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_65 The 2018 AZ AWARDS

The Very Best In...

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- 080 Interiors** Winners in Residential, Commercial/Institutional
- 084 Design** Winners in Experiential Graphics, Architectural/Interior Products, Furniture, Furniture Systems, Lighting Fixtures, Lighting Installations
- 091 Special Categories** Winners in Social Good, Environmental Leadership, Ideas/Prototypes, Unbuilt Buildings, A+ Student Award
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C. F. Møller's Copenhagen International School is covered in teal-hued solar panels. Photo: Adam Mørk

Cover: Micasa Volume C showroom in São Paulo, by Studio MK27. Photo: Fernando Guerra



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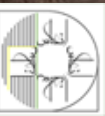
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Copy Editor
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Andrew Braithwaite, Tim McKeough,
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Contributors
Veronika Aquila, Nina Boccia,
David Dick-Agnew,
Simon Lewsen, Austin Macdonald,
Susan Nerberg, Philam Nguyen,
Carolyn Pioro, Corinna Reeves,
David Sokol, Catherine Sweeney,
Jaclyn Tersigni

Senior Account Managers
Jeffrey Bakazias
(416) 203-9674 x238
jeffrey@azureonline.com

Dinah Quattrin
(416) 993-9636
dinah@azureonline.com

Neil Young
(416) 203-9674 x230
neil@azureonline.com

Director Integrated Production
Alessandro Cancian

Digital Development Manager
Francesco Sgaramella

Web Editor
Mark Teo

Digital Designer
Daniel Hildreth

Digital Assistant
Evelyn Chin

Marketing Manager
Mahasti Eslahjou

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Stephanie Galt

Administration
Olga Chernyak, Elena Zaralieva

Editorial Director/Chief Content Officer
Nelda Rodger

Publisher/Chief Executive Officer
Sergio Sgaramella

Letters to the Editor: azure@azureonline.com

Staff can be reached at: firstname@azureonline.com

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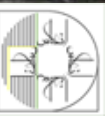
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Behind the Prize

Carved from Carrara marble, the 2018 AZ Awards trophy is a minimalist yet multi-faceted sculpture that – appropriately for a prize – fits satisfyingly in one’s hand. Working with Italian stone innovator Salvatori, designer Michael Anastassiades – the London-based talent best known for his elemental lighting fixtures – has crafted the piece with a timeless quality reflective of his work.

“I’m curious to see the different functions the object takes on,” Anastassiades says. “It has been designed to facilitate multiple uses: as a decorative object perhaps,

as something that might have a more practical function, like a paperweight.”

On June 22, the trophy was handed out to the 20 category winners of the eighth annual AZ Awards, for which Anastassiades was also a juror (meet the full jury on page 66). Honouring the best in architecture, interiors and products (plus social good and eco-leadership), the program extols design excellence – a quality this small work of art encapsulates nicely. *_ELIZABETH PAGLIACOLO*
michaelanastassiades.com, salvatori.it

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Konstantin Grcic and Vitra

The winning relationship between Vitra and German designer Konstantin Grcic continues apace. Their Waver chair – whose seat is suspended, like a paraglider’s harness, from a metal frame – won an AZ Award in 2012 for Best Furniture Design. It was also just one of the pair’s many successful collaborations. The latest is the exhibition Night Fever, on view at the Vitra Design Museum in Germany. Night Fever explores how clubs and lounges have been de facto laboratories for discipline-crossing innovation, pushing architecture, interior design, lighting, graphics and even fashion to their limits. The highlight is a multi-sensory installation created by Grcic and lighting designer Matthias Singer. The exhibition runs until September 9. design-museum.de

Where Are They Now?

NEW TOMES, INSTALLATIONS AND MATERIAL EXPLORATIONS: CATCHING UP WITH PAST AZ AWARD WINNERS

WORDS _David Dick-Agnew



Mason White and Charles Waldheim

Together with his Lateral Office partner Lola Sheppard, architect Mason White claimed 2016’s Best Temporary Architecture trophy for Impulse, a series of glowing see-saws that lit up Montreal’s winter nights. White followed the win with two books. The first, *Many Norths*, co-authored with Sheppard, looks at the Arctic architecture the firm explored with its 2014 entry to the Venice Architecture Biennale. He co-edited the second book, *Third Coast Atlas*, with a team including 2014 AZ Awards juror Charles Waldheim. This compendium of research on urbanization along the Great Lakes and St. Lawrence River lays crucial groundwork for future studies of the region. lateraloffice.com

Moss & Lam

In 2016, Moss & Lam’s W1 tables earned an AZ Award for Best Furniture Design, their win cemented by the innovative use of scagliola, the 17th-century sculpting technique. By hand-mixing and -moulding cementitious plaster tinted with different pigments, the studio produced a veined stone that handily substitutes for marble. Moss & Lam continues to explore this technique with Playtime, a collection launched at New York’s Collective Design fair in March. While the W1 tables featured curvaceous profiles reminiscent of bottom-heavy hourglasses, Playtime combines hexagonal columns of varying colours and dimensions into dynamic compositions that evoke an almost crystalline feel. mossandlam.com



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WORDS _Danny Sinopoli



Peter Mabeo

Through his eponymous design brand, manufacturer and distributor Peter Mabeo has made it his mission to bring “a uniquely African sensibility” to the global design scene, employing countless craftspeople in the process. Hit releases have included Garth Roberts’ Seri series of solid-wood tables, stools and containers, distinguished by intricate edging hand-carved by artisans in Botswana, Mabeo’s home country. More recently, French designer Inès Bressand’s sleek Lebone lamps, showcased in Milan this spring, feature sheet-metal bodies and shades, their surfaces hand-beaten in the manner of traditional forgers.

mabeofurniture.com



Dundun Coffee Table

“The revival of African design sometimes risks being interpreted with preconceptions,” says Studio Lani founder Lani Adeoye, whose sculptural furniture, inspired by her Nigerian roots, is anything but cliché. Take her bent-metal Dundun coffee table, which evokes West African talking drums in a sophisticated, unhackneyed way. Adeoye’s originality is being noticed. Earlier this year, her Sisi Eko floor lamp won a European Product Design Award. Its “alluring form,” the judges said, “creates its unique identity.” studio-lani.com



Lagos Wooden Tower

Sir David Adjaye, the Ghanaian-British powerhouse, may be the best-known African-born architect working today. But a new generation of practitioners is hot on his heels. One of the most promising is Hermann Kamte, founder and CEO of HKA, based in Cameroon. Kamte has a penchant for large-scale timber structures: The tower pictured here – shortlisted for a site in Lagos, Nigeria – boasts an LVL frame enshrouded by a vivid brise-soleil. Although it wasn’t ultimately picked, the building marks the 26-year-old as an architect to watch, maybe even a powerhouse-in-the-making. hermann-kamte.com





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Midnight in Milan

AT THIS YEAR'S SALONE DEL MOBILE, DEEP BLUE PROVED DEEPLY PERVASIVE

WORDS _Danny Sinopoli



BLUE VELVET CHAIR

Designed "in the name of softness," Fernando and Humberto Campana's ultra-plush armchair for Edra comes in other colours, but its namesake hue taps the zeitgeist.

edra.com

L.A. SUNSET TABLES

To evoke a darkening SoCal sky, Patricia Urquiola chose a "pearly midnight blue" for the frames of these low metal tables; the circular glass tops sport a complementary opaline finish.

glasitalia.com



SIGMUND DAYBED

The bright brass screws are the sole flashy detail on this daybed made for relaxing; its subdued blue upholstery conceals moulded polyurethane suspended on a light metal structure. arflex.it

Call it a resistance to millennial pink. Although the (waning) colour du jour was still in evidence at this year's installment of Salone del Mobile, neither it nor Ultra Violet – Pantone's colour of 2018 – matched the ubiquity of a darker, more sophisticated usurper: midnight blue. It was everywhere, from Fernando and Humberto Campana's latest chair for Edra (appropriately named Blue Velvet) to Neri&Hu's modular Lan collection of seating and accessories for Gan. "The indigo colour palette used for the various modules, rugs and cushions inspires the name of the collection: *Lan* means blue in Mandarin," a Gan spokesman says. "The designers wanted to pay

homage to the Eastern tradition of using indigo for dyeing fabrics that are normally used in the home."

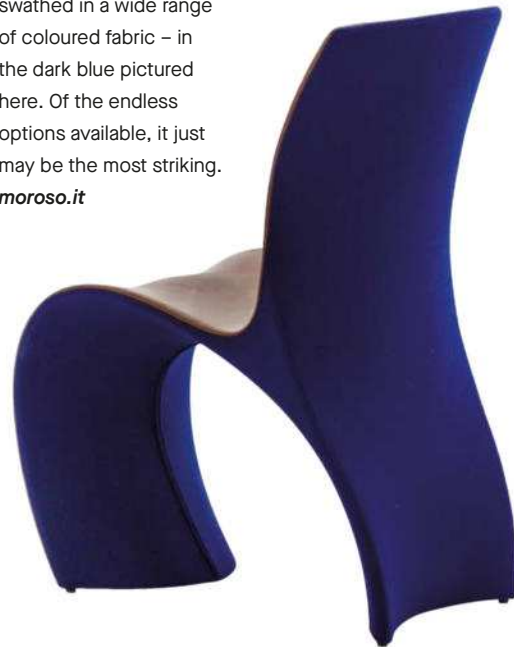
Specific motivations aside, the emergence of deep blue as design's go-to hue may also reflect the yearnings of an anxious globe for more calm and sobriety in the world. That's why Arflex's new Sigmund Daybed, a slender upholstered lounge inspired by Freud, was made for the shade: If your objective is to produce furniture for "contemplation and introspection," as the company states, few other colours do as nicely.





3SKIN SOFT CHAIR

There's a reason Moroso chose to showcase Ron Arad's update of his sculptural plywood 3Skin chair – it now comes swathed in a wide range of coloured fabric – in the dark blue pictured here. Of the endless options available, it just may be the most striking. moroso.it



WONDER CABINET

Leave it to Marcel Wanders to jump on the blue train but then steer it down his own track: Concealed behind the glossy denim-coloured doors of his clean-lined cabinet for Roche Bobois is a riotous screen-printed interior depicting scenes of exotic cities. roche-bobois.com

LAN COLLECTION

The saturated blues of Asian textiles inspired Shanghai-based Neri&Hu's furnishings series for Gan. Pieces include low seating, screens, cushions and rugs. gan-rugs.com



Grain Man

TIJS GILDE'S SILICA FURNISHINGS
EPITOMIZE BEAUTY IN THE ROUGH

WORDS _Danny Sinopoli

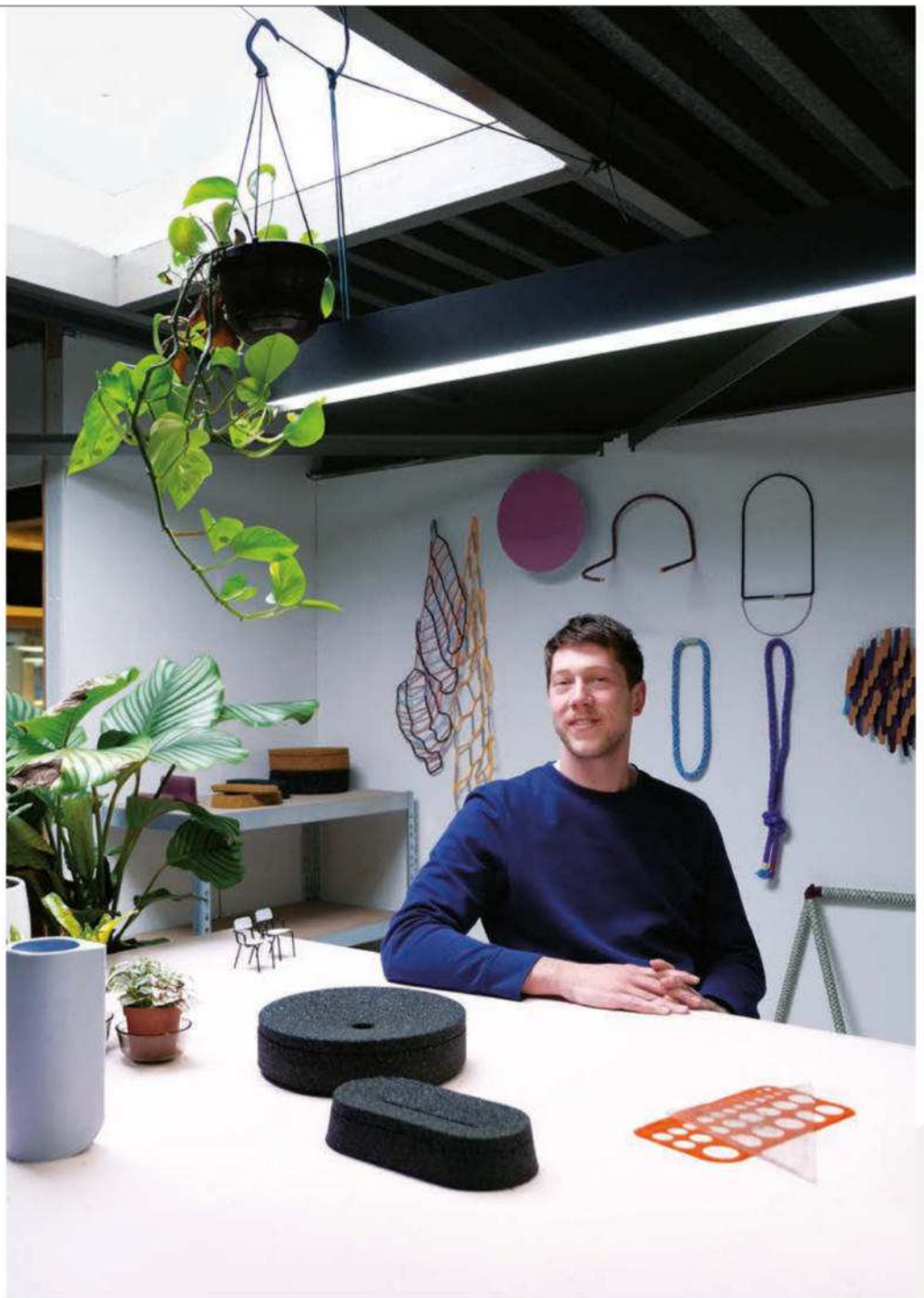
You may not want to run your hand over the surfaces of Tijs Gilde's latest creations, a series of roughly textured silica furnishings including vases, lidded vessels and sculptural outdoor side tables. But the young Dutch designer, who has worked as a trend strategist for brands such as Ikea, is okay with that. In fact, it's rather the point of his colourful Gravel line, which he showed at SaloneSatellite during Milan Design Week.

"I was reflecting on how our digital society is more attuned to things that aren't real or physical, but also craves things that bring it back in touch with being human," Gilde says from Eindhoven, where he studied and now works. By creating something enticing out of a "very rough, elemental" substance, he explains, he's compelling users to take full stock of the objects in their midst, of the process undertaken to make "even harsh materials suitable for interior purposes."

Upending assumptions about how products should look and function is characteristic of Gilde's work. For Gravel, his process involves sourcing silica, a sandstone component commonly used for flooring, "straight from the quarry," then tinting it black, blue and other shades. "In the flooring industry, they paint the grains with PU paint, but I use natural pigments," Gilde says. "The one exception is black; I couldn't get such a dark colour with natural pigments."

To bind the grains, Gilde uses the same epoxy the industry does, but at a dramatically lower ratio. "This means that this product is not only 96-per-cent pure stone, but also doesn't require any energy like heat to be produced. I add the epoxy to the gravel and mix it, add the pigment powder and then put the mix in a mould."

The result: tall, minimalist vases (sealed so water won't seep through) and porous outdoor tables (left unsealed so rainfall filters to the ground). "When experimenting, you look for a material's innate qualities," Gilde says. "In this case, silica can be porous, so also making something for outdoor use was logical." tjsgilde.com



ABOVE: Dutch designer Tijs Gilde sits in his Eindhoven studio amid samples from his Gravel collection of silica products.

RIGHT: The line includes vases and lidded vessels tinted with natural pigments or, in the case of black pieces, PU paint.



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SPAN OUTDOOR BENCH

Banish all thoughts of marble as hopelessly baroque: A Bianco Carrara slab atop sandblasted sandstone legs, John Pawson's Span bench for Salvatori couldn't be more now. salvatori.it



AQUA DINING TABLE

Designed by Fabrice Berrux, Roche Bobois's Aqua table features a laminated Fenix veneer top supported by a bulbous solid-marble base, shown here in white Carrara. roche-bobois.com

Marble's Arc

MOVE OVER, QUARTZ: THE OG STONE IS BACK

WORDS _Danny Sinopoli

Striding through the palazzi and passageways of Milan, it's difficult to fathom that marble's appeal might ever go through phases. But in North America anyway, the original gangster of luxury building materials has given ground in recent years to upstart alternatives such as quartz, granite, slate and concrete. One reason for its eclipse is the comparative affordability of stone such as quartz. Another could be its residual rep as an old-school material.

On that latter score at least, this year's Salone del Mobile proved how contemporary all manner of marble can look and feel. For Arketipo, Gino Carollo adopted a veiny dark variety to reinforce the "universality" of his Moon Invaders tables. At Salvatori, none other than master minimalist John Pawson created exquisitely austere furniture out of classic Bianco Carrara. "For me, everything depends on clarity of line, form and junction," he said. The veining is a bonus.



MOON INVADERS SIDE TABLE

The veining in Gino Carollo's side tables for Arketipo, available in square and rectangular versions, offers a galaxy's worth of interest; the trim is vegetable tanned leather and the slender legs are metal. arketipo.com

N_ELLE KITCHEN ISLAND

A highlight of Cesar's N_Elle line is the monolithic island panelled with large sheets of Grey Saint Laurent marble; despite its rusticity, the unit boasts vertical grip recesses and push-to-open fronts. cesarnyc.com



superstar chair

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ABOVE: Lasvit's series of specially commissioned monsters include, from top, Maarten Baas's sharp-toothed critters, the Campana Brothers' aliens and Stanislav Müller's Japanese shape shifters.



LEFT: Maxim Velčovský's video installation invoked real-world monsters.

Monster Mash-up

A-LISTERS CONFRONT THEIR DEMONS FOR CZECH GLASS MANUFACTURER LASVIT

WORDS _Danny Sinopoli

For the Viennese artist **Raja Schwahn-Reichmann**, the scariest monster imaginable is a figure from Swiss fairy tales: a dancing dog “as tall as a man,” with a single eye – evil, of course – “shining upon his forehead.” At the same time, Brazil’s Campana Brothers imagine monsters springing not from dark forests but from outer space, in the guise of hulking aliens that may or may not be real. Terror for Dutch designer Maarten Baas, meanwhile, comes in tinier form: little, sharp-toothed critters that wait for night to fall so they can “hunt, kill, crunch.”

All of these terrifying visions and more are among the components of a macabre menagerie of art pieces commissioned and produced by Czech glassmaker Lasvit. Unveiled during Milan’s design fair in a 19th-century theatre, where the firm also staged an appropriately creepy cabaret show in rotation, the assemblage of designer “beasts, antiheroes and fantastical creatures” was displayed in the venue’s ornate boxes alongside the company’s chandeliers and fixtures. At the centre of it all was perhaps the most disturbing element: Lasvit art director Maxim Velčovský’s *The Independent*, a towering video work whose dozens of crystal screens transmitted the kind of “beautiful fake news” that certain politicians have been using to manipulate the public of late.

“The most interesting monsters of our time,” Velčovský explained, “can talk through its screens.” Now that is scary. lasvit.com



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Masters Class

AMID THE LAUNCHES AT SALONE DEL MOBILE, HISTORIC REISSUES THREATENED TO STEAL THE SHOW

WORDS _Danny Sinopoli



Paolo Piva's Alanda Coffee Table

If any one piece of furniture can be said to have established the look of the 1980s, it's Paolo Piva's iconic Alanda table, with its geodetic frame and smoky glass top. Piva, who designed the piece just as the Me Decade was sliding into the Reagan era, died last year at the age of 67. Alanda '18 – B&B Italia's reintroduction – is the company's homage to the late architect-designer. For all of its connections with the eighties, however, Alanda feels more timeless than time-specific. Its black steel frame, which functions as a pedestal, recalls a group of upturned pyramids; the glass top comes in an extra-light as well as a smoky tint. The new version is available in two sizes: 120 by 120 centimetres and 120 by 180 centimetres. Like the original, the reissue will be made in Italy. bebitalia.com



Carlo Mollino's Fenis Chair

A world-record price for a piece of 20th-century furniture was set in 2005 when an oak-and-glass table by Italian architect and designer Carlo Mollino was auctioned by Christie's New York for just over US\$3.8 million. Mollino's Fenis Chair, a late-1950s piece re-released this spring by Zanotta, won't set buyers back quite that much, but it's no less covetable. Distinguished by its sinuous back and splayed legs, the chair was designed by Mollino for the Turin Faculty of Architecture in 1959 and entered Zanotta's catalogue in the mid-1980s; the company produced it from 1985 to 1996, making this new version – available in natural or black-painted solid maple – its first reappearance in more than two decades. Collectors, take note. zanotta.it

Frank Lloyd Wright's Taliesin 1 Armchair

As anyone who has visited Taliesin West will know, the furniture that American architect Frank Lloyd Wright designed for his home/studio in Arizona was just as significant – and distinctive – as the architecture. Case in point: the Taliesin 1 armchair, often described as "wooden origami." Wright created the chair, which is made from a single piece of folded plywood, for his living room at Taliesin West. The first reedition was produced by Cassina between 1986 and 1990; this year's rerelease, which features thicker padding and a more reclined backrest, is made from beech plywood with a cherry veneer (like the original) or natural or stained black oak. Of special note are the 450 limited-edition versions featuring coloured profiles and upholstery: 150 each in blue, burgundy and petrol green. cassina.com



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Dramatic Tension

IN EARTHQUAKE-PRONE CHILE, A DECEPTIVELY SOLID THEATRE PROMISES TO RECAST ITS URBAN SETTING

WORDS _Susan Nerberg

PHOTOGRAPHS _Cristóbal Palma

Smiljan Radić has run away with the circus – at least he has with Teatro Regional del Biobío, a six-storey venue that he describes as rising like a modern-day big top on the banks of the Biobío River in Concepción, some 500 kilometres south of Santiago. “Concepción was close to the epicentre of the 2010 earthquake,” says the Chilean architect best known for his 2014 Serpentine Pavilion, a doughnut-shaped structure built out of boulders and paper-thin fibreglass. The 8.8-magnitude catastrophe destroyed many of the city’s buildings, so “the submission call,” he says, “was for a very solid structure, also for an institution. We did the exact opposite, visually.”

Rather than a building supported by a handful of massive columns, Radić and colleagues Eduardo Castillo and Gabriela Medrano (who beat out 11 other international firms with their 2011 proposal) conceived a reticulated framework of slender beams and pillars. “The conventional notion of a theatre tends to be associated with a conservative architecture. We got around that by using PTFE,” a Teflon-coated woven fibreglass that is as light as sails. In Europe, the material is most often used as a second facade; here, it is the facade. Since the structure sits on the riverbank, there could be no below-grade level. “The building rises from a platform that’s 30 centimetres thick. In the end, it’s a pretty simple design, just like a tent, albeit a sophisticated tent,” Radić says.

At nearly 10,000 square metres, the venue is the largest regional theatre in Chile, with a main performance space that seats 1,200 and a 250-seat chamber hall accessed from a ground-level plaza. “For us, this was always a national project,” says Radić. “The architecture proposes an experience not really found in Chile, and is a bit outside what people expect of an institutional building.”

That’s also why the theatre is a sign of the future. “The scale fits with the beautiful river, but it doesn’t reflect the scale of Concepción today; it has the scale of what it will be like in 20 years.” The venue thus serves as connective tissue between the city and the developing waterfront. And while locals see Teatro Regional del Biobío as a paper lantern shining from within, it’s also a beacon that lights the way forward for a growing city. teatrobiobio.cl



The six-storey performing arts centre is wrapped in a shell of PTFE, a Teflon-coated woven fibreglass that appears solid during the day and translucent at night.



Lighting

_Illuminated Walls _Portable Lamps _What's Next



Roll Model

LICHT KUNST LICHT ILLUMINATES AN UNDERGROUND BIKE GARAGE WITH WHEEL-INSPIRED FIXTURES

WORDS _David Sokol
PHOTOGRAPH _Johannes Roloff

As a type, underground parking has a bad name.

In most of these concrete volumes, says Marco Serra, chief architect of Novartis, "the walls are dead." But lifeless building is not the calling card of the global pharmaceutical company, which has populated its various campuses with works by Frank Gehry and Alejandro Aravena, among others. In 2014, Novartis assigned Serra to reconceive parking for 800 bicycles – which it has inserted beneath a new park at its Basel, Switzerland, headquarters – as a work of architecture better suited to the company's reputation.



EDITORS _Erin Donnelly and Kendra Jackson

Almost immediately, Serra thought of Lina Bo Bardi's legendary Coaty Restaurant in Salvador, Brazil. Completed in 1987, the largely windowless, concrete interior featured sinuous corrugated walls that evoked gently flowing curtains – the opposite of entombment. Serra realized that adapting the Coaty concept to a bicycle garage would allow riders to use the perimeter wall as a navigational device, following its curves to the entry ramp or to one of the garage's two stairways. To underscore the wall's use as a horizon line, he tapped Licht Kunst Licht as lighting designers.

“When we started the project, there were these round cut-outs in the ceiling, which were necessary due to structural reasons,” says Martina Weiss, director of the Bonn, Germany-based studio, which also has a Berlin office. “When looking at Marco's design, we had the idea that these recesses would be the perfect place for lighting – luminous ‘wheels.’”

Produced by German manufacturer Trilux and installed in three rows of five luminaires – with a 16th light inserted off-grid to mark a staircase – the bespoke fixtures consist of an annular slanting shell

made of translucent white PMMA divided into 12 segments. LEDs are embedded in the shell's integrated channel, and they shine in a 120-degree beamspread. That illumination extends uniform 4000 K light across the thermoplastic to create a graphic ring effect. “It beautifully washes those perimeter walls to make them seem inviting and friendly,” says Weiss, citing the importance of creating a feeling of safety in underground spaces. lichtkunstlicht.com





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1 LUMINOUS PATTERNS

At the Oslo Airport, an installation of Philips Luminous Patterns wall panels evokes the view of a city's twinkling lights as seen from a descending plane. The customizable LED-integrated wall features dynamic movement controlled by the brand's Dynalite System Manager. lighting.philips.com

2 LOOP

With its trimless design, Antoni Arola's OLED fixture for Fluvia is easily inserted into false ceilings or hollow partition walls. The light source, which can be rotated 360°, is embedded in a thin flat plane that sits perpendicular to the wall inside a circle. simonelectric.com



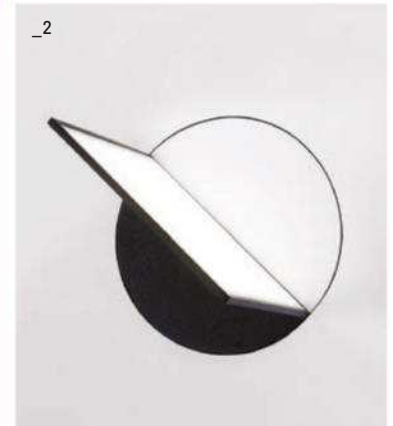
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3 PARALLEL PERCEPTION

Meystyle has upped the ante on its LED wallpaper collection with the addition of this art-deco-inspired capsule collection, which features super thin and flexible OLED panels from LG alongside metallic accents. meystyle.com

4 KUMIKO

Lighting designer Michiru Tanaka took inspiration for her Kumiko modular OLED wall tiles from both her birthplace in Japan and her current home, New York. The product, made by Kaneka OLED, borrows its patterns from traditional shoji screens as well as from New York's grid system. kanekaoled.jp



_2



_4





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Rainbow Bright

NEWSUBSTANCE DROPS A SPIRALLING TOWER OF COLOUR AND LIGHT ON COACHELLA

WORDS _Jaclyn Tersigni

When Patrick O'Mahony first visited the grounds of the California music festival Coachella, he was struck by the quality of light. "The sunrises and sunsets out there are incredible," says O'Mahony, creative director of U.K.-based, entertainment-focused design studio NewSubstance. "That light always seems very distant; it's always kind of behind the mountains. You can never really get close."

Tapped by festival organizers to dream up an installation for the event's 2018 edition, O'Mahony and his team sought to encapsulate people within that sunrise and sunset. The result is Spectra: a seven-storey tower whose spiralling walkway is wrapped in translucent panels, bathing visitors in reds, greens, yellows and purples. Offering a reprieve from spring temperatures that can reach 35 degrees Celsius during the event, the pavilion is air-conditioned. And with an observation deck at its summit, Spectra provides a view of the grounds rivalled only by that from the on-site Ferris wheel.

During the day, the project is a psychedelic beacon that soars above the desert landscape and crowds that total more than 250,000. Once the sun fades, it transforms, animated by 690 custom LED fixtures. To conceal the source of illumination, lighting designer James Bawn recessed LED tape into the roof beams of each of the seven swirling levels. Custom power supplies were also installed to control each individual fixture. An additional 22 lighting sources placed on the roof create aerial effects.

The system can produce about 16 million colours, along with a myriad of effects. During the 10-day event in April, it was programmed to progress through a subtle series of shifts during the day and evening, building to more dramatic animations as the sun set and the festival buzz hit its peak.

Coachella 2018 wrapped up on April 22, but Spectra is set to remain on the site for a few years to come. NewSubstance plans to adapt the installation so that it will remain fresh for future editions of the festival. news substance.co.uk



marset



Taking care of light

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Asking the Experts

AZURE TALKS TO SEVEN
LIGHTING DESIGNERS ABOUT
HOW THEY STAY AT THE
TOP OF A FIELD RULED BY
EVER-CHANGING TECHNOLOGY

"We're exploring the potential for **OLED** and its extreme flexibility and evenness of light. OLEDs are making their way into consumer goods, mainly in screen technologies. They remain exceedingly rare in lighting applications. But, as manufacturing volumes increase, we expect OLEDs to become more commonplace, beginning with niche applications in automotive, aerospace and industry."

– *Theo Richardson, co-founder, Rich Brilliant Willing, Brooklyn*

"I'm going to say something that nobody wants to say: After six months an LED starts losing its property – light temperature, intensity, coherence of the light, the distribution. I'm working on engineering – and this is a patent that belongs to Arik Levy – a piece of **technology that enhances the LED capacity** as it is losing, so that you keep the quality of the product. That's technology for me. Not 'I walk into the room and the light comes on.' Smart products should start with complex needs; a floor lamp is not a complex need."

– *Arik Levy, multidisciplinary designer, Paris*

"Obviously technology is going so many different places, but for me **it's about making things that will be just as good in 50 years**, and you can't base that on technology that's constantly changing. The market is so over-saturated right now it feels important to produce less. For me, sustainability has always been at the core. It's not about what can get made; it's about what I can bring to the table as a designer."

– *Bec Brittain, lighting designer, New York*



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"For me the future of lighting is all about how we use LED. The technology is moving at a dramatic rate, so it's often difficult for designers to be able to create lighting with the same classicism that you would get from the sources we previously used. We are now starting to develop our own LEDs so that we can achieve the desired light levels and temperatures to create contemporary pieces with a classic edge to them. Finding ways to combine technology with decorative lighting is something that we are going to see a lot more of in the future."

– Lee Broom, product designer, London

"We as an industry are now able to create more lumens with less power. Some of our latest installations utilize low-voltage cables and allow the structure of the system to become more architectural. Wireless charging is popular in the cell phone world; I'm curious to see how that will evolve into wireless power over longer distances. If a floor were set up with this technology, for instance, then we would be able to move floor lamps freely around a room without the restriction of cords and plugs."

– David Weeks, designer, New York

"We have definitely been following the progress of OLED; however, at the moment the technology still needs to be refined, and application is limited to only a few sectors. We think automated lighting systems with integrated variable white and RGB technology will be the next big thing. It's already growing in popularity with the huge push from Philips Hue and other home lighting systems. This technology will be a popular topic in regards to work environments and how lighting plays an important role in quality of health at work and even at home."

– David Ryan, co-founder, Anony, Toronto

"I think we are not close to being finished with LED. For instance, their minimal use of energy makes it interesting to work with battery packs... not only for outdoor use but also for making light an independent object. So far, light has always been in relation to an installment – like, you need some kind of a plug. At the moment you can say, okay, make it independent from this kind of electric source, and it gets a new expression. It's something I'm exploring but can't talk about yet."

– Stefan Diez, industrial designer, Munich

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_1

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SELECTIONS _Erin Donnelly



_4



_3



_5



_2

1 KOYOO

Ingo Maurer designer Axel Schmid created this delicate, minimal table lamp, launched earlier this year at Light + Building in Germany. The LED source is hidden in the narrow base, and the shade is a round sheet of paper that the user can replace with any shape desired. ingo-maurer.com

2 PARROT

This battery-powered floor lamp from Tobias Grau is ready to follow you anywhere. The round head is both rotatable and tiltable, and the height adjusts between 98 and 140 cm. It's available this fall in white, black and blue, as well as in the orange shade shown. tobiasgrau.com

3 COCKTAIL

At 215 mm tall, this diminutive lamp is the perfect scale to blend in with the glassware on a table in a restaurant or home. The light, whose cylindrical base and swivelling head are made from durable aluminum, is available in black or white. groklighting.com

4 CALVINO

Balancing one circular plane over another, this piece from Davide Groppi uses a reflective underside on the adjustable upper disc to cast a soft glow downwards or against a wall. davidegropi.com

5 MUSA

Created by members of Stockholm collective Note Design Studio, Vibia's Musa rests an opal glass sphere inside a bowl sculpted from textured aluminum. It's available in wired and rechargeable iterations, with a base in grey, white or matte pink. vibia.com



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Green Lights

THE GROWING TREND OF LUMINAIRES DESIGNED TO SUPPORT PLANT LIFE

SELECTIONS _Erin Donnelly

1 MYGDAL PLANTLIGHT

German designers Nui Studio have created a simple way to bring the health benefits of greenery into windowless spaces with this lamp-meets-terrarium. Each piece hermetically seals a self-sustaining ecosystem inside an LED-lit blown-glass vessel. nui-studio.com



2 GOPLE LAMP RWB

Developed for Artemide by BIG, this mouth-blown glass pendant's RWB LED source is adjusted to enhance the well-being of humans as well as to boost the growth of plant life. Its red and blue radiations at varying wavelengths support different phases of the grow cycle. artemide.com

3 VIRIDE

Barcelona designers Álvaro Goula and Pablo Figuera recently prototyped a series of minimal, modern planters, each fitted with one or more round LED panels. The light source is calibrated to cast a glow that is comfortable to the eye, as well as beneficial to the plant. goulafiguera.com



4 LIMBUSFLOOR SUBTLE GREENFRAME

Both a plant stand and a room divider, this multi-functional piece was designed for Glimakra of Sweden by Johan Kauppi. The solid ash frame is integrated with a flora-sustaining lamp, and itself evokes a window, making it ideal for spaces lacking daylight. glimakra.com





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Permanent Fixtures

IN JUST A FEW SHORT YEARS, ANDLIGHT HAS MADE A LASTING IMPRESSION IN A RAPIDLY EVOLVING INDUSTRY

WORDS _Kendra Jackson

Caine Heintzman



Lukas Peet



Heintzman's Vine chandelier challenges the notion that low-energy LEDs can't be large-scale.

For Vancouver lighting designers

Caine Heintzman and Lukas Peet, cutting their teeth at a time when technology was completely transforming the industry was almost fortuitous. The two were still in school – Peet at Design Academy Eindhoven, Heintzman at Emily Carr University of Art + Design – when LEDs began to proliferate just over a decade ago. The tumbling of design barriers that followed aligned perfectly with the designers' own ambitions to shake things up within the lighting world.

After graduating, each established independent studios (which they still maintain), developing their own identities before joining forces in 2013 to co-found ANDlight with business director Matt Davis. Combining their skills into one collective, they were able to take on more commissions and, in turn, fund the brand's evolution. "Our primary focus is to develop forward-thinking products," says Heintzman. That means both exploiting emerging technologies and thinking full-circle.



"Anyone working in design should have a sense of responsibility [for the environment]. We're always considerate of materials."

ANDlight's trajectory, so far, has been measured and pragmatic, a slow process of refining methods and forging relationships with designers. Their first

three collections were picked up by Vancouver's Inform Interiors in 2013, an early sign they were doing something worth noting. At a time when most lighting was skewing diminutive, the brand went bold. Peet's Button series, for example, lit up a circular face nearly 60 centimetres wide with an LED source,

LEFT: The Array series by Peet uses a thin chassis to deliver the current.

while Heintzman's linear Pipeline pendants offered flexibility in scale and form with their 90-degree elbow joints.

This past spring their work topped numerous must-see lists by bloggers and Instagrammers impressed by their Milan Design Week installation at Ventura Future, where their lights were suspended against a series of colourful asymmetric MDF circles. "We wanted to be fully formed and ready to deliver," says Peet, "so we can do things the way we want."

New York has taken notice, too. ANDlight's massive Vine chandelier, a chunky totem of illuminated globes, was tapped as a finalist for an NYCxDesign Award after its May debut at ICFF. andlight.ca



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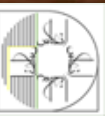
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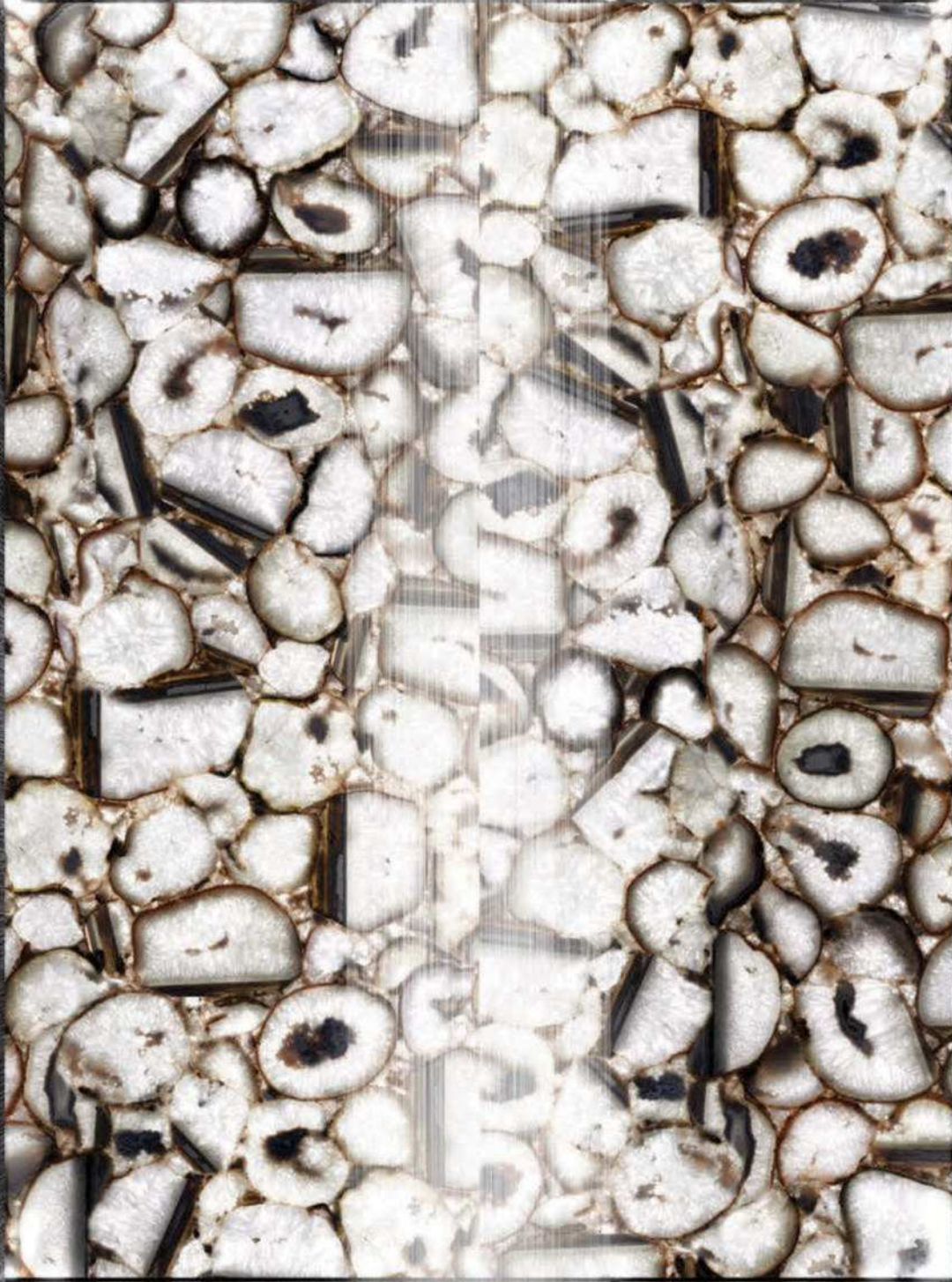
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AZ AWARDS

2018

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Meet the Jury

For the eighth annual AZ Awards our international jury gathered in Toronto at the end of March to sift through a record-setting 997 entries from 46 countries. Our panel of experts narrowed their choices down to 20 winners and 44 awards of merit, representing the very best of design and architecture. A big congratulations to all who have earned a 2018 AZ Award; your peers applaud you!



Michel Rojkind. Founder of Rojkind Arquitectos in Mexico City and the architect behind Veracruz's new concert hall, Foro Boca.

Claire Weisz. Architect and founding partner of WXY, the award-winning New York City architecture, urban design and planning firm.

Megan Torza. Partner at Toronto architecture, landscape architecture and urban design firm DTAH.

Michael Anastasiades. Product and lighting designer for Flos, Herman Miller, Salvatori and his own eponymous brand.

Allen Chan. One of the three co-founders of multi-disciplinary studio, the DesignAgency, based in Toronto.

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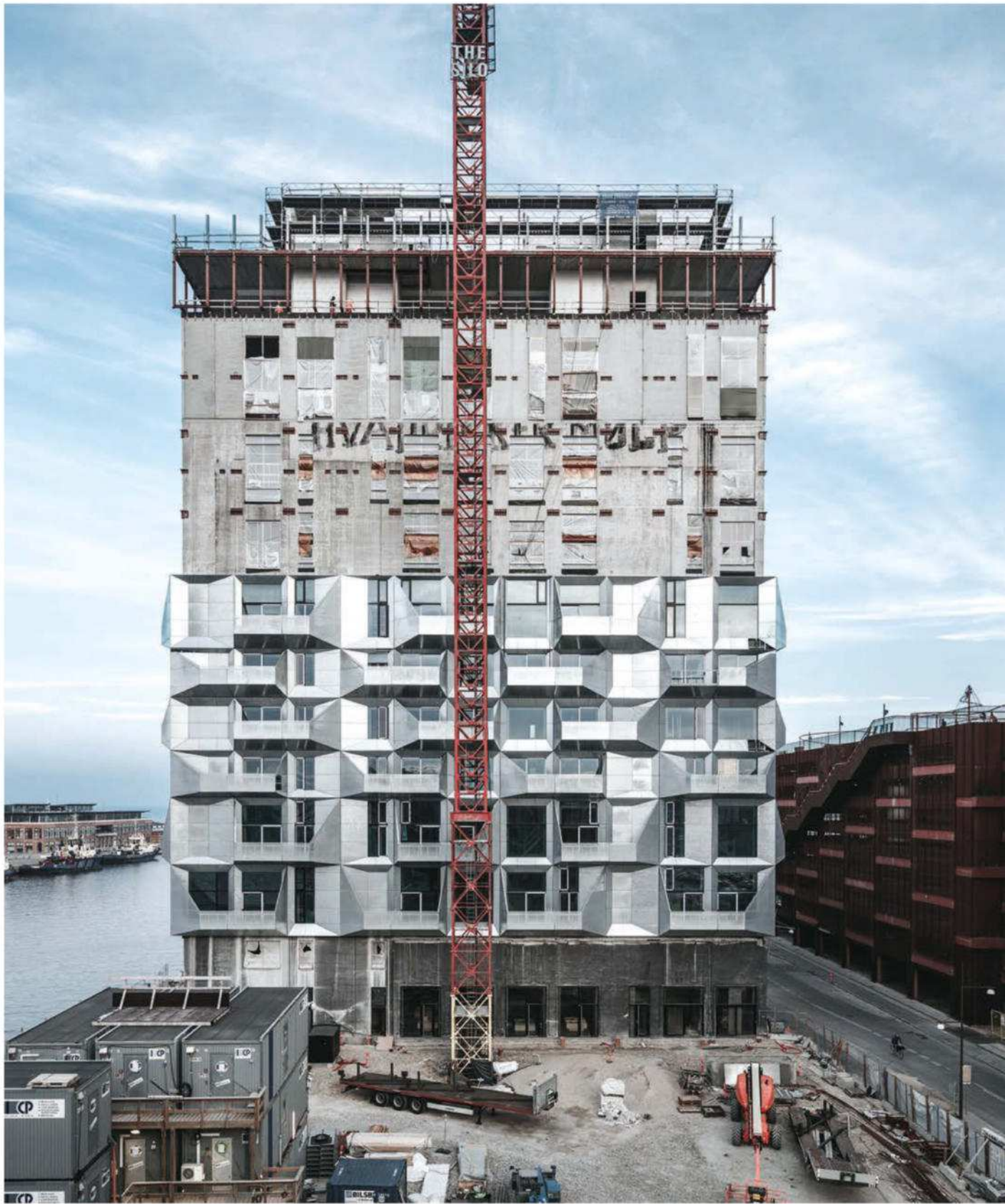
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Best in Architecture
Residential
Multi-unit



“Oh my god – I wish
I did this one!”

CLAIRE WEISZ

People's Choice

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The Silo

Location

Copenhagen, Denmark

Firm

COBE, Copenhagen, Denmark

Team

Caroline Nagel and Dan Stubbergaard with Balslev, Klaus Kastbjerg, NRE Denmark and Wessberg

Any city seeking to repurpose defunct industrial relics should look to this Copenhagen residential project for inspiration. Located in the new district of Nordhavn on the Øresund coast, the Silo transforms an abandoned grain silo from the 1960s into a spectacular residential tower. This was no small feat. According to COBE, it would have been easier to simply tear the landmark down – but principal Dan Stubbergaard recognized that the tallest industrial building in this former harbour represented a built resource worth celebrating.

The firm did so by sheathing the 17-storey structure in a galvanized-steel wrapper that incorporates expressively angled balconies. This dramatically sculpted cladding serves as a climate shield to protect the interiors from direct sunlight and wind, and its perforated patterns create an effect akin to sun-dappled water. Generous openings were carved into the concrete facade to create space for floor-to-ceiling windows and large balconies. The offcut slabs were then repurposed into pavement and urban furniture for a public space, meaningfully linking the building to its context.

Inside, the original spaces for storing and handling grain have been transformed into 38 unique apartments, measuring up to 401 square metres, with ceilings that soar to seven metres. The building also houses a public event space, and the top floor is a restaurant with unrivalled views of the city and the Øresund coastline. In fact, the Silo is now a destination for all Copenhagengers – one that speaks of social sustainability, respect for context, and community pride. ●



PHOTOS BY RASMUS HJORTSHØJ, COAST STUDIO

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Copenhagen International School

Location

Copenhagen, Denmark

Firm

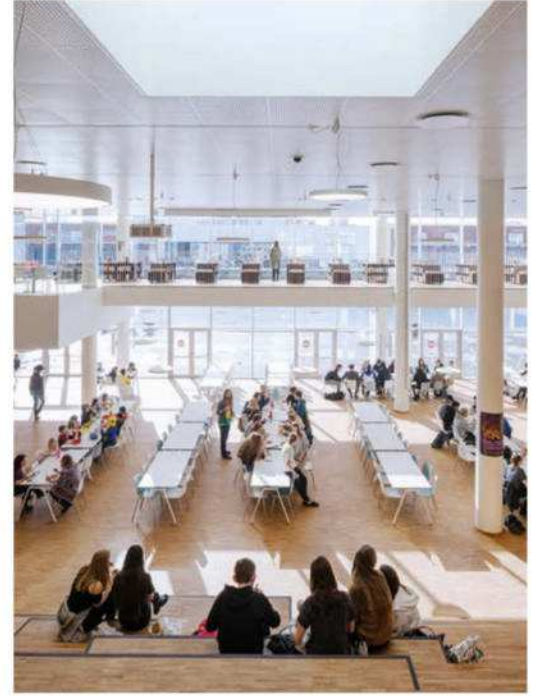
C.F.Møller Architects, Aarhus, Denmark

Team

Mads Mandrup, Thue Borgen Hasløv, Anne Lilke Krag Hansen and Jørgen Juul

What better way to teach the next generation environmental responsibility than to make the school itself an extraordinary demonstration of state-of-the-art sustainability. This is the ethos at the heart of the Copenhagen International School, which is covered in 12,000 photovoltaic panels that produce 300 megawatt hours – enough to provide more than half of the school’s annual electricity.

An institution for 1,200 elementary- and high-school students that doubles as a solar power plant has its educational perks. The inner workings of the teal-hued solar facade are part of the curriculum, which includes classes in solar studies and enables students to monitor the campus’s energy production. The formally inventive 25,000-square-metre building – the largest international school in Denmark – is broken down into four smaller “towers” to accommodate the various grade levels, and the classrooms are strategically placed mainly along the building’s perimeter to optimize daylight and views. There is also a grey-water system for handling the school’s non-potable H2O needs. ●



“As we all know, waterfronts are being converted, but you usually only get residential and office towers, so it’s great to see a public school be built. It’s like a detonator – it’s bound to make more good things happen around it”

MICHEL ROJKIND





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Micasa Volume C

Location

São Paulo, Brazil

Firm

Studio MK27, São Paulo, Brazil

Team

Marcio Kogan with Marcio Gurian and Marcio Tanaka

Micasa is São Paulo's leading retailer of contemporary design, and over the years it has expanded its floor space by commissioning architects to create standalone buildings in the shape of cubes, then using these to showcase furniture and lighting by the likes of Patricia Urquiola, Jasper Morrison and Jean Prouvé. Volume C is the third such building, and like its predecessors, it's a stunningly sculptural vessel – as beautiful inside as it is out. Designed by a central figure of the Brazilian modernist movement, Marcio Kogan, the 15-by-15-square-metre box, accessed via massive sliding doors, is partly wrapped in a translucent polycarbonate that diffuses sunlight and captures the shadows of nearby trees. At night it takes on a lantern-like glow.

Inside, Kogan left the glulam wood framing exposed as a nod to the traditional Japanese architecture he has admired for years. The laminated timber frames are spaced out at 1.95-metre intervals, and every other module is reinforced with a steel rod cross brace. A narrow gap has been left between the pillars and interior walls, for an added glimpse at how the building is constructed.

Kogan compares this small but essential detail to revealing the skeleton that supports the skin.

While furniture will no doubt be on regular display at Volume C, the intention is for the space to be as flexible as possible for hosting parties, events and other happenings. There has already been a refurbished Airstream caravan parked inside, used to house an artist in residence. ●



PHOTOS BY FERNANDO GUERRA





“The most compelling aspect is that the firm developed a structural timber system specifically for the project – it’s not the application of an existing one, it’s entirely unique”

MEGAN TORZA



DevolutioN Park

Location

Xiamen, China

Firm

DevolutioN, Xiamen, China

Team

Tang Jiansong with Li Yihao, Wang Haiqing,
Wang Qi and Yang Lutong

DevolutioN Park is a landlord's nightmare, and a guerilla gardener's dream come true. In 2017, Chinese artist and architect Jiansong Tang had the rare opportunity to use a vacant 90-square-metre apartment for a few months and transform it into a green oasis. Hauling in cultivated soil, potted plants and park benches, he formed a hilly terrain and a pebble-covered path that meandered through the two-bedroom residence. He used foam to build the grassy mounds, and laid down plastic to keep the installation from leaking. Then, he invited residents to wander in.

Located on the 27th floor of a 50-storey tower, the temporary park was a commentary on the woeful lack of green space that surrounds most high-density residential towers, like the one where DevolutioN Park was located, in Xiamen, China. There, as elsewhere, the connection

residents have to nature is limited by design. Whereas public parks have traditionally acted as communal hubs, tower developments tend to make room for private parks that don't encourage neighbourly exchanges.

There's also the issue of investor units. Jiansong's project offers an intriguing alternative to leaving them empty. What if these boxes in the sky became parks or other types of social space, even if only temporarily? It's a pipe dream, but a good one that might just work its way into reality one day. ●



“A project like this has the potential to really challenge developers. By giving DevolutioN Park an award, it's our way of saying we dare you to think about a better future”

MICHEL ROJKIND





Big Space, Little Space

Location

Buffalo, New York, USA

Firm

Davidson Rafailidis, Buffalo, New York, USA

Team

Georg Rafailidis with John Banaszak and Stephanie Davidson

There's a lot to be said about creativity emerging from constraints. With Big Space, Little Space, restrictions informed the conversion of a 1920s garage in Buffalo, New York, into a poetic living space – and sizeable attached workshop – for a creative couple. Neighbourhood bylaws prevented changes to the exterior of the brick building, and a relatively modest budget (US\$150,000) meant every gesture had to have a practical outcome. So, rather than carve the interior into specific uses, architect Georg Rafailidis kept the living spaces fluid, demarcating areas for sleeping that could just as easily be used for dining.

He also left vestiges of the original building, such as wooden joists on the ceiling, as contrasting features to clean white walls and floor-sweeping curtains that conceal basic built-ins. The odd hole,

carved out of the ceiling, à la Gordon Matta-Clark, provides natural light; each is capped by an operable skylight.

The roof has also been utilized, adding another 162 square metres of outdoor space, accessed via an industrial metal staircase, during the warm months. As the firm notes: "Over time, most buildings stray from their original programs and develop lives of their own." Big Space, Little Space does just that, but with the subtlest of interventions. ●



"I can easily imagine living here"

MICHAEL ANASTASSIADES

Best in Architecture
Residential
Single Family (Tie)



“This project goes right back to the basics, which so many architects tend to forget about. As a jury we all agreed: It’s an obvious winner”

MICHEL ROJKIND

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Entrepinos

Location

Valle de Bravo, Mexico

Firm

Taller Héctor Barroso, Mexico City, Mexico

Team

Héctor Barroso with Thalia Bolio, Ricardo Camacho, Rory Gardiner, Tonatiuh Martínez, Diego Ramírez, Tomás Rodríguez, Hugo Sánchez and Vianney Watine

Exuding serenity and sophistication, Entrepinos is a masterful coming together of handcrafted form and material warmth. The name of the cluster of five identical volumes that cascade along the Valle de Bravo, two hours southwest of Mexico City, translates to “among the pines.” Clearly, this stunning 1,700-square-metre project derives its inspiration from its evergreen landscape and from locally sourced materials.

Each single-family house consists of six volumes positioned around a patio. On their north sides, the volumes are closed, but the south facades are expansively open, blurring the boundaries between indoors and out with floor-to-ceiling glass doors and windows that usher in sunlight and breezes. The upper floors contain the bedrooms, and the lower floors mostly house communal spaces that seamlessly connect to terraces, patios and gardens.

While the timber framing is revealed in every opening and celebrated in the exposed ceiling

joists, the most unexpected material is the clay finish: the pinkish-brown soil that was salvaged from the foundation excavation and hand-rubbed onto the brick surfaces, inside and out. The treatment lends the project its remarkable softness.

Architect Héctor Barroso has avoided disturbing the natural habitat. Though some pines had to be cut to make way for the project, the felled trees have been made into furnishings and built-ins that tie the interiors together. While Entrepinos lets simplicity reign, some moments are orchestrated to evoke awe: The sawtooth profiles of the exterior staircases, for instance, are among the details that make these idyllic residences sing. ●



PHOTOS BY RORY GARDINER



Orongo Station Stewardship Master Plan

Location

Poverty Bay, New Zealand

Firm

Nelson Byrd Woltz Landscape Architects,
Charlottesville, USA

Team

Thomas Woltz with Jeff Aten, Alissa Diamond,
Breck Gastinger, Evan Grimm, Jeremy Jordan,
Jim Kovach, Sara Myhre, Hara Wilkiemeyer
Sánchez and David Timmerman

Orongo Station is so ambitious in its scope it defies categorization, yet in many ways, it's hardly visible to the naked eye. It is, nominally, a 12-square-kilometre sensitive land management project on the eastern coast of New Zealand – an area that was once blanketed in rainforest.

Lead architect Thomas Woltz sought to both restore the landscape and create something new. His team conserved the saltwater wetlands and constructed a meandering freshwater stream that overflows into nearby flats during the rainy season. They also planted 600,000 trees to shield the coastline from wind and rain, thereby protecting it from erosion.

A decade in the making, the site has now become a haven for endangered species ranging from the tuatara (a spined lizard) to the miniature blue penguin. But this isn't your typical rarefied conservation zone. It is admirably mindful of the region's Indigenous heritage, preserving historic Maori defensive structures, fishing encampments and a centuries-old graveyard that had long been neglected. It also carved out open fields for sheep to graze. Fencing, bridges, staff housing and facilities for shearing and storage have been

worked into the plan, along with immaculately clipped gardens that surround the homestead. As *Wall Street Journal's* architecture and design critic Alastair Gordon noted, "It's almost too much for the imagination to take in. Rather, it grows on you slowly, as does the level of care and integration that went into the property's evolution." For AZ Awards juror Megan Torza, Orongo Station is a vital restoration not only of a farm but also of culture. ●

“Large-scale landscapes like this are in need of design to be sustainable decades from now. That’s what makes Orongo Station so powerful”

CLAIRE WEISZ





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Loft Panzerhalle

Location

Salzburg, Austria

Firm

Smartvoll, Vienna, Austria

Team

Philipp Buxbaum and Christian Kircher with
Olya Sendetska and Simona Slavova

Here's what is truly remarkable about Loft Panzerhalle, beyond its obvious achievement as a visionary architectonic masterpiece: The new insertion hasn't overwhelmed the original red brick building that houses it. Located on the top level of a refurbished armory, where military tanks used to be repaired, the apartment takes advantage of its eight-metre height thanks to the addition of a ribbon-like mezzanine, where the private rooms are now located, along the perimeter. From this vantage point, the bedroom – shrouded by a white curtain rather than stationary walls – provides views of the Salzburg mountains, visible through a bank of paned windows original to the structure.

Getting to this upper level is like a theatrical event. At the centre of the space is a floating staircase made of cast-in-place concrete. It ascends with a low and lingering incline before splitting into a Y to create two routes. Tucked below it

is a seven-metre-long kitchen island made of lava stone and featuring shelves for growing herbs. The rest of the main level has been kept open to allow living spaces, entertainment areas and workspaces to be configured as desired. Elsewhere, quiet areas have been carved out of the 350-square-metre space, including a spa with a sauna and a fireplace. From almost every angle, some aspect of the original building shines through, adding an unexpected warmth to this futuristic, almost surreal interior. ●

“This is a great piece of architecture and a beautiful statement about a willing client coming together with true craftsmanship”

MICHEL ROJKIND





PHOTOS BY TOBIAS COLZ

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“This is arguably
the best taco shop
I’ve ever seen”

ALLEN CHAN





El Califa

Location

Mexico City, Mexico

Firm

Esrawe Studio, Mexico City, Mexico

Team:

Héctor Esrawe with Javier García-Rivera, Aloisio Guerrero, Daniela Pulido, María Santibáñez, Alessandro Sperdutti and Federico Stefanovich

El Califa is a known commodity, with close to a dozen locations across Mexico City. The beloved taquería chain's latest outpost, on busy Avenida de los Insurgentes, takes its cues from the central food item on the menu – the tortilla – and heralds a new era for the business.

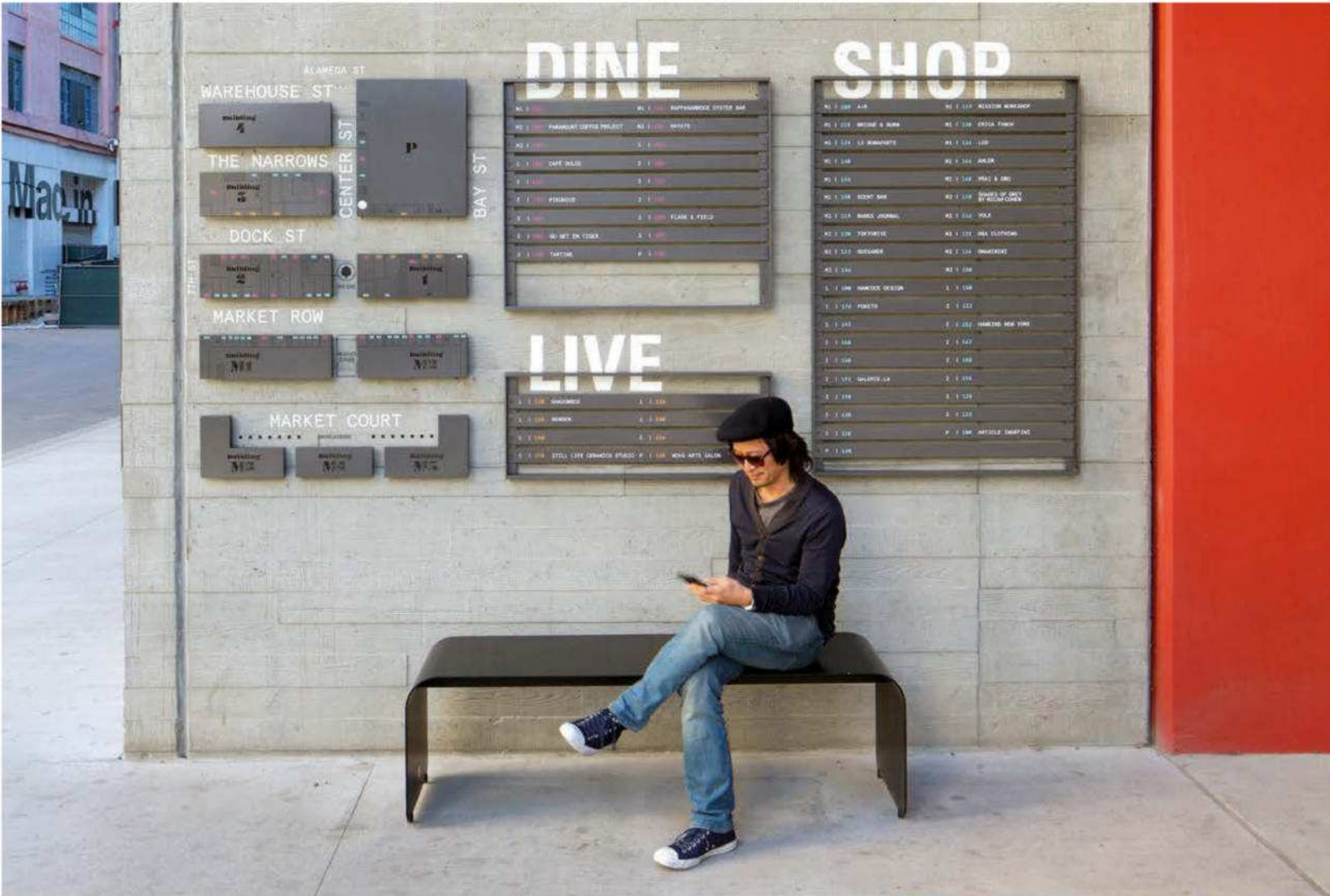
Local firm Esrawe Studio used iterations of the flat, naked staple as a harmonizing graphic. First it covered the walls with taco-size ceramic circles, each tile creased one way or another to show the infinite ways people fold and hold their corn rounds – proof that no two tacos are ever the same. Overhead, reflective blue ceramics create an enveloping ambiance almost like being submerged in a pool of water, while indigo-hued terrazzo on the floor is embellished with extra-large circular rings in gold.

Esrawe has upgraded the humble taquería with some sleek moves, but the redesign has also stayed true to the origins of the oldest Hispanic street dish. Menu prices, for instance, aren't through the roof, and bare light bulbs hang from the ceiling, vendor style. Completing this inviting space are custom wooden tables and chairs – butterfly-shaped seats and backrests allow diners to lean back and take in the atmosphere as chefs serve up dishes from the open kitchen – and glazed walls that seamlessly connect the space to the street. ●

PHOTOS BY CAMILA COSSIO



Best in Design
Experiential
Graphic Design



ROW DTLA

Location

Los Angeles, USA

Firm

Rios Clementi Hale Studios, Los Angeles, USA

Team

Mark Rios with Mallory Cohn, Julien Harcc, Misato Hamazaki, Carly Kuhn, LoveBerto, Delta Murphy, Retna, Ro&Co, Sebastian Salvado and Erin Williams

ROW DTLA sits on terrain rich in history. A century ago, its 12.1-hectare site in downtown L.A. was the terminus of the Southern Pacific Railroad; the area evolved to include wholesale warehouses and the now-legendary 7th Street Produce Market. With the existing concrete depots having become a tapestry of independent retailers, restaurants and creative office spaces, local studio Rios Clementi Hale was invited to give the district a bold new identity with signage that befits its workaday roots. The scope of the project included three layers: structured wayfinding, signed landmarks and artistic accents that add pops of colour. In numbers, that meant the creation of five artistic murals as well as 30 sign types for the exteriors of four mixed-use buildings and a parking garage.

For visual coherence, stencil-painted and fabricated-metal signage was used to demarcate building units. And since the area is still evolving, changeable techniques were prioritized. The landmark wayfinding, for instance, incorporates Wagner Zip-Change lettering, more commonly used for cinema marquees. Like the district itself, ROW's signage will morph and change as time goes on, getting richer and more layered with each iteration. ●

“This project seems effortless, like someone took a paintbrush and wrote instructions on all the buildings. In a very beautiful and creative way, it feels incredibly natural”

MICHAEL ANASTASSIADES



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی دکوراسیون داخلی



Pure Paper Color

Designer

Patrick Norguet, Paris, France

Manufacturer

OberSurfaces, Longeville-en-Barrois, France

Any professional immersed in the world of interiors will be familiar with Ober, the French enterprise that operates a slew of surfacing brands under its corporate umbrella – these include Oberflex, Marotte and Concrete LCDA. Recently, the 93-year-old company underwent a branding overhaul, working with cutting-edge designers to bring a more contemporary feel to its lines. A resulting series of laminated sheets and structural panels takes blotter paper as an elegant and sublime source of inspiration.

Called Pure Paper Color and conceived by French furniture and product designer Patrick Norguet, the line's 18 monotone hues range from creamy ivory to steel blue, and are available in flat sheets or with gently embossed geometric patterns that give the surfacing an added layer of refinement. The 3D effects range from a grid

of dimple-like punctures to tiny, uniformly stacked brick-shaped impressions. Dyed through for an ultra-saturated pigmentation, the textural surfaces have the same matte finish as notepaper.

As one juror observed, "There is a kind of schism when you talk about high-tech, and then you talk about traditional modes of making things. For centuries, paper has been manipulated, embossed and used for things like blotting paper. But until now, we haven't seen it used as a building material, and that's quite interesting." Scratch resistant and easy to apply, the panels are also acoustic buffers that can be cleaned with just a bit of soap and water. ●



“I love how technical this material is. It's very precise but also natural, just like paper”

CLAIRE WEISZ



Axyl Chair**Designer**

Benjamin Hubert, Layer, London, U.K.

Manufacturer

Allermuir, Accrington, U.K.



Stackable chairs are ubiquitous, so why invent more? For Benjamin Hubert, there is still room for an intelligent seating option that brings elegance together with durability and sustainability. Developed in collaboration with the British furniture manufacturer Allermuir, Axyl's inverted Y-shaped legs are a refreshing take on the more common A-frame, and unlike many café seats that feel too wobbly to lean back on, its wraparound shell is ergonomically formed to fit the body like a glove. It's a chair you can sit in for hours while sipping on a latte.

Yet Axyl is exceptional for reasons beyond aesthetic charm: primarily, its socially responsible use of materials. The legs are made from recycled aluminum, which uses just five per cent of the energy required to make new aluminum, while the shell is moulded out of recycled polypropylene – one version of the chair uses wood composite plastic. Hubert and his team invested two years in market and material research, in ideation, and in engineering the chair to ensure its footprint would be as light as possible. More than 20 prototypes were built to figure out the details.

Intense research is typical of Layer, a firm that believes sustainability is at the core of all good design – that, and a timeless look that can outlive

the ebb and flow of trends. Axyl has both of these qualities: Its durable construction means it can be stacked without causing dings or damage, and it can be disassembled for end-of-life recycling. Yet long before that end happens, the chair's eco-plastic shell will develop an elegant patina as it ages, like a new skin for a timeless form. ●

“The thing about Axyl is that it doesn't look like a stackable chair, and that's something that's really hard to find”

ALLEN CHAN



Gliss Master-Glass

Designer

Vincent Van Duysen, Antwerp, Belgium

Manufacturer

Molteni&C, Giussano, Italy



“Gliss is a very well-resolved system compared to what’s available on the market now”

MICHAEL ANASTASSIADES

It’s hard to improve on perfection, but that’s what Vincent Van Duysen has managed to do with the latest iteration of the Gliss Master. The Belgian architect and designer originally developed the customizable wardrobe for Molteni&C two years ago, and the piece helped to usher in the ongoing trend of making a closet a feature of the bedroom, as opposed to sequestering it to a room tucked behind doors. As with books that fill home libraries, what we wear says a lot about who we are.

Gliss Master uses a deft mix of materials: a palette of fine-grain wood, including raffia, and bronzed metal finishes for the doors. The system

can be arranged either linearly or in a corner configuration, and with all manner of organizing and customizable add-ins, including jewellery cases, shoe storage, and LED illumination. But what elevates the latest rendition of Gliss above the original, constructed with a solid back and side panels, is glass. Glass on all sides turns the closet into an artful display box that effortlessly blurs boundaries between sleeping and living spaces and becomes an integral piece of home furniture. A special hinge was created for this new model, to allow each door to open 180 degrees and to sit flat against its neighbour, providing unhindered access to the interior.

A completely transparent closet may not be for everyone, especially the disorganized, but Gliss Master-Glass interprets minimalism and the “life-changing magic of tidying up” with stunning sophistication. ●



Induction Wall Light

Design

Castor Design, Toronto, Canada

Team

Kei Ng and Brian Richer with Nathan Watson and Marc Weersink

Dead fluorescent bulbs can now be restored, thanks to the Induction Wall Light by Castor Design. When a bulb expires, it isn't because the mercury inside somehow disappeared; it's because the filaments on either end have burned out. You can think of filaments as ports of entry: Find another way to get electricity into an expired bulb, and it will burn brightly for another lifetime.

The Induction Wall Light has two components. The first is a foot-activated steel switch box that resembles a guitar pedal; inside, there is an electrical circuit and a copper coil that encircles an iron rod. When the switch is tapped, a high-voltage electrical current activates the circuit, which transfers power to the copper coil. This coil is connected by a wire to the lamp's second major component – a holder, or wall-mounted fixture that cradles the used bulb – enveloping it in an electromagnetic field. In this way, the T12 bulb emits a glow that's far more pleasing than the glare of the original fluorescent.

The underlying scientific principle – electromagnetic induction – is almost two centuries old, having been discovered by the legendary British physicist Michael Faraday in 1831. While the technology is straightforward, Castor's application of it is conceptually superb. The lamp holder exposes the blackened ends of the bulb, accentuating the life-after-death symbolism and gently reminding us of our culture of single-use consumption. When an appliance conks out, you send it to landfill. But, as this recycled beauty suggests, a creative mind can not only revive a spent object but improve upon it, too. ●



“The idea of reusing fluorescent bulbs – that’s an important statement that needs to be made”

MICHAEL ANASTASSIADES



Jacques Cartier Bridge Interactive Illumination

Location

Montreal, Canada

Firm

Moment Factory, Montreal, Canada

Team

Ambiances Design Productions, ATOMIC3, Éclairage Public / Ombrages, Jacques Cartier and Champlain Bridges, Lucion Média, Réalisation and UDO Design



To celebrate its 375th anniversary, Montreal decided to breathe new life into its beloved Jacques Cartier Bridge by inviting Moment Factory to light it up. Known for its audio-visual concert spectacles created for the likes of Madonna and Nine Inch Nails, the multimedia studio jumped on the opportunity, joining forces with six other local firms to help turn the 88-year-old steel-truss icon into the world's most connected bridge.

Philips Color Kinetics LED Lighting system was chosen for the massive job, selected for its weather and vibration resistance. Just over 10 kilometres of cable connect a network of projectors and tube lights that follow along the steel beams, and some 535 LEDs have been installed to illuminate three zones: the structure's interior, its pylons and its turrets. Another 2,224 programmable LED tubes ignite the exterior. Moment Factory estimates the installation will keep its jubilant glow for 50,000 hours, or just under six years.

So what makes the bridge smart, exactly? Most of the activity is seen at night. The interior LEDs indicate seasonal changes through shifting colours, from green in the spring to radiant red in the fall and blue in the winter. Meanwhile, the exterior LED

tubes intensify in speed of motion and in colour density based on how often Montreal-related content is shared and liked on Twitter using the hashtag #IlluminationMtl. What's more, on the hour and with an output of 60 frames per second, real-time data gathered from local weather reports, newsfeeds and traffic updates, along with data collected by sensors and cameras mounted to the bridge, culminate in a mesmerizing light show, reflecting the pulse and energy of the city in real time. Now that's a party! ●

“Everyone is so self-aware now that the idea we can also be empowered to change things or manipulate our surroundings – to be part of the big stage, so to speak – is a very compelling concept”

MICHAEL ANASTASSIADES



Duke University Water Reclamation Pond

Location

Durham, USA

Firm

Nelson Byrd Woltz Landscape Architects (Charlottesville, USA) and Duke University (Durham, USA)

Team

Thomas Woltz with Warren Byrd, Alissa Diamond, Evan Grimm, Tom Hogge, Mark Hough, Addie Pierce-McManamon and Kennon Williams

When Duke University faced an infrastructural problem, instead of opting for a short-cut solution, it took on a holistic vision. The school decided to reduce its reliance on potable water by commissioning Nelson Byrd Woltz Landscape Architects to create a resplendent, multi-purpose landscape featuring a stormwater reuse pond.

Today, Duke Pond delivers up to 380 million litres annually – representing a fifth of the university’s water consumption needs – to the campus chiller plant. But the pond accomplishes so much more. What could have been a hole in the ground

edged by rip-rap was instead imagined as an idyllic five-hectare natural landscape of bald cypress trees, shrubs and herbaceous plants, and featuring a pavilion, a boardwalk and a bridge all constructed with lumber salvaged from trees cut for the project.

The school is now using the pond as research, monitoring it for classes in environment, biology, and engineering. The project gives students a stellar example not only of biodiversity, but of how community building and environmental stewardship can go hand in hand. ●



“What I love about this project is that Duke University took a stand and said, ‘Landscape is part of our future, not a box to check off’”

CLAIRE WEISZ



Casey House

Location

Toronto, Canada

Firm

Hariri Pontarini Architects, Toronto, Canada

Team

Siamak Hariri with Michael Boxer, David Hine Engineering, Entuitive, ERA Architects, Andria Fong, Edward Joseph, Kaizen Foodservice Planning, Cara Kedzior, Rico Law, Mark Hartley Landscape Architect, Mulvey & Banani, Jeff Strauss, Swallow, Howard Wong and WSP Canada

When Canada's first standalone care centre dedicated to HIV/AIDS opened in 1988, it was imagined to be temporary. Yet, 30 years later the need for Casey House is more complex than ever. Treatment has come a long way, but there is still a stigma associated with the disease.

An old Victorian on Toronto's Isabella Street is now the anchor for the hospital that accommodates 200 day-program clients and 14 in-patient rooms. Local firm Hariri Pontarini worked with heritage specialists ERA Architects to revive the

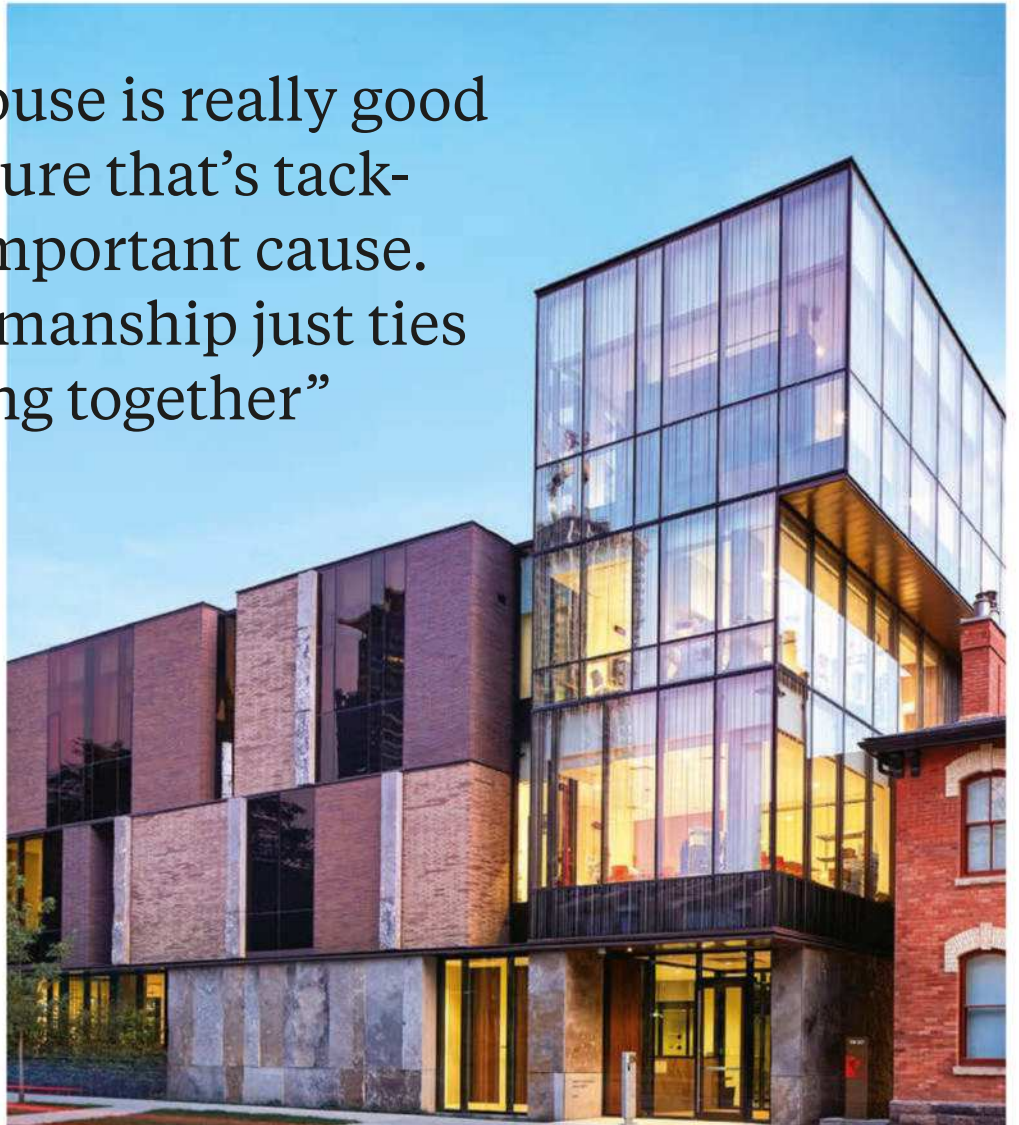
red brick mansion, bringing it back to its former grandeur. Then the firm annexed a narrow glass volume onto it, adding another 5,481 square metres.

The three-storey addition embraces the original building, reaching around and over it to provide a welcoming entrance. In fact, the entire building exudes a sense of warmth, most notably from a central courtyard that the rooms face out onto, so those who can't get outside have a view of honey locust trees and a water feature. Tinted mirror windows adds a layer of privacy.

The interior is a mix of dark walnut and chunky limestone; on the exterior, limestone and bricks combine to create a patchwork facade that mimics a quilt, a symbol frequently associated with the fight against HIV/AIDS. Here, the symbol represents perfectly what the architects envisioned for Casey House: a safe haven that offers the support of a hospital and the comfort of home. ●

“Casey House is really good architecture that's tackling an important cause. Its craftsmanship just ties everything together”

MICHEL ROJKIND



The Bentway

Location

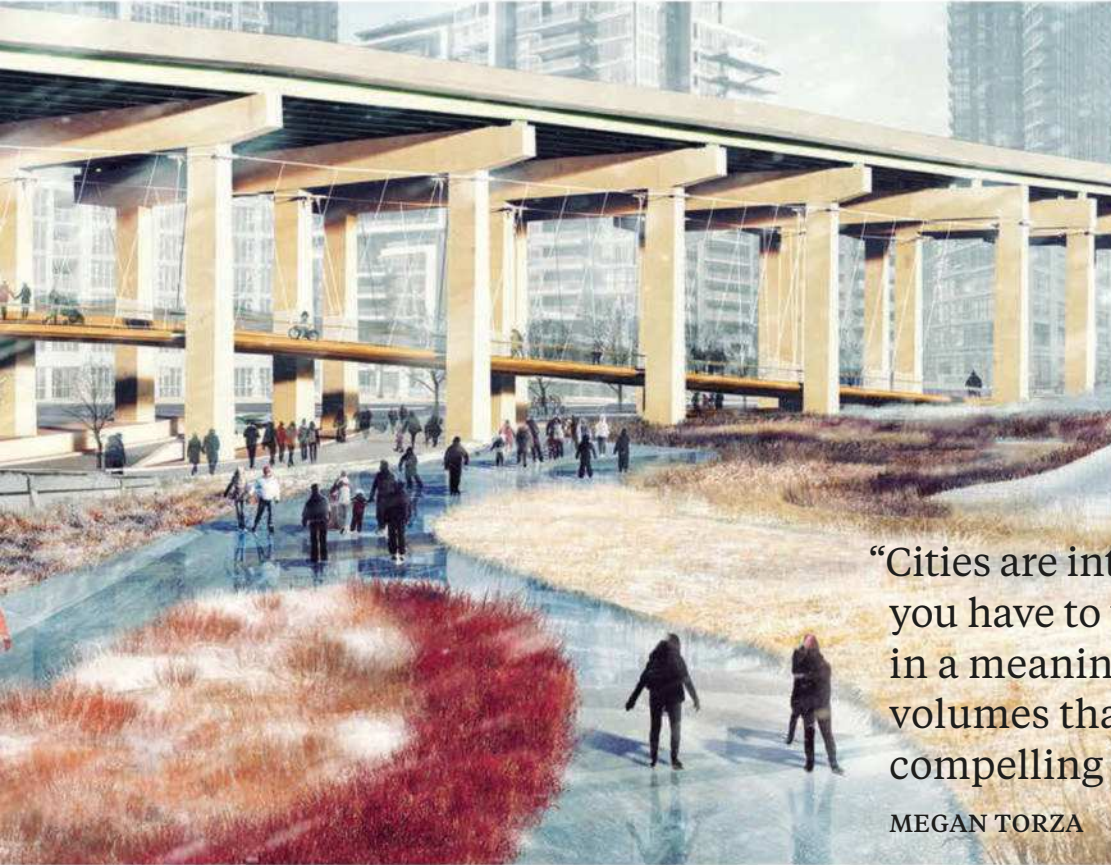
Toronto, Canada

Firm

Public Work with Greenberg Consultants,
Toronto, Canada

Team

Lauren Abrahams, Ken Greenberg, Adam Nicklin and Marc Ryan with Bespoke Cultural Collective, Blackwell Structural Engineering, DPM Energy, Gensler, Kearns Mancini Architects, Tillett Lighting Design Associates and WSP



“Cities are intensifying so quickly that you have to utilize every square inch in a meaningful way, so making use of volumes that already exist is a really compelling and necessary idea”

MEGAN TORZA

When the first elevated portion of the Gardiner opened in 1962, Torontonians saw the raised expressway as either a symbol of innovation or a monstrosity that chopped the city off from its lakeshore. Today, for Adam Nicklin and Marc Ryan, co-founders of Public Work, it is an opportunity for a new kind of urbanism. Their multi-phase plan, developed with urban designer Ken Greenberg, will transform 1.75 kilometres of dead space beneath the highway into a lively park called the Bentway.

The park’s name refers to the “bents,” the T-shaped concrete columns on which the roadway sits at an elevation of up to 15 metres. These grand structures demarcate space, dividing the narrow strip of land into 55 “civic rooms,” which will eventually become year-round amphitheatres, playgrounds, bike paths, picnic areas and

market kiosks – all partly sheltered from the elements by the roadway overhead.

Last winter, the first completed phase opened: a figure-eight skate path that in summer months converts into a walkway for pedestrians and rollerbladers. The plan is to further offset the harsh concrete with warmer features, including a fibreglass-encapsulated glulam-timber pedestrian and cycling bridge suspended from the freeway by cables, and a park (or “wharf”) that appears to float above native grasses and rain gardens that double as storm water management systems.

With condo towers lining the waterfront and filling in the downtown core, this neglected strip of land has always been ripe with potential. In the coming years, some 70,000 nearby residents, and the city at large, will finally get to use the backyard that’s been there all along. ●



Saint Joseph's Oratory of Mount Royal

Location

Montreal, Canada

Firm

Lemay, Montreal, Canada

Team

Andrew King and Pierre Leclerc with Ramzi Bosha, Cyril Cavalier, Nadine Chartouni, Mathieu Cloutier, Milyausha Gabdrakhmanova, Manuel Galipeau, Jeffrey Ma, Karen Piché, Ricardo Serrano and Jasper Silver-King

Saint Joseph's Oratory is one of Montreal's most visited tourist attractions, with more than two million visitors – some on their knees seeking salvation from a site alleged to be a place of miracles – climbing its 283 outdoor steps annually to reach its doors. That's a daunting history to mess with. Yet messing with the site is what Montreal-based firm Lemay has been tasked with, designing an \$80 million upgrade to improve accessibility for those with limited mobility, and to enhance the acoustics for everyone. From the outset, "contemporary yet respectful" have been the watchwords for the firm, which is now overseeing realization of the project, expected to reach completion by 2019.

The focus is primarily on the visitor facilities, including interior access from street level to all the buildings that are open to the public. These include the Holy Family Plaza, a multi-purpose pedestrian mall midway up the flank of Mount Royal, and a new bell tower. A monumental

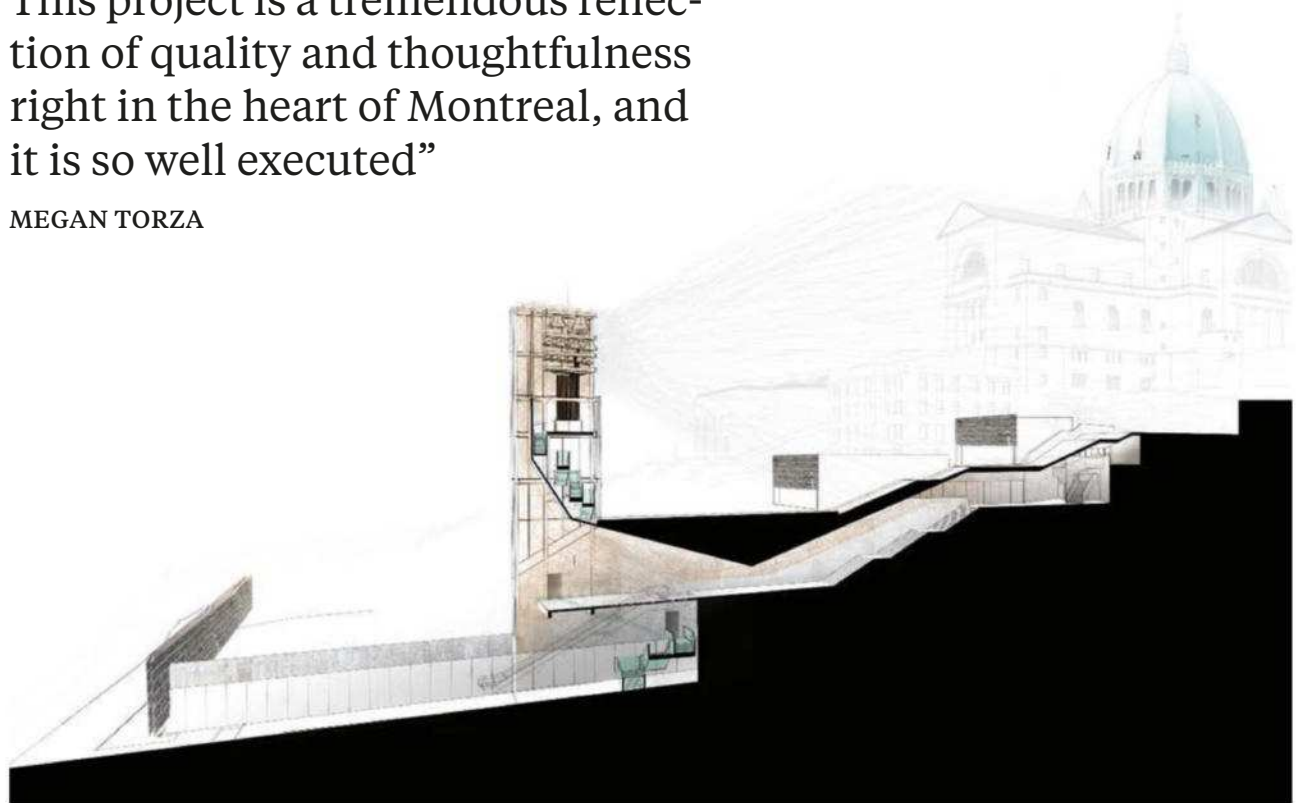
structure befitting Quebec's only carillon, the tower houses a large musical instrument composed of 61 bronze bells that were originally made for the Eiffel Tower.

The carillon, as well as a terraced landscape and other hard surfaces planned as features en route to the hilltop, combine into one giant earth chime. The architects intended these new structures to act as acoustic panels that project the unique instrument's sound over as much of the grounds as possible, providing audio accompaniment to enhance visitors' ascensions.

Some of the renovation budget will go to refurbishing the site's existing infrastructure, such as the museum that contains some 30,000 artefacts, among which is the Oratory founder's preserved heart. But the redevelopment's loftiest achievement will be realized with the upcoming revamp of the basilica's gigantic dome. The new cupola will include a staircase through a void between the inner and outer dome structures. ●

“This project is a tremendous reflection of quality and thoughtfulness right in the heart of Montreal, and it is so well executed”

MEGAN TORZA



Tangible Formations

Location

Stuttgart, Germany

School

University of Stuttgart, Germany

Team

Kyriaki Goti and Shir Katz with Jan Knippers, Achim Menges and Lauren Vasey

Special Category
A+ Student Award



In our digital reality, is there still a place for building by hand? That question led Kyriaki Goti and Shir Katz on a visually powerful exploration of the potential of human touch as a primary design tool. Called Tangible Formations, their joint master's thesis develops a structural system of basic building blocks that require no additional material in order to be usable.

The blocks are straightforward enough. They employ granular jamming, a process in which loosely packed particles are manipulated into a solid-like state when vacuum pressure is applied. Think sand granules inside a balloon. For Tangible Formations, the material base is woodchips packed into clear plastic bags and formed to the desired silhouette by squeezing and mashing, the same way you might shape a pillow before sleep. In this malleable state, the bags can be stacked and interlocked, but when air is sucked out, they turn into rigid forms.

In order to build a data archive, the designers went a few steps further, mapping each form's geometry using a hand-held HTC VIVE controller equipped with sensors. The archive will

“Shir and Kyriaki didn't just end up with parametric forms, they learned from trying and piling shapes that are almost like CMU blocks. There's a lot of potential in looking at things that are generally hard, and then imagining them soft”

CLAIRE WEISZ

ultimately provide users with a library of open-ended building options. A short video documents the project's seamless transition from tangible to digital. With minimal text and no dialogue, it illustrates what is ultimately most fascinating about Tangible Formations: a drag-and-drop platform with potential to democratize the design process and empower even non-practitioners to build by hand. ●

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Of the nearly 1,000 entrants in this year's AZ Awards, only a small fraction could stand in the winners' circle. These 44 projects made it to the shortlist, wowing with their innovation and relevance

Architecture
Residential Single Family

Project: Mylla Hytte **Location:** Near Oslo, Norway
Firm: Mork Ulnes Architects, Norway **Team:** Casper Mork-Ulnes with Auste Cijunelyte, Tom Erdman, Konrad Jasinski, Michal Manzak and Lexie Mork-Ulnes

By massing four volumes with shed roofs in a cross, this 84-square-metre, three-bedroom/ three-bathroom ski cabin in Norway, an hour north of Oslo, achieves the footprint and angles of a pinwheel. The unique design was Casper Mork-Ulnes's response to the municipality's unwavering insistence on a gabled roof. Inside, the pine-ply-wood-clad interior is as practical as it is lovely; it features custom furniture, ample storage and dramatic cathedral ceilings that show off the different facets of the structure's intersecting rooflines. The cabin's unconventional shape and position – atop a concrete slab on a grade – also creates sheltered morning and evening porches.



Architecture
Residential Single Family

Project: Maison Wilson **Location:** Montreal, Canada
Firm: la SHED architecture, Canada **Team:** Yannick Laurin, Renée Mailhot and Sébastien Parent with Olivier Bérard, Anthony Bergoin, Sébastien Dion, Samuel Guimond and Dahlia Marinier Doucet

Maison Wilson in Montreal's Notre-Dame-de-Grâce neighbourhood is signature la SHED architecture, a design-build firm known for deftly updating legacy housing stock by adding contemporary gestures while preserving homes' heritage elements for maximum authenticity. In this latest coup, a two-storey addition at the rear of a home exemplifies the firm's backyard-to-front-curb approach and contains a new kitchen, a master bedroom and additional square footage in the basement. In the 1916 structure, the architects enlarged the openings between main-floor spaces, uncased an antique wooden stairway (and featured it in the most spectacular fashion) and restored the formal dining room's large double doors and extensive panelling to mint condition.



Architecture

Residential Single Family

Project: Vanoosh Villa **Location:** Vanoosh, Iran
Firm: 35-51 Architecture Office, Iran **Team:** Hamid Abbasloo, Neda Adibanrad and Abbas Yaghoobi with Mohammadreza Aghaie, Ali Ghanizadeh, Javad Hadavandi, Majid Koolivand and Ali Piltan

Vanoosh Villa's va-va-voom derives from an undulating post-and-beam exoskeleton that makes a one-to-two-storey-high frame of broken planes and mimics the topography of the surrounding mountains in northern Iran's Mazandaran Province. Once the garden's climbing vines mature and fill in the voids, the foliage of this work in progress will enshroud the villa's first and second floors in a veil of privacy. The architects arranged three widely separated volumes on a wooden deck around a courtyard that features a pool and an al fresco cinema wall. Floor-to-ceiling, stacking-glass patio wall systems throughout enhance the indoor-outdoor lifestyle and ensure ample cross ventilation for natural cooling in Vanoosh's humid climate.



Architecture

Residential Multi-unit

Project: Contemporary Rural Cluster: Dongziguang Affordable Housing **Location:** Hangzhou, China **Firm:** gad-Line+ Studio, China **Team:** Fanhao Meng with Min Zhu, Qiang Li and Xiaocheng Zhu

Hangzhou firm gad-Line+ Studio consulted with its end users during the planning stages of this 50-unit affordable-housing project for farmers disenfranchised from their land due to China's rapid urbanization. As a result of this consultation, the design for the new community broke with the government's conventional, high-rise form of social housing and embraced rural traditions that would be more familiar to its future inhabitants. The architects organized the three-storey households into groups of six around a communal courtyard and clustered

Architecture

Residential Single Family

Project: House City Wall **Location:** Seville, Spain **Firm:** nodo17 group, Spain **Team:** Manuel Pérez Romero and Jaime Tarazona Lizarraga with Francisco Barrena, Luis Del Rey Cristóbal, Noelia Sonmolinos, Félix Toledo Lerín and Chico Monago Construcciones

When contemplating this historic Seville residence with a facade from the 11th century, the Madrid architects charged with renovating it resigned themselves to the fact that they weren't the first and likely wouldn't be the last to update this building. Given their bit parts in the home's evolution, they resolved to tidy up its existing layers and to add value with a contemporary layer of their own. Their intervention consists of moments that are considerate of continuity and that another group may parse in the distant future. The broad approach yielded a surreal yet orderly space that recalls Dalí and Escher at once.



these multi-unit blocks into a loose grid for a built environment of more than 15,000 square metres that, with such touches as distinctive roof forms, mimics the streetscapes of traditional villages.

Architecture

Residential Multi-unit

Project: Somosaguas **Location:** Madrid, Spain **Firm:** Studio MK27, Brazil **Team:** Marcio Kogan, Suzana Glogowski and Diana Radomysler with Enrique Granado

Marcio Kogan of São Paulo-based Studio MK27 successfully incorporated Indigenous pueblo topology for the master plan of a stark and stunning community occupying a city block in an upscale residential neighbourhood of Madrid. The intramural streetscapes of the 21-unit property are ungated and open to the public. Despite their austere appearance, things are surprisingly cozy. Inspired by Moorish architecture, this tidy



agglomeration of low-lying residences is made up of long, narrow, minimalist and modular cubes with private gardens and extends over five split levels around a central communal pool. The multi-unit project houses nearly triple the density of the Ayuntamiento de Madrid's reported average.



Architecture Commercial/Institutional Under 1,000 Square Metres

Project: Kanda Terrace **Location:** Tokyo, Japan **Firm:** Key Operation Architects, Japan **Team:** Akira Koyama with Motoharu Hisadaï, Ou Lee, Nobuaki Matsuoka and Naohisa Yamashita



With the most Michelin-starred restaurants in the world, Tokyo is the reigning capital of gastronomy. One of the latest additions to its already stellar scene is Kanda Terrace, a purpose-built mid-rise building with nine floors housing nine turnkey restaurant spaces. Located in the central Chiyoda ward and designed by a local firm, Key Operation Architects, the building has three street-facing, steel-framework elevations, of which the southern facade is the most dramatic. The architects set back the main entrance from the property line in order to emphasize the kinetic effect of the variously shaped, overhanging floor plates of the restaurant terraces above. Each of these terraces gives its restaurant distinctive curb appeal and provides patrons with a different outdoor eating experience.

Architecture Commercial/Institutional Over 1,000 Square Metres

Project: Extension of the CTLES **Location:** Bussy-Saint-Georges, France **Firm:** Antonini Darmon and RMDM Architectes, France **Team:** Laetitia Antonini and Tom Darmon with RMDM Architectes

An extension to a public administrative institution that archives documents for both the Bibliothèque nationale de France and Paris' universities and research centres provided Antonini Darmon an applied opportunity to perfect the cube. Instead of building a single monolith, the firm chose to break the program into two identical volumes connected by a narrow, glass gallery space. Almost a perfect mirror, the cubes' facades, which are clad in ribbed panels of stainless steel, reflect the site's forest surroundings, making the massive volumes almost disappear. Because of the panels' vertical joints, however, the structures don't vanish entirely; rather, they blur.

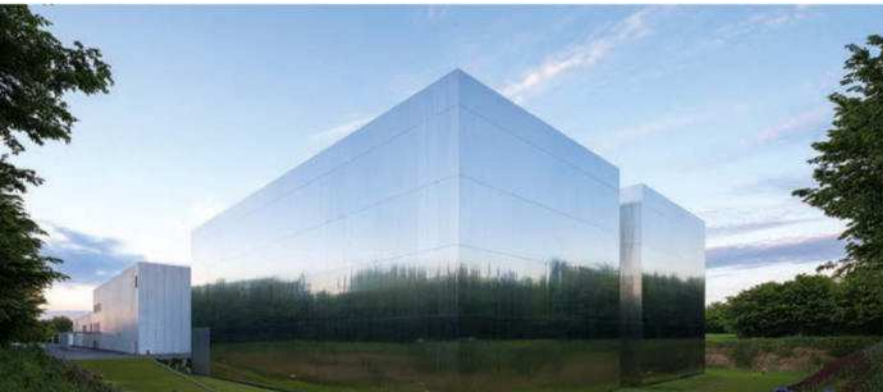


Architecture Commercial/Institutional Over 1,000 Square Metres

Project: Daniels Building **Location:** Toronto, Canada **Firm:** NADAAA, USA **Team:** Katherine Faulkner, Claudina Sula and Nader Tehrani

Completed in September 2017 by Boston-based NADAAA, the near-decade-long transformation of the University of Toronto's John H. Daniels Faculty of Architecture, Landscape and Design included relocating it to a landmark roundabout in the southwestern corner of the school's downtown campus. The \$69-million renovation and expansion of a 19th-century building in the middle of Spadina Crescent has redefined the area, raised the faculty's public profile and created a future-ready teaching facility that will shape generations of Canadian design leaders. Among other gestures, the bi-axial organization of the new Daniels Building reinforces the faculty's evolving urban context. A roof system of cantilevered trusses adds yet more wow factor.

People's Choice



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Architecture

Commercial/Institutional Over 1,000 Square Metres

Project: The Walled: Tsingpu Yangzhou Retreat

Location: Yangzhou, China **Firm:** Neri&Hu Design and Research Office, China **Team:** Rossana Hu and Lyndon Neri with Bin Zhu, Valentina Brunetti, Nicolas Fardet, Fong Huang, Callum Holgate, Jin Zhang, Leyue Chen, Sela Lim, Federico Saralvo, Sean Shen, Xin Liu, Yun Wang, Zhao Lei and Ziyi Cao

Shanghai-based Neri&Hu Design and Research Office conceived this 4,200-square-metre, 20-room boutique hotel, restaurant and cultural-event space in the Hanjiang District of Yangzhou



using the local vernacular of a courtyard residence. The architects connected a patchwork of new and existing structures via a dramatic grid of slightly-below-grade passageways that incorporate varying open-brickwork motifs and skylights. Ensnared behind a high perimeter wall, the compound enforces a sense of layered privacy for hotel guests, who must navigate the corridors that open onto various gardens and water features before arriving at their secluded suites. Furthest in is the Artist Guest Room.

Architecture

Commercial/Institutional Over 1,000 Square Metres

Project: Refugio para Mujeres Víctimas de Violencia

Location: Uruapan, Mexico **Firm:** Origen 19° 41' 53" N, Mexico **Team:** Hugo González Pérez and Omar González Pérez with Alfonso Alcantar, Alejandro Álvarez Segundo, Marco Antonio Calles, Mariana Cruz Zapata, Omar Jiménez Trigueros, Laboratorio Binario de Arquitectura, Fernando Mora Serrano, Miguel Negrete Padilla, Leonardo Ochoa Ruiz, Hugo Saev and Luis Villa Alfaro

Morelia in Mexico's Michoacán State is both a colonial city of exceptional architectural value and the capital of a domestic narco state. Within this context, a local firm recently completed a much-needed community resource: a women's shelter for victims of violence. The temporary-housing facility can accommodate up to 36 women in a communal-living setting that includes a medical



clinic and consulting rooms for talk therapy. The architects defined the shelter's different functional spaces by plotting the central circulation in three triangular waves that zigzag across the rectangular compound's 3,978 square metres. The geometry, colours and scale of the shelter recall the visual vocabulary of Ricardo Legorreta.

Architecture

Commercial/Institutional Over 1,000 Square Metres

Project: Poly International Plaza **Location:** Beijing,

China **Firm:** Skidmore, Owings & Merrill, USA **Team:** Gene Schnair, Leo Chow, Mark Sarkisian, Keith Boswell and Larry Chien with Brian Cook, Rupa Garai, Neville Mathias, Brian Carl Mulder and Angela Wu

Located about 15 kilometres outside of Beijing's core, this first landmark tower for a new central business district recalls a Chinese paper lantern. Its diagrid, faceted facade is both exoskeleton and the building's primary structure. Two layers of windows address air quality and temperature



extremes. At each end of the building's footprint, the floor plates and inner layer of glazing stop short of going full-ellipse to create two 29-storey atriums. The voids provide expansive views and visual communication between floors. They're occasionally interrupted by various instances of flair: suspended conference rooms here, a multi-floor spiral staircase there and an open-air courtyard at the top.



Architecture Temporary/Demonstration

Project: Fine Line **Location:** Toronto, Canada **Firm:** RAW, Canada **Team:** Roland Rom Colthoff with Adrienne Hossfeld, Dakota Wares-Tani and Heather Woolvett

Equal parts chandelier, vertical blinds, secret location and Instagram backdrop, RAW's interactive installation, consisting of 12,768 strips of flagging tape suspended from a steel grid, explores the frontier between solid and permeable. Fine Line creates spatial boundaries and heightens sensory awareness for those who interact with the four-metre-wide by four-metre-deep by three-metre-high volume, which seemingly floats half a metre above the ground. The intrepid ones who dive headlong into the object land in a safe space. Fine Line was debuted at EDIT: Expo for Design, Innovation & Technology in Toronto last fall.



People's Choice

Architecture Temporary/Demonstration

Project: 18 Shades of Gay **Location:** Montreal, Canada **Firm:** Claude Cormier + Associés, Canada **Team:** Claude Cormier, Yannick Roberge, Guillaume Paradis and Damien Dupuis with Yves Allard, Gilles Arpin, Rig-Rite Productions and Les productions du Grand Bambou

Claude Cormier's remix of his annual installation in Montreal's Gay Village has a new colour scheme and a more pluralistic message. For the latest edition, Cormier shaded the 180,000 suspended balls of recycled plastic by expanding the six bands of the LGBTQI rainbow flag into a palette of 18 distinct hues. Without sacrificing any of the fun and fabulousness of its monochromatic pink predecessor, the change alters the work's message to one of diversity, inclusion and nuance. Now a fixture of the district's summer landscape, the colourful cumulus clouds still serve their original function: wayfinding in the pedestrian portion of Aires Libres, a popular art walk and revitalization project that runs from May to September.



of spindly trees and brick retaining walls has been replaced by an ample sidewalk and a gently rising lawn criss-crossed by footpaths with sightlines into the park. To the south, a formerly insular plaza now spreads clear across the sidewalk in a broad quilt of patterned pavers, compelling passersby to take in the park's centrepiece: a two-tiered Victorian fountain bedecked with cast-iron sculptures of a menagerie of dog breeds – plus one cat.

Architecture Landscape

Project: Building a Greenway: Puyangjiang River Eco-Corridor **Location:** Pujiang County, Zhejiang Province, China **Firm:** Turenscape, China **Team:** Kongjian Yu with Hao Chen, Yuan Fang, Shenghui Li, Huiyang Ma, Yu Song, Ying Xu, Banzhu Yao, Hongqian Yu, Bingyue Zhang, Kaiyuan Zhang, Shuiming Zhou and Jun Zuo

For Pujiang – a Chinese city that had lost nearly 200 hectares of river and tributaries to channelization, sand quarries and pollution over four decades of industrialization – the reclamation of a 16-kilometre stretch of riverfront was like turning back time. Pujiang has a monsoon climate, so the first step was to remediate concrete surfacing with resilient, flood-adaptive greenscapes that divert and buffer floodwaters and help cleanse them of agricultural runoff. To reconnect the city's residents with nature, Turenscape then activated the riverbanks with boardwalks, pedestrian and bike paths and a colourful network of sinuous bridges.



People's Choice

Architecture Landscape

Project: Berczy Park **Location:** Toronto, Canada **Firm:** Claude Cormier + Associés, Canada **Team:** Claude Cormier, Marc Hallé, Guillaume Paradis and Yannick Roberge with Blackwell Structural Engineers, DEW, EN Consulting Group, Odan/Detech Group, Robinson Iron, Smith + Andersen and Somerville Construction

Once an awkward, hemmed-in wedge of urban greenery that felt more forbidding than inviting, Berczy Park today is the main attraction of its thriving district. To the north, a barricade

Architecture Landscape

Project: Tanderrum Pedestrian Bridge **Location:** Melbourne, Australia **Firm:** John Wardle Architects (Australia) and NADAAA (USA) in collaboration with Oculus (Australia/USA) **Team:** John Wardle, Stefan Mee and Nader Tehrani with Electrolight and GHD

In terms of function, Tanderrum Pedestrian Bridge is like any other bridge: Rising to the Melbourne Park sports precinct, it serves as a main entry point for the Australian Open. But in its form, which closely follows the underlying topography atop sculptural concrete legs, it stands above. The bridge's slender spans are encased in a filigree of bent steel rods that line its volumetric profile, rise up its sides to form balusters and guardrails and even project skyward at



intervals to form lampposts. With every contour and integrated feature shaped from uniform rods, the effect is of an entire structure woven, like a wicker basket, from a single material.

Design Architectural/Interior Products

Product: Cocoon Lounge **Firm:** Casali, Italy **Team:** Daniele Merini with Maurizio Casali and Roberto Casali

Marck Associati designer Daniele Merini's free-standing, curved-glass system for Casali delineates a sinuous floor plan for an antechamber that encloses occupants without cutting them off from the rest of the room. Inside the lounge, a form of light therapy awaits. The tinted, transparent and nearly seamless glass walls amplify the physical sensation of any direct sunlight by adding a yellow that bathes visitors in a warm, golden glow. Casali, an Italian manufacturer with a knack for working with curved glass, makes this futuristic chill-out pod at its base in Cesenatico. Ideal clients might include a fun, perky tech start-up or a similarly informal workplace.



Design Architectural/Interior Products

Product: Immersion Bathtub **Designer:** Neri&Hu Design and Research Office, China **Manufacturer:** Agape, Italy

The Shanghai-based office of Lyndon Neri and Rossana Hu designed this deep soaking tub – with a small footprint and an outsized capacity of 305 litres – for the Italian furniture manufacturer Agape. Deeper than it is wide, Immersion takes its cues from the Japanese *ofuro* tradition of high-walled wooden tubs that allow bathers to assume a more upright posture, submerge their entire trunks and inhale the steam rising from the water's hot surface. With the faucet along the tub's length, the fixture's ends are nearly symmetrical. An inviting wood-plank seat spanning a recessed channel for the drain means bathers can sit in a variety of spots and even enjoy double occupancy.

Design Experiential Graphic Design

Project: University of California at Los Angeles Wasserman Football Center **Location:** Los Angeles, USA **Firm:** ZGF Architects, USA **Team:** Braulio Baptista, David Alf, Jenny Lee, Brian Maguire, Suejin Park and Randy Stegmeier with Yesenia Gaeta, Gary Katich, Audrey Ng, Garret Nunnally, Ryan Stangl and Mark Voltz

A crucial tool for the football program's recruiters, UCLA's 6,800-square-metre football centre acts as an interactive history book. To link the team's past accomplishments to prospective players' future glory, the centre's nearly 200 signs and wayfinders incorporate motifs ranging from varsity-jacket lettering to digital displays and football plays – all handsomely rendered in wood, brass and leather. To these elements the

design team added 11 massive graphic displays that exploit the building's long sightlines and high ceilings. The displays create perspective-dependent experiences – clusters of plaques, for instance, identify former players up close and then dissolve into massive mosaic murals when viewed from a distance.



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Design Furniture Systems

System: Expansion Cityline **Designer:** Teknion, Canada **Team:** Martin Chenette with Olivier Langlois, Julien Meilleur and Maxime Tessier **Manufacturer:** Teknion, Canada

Cities are largely designed around the flow of traffic. The modular Expansion Cityline office system evokes a comparable daily ebb and flow through collaborative spaces, mixed-use areas and adjustable-height private workstations. Like any good city, Expansion Cityline is configured according to its infrastructure – in this case a structural spine called “the beam,” which also channels power and data cables. The beam enables nearly endless combinations – including 90-degree configurations that linear benching systems can’t achieve – and integrates accessories that range from screens and panels to storage and lighting.



Design Furniture

Product: Q! **Designer and Manufacturer:** Springboard Working Surfaces, USA

While the move to a paperless office has its advantages, the need to jot notes on a whiteboard or explain ideas with a quick sketch isn’t going anywhere. Q! is a whiteboard for the smart office: Double-sided and highly mobile, its partition-like form can serve as a semi-permanent space divider or as the focal point for an impromptu meeting. Its genius is in the details: The sleek and stackable powder-coated stand doubles as marker storage, while the eight-millimetre-slim writing surface is customizable in 12 shades of high-gloss safety glass. Sandwiched around a steel core, the glass holds papers in place with the help of magnets.



Design Furniture

Product: Cila **Designer:** Lievore Altherr, Spain **Manufacturer:** Arper, Italy

Cila is a born performer. The contract-ready chair is highly adaptable: Five base options include everything from wooden legs to steel sled runners and aluminum swivels, while the durable plastic seat and back can be customized in one of five colourways or upholstered in a wide range of matching or contrasting fabrics. But it’s the seat back that really sets Cila apart. The distinctive curve, configured to look striking from all angles, was inspired by the image of layers of clothing enveloping the human form.

Design Furniture

Product: Mantis **Designer:** Shim-Sutcliffe Architects, Canada **Manufacturer:** Two Degrees North, Canada

Mantis is a family of tables that wears its intellect on its sleeve. In tackling the assembly, Brigitte Shim and Howard Sutcliffe set an additional challenge for themselves: Could a singular approach to stabilizing the tables’ legs be adapted to tops of different sizes and dimensions? The pair realized that, by 3D-printing custom components from stainless steel, they could join metal struts at any angle of their choosing and thereby float circular, rectangular or elliptical surfaces of solid walnut high above sculpted wooden legs. This process leaves the architectural supports in full view and creates a striking look.



People's Choice



Design Lighting Fixtures

Product: Highwire **Designer:** ANONY, Canada **Team:** Christian Lo and David Ryan

The ultimate testament to beautifully resolved design occurs when spectators simply gape and ask "How?" Highwire's form consists of nothing more than individually weighted, double-sided discs strung on cables, which are in turn pulled taut. The result looks a little bit like a glowing yo-yo frozen mid-trick – a perfect laser-cut Plexiglas circle illuminated by dimmable LEDs and suspended in midair, with no visible means of securing itself to its cables or even of connecting to a power source. Up to five machined-aluminum housings can be strung together in sequence, making for strikingly graphic compositions that dazzle with their sublime simplicity.



Design Lighting Fixtures

Product: Kepler **Designer:** Cohda, U.K. **Manufacturer:** Innermost, U.K.

The gentle glow from Kepler's floating translucent circles seems to come from nowhere. The suspension lamp's wide, luminous discs, suspended like pivoting makeup mirrors inside a slim metal frame, are finished with two sheets of silk-like micro-weave fabric pulled as tight as the skin of a drum. Light from a hidden ring of LEDs bounces back and forth between these two surfaces and multiplies across them for an effect that mimics a tunnel of light extending through space. (Hence the fixture's name, an homage to the German astronomer who described a supernova in 1604.) It may sound scientific, but the look is pure magic.

Design Lighting Fixtures

Product: Amisol **Designer:** Studio Daniel Rybakken, Sweden/Norway **Manufacturer:** Luceplan, Italy

Floating like a satellite, Daniel Rybakken's Amisol is designed to fill the maximum amount of space with a minimum of hardware, making for a bold statement light that's easy to handle. Held in place with thin aluminum rods, its ultra-high-powered light source beams directly onto a translucent white or mirrored membrane spanning a circular aluminum frame, which diffuses or reflects the light back into the room – a configuration that mimics the science-fiction concept of a solar sail. The wires from which the entire armature hangs can be adjusted in both length and connection points, letting Amisol rotate to direct light where it's needed.



Design Lighting Installations

Project: HSBC Cafeteria, Dusseldorf, Germany **Firms:** Licht Kunst Licht with Ingenieurbüro Heiming and ttsp hwp seidel Planungsgesellschaft mbH **Team:** Isabel Sternkopf with Ingenieurbüro Heiming, Andreas Schulz and Tanja Nopens

To reconnect a windowless basement to the outdoors, Licht Kunst Licht installed a 21-metre-long mural of the Rhine River (with vertical strata that reproduce the parallax effect of a 3D landscape) behind a false window. Also behind the glazing: RGBW LEDs in the floor to simulate natural light reflected off the water at dawn and dusk and LEDs in the ceiling to mimic midday



sunshine (including all its daily and seasonal variations) with imperceptible transitions thanks to an intelligent control system. Elsewhere, recessed ambient lights are synchronized to the luminous wall, while sculptural pendants add accents to the tables and counters.

Interiors Residential

Project: IN 3 **Location:** Montreal, Canada **Firm:** Jean Verville architecte, Canada **Team:** Jean Verville with François Bodlet, Stéphane Gimbert and Steve Tousignant

Few can match the concept-driven formality of Montreal's Jean Verville for sheer rigour. In this 160-square-metre Montreal apartment, a trio of palettes – the sparkling white of the quartz-composite kitchen countertops, ceramic bathroom fixtures and marble tiles; the opulent brushed brass of the monolithic floor-to-ceiling cabinets and wall panels; the muted grey of the painted mechanicals, raw concrete ceiling, stained wood floors and heavy curtains – skilfully straddles exuberance and minimalism. Designed for a composer, the apartment both functions as a backdrop for the art of living and serves up plenty of theatricality – a work of art unto itself.



People's Choice

Interiors Residential

Project: A White House **Location:** Shanghai, China **Firm:** RIGI Design, China **Team:** Kai Liu with Junyi Yang

This Shanghai lane house – long of site, short of daylight – began as little more than a stack of enclosed boxes. RIGI Design completely remapped the interior plan, tearing out a dark, narrow staircase relegated to one corner and replacing it with a central open stair that wanders across all three levels and acts as a well to channel daylight throughout the building. But it's the details that make A White House so exquisite: The white-painted, perforated-steel stair treads are ethereally light, the playful pitched roof and circular motifs add whimsy to door frames and windows and custom modular shelving adapts to the family's evolving needs.



Interiors Commercial/Institutional

Project: Contemplative Court at the Smithsonian National Museum of African American History and Culture **Location:** Washington, D.C., USA **Firm:** Freelon Adjaye Bond/SmithGroupJJR, USA **Team:** Pure + FreeForm

The NMAAHC brings together many disparate ideas: architecture and sculpture, destruction and creation, celebration and mourning. At its heart, Contemplative Court distills all these themes into a single moment – one that follows the ascent from three subterranean galleries that chronicle centuries of American slavery. To enter the court is to walk inside a sculpture; surrounded by luminous walls of caramel-coloured glass, a circular waterfall cascades from the lip of a massive glazed oculus open to the sky above. A ceiling of blackened aluminum sheeting provides a sombre counterpoint to the churning water, which is lit from below; monumental stone benches encourage visitors to reflect and recharge.



Interiors Commercial/Institutional

Project: The Department Store **Location:** London, U.K. **Firm:** Squire and Partners, U.K. **Team:** Squire and Partners with Jon Dingle, Hannah Keen, Steve Porter, David Stillman and Gary Teden

Refurbishing a dilapidated Edwardian department store for retail, hospitality and collaborative workspaces, Squire and Partners faced the question of which layers to scrape away, which to cover up and which to preserve. (Among those layers: mahogany parquet floors and a tiled staircase with wrought-iron banisters.) Their utilitarian interventions, including new cabling and bespoke lighting, now coexist alongside these treasures rather than meld with them. But this hands-off approach had its limits: Squire and Partners also carved out voids between floors for better interplay and circulation. Most dramatically, a new level – housed in oak-framed, copper-shingled pavilions – sits atop the roof, with hothouse-style windows that overlook a green terrace.



Interiors Commercial/Institutional

Project: WeWork Weihai Lu China Flagship **Location:** Shanghai, China **Firm:** Linehouse, China **Team:** Briar Hickling and Alex Mok with Cherng Yu Chen, Evelyn Chiu and Zhao Yun

Given a century-old brick atrium in which to build a 5,500-square-metre co-working space, Linehouse opted for a festive theme that dynamically contrasts with the industrial surroundings. A reception desk in heritage wood exemplifies the transition from old to new; from here, an ivy-green staircase meanders up three levels, while a brass scaffolding (with counters, shelves and mirrors mounted atop a pastel-striped terrazzo platform) frames the main floor. The pièce de résistance is a custom lighting installation that fills the cavernous three-storey space: Pink and grey cables attached to bronze rings dangle globe pendants – heavy materials that create a criss-crossing effect of surprising lightness.



Special Category Social Good

Project: BIO Water Distilling Device **Designer:** Ben Kaufmann of Carleton University, Canada

There are currently over 1,100 boil-water advisories across Canada, with First Nations communities the most affected. Ben Kaufmann realized the most efficient way to provide clean water to these remote areas, rather than flying or trucking in bottles, would be to distill it on-site. His BIO modular distiller was engineered for maximum efficiency, especially when running off its own power supply (a biomass stove that works off-grid), but it can also operate using a kitchen stove or other heat source. The sleek, portable distiller has a copper tubing condenser that channels purified water to standard water-cooler jugs, producing up to 15 litres of potable water daily.



Special Category Social Good

Project: Miaoxia Community Guest House **Location:** Miaoxia, China **Firm:** Insitu Project, Hong Kong
Team: Peter Hasdell and Kuo Jze Yi with Clarence Ku and Tan Ming

Miaoxia, a rural village in Sichuan Province, exemplifies the casualties of China's rapid urbanization: It's impoverished and hollowed out, with an aging population and dwindling farming revenues. The Miaoxia Community Guest House, renovated and expanded to accommodate an additional 20 people in six rooms, was constructed with the participation of more than 70 local elders in an attempt to boost tourism. In the past, efforts to draw groups and generate new revenue for the village failed due to a lack of accommodations; operating as a co-op, the new guest house, built with a traditional nail-free technique of interlocking beams (which makes the wood-framed structure highly resistant to earthquakes), marks the first step toward making other initiatives possible.



Special Category Social Good

Project: Fitzroy Crossing Renal Hostel **Location:** Fitzroy Crossing, Australia **Firm:** iredale pedersen hook, Australia **Team:** Finn Pedersen, Adrian Iredale, Martyn Hook, Rebecca Angus, Jordan Blagaich, Rebecca Hawke, Jason Lenard, Craig Nener, Nikki Ross and Leo Showell with BCA Consultants, Ri-con Contractors, Terpkos Engineering and horticulturalist Tim Willing

Disproportionately afflicted by end-stage renal disease, Indigenous Australians in the town of Fitzroy Crossing were once faced with a choice between seeking treatment in Perth – more than

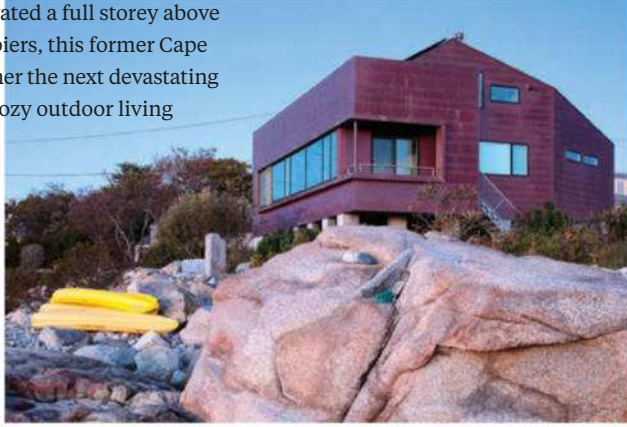
2,500 kilometres away – or dying at home. The town's new hostel provides in-patient treatment and hosts visitors, keeping families together. Though simply constructed, outlying guest buildings honour the locals' way of life: They're separated to enable the observation of people and animals moving across the landscape (a response to the tradition of "cultural surveillance") while ample open-air spaces and landscaping support outdoor cooking and even edible plants from residents' homelands.



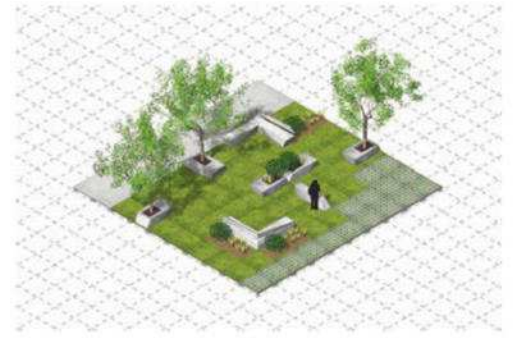
Special Category Environmental Leadership

Project: Gap Cove House **Location:** Rockport, Massachusetts, USA **Firm:** Ruhl Walker Architects, USA **Team:** Jide Olanrewaju, Nerijus Petrokas and William T. Ruhl

Why renovate a 10-year-old prefab home that could be swept away in the next big storm? Gap Cove House represents an entirely original typology for New England: Elevated a full storey above grade on sturdy concrete piers, this former Cape Cod is now poised to weather the next devastating storm surge, sheltering a cozy outdoor living



area with views of the Atlantic Ocean below. The transformation expanded the original structure to include a solar chimney for natural cooling, re-clad the exterior with red cedar and copper and topped it all off with photovoltaic panels that provide all the home's power.



Concepts Unbuilt Buildings

Project: GROW **Location:** Calgary, Canada **Firm:** Modern Office of Design + Architecture (MoDA), Canada **Team:** Dustin Couzens, Ben Klumper and Nicholas Tam with Hilmer Collado, John Ferguson, Paul Mowat, Kevin Vig, Danny Wolsey and developer Alkarim Devani

Slated for delivery in the spring of 2019, neo-brutalist GROW is a four-storey, 20-unit condo development to be located in Calgary's Bankview neighbourhood. Channelling earlier brutalist masters, the architects at MoDA have specified a wood-frame structure and untreated-cedar-plank envelope for the building. Once it's built, these materials will masquerade as monumental concrete formwork and – as the ribbed cedar cladding weathers – a waffle-slab facade. The extensive landscaping planned (including green walls along the communal outdoor walkways and urban-agriculture plots for each unit) is also a latter-day embodiment of Moshe Safdie's motto regarding medium density: "For everyone, a garden."



Concepts Ideas/Prototypes

Concept: Public Square **Firm:** FXCollaborative, USA **Team:** Jack Robbins with Ben Abelman, Sam Frommer, Carol Hsiung and Brandon Massey

As the numbers of vehicles in high-density urban areas diminish, cities will have to reclaim and repurpose the fallow public space left behind to create a rich, vibrant tapestry that's tailored to humans rather than machines. Using the dimensions of a single parking spot as the modular building block, Public Square is a concept that proposes an incremental and interlocking tile system that's flexible, easily deployable, unitized and infinitely scalable, from one spot to one street to a whole district and even city-wide. The footing of each square contains power and water infrastructure as well as WiFi and "smart street" technology. Each one can host multiple uses, from green space to retail opportunities.

Concepts Unbuilt Buildings

Project: Magazine Street Residence **Location:** New Orleans, USA **Firm:** Trahan Architects, USA **Team:** Trey Trahan, Conner Bryan, Shelby Downs and Brad McWhirter with Adrian Fehrmann, John Hand, Tim Huth, Michael Ludvik, Ricardo Pittella, Doug Reed, Stanton Stafford and Zach Zanolli

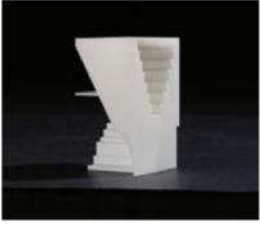
When it's finished, this ascetic residence – imagined by Trahan Architects for an ultra-challenging site in New Orleans – should exemplify the theory that the greatest designs often emerge from the tightest constraints. Currently under construction, the 515-square-metre, one-bedroom townhouse is intensely private, set back from its property lines in both the front and the rear. Even so, it features a full-height and -length, 244-ton Corten sculpture wall that sets the monumental tenor for the house's other elements. These include triple-height ceilings, skylights that bathe the second-floor living space in natural light and a matching custom dining-room table.



Special Category A+ Student Award

Project: Theatre in the Round and Theater in the Ground **School:** Massachusetts Institute of Technology, USA **Team:** Chen Chu, Jennifer Leung (prof.)

Getting there is half the fun. Featuring a duo of interconnected theatres carved from two nesting volumes, this bold concept also engenders a series of stimulating in-between spaces. This sequence of “entering devices” encourages audience members to turn and pause, to shift their pace and orientation, as they make their way to their seats. For instance, a diagonal access on a triangular stair provides entry to the subterranean theatre and, through a peripheral window, a peek into the action on the way down. A small vestibule, meanwhile, provides an in-between space where people can chill before ascending to the stage in the round. These discrete dramatic gestures allow audience members to fully immerse themselves in the otherworldliness of taking in a play.



Special Category A+ Student Award

Project: Thermal Threshold: Education and Play in the Arctic **Location:** Minto, Alaska, USA **School:** University of Virginia, USA **Team:** Anna Morrison, YinYu Fong and Katie Kelly

This school concept beautifully illustrates how the Arctic’s extreme climate can be a generator of great design rather than an obstacle to it. Clad in charred cedar, the 1,800-square-metre ensemble of formal and informal educational spaces, including classrooms and an indoor basketball court, is imagined as a series of spatial layers, or thresholds, connected to the landscape. Inspired by the seasonal cycle of the Athabaskan people, who would fish and trap in the warmer months and settle down in winter, the school accommodates a new Yukon-Koyukuk School District curriculum that encourages students to proactively engage with the outdoors. While the interior spaces exude warmth (with buried-earth walls, reinforced rammed-earth bricks and black spruce floors) the outdoor zones emphasize play and discovery through an edible-berry fence, play caches and – most impressive of all – an open-air entrance with a firewood storage wall, a central fireplace and drying salmon hung from the ceiling.



Special Category A+ Student Award

Project: 2017 Jim Vlock First Year Building Project **Location:** New Haven, USA **School:** Yale School of Architecture with Columbus House, USA **Team:** Adam Hopfner, Alan Organschi, Kyle Bradley and Alison Cunningham with the 2017 Yale School of Architecture First Year Class, Haylie Chan, Zelig Fok, Kerry Garikes and Dan Whitcombe



With its slanted roof and viewfinder windows, the 2017 Jim Vlock First Year Building Project is a triumph of smart single-family residential design. It’s also much more than that. The project is the result of a partnership – called Homeless:Housed – between the Yale School of Architecture and non-profit Columbus House, which team up to address the need for high-quality affordable housing. First-year students designed and built the residence with a prefab-panel system. The 93-square-metre home features two double-height volumes – an individual unit and a family space – separated by a central breezeway yet connected by the pitched metal roof. Six large bay windows double as resting nooks, carving out more space in the home while fostering a relationship with the neighbourhood.

People's Choice

Special Category A+ Student Award

Project: Netii Apa: Maasai Mara Cultural Center **Location:** Maasai Mara, Kenya **School:** Ryerson University, Canada **Team:** Alykhan Neky

Since oral traditions are at the heart of Maasai culture, this thoughtful design for a cultural centre for the Maasai Mara tribe of Kenya places the open-air storytelling hub at the core of a butterfly-shaped plan. The encircling wings accommodate curatorial activities, crafts studios and conferences; the welcoming nature of the entire design is underlined by the inclusion of a community water tap. With a material palette of interlocking stabilized soil blocks and bamboo (a fast-growing grass that could be harvested on site to provide economic benefits to the community), the architecture reinterprets the African vernacular. The project also upholds local building custom by employing women, traditionally the builders in Maasai society, in the construction of the centre. In this way, the people play a central role in the creation of their own gathering space. ●



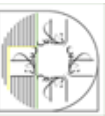


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Spec Sheet _ Products

Kitchens _ Best from EuroCucina

SELECTIONS _ Kendra Jackson



_1

Full Systems

1 Diesel Open Workshop

A collaboration with Diesel, this Scavolini system features exposed metal shelving, portions of which can be concealed behind glass or left open. The various horizontal and vertical volumes can be fully customized to suit any space.

Materials Multiple options including aluminum, smoked or ribbed glass and bronzed metal

Manufacturer Scavolini, scavolini.design

2 Maxima 2.2

Dropping to table level, this dramatic cantilevered counter provides both a dining area and an extended work surface. Door and drawer fronts are a mere 2.2 cm thick, giving the customizable system its name.

Materials Steel, melamine, Dekton, stainless steel, a choice of oak, walnut or teak, and other materials

Manufacturer Cesar, cesar.it



_2

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_5

3 Artematica

At 14 cm thick, the Artematica worktop lends a substantial look to the home kitchen. An integrated sink gives the system a seamless aesthetic, and a built-in single-door pantry opens and closes with a gentle touch.

Materials Stainless steel, brass, glass, stone, wood and more

Designer Gabriele Centazzo

Manufacturer Valcucine, valcucine.com

4 Prime

A recessed ledge runs beneath the countertop of Prime, while hardware-free drawer fronts and cabinet doors taper at a 45-degree angle to combine a cohesive look with easy, ergonomic openings. LEDs can be added to the wall storage to provide multiple combinations of task and ambient lighting.

Materials Multiple, including aluminum, wood, stone and glass

Manufacturer Dada, dada-kitchens.com

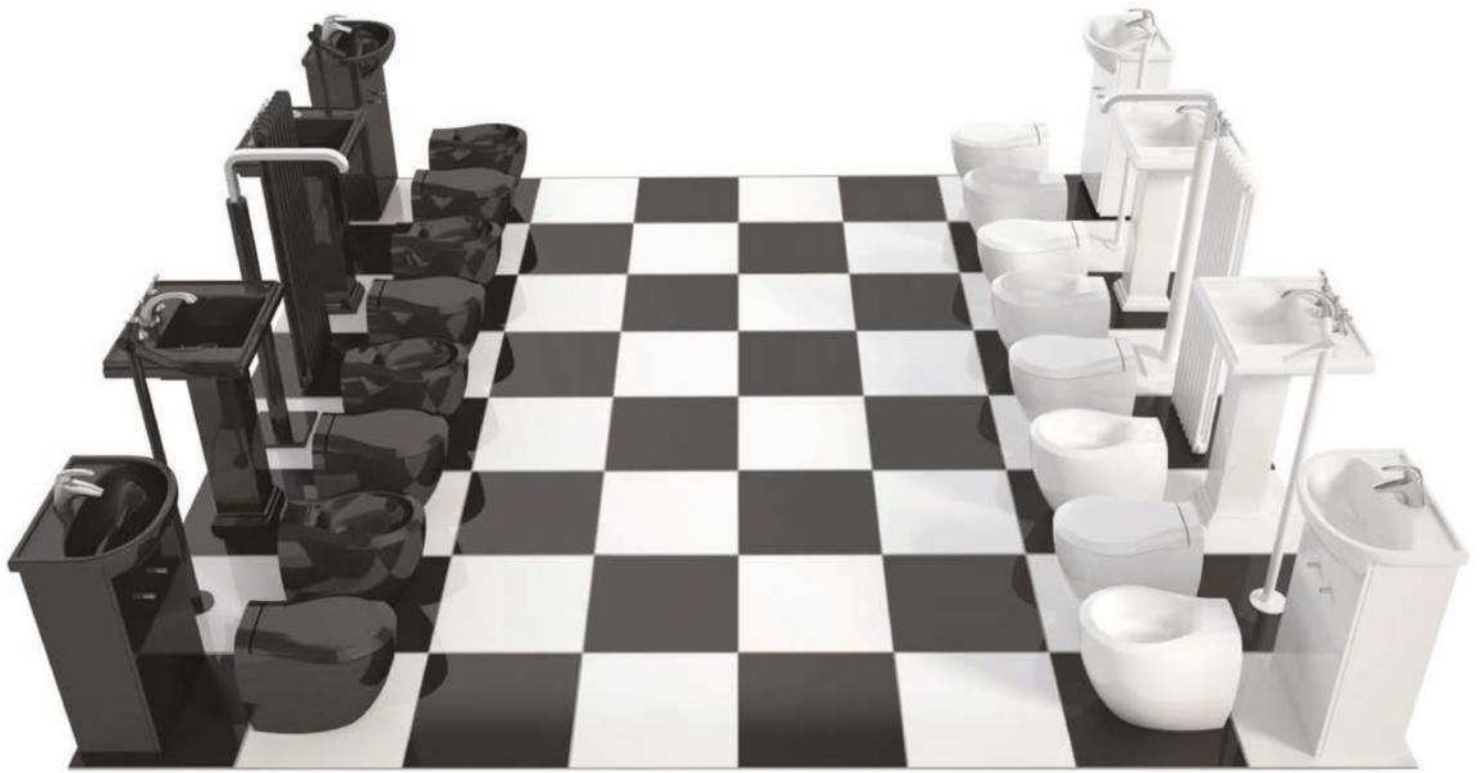
5 Elegante Bespoke

Emphasizing quality materials, this system is available in eight wood finishes, including rosewood, heartwood and eucalyptus, and can be combined with ceramics, metallics and glass. Elements like open shelving, cabinet doors and pantries can be mixed and matched from multiple series under the Italian brand's umbrella.

Materials Multiple wood finishes

Manufacturer Snaidero USA, snaidero-usa.com





White stuff: Naima Annoni, Enrica Caiello, Riccardo Piovesan, Maria Cristina Ziviani
Brera - Accademia Belle Arti

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Available in 45 vibrant finishes including red, blue, purple and yellow

_1

Compact/Modular

1 Frame

This standalone workbench can be equipped with any combination of accessories – including a sink, a faucet, an induction hob and an oven – or left standard to function as a simple worktop with storage.

Materials Stainless steel in high gloss, matte or embossed finish

Dimensions 67 x 90 x 188 cm

Designer Salvatore Indriolo

Manufacturer Fantin, fantin.com

2 Combine

Accessible on all four sides, the individual blocks in this series serve separate functions: preparation, cooking and washing. They can be arranged as linear, angular or zigzag compositions, depending on space and need.

Materials Particle board with melamine coating, wood veneer, stainless steel, marble and limestone

Dimensions From 84.5 x 120 cm to 180 x 90 cm

Designer Piero Lissoni

Manufacturer Boffi, boffi.com

3 Italia

A professional powerhouse for the home, the Italia island can be configured to suit individual cooking methods. Workstations can incorporate sinks, ranges, hobs, a dishwasher, power outlets and more, while storage options include drawers in multiple depths, spice racks, knife and plate holders and lidded jars.

Materials Stainless steel, teak and laminate

Dimensions 140 x 242 cm

Designer Antonio Citterio

Manufacturer Arclinea, arclinea.com

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Haiku can be wall-mounted or suspended from the ceiling over an island

Hoods

1 Haiku

Multiple widths are offered in this sleekly monolithic system. A control panel on the side is easy to access and leaves the clean-lined design uninterrupted.

LEDs provide evenly distributed light along the plane.

Materials Glass, Krion K-Life, steel or stone

Dimensions From 32 to 180 cm wide

Designer Fabrizio Crisà

Manufacturer Elica, elica.com

2 Glow

Special airflow technology lets this circular hood hang from the ceiling without a direct connection – a second fan is concealed in 30 cm of false ceiling.

An LED ring at the base enhances the hood's form and offers different kinds of illumination.

Materials Polyurethane in black nickel or white

Dimensions 47 x 64.6 cm

Designer Carlo Colombo

Manufacturer Faber, faberspa.com

3 Spazio

Spazio's horizontal, barely there span contains both suction and a mineral-based filtration system. Open storage for cookware and utensils, USB ports and power outlets (plus space for an indoor herb garden) add to the hood's utility.

Materials Stainless steel or black-painted steel and smoked glass

Dimensions 60 x 180 x 80 to 125 cm

Designer Francesco Lucchese

Manufacturer Falmec, falmecnorthamerica.com

4 Triple Black

Three stacked fins add vertical dimension to this wall-mount hood; its compact formation allows for plenty of head space below.

Materials Safety glass in black or grey

Dimensions From 43 x 44 x 88 cm

Manufacturer Miele, miele.com



THE MIX
WEST
COAST
BEST
COAST

A pair of talks and collaborative installations, both onsite and off. Highlighting studios from Vancouver and Los Angeles.

Ben Barber

Surface and Depth

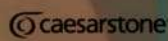
Benjamin Moore's 14 carrots

Bari Ziperstein

Interior Design Show Sept 20-23 2018 Vancouver

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Spec Sheet _ Materials

Surfacing

BY _Philam Nguyen, M.Arch

With FluidoSolido, Laminam uses vibrant pigments to evoke the ocean's depths in a solid surface

Composite Innovations

1 High Impact

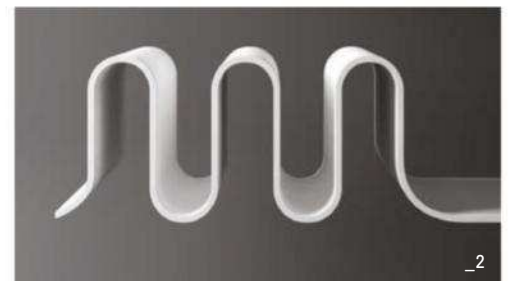
Capturing the look of liquid in a solid surface, FluidoSolido, by Laminam, is created by controlling the expansion of cast pigments on a ceramic surface. One of two styles, Blu Lucidato is predominantly cobalt blue with painterly black strokes. It's available in 1620-by-3240-mm slabs. laminam.it

2 Deep Flex

HI-MACS has added 30 per cent more thermoplastic capability to its standard formula to allow more defined curves. The result, Ultra Thermoforming, can be shaped with a minimum internal radius of only 6 mm. Ideal for bespoke interiors and exteriors, the surface is currently available in 12-mm-thick sheets, in classic Alpine White. himacs.eu

3 Green Stone

Known for its recycled glass countertops, IceStone has launched QuartzStone, made from 93 per cent reclaimed quartz. Produced with inert bonding agents that do not produce toxins or allergens, the new collection has six colour options, including Winter White (shown) and is Greenguard Gold-certified, as well as LEED applicable. icestoneusa.com



Industrial Character

1 Aged Matter

With its irregularities and subtle tonal variations of grey, slate blue and army green, Dekton's Orix mimics worn cement. Available in formats up to 142 by 320 cm and in three thicknesses, the compact surfacing is durable enough for exterior applications. dekton.ca

2 Staged Reaction

Designed by Fabio Novembre for Lea Ceramiche, Concreto laminated porcelain stoneware takes inspiration from water's reaction with industrial materials. Along with a spectrum of concrete greys the line includes weathered metal looks, on slabs up to 120 by 260 cm. ceramichelea.it

3 Haute Concrete

Anthony Concrete's bespoke surfaces (not pictured) are pre-cast by hand and can be used to cover fireplace surrounds and focal walls. With a typical thickness of 1.5 cm, the lightweight panels are made with finishes ranging from smooth to a boardformed effect, and can be customized with graphics. anthonyconcretedesign.com



Spec Sheet

_Materials _Surfacing

Laminate

1 Natural Character

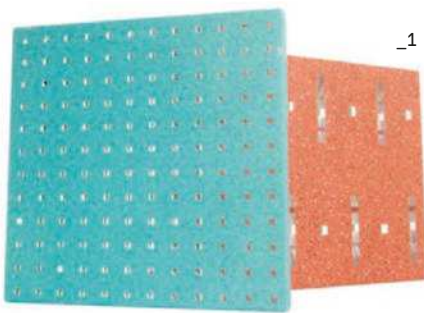
The tactility of timeworn natural materials, like weathered wood, is the focus of Wilsonart's new line Textural Intrigue. For example, Carpenter's Bench (shown) features artisanal markings that evoke paint and saw marks, hiding imperfections and helping the surface stand up in retail applications. wilsonart.com

2 Flexible Marble

Formica's 180fx collection has expanded with true-to-scale natural stone patterns, including Quartzite Bianco (shown), with its light brown expressive veining on a pale background. The highly stain- and impact-resistant sheets are suitable for application on curved surfaces, as well as vertical and horizontal installations. formica.com

3 Light Touch

Polaris, by Abet Laminati, features a matte, smooth finish in 10 complementary shades of cool grey and warm buff tones. Highly durable, it's resistant to fingerprints, scratches, heat and bacteria and is available in 0.9-, 1.2- and 12-mm thicknesses, with a black core. abetlaminati.com



Terrazzo Looks

1 Channelled Light

Clear resin blocks are embedded into concrete to create Pixa, Sensitile's playful surfacing that is backlit with LEDs or natural light. Various colours and patterns are available, from the structured squares of Grid to Dimensional Sequence, an option with irregular resin pieces protruding from the surface. sensitile.com

2 Stark and Subtle

Part of the Metropolitan series, Caesarstone's Frozen Terra quartz countertop fuses the minimalism of honed concrete with the subtlety of fine-grain terrazzo. The sparse aggregate and translucent black basalt inset within the matte-finish quartz disguises marks in high traffic environments. caesarstone.ca

3 Waste Free

Durat's Palace Collection surfacing is not only made using recycled plastics, it's completely recyclable. Designed by Dutch studio MOST Collective, the colourful speckled surfaces also incorporate natural pigments ground in the Netherlands by a windmill dating back to the 17th century. duratpalace.com





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5 Illuminating Thoughts From Ingo Maurer



“Surprising and unconventional. Controversial. Free of restrained thinking and the boredom of ubiquitous, repetitive designs.”

Ingo Maurer's description of his new Luzy series, launched this past April in Milan, could just as easily be applied to the designer himself. Recalling earlier works such as Canned Light, which is based on a Campbell's soup tin, Luzy is the latest of Maurer's products to give new life and surprising whimsy to found objects and familiar forms – in this case a rubber glove. Azure caught up with the 86-year-old icon in Germany, just weeks before the unveiling. While he could only hint at what he was set to reveal in Italy, he did offer some insight into just what makes one of the industry's most inventive minds tick. INTERVIEW _Erin Donnelly

On including the user in the design process: I don't want to be a dictator. For instance, with the Zettel'z lamps [which involve the user hanging 80 sheets of paper from a metal frame], you're my co-designer, and that's what I've always liked. But am I ever unhappy with the results? Sometimes I almost get a heart attack.

On judging the work of young designers: That's a very difficult thing. You really do have to respect them, even if it's wrong. They're young people who want to make it; you cannot crush them, you know? It's still a kind of fertilizer for young people, even if they haven't succeeded yet.

On being an inspiration to other creatives: If ever I'm discouraged, I just have to look around and see the influence I've had in many ways. I'm proud to be a non-commercial company that succeeds. I think it's amazing what we do.

On what keeps him going after more than half a century as a designer: My best tool is still my own mind; I still enjoy creating at 86. Design is very important work, but people become too serious and too constrained. I'm very much for controversial dialogues.

His guiding principles: It's important to feel where the grass grows, and to have your mind and your heart open. Risk is important as well, in all areas of life. And always be honest with yourself – be the one you are, or discover yourself.





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