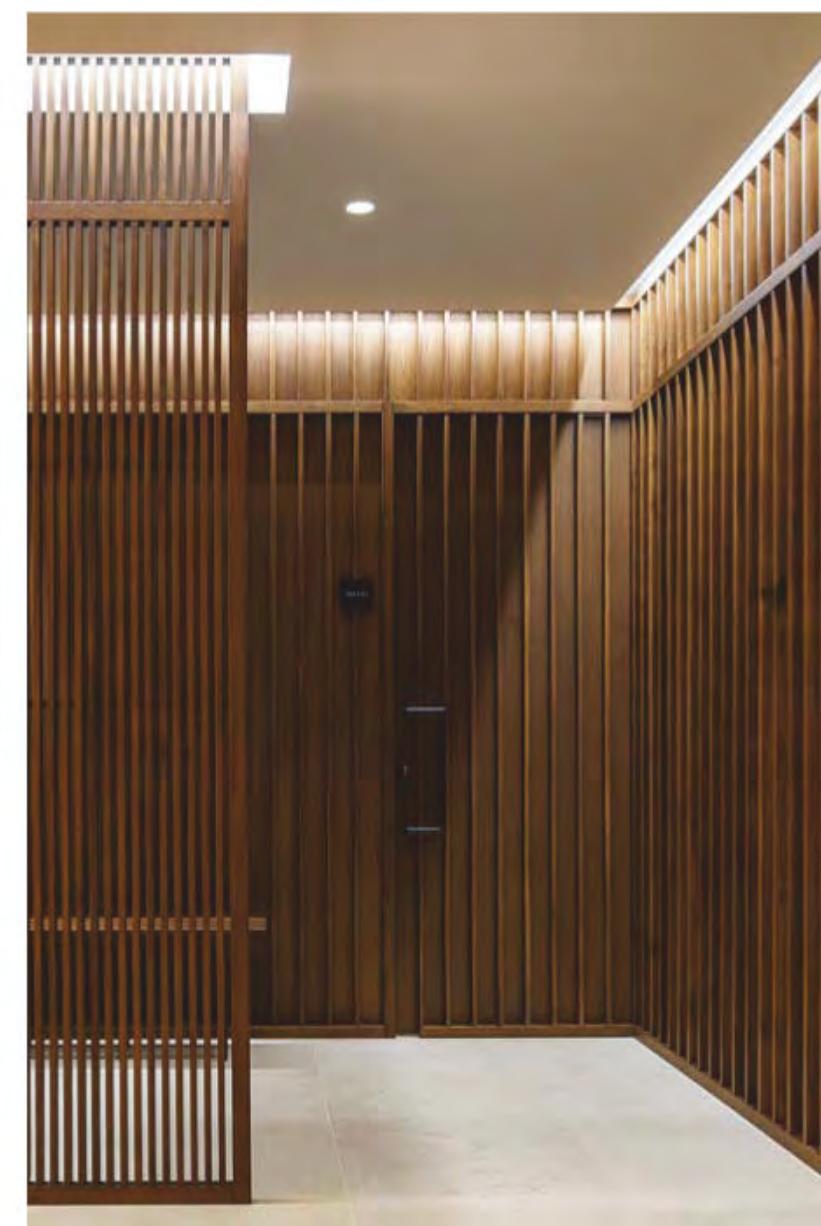
Manea Kella, London, U.K.

Team

Elena Kella and Adrian Manea with Tracon Construction

Photos

Cosmin Dragomir



BEST IN INTERIORS

Residential

ShadowBox

Architecture often aims to resist the passage of time. Rarely, however, do interiors aspire to this same sense of permanence. In the case of ShadowBox, Toronto-based architects Johnson Chou and Silke Stadtmauer's sparse three-storey abode, the residence becomes a kind of record — a blank canvas capturing ephemeral movements of the world just beyond its walls.

Occupying a narrow site on a bustling street in their home city's Upper Beaches neighbourhood, the deliberately austere white facade appears like a full-scale model that, in fact, shelters the pair's 189-square-metre home. Separated from Chou and Stadtmauer's collaborative office by a slender lane, the ground floor opens to a dining area and kitchen outfitted with a sprawling island that continues outside into the protected rear courtyard; the palette is a rigorously muted one, made up of monochromatic statuario marble, Corian, epoxy, lacquer and laminate. Above, a thin bridge separates guest accommodations from the master suite, another exercise in the exacting minimalism for which the studio is known.

Such delicate interplays of solid and void continue throughout the home, from the choreography of single-, double- and triple-height volumes to the floating treads that transition into a single surface of bent sheet metal on the descent to the sunken living area below. A row of slim clerestory windows in this basement lounge modulates the sun's rays, casting sharp bands of illumination across the walls throughout the day, broken only by the soft dappling of the trees outside.

In marrying the stability of building with the fleeting and ever-changing nature of living (and of life itself), ShadowBox is a testament to what interiors do best. Like a maquette, it's both abstract and elemental — perhaps even timeless.

Location

Toronto, Canada

Firm

Johnson Chou, Toronto, Canada

Team

Johnson Chou and Silke Stadtmauer with Andrew Harris (Ardec Group), Dario Gallo (MAF Industries), Stephen Bazay (Bazay Blacksmithing), Andrew Moretti (RFP Design Group), Traian Sandru (Lumina Sales / Eurolite), Bob Westcott (RJW Enterprises), Vicky Diab (Willis), Dave Kennedy (Kenella Painting), Dave Marcus (AyA Kitchens), Kaz Stachelek (Robert Design Group) and Ira Idzkowski (Torcon)

Photos

Ben Rahn



"This project cleverly transforms a narrow house condition into a spacious and dynamic experience. The uniform white interior is a perfect backdrop to celebrate light."

—
Mia Lehrer



BEST IN CONCEPTS

Ideas and Prototypes

The Urban Village Project

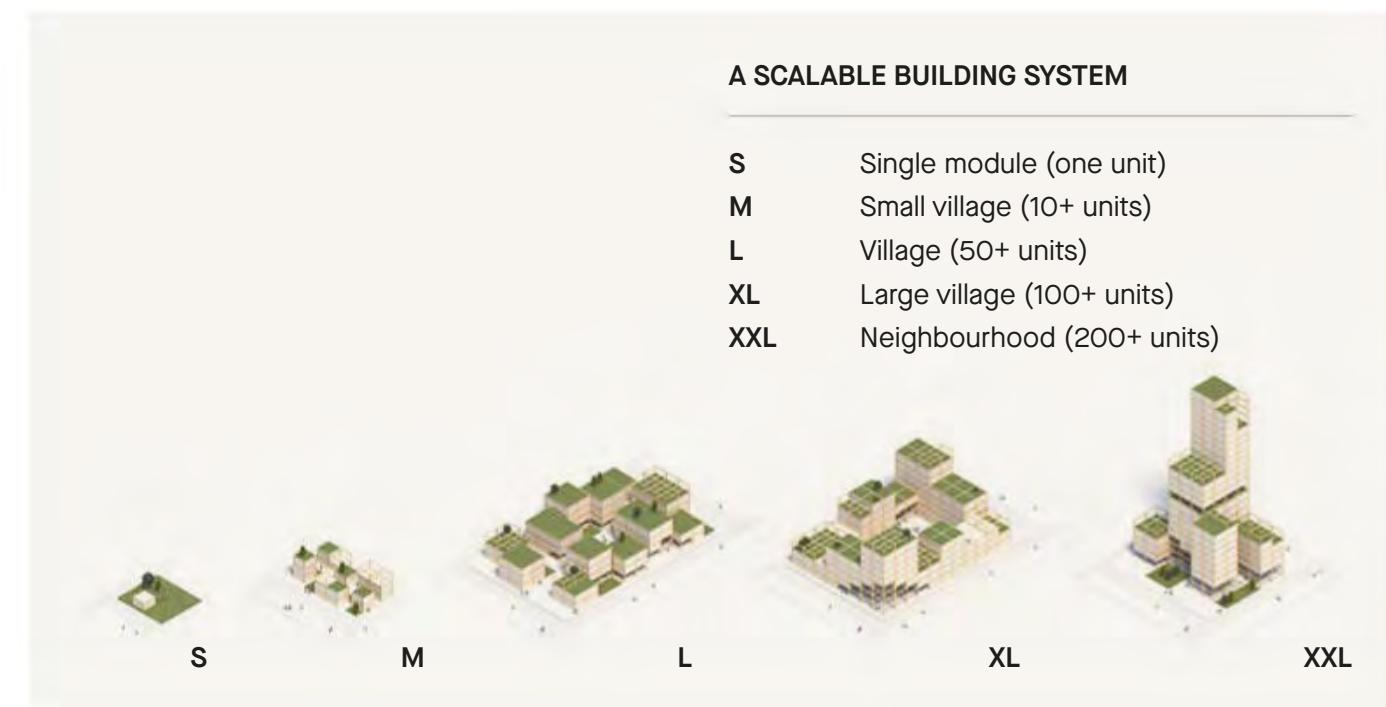
You'd be forgiven for thinking that the Urban Village Project exudes a Danish accent. That's because it does — and we're not talking *hygge* here. Copenhagen-based EFFEKT Architects' vision for better city living draws on the holistic tradition that permeates many urban developments in Denmark, such as a focus on human health and environmental sustainability. But EFFEKT's idea of the livable city goes further by also proposing modular residential buildings that can be disassembled and repurposed (creating a closed materials loop) and an overhaul of how homeownership is financed in order to make it more accessible. In both spirit and practice, the Urban Village Project is democratic design at its best.

And therein lies its beauty. Instead of the all-too-common practice of building anonymous condo towers that silo, say, younger buyers not intent on staying put or investors not interested in building community, a civic spirit is built into the DNA of this proposal. To attract a cross-section of society — the elderly, young families, professionals, the socially disadvantaged — EFFEKT's notion of village becomes that of a global one reflecting real life. To achieve this, the firm posits breaking down the economic barriers to quality living by making homeownership possible through a subscription-based model that lets residents earn equity in their housing over time or purchasing shares when they have the means to do so. The buying field is levelled, in other words, by encouraging a gradual way into the housing market and specifically through a modular one, much like the scheme's actual living spaces.

All of the structures that make up the urban village — be they single-family homes, townhouse

“A wonderful vision about future ways of living, considering new architectural and financial models for achieving positive social and environmental impact.”

— Luca Nichetto



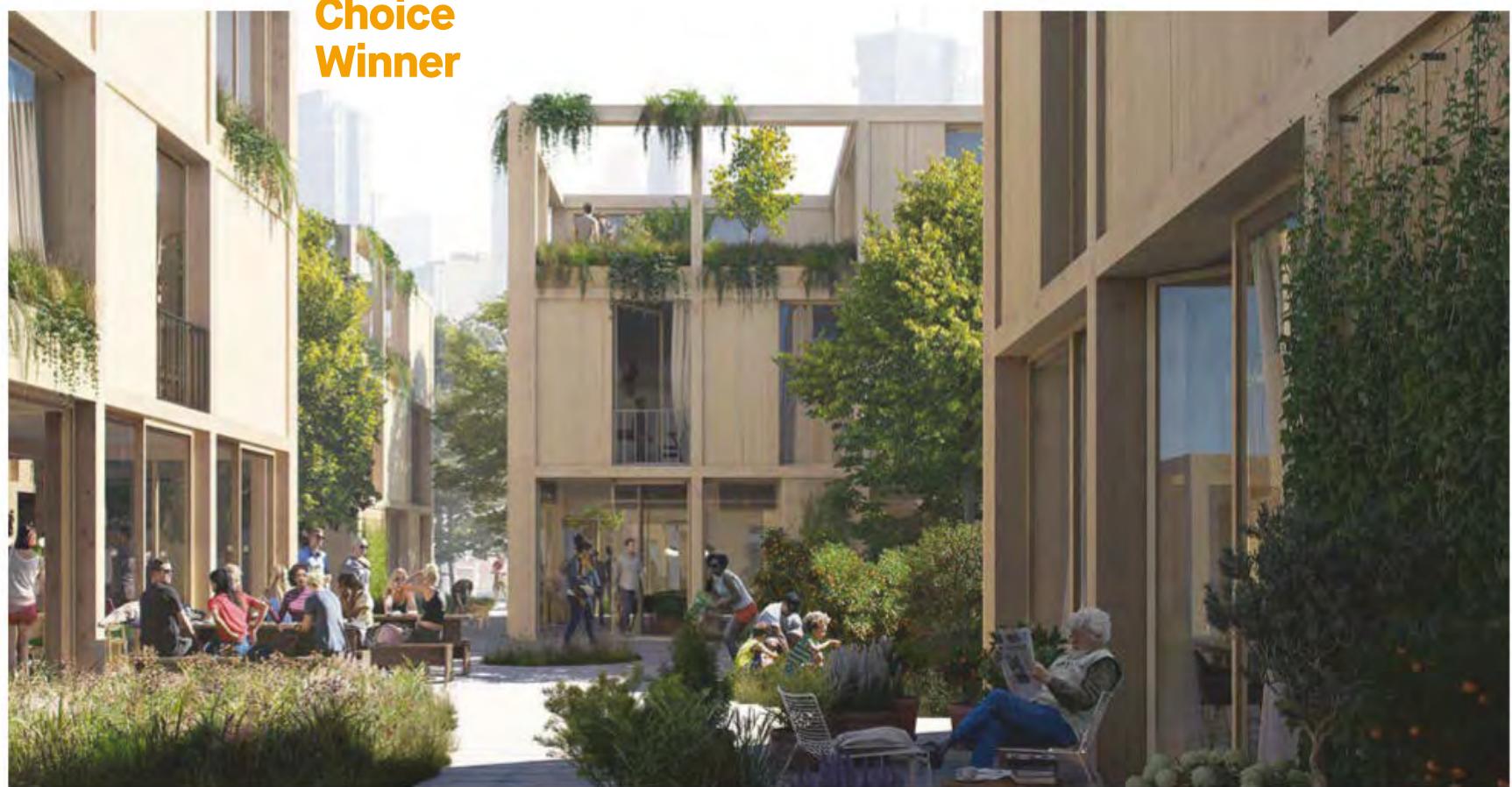
groupings or high-rises — are modular by design. Incorporating prefab cross-laminated timber that has been built to common specs regardless of typology cuts down on production and construction costs and reduces the environmental footprint. It also makes the structures easy to modify or disassemble. If a resident welcomes a new family member, a parent using a wheelchair moves in or a child leaves the nest, a home can be edited to fit new needs as required. And most components can be replaced, repaired, recycled or repurposed, facilitating maintenance, adding years and value to the units and limiting the amount of waste.

What transforms these buildings into communities, regardless of their size and how many people they house, is their complementary gathering and engagement of residents, as a traditional town square would. By further incorporating shared facilities and activities such as playgrounds, communal dining halls, fitness centres and urban farms, as well as a network of paths for active transportation, walking and cycling, the concept effectively boosts human interaction and a sense of belonging. And with most things within easy access, there's no need for residents to own a car, enhancing the sustainability quotient and potential for human connections.

Designers
EFFEKT Architects
(Copenhagen,
Denmark) with Space10
(Copenhagen, Denmark)

Team
Tue Hesselberg Foged
and Sinus Lyngé with
Arielle Khosla, Linn
Grnlund, Kathryn
Goligher, Karolina
Pajnowska, Marco
Antonio Ravini, Emil
Vindnæs, Evgeny
Markachev, Yulia
Kozlova, Daniel
Veenboer and Kasper
Reimer

People's Choice Winner



BEST IN CONCEPTS**Unbuilt Buildings**

Honey Bee Research Centre at the University of Guelph

In the face of a growing climate crisis, honeybees have been the subject of considerable interest worldwide. As crop pollinators, the insects, which have been diminishing in number, play a vital role in our food system, aiding in the production of fruits and vegetables. With hundreds of working hives, the University of Guelph's internationally renowned agricultural college is a leader in honeybee study. Soon the Ontario institution will have a building to match its reputation and to bolster its research: the aptly named Honey Bee Research Centre, designed by Toronto's Moriyama & Teshima Architects.

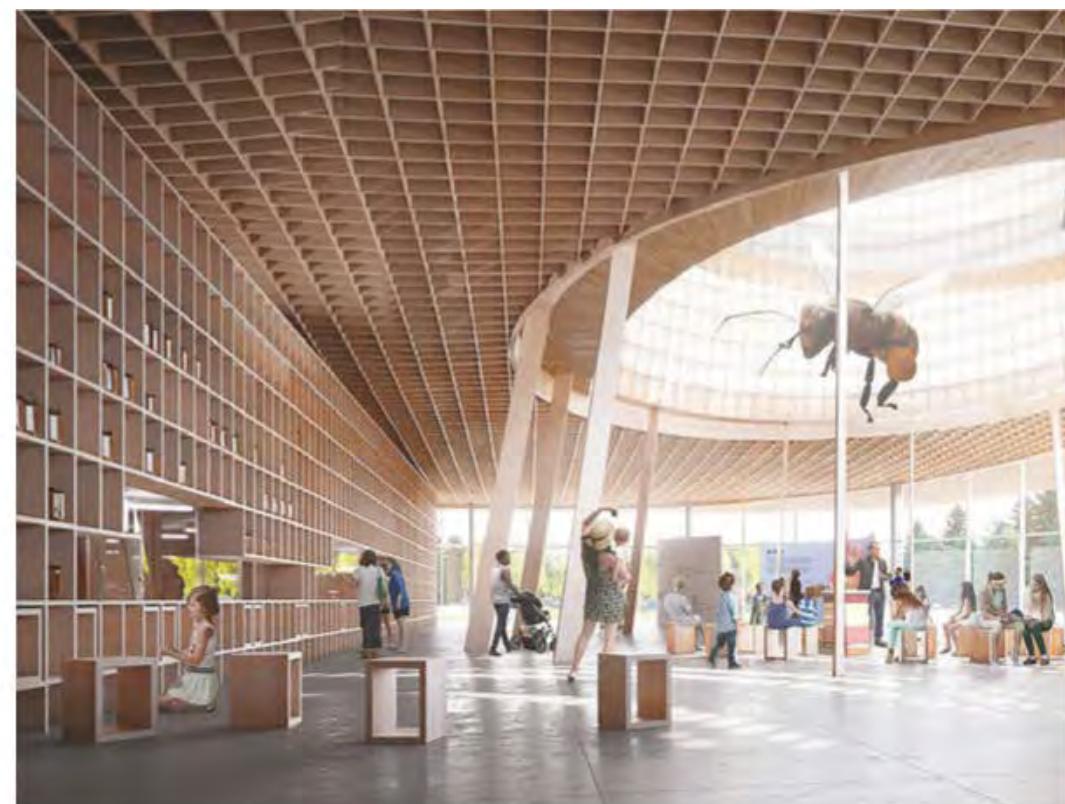
Envisioned as a low-carbon mass-timber complex, the centre will serve as a campus landmark that combines educational programming, research, ecological functions and public space. Emerging from a swath of terrain near the university's arboretum, the structure is defined by a glazed facade and sweeping roofline topped with a stout interpretive tower that acts as both a solar chimney and a pollinator-friendly habitat. Inside, the light-filled facility will contain a flexible learning space, classrooms, research labs, an exhibition area, a café and a gift shop.

The centre's exterior and surrounding landscape are thoughtfully designed to reflect the overall building plan and to act as an extension of the structure. Cultivated plots and working

hives will serve both ecological and educational purposes, providing refuges for honeybees (as well as other wildlife) while underscoring the need to protect their ecosystems. A ground-level pathway leads to a public rooftop garden where edible and flowering plants support honeybee activity.

"A poetic melding of landscape and architecture. The interior quality, using wood as the primary surface, is interesting and innovative. Great use of natural light."

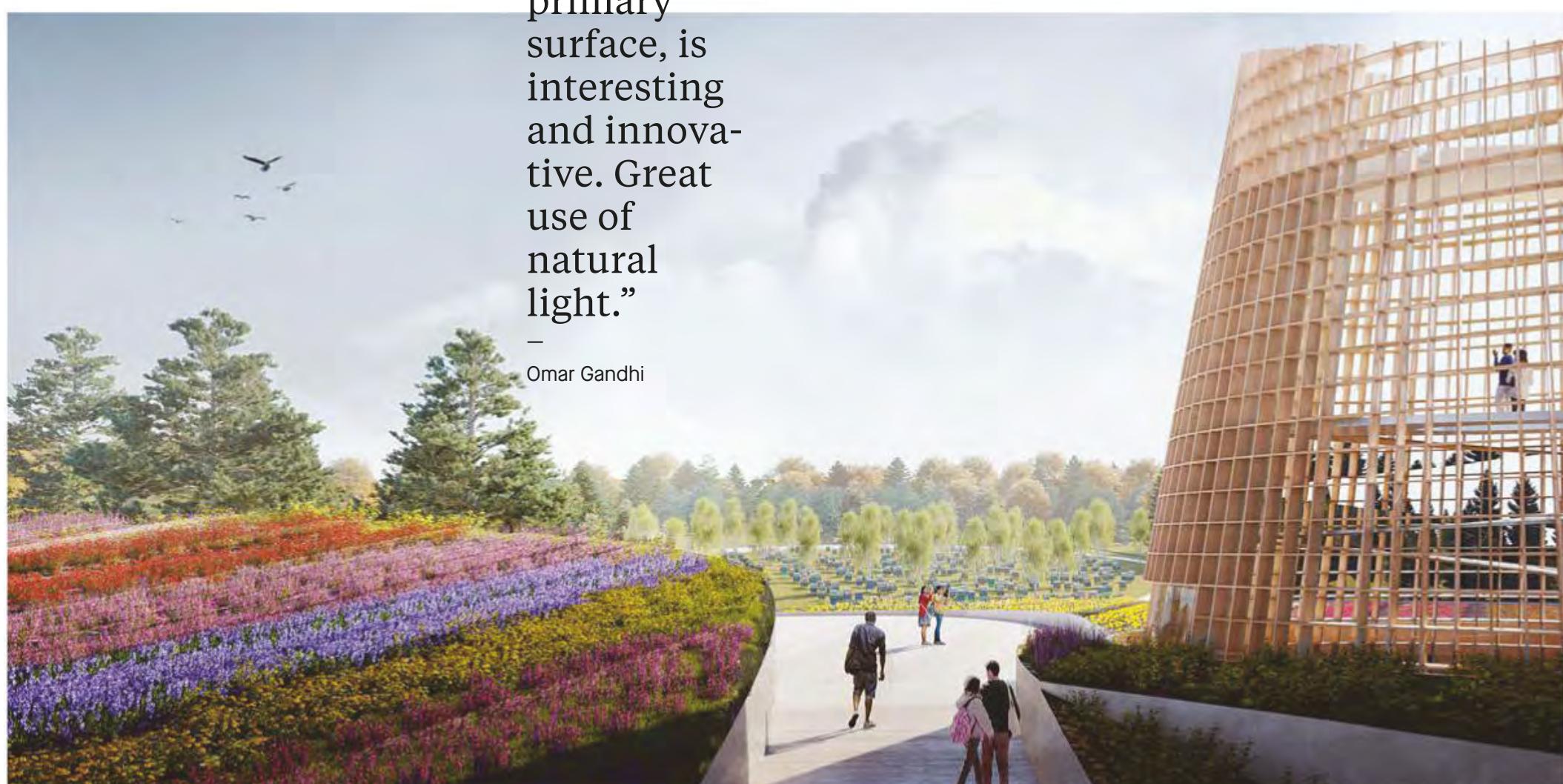
—Omar Gandhi

**Firm**

Moriyama & Teshima Architects, Toronto, Canada

Team

Diarmuid Nash and Veronica Madonna with Jay Zhao, Nicolas Mayaux, Rutuja Atre, Melissa Poon, Luis Quezada, Pooya Aledavood and Olivia Keung

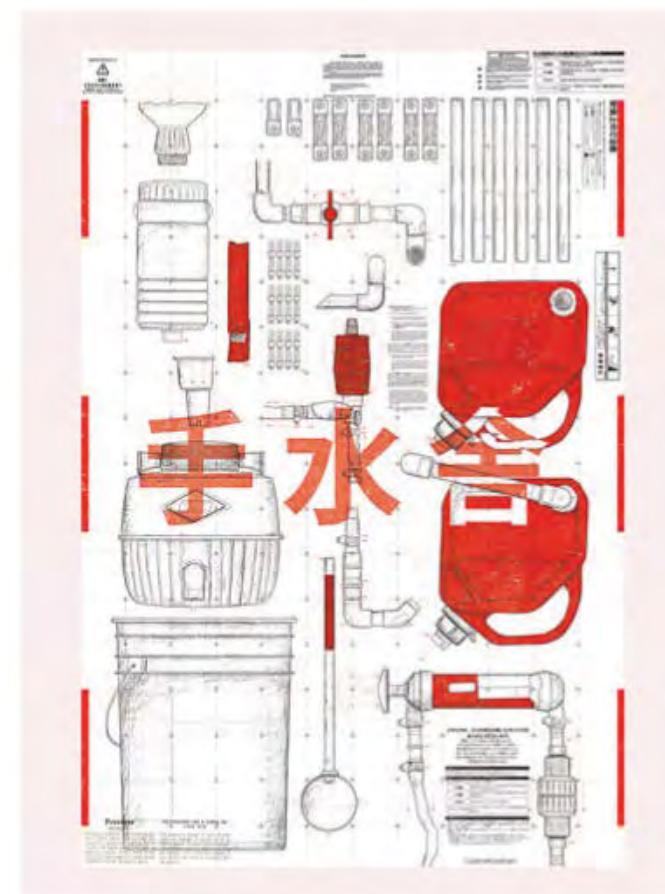


A+ STUDENT AWARD

In the Spirit of Shibui: Re-Animating the Ruins of Fukushima

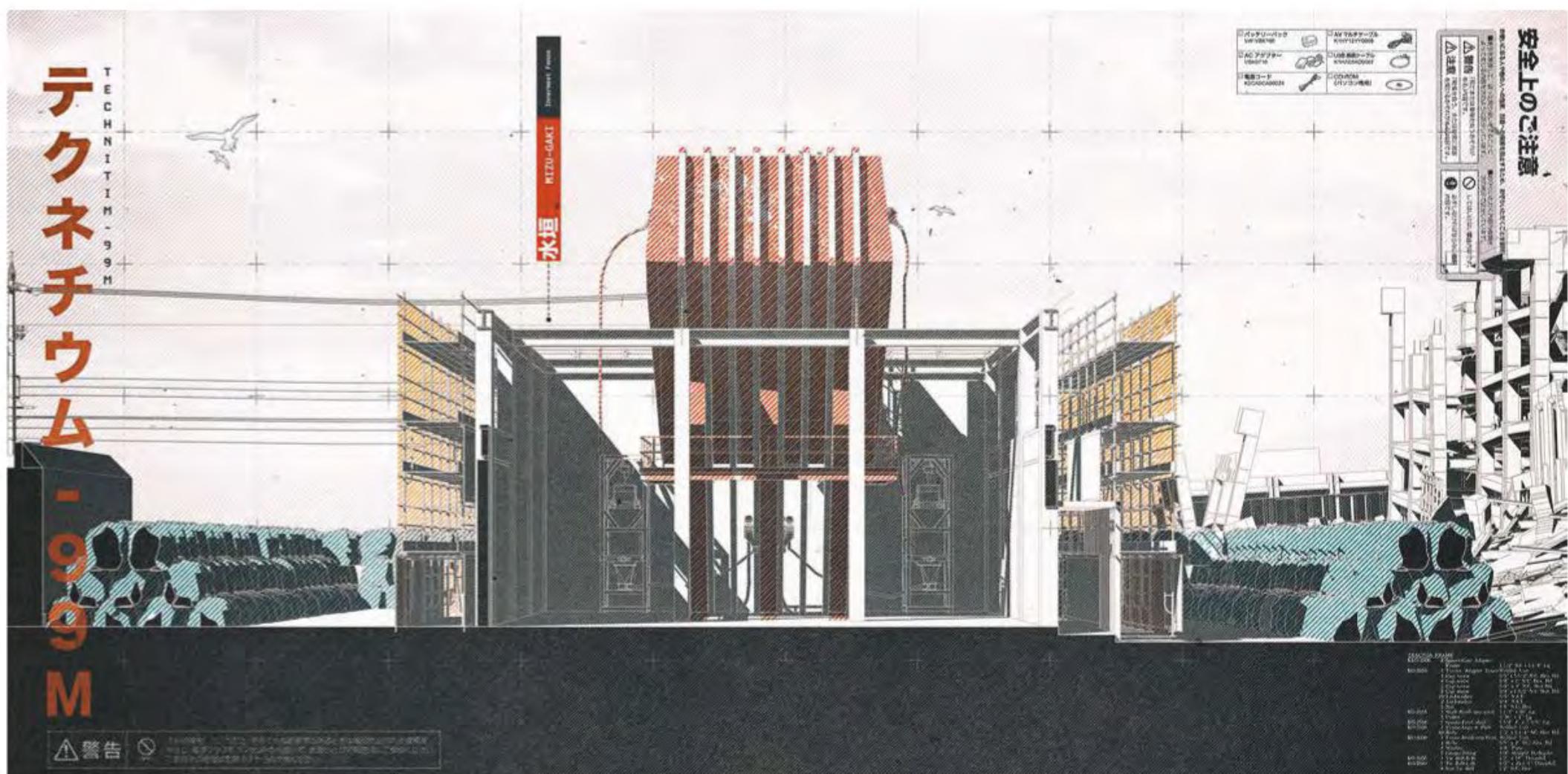
Overlooking the Pacific Ocean in Japan's central Fukushima Prefecture, the town of Tomioka was an idyllic seaside community prior to the massive 2011 earthquake and tsunami that destroyed many of its buildings and caused the meltdown of the reactors at the Fukushima Daiichi Nuclear Power Plant. More than 100,000 people were evacuated from the prefecture in the fallout, leaving a pall that still weighs heavily on the areas closest to the power plant.

The life that now stirs in the ruins of the region consists mainly of the decontamination crews that are razing devastated structures, clearing away debris and dealing with radioactive waste. But the demolition of these buildings, argues Connery Friesen, a student at the University of Manitoba in Canada, also amounts to an eradication of the past. Rather than obliterate what remains of the structures, he suggests, they and



"A thoughtful, critical response to a devastating environmental situation. This project is design thinking at its best."

—Stephanie Davidson



their surroundings should effectively be "reanimated." To this end, Friesen proposes keeping the architecture alive by looking to Shinto traditions as a guide to revitalization. The Japanese religion revolves around a devotion to a spirit or spirits, *kami*, that inhabit objects and places. As Friesen sees it, both the spirit and the life of Tomioka's ruins could be reanimated if the *kami* had physical places to which they might return.

As a way of inspiring this, his concept calls for the large-scale recovery and repurposing of

materials as part of the nuclear decontamination process; these materials then refashioned into shrines that would allow the *kami* — and life — to come back.

Besides serving as testaments to the people who lost their lives and livelihoods in the disaster, these structural palimpsests would also serve as powerful reminders of the negligence and hubris that contributed to the meltdowns. If Friesen's vision were to be adopted, Tomioka could enjoy a profound second life — not as a ghost town, but rather as a spirited place where people can again live and thrive on the shore, peacefully overlooking the Pacific.

Team

Connery Friesen

School

University of Manitoba,
Canada

BEST IN ENVIRONMENTAL LEADERSHIP

The Wadden Sea Centre

Capturing the essence of an intertidal zone that has witnessed the rise and fall of geological ages — as well as epochs of human civilization stretching from Viking outposts to the first modern Scandinavian settlements — requires something elemental, if not entirely primordial. As if folding out of the earth, the Wadden Sea Centre gracefully rises from the eponymous marshlands that extend from the Netherlands to Germany and Denmark. In addition to its sculptural presence, the new museum complex brings with it a sustainable approach all its own.

As the centre sits in one of the most important areas in the world for migratory birds, it was crucial that construction did not contribute to the further destruction of avian habitats. Here's where the building's envelope enters. Collaborating with a number of local craftspeople, the architects used approximately 25,000 bundles of reeds sourced from nearby sites to create the largest thatched overhang of its kind. Not simply a nod to the regional vernacular and placemaking strategies, the material requires no processing prior to its use and was literally dried in place with sea air. Dorte Mandrup's insistence on the application of the natural material defining traditional four-winged farmhouses also raised issues of flammability, leading to a number of innovations that resulted in amendments to Danish fire regulation.

This wasn't, however, the building's only eco-feat. Additional segments of the roofs and facades feature Robinia, a sustainable hardwood that matches the durability of its exotic counterparts while circumventing the damaging clear-cutting practices employed in their harvest. The structure's faceted form also buffers both the central courtyard between existing structures and the firm's addition from the site's strong winds, while the deliberate placement of windows and skylights further limits the building's energy consumption and contributes to its passive status.

A structure that's uniquely of its place, the Wadden Sea Centre combines age-old techniques with high-minded contemporary stewardship. In doing so, it also looks to ensure that the UNESCO World Heritage site in which it rests is present to see what the next era holds.



"This is simply a stunning project, with a formal invention that achieves so much with so little to connect the inside and outside."

— Marion Weiss

Location

Ribe, Denmark

Firm

Dorte Mandrup,
Copenhagen, Denmark

Team

Dorte Mandrup with
Johan Carlsson (JAC
Studios), Anders
Christensen (Anders
Christensen Aps),
Fredrik Emil Nors
(Steensen Varming)
and Marianne Levinsen
(Marianne Levinsen
Landskab)

Photos

Adam Mørk



BEST IN SOCIAL GOOD

Krushi Bhawan

Based in India's capital, Studio Lotus challenges the norm of typically private government offices with Krushi Bhawan, an inclusive administrative centre in the northeast state of Odisha that celebrates regional craft and community empowerment with free-flowing public amenities. The 12,077-square-metre Department of Agriculture and Farmers' Empowerment is a floor-to-ceiling canvas for local artisans, its every surface imbued with textures and motifs unique to Odishan culture. A pleasant breezeway inspired by traditional open-air markets called *haats* connects public learning spaces on the ground floor, providing comfortable, shaded areas for informal gatherings and knowledge-sharing.

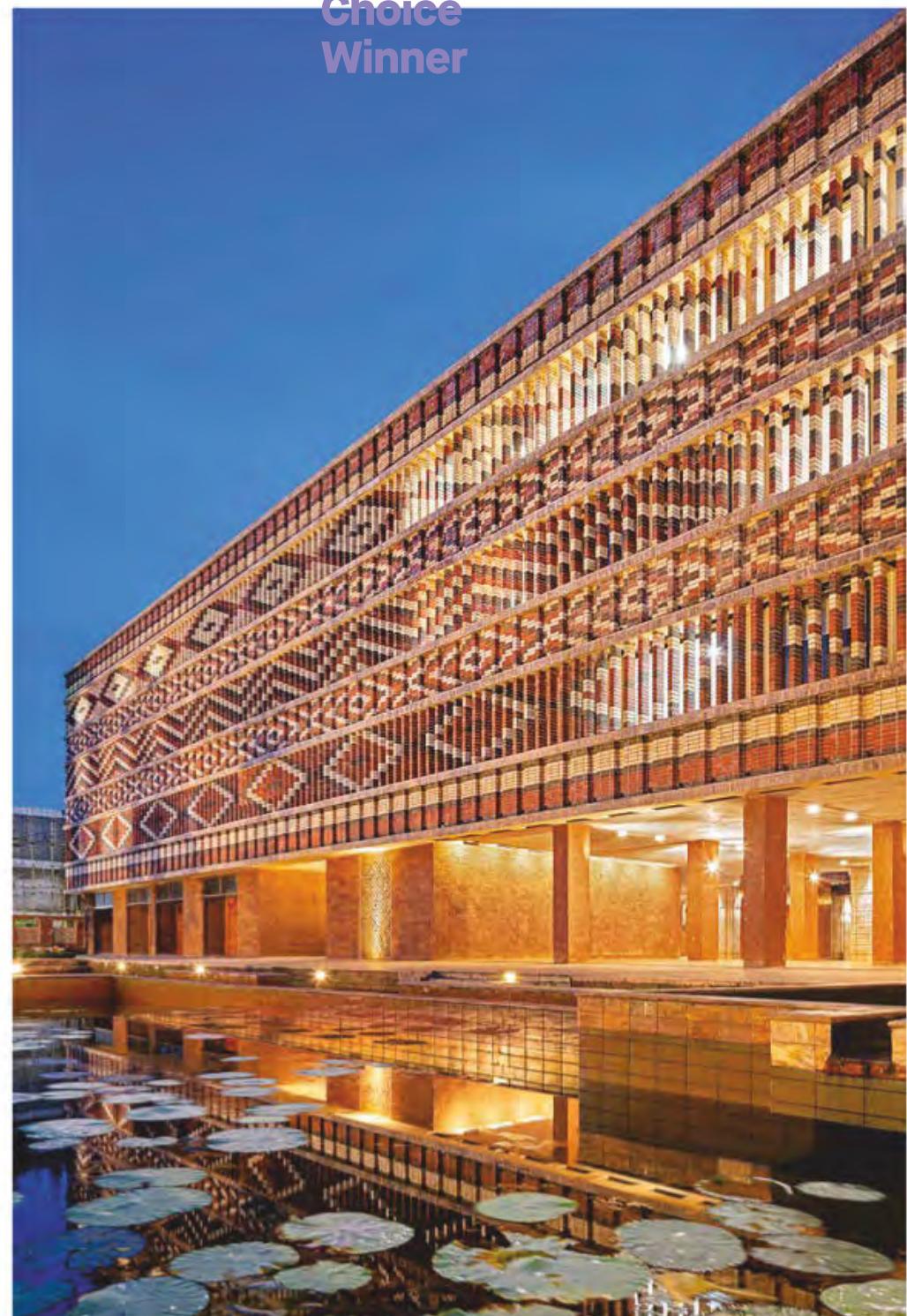
Adjacent to the breezeway, a lily pond surrounded by indigenous trees and plantings offers a cool reprieve from the tropical climate. Above this plaza are three floors of naturally lit private office space, ventilated by passive methods including a double-skin facade wrapped in multicoloured clay bricks — an homage to Odisha's geological diversity. The vibrant patterning imitates the warp and weft of handwoven ikat textiles native to the region, while rust-red laterite brick walls throughout the building are hewn in low relief to mimic the textures of rice-paddy crops in the *Pattachitra* (cloth-based scroll painting) vernacular.

More than a hundred skilled artisans have helped shape Krushi Bhawan's atmosphere of cultural belonging to engage the local farmers it serves. Contrasting the rich, heavy masonry are delicate screens and lighting elements in traditional *Dhokra* metalwork, depicting silhouettes of flora, fauna and human figures in harmony. A crop-harvesting calendar sits at the project's centre, lightly carved into the paving stones of the main courtyard; it honours the natural cycles that govern the art and science of agriculture.

“The way that this complex integrates art, folklore, architecture and community is a great accomplishment and the definition of meaningful social impact design.”

—
Mia Lehrer

People's
Choice
Winner



In recognition of this critical relationship to the natural world, the building features on-site wastewater treatment, incorporates rainwater harvesting and boasts a rooftop urban farm. A vital model of inclusive architecture in support of rural populations, Krushi Bhawan illustrates how a government facility can be a vehicle for the patronage and preservation of local culture, craftsmanship and economy.

Location

Bhubaneswar, India

Firm

Studio Lotus, New Delhi,
India

Team

Sidhartha Talwar and
Ambrish Arora with
Sachin Dabas and
Raman Vig

Photos

Andre J. Fanthome



BQ8881

Gan Eden

Awards of Merit

The 10th annual AZ Awards received 1,241 submissions from 47 countries. Alongside the 20 winners, our esteemed jury singled out these 48 finalists for their innovative spirit, visionary scope and overall design excellence

ARCHITECTURE

Buildings Over 1,000 SqM

Project	Tradition and innovation collide at the
MOMA Lotus Resort	a 2,850-square-metre
Location	retreat with meditation
Chizhou City, China	spaces, meeting halls
Firm	and tea rooms, located
Lacime Architects, China	near Mount Jiuhua, a
Team	Buddhist pilgrimage
Song Zhaoqing and	site in China's Anhui
Xiong Xing with Lin	Province. Lacime
Qionghua, Wei Yiming,	Architects committed,
Wang Jun and Zhang	for the most part, to
Zhiwu	using clean lines, as
Photos	evidenced by the grey
Schran Images	brick walls, the simple
	wooden soffits and the glassy pond that surrounds
	the building. This makes the occasional vernacular flourishes they injected all the more stunning because they're unexpected. The sloped roof and square courtyard are fashioned after a <i>siheyuan</i> , a traditional Chinese home, and the main hall features ornate trusswork, an exquisite element that both enlivens and sanctifies the space.



ARCHITECTURE

Buildings Over 1,000 SqM

Project	With an undulating roofline that appears as if it's
Ayla Golf Academy and	sculpted from clay, the Ayla Golf Academy and
Clubhouse	Clubhouse in Aqaba, a coastal city in Jordan, is
Location	a feat of sophisticated engineering executed by
Aqaba, Jordan	artisanal means. After teaching local workers shot-
Firm	crete pouring techniques, the firm and its on-site
Oppenheim Architecture,	team then cast the curvaceous structure, which is
U.S.	evocative of both the surrounding dunes and the
Team	tents of ancient Bedouin encampments. Beneath
Chad Oppenheim and	this canopy, the 1,200-square-metre building's
Beat Huesler with	openings are delineated with Corten-steel screens
Aleksandra Melion, Tom	redolent of the <i>mashrabiya</i> latticework found
McKeogh, Rasem Kamal	in traditional Islamic architecture. The project,
and Anthony Cerasoli	which also includes two smaller structures that
Photo	contain comfort stations, is as sensitive to local
Rory Gardiner	vernacular as it is to its surroundings: A Jordanian
	artist was commissioned to mix regional pigments
	into the concrete, giving the Ayla Clubhouse its
	striking ruddy hue.

ARCHITECTURE

Buildings Over 1,000 SqM

Project

Minimum-Security Area and Penitentiary Services for Integration and Probation

Location

Nanterre, France

Firm

LAN, France

Team

Umberto Napolitano and Benoit Jallon with Julia Palladino, Philippe Pelletier, Remi Cheilan, Johann Nicolas, Raoul Nicolas, Stéphane Loustalet, Michel Forgue and Louis-Marie Gard

Photo

Cyrille Weiner

building comprises administrative offices and a minimum-security unit where inmates participate in a rehabilitation program: They are granted temporary passes to leave and engage with the wider community. If prison architecture is usually panoptic and secretive, the Nanterre complex exudes warmth and transparency.



People's Choice Winner



ARCHITECTURE

Buildings Under 1,000 SqM

Practicality meets whimsy at the Indoor Playground — which doubles as a lecture hall — of the Yueyang County No. 3 Middle School. The building's sawtooth roof evokes the peaks and valleys of the Hunan mountains, and if you look closely at the brick patterns on the podium, you'll see the constellations of the Zodiac. The 980-square-metre facility, made of aluminum and prefabricated steel, rests on a curvy red-brick base atop its stepped courtyard, which evens out the site's sloped terrain. The interiors are awash in natural light that streams in from overheard windows, each outfitted with louvres to reduce solar gain during the hottest months of the year.

Project

Indoor Playground (Doubling as Lecture Hall)

Location

Yueyang, China

Firms

SUP Atelier (China) with THAD (China)

Team

Yehao Song and Xiaojuan Chen with Dan Xie, Jingfen Sun, Surtoo Bai, Yingnan Chu, Dongchen Han and Haowei Yu

Photos

Zhi Xia

ARCHITECTURE

Buildings Over 1,000 SqM

Project

Leeza SOHO

Location

Beijing, China

Firm

Zaha Hadid Architects, U.K.

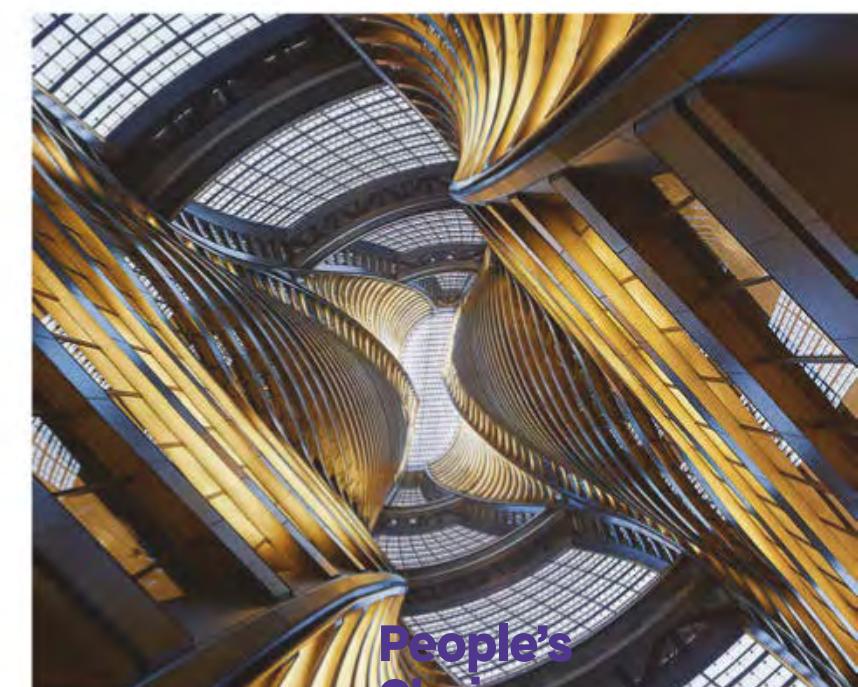
Team

Zaha Hadid and Patrik Schumacher with Satoshi Ohashi, Philipp Ostermaier, Kaloyan Erevinov, Ed Gaskin, Armando Solano, Yang Jingwen, Di Ding, Xuexin Duan, Samson Lee, Shu Hashimoto, Christoph Klemmt, Juan Liu, Dennis Brezina, Rita Lee, Seungho Yeo, Yuan Feng, Zheng Xu, Felix Amiss, Lida Zhang, Qi Cao, Manuela Gatto, Claudia Glas Dorner, Igor Pantic, Mu Ren, Konstantinos Mouratidis, Nicholette Chan and Yung-Chieh Huang

Photo

Hufton + Crow

Combining balletic gracefulness with bracing originality, the Leeza SOHO in the Fengtai business district of Beijing comprises two "halves of a tower" (both with grade-A office space) within a single shell. The exterior bulges and narrows thanks to custom-designed stepped windows that vary in size and shape, while inside the two tower halves appear to dance — they twist and turn and occasionally touch one another via elevated walkways. More dramatic still is the negative space between them: a light well that runs the entire 45-storey height of the 172,800-square-metre structure, making it the world's tallest atrium.



People's Choice Winner



ARCHITECTURE

Buildings Under 1,000 SqM



Project	A design company specializing in awe-inspiring light installations, Lasvit makes resolutely modern creations.
Location	Nový Bor, Czech Republic
Firms	Lasvit (Czech Republic) with OV-A (Czech Republic)
Team	Maxim Velčovský, Štěpán Valouch and Jiří Opočenský
	Yet its new headquarters, which incorporates two restored 18th-century timber houses, shows equal regard for new and old — and in a manner that

exalts its preferred medium: glass. The material is the mainstay of Nový Bor, a town in the North Bohemia region of the Czech Republic, where the craft of glassmaking has been practised for 600 years. (During restoration, the architects discovered a forgotten well that dates just as far back — a relic they embraced and preserved.) Fittingly, the centrepiece of this complex is the Glass House, a resplendent building clad entirely in, you guessed it, glass panels — 1,400 of them, each custom-made with a paper mould. Through its luminosity and simplicity, Glass House counterbalances the ornate heritage structures that flank it, as well as the black cement-tiled “Black House” installed as its mysterious counterpoint.

ARCHITECTURE

Single-Family Houses

Project	Casa Cosmos
Location	Puerto Escondido, Mexico

Firm	S-AR, Mexico
Team	César Guerrero and Ana Cecilia Garza with Carlos Morales, María Sevilla, Luis De la Garza, Claudio Sodi, Aránzazu de Ariño, José Cuellar, José Ramírez, Mario Ramírez, Ubaldo Ríos

Photo	Camila Cossío
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Like a painting by Agnes Martin, Casa Cosmos is a grid formation imposed on a varied landscape — a scrubby plot in Oaxaca, Mexico, near the Pacific Coast. At the heart of this 100-square-metre dwelling, a concrete cube divided into quadrants contains a living room, bedroom, kitchen and bathroom. Surrounding this inner core is an external grid with flower beds, terraces and a pool, each part sectioned off by columns and beams. A series of sliding wooden doors made by local artisans allows for ease of movement between the indoor and outdoor domains. Perhaps the best feature, the rooftop patio offers views in all directions and to the sky above, which is also reflected in a pond — the circular centrepiece of this otherwise square abode.



ARCHITECTURE

Single-Family Houses

Project	Casa Naila
Location	Puerto Escondido, Mexico

Firm	BAAQ', Mexico
Team	José Alfonso Quinones Ríos with Mara Aguilar, Jalil Miguel, Ainhoa Jiménez, Liliana Tamayo, Christian Godoy, Carlos Medina, Alfonso Sodi, Gerardo Reyes Retana and Mario Conde
Photos	Edmund Sumner

A quartet of seven-metre-tall huts, Casa Naila sits atop a concrete plinth on a 250-square-metre beach property in Oaxaca. Each box is distinctively wrapped, partially by concrete walls and partially by slatted palm wood enclosures supported by wooden framing. This vernacular building technique, which allows cross-ventilation and natural light to filter through, is complemented by the simplicity within. The spacious lower level features a floor made of earth and clay (which, as authentic Oaxacan cuisine dictates, is also the material of the stove in the communal kitchen) and is topped with a cozy loft. In the cross-shaped space between the huts, the architects set planters, an outdoor dining area and a central pool. The broken-up nature of the design enables maximum flexibility: The site can house up to 15 people at a time, perhaps fewer due to physical distancing.



**People's
Choice
Winner**

ARCHITECTURE

Single-Family Houses

Project

Double Header House

Location

Victoria, Canada

Firm

D'Arcy Jones Architects, Canada

Team

D'Arcy Jones with Jonny Leger, Bianca Bodley (Biophilia Design Collective), Leon Plett (Read Jones Christoffersen) and Matty Jardine (Aryze Developments)

Photos

Sama Jim Canzian

The Double Header

House in British

Columbia's capital is unlike any other duplex you've seen. Architect D'Arcy Jones was commissioned to build two connected units for a multi-generational family, but neither of the obvious approaches was satisfactory: A stacked arrangement would mean that only one unit could have access to the ground, whereas a side-by-side configuration would necessitate long, narrow interiors with limited natural light. So Jones set the units back to back, with an airlock between them. Each opens onto its own porch and yard. The "heads" of the houses are outfitted with triangular wall fins and trussed pentagonal overhangs made of wood and corrugated metal. These features guide sightlines and protect the interiors from the elements, but they also have a sculptural quality: The homes resemble flowers opening toward the sun.



ARCHITECTURE

Single-Family Houses

Project

The Boulder House

Location

Seoul, South Korea

Firm

Junsang You / AtelierJun, South Korea

Photo

Namgoong Sun

The Boulder House is a deft response to a seemingly impossible brief: to create a home for an actor couple in Seoul's trendy Gangnam neighbourhood that gives the clients maximum privacy. For inspiration, architect Junsang You looked not to the modular towers or manicured residences of the surrounding streetscape but rather to a more ancient form: geology. He clad the home in chunks of Alps Snow, an Italian quartzite with a uniform horizontal pattern; the facade appears, from a distance, like a single rock face. The windows are strategically placed to allow maximum light penetration but minimal exposure.

Each sits behind a set of wooden louvres, which were custom-made to conceal the metal hardware. Like a geode, the interiors of this four-storey abode are surprisingly bright. Although the house hardly mimics its surroundings, it somehow fits in: It seems elemental, like it's been there forever.



ARCHITECTURE

Single-Family Houses

Project

Redfern Warehouse

Location

Sydney, Australia

Firm

Ian Moore Architects, Australia

Team

Ian Moore, Emily Elliott, Maria Gutierrez and Danny Mathis with Trystan Graham (Outdoor Establishments), Ruggero Benvenuti (Benvenuti SC), Hugh Elliott (Elliott Projects) and Tess Strelein

Photo

Rory Gardiner



The past lives of the Redfern Warehouse, in Sydney, Australia, built at the beginning of the 20th century, are many: It has served as a gas-meter factory, a Vegemite producer and an art gallery. Then, local architect Ian Moore was commissioned to adapt it for a family of four. He retrofitted the bottom level to serve the clients' rather idiosyncratic vocations

and hobbies. It now has an equine genetics lab and a 10-car garage modelled on a Formula One pit. The living area resides above, capped by the original trussed ceiling. Moore did everything he could to preserve the features of the old warehouse. He exposed the weathered brick walls, installed unobtrusive grey cork floors and avoided slick detailing (such as marble or black finishes) that would override the industrial character of the site. The result is a building that is more beautiful than ever but hardly estranged from its former self.

ARCHITECTURE

Multi-Unit Residential Buildings



Project Off Plaza
Location Montreal, Canada
Firm L. McComber, Canada
Team Laurent McComber and Olivier Lord with Patrice Lebel, David Grenier, Jeff Lee (Engel & Völkers), Gabriel Fortier-Roberge (Geniex) and Nicolas Rasselet (Nicora)
Photos Raphaël Thibodeau

From a distance, Off Plaza might look like a particularly elegant exemplar of your typical Montreal “plex” — a boxy duplex or triplex. But a closer look reveals that there’s more going on. The bottom level of the plaza is a commercial property made with steel beams and columns and bisected into two units. On top of this podium, eight stick-built residences surround a central courtyard that allows air circulation and stairway access. L. McComber’s careful spatial arrangements maximized the number of units on the tight 400-square-metre lot, and its material selection — textured St-Marc limestone on the bottom two floors and steel cladding on top — gives this multi-purpose building a sense of cohesiveness. There can be little doubt as to what the firm itself thinks of the project: It relocated its offices to one of the studios on the bottom floor.



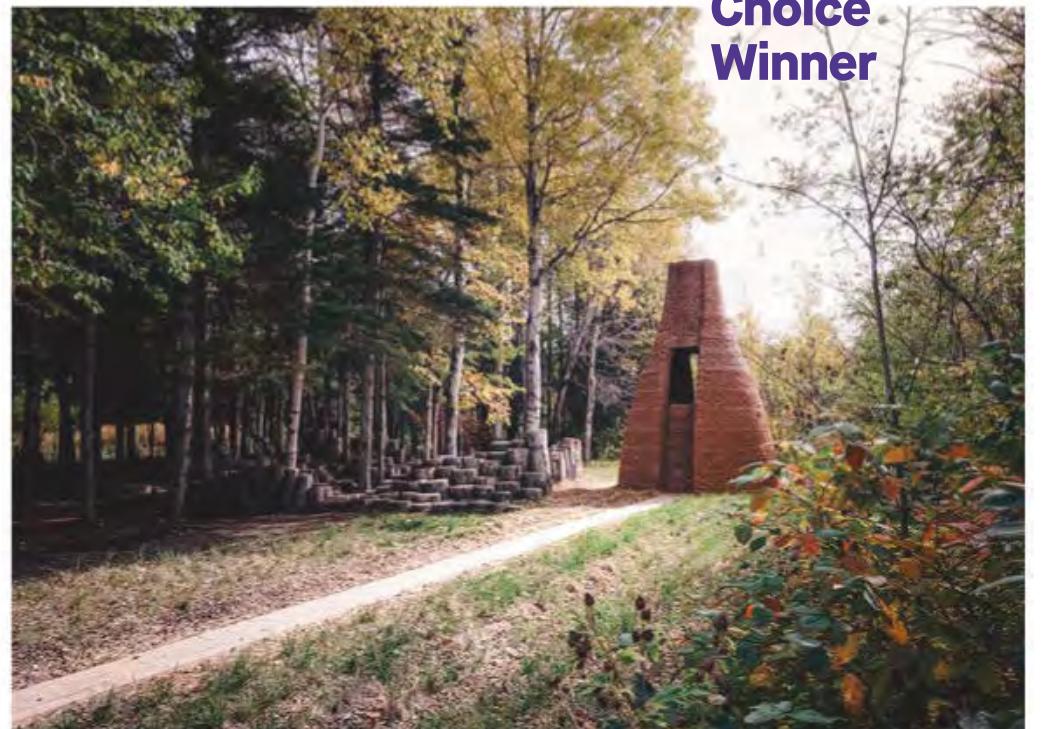
ARCHITECTURE

Temporary and Experiential Installations

Project	The beloved tale of the three little pigs is basically a parable about architecture — and the importance of material considerations within the profession.
Location	Grand-Métis, Canada
Firm	APPAREIL architecture, Canada
Team	Kim Pariseau with Marc-Antoine Juneau
Photo	Félix Michaud

The pigs seek to build homes that will protect them from a marauding wolf, the first two using precarious straw and wood, the third erecting an indestructible brick hut. For the 2019 International Garden Festival in Grand-Métis, Quebec, Kim Pariseau of APPAREIL architecture built *Le dernier petit cochon*, a physical dramatization of the folktale. Visitors can easily approach the site via the grass field and wooden pathway, but the in situ-constructed tower itself — a red-brick chimney standing 5.5 metres tall on a poured-concrete base 3.3 metres in diameter — proves difficult to enter. It is accessible only via a high window reached by a cast-iron ladder. To move through the installation — with its various changes and challenges — is to experience a narrative unfolding in real time.

People's Choice Winner



ARCHITECTURE

Temporary and Experiential Installations

Project	For <i>Presence</i> , at the Groninger Museum in the Netherlands, artist Daan Roosegaarde transformed a gallery into an immersive, digitally mediated
Location	Groningen, Netherlands
Firm	Studio Roosegaarde, Netherlands
Team	Daan Roosegaarde and his team in collaboration with Sue-an van der Zijpp and Mark Wilson (Groninger Museum)
Photos	Studio Roosegaarde

universe where visitors interact with their environment in unique — and often unpredictable — ways. In one room, they roll tiny luminous bulbs, which leave a trail of light on the ground. In another, they wade through a pond of digital stardust that scatters at their feet. And in yet another, they get up from the floor only to discover that their shadow has detached from their body and is still lying in repose behind them. The experience is magical, but Roosegaarde has a larger point to stress: As humans, we make a profound impression on our environment, even if the nature of that impact often evades our full understanding.



ARCHITECTURE

Adaptive Re-Use

Project

Diamant Theatre | Engraved in the Memory

Location

Québec City, Canada

Firms

Coarchitecture (Canada), Atelier In Situ (Canada) and Jacques Plante Architecte (Canada)

Team

Marie-Chantal Croft, Alain Tousignant, Annie Lebel, Jacques Plante and Martin Grandbois

Photos

Stéphane Groleau

tucking the new theatre — a multi-purpose, 650-seat venue in a concrete box — just behind the preserved structure. A serpentine glass and steel atrium, which contains public foyers and mezzanines, stretches overtop and touches down in the alleyways to either side. The connective tissue between the two buildings, this crowning jewel — which glows like an urban lantern at night — announces an innovative project as respectful of history as it is suitably theatrical, one that exemplifies infill architecture at its most nimble.

A majestic crystalline prism bursting from its centre, the Diamant Theatre is striking in both effect and execution. The architects faced a seemingly impossible task: to build a performance and creation space at a central Québec City intersection already occupied by a Second Empire-style building that once served as a YMCA. After restoring the stone facade of the original heritage site, they built around it,

ARCHITECTURE

Adaptive Re-Use

Project

UC Laboratory Schools: Historic Campus & Gordon Parks Arts Hall

Location

Chicago, U.S.

Firms

Valerio Dewalt Train (U.S.) with FGM Architects (U.S.)

Team

Joe Valerio, Randy Mattheis, Steve Droll and Joe Chronister with Sheri Andrews, Robert Webber, Matthew Gamache, Stephen Killion and Terry Owens

Photo

Steve Hall

The Gordon Parks Arts Hall restores the two historic gable-roofed buildings of Belfield Hall at the University of Chicago while connecting and complementing them with a daring Gothic-modernist hybrid sheathed in glass and Indiana limestone. The peaked glass roof of the new

8,400-square-metre wing of the Laboratory School spans four solar chimneys that loosely evoke steeples or bell towers. The central feature of the interior layout, which includes classrooms, a black-box performance space and a gallery, is a 750-seat assembly hall modelled on Palladio's Villa Rotonda — a circular space housed, deceptively, within an orthogonal building. With a few neoclassical elements thrown playfully into the mix, the mash-up of shapes and epochs may be atypical, but it perfectly suits the project — a space of synergy, diversity and collaboration.

ARCHITECTURE

Adaptive Re-Use

Project

Hutong Bubble 218

Location

Beijing, China

Firm

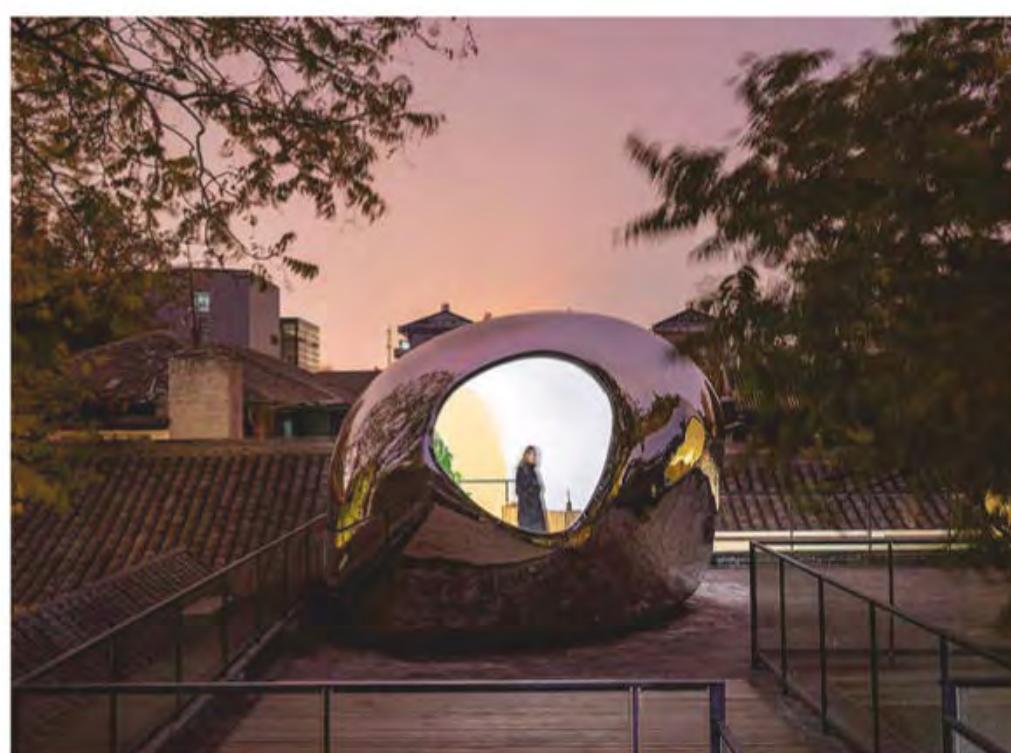
MAD Architects, China

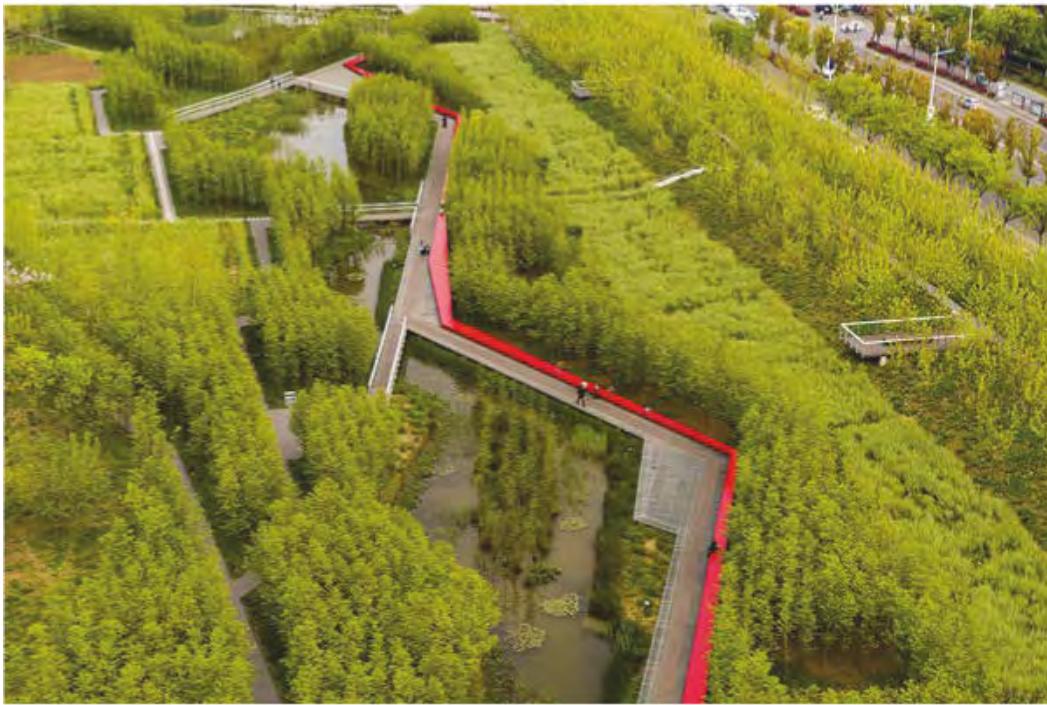
Team

Ma Yansong, Dang Qun and Yosuke Hayano with He Wei, Li Yuanhao, Shang Li, Fu Changrui, Wang Tao, Dmitry Seregin and Cesar D. Rey

Photo

Tian Fangfang





LANDSCAPE ARCHITECTURE

Project Never underestimate the healing powers of nature. When faced with an abandoned quarry site at the eastern edge of the heavily polluted Taihu Lake, Suzhou City came up with an unconventional plan: open a park. Or, rather, rehabilitate the landscape, work to remediate the contaminated water and then open a park. The community had a particularly pressing need for more green space given China's rural-urban migration, which had led a significant number of former farmers to Suzhou City only to leave them longing for better access to nature. Design firm Turenscape met their needs by using cut-and-fill to construct a wetland accented with several patches of farmland ready for cultivating community crops. Closer to the lake, the terrain shifts to an ecosystem designed to purify the water and filter future runoff. To underscore the project's success at presenting a clear path forward, a raised boardwalk lined with a bright red fibreglass bench runs throughout the 43-hectare corridor.



LANDSCAPE ARCHITECTURE

Project Voronoi's Corrals
Location Milos, Greece
Firm DECA Architecture, Greece
Team Alexandros Vaitsos and Carlos Loperena with Minna Colakis, Stefanos Nassopoulos, Alison Katri, Eva Tsouni, Maria Pappa, Aliko Samara-Chrisostomidou and Dionysis Dikefalos
Photos Ståle Eriksen and Yiorgis Yerolymbos

Some people prefer to make decisions based on instinct, while others act on careful calculations. When it came time to design a getaway compound on the Greek island of Milos, DECA Architecture did a bit of both. First, the architects traversed a nine-hectare landscape to identify five choice sites for undisturbed vacation homes based on pure visceral feel. Then they turned to math. Inspired by the diagrams developed by Russian mathematician Georgy Voronoi, the firm mapped polygonal corrals around each of their chosen locations and introduced unique landscaping. Some, like the Hourglass Corral nestled into a plateau and the Immersion Corral near the island's rugged coastline, highlight the features of their geological site. Others, like the Preservation and Orchard Corrals, favour agriculture by growing fruit and olive trees, respectively. Finally, the Isolation Corral is home to a small, stone-walled structure built entirely by hand to leave its wilderness location peacefully undisturbed.



INTERIORS

Commercial and Institutional

Project Yingliang Stone Natural History Museum
Location Xiamen, China
Firm Atelier Alter Architects, China
Team Yingfan Zhang and Xiaojun Bu
Photos Atelier Alter Architects

After digging up a significant number of amber-encased insects and other preserved remains during its stone-mining operations, Yingliang Stone Group set out to build a dedicated place to display its unique collection. The company decided to convert part of its office in Xiamen, China, into a museum. To transition a third of the building from commercial offices into cultural institution, Atelier Alter Architects devised a reno centred around a dramatic, cave-like atrium. Concrete-clad gypsum boards slice through this open space and into the new first- and second-floor galleries like sharp-edged stalactites. Some serve to bounce light down from the rooftop skylights; others act to buffer the workspaces still present on the office floors above. Dinosaur egg fossils might be the building's star attraction, but its monumental architecture quickly proves to be a lasting wonder of its own.



People's Choice Winner

INTERIORS

Commercial and Institutional

Project

Cedric's at the Shed

Location

New York City, U.S.

Firm

Rockwell Group, U.S.

Team

David Rockwell and Greg Kaffer with Liam Innes, Frances Calosso and Matthew Winter

Photo
Emily Andrews

Launching a bar that makes an impression in crowded New York City is already a challenge. Rockwell Group had the added pressure of designing a space that would put an entirely new neighbourhood on the map. The firm's strategy for Cedric's at the Shed, the lobby lounge component of the Diller Scofidio + Renfro-designed arts centre that anchors mega-district Hudson Yards, was to welcome newcomers into a space that already felt like home. Approachability defines the low-ceilinged, living room-like environment filled with classic Knoll furniture, custom sectionals and kilim rugs. Of course, given that Cedric's is the latest endeavour of star restaurateur Danny Meyer, the space still needed to cultivate an appropriate sense of occasion. Credit for that goes to the handsome zinc bar: Fronted with charred wood and lit by a custom teak and aluminum fixture, it faces an open kitchen partially concealed behind a beautifully crafted wooden screen. After all, every home needs to maintain some sense of mystery.



INTERIORS

Commercial and Institutional

Project

Green Massage

Location

Shanghai, China

Firm

Vermilion Zhou Design Group, China

Team

Kuang Ming (Ray) Chou with Mavis Huang, Chia Huang Liao, Vera Chu, Reykia Feng and Garvin Hung

Photo

Yunpu Cai

A busy Shanghai shopping mall might not seem the most obvious location for a spa that channels the stillness of the cosmos. Yet the moment you're inside, Green Massage feels light years removed from its hectic setting thanks to its celestial design concept, which draws on the symbolism of the moon. To best

evoke the craters and plains of the lunar landscape, Vermilion Zhou Design Group adopted a textural grey palette — applied to the walls with concrete paint — and embraced round, organic edges in place of sharp angles.

Light strips installed in reveals between the walls and ceiling introduce a soft, soothing glow, while miniature moon fixtures by artist Yang Yong Liang are stationed on the ground and walls to lead guests on their journey through the spa and toward a deep, restorative reset.



INTERIORS

Commercial and Institutional

Project

Tori Tori Santa Fe

Location

Mexico City, Mexico

Firm

Esrawe Studio, Mexico

Team

Héctor Esrawe and Heisei Carmona with Vanessa Ortega, Viviana Contreras, Abraham Carrillo, Enrique Tovar, Fabián Dávila, Cristina Margain, Roberto González, Lilian Betancourt and Javier García-Rivera

Photos
César Béjar

In conceiving Tori Tori Santa Fe — the fifth in a series of popular Japanese restaurants in Mexico City — Esrawe Studio assembled thoughtful references to both contemporary and historic Japan. In line with the restrained purity synonymous with the country, the project contrasts a predominantly dark interior with finely crafted light wood accents. Two suspended totems constructed from slanted holm oak panels, artfully arranged to recall the rectangular plates of ancient Samurai armour, are internally illuminated to provide mood lighting. One of these majestic glowing structures doubles as a cylindrical extraction hood above the restaurant's signature teppanyaki table, where guests can watch their food being cooked right in front of them.

Another treat for the eyes: the main wall adorned with a relief pattern featuring geometric graphics based on kanji characters. Forget offering a taste of Japan — Tori Tori Santa Fe serves up a full visual feast.



People's Choice Winner



INTERIORS Residential

Project

Apartment in Santa Catarina
Lisbon, Portugal

Firm

Aspa, Portugal

Team

Jose Maria Cumbre and Nuno Caetano with Tânia Correia, Pedro Treno and Miguel Almeida

Photo

Francisco Nogueira

The Pombaline style of early 20th-century Portuguese architecture is given a fresh reboot in this thoughtful redesign of a top-floor apartment near Lisbon's São Bento Palace. Most of architecture firm Aspa's major moves focused on celebrating what was already there but hidden behind the oppressive layers of

past renos. Newly excavated, the original roof structure features remarkable dormer windows that now illuminate a clean-lined arrangement of original rafters and joists, rendered more contemporary in a coat of white paint. Stripped of their partition walls, a series of formerly cramped rooms have given way to a wide-open living space. The introduction of smooth marble floors, countertops and sills rounds out the sensitive refresh, with historic and modern features coalescing into a calm, timeless retreat.



DESIGN Furniture

Project

Heartbeat

Designer

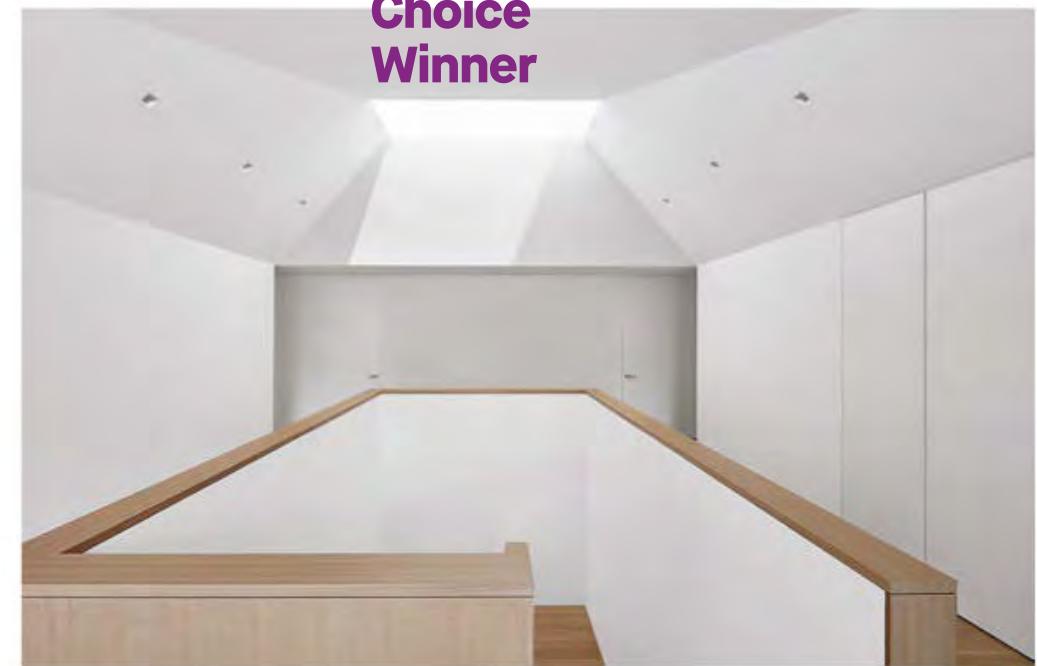
Karim Rashid, U.S.

Manufacturer

Nienkämper, Canada

Photo

Peter Lusztyk



INTERIORS Residential

Project

Lytton Park Residence

Location

Toronto, Canada

Firm

AKB Architects, Canada

Team

Kelly Buffey, Robert Kastelic and Aaron

Photo

Shai Gil

Architecture and interior design come together as a harmonious whole at this residence in Toronto. By offsetting the upper volume of the home at its apex and slicing the roof with a wrap-around skylight, AKB has not only created a unique building that stands out from — yet

is respectful of — its context; it has also choreographed a dramatic inner sanctum for a multi-generational family. Internally, the contemporary interpretation of the hip-roof typology translates into a boldly sloped ceiling of multi-faceted planes, given depth and dimension by the constant play of light and shadow filtered in through the capacious skylight. Maximally minimal, the material palette of crisp white walls and white oak — which also clads the marvelous angular staircase that ascends the two-storey atrium beneath the skylight — puts the emphasis back on the outdoors. Generous views burst in through the customized windows that fold around walls and onto the roof of this quietly surprising home.



DESIGN Furniture

Project

Tam Tam

Designer

Arter & Citton, Italy

Manufacturer

Ibebi, Italy

A typical workplace plays regular host to two types of group meetings: casual brainstorms and formal presentations. The versatile Tam Tam table proves equally adept in both scenarios. When collapsed, it serves as a compact whiteboard for sketching concepts. Unfolded, it expands into a full 323-by-120-centimetre meeting table with the professional presence to impress even the most discerning of investors. Of course, the table is just as well suited to the educational or hospitality sectors, which often require extra work

surfaces at a moment's notice. To facilitate speedy set-up, Tam Tam can be transformed and fastened into place by just one person, while large-diameter lockable castors ensure it wheels between rooms — or into cramped elevators — with similar ease. If only brainstorm sessions moved so quickly.

DESIGN Furniture

Project

Rammed Earth Chair

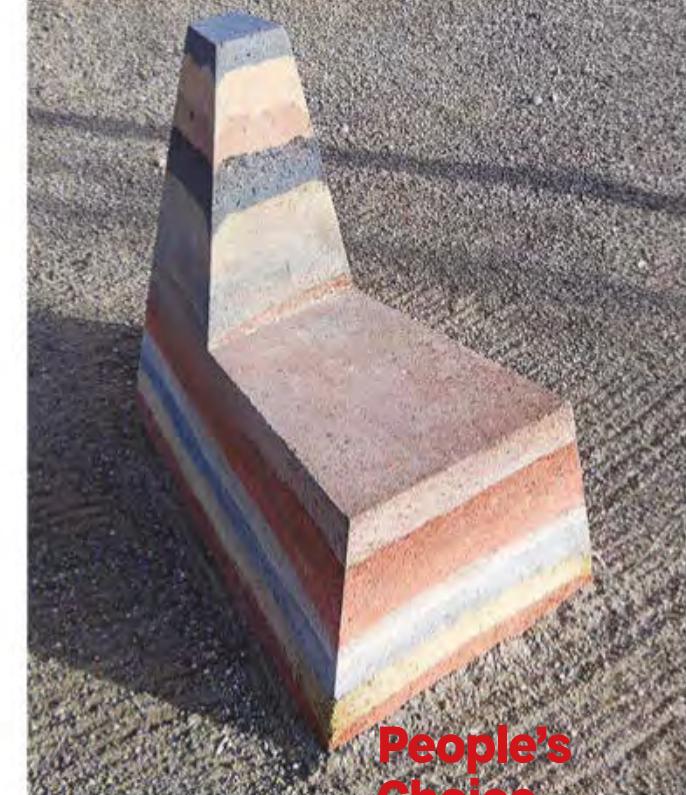
Designer

Eric Haskins Design, U.S.



Long ago, rammed earth construction — the process of pouring soil into wooden forms, then compacting it under great pressure — was used to construct the Alhambra in Spain and parts of the Great Wall of China. Today, designer Eric

Haskins employs the technique to create chairs that foster both community and architectural education. Since producing his first Rammed Earth Chair using pneumatic tools, he has collaborated with a University of New Mexico professor and his architecture students to build subsequent editions by hand. Each year, the class determines the seat's colours and pattern, stirs wheelbarrows filled with soil and mineral oxide concrete colourants and compacts the final mixture over five hours using tampers. To achieve the chair's flat seating surface, each one is formed upside down, with a salvaged piece of steel rebar inserted to facilitate its eventual flip. The finished product is then donated to a local public space, where its natural materials will slowly and sustainably return to the earth over the decades ahead.



**People's
Choice
Winner**

DESIGN Furniture Systems and Collections

Project

Lan Seating

Designer

Lyndon Neri & Rossana Hu of Neri&Hu, China

Manufacturer

Gan, Spain

As a counterforce to the rise of fast production techniques and trend-driven style, many designers are revisiting crafts that have stood the test of time. With the Lan

seating collection, Neri&Hu deconstruct a sofa into the typology's composite parts to pay tribute to the storied tradition of textile-making. The collection's defining element is a loom-like structure that vertically displays a swath of fabric to showcase its handicraft. Thanks to the elastic woven band at its base, this screen module doubles as a functional backrest for a seat — which can be accented with cushions and a small wooden side table element to accommodate everything from typing emails to a rereading of 2017's *Phantom Thread*.



DESIGN Furniture Systems and Collections

Project

Match

Designers

Fien Muller and Hannes Van Severen of Muller Van Severen, Belgium

Manufacturer

Reform, Denmark

In industrial kitchens, colour-coded cutting boards are used for different types of food: red for meat, blue for fish, green for vegetables. But why should commercial operations have all the fun? With

Match, Ghent-based artist-designers Muller Van Severen introduce a playful system that rebels against the home kitchen's typically muted palette by embracing bolder, brighter hues. Taking further inspiration from cutting boards, the cabinet fronts are made from high-density polyethylene, a waxy material known for being durable, water-resilient and easy to clean. These doors, which come in six colours that encourage mix-and-match personalization, can be installed on Reform's own recently introduced cabinet line or on Ikea's Metod range. Coordinating accents — including a marble countertop, satin gold aluminum handles and a brass kick plate that runs along the base of the system — serve as a luxe contrast to the solution's utilitarian inspiration.



DESIGN

Furniture Systems and Collections

Project

Logica Celata

Designer

Gabriele Centazzo, Italy

Manufacturer

Valcucine, Italy

While it serves as the social hub of many a home, the kitchen is also a busy workspace prone to clutter — two roles often at odds with each other. Valcucine's

Logica Celata resolves the kitchen's ongoing identity crisis by closing up completely when not in use. With the wave of a hand, a busy cooking environment suddenly transforms into an elegant wall cabinet. Time to begin meal prep? Another wave and the system's central panel silently rises to reveal ingenious features such as an integrated drying rack, built-in cooking board slots, hooks for utensils and a retractable pot filler. Three different models — Bar, Kitchen and Food Preparation — cater to a variety of activities with intuitive, ergonomic and space-optimized layouts developed after careful research and real-world study. So even when the kitchen is on full display, clutter is simply not on the menu.



DESIGN

Lighting Fixtures



Project

Sainte Collection

Designers

Lambert & Fils (Canada) and Rachel Bussin (Canada)

Manufacturer

Lambert & Fils, Canada

Step right up for a spectacular high-wire performance: By suspending rectangular glass panels

on ribbon-like yet resoundingly sturdy nylon straps, Sainte delivers a gravity-defying showstopper. Each fixture's straps can be hung in either a straight or angled configuration, while the aluminum lighting block that floats inside its four glass panes offers the choice to direct light (a warm, custom LED glow that realistically imitates incandescent) either up or down. The collection encompasses two series: Classic was developed with residential projects in mind, while Atelier was designed to make a dramatic statement in spaces with especially high ceilings. It's the latter's vibrantly hued models in peach, green and yellow that are the real stars — layered together, they achieve an elegant effect akin to stained-glass windows.



DESIGN

Lighting Fixtures

Project

Tube

Designer

Ichiro Iwasaki, Japan

Manufacturer

Vibia, Spain

This compellingly minimal collection of geometric lights takes its inspiration from transit map iconography. Round aluminum pendant shades mimic

the graphic circles used to identify a subway system's various stations, while black tube wiring recalls the different train lines that connect them. The various ceiling-mounted and pendant fixtures

can be combined to form their own unique network — all served by the same transit hub-like power source. Mounted above a dining or office table, they convey a sense of flow that reflects the dynamic movement of a busy metropolis. And, unlike most cities' transportation systems, these lights run all night.



DESIGN

Lighting Installations

Project

National Museum of Qatar

Location

Doha, Qatar

Firm

Licht Kunst Licht, Germany

Team

Andreas Schulz with Daniela Torres Toledo, Laura Sudbrock, Stephanie Grosse-Brockhoff and Martina Weiss

Opened to great fanfare in March 2019, the Jean Nouvel-designed National Museum of Qatar, in Doha, boasts a permanent gallery that narrates the ecological and cultural history of the region, with freestanding artifacts, dioramas and video projections. To put the proper focus on this unprecedented content, the lighting specialists at Licht Kunst Licht opted for a deft combination of soft, diffuse bulbs embedded in the ceiling, along with a versatile array of narrowly targeted display lights, each tailored to a specific detail. Freestanding pieces were flooded with overhead light but otherwise surrounded by darkness, while vitrines were lit up by a complex array of modular spotlights and linear tubes. The scheme carefully channels light both to emphasize key features and to avoid clashing with the multimedia displays on the walls. The result is a highly coordinated, intricate system that guides visitors' attention so effectively they barely notice it.



DESIGN

Interior Products

Project

Nanamarquina Collection for Coalesse

Designers

Nani Marquina of Nanamarquina (Spain) and John Hamilton of Coalesse (U.S.)

Manufacturer

Coalesse, U.S.

Well beyond the recent resimercial trend and our current WFH reality, the desire for domestic comforts in office environments is a phenomenon poised to grow stronger in the years to come. To that end, workplace furniture specialist

Coalesse and Spanish textile expert Nanamarquina have teamed up to create a soulful rug collection tough enough for the office. Using nature and the geometries of traditional tufting and looming techniques as their dual starting points, the two brands developed six modern, graphic interpretations of classic weaves. Patch, for instance, joins together hand-loomed, individually dyed panels bordered with playful fringe, while Basket enlarges, abstracts and fades the pattern commonly found on woven baskets. The collection also includes two offerings designed for outdoor use, Diagonal and Mesh. Sharing a muted, earth-toned palette, all six exhibit a warmth that readies the office for a new chapter of deep comfort.



DESIGN

Interior Products

Project

Xorel Knit

Designer

Heather Bush of Carnegie, U.S.

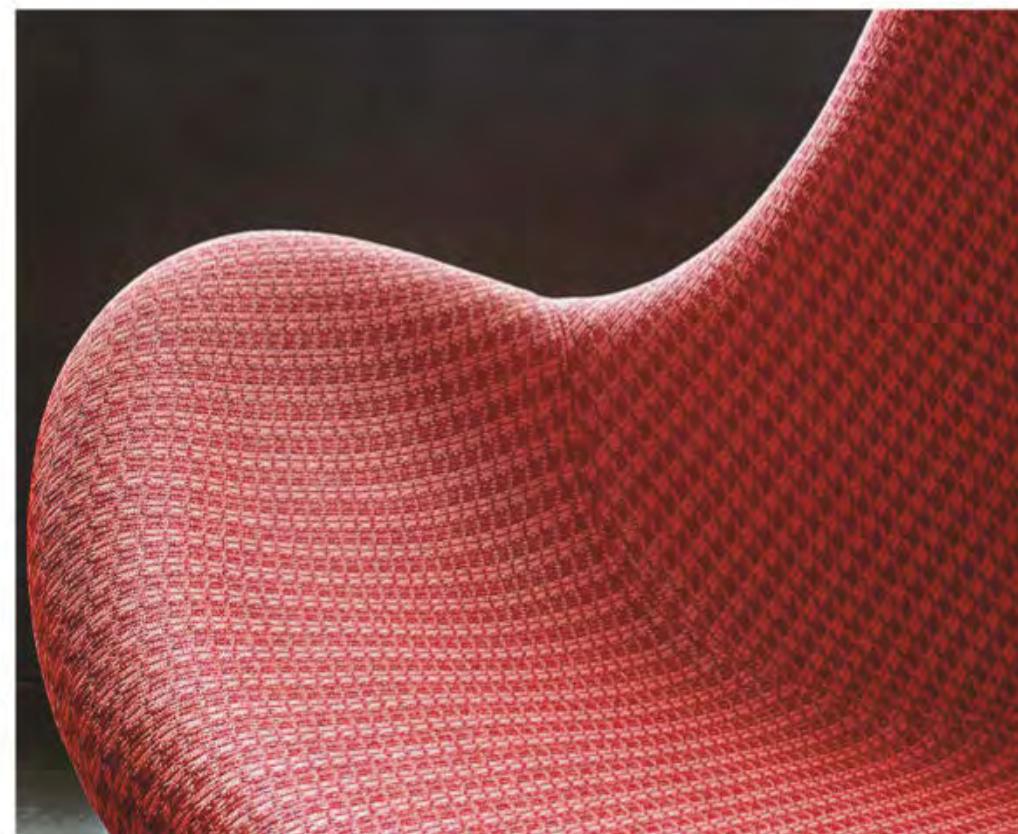
Manufacturer

Carnegie, U.S.



Textile development is both an art and a science. Case in point: Carnegie's Xorel Knit. While the company's woven Xorel material has long been a popular choice for wallcoverings and panels, it lacked the pliability to serve as effective upholstery. Thus began an elaborate quest to develop an offshoot version that could be wrapped around complex curves. The biggest limitation Carnegie came up against: knitting machines, which couldn't handle the company's high-performance yarn. After partnering with a European knitting company, however, it invented a one-of-a-kind jacquard machine able to produce a textile with the stretch and recovery that the woven material lacked.

And yet, staying true to the strengths of its predecessor, Xorel Knit remains both extremely durable and easily cleaned. The inaugural collection introduces four patterns — a textural solid as well as modern takes on herringbone, houndstooth and plaid — in 24 colors, ready to cover everything from chairs to stools to cushions.



DESIGN

Architectural Products

Project Warm wood, ceramic gres, synthetic leather, soft fabric — Rimadesio's Modulor makes it easy to devise a contemporary textured wall in a multitude of materials. The aluminum frame system accommodates wall panels in four standard sizes (custom dimensions are also available). As added bonuses, cleverly designed specialty bracketing that adjusts for uneven walls and floors ensures that every composition results in a clean-lined grid, while coordinated shelving, door handles and suspended glass cabinetry deliver extra functionality while maintaining a cohesive aesthetic. For anyone longing to reawaken their sense of touch after months of heavy hand-sanitizer use, look no further.



**People's
Choice
Winner**



DESIGN

Architectural Products

Project Tatami System
Manufacturer Tarkett North America, U.S.

Taking its cues from the straw tatami mats popular in traditional Japanese homes, Tarkett's modular flooring system offers a decidedly homey and flexible alternative to permanent broadloom carpets in office settings. Four sizes of modules can be linked together with a temporary adhesive that allows for easy release when it comes time for a new layout. For instance, one flooring square could be used to define a space for independent work, while an adjacent mat laid down in a contrasting pattern might distinguish a zone meant for collaboration. Durable cationic nylon fibre construction ensures that segments hold up to heavy traffic, even throughout multiple reconfigurations. In other words, bring on those office renos.



CONCEPTS

Ideas and Prototypes

Project Farm to City
Firm OSD Outside, U.S.
Team Simon David with Christopher Gates, Metto Runner, Martin Amaro, Daniela Andino, Heitman and DiPrete Engineering

Conventional agriculture is depleting global resources at an alarming rate. The industry uses half of the world's habitable land and a third of its fresh water. To find a solution, Simon David, founding principal of the New York firm OSD Outside, looked to an unlikely inspiration: the big-box store. Because they are high-volume, high-concentration units, massive greenhouses can grow food more efficiently than sprawling outdoor farms. And while your traditional big-box store is a soulless structure, hostile to community and culture, the urban farm doesn't have to be.

Farm to City is a 9,300-square-metre urban-farming complex to be built for agricultural company Gotham Greens in such a building, albeit repurposed, in Providence, Rhode Island. It will produce food sustainably in the middle of the city, where demand is high. But the greenhouses won't reside in a desolate complex of concrete and steel. Instead, they will be surrounded by orchards, forests, picnic stations and hiking trails.

CONCEPTS

Unbuilt Buildings

Project

Bellechasse Transport Centre

Firm

Lemay, Canada

Team

Jean-Francois Gagnon, Pierre Larouche, Yanick Casault and Éric Dufour with Ramzi Bosha, Valentin Guirao, Mylène Carreau, Hugo Lafrance, Jean-Francois Morneau, James Sunderland, Maryse Ballard, Ricardo Serrano, Samuel Paulin-Langlois, Eric St-Pierre, Alain Côté and Marie-Élaine Globensky

In its initial incarnation, the design for the Bellechasse Transport Centre in Montreal centred on a 20-metre-high edifice. But then Lemay had an idea: Why not dig down instead of building up? In the new version — an 87,000-square-metre transport hub, home to a fleet of electric and hybrid buses — all the parking and maintenance spaces would be in an underground building, accessed by a ramp that spirals downward.

The offices, with space for 600 employees, would be housed within a circular wood and steel building, situated above ground, atop the subterranean spiral. The rest of the complex would comprise parks, pathways and bike amenities — making the Bellechasse greener and more serene than any other bus depot in the country.



People's Choice Winner

A+ STUDENT AWARD

Project

KEF International Airport

School

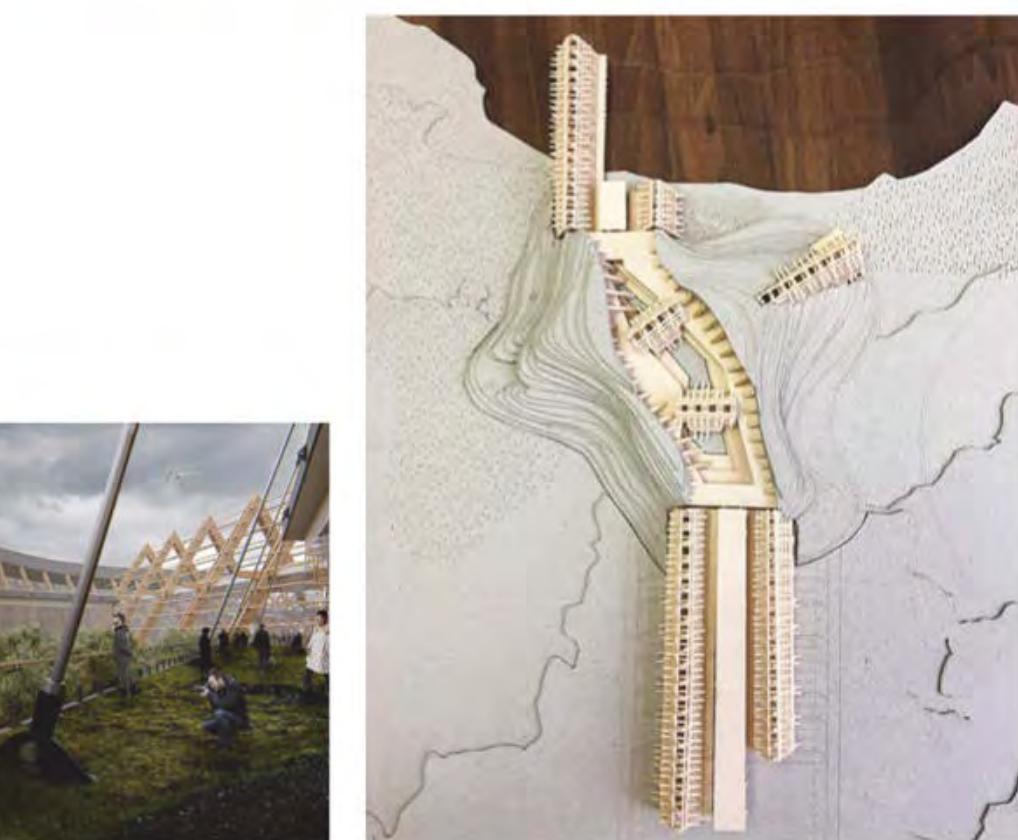
North Carolina State University, U.S.

Team

Austin Corriher and Caroline Cox

Iceland's KEF International Airport is imagined as an architectural rendering of a fjord — a stream with angular cliffs on either side. Embedded into the landscape, the central building (the

"stream," if you will) takes its inspiration from the traditional Icelandic turf house. This winding, low-slung volume, made of concrete and steel and capped with a green roof, is flanked by two concourses (the "cliffs") modelled on Nordic fish-drying racks. Beneath their dramatic A-frame roof structures, the suspended mezzanines hover above the arrival and departure zones, allowing travellers to witness landings and takeoffs. Truly unique: the program of museums, libraries, rock-climbing gyms and aurora borealis viewing stations that transform this airport of the future from a travel node into a vibrant place to linger.



A+ STUDENT AWARD

Project

Kooshk Research Pavilion

School

Islamic Azad University of Najafabad (IAUN), Iran

Team

Hossein Moradi with Esmaeil Masoumi, Mohammad Javad Shahvelayati, Marzieh Haqshenas, Mohammad Lamoochi, Ali Oftade, Nafiseh Sharifi, Maryam Lotfi, Masoud Shams, Malihe Rezaei, Ali Pezeshki and Hossein Mohseni

Merging ancient Middle Eastern building methods with modern technology, the Kooshk Research Pavilion began with 163 metric tonnes of sandbags arranged in a series of mounds. Workers then layered concrete on top of this undulating topography. When the sandbags were finally removed, what remained was a suite of nine interconnected domes, each between two and five metres high. The undersides of the freeform-cast domes have been adorned with earth-toned triangular bricks, while the exteriors were left rough and rugged. The pavilion is ideal for relaxation and contemplation. But it is also a kind of prototype, meant to revive traditional architecture.



People's Choice Winner



ENVIRONMENTAL LEADERSHIP

Project	Next door to Arthur Erickson's iconic University Hall, the Isttaniokaksini / Science Commons at University of Lethbridge
Location	Lethbridge, Canada
Firm	KPMB Architects (Canada) and Stantec Architecture (Canada)
Team	Bruce Kuwabara and Mitch Hall with Kael Opie, Nic Green, Lucy Timbers, Amin Monsefi and Andrew Hill (KPMB), Michael Moxam and Stephen Phillips with Justin Saly, Rich Hlava, Trish Piwowar, Dale Bateman, James Strong, Chris Onyszchuk, Ruth Wigglesworth, Bo Kim and May Fung (Stantec)
Photos	Nic Lehoux and Adrien Willaims

A+ STUDENT AWARD

Project	A high-performance material for a high-performance building, mass timber imbues
School	University of Toronto, Canada
Team	Siqi Wang and Shawn Dylan Johnston

bridge spanning two podiums, the building would lie recumbent — like a felled log in a forest — amid the towers of the Golden Mile commercial and residential district. The 110-metre-long upper volume is envisioned to contain a yoga studio, weight rooms and cardio gyms, with the lower volumes housing a café, community meeting rooms and two pools (one for leisure, the other for competitive swimmers), each beneath a ceiling of exposed joists. Completing the holistic concept, the nearby courtyard boasts a splash pad that could double as a skating rink in winter.

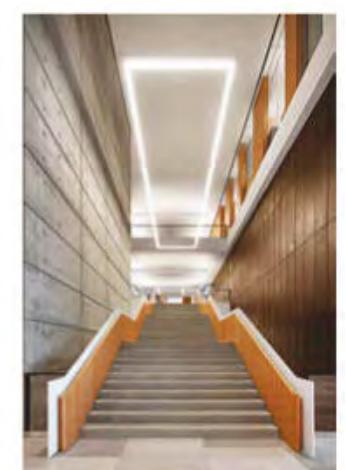
ENVIRONMENTAL LEADERSHIP

Project	This is a radical project: Canada's first chemical-free outdoor pool.
Location	Edmonton, Canada
Firm	Gh3*, Canada
Team	Pat Hanson, Raymond Chow, Joel DiGiacomo, DaeHee Kim, Nicholas Callies, John McKenna and Bernard Jin with Chris Makortoff (EllisDon), Alejandro Ortega Garcia (Morrison Hershfield), Stefan Bruns (Polyplan) and Aled Jones (Associated Engineering)
Photo	Gh3*

People's Choice Winner



further contribute to the feeling of a beach day spent in nature, the pool deck also incorporates a wide stretch of sand, ready for volleyball or castle-building competitions.



SOCIAL GOOD

Project	What if Old MacDonald hired a cutting-edge architecture firm to design his farm? That's the question posed by Montreal studio La SHED. Its concept for a family-owned organic cheese producer in Quebec's Montérégie region delivers a contemporary cow stable that shifts away from the industrialized metal boxes common in the industry and harkens back to farming's wholesome roots.
Location	Saint-Jean-sur-Richelieu, Canada
Firm	La SHED Architecture, Canada
Team	Sébastien Parent, Yannick Laurin and Renée Mailhot with Olivier Bérard, Anthony Bergoin, Romy Brosseau, Kevyn Durocher, Clément Stoll, Dahlia Marinier-Doucet, Pierre-Alexandre Lemieux, Cédric Langevin and Samuel Guimond
Photo	Maxime Brouillet

While the barn mimics the storybook ideal — complete with a tin roof, natural wood frame and hemlock siding accented by a massive red sliding door — it also presents something considerably more modern. A fully translucent facade pours natural light into the interior (a spacious environment that prioritizes cows' comfort first and foremost) while also delivering a picturesque reflection of the surrounding rural landscape. The glass wall isn't the only way to get a look inside. By hosting regular events held under the barn's overhanging roof, the farm works to cultivate a lasting appreciation for agriculture.



SOCIAL GOOD

Project	Zig Zag Park
Location	Bogotá, Colombia
Firm	Whiteknee, U.S.
Team	Aaron Brakke and Estefania Villamizar with Ivan Avila, Alejandro Bello, Juan Nicholas Rivera, Yojanth Gonzalez, Nicholas Arias, Javier Augusto Rosas, Diego Lopez, Jeisson Carrillo, Jhon Palacios, Amanda Lopez, Jhonatan Lopez and Jhon Vitechi



Despite being recognized with legal status and basic utilities 12 years ago, the informal Comuna 4 settlement at the edge of Bogotá still lacked effective park space. When its citizens grew tired of lobbying city officials, they resolved to spearhead the initiative themselves. Aided by a team of university students, Aaron Brakke and his design studio Whiteknee came on board to lead exercises focused on unifying the disconnected com-

munity to build consensus around key priorities. Their eventual concept is a testament to the power of navigating steep challenges. Taking advantage of the site's harsh incline, a series of ramps lead to expansive landings dedicated to playground swings, exercise equipment and a garden to help an NGO feed neighbourhood children. The park's construction — from a thoughtful mix of largely recycled materials — doubled as a strategic learning opportunity, with teachers brought in to train participants in key techniques and ultimately help them earn government-sponsored certificates in construction.

SOCIAL GOOD

Project	MLK1101 Supportive Housing
Location	Los Angeles, U.S.
Firm	Lorcan O'Herlihy Architects, U.S.
Photos	Paul Vu

Sometimes it takes careful planning to produce organic interactions. That's a lesson architect Lorcan O'Herlihy took to heart while developing affordable housing for previously homeless individuals in Los Angeles. Thanks to the building's L-shaped design, each of its 26 units receives abundant space, ample natural light and comfortable cross ventilation. But it's the strategies adopted to develop a deeper sense of community that are among the project's most thoughtful.

To promote neighbourly interactions between those coming and going, all units are accessed via staggered exterior walkways. When it comes time for a proper get-together, a social room with a shared kitchen and dining area accommodates regular potlucks, with dishes drawing on ingredients grown in the second-storey plaza garden. And while most of the ground floor is devoted to parking, cars stay tucked behind two street-front retail spaces that provide residents with valuable workforce training. All in all, it's a housing complex designed to be a place not just to live but to prosper.



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Seating

SELECTIONS _Kendra Jackson



Sofas

1 Octave

This low-slung modular system by Vincent Van Duysen includes rectangular, square, trapezoidal and corner elements to create standard sofas, as well as corner seats, chaises longues and pouffes.

Materials Wood, steel, polyurethane foam, down, polyester fibre, leather, multiple upholstery options

Manufacturer Molteni & C, molteni.it

2 Sengu Sofa

Quilted padding and a rich wooden platform lend this Patricia Urquiola design graphic appeal, while the angled back- and armrests offer plush support.

Materials Steel, Canaletto walnut or stained black oak, plywood, polyurethane foam, recycled PET fibre, multiple upholstery options

Manufacturer Cassina, cassina.com



3 Connery

Rodolfo Dordoni's versatile system includes square and circular components; the expansive single cushions have stitched detailing for subtle interest.

Materials Plywood, metal, aluminum, polyurethane foam, goose down, multiple upholstery options

Manufacturer Minotti, minotti.com



4 U-Series

Designed by Ward Bennett in 1979 for a private residence, the U-Series was reintroduced to the market earlier this year. The collection of inviting sculptural forms includes the settee shown, a sofa and a chair.

Materials Dacron, polyurethane foam, multiple upholstery options

Manufacturer Geiger, geigerfurniture.com





5



6

5



7



8

5 Lewis Curved

Extra-thick cushions and a half-moon shape give Lewis Curved its distinctive appearance, while piping detail adds just the right amount of contrast.

Materials Kiln-dried maple, goose down, hand-tied coils; custom finishes, fabrics and leathers available

Manufacturer Montauk Sofa, montauks sofa.com

6 BomBom

A domestic interpretation of her signature large-scale installations, this collection of vibrantly striped sofas by Portuguese artist Joana Vasconcelos comprises four differently shaped volumes with unfixed backrests that can be freely arranged into any configuration.

Materials Solid beech, pine plywood, multi- and tri-density foam, multiple stretch fabric options

Manufacturer Roche Bobois, roche-bobois.com

7 Clara

Designed with sustainability in mind, Clara by Terri Pecora is made of easily replaceable components to extend its lifespan if one element is damaged. The series includes a sofa and two sizes of chair.

Materials Powder-coated steel tube, high-density foam, polyester webbing, multiple upholstery options

Manufacturer Modus, modusfurniture.co.uk

8 Taru

Sebastian Herkner took inspiration from the silhouette of an elephant for the gently curved backrest of this seating collection. The line includes large, medium and one-armed sofas and a footstool, with the full bodies of each wrapped in fabric down to the feet.

Materials Steel tube, particleboard, plywood, Bultex foam, polyurethane foam, duck down, polyester

Manufacturer Ligne Roset, ligne-roset.com

Spec Sheet _Products

Side Chairs

1 Echoes

Tapping both Mediterranean and Scandi style, this family of timeless seating by Christophe Pillet highlights textural and material contrast.

Materials Metal in multiple finishes, thermoplastic, woven paper rush cord or cellulose paper cord in natural or anthracite

Dimensions 81 H × 48 W × 52 D

Manufacturer Flexform, flexform.it



2 Kin Seating Collection

Rigorous construction and finely crafted materials give this seating by Denmark's Chris Liljenberg Halstrøm quiet sophistication. The collection includes the side chair shown and four stool versions.

Materials Walnut or oak, leather in three colours

Dimensions 80.6 H × 50.1 W × 56.5 D (shown)

Manufacturer Design Within Reach, dwr.com



3 Scandia

Milanese studio Busetti Garuti Redaelli wrapped the generous seat pan of this stackable chair around its frame, resulting in a tidy, streamlined silhouette.

Materials Solid wood and veneer in matte black, smoke, matte brick red or natural oak

Dimensions 79 H × 53 W × 48 D

Manufacturer Calligaris, calligaris.com



Dan's elastic straps can be custom-printed with company names, logos and graphics

4 Vico Duo

Conceived in 1997 by Italian architect Vico Magistretti, the Vico Duo chair — defined by the angularity of its backward armrests — was recently reissued to celebrate the 100th anniversary of the designer's birth.

Materials Powder-coated or chromed steel, oak, walnut or blackened ash veneer

Dimensions 79 H × 60 W × 52 D (shown)

Manufacturer Fritz Hansen, fritzhansen.com

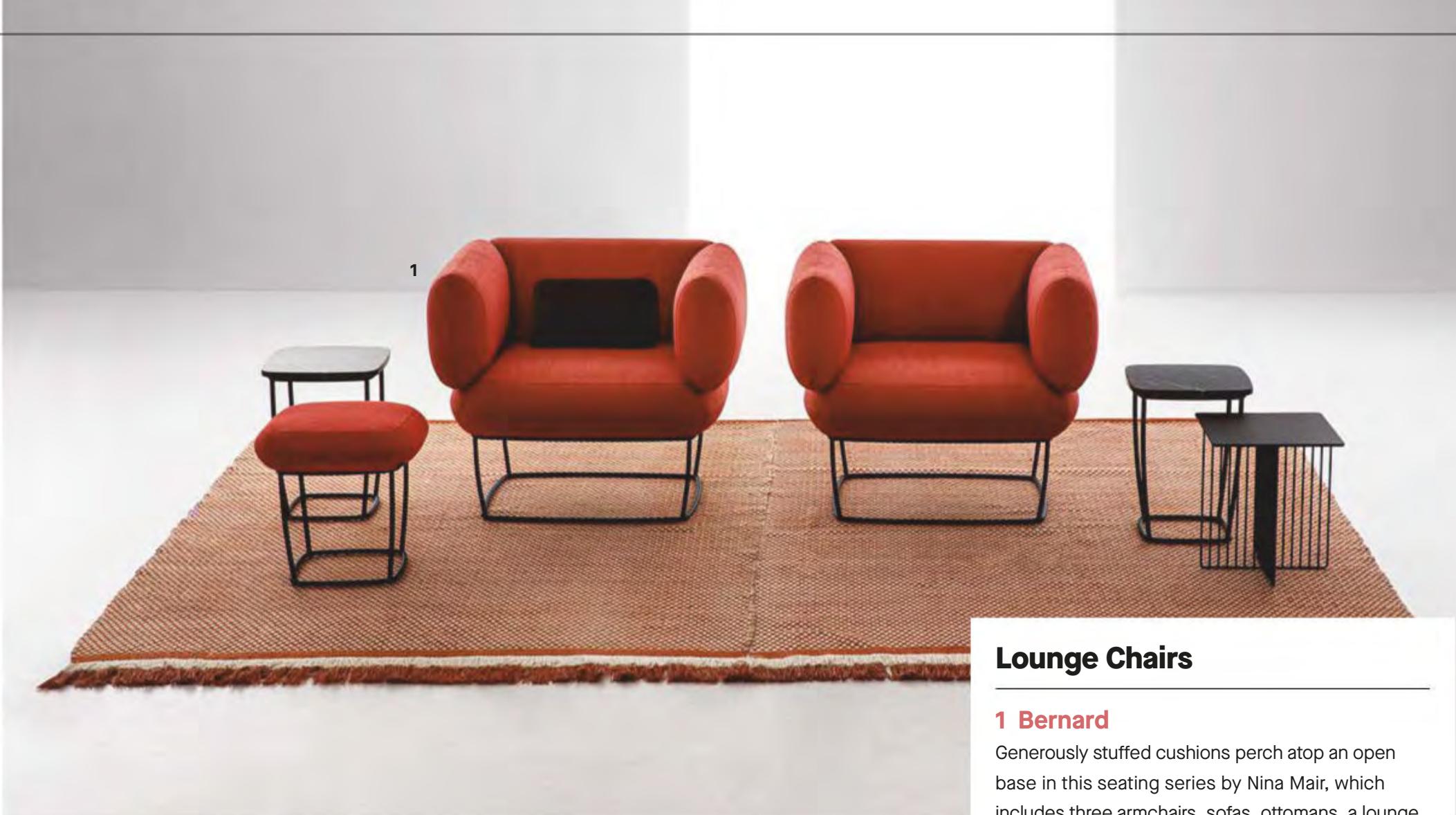
5 Dan Collection

For this graphic chair (available with or without arms), Patrick Norguet opted for elastic straps typical of the automotive industry to form the seat and backrests. A leather-covered version is also available.

Materials Varnished steel in iron grey or matte black, polyester straps in yellow, string, anthracite or blue

Dimensions 82.5 H × 49.5 W × 59.5 D (shown)

Manufacturer Zanotta, zanotta.it



Lounge Chairs

1 Bernard

Generously stuffed cushions perch atop an open base in this seating series by Nina Mair, which includes three armchairs, sofas, ottomans, a lounge chair and coordinating side tables.

Materials Solid beech, polyurethane foam, steel, lacquered steel, polyester fibres, multiple upholstery options

Dimensions 71 H × 100 W × 85 D (shown)

Manufacturer LaCividina, lacividina.com

2 DS-142

Both armrests and the back of this playful piece adjust independently of each other, easily transforming it from armchair to lounger to recliner.

Materials Leather

Dimensions 106 H × 160 to 198 W × 82 to 98 D

Manufacturer De Sede, dese.ch

3 Citizen Lowback

Konstantin Grcic's interpretation of a lounge chair, Citizen features a seat suspended from three cables to facilitate swinging and rocking while its shape discourages slouching. A highback version with neck pillow is also available.

Materials Black powder-coated metal, polyurethane foam, multiple upholstery options

Dimensions 80 H × 77 W × 88.5 D

Manufacturer Vitra, vitra.com

4 Dorso Lounge Chair

GamFratesi concealed a 360-degree swivel mechanism within the clean-lined and compact design of Dorso, making it ideal for offices and homes alike.

Materials Steel, plywood, moulded polyurethane foam, oak, multiple upholstery options

Dimensions 72 H × 77.5 W × 69 D

Manufacturer Hay, hay.dk

2



3



4

> MORE ONLINE

Find additional soft seating options at
azuremagazine.com/spec-sheets

Wall and Ceiling

WORDS Evan Pavka, M.Arch

Metal

1 Making Waves

MetalWorks Airtite, the latest addition to Armstrong's portfolio, is a range of steel and aluminum radiant ceiling systems that sustainably heat and cool. Consisting of six panel options (extruded to modular), the line suits a wide variety of institutional settings and can be backed with acoustic infill. armstrongceilings.com



1

2 Going Graphic

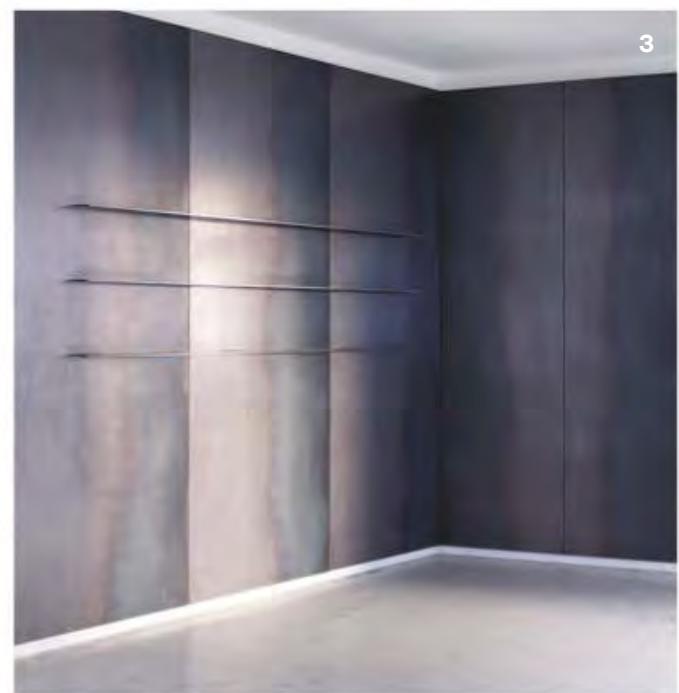
Arktura has updated its award-winning Vapor series with five striking new designs: Gradients, Frequency, Liana, Sky and Element (shown). The powder-coated aluminum torsion-spring wall and ceiling panels are also offered with wood, felt or polycarbonate acoustic backing for improved sound dampening. arktura.com



2

3 Rolling Through

Available with integrated shelving or simply as a single surface, Isomi's hot-rolled-steel wall panels add an industrial edge to retail and corporate environments. Each 0.9-by-2.6-metre module is finished with a matte lacquer that prevents it from oxidizing and increases resistance to natural oils and stains. isomi.com



3

4 Chain Reaction

Designer Luis Eslava's Gradient collection for Kriskadecor consists of eight versatile designs that can be suspended from ceilings as partitions and dividers or wall-mounted as a surface covering. The line's aluminum chain links can be fully customized in a number of sizes and hues. kriskadecor.com



4

5 Copper Covering

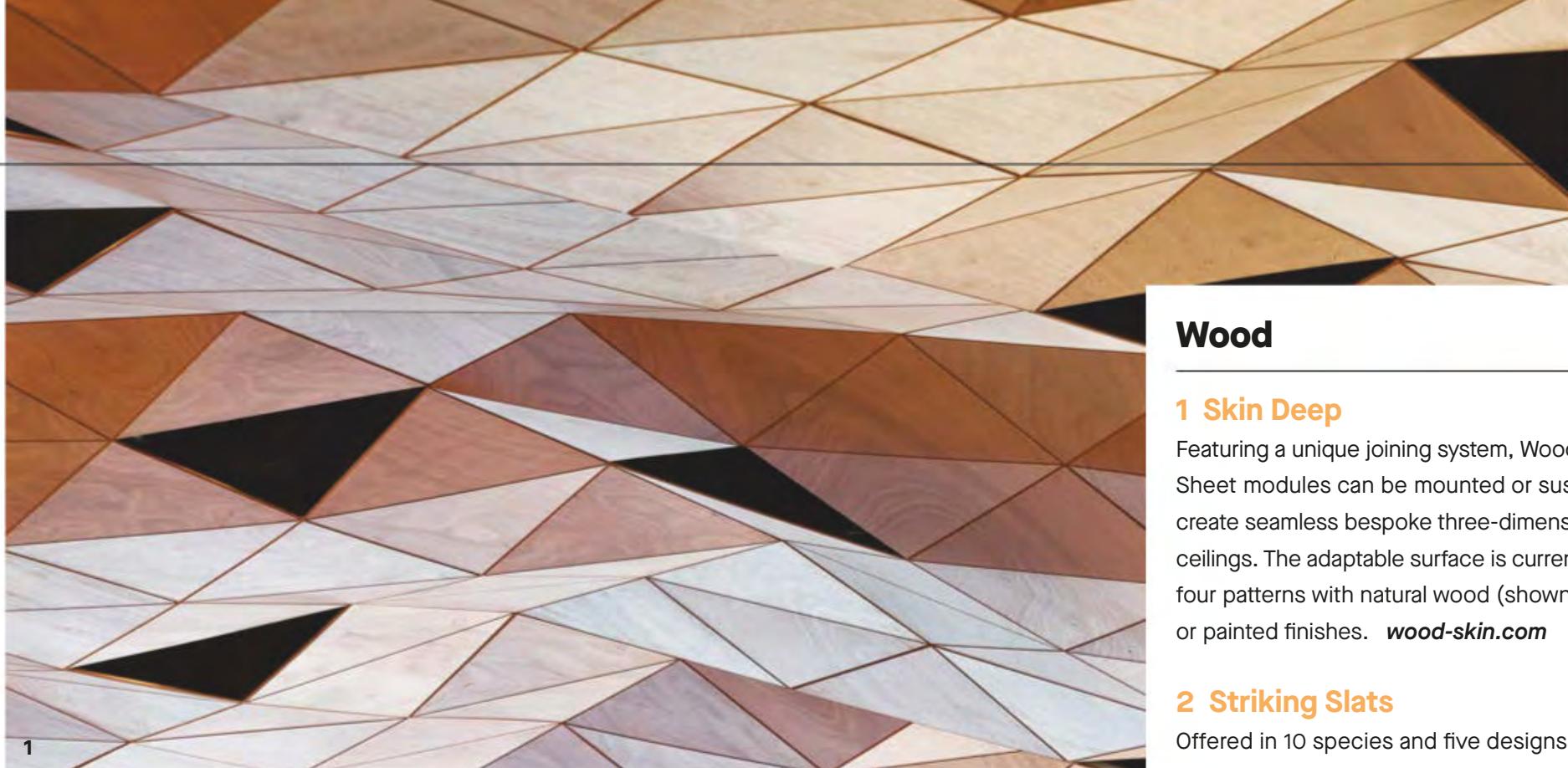
Cipher — De Castelli's newest range of seven-by-14-centimetre metal tiles — consists of four rectangular options created through a distinct erosion technique. Each copper (shown) or brass brick can be mounted using epoxy adhesive or grout and is suitable for vertical indoor use only. decastelli.com



5

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Wood

1 Skin Deep

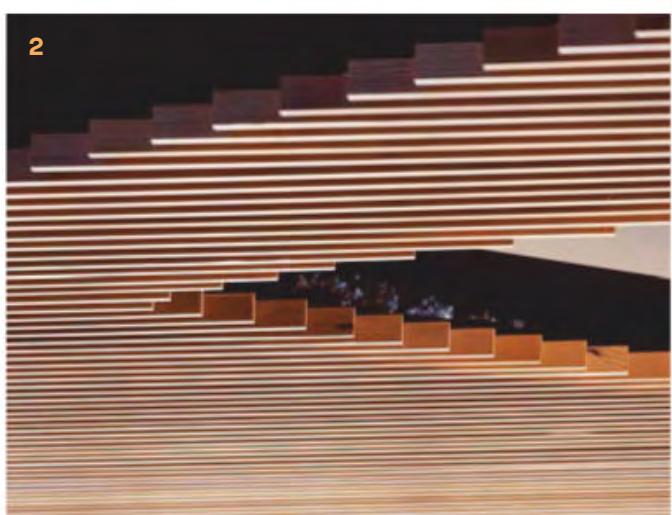
Featuring a unique joining system, Wood-Skin's Mesh Sheet modules can be mounted or suspended to create seamless bespoke three-dimensional walls and ceilings. The adaptable surface is currently available in four patterns with natural wood (shown here in okumé) or painted finishes. wood-skin.com

2 Striking Slats

Offered in 10 species and five designs, ASI Architectural's Grille is a solid wood and veneer wall and ceiling system. A custom hemlock installation (shown) features prominently in Cunningham Group's recently completed Minnehaha Academy in Minnesota. asiarchitectural.com, cunningham.com

3 Tropical Modern

Smith & Fong's mid-century-inspired range of carved wooden wall and ceiling panels for Durapalm are intended for use in a variety of commercial interiors. Consisting of a bamboo core and a palm face, the 1.2-by-2.4-metre segments come in eight refined colours and are Class C fire-rated. durapalm.com



Textured

1 Tile High

Taking its cues from Mediterranean roof tile, Bow — MUT Design's latest collection for Harmony Inspire — translates the building material into concave ceramic modules. The 15-by-45-centimetre wall tile is available in six colourways: clay, white, azure, bordeaux, teal and silver (shown). harmonyinspire.com, mutdesign.com

2 Plaster Master

Kerakoll Design House's Patina by architect and designer Piero Lissoni is a fibre-reinforced, naturally bacteriostatic and fungistatic plaster. Best used on non-wet interior walls, the covering comes in 10 muted hues that emphasize its weathered appearance.

kerakolldesignhouse.com, lissoniandpartners.com

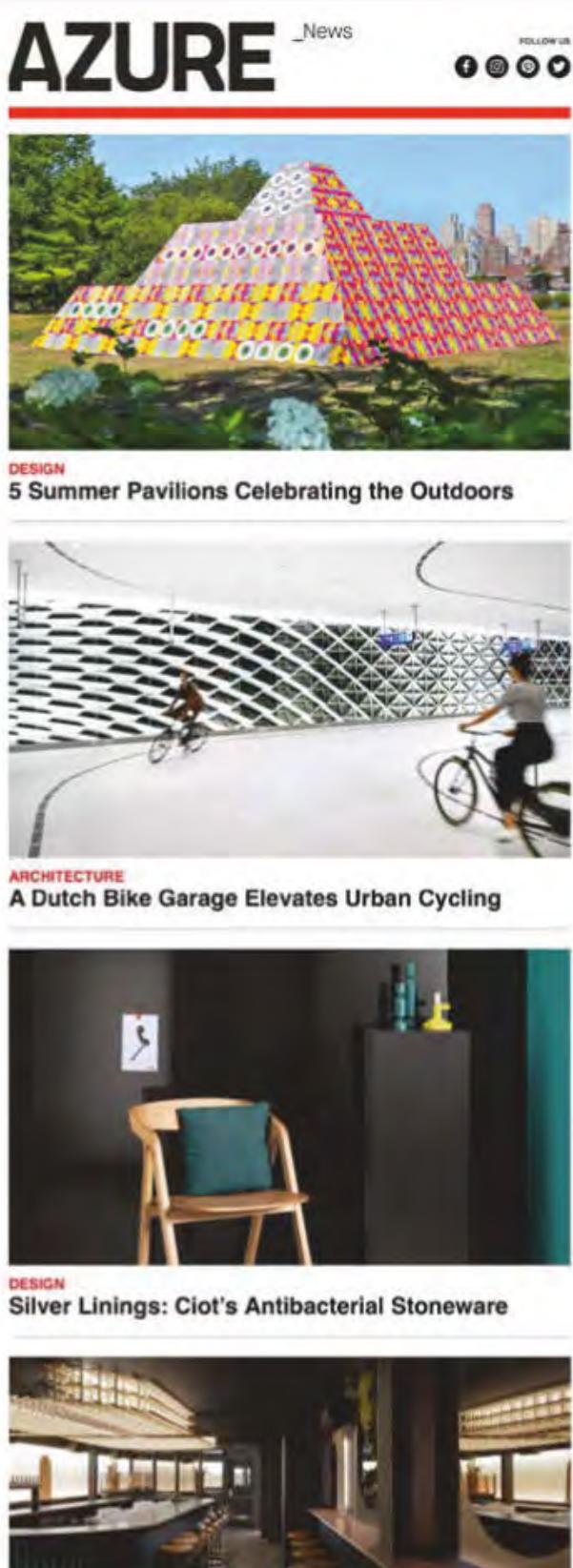
3 Soft Sounds

With an NRC value of 0.3, Woven Image's Ion line of acoustic surfaces combines high performance with aesthetic appeal. Produced in seven tones that range from black and white (shown) to pastel shades, the 60 per cent recycled PET wallcovering is fabricated in 2.8-by-1.13-metre segments. wovenimage.com



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Boldface

And the winners are...

Fifteen striking projects received the Ordre des architectes du Québec's awards of excellence in early June. Montreal studio Les architectes FABG took home the Grand prix d'excellence for Espace Paddock in the city's parc Jean-Drapeau. Atelier Pierre Thibault, Lemay, Alain Carle Architecte, Bisson associés, Provencher_Roy, La SHED architecture, Blouin Orzes architectes, Natalie Dionne Architecture, Pelletier de Fontenay, Saucier + Perrotte Architectes, L. McComber — architecture vivante, Coarchitecture, In Situ atelier d'architecture and Jacques Plante Architecte were among the additional Quebec-based winners.

Movers and shakers

In a controversial decision, Eva Franch i Gilabert was fired from her role as director of London's Architectural Association by the school's council following a vote of no confidence in mid-July. As per the institution's unique democratic structure, students, staff and faculty cast their ballots on key decisions, including, in this case, Gilabert's strategic plan, which was rejected by over 80 per cent of the school. A statement from the council cited a "failure to develop and implement a strategy and maintain the confidence of the AA School Community" as the cause of her termination. The outcome has drawn widespread criticism, including from an author of the AA's rule book, former instructor Elia Zenghelis, who argued that the decision "puts into question the council's legitimacy, demeaning its authority and making its incumbent resignation a *de rigueur* obligation."

The archive of prolific African-American designer Paul R. Williams — known for crafting palatial residences for Hollywood elites (such as Frank Sinatra and Lucille Ball) and for being the first Black architect to receive the AIA Gold Medal — was jointly acquired by Los Angeles's Getty Research Institute (GRI) and the University of Southern California School of Architecture in late June. Consisting of approximately 35,000 building plans, plus original drawings, photographs, notes and more, the significant trove — once thought to have perished in a fire following the 1992 Rodney King riots — provides an important record of the trailblazing architect's work.

The founder and current chief executive of the London School of Architecture, Will Hunter, announced in early July that he would step down from his position at the conclusion of the 2020–21 academic year. "It has been the greatest privilege of my life to found the London School of Architecture," says Hunter. "I conceived the idea in 2010, and I'm delighted that, only a decade on, my many excellent supporters, colleagues and pioneering students have succeeded in making the school into a thriving reality and force for change." He will remain involved with the institution on a part-time basis as director of entrepreneurship.

Two leading architecture schools welcomed new deans this summer. In Toronto, associate professor of landscape architecture Robert Wright assumed the role of interim dean of the Daniels Faculty as the search for outgoing dean Richard Sommer's replacement has been suspended due to the COVID-19 pandemic. At UC Berkeley, architect, educator and Practice for Architecture and Urbanism founder Vishan Chakrabarti will now lead the California institution's College of Environmental Design. "As I begin my tenure, the world is at an inflection point like no other," he said in a message to the school. "These swirling forces envelop us and push us to do better, to do the right thing and to do so together."

In memoriam

Pioneering Canadian designer Janis Kravis passed away on July 16 at the age of 84. Relocating to Canada in 1950 from his native Latvia after a detour in Sweden, Kravis established Karelia Studio nine years later and would go on to craft distinctly mid-century interiors for a range of clients, including Four Seasons, the Constellation Hotel in Toronto and Carleton University in Ottawa. In addition to these spaces, the designer also produced a number of striking furniture pieces that inspired the establishment of a retail arm, Karelia International, located in both Toronto and Vancouver.

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Final Thought



Occupying a large swath of the MAAT in Portugal, *Beeline* is American studio SO-IL's biggest temporary work since the practice was founded in 2008.



Remaking Ground

IN LISBON, *BEELINE* ASKS: WHAT IS THE FUTURE OF CULTURAL SPACE?

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PHOTOS_Iwan Baan

When the COVID-19 pandemic forced lockdowns across the world, cultural institutions were among the first to close their doors. In late June, the American Alliance of Museums released a stark report. According to its findings, 16 per cent of the 760 organizations polled felt there was a significant risk of permanent closure over the next 16 months. In response, institutions have leveraged their digital presence while cautiously maintaining a physical outpost and thinking through post-pandemic occupancy. Lisbon's Museum of Art, Architecture and Technology (MAAT) is one such space; it reopened in mid-June, launching a much-anticipated retrospective on Brooklyn-based studio SO-IL. To complement the show, called "Currents — Temporary Architectures by SO-IL," director Beatrice Leanza had the firm create a new installation to house a series of ongoing public programs centred around "interrogating the role of cultural institutions in society."

Beeline — the resulting MAAT-wide intervention — is a reimagined public route running between the waterfront entrance and a rear loading dock. At the heart of the museum, the walkway merges with an auditorium and surrounding multi-level environments comprising mezzanines and playscapes — each wrapped in the elemental geometries typical of the studio's transient structures — that foster "clandestine" encounters. Cloaked in fabric panels, the ethereal enclosures establish borders between spaces, activities and programs while simultaneously dematerializing their thresholds, suggesting a moment of otherness where things can become something else entirely.

While *Beeline* is an object, it's also a situation, says SO-IL co-founder Florian Idenburg, that "opens up the building to new perspectives" and "challenges implied hierarchies of space." Here, as in much of SO-IL's work, architecture is "not the end of things," adds co-founder Jing Liu, "but a momentary coming together of ideas and materials, pregnant with new possibilities." Like the impermanent activations on view, whose tangents have informed larger schemes for buildings from the U.S. to South Korea, the installation is a tentative vision for future public and cultural spaces. It's grounds for something new, for something yet to come. maat.pt, so-il.org



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