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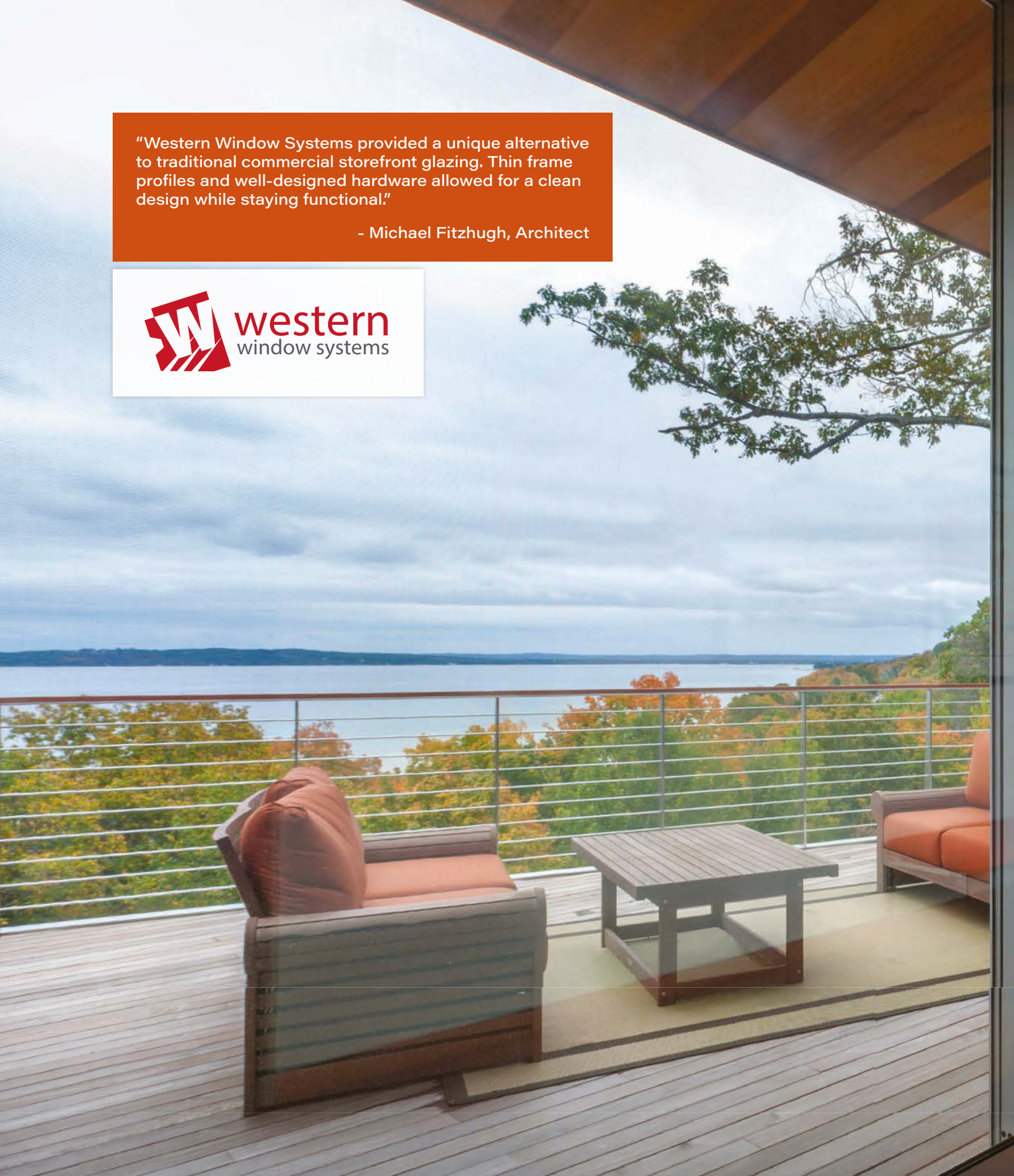


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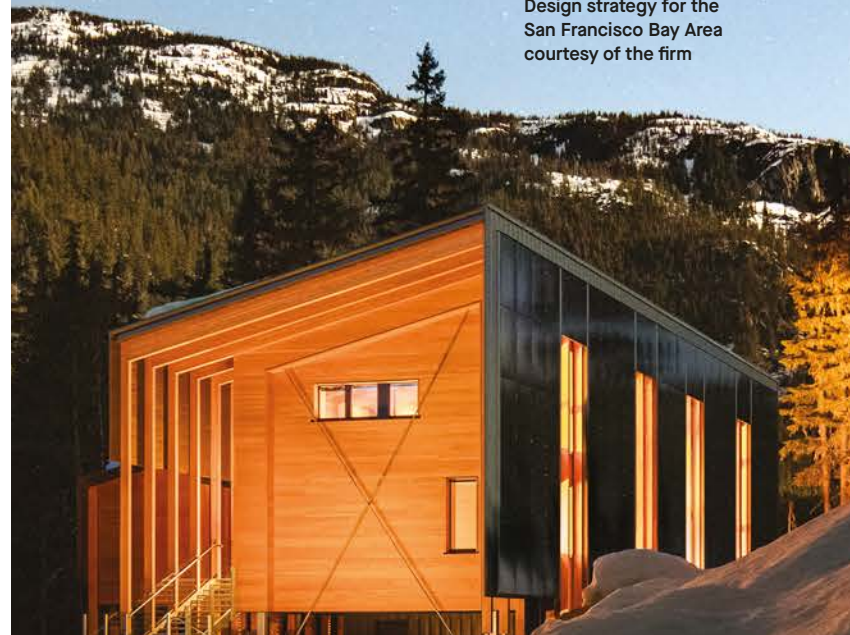
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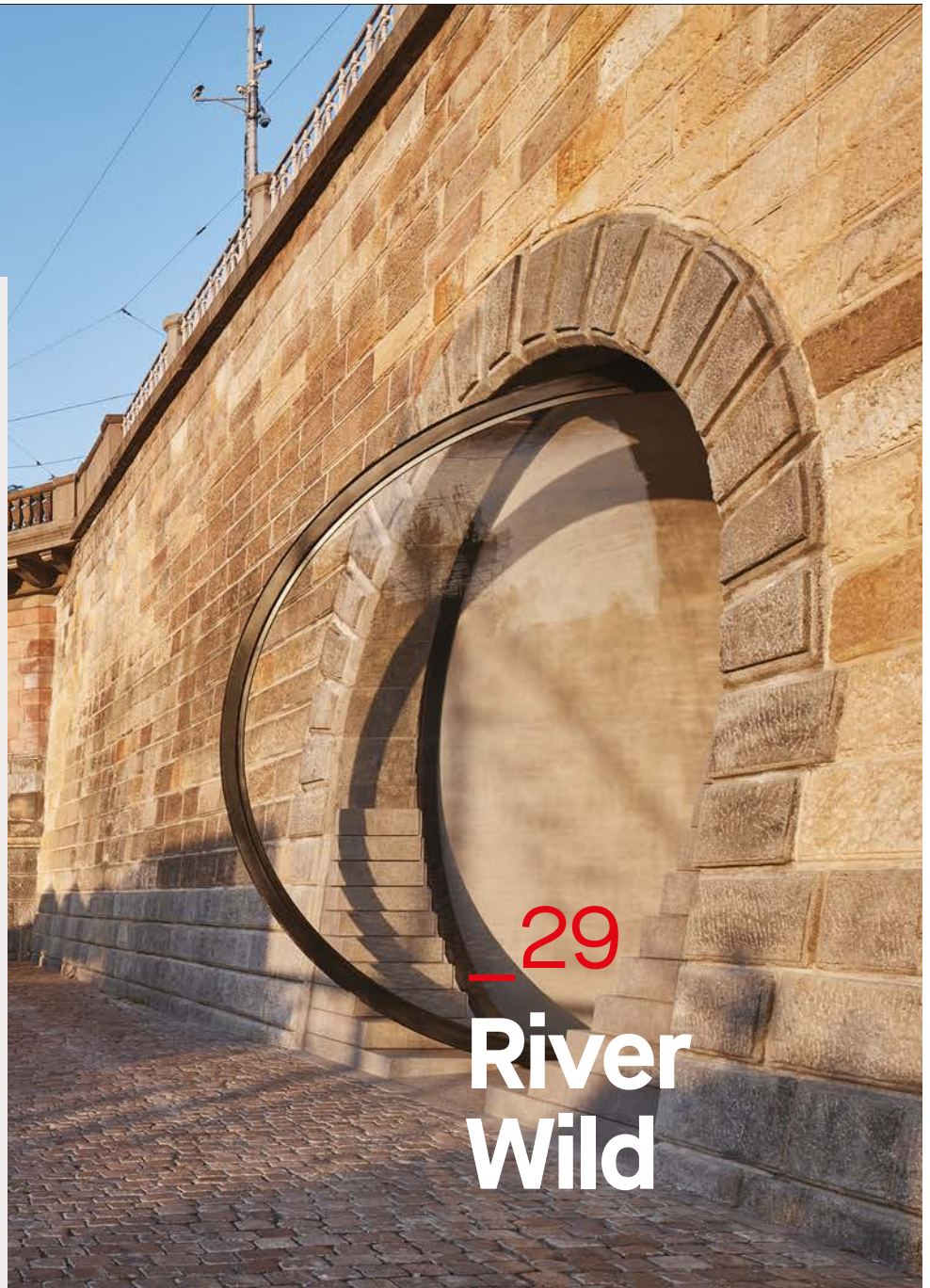
In British Columbia's Lower Soo Valley, a climate-positive house model by Perkins and Will is designed to sit lightly in its pristine setting. Photo by Andrew Latreille

Cover image illustrating MVRDV's Resilient by Design strategy for the San Francisco Bay Area courtesy of the firm



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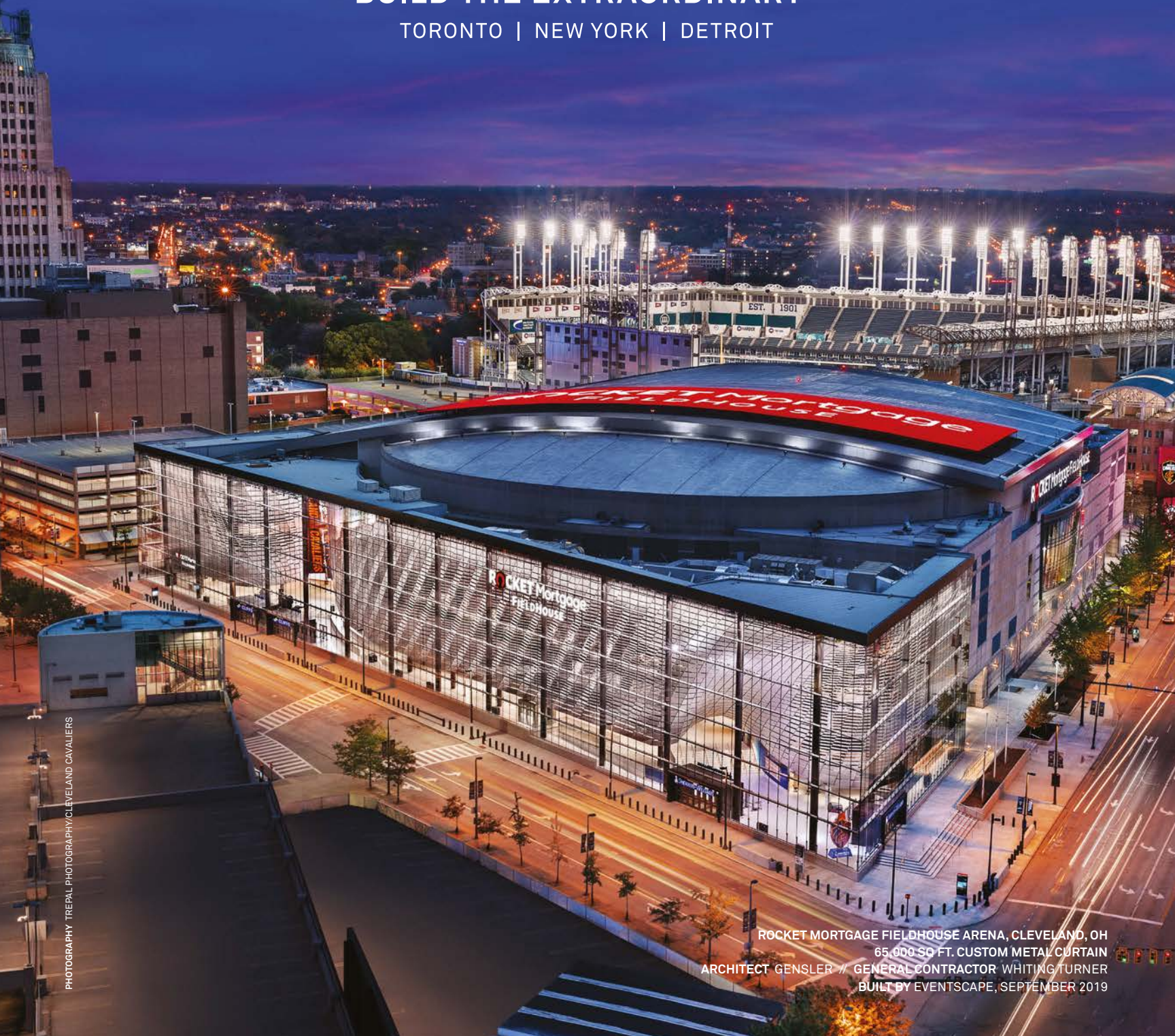
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Keeping Time

With a range of new configurations and finishes, the Nienkämper Metronome collection cements its status as a contemporary classic

Recently introduced, the Metronome Trestle (above and right) combines the casual energy of a standing desk with the elegant presence of a boardroom table.





Now available in a natural wood finish, the original Metronome offers timeless versatility.

"It's often best to focus on a certain area of the business — and we focus on the boardroom," says Klaus Nienkämper. He's being modest. For decades, Nienkämper's eponymous Toronto-based brand has been a global leader in contract furnishings, with a richly diverse offering of seating and workstations — and collaborations with the likes of Karim Rashid, Yabu Pushelberg and Daniel Libeskind. But it's the boardroom, specifically, where Nienkämper reigns. The company's cutting-edge solutions include the Metronome collection of tables, which continues to evolve with a marquee 2020 addition.

Designed by Toronto's Fig40, Metronome epitomizes the flexibility — and subtle flair — of a welcoming, collaborative workspace. Its adroit combination of structure, technology and aesthetic grace made it an instant standout when it first debuted in 2011. A winner of an IDEX/Neocon Silver Award in 2011 and a Red Dot Award in 2013 — not to mention an Award of Merit at the 2012 AZ Awards — the evolving series has continued to earn plaudits. While it has expanded to include a wide range of options for any workplace scenario (including the modular and highly mobile FlipTop tables), the line as a whole is characterized by an elegantly angular aesthetic and unfussy functionality.

This year's introduction of the Metronome Trestle adds a versatile and refreshingly informal variation on the celebrated design. Building on the refined simplicity of the series's angular metal frame, the Metronome Trestle table offers a standing-height surface that lends itself to meetings, collaborative work and use as a touchdown station. While the metal frame maintains the exceptionally stable structural platform that elevates Metronome, the deft addition of soft wood tones gives this high-tech table a timeless presence. The eye-catching wooden legs and metal foot rail can be paired with a wood veneer or plastic laminate top, while a central wood chimney facilitates tidy wire management. The table's versatility — which is further optimized when paired with Fig40's Jackal stool — is a vital complement to today's fast-evolving office environments.

Which is all according to plan. The collection, explains Fig40's Lee David Fletcher, was designed to respond to changing needs without becoming obsolete. "The name Metronome comes from the idea of keeping time," he says, "and of keeping pace with what's going on in the working environment." In other words, no wonder it's been a workplace staple for almost 10 years. And with the 2020 launch of Trestle, it's safe to say that another decade (at least) of understated design excellence is on the table. nienkamper.com





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People, projects and products you need to know about now

Five to Nine Daybed

For its 2020 collection, Italian manufacturer Tacchini enlisted an impressive roster of designers to develop a range of new furnishings, including award-winning Milanese duo Studiopepe. As graphic as it is inviting, the designers' resulting Five to Nine is defined by a profile of cylindrical cushions in mohair velvet or leather (shown) atop a wood plinth with turned legs. Customizable sofa or daybed configurations with armrests, backrests, an optional linen-upholstered mattress top and metal or cement table inserts add versatility for use in commercial as well as domestic spaces. Though inspired by the iconic loungers of the Belle Époque (the stereotypical chaise in an artist's studio, for instance, or even Freud's couch), Five to Nine is a unique indulgence decidedly fit for today. _EVAN PAVKA studiopepe.info, tacchini.it



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5 Things We Learned from Billie Faircloth

ASK QUESTIONS, BE AN ADVOCATE AND OTHER TIPS FROM THE KIERANTIMBERLAKE PARTNER

AS TOLD TO _Evan Pavka
PHOTO _Ed Wheeler

In 2008, architect and educator Billie Faircloth left a career in academia to assume the newly formed role of research director at Philadelphia-based practice KieranTimberlake. In the years since, she has not only formed a transdisciplinary team of researchers, but also spearheaded a number of the firm's landmark projects. From the Revit plug-in Tally and the app Roast (which allow architects to measure the embodied carbon of their structures during the design process and conduct post-occupancy surveys, respectively) to her 2015 book on the complicated history of plastics in the building industry and her ongoing development of design tools for Mongolia, these achievements, as Faircloth told *Azure*, are part of a simple yet effective approach: Ask important questions, but be prepared to do the hard work of responding. After more than a decade of exploration, here are a few of her answers.

1 Be inquisitive.

My team's role involves the continuous building of our research culture and practically incorporating this message to ensure that people are asking questions, answering these questions and applying rigour when necessary. Every project engages this. Everyone here, not just the research group, is absolutely aware of the larger culture of inquiry and the kinds of questions that can be asked as well as answered.

2 Share knowledge — don't hoard it.

After we developed Tally, we could have easily kept the tool to ourselves. Once our team realized what we were able to accomplish and noticed the huge gap in the industry, however, we felt that this was a really important piece for advocacy. We needed to be in a position to advocate for designers having the means to calculate embodied carbon and bring this information into design decision-making.

It couldn't be separate. It couldn't be post-mortem. We felt we had an ethical obligation to deliver something that was accessible.

3 Material histories are complex and interconnected.

Mass timber is not recent; it has always been with us. If you look at the history of plastic, it originated from cellulose. Wood actually began plastics. I think what is important about the conversation around this material now is its connection to a much larger discourse on the function of landscape and ecology, the way that buildings and land are coupled. It brings these materials into a much more direct relationship through cycles of growth and extraction.

4 Designers have agency, so use it.

There has never been a greater time to exercise design agency. We are desperate to have conversations around what materials we should be using, especially from a carbon perspective. We need to take up serious programs of work, look deeply at how we design, and ask questions about how we shape the materials that we use and how that shapes actual buildings. How do we exercise agency with this in mind?

5 Embrace advocacy.

I think that we absolutely have a responsibility to be activists. We are in a position where we can use design as part of some larger team to help look at what's happening in a place and to create meaningful interventions or redirections. I feel strongly that this isn't about the architect's intelligence alone. We also have an obligation to build knowledge across many different disciplines and many perspectives, engaging people where they are and learning from those around us. kierantimberlake.com





Depth of Surface

The 2021 Formica Specialty Collection has arrived



The versatile and innovative 2021 Formica Specialty Collection introduces an expansive palette of natural woodgrains and sophisticated metals — not to mention the marquee acrylic Everform Solid Surface collection — to an array of interior spaces, from healthcare and hospitality to retail and education. formica.com/2021Specialty



Woodgrain Wonders

Expanded with 16 additional offerings, the Formica Woodgrain Collection's natural finishes in neutral hues and light, Scandinavian-inspired tones lend commercial spaces a sophisticated sense of warmth and character. Alongside the classics — ash, elm, cherry, oak and walnut shades — the series also includes unique patterns with a subtle yet striking aesthetic.



Safety in Style

Hygienic. Non-porous. These qualities alone make Everform Solid Surface (an acrylic portfolio originally called Formica Solid Surfacing and featuring 30 classic patterns) an exceptionally safe and versatile choice for heavy-use commercial and residential spaces. Recently introduced, an octet of elegant new finishes are also distinguished by a rare blend of style and function.



Marvelous Metals

The DecoMetal Laminates Collection provides a baker's dozen of striking solid metal and metal laminate surfaces — 13 variations on a glamorous sheen that inject a sense of understated drama to any interior. The modern printed solid metals, boasting a sleek full-sheet presence, comprise a multitude of ingeniously engineered and distinctly contemporary looks that include the Polished, Brushed, Stainless and Veil series.



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Turning the Tide

FROM TABLES TO VESSELS, GEOFF RAMSAY IS UPDATING ATLANTIC CANADIAN TROPES

WORDS _Chris Hampton



Geof Ramsay's studio overlooks the harbour in Saint John, New Brunswick. Each day, he watches as ships arrive in port and others disappear into the Atlantic. As with any designer, his surroundings are an important influence. And it's been his mission to incorporate the Maritimes vernacular — the way his home looks and feels — into contemporary housewares and furniture since establishing his eponymous practice in 2009 and the label Harbour in 2016.

For instance, the Compound bowl, exhibited at DesignTO in January, is composed of two converging aluminum ellipses, forming a third object-holding compartment at their intersection. The

gesture — “between stillness and motion,” Ramsay says — was inspired by stroboscopic photographs of a ship docking.

Hex chair — part of a larger series called Euclid, which also includes the stained solid oak Rhom and Tri tables — is a nod to the Victorian character of his hometown. Canada's oldest incorporated city, Saint John is one of the country's best troves of Victorian architecture, Ramsay says. At local estate sales, auctions and sometimes even curbside, you'll find the period's furniture. With a rigorous hexagonal logic from its silhouette through to its joinery, the seat channels that ornate tradition in a modern, geometric form.

Other pieces find inspiration closer to the heart. Recalling his





Ramsay's Saturday chair (above) riffs on memories of his grandfather's home, while the marble and lacquered oak Zero table (below) draws on the graphics of signal flags, a form of nautical communication.



LEFT: Time-lapse images of ships pulling into harbour influenced the form of the designer's aluminum Compound bowl.

ABOVE: The brilliant blue Rhom table is designed to fit together with a triangular side table and a hexagonal chair.



grandfather's beloved recliner, he conceived the Saturday chair (upholstered in a modern corduroy by Raf Simons for Kvadrat) so his partner and their cat had the perfect place to curl up together.

For many, a nautical aesthetic evokes a quaint, salt-caked brand of rusticism: reclaimed wood, rope motifs and folksy renderings of marine life. "It can get kitschy real quick," Ramsay says. His interpretations, though, incorporate the familiar in nuanced and sophisticated ways. "If you look at the landscape of the Maritimes, and you look at the houses, and then you go to a place like Denmark or elsewhere in Scandinavia, it's very similar — the rock, the homes on stilts. They evolved a design language. Why can't we?" geoframsay.com, harbourgoods.com





Design Technology

From the living room to the kitchen - and even the closet - Samsung marries technological advances with functional yet striking style

Odds are, you're reading this at home. In a year that's upended daily routines and lifestyles the world over, residences have also become offices, gyms and more. As life at home continues to evolve and adapt, so too should the technology — and the design — that supports it. For Samsung, this simple edict is the driving force behind a thoughtful and exceptionally elegant range of new products that enhance both the aesthetic and functional qualities of residential spaces.

A global leader in televisions, Samsung continues to push the envelope of style and performance. With The Serif, the brand has integrated its QLED 8K technology — which combines unparalleled resolution with vivid colour volume and integrated surround sound — in a statement-piece TV. Designed by Ronan and Erwan Bouroullec, the playful design evokes an easel for a warm residential vibe.

The Frame, designed by Yves Béhar, has a more subtle appearance: the TV is ingeniously concealed within a simple picture frame. With its QLED display and an understated beauty, it's a television turned work of art — becoming a gallery for paintings and photographs when turned off. In small spaces, it's also a deftly seamless addition that sits flush against the wall.

An emphasis on space-saving design is evident throughout the company's expansive portfolio. Consider the redesigned Samsung Front and Top-Load

A picture perfect TV, The Frame (above) was designed by Yves Béhar. The Front and Top-Load Laundry Pair (right) is both stylish and space saving.



Laundry Pair. The machines offer an impressively streamlined footprint and a shallow, closet-depth fit, Samsung's engineering integrating an impressively spacious 5.2 cubic-foot washer drum into an exceptionally compact unit. What's more, the self-cleaning, antibacterial washer features noise-reducing technology, while both washer and dryer boast a refined control panel for ease of use. Not least of all, the champagne and platinum finishes make for a quietly eye-catching presence.

The same sensitivity to context and lifestyle guided the design of Samsung's marquee Electric Range with Flex Duo. A dual-door, smart-dial appliance that remembers cooking preferences and favourite settings, the 30" range features a slide-in design that allows it to fit into place without the need for a full renovation.

And then there's the AirDresser. Combining powerful steam and air to relax light wrinkles and remove 99 per cent of bacteria, dust mites and odours from clothing, the sleek steam closet is a luxe personal stylist. Featuring a carefully pared down design and a refillable water reservoir, the AirDresser offers premium garment care without the need for a water line or professional installation. It brings the smart home into the wardrobe. All you have to do is plug it in.

[samsung.com](https://www.samsung.com)



Bank Statement

A SLEEK REPURPOSING IN PRAGUE BRINGS NEW LIFE TO A LONG-NEGLECTED RIVERFRONT

WORDS _Giovanna Dunmall

PHOTOS _BoysPlayNice

In 2008, local studio Petr Janda / Brainwork started organizing successful events along Prague's underused waterfront, leading to an extensive commission to reimagine a four-kilometre stretch that began in 2017.

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As part of the initial phase of the river revitalization project, six vaults along the city's Rašín Embankment were fitted with elliptical rotating doors. Their renovated interiors (below) are trimmed in sandblasted mineral GeoLite plaster for use as galleries, cafés, studios and more.

For decades, Prague's residents had no real relationship with their riverfront, its wide waterside promenades underused and underloved. All that has changed with the completion of the first phase of an extensive revitalization program led by Petr Janda and his team at local architecture studio Petr Janda / Brainwork.

The focus was a four-kilometre-long section of the embankment along the Vltava River and the reconstruction of 20 historic vaults located in the riverfront wall. Originally used for ice storage and later as areas for boats unloading their wares, these volumes have been redesigned with cool modular interiors made of cast and sandblasted mineral concrete and black mirror steel; the monochromatic spaces are to be occupied by cafés, clubs, studios, galleries, workshops and public lavatories.

So far, the six vaults along the Rašín Embankment are the most eye-catching. Here, the clunky metal curtain wall that once covered the openings has been replaced with oversized elliptical rotating windows — almost five and a half metres in diameter — that function as entrances. A clever use of floor and infrared heating as well as air conditioning with heat recovery means they can remain open year-round, ensuring a seamless transition between the water, promenade and interior spaces.

What also makes this ongoing adaptive re-use project remarkable is that, like many good things, it began at a grassroots level. "Back in 2008, we started organizing exhibitions and performances in the public spaces by the river and, later, in the vaults," says Janda. "We wanted to change the perception of the riverfront area into a space for multi-layered social life." The city caught wind of these popular interventions, leading the mayor to commission the expansion in 2017.



The next phase of the revitalization will see new street furniture and lighting systems and the construction of aquatic amenities. "An issue we need to address is the relocation of boats and floating facilities such as restaurants, so that they don't block contact between the newly opened vaults and the river," Janda says of the expansion. To that end, he and his team have already prototyped a winning formula: an uncompromisingly sleek and modern architecture that draws attention as well as life to the river and its historic embankments, but doesn't overwhelm them. petrjanda.com



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The entire park is surrounded by a sidewalk and a two-and-a-half-metre-wide running track. The architects also made improvements to the streetscapes flanking it.

Although most of the park's nine plazas are open-air, one is protected from the elements by a massive triangular canopy.

Two multi-purpose courts cap one end of the intervention. Rose-toned viewing stands line one side.

Middle Course

IN A MEXICO CITY SUBURB, PRODUCTORA TURNS A FORMERLY FORLORN MEDIAN INTO A VITAL NEW PUBLIC PARK

WORDS _Danny Sinopoli
PHOTOS _Erick Mendez

If it wasn't obvious beforehand, the COVID-19 pandemic has shone a new and urgent light on the importance of accessible outdoor spaces to the well-being of urban communities. For people without backyards or balconies, a nearby park, plaza or playground isn't just a luxury; it's a necessity linked to health and happiness. How, though, do you incorporate such amenities into established areas of densely populated metropolises such as Mexico City? In the case of local architecture studio Productora, you take the middle road — or, more specifically, a large ridge running down the centre of a boulevard on the outskirts of the capital — and turn it into much-needed infrastructure.

The site of Productora's intervention — a housing development in the suburb of Tlalnepantla de Baz, a municipality just north of Mexico City — is symbolically appropriate: Tlalnepantla's name combines the Nahuatl words *tlalli* and *nepantla* to mean "the middle land." Part of a public-private initiative to improve civic space in the capital's environs, the new park adapts to the topography of the ridge, connecting nine squares via stairs and ramps. Each of the plazas measures 20 by 20 metres, reflecting a geometric bent that defines the entire 9,800-square-metre project. Fitted with pink concrete elements, they also have individual prescribed functions: There's a ceremonial square with a flagpole, an outdoor gym, a skate park and a playground, plus a tree-lined square, "a square with square benches," one containing a triangular pavilion and two multi-purpose courts with bleachers.

And even though the park sits on a median and is enclosed by a sidewalk and a running track, it doesn't feel like an island. The walkways that link each plaza also connect them to the sidewalk, which in turn melds into an improved streetscape (including updated city sidewalks and lighting) also overseen by Productora. To use anatomical metaphors, the site is both a new spine and a heart for the area, bolstering its strength — and its allure — as a place to live. productora-df.com.mx



ABOVE: Geometric forms, from the conical play structure in the foreground to the scattered cubic benches behind it, are a defining motif.



Garden Variety

MAD ARCHITECTS' INAUGURAL U.S. PROJECT ADDS DENSITY AND DIVERSITY TO A CITY KNOWN MORE FOR MANSIONS

WORDS _Michael Webb

PHOTOS _Nic Lehoux

Tucked along Wilshire Boulevard in Beverly Hills, the Gardenhouse residential complex is wrapped in America's largest living wall, composed of local drought-tolerant flora.



A living wall of vines, succulents and native vegetation clads a corner block of condos on Wilshire Boulevard in Beverly Hills. Trees sprout from planters on upper-level terraces while, below, street-level retail and two floors of condos support five white villas. As simple in outline as those on a Monopoly board, these residences are set back from the perimeter and face inward to a landscaped courtyard and water feature. In a city where most people aspire to live in single-family houses, architect Ma Yansong and the Los Angeles office of his studio, MAD, have created a hybrid village of shared and private spaces.

"The concept emerged from my first visit to L.A.," recalls Ma. "Traditional houses with pitched roofs sit amid lush greenery and are stacked up the hillsides. But this is a flat, urban site, so we constructed an artificial hill to reference the landscape and put the two-storey villas on top."

The resulting 18-unit scheme, dubbed Gardenhouse, sees the 4,460-square-metre block step down from five storeys on the boulevard to a trio of three-storey townhouses on the leafy residential street to the rear.





Each pair of condos and villas shares an elevator, providing direct access from the street and basement garage with no need for corridors. The villas are varied in form, height and orientation to avoid any sense of regimentation and to maximize views out to the Hollywood Hills. Bedrooms are located around the perimeter, while living spaces open onto terraces overlooking the courtyard through sliding glass doors. Hopefully, this will promote sociability without encouraging voyeurs to spy on their neighbours' activities à la Hitchcock's *Rear Window*.

In addition to forming America's largest living wall, Gardenhouse's drought-tolerant greenery softens the sharp profiles of the villas. Their walls and roofs, trimmed in white aluminum composite material (ACM) panels, offer a welcome relief from the banality of recent commercial development on the boulevard. Long confined to private spaces, Los Angeles's embrace of modernism may finally be making its way into the public realm. Ma, too, is putting his stamp on the city, planning a UFO-like house in upscale Bel Air and another mixed-use block in Hollywood.

While the project marks MAD's first built work in the U.S., it also gave Ma a rare opportunity to work on an intimate scale. A decade ago, his shapely Absolute Towers in a suburb of Toronto launched his practice, which is currently at work on mega-developments across the architect's native China and around the world. "I grew up in Beijing when it was still a low-rise, green city with a maze of courtyard houses opening onto narrow hutongs," Ma explains of another Gardenhouse reference point. "Different families shared a courtyard, and this created strong social bonds."

The project also provided room for the architect to explore a long-standing fascination: Chinese scroll paintings known as *shanshui*, which depict harmonious ensembles of mountains and water. He has incorporated these connections between the urban and natural environments into Gardenhouse and other large-scale schemes, much as the Immeuble Molitor apartment building that Le Corbusier created in Paris was a first step toward his Ville Radieuse. That vision eventually evolved into the Unité housing blocks in Marseille and other cities. Ma's dream is equally idealistic and could, as evidenced here, become a model of high-density living and environmentalism on a more human scale. i-mad.com

ABOVE: Gardenhouse's ACM-clad residences encircle a lush private courtyard with an oblong opening to the sheltered reflecting pool below.

RIGHT: The intimate 18-unit development consists of three distinct typologies: garden flats, row houses and sky houses.



PHOTO BY DARREN BRADLEY (COURTYARD)

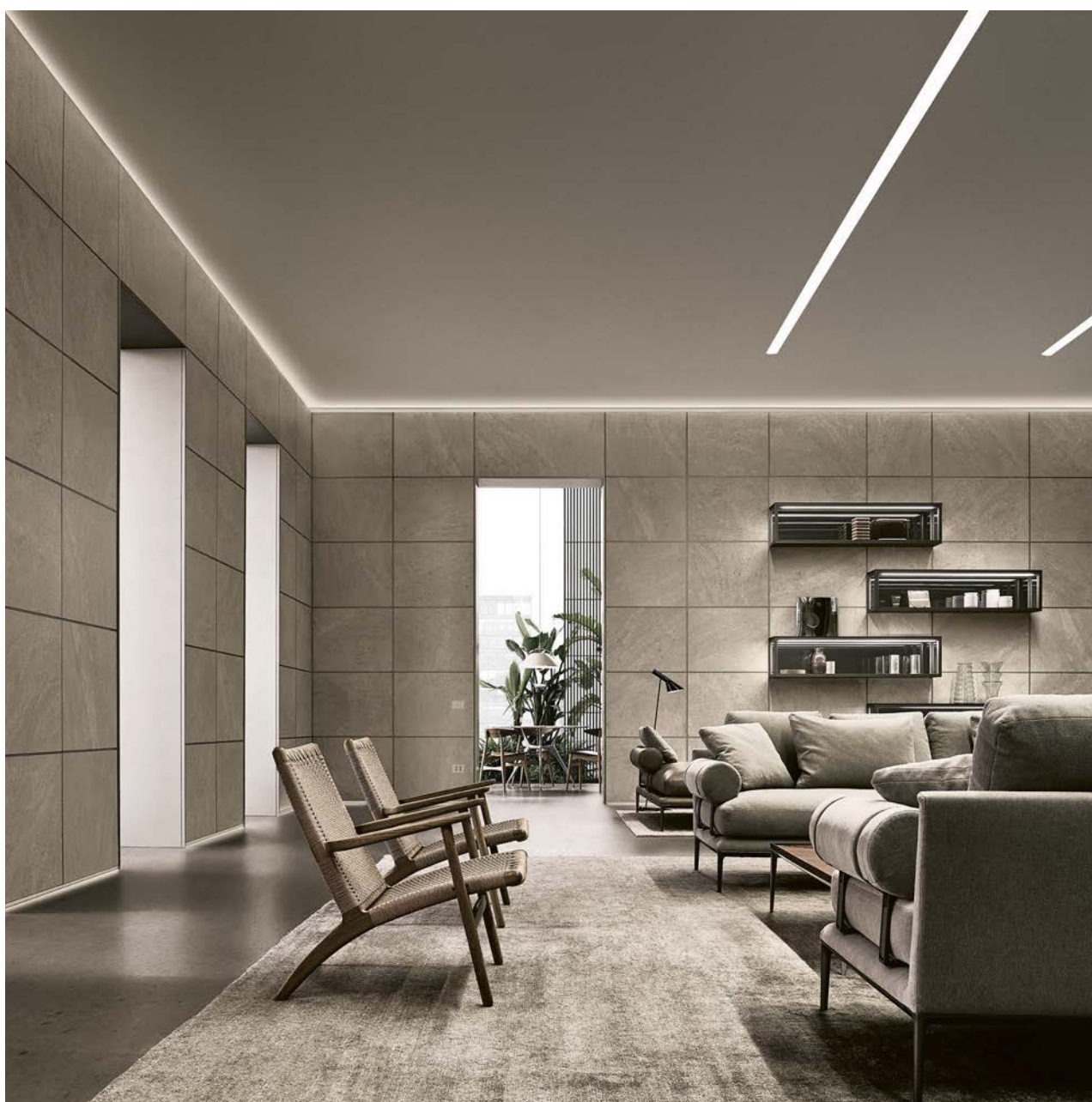


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Retail and Hospitality

EDITOR _Kendra Jackson

Concepts and strategies for a sector in flux

Blu Dot Matrix

DEFINED BY A RIPPLING INTERIOR, THE FURNITURE BRAND'S NEW WEST COAST SHOWROOM PAYS HOMAGE TO THE ART OF MAKING

WORDS _David Sokol

PHOTOS _Jeremy Bittermann

It was love at second sight for Ben Waechter. The Portland, Oregon-based architect was on vacation when Blu Dot co-founders Maurice Blanks and John Christakos came to town to meet potential architects for a new furniture showroom in the West Coast city. When Waechter flew to Blu Dot's Minneapolis headquarters to make up for the lost opportunity, he felt a kinship watching the company's designers as they fabricated their own prototypes. "Being an architecture firm that still values physical model-making, there was definitely a shared passion for craft and making," he recalls. Blanks and Christakos felt it, too: They tapped the architect's eponymous firm to design the 864-square-metre outpost, which opened to the public late last year.

Blu Dot had chosen a circa-1921 masonry structure in the Pearl District to become the eighth destination in its portfolio of stores. When Waechter stripped away the layers that had accumulated over the corner building's life as a phonograph warehouse, mason-jar factory and, most recently, retail and office spaces, he uncovered a perfectly square interior held aloft by rows of heavy timber pillars. "You couldn't experience the raw beauty of that grid before renovation, and we really wanted to embrace that," Waechter says. Yet he also had to contend with a trio of non-negotiable intrusions into the grid: an ADA-compliant ramp, a stair and elevator tower and a rear mezzanine containing offices and bathrooms.

To hide these three necessities, as well as ductwork, he connected them with an undulating ribbon clad in ash battens. The volume — which reaches to the top of the mezzanine guardrail — never intersects with a column. "The ribbon is a singular thing with a new identity, but it also heightens the identity of the original building," he

ABOVE AND RIGHT: A sinuous volume clad in whitewashed ash battens winds its way throughout the interior of Blu Dot's new Portland showroom. Devised by architect Ben Waechter, the intervention references the craft of furniture-making and offsets the original grid of timber columns.



says of the curving complement to the gridded square. That the textured insertion evokes the ergonomics and material craft of a Blu Dot prototyping session is no coincidence either, although the battens were whitewashed "to not conflict with the rich furniture palette."

The handiwork extends to the exterior, where Waechter conceived an aluminum awning that honours the historic neighbourhood's characteristic loading-dock canopies. This solution came about via a similar process, as the architect created a folded form to hide an ugly (albeit immutable) lintel, as well as new drainage and lighting. The shape also echoes the wending interior, while countering the warehouse's regular grid of windows and muntins. "If you were to uproot it from its context, it would have a logic of its own," Waechter says of his curve-appeal strategy. "But in this context, it's contributing to its place." waechterarchitecture.com



Rethinking Retail

TWO INVENTIVE SERVICE CONCEPTS BY TORONTO'S MASON STUDIO OFFER PROPOSALS FOR WEATHERING CHANGE — TODAY AND IN THE FUTURE

WORDS _Jaclyn Tersigni

Mason Studio has cemented its reputation for modern, elevated retail environments featuring understated, light-drenched spaces activated by natural materials and subtle colours. Watching the pandemic unfold from Toronto this year, founding partners Ashley Rumsey and Stanley Sun saw an opportunity to address a pressing question: How can design be leveraged to redefine retail spaces in a way that protects customer safety and ensures a business's survival?

"The pandemic is just another catalyst for continued change in this industry," Rumsey says. "When all of this hit, we got excited about the opportunity to think about how retail could be different and how

design is used to change not only the physical spaces but also the operational models of these businesses."

Observing how shop-keepers were reacting to mandated closures and rules governing capacity and distancing, as well as changing consumer patterns, the studio embarked on a series of case studies for reimagined commercial environments. The objective: establish distinctive models that offer flexibility, safety and an in-person customer service experience. The two-fold result: a bricks-and-mortar solution and a mobile concept with nary a wayfinding arrow or make-shift barrier in sight.

The physical shop is conceived for corner sites in



Mason Studio's models offer both permanent and transient solutions for retail spaces: A single-corridor bricks-and-mortar shop (far left) with subtly integrated distancing cues and display-only products, and a portable space for service professionals (above and left) with an interior that can be customized as needed.

urban and non-urban settings alike. A semi-outdoor, one-way corridor is lined with oversized window displays to be filled with a revolving selection of view-only products from which patrons can make selections through a complementary digital app. The windows also provide views into an interior workshop, where staff fulfill online and in-person orders before placing them in lockers that customers can access after providing cashless, contactless payment.

Rather than add conspicuous wayfinding or signage, COVID-19 measures are discreetly integrated: The corridor promotes intuitive one-way travel, while curved buttresses delineate space and encourage physical distancing. The intricate mosaic floor pattern also offers subtle hints for staying two metres apart. Natural materials, a muted palette and curved LEDs framing the arch of the passageway keep the space from feeling sterile.

The mobile concept explores a different possibility, one that allows a traditionally bricks-and-mortar service provider — in Mason's case studies, a hair salon and a tailor — to go wherever their customers are via a retrofitted semi-trailer with enough interior space to allow the provider and client to interact safely, about 14 square metres. A textured, semi-translucent glass facade allows for natural light and visibility, simulating a storefront experience. Otherwise, the fit-out is completely adaptable: In the tailor shop, curved wood panelling, integrated LEDs and suspended brass clothing racks define the space; in the hair salon, it's monolithic flooring, countertops and cabinetry.

"This has really ignited great exploration in our studio," says Rumsey. "We'll probably take it further, with other ideas about how the concept can serve different communities and how retail can continue to evolve. The pandemic has allowed us to really think about how design is an opportunity to improve the way that we live and not just create stopgap solutions." masonstudio.com



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The Key to Locke

A HOTEL BRAND WITH A NOVEL M.O. TEAMS UP WITH
A STUDIO KNOWN FOR ITS ECO-CONSCIOUSNESS

WORDS _Elizabeth Pagliacolo
PHOTOS _Edmund Dabney





OPPOSITE: The lobby at Bermonds Locke instantly conveys the hotel's rich palette of upcycled construction-site debris and iridescent, Joshua Tree-inspired surfaces.

ABOVE: Modelled on studio apartments, the suites are larger than typical hotel rooms and feature kitchen, living and laundry areas.

RIGHT: The lobby doubles as a co-working space. Its long study tables are built with reused concrete blocks and screened with lush plantlife.



ABOVE: Bespoke furnishings — such as the rebar-framed bed — help to delineate the different micro-zones in each room.

LEFT: Clay brick with a honeycomb pattern, concrete block and steel bar are among the materials that come together to give the hotel's interiors their eclectic warmth.



Recently opened **Bermonds Locke** in South London, by Britain-based laid-back-luxury hotel brand Locke, is remarkable for a number of reasons. First, its long-stay model allows its globetrotting business clientele to book both standard visits of seven to 10 days, say, and extended sojourns of up to three months. The 143 rooms feature all the amenities of a studio apartment, while the common area (a generous co-working space in lieu of a typical lobby) invites hotel guests as well as members of the public to sit and linger, bridging the divide between an Airbnb and a hotel experience.

But the retreat's biggest impact plays out on a more tactile level: Everywhere one looks, humble finishes are used in inventive ways. Holloway Li, the interiors studio run by Alex Holloway and Na Li, was inspired by California's Joshua Tree: The two love all things psychedelic and iridescent, and also wanted to transcend London-heritage tropes. But it's the way they executed their vision — namely, with recycled construction-site materials — that truly impresses. With each project, the studio sets itself an innovation brief, an area of learning to inform its overall work. For Bermonds Locke, Holloway says, they asked themselves, "How can we develop a low-impact, low-cost approach to material use that gives the project a distinct personality?"

The firm found the answer in the beauty of the mundane. Insulated bricks, turned on their side to reveal their honeycomb pattern ("It looks like a Navajo print," enthuses Holloway), edge the joinery junctions with the floors; the pearly finish employed on bar tops and wall panelling, meanwhile, was inspired by the oil-slick patina on the clamps used to secure construction scaffolding. In the suites, the bed frames are made of rebar, their original fluting — or "lugs" — reappraised as decorative flourishes.

Defying the wasteful "five-year fit-out cycle" of commercial interiors, the hotel is a case study in how upcycling can lead to longevity — an ethos complemented by the building's robust operational model. With generous, fully equipped rooms that allow guests to do less social mixing, as well as a collaborative workspace that enables physical distancing, Bermonds Locke is set to weather COVID-19 well — with a higher-than-anticipated occupancy rate. hollowayli.com, lockeliving.com





ABOVE: At Harborside in Jersey City, New Jersey, the communal dining hall District Kitchen by TPG Architecture was designed to support local food vendors. Each stall is equipped with a sleek individual shell that can be branded and customized.

RIGHT: To communicate a welcoming residential feel at the Citadines Connect Fifth Avenue hotel in New York City, TPG outfitted suites with soothing neutral palettes and scaled-down furniture.



Proactive Service

HOW CAN THE HOSPITALITY INDUSTRY ADJUST TO A CHANGING REALITY? INTERIOR DESIGNER SHAY LAM OFFERS SOME ADVICE

WORDS _Kendra Jackson

Even pre-pandemic, the hotel industry was confronted with change in the form of Airbnb and other rental-by-owner platforms. But when borders closed across the globe, grinding tourism to a halt, it had to pivot for survival once again. According to Shay Lam, managing executive and studio creative director of TPG Architecture, an award-winning New York firm known for approachable hospitality and retail designs, the future is not as bleak as it seems. Here are some of Lam's projections for how the industry can successfully adapt by focusing on the local and by keeping guests in control of their travel experiences.



SHAY LAM, TPG ARCHITECTURE

Embrace and advance available technology.

While online check-in options are not new, hotels both big and boutique would benefit from adopting them as permanent alternatives to in-person transactions. "Some guests want a human to speak to, while others would prefer not to be bothered," says Lam. "Upon entry, guests will be able to determine the level of care they want." Evolving to a completely frictionless procedure would also free up concierges' time, which could be better used to help guests instead of swiping credit cards.

Provide visual cues.

One concept that Lam and his colleagues have been contemplating is the establishment of clearly defined ways to identify the level of interaction with which guests are comfortable. "Colour-coding is a simple, non-aggressive way of communicating acceptable behaviours and protocols," Lam says, positing the idea of armbands for guests — red to indicate "I want to be left alone," yellow for "Interrupt if necessary" and green to signal "I'm open to interaction" — or a similar method applied to communal spaces. As an example, Lam notes New York City's private-member Soho House, which has "no photography" and "no phone calls" icons depicted on coasters at every table. "It's subtle," he says, "but it works."

Strengthen local businesses.

Long before international travel was stalled, many hotels promised an authentically local experience, although the reality often felt more like "lip service and manufactured," as Lam puts it. "Supporting local businesses is critical to the success and longevity of a neighbourhood in so many ways — now more than ever," he adds. One way to do so is to partner with nearby restaurants to supply prepackaged meals or vouchers for breakfast at their venue, creating a reciprocity that can be a "lifeline that local businesses desperately need." And with the survival of the free buffet breakfast that many establishments offer in peril, providing a locally made, prepackaged meal in-suite or for pickup at a designated spot and time is a promising alternative. tpgarchitecture.com

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Workspace

Projects and products reflecting the evolving office

EDITOR _Kendra Jackson



At Bosch Automotive Steering's HQ in an industrial park near Stuttgart, Studio Alexander Fehre paired a nature-inspired palette with sculptural lighting fixtures in vivid colours.

Ahead of the Curve

FACED WITH A WAVY FLOOR PLAN, STUDIO ALEXANDER FEHRE PROVIDED BOSCH'S AUTOMOTIVE STEERING DIVISION WITH AN UBER-FUNCTIONAL, MORE RELEVANT DESIGN

WORDS _Laura May Todd
PHOTOS _Zoey Braun

The buttoned-up German auto industry isn't immediately what comes to mind when one thinks of innovative workplaces. But after some soul-searching, the top brass at Bosch Automotive Steering outside Stuttgart made a decision to shake up their office layout with the help of local firm Studio Alexander Fehre. "The work culture in German automotive companies has been changing," explains Fehre, who was tasked with converting the interior of a building originally designed by Wulf Architekten into the company's new development campus. "The teams at Bosch used to work quite rigidly in their different departments, but they're moving to a more interdisciplinary approach and lowering hierarchical barriers."

Previously, the interiors were sleek but sterile, housed within a pair of monochromatic multi-storey towers with triangular footprints connected by a ground-floor atrium. "Our brief was to interrupt the minimalist white scheme and bring in a livelier concept," Fehre says. The intervention loosened the client's necktie, so to speak, transforming the interiors into a playful, colour-saturated environment complete with multi-use spaces, flexible meeting areas and ample room for creative diffusion (plus, now, physical distancing).

First on the design docket was devising a seating solution for Bosch's board members, whose

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LEFT: Glass-wrapped capsules were installed at curved apexes along the circulation route for flexible meeting spaces or private study rooms. Benches and seating areas (below left) were built into the capsule's window-facing wooden frame, allowing workers to pause and gaze into the greenery outside.

BELOW: To dampen the harsh acoustics created by glass walls, the design team installed a perforated ceiling, laid thick carpet and covered multiple surfaces with fabric.



previously rigid work set-up — involving separate offices, each with an assistant posted outside — no longer gelled with the evolving realities of their jobs. “The board members had only 15 minutes per meeting before they were on to the next,” recalls Fehre. “They didn’t need separate offices; it made more sense to share a space.”

The new scheme clusters board members in one partially open office with a communal table and glazed walls to encourage communication. Their assistants sit close by, within a panopticon-esque bank of desks affording them sightlines into the visitor waiting area and their bosses’ office. Nearby, bar tables support standing meetings and informal briefings.

The other major challenge was the building’s unusual floor plan: an oblique triangle surrounded by 360-degree convex floor-to-ceiling glazing, which Fehre describes as “beautiful, but not easy to furnish.” The design team set desks back

from the window, creating a circulation route around the perimeter and uninterrupted views onto the lush forest just outside. At each curved apex, a capsule was installed for flexible meeting spaces or private study rooms; benches built into the capsules’ window-facing wooden frames let workers stop and gaze into the greenery beyond.

To boost interdisciplinary work habits, breakout zones with kitchenettes, shared tables and benches were added at the centre of each floor. “Employees,” Fehre notes, “have their own desks, but congregate in communal areas for meetings and to chat.” A playful colour scheme enlivens the corporate atmosphere and reflects the headquarters’ verdant setting: Chartreuse, mint, vegetal greens and yellows are spread out among the floors, set off by light fixtures in brighter contrasting hues.

In the end, the corporate stuffiness has largely been shaken out of the premises, but a sense of German practicality still pervades. “We kept the organization very loose,” says Fehre, “but also very usable.” alexanderfehre.de





1



2



3

Personal Boundaries

THESE DESK SCREENS PROVIDE ATTRACTIVE VISUAL BARRIERS TO ENFORCE PRIVACY AND DISTANCING

WORDS _Kendra Jackson

1 PALISADES VISTA

A retrofit solution, the Palisades Vista desktop screens by Spacestor combine transparent panels with black metal framing for a look similar to steel-framed windows. The removable dividers can be repurposed as a freestanding or mobile partition system; accessories include screen extensions, tinted acrylic and acoustic panels, whiteboards and small lockers. spacestor.com

2 SCREEN

Consisting of triangular steel bases and upholstered boards in two sizes, Stua's unit sits directly on a workstation without the need for drilling holes; the base shape gives the panels the appearance of being connected, whether forming straight lines or right angles. Five neutral tones of easy-to-clean eco-leather are available to make Screen universally applicable. stua.com

3 CLIKCLAX

Like the Playplax children's toy that inspired it, the Klikclax kit of acrylic screens allows users to build — and rebuild — configurations that meet their day-to-day needs. The brainchild of Australian architect and designer Zahava Elenberg, a full kit comprises 16 pieces (10 interlocking sheets and shelves in different sizes and shapes, plus six base modules) and is offered in a range of hues from neon to clear. klikclax.com

4



4 SARTO

Developed as a way to create visual separation in open offices without interrupting sightlines, Sarto by Steelcase can be affixed to existing spines, benches and desks. Offered in straight panels or with radius corners, they connect via internal brackets with no visible clamps to provide privacy on one or more sides. Multiple polyester upholstery fabrics are available to double as tackable surfaces. steelcase.com

The Disruptor

FED UP WITH THE STATUS QUO, PETRUS PALMÉR SET OUT TO SHAKE UP THE DESIGN WORLD WITH HEM'S DIRECT-TO-CONSUMER MODEL

WORDS _Catherine MacIntosh
PHOTOS _Brian Ferry

After years of working as an industrial designer, Petrus Palmér had become frustrated with his industry. "The products are beautiful, the culture is amazing, the people are great, but how business is being conducted is old-school," he says. "So, instead of complaining about it, I took matters into my own hands and started Hem to be a more progressive design company."

Now entering its seventh year, the Stockholm-based furniture and accessories brand, which recently opened a New York outpost, continues to reflect that goal. "Most brands," says Palmér, "are operating in a traditional business model, partnering with middlemen. That makes them distant, put on pedestals, merchandised and sold by other venues." Such frameworks, he feels, limit customer feedback and the opportunity "to create a culture and a community" around brands and products. Hem made its debut entirely online, allowing it to operate under this paradigm from the get-go. And connections were made both easily and immediately.

"The D2C [direct-to-consumer] phenomenon existed when we started out in late 2014, but it was still in its infancy," Palmér recalls. "It was [really only] Casper and Warby Parker [at the time], but now it has exploded." Beginning with a small roster of close collaborators, Hem's network grew organically as positive word of mouth spread. Soon the brand made the foray into bricks and mortar — first with a Los Angeles studio, then with the one just opened in March in New York. This airy SoHo space perfectly captures Hem's philosophies. "The core of Hem is to be a platform and an enabler of creatives," says Palmér, who commissioned Brooklyn duo Chen Chen & Kai Williams to conceive a site-specific installation for it. Made of mirrored glass and steel, the sculpture adds a dynamism to the showroom's entry, setting the tone for creative consultations, hands-on workshops and product launches. And in lieu of simply carrying established products, Hem works with designers such as Anderssen & Voll, Max Lamb and Luca Nichetto to develop original pieces just for the brand, showing them off in the sleek new space.

"It's not trend items, but rather things the designers have been pursuing in terms of materials or aesthetics," Palmér says. "We like to see a consistency in their language so they have authorship over the work." hem.com



ABOVE: Hem's appointment-only, intentionally residential-style SoHo studio features two large tables for workshops, dinners and consultations.

RIGHT: Pieces from the brand's collection — including Kumo modular seating by Anderssen & Voll and Staffan Holm's Alle staggered coffee tables — form a casual vignette in the showroom.



Professional Standards

FOR AN INVITING WFH SCENARIO, GO WITH A STYLISH OFFICE CHAIR THAT DOESN'T READ CORPORATE

WORDS _Kendra Jackson

WUNDER SIDE CHAIR

Part of a larger collection by EEOS devoted to bringing a heightened level of softness and comfort to workspaces, the Wunder side chair easily transitions to the home thanks to its subtle balance of angular shapes and appealing curves. The well-proportioned upholstered shell is supported by slender wooden (ash or walnut) or metal legs; multiple fabric and leather upholstery options and base finishes are available.

keilhauer.com



NEXT

Lightweight, durable and sculptural, the polypropylene shell of the Next armchair by Italian designer Piergiorgio Cazzaniga can be selected in one of 10 colourways and is offered fully upholstered in coordinating leather or fabric or with a seat pad. Base options include four-legged and four-star swivel in beech (natural or painted), five-caster (polished, white or black aluminum) and sled (polished chrome, white or black).

andreuworld.com



LANA COLLECTION

Valencia-based Yonoh Studio combined a structured metal framework with upholstered elements that seem to float atop it to create the small-scale Lana seating series. Produced with or without arms and in two back heights, the lounge chair can be specified in nine epoxy-coated colours — from black to banana yellow — and a wide range of complementary or contrasting upholstery fabrics. The collection also includes an ottoman, two sofas and a bench.

hightoweraccess.com



LIGHTWORK

With its casual look and palette of colours running from neutral to earthy, this chair by London-based Jonathan Prestwich fits seamlessly into almost any home-office setup. The plastic shell can be paired with one of five base styles (some with swivel and memory return), while a mechanism in the upholstered foam seat moves with the user to maintain a gentle recline and ergonomic comfort. Base materials include steel, chrome, aluminum, oak and walnut.

davisfurniture.com



Strength in Diversity

A MULTI-USE DEVELOPMENT DESIGNED BY A RANGE OF FIRMS OFFERS LONDON CREATIVES A PERMANENT HOME

WORDS _Kendra Jackson

A ground-hugging caterpillar that glows at night.

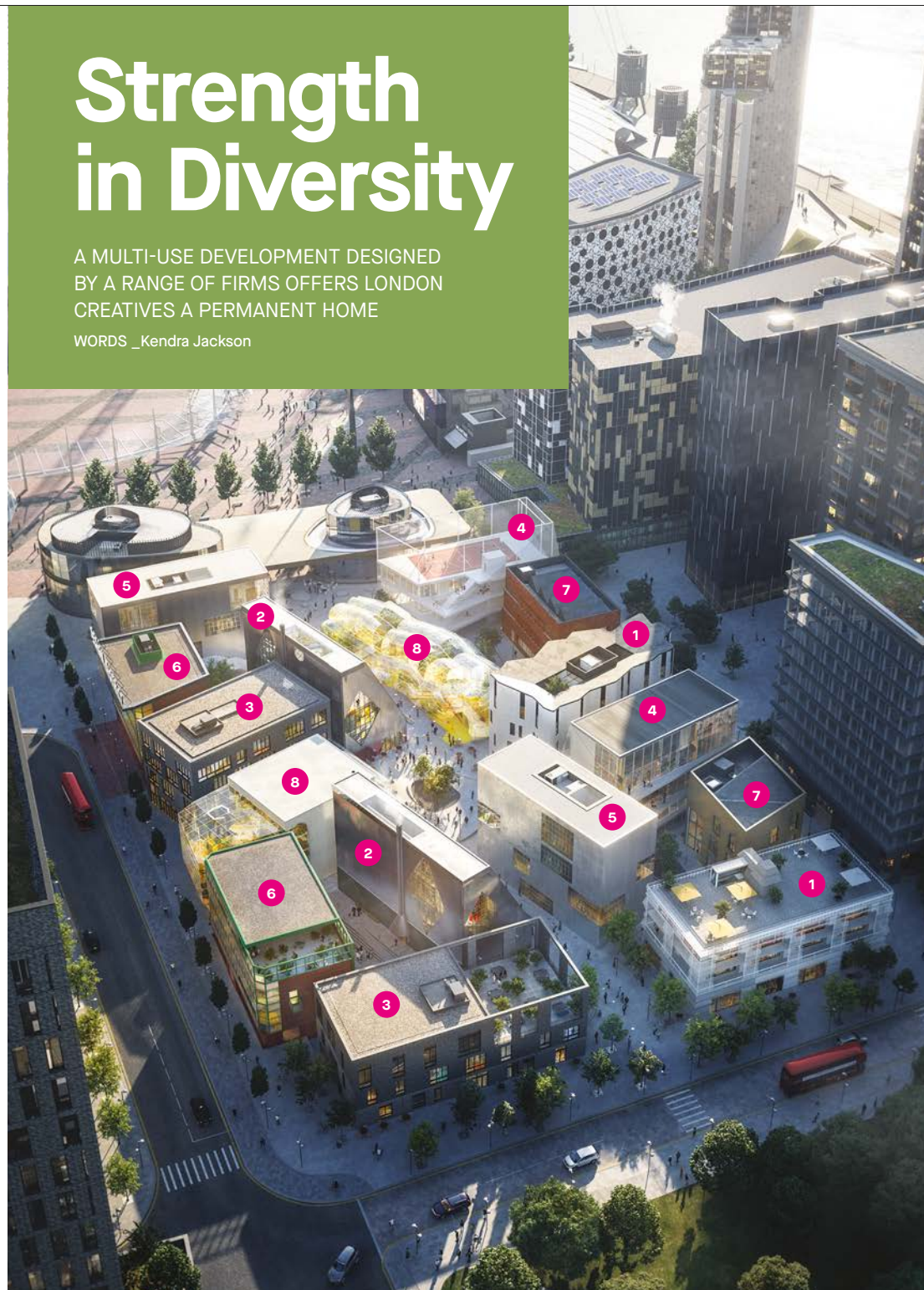
A regal edifice inspired by Venetian *palazzi*. A multi-tiered structure topped with a sports court and wrapped in a translucent veil. The architectural diversity of Design District — a London development boasting contributions by SelgasCano, David Kohn Architects and Architecture OO, to name just a few — integrates a wide range of visionary forces into one densely packed area. And its program has much the same purpose. Intended specifically to provide co-working and office space for creative industries, the project not only helps bring artists and designers together, but looks to solve a recurring problem of working in an exorbitantly costly city: having to pack up and move to new studio space whenever a neighbourhood becomes too pricey.

“It’s expensive, time-consuming and disruptive,” says Helen Arvanitakis of the continuous cat-and-mouse game creatives must play. “The time and effort it takes to relocate every two or three years could be spent coming up with bright ideas and building their businesses.” As director of the new district, Arvanitakis is intent on addressing the gentrification-driven problem, at least in the British capital. Led by Knight Dragon Developments, an “entrepreneurial urban regenerator,” Design District anchors the multi-use, souk-like Greenwich Peninsula project on the south side of the Thames, where it comprises 16 buildings designed by eight different firms (Schulze+Grassov completed the landscape design) and contains workspaces dedicated solely to creative industries.

Formerly the managing director at Tom Dixon’s design studio, Arvanitakis joined Design District in the summer of 2019 to oversee a new co-working and leasing model that would give tenants security and stability. Dubbed the On/Off Office, the paradigm differs from conventional co-working set-ups by allowing lessees to rent a space (or desk or entire floor) according to their needs and wants, such as three days a week instead of the usual five. “For those three days, the space is their HQ, after which they decamp to their own worlds,” says Arvanitakis. “It’s much more flexible and responsive to remote working.”

As for the physical spaces, asking multiple firms to contribute to the development has resulted in an “instantly authentic neighbourhood with an architecturally interesting streetscape,” says Arvanitakis. Each practice, she explains, was given a “sugar cube brief” — including plot size, building height and internal areas needed — and then left to its own devices, resulting in an eclectic mix of styles and materials. Facades, for instance, run the gamut from an undulating translucent material to a Corten-clad ziggurat.

Internally, the buildings are just as diverse, providing 75 usable studios that range from 18.5 to 139.3 square



metres; they are fitted out for photographers, ceramists, textile artists, video editors, sculptors and others. Adding to their appeal are communal event venues, outdoor terraces, a rooftop sports court and an open-to-the-public food court.

While Design District’s opening was slowed by the pandemic, the On/Off Office, as it turns out, holds even more promise now. “I think what we’re experiencing shows that we can work remotely,” says Arvanitakis, “but do we always want to?” The adaptive system she espouses allows for a more balanced lifestyle, allowing creatives to focus on their work instead of finding their next workshop.

designdistrict.co.uk

Led by local firm HNNA (formerly Assemblage), Design District has creativity in its DNA, thanks to a roster of firms that contributed two buildings each to the development.

- 1) HNNA
- 2) 6a Architects
- 3) Adam Khan Architects
- 4) Architecture OO
- 5) Barozzi Veiga
- 6) David Kohn Architects
- 7) Mole Architects
- 8) SelgasCano

RENDERING COURTESY OF DESIGN DISTRICT



Protection Services

FROM RISING SEA LEVELS TO SO-CALLED HEAT ISLANDS, THE CHALLENGES FACING THE WORLD'S MAJOR CITIES AS A RESULT OF CLIMATE CHANGE ARE DAUNTING TO SAY THE LEAST. BUT SOME MUNICIPAL RESPONSES — ESPECIALLY THOSE SPEARHEADED BY ARCHITECTS AND DESIGNERS — HAVE BEEN AS CREATIVE AS THE PROBLEMS ARE FORMIDABLE. THINK CITY PARKS TURNED RESERVOIRS, URBAN FORESTS ON DEMAND, EVEN A REDIRECTED RIVER. WHAT FOLLOWS ARE A FEW OF THE INITIATIVES THAT FIVE THREATENED YET AMBITIOUS METROPOLISES HAVE EFFECTED OR ARE EXPLORING TO ENGENDER CIVIC RESILIENCE, WITH DESIGNERS LEADING THE CHARGE.

WORDS _Simon Lewsen



SHANGHAI, CHINA

In one of Asia's most populous cities, improving air quality means conjuring an instant urban forest, complete with two million trees

In addition to seasonal displays of arboreal splendour, Hassell's vision for the Huangpu East Bank Urban Forest includes riverside follies that double as outdoor classrooms, observation platforms and more.

The western bank of the Huangpu River in Shanghai is home to some of the most beloved neighbourhoods in China, from the Bund to the French Concession. But, until recently, the eastern bank was less iconic. When Richard Mullane, a principal at the international architecture and design studio Hassell, toured the area in 2016, he saw decaying industrial buildings and vacant lots. How, he wondered, might one turn such a sprawling brownfield site into a landmark worthy of its neighbour?

The plan that Mullane and his team have devised involves trees — lots of them. More specifically, it calls for removing the area's concrete, capping any contaminated areas with landform and then planting some two million specimens, effectively creating a forest in the heart of the metropolis. When it comes to climate mitigation, trees are among the most sophisticated technologies going, converting carbon dioxide into oxygen, releasing water vapour (thereby cooling the surrounding landscape) and purifying air (a major advantage in a city that has seen deadly clouds of smog). As envisioned by Hassell, the soil in the Huangpu East Bank Urban Forest, as the initiative has come to be known, will function as a natural berm if the river overflows its banks; during heavy storms, the trees and the parkland they'll sit in would absorb stormwater on the land side as well.

But the forest isn't just green space. When it's finished, it'll feature a promenade that snakes through the trees, bridging canals and occasionally giving way to urban follies—cum—outdoor classrooms. The trees, moreover, will be arranged to dramatic effect. Some parts of the forest will be lined with Japanese elms and Chinese maples, the leaves of which change colour in the fall; others will contain Yulan magnolias, which blossom in spring. At select intervals, parks, performance venues and cafés will materialize. "We were drawn to the forest concept because we could carve urban space out of it," says Mullane. "The bank was wide and open, but we found a way to make it intimate, tactile and human." hassellstudio.com



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BOSTON, USA

Among Beantown's coordinated efforts to preserve its historic waterfront: buried bulkheads, "living edges" and other discreet yet effective infrastructure

When it comes to protecting cities from rising tides, few pieces of infrastructure are as effective as seawalls — stone, steel or concrete barriers that repel ocean water just as the ramparts of medieval castles once thwarted enemy invaders. There is nothing subtle, however, about a seawall: It's hard infrastructure that very much looks like hard infrastructure. "Who wants to be on an urban waterfront and see a giant wall blocking the harbour?" says Pippa Brashear, a planning principal at Scape Landscape Architecture. "Think about what that does to people's experiences and to the cultural identity of a city."

To help formulate a plan for Boston, which they dubbed the Resilient Boston Harbor Vision, Brashear and her team at Scape studied the waterfront and came up with renderings — she calls them "vignettes" — depicting flood defences that are well-integrated into their surroundings. In some vignettes, the seawall hangs back, buried beneath a green berm that's tucked behind an expansive beachfront. In others, it is replaced — or enhanced — by a "living edge," often including a salt marsh that extends into the harbour, absorbing and calming the waves.

Boston is known for its Harborwalk, a waterfront promenade (still under construction) that follows the shoreline, linking wharves, piers and famed historic sites. As Scape envisions it, the Harborwalk skitters, floats and dances, sometimes cantilevering out past a seawall, sometimes stepping overtop a terraced seaside bulkhead. At other times, it flanks elevated roadways or piers, which are mounted on stilts to sit safely above the waves.

These vignettes aren't blueprints but templates. As part of the city's wider Climate Ready Boston initiative, each of Beantown's neighbourhoods — from historically Irish South Boston to the Italian North End — will have to reimagine its own waterfront. Scape has given them a range of options to choose from. "We've created a suite of techniques," says Brashear. "Boston is a city of beaches, marshes and promenades. We want it to stay that way." scapestudio.com



In developing its Resilient Boston Harbor Vision, Scape has provided every part of the metropolitan area with a resiliency toolkit from which to draw. These renderings graphically show how a "living edge" on Charlestown's waterfront (right) could effectively absorb swelling tides during storms (above). The Charlestown master plan was developed by Stoss Landscape Urbanism, Kleinfelder and ONE Architecture & Urbanism.





COPENHAGEN, DENMARK
In the Danish capital, a historic park is redesigned to include built-in flood absorption — without infringing on any of its charm



In the event of catastrophic flooding, Enghaveparken's upgraded perimeter walls (above left) can now contain up to 22,600 cubic metres of water. Design firm Tredje Natur trod as lightly as possible on the site's neoclassical footprint, elegantly lowering only a few key areas (above right) so the park would be inundated gradually.

“Everybody in Copenhagen remembers where they were on July 2, 2011,” says Flemming Rafn, co-founder of the design practice Tredje Natur. On that day, the Danish capital saw a flood so severe that it turned streets into canals and temporarily transformed the city into a Scandinavian Venice. To avoid a repeat of that catastrophe, the municipality sought to build new infrastructure that would absorb or store floodwater at the low points of various rain catchment areas. One such region, however, was already occupied by Enghaveparken, a neoclassical park with fountains, promenades and sports amenities, plus two pavilions and a bandstand by modernist legend Arne Jacobsen.

“In theory, we could scrape off the entire surface of the park and lower everything,” says Rafn, whose firm won the commission to turn the site into a flood zone. But that, of course, was out of the question. Instead, Rafn redesigned the park's hockey quad, fountain and rose garden so that each now sits several metres below grade. During so-called 10-year storms, water will flow — via a network of gutters — into these sunken areas individually, flooding the hockey quad first, then the fountain and then, finally, the rose garden. During 100-year storms, however, the entire park will become a basin, as its perimeter is now bounded by movable walls containing subterranean concrete shafts outfitted with buoyant steel boxes. When floodwater surpasses the rose-garden level, it will enter the boxes at select entry points and cause the walls to float upward, sealing the perimeter and creating enough of an enclosure to hold more than 22,000 cubic metres of water. (Jacobsen's pavilions and bandstand would remain above the deluge.)

Until recently, such occurrences would have been rare, but those 10-year storms may soon be annual events and 100-year storms could happen several times a decade. The new Enghaveparken is built to manage such phenomena but not to hide them. When the space suddenly transforms into the world's largest bird bath, the effect should be profound. “The design evokes the transformative power of water,” says Rafn. “It also invites people to reflect on where that water came from. If we don't see the physical consequences of climate change, we will have a difficult time grasping it.” tredjenatur.dk



TORONTO, CANADA

A plan to renaturalize a vital urban waterway will restore a river delta to its former pristine state — and create a new island in the process



When Toronto's Don River is rerouted into a natural channel after a century of industrial infill, 35-hectare Villiers Island will also spring into being. Zoned for residential use and hemmed by a "green skirt," the new land mass will be bordered to the north by artificial Keating Channel and to the south by the meandering new waterway. The restored river's deep, grassy banks will also make the area less susceptible to floods.

The mouth of Toronto's Don River, where the 38-kilometre waterway empties into Lake Ontario, was once a shaggy marshland. In the 1880s, however, developers began filling it in, transforming a porous ecosystem into a hard surface suitable for loading docks and power plants. The natural delta no longer exists. As it approaches its southern terminus, the Don now takes a hard westward turn into the Keating Channel, an artificial canal that flows into the lake. During rainy seasons, the water hits this right-angle juncture at high speeds, causing the river to back up — and effectively making the Port Lands where the Don meets the lake a flood plain, much of it unsuitable for housing.

In 2014, the city hired urban planner Melanie Hare, a partner at the consultancy Urban Strategies, to head up a design team for the unlikely landform that will result from a proposed renaturalization of the Don's base: a new island. ("Right angles?" says Hare. "Rivers never do that.") Under the renaturalization scheme, the Keating Channel will still exist, but the Don itself will travel south into a restored delta before meandering west to the lake. The banks of the new mouth will be soft, deep and grassy — designed to hold and absorb floodwaters. And the new waterway, when it's completed in 2024, will carve out a chunk of land — 35-hectare Villiers Island — from the Toronto lakefront.

This is something novel: a whole new space, in crowded downtown Toronto, zoned for residential use and designed almost entirely from scratch. The island will have mixed-used amenities (making driving unnecessary) and a district energy source (specifically a power generator that serves multiple dwellings at once and is therefore more efficient than the one-furnace-per-household model). Its streetscape will be laid out like a theatre, with the highest seats in the back: Low-rise houses will absorb southern winter sun, while the taller buildings stand unobtrusively behind them.

Villiers Island will also have what Hare calls "a green skirt." "Almost all the land on the periphery will be open park space," she says. "This will give Torontonians a chance to reacquire themselves with their harbourfront." The original Port Lands were a reclamation — an attempt to snatch a parcel of land back from the lake. The new island will also be a reclamation, albeit of a different kind: It'll transform a mere location into something more like a destination. urbanstrategies.com





Among the individual water-management initiatives intended to bolster the resiliency of the entire San Francisco Bay Area (left) is flood-resistant Colma Creek Shoreline Park (below) in the southern part of the region.

SAN FRANCISCO BAY AREA, USA

To address rising sea levels along a storied coast, designers are proposing a string of “collection and connection points,” each of them contributing to region-wide resilience

Since its postwar heyday, the concept of “urban renewal” has acquired a bad reputation, recalling a hubristic era in which city planners attempted to fix urban problems by imposing grandiose schemes. None of that flies anymore. Most urbanists now agree that good city-building must be participatory and flexible, engaging communities directly. But how does one create sensitive, community-level designs when the biggest problem of our time — climate change — requires a coordinated response?

This was the question that Kristina Knauf, an architect at Rotterdam-based MVRDV, contemplated when participating in the Resilient by Design Challenge — a competition, funded by the Rockefeller Foundation, to come up with smart resiliency schemes for the San Francisco Bay Area. Working with a team led by the international firm Hassell, Knauf helped develop a new concept: collection and connection points. These areas consist of an upper community hub (that is, a “collector” area, on high ground) and a lower hub (a “connector” area, adjacent to the waterfront, that’s linked to the upper hub by a creek, canal or street). Both hubs encompass public spaces containing whatever amenities the community needs — parks, fire halls, cafés, libraries. They are also built to collect and channel floodwater from the high-ground hub to a reservoir at the low point, adjacent to the Bay. (After it has been cleaned, the water can then be released, gradually, into the sea.)

Based on this concept, the Hassell-led team subsequently came up with a specific collect-and-connect design for South San Francisco, an industrial region containing a waterway called Colma Creek. The plan proposes widening and greening the creek, which connects Orange Memorial Park (a green space on high ground) to the shoreline (where a new park containing flood-management measures and spaces would be built). It also calls for creekside promenades, a pool and playgrounds. But this is just one variation on a highly adaptable theme. Any community can adopt the connection-collection prototype according to its needs. Each iteration, done in its own way and on its own timeline, would contribute to wider resilience. “We are creating guidelines and toolkits,” Knauf explains, noting that insensitive, large-scale planning rarely gets public buy-in. “You need to invite residents to take action on their own.” mrvd.nl, hassellstudio.com



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OPPOSITE: Thonik's slender, six-storey home base features a dazzling facade (achieved with Trespa's eco-conscious Meteon Lumen cladding) and a dynamic, zigzagging external staircase.

ADA

P

TA

In Amsterdam, creative studio Thonik teams up with MMX Architects to fashion a sustainable, ultra-versatile headquarters that will evolve with the city

WORDS _Giovanna Dunmall
PHOTOS_ Ossip van Duivenbode

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For a creative company, one way to avoid the intractable cycle of moving to an affordable neighbourhood, helping to earn it a hip cachet, then being priced out and having to start all over again is to buy your own property. Or, better yet, to build it from scratch so you can knit in the sort of tailor-made spaces you really need. That's what Amsterdam-based graphic design studio Thonik has done — twice. In the late 1990s, it transformed a nondescript hidden inner courtyard in the east of the city with a colourful home-cum-studio designed by Dutch architecture practice MVRDV. Then came outright gentrification. "Everybody wants to live and work in that area now because it's an oasis in the middle of the city," explains Thomas Widdershoven, who co-founded Thonik with Nikki Gonnissen.

In 2008, the pair leased another small plot of land on a wide postwar boulevard in the centre of Amsterdam to build a larger studio for their growing team. It took longer this time — 12 years, in fact — but earlier this year, they finally moved into their new six-storey HQ. The slender building, which dazzles with its highly graphic grid-like facade (inspired by the Mexcellent typeface

and logo made for the 1968 Summer Olympics in Mexico City), was designed by Widdershoven in collaboration with Arjan van Ruyven of Amsterdam-based MMX Architects. The grey and off-white cladding is made from a high-pressure laminate called Trespa that, while not conventionally used in upscale architecture, wows with its deep and sophisticated tones. What's more, the recyclable material has a small carbon footprint: It's largely made from trees grown near the manufacturer's factory in the southeastern part of the Netherlands.

Inside the building, Thonik chose to erect as few internal walls as possible to allow for maximum flexibility. Instead, the company opted for cupboards and bookshelves as room dividers, all brought over from its previous studio. Upcycling as an ethos was central to the interior outfitting. "We also re-used the tables Richard Hutten designed for our second studio in 2000, the woollen carpets we made for an exhibition at the Shanghai Museum in 2008 and the modular kitchen we bought for our third studio in 2009," says Widdershoven.

Even with these ready-made elements, it took over a decade to complete the project. And the

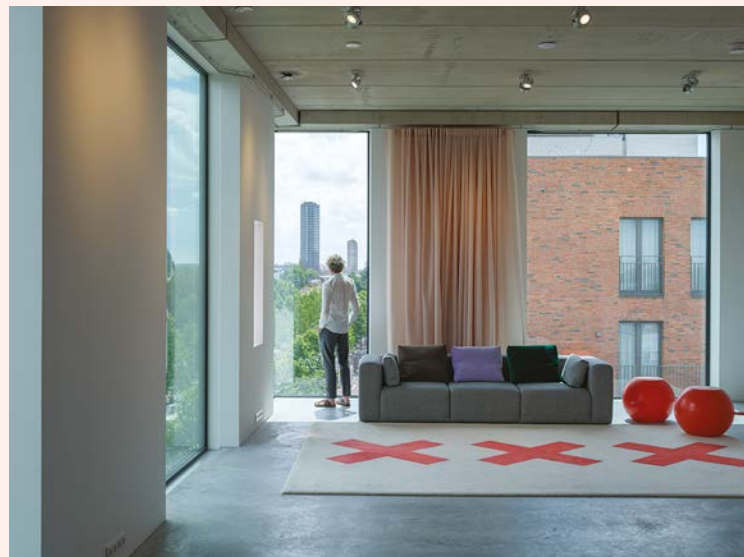
ABOVE: The graphic design studio created the bespoke rugs (such as this one echoing the facade), while fellow Dutch talent Bart Guldemond designed the cabinets and room dividers — all of which made their way over from Thonik's previous location.

reason for that was Thonik's insistence that the neighbourhood's zoning adapt to the building's mixed-use, loose-fit and future-ambiguous nature. "It took a long time, but we managed to convince the city government that an experimental non-restrictive zoning plan should be developed on this site so the building would remain relevant in future scenarios," says Gonnissen. For the moment, offices occupy the upper floors and a restaurant and bar the ground and first floors (post-COVID-19, the top floor and rooftop terrace will open as an events space), but the company foresees the potential for a switch to residential and retail at any time. In a realm riddled with red tape, this achievement cannot be underestimated — and it was arguably only possible because, as amateurs, Thonik took an approach that was uninhibited, collaborative and open-minded. To Gonnissen and Widdershoven, future-proofing isn't just about internal flexibility, circular materials and innovative technologies, but also something as basic and unglamorous as giving bureaucracy a nudge in the right direction. **AZ** thonik.nl, mmx-architecten.mystrikingly.com

RIGHT: Riffing on the facade, the staircase's pink linework pattern was designed by Envisions, a studio run by Sanne Schuurman.

BELOW LEFT: The light fixtures throughout, including these bold ceiling-mounted discs, were sourced from the companies SLV and AEG.

BELOW RIGHT: The triple-glazed floor-to-ceiling windows, treated with a special UV coating, are hung with curtains by Bas van Tol for Vescom.





Casa Celestina, a new project by RamosCastellano Arquitectos featuring irregularly placed windows with vibrant shutters, communicates the duo's take on Cape Verde's vernacular.



“The social element of our architecture is the most important for us”



From their base in a remote chain of mid-Atlantic islands, Cape Verde’s Eloisa Ramos and Moreno Castellano create joyful, sensitive buildings as supportive of people as they are reflective of place

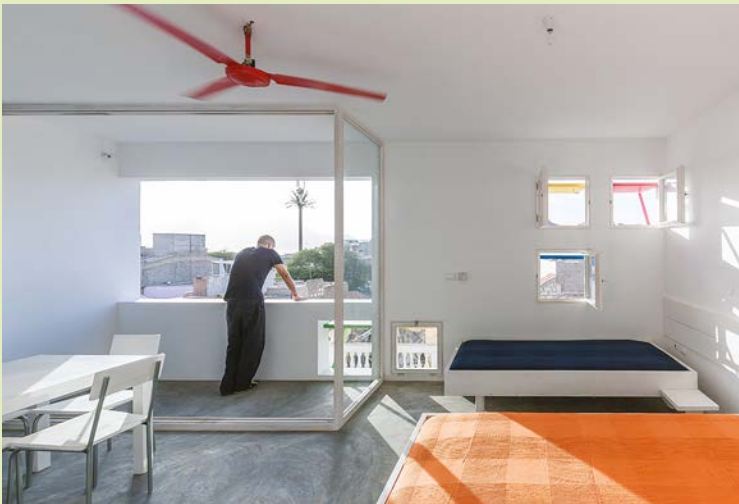
INTERVIEW _Evan Pavka PHOTOS _Sergio Pirrone

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 Enekas.Academy

 Enekas.Academy





ABOVE: The chromatic apertures of Casa Celestina, a four-storey mixed-used complex in a pedestrian streetscape in Mindelo, are inspired by the tones of nearby single-storey homes.

LEFT: The spartan 29-square-metre apartments within (six in total, with a 60-square-metre "loft" on top) are fitted with custom furnishings designed by the firm.



An archipelago of 10 volcanic isles, Cape Verde sits at the confluence of Africa, Europe and South America. It's here, at the edge of continents, that architects Eloisa Ramos (a native of Santo Antão, in the northern part of the chain) and Moreno Castellano (who hails from Sardinia in Italy) create their distinctive work. From a museum clad in reclaimed oil drums to a hotel incorporating recycled metal cans, adaptation has become a hallmark if not a necessity of their practice as it negotiates a scarcity of resources while consciously employing its work as an economic generator that supports local industries. Since establishing RamosCastellano Arquitectos 15 years ago, the duo has developed a distinct handling of space and mate-

riality, one that addresses the particular challenges of building in the region alongside environmental and social concerns. And, as they recently told *Azure* from their studio in the port city of Mindelo, on the island of São Vicente, they have done so while situating their inhabitants and the surrounding community firmly at the centre of their work.

You both were educated in Portugal, have practised in Italy and America and are currently based in Cape Verde — all of which are incredibly unique contexts. What are the challenges and opportunities of working where you are now?

Eloisa Ramos: Cape Verde is a small yet poor country. It's beautiful here but, as you can imagine, there are challenges. Due to our position, it's not easy to find materials. People have had to develop a sense of survival and other skills. Because of this, you can find very good artisans here, something that you don't find anymore in other places around the world. Since we don't have big stores, we had to begin designing furniture ourselves, and then our interiors as well.

Moreno Castellano: We try to do our best in this challenging field. This lack of resources allowed us to develop simple methods in architecture. With many of the materials used, we develop their applications until reaching the best quality or methodology.

Do considerations of vernacular design, the nation's colonial history or the area's typologies factor into your work? Or are you interested in moving beyond that?

MC: There are some things that are invariable, that do not change with time. This is what we try to see in the vernacular. What are the things that still remain valid, that we can still use? Taking out all the archetypes, we use languages or forms from other times because they continue to work, not to simply recall the past.

In the Terra Lodge eco-hotel, for example, there is a pixellation of the facade that feels very contemporary. But we arrived at this solution through other ways, from the *mashrabiya* that comes from North Africa; you have this influence in Cape Verde. We incorporated the typology into one of our first projects, Appartamento Paz in 2009, which is both an artist's residence and our home. And we applied a similar strategy in the new four-storey mixed-use development Casa Celestina; it's a grid of open and closed squares — and we magnified some to provide views to the outside.

ER: We try to fit within the time we are living and our architecture tries to present a contemporary vision of these existing elements.

MC: We know the history, but we live contemporary. And maybe more than contemporary — shaping the future we would like to lead.

Living in such a small place, is the economic impact of your buildings — their construction and the labour involved — part of your design process?

MC: The social element of our architecture is very important. Maybe it's the

most important for us. Most of our clients come from abroad and so do their funds. Our strategy is to keep the money on the island, focusing on how we can distribute it throughout the economy. When we choose a material or we choose a solution, it's more important to employ, for instance, five people for one year than to give the money to a single company. By working with artisans, we are injecting that money into the market.

There is also a different notion of life here. For example, sometimes people do not have access to hot water and often even having water is something special. They have to walk maybe a kilometre or for half an hour to get it. So these things change your priorities, your vision. When you are working on a project, for instance, a builder may not make the floor perfect. If you destroy that imperfection, perhaps that means they will not be able to bring food home that day. So you accept this flaw in your architecture because the result of this mistake is more important than the shape of your project.

ER: We try to build solutions and, in a way, it's about these important things in life. The funny thing is that, now, we can see the changes in the neighbourhood near the Terra Lodge. People are painting houses and opening little stores. Five years ago you could not even imagine those things there.

Over the years, the way you practise in Cape Verde — the scarcity of resources and the almost requisite adaptation — has also evolved. Early on, your projects were primarily residences. But, since then, you've worked on a number of resort hotels, a public museum and multi-unit complexes. What informed this shift?

MC: Before 2008, you had a lot of investors that came here to build vacation homes. These were our first clients. But the market is constantly changing. Following the economic crisis and with the current pandemic, it's a very peculiar place.

ER: Early on, we had very few clients.

MC: Still we have very few clients.



Completed in 2017, Terra Lodge encapsulates the studio's unique approach. Recycled materials (such as the flattened cans used for the hotel's entrance, not shown) were incorporated throughout, while handmade elements (from floors to furniture) were used to support local artisans and leverage the project's economic impact.

ER: Because we had these visions for architecture and the way that we wanted to make buildings, we kept on this path. We were waiting for the right clients and commissions, which, in a way, allowed us to filter our work. We knew that we didn't want to do commercial architecture in a commercial way. So, slowly and steadily, we built our way to the work we wanted to produce.

Your studio is now in its second decade. Have you settled on an approach or a philosophy?

ER: Since the beginning, we had a vision and a way of thinking. Our studio is dynamic from this point of view because we are constantly adapting in time. It's not yesterday or tomorrow; it's now. So, we are trying to adapt to the current set of challenges.

We are doing our architecture in a natural way, putting all this together: the environment, the location, the people. We try to create bridges, in a way, and connection, sometimes through beauty or by adding something more to a certain place. But always balancing the situation in order to create harmony.





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

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MC: Our architectural language is something that came naturally. When we started here in Cape Verde, it was not easy. It was difficult to get Internet at home; there were no architecture publications or magazines. When Charles Darwin arrived in the Galápagos Islands, he found tortoises that were different from the others because they remained isolated for a long time. When I think about our architecture, I see it sometimes like this — connected to everything but developing and evolving in its own way.

Where possible, we are trying to adapt our buildings to the environment and establish equilibrium where there was none before. We also want to subvert the image of African countries as poor nations with sad people and bad environments. We try to reverse this, try to transmit the happy aspects of life on the island and show that vibrancy. Architecture is about people; it's not about materials or technologies alone. It's very important for us to transmit how people live in this place.

ER: And to show the joy that you can find here — in people, in the light. We are inspired by all these things, but at the centre are people, the community. Spaces without people are nothing. **AZ**
ramoscastellano.com



Terra Lodge's generous patios (above) offer unparalleled vistas of the surrounding landscape. The "pixellated" wood facade was informed by the architects' interest in the *mashrabiya*s — Islamic screens native to North Africa — they first explored in the 2009 residence *Appartamenti Paz* (left).





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IN BRITISH COLUMBIA'S LOWER SOO VALLEY,
A CLIMATE-POSITIVE MASS TIMBER HOUSE
PROTOTYPE IS INTENDED TO BOTH WITH-
STAND AND HARNESS THE ELEMENTS

WORDS _Rosemary Poole
PHOTOS _Andrew Latreille

Designed by Perkins and Will for the Delta Group, SoLo is elevated about three metres off the ground to minimize site disruption and allow snow to accumulate in winter. The Passive House model is envisioned as the first in a range of eco-homes for a future alpine village.

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To reach SoLo, a sensitively designed all-wood house prototype not far from Whistler, British Columbia, you first have to ascend a winding forest service road shrouded by unbroken stands of fir, hemlock and western red cedar trees. A drive over uneven gravel brings you to the top of a knoll where, after rounding a bend, the trees part and suddenly you face an imposing wall of darkly shimmering solar panels. More than 30 metres in length and punctuated with two-storey cathedral windows, the residence bears a passing resemblance to the snow sheds that emerge, also unexpectedly, along the province's mountain highways to steer sliding snow packs out of drivers' way.

As you approach the main entrance, the house's mass timber framework reveals itself. A series of glulam posts and beams reach beyond the gently asymmetrical roofline to form a covered walkway that leads out to a large terrace and

ABOVE LEFT: "We wanted the project to celebrate the natural beauty of the site and to prove that building sustainably and according to Passive House standards doesn't have to mean sacrificing design aesthetics," says project architect Alysia Baldwin, who describes the sloped residence as a "beautiful glowing wood box."

ABOVE, CLOCKWISE FROM TOP: A colonnade of glulam posts and beams veils a walkway that links the home's main entrance to a terrace offering valley and mountain views. Inside, an open-tread staircase is characteristic of the nearly all-wood palette, applied without nails or adhesives. On one side of the house, a wall of solar panels spans more than 30 metres.





sweeping northeast views of the lower Soo Valley, Soo River and Coast Mountains beyond. There are no blinking lights off in the distance. No light pollution of any kind. The closest neighbour is 15 kilometres away, the village of Whistler another 10.

Despite its otherness amid the roaming deer and territorial Steller's jays, the structure is designed to yield to its surroundings, combining Passive House building principles and low-energy systems that don't use fossil fuels with a limited set of prefabricated materials selected to minimize on-site construction. Critically, the house and its auxiliary building absorb more carbon than they produce. It is less a vision of the future than a way to stabilize the present.

"Everybody talks about pipelines and cars, but buildings are a big part of the [carbon emission] problem," says Bruce Langereis, president of the Delta Group, which commissioned architecture firm Perkins and Will to design and execute the project. "We are living in an age where there is an alternative."

Langereis, who has been a key player on Vancouver's real estate scene for more than 35 years, contributing several residential towers to the city's glass and concrete skyline, readily admits that he had been slow to act on climate change or embrace green building practices until about five years ago. Now he calls his work on climate-positive buildings "a crusade." The developer seeks counsel from noted environmentalists such as David Suzuki and, last fall, marched with Greta Thunberg when she visited B.C. "I am so far down the rabbit hole," he laughs. "I used to develop buildings and think about who was going to live in them and what they were going to sell for. Now I think, what's the impact? I have to."

Stepping inside SoLo, the limited material palette — wood on wood on wood — has an immediate immersive effect. Solid prefabricated panels of Douglas fir cut into varying widths wrap the walls and ceiling and are fastened together

ABOVE: An open kitchen and living area takes up most of SoLo's ground floor, underneath which lies a water collection, filtration and treatment system, as well as a geothermal heat exchange that supplies the home with heat and hot water.

using only hardwood dowels — no nails or adhesives. An open-tread staircase bisects the main floor with a principal bedroom and bathroom to the west and, to the northeast, a streamlined open kitchen and living space fronted by a massive floor-to-ceiling window measuring more than six by six metres. Upstairs are two more bedrooms and bathrooms as well as a second living area open to the ground level.

"The intent was to limit finishes in the building as much as possible," says project architect Alysia Baldwin. "It was a very conscious choice to authentically showcase the types of mass timber products used throughout the home."

Eventually, the Delta Group aims to build an entire alpine village in the surrounding area using similar Passive House principles. Although Langereis is reluctant to forecast the future (a long consultation process looms), he imagines a community comprising a range of homes, all zero-emission, with a house manufacturing facility on site. For the moment, though, SoLo will be informing the other projects that the Delta Group and Perkins and Will have on the go in B.C.'s Lower Mainland, currently as a demonstration project and — perhaps one day — as just an ordinary house. **AZ** perkinswill.com, deltalanddev.com



DESIGN TRENDS 2021

To put it mildly, 2020 has been...challenging. So it feels especially urgent and right — like a tonic, really — to look ahead to all of the ways that our nebulous future might be interpreted (as well as improved and made more joyous) through architecture and design. Encouragingly, things are looking up. One of the more significant outcomes of the past tumultuous year has been a wider acknowledgement of just how many people — designers and users alike — have been excluded or marginalized when it comes to their opportunities to participate in and reap the benefits of creative industries world-wide. The movement toward more equitable design, from fully inclusive public toilets in Tokyo to monuments that reckon with past injustices, is therefore a positive thing, as is the apparently widespread embrace of organic forms, ancient artistry and the outside world in every sense of the term. Here, then, is our look at what you should anticipate in the coming 12 months, based on the rumblings of the recent past and of the moment.



LEFT: To show off the latest pieces in its Faina collection, Ukraine-based Yakusha Design mounted an exhibition called “Old Hut” in an abandoned Kyiv house. Among the modern-rustic highlights was the Ztista table, which features a wood or glass top perched on a perforated metal base. PHOTO BY VOVA CLEVER



RIGHT: Made in France by Ateliers Saint-Jacques, Martin Massé’s limited-edition Orsetto O2 coffee table suggests some slithering pre-evolutionary creature, albeit a sturdy one: The table is crafted from Pietra di Medici marble and measures 120 centimetres across its top.



A penchant for the primordial

There has been something almost elemental about the past year, its topsy-turvy months suffused with a sense of unpredictability and awe (not to mention dread) rarely experienced in our modern era, at least on such a global scale. This is obviously driving the current zeitgeist, which isn't exactly preoccupied with pastels versus primaries or the latest ultra-cool nightclub interior. Rather, the prevailing design mood has been marked by a return to basics: primordial basics, to be precise — the kind of shapes and forms and textures that evoke the dawn of time, a time before industrialization and high-tech tools, a time well before our current one. “The world,” says Ukrainian architect and designer Victoria Yakusha, founder of Yakusha Design in Kyiv, “is going through dramatic changes — completely new things are emerging every day, some old concepts [are coming] to an end. However, I believe that, in this renewal process, we must not lose our roots, the memory of ancestors, sewn into objects of daily use.” The most recent pieces in Yakusha Design's Faina collection — pitted, earthy, sinuously shaped furnishings — aim to evoke such history, the process of “birth, growth, blossom [and] decay” in particular. They share an aesthetic sensibility with Raphael Navot's Nativ collection for Roche Bobois (which includes a strikingly sculptural bookcase actually called Primordial) and Jackrabbit Studio's Funky Bunch trio of two-legged maple dining chairs (which look both totemic and organic). It's all heady stuff, both challenging and thrilling. But these are heady times — expect to be challenged and thrilled for a while yet. _DANNY SINOPOLI



ABOVE: Unabashedly organic forms are the stock-in-trade at designer Brett Miller's Jackrabbit Studio, based in New York's Hudson Valley. Witness his Funky Bunch array of wooden chairs, named (from left) Bend, Tusk and Stack. From their pairs of bulbous legs to their cartoonish backs, the three live up to their name.

RIGHT: Don't be fooled by the eerily rock-like appearance of Roche Bobois's Primordial bookcase, designed by Raphael Navot. The piece, distinguished by its irregular silhouette, is actually polyurethane; it only looks like it was carved by time.



Equity through design

The disproportionate impact of disease laid bare by the COVID-19 pandemic. The 30th anniversary of the Americans with Disabilities Act. Worldwide protests in support of the Black Lives Matter movement against systemic racism. The past few months have exposed, with good reason, the many ways that design has propagated — and continues to reinforce — structural inequality and violence. This pattern, though, appears to be shifting. By cultivating knowledge and embracing marginalized perspectives, designers are striving to not only share and cede space, but ultimately transform it for the better. In Tokyo, for instance, a suite of new public lavatories envisioned by some of Japan's foremost architects combines elements such as Braille paving blocks and unisex facilities to offer a safe and inclusive environment to all. In the United States, the recently inaugurated Memorial to Enslaved Laborers at the University of Virginia "provides a much-needed space for active engagement with the grim reality of slavery and systemic racism, the repercussions of which the nation is still wrestling with today," says Mabel O. Wilson, the Columbia University professor and designer who contributed to the project. And in the UAE, European designers have been teaming up with local artisans to translate traditional crafts for contemporary audiences, giving greater voice to under-represented makers — many of whom are women — in the process. These are just a few of the many ways in which the design world is reckoning with systemic ills, looking anew at the past to quite literally build a more equitable future. _EVAN PAVKA



ABOVE: Along the Memorial to Enslaved Laborers' granite perimeter, the eyes of Isabella Gibbons — a formerly enslaved worker who would go on to become a prominent educator following emancipation — survey the site. Her monumental portrait, by artist Eto Otitigbe, serves as a symbolic witness, not only to past injustices, but to the hard work of reconciliation and, hopefully, equality. PHOTO BY ALAN KARCHMER

LEFT: Shigeru Ban's lavatory in Shibuya City's Yoyogi Fukamachi Mini Park incorporates, among many other accessible features, varying transparencies of glass to signal occupancy and a line of Braille pavers leading to the entrance of the unisex stall to ensure safe access to the space. PHOTO BY SATOSHI NAGARE



RIGHT: Inspired by traditional palm frond houses known as *areesh*, the Safeefah chair, by Emirati designer Ghaya Bin Mesmar and Barcelona's Mermelada Estudio, was produced by local craftswomen.



ABOVE: Built entirely from native materials and employing local labour, architect Arturo Vittori's Warka Village in Cameroon is a model for sensitive, community-driven development. Slated for completion in 2022, the project includes a bamboo and reed rain-harvesting tower (shown) that supports the sustainable enclave. PHOTO BY ARTURO VITTORI

RIGHT: This new publication, edited by Jeffrey Hogrefe and Scott Ruff with Carrie Eastman and Ashley Simone, explores the past, present and future of African American space as it relates to the history of slavery and its legacy in shaping the built world. Featuring a wide range of essays from historians and practitioners alike, the volume serves to reimagine inclusion and access in a Eurocentric discipline that has largely kept Black creatives on the margins.



Embracing the outdoors

During the spring and summer of this unprecedented year, cities across the world were forced to address a newly serious issue: the lack of accessible outdoor space available to their citizens. Despite decades of research extolling the benefits of time spent outdoors, more urban plans than not, it now seems clear, had failed to include enough green space to accommodate their exploding populations. So when public gathering spots from libraries and community centres to shops and restaurants were ordered to shut their doors because of the pandemic, the average person was hard-pressed to find refuge outside his or her own four walls. As it's said, though, necessity is often the mother of invention. In response to COVID-19, creative interventions have been popping up everywhere and in a multitude of forms: Circular outlines have landed in parks like socially distanced UFOs, cafés and eateries are resurrecting their dining rooms curbside, drive-in theatres have made an unanticipated comeback. One literal scene-stealer, along Montreal's rue Sainte-Catherine Ouest, was ADHOC Architectes' *Your Place at the Table!* As part of a wider initiative, ADHOC partnered with local graphic designers Maude Lescarbeau and Camille Blais to snake a 100-metre-long, intensely yellow table through landscape architect Claude Cormier's Parc Hydro-Québec. Complete with appropriately spaced stools, tabletop accessories and even overhead lighting, the undulating counter-bar-playscape allowed passersby to "reappropriate this public space" in a safe way. More of such inventiveness is almost sure to follow: With winter weather looming for half the world at least, comfortable al fresco design will be top of mind — to support, entertain and connect people when they'll be certain to need it most. _KENDRA JACKSON



ABOVE: Until we can go to concerts again, take comfort in Massproductions' Roadie bench, inspired by welded steel crowd-control fences.



ABOVE: In Skidmore, Owings & Merrill's new waterfront development in Zhuhai, China, five enormous modular canopies that evoke local fishing nets will envelop three sides of the 167,225-square-metre mixed-use neighbourhood, creating a series of covered pedestrian alleyways, retail spaces and interconnected courtyards. IMAGE © ATCHAIN

RIGHT: Like an unfurled ribbon, ADHOC Architectes' *Your Place at the Table!* installation recently wove its way through a Montreal park, inviting users to mingle — at a distance — over food and wine supplied by local businesses. Tone-on-tone tabletop accessories adorned the laid-back setting, while strings of overhead lights created a welcoming ambiance. PHOTO BY RAPHAËL THIBODEAU



RIGHT: With more than 50 years of experience, Landscape Forms knows a little something about well-designed exterior spaces. Its Wedge table is proof. Part of the brand's recent Healthy Outdoor Space portfolio, the trapezoidal module can be configured with one or more others in a multitude of ways — side-by-side, face-to-face, radially — to support individual and group activity while maintaining healthy distances.

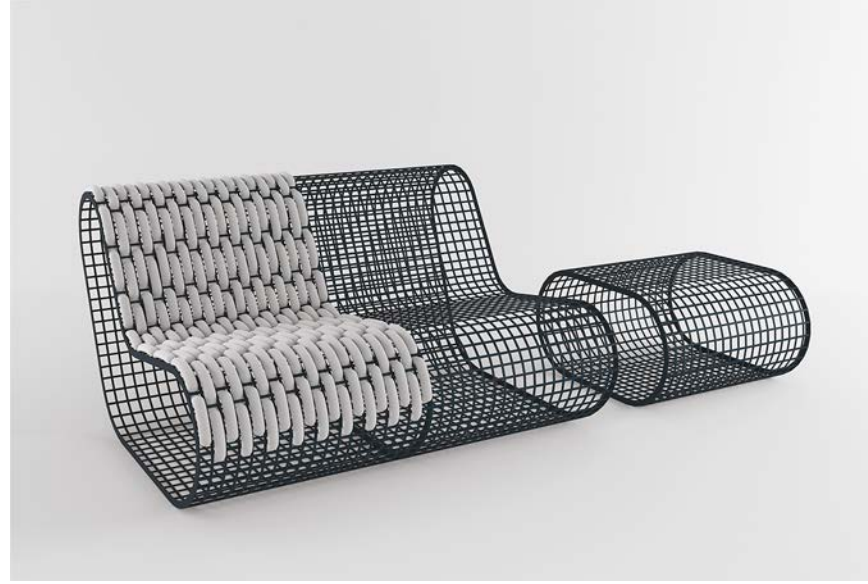


ABOVE: Wrapped in a new series of outdoor textiles, Antonio Citterio's Hybrid sofa for B&B Italia brings the creature comforts of the living room to al fresco settings. The mattress-like seating features padding of different densities to cradle and support sitters. A range of striped and solid fabric options are available.



Weaving a better future

The design world's newfound predilection for adventurous weaves — both high-tech and artisanal — signals a renewed interest in their graphic potential as well as the warmth they evoke. There is also something especially symbolic and appealing right now about the act of knitting together elements to create a harmonious whole. In contemporizing an ancient medium, designers are once again exploring its ability to boldly embellish furnishings — Gandia Blasco's chunky Buit lounger and Paola Lenti's rainbow-hued Telar chair are two especially beautiful examples — as well as to inform spatial design. As a case in point, *Into the Hedge*, a temporary installation by the Brooklyn-based studio SO-IL in Columbus, Indiana, recalls a massive, vibrant plaid but reveals itself, upon close inspection, to be a macro-knit of nylon webbing. The abstract, multi-circle gardenscape wraps around trees and glows at night like a techno-organic harbinger of the future. At the very least, it's a supersized sign of our times — one that illustrates how knits and weaves, brilliantly modernized, can be ever-relevant. _ELIZABETH PAGLIACOLO



ABOVE: Clad in chunky "laces" stuffed with quick-drying foam, Gandia Blasco's Buit outdoor lounger and ottoman are made of thermo-lacquered aluminum mesh. The designers at Mayice Studio collaborated with the textile innovators at Kvadrat Febrik to invent the novel upholstery.



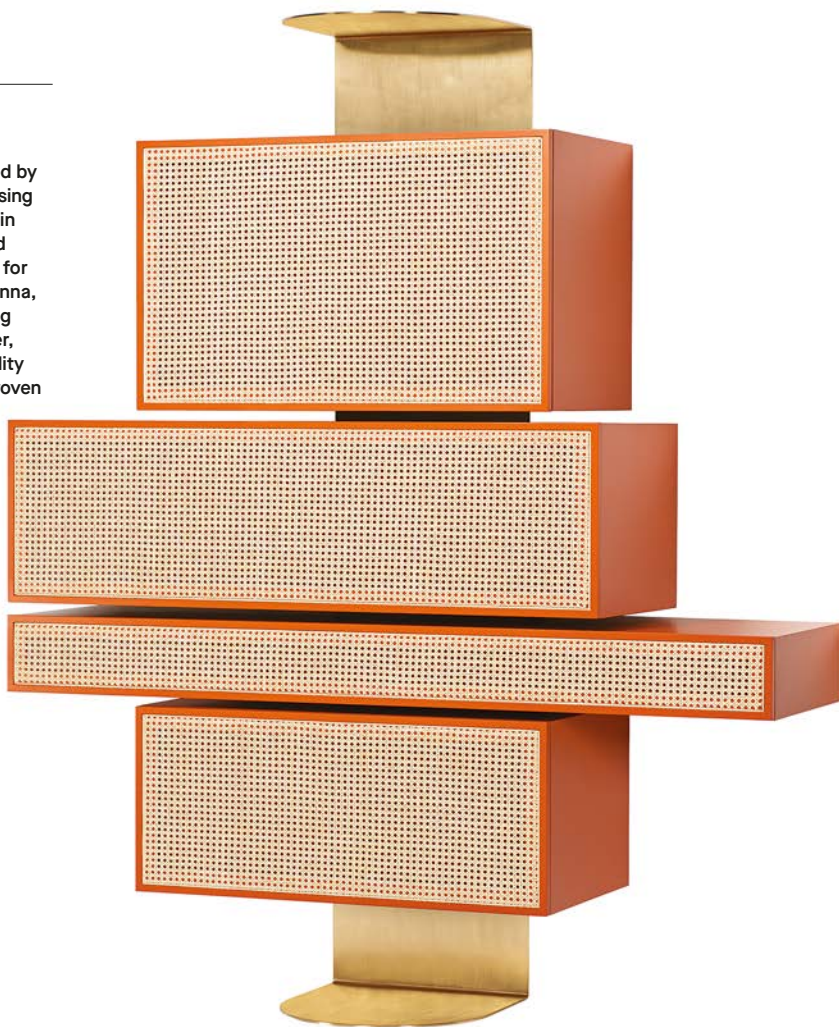
LEFT: Think of the abstract landscape created by New York architecture studio SO-IL for the Miller House and Garden, a mid-century modern estate in Columbus, Indiana, as a giant homage to weaving, with hand-constructed nylon webbing sheathing a circular hedgerow of specially procured arborvitae trees. Its colour palette was inspired by the one developed by Alexander Girard for the dining chairs in the residence, which itself was designed by Eero Saarinen. PHOTO BY HADLEY FRUITS



BELOW: Italy's Paola Lenti has made a name for herself with her vibrant woven textiles for outdoor furniture. Featuring a frame made of gloss-varnished stainless steel, Telar is completed with hand-woven elastic belts covered in braided rope yarn. It comes in both solid colours and two-tone combinations.



RIGHT: New and old coalesce in NYNY, a storage tower inspired by the ziggurat-like massing of the New Museum in Manhattan. Designed by Storage Associati for Gebrüder Thonet Vienna, it draws on the caning expertise of the latter, whose heirloom-quality furnishings feature woven Vienna straw.



LEFT: Wrapped in a slatted wood lattice that evokes a basket weave, Potato Head Studios, a luxury resort in Bali, is informed by its island context but imbued with the cutting-edge aesthetics of its off-island designers: the architects at Rem Koolhaas's OMA. PHOTO BY KEVIN MAK

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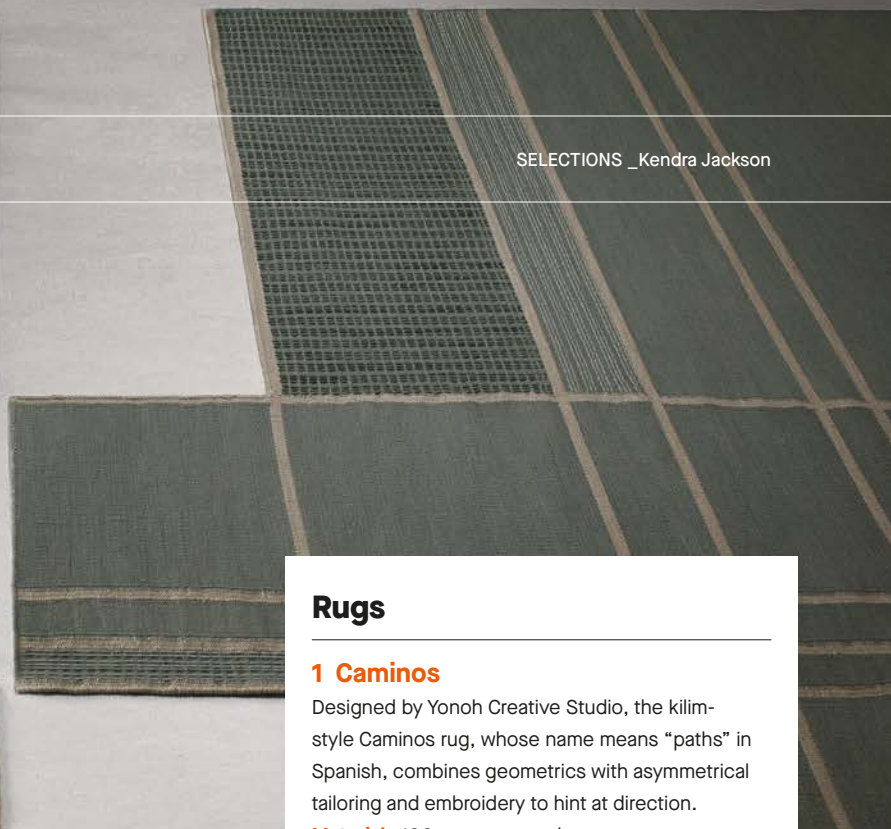


Coverings

SELECTIONS _Kendra Jackson



1



Rugs

1 Caminos

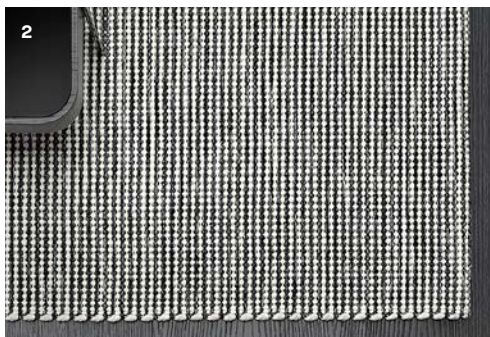
Designed by Yonoh Creative Studio, the kilim-style Caminos rug, whose name means "paths" in Spanish, combines geometrics with asymmetrical tailoring and embroidery to hint at direction.

Materials 100 per cent wool

Colours Beige and green

Dimensions 170 × 240, 200 × 300 and customizable

Manufacturer Tacto Rugs, tactorugs.com



2



3

2 Osaka

Handwoven in bold black and white, Minotti Studio's rug lends a contemporary quality to both modern and traditional settings.

Materials 100 per cent New Zealand wool

Dimensions Multiple sizes and shapes

Manufacturer Minotti Studio, minotti.com

3 Lines

British-Canadian designer Philippe Malouin's series of rugs and runners (his first for CC-Tapis) uses a dip-dyeing technique to achieve a perfectly imprecise motif that calls to mind crayon drawings.

Materials Himalayan wool

Colours Customizable

Dimensions Customizable

Manufacturer CC-Tapis, cc-tapis.com



4

4 Thay

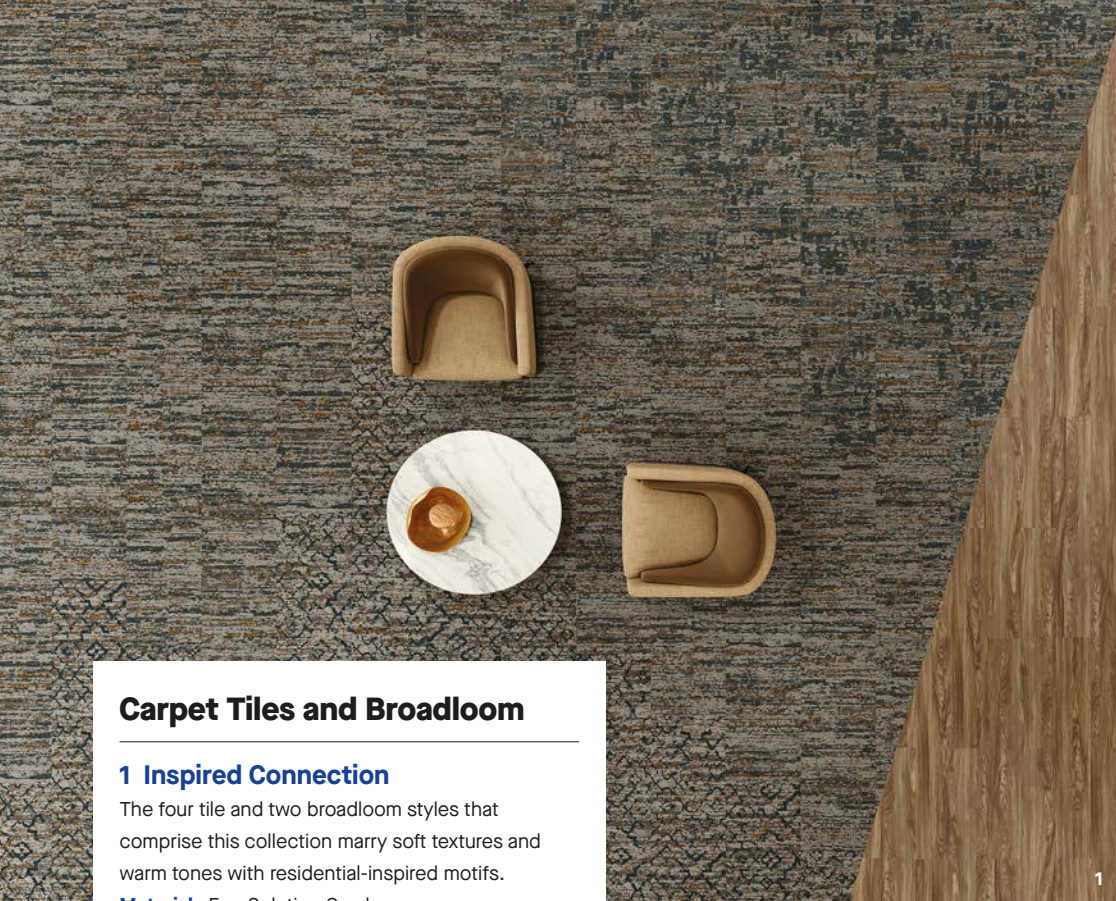
Both an evocation of traditional Thai textiles and a reinterpretation of Persian kilims, this reversible rug by Spanish designer Maria Mengual boasts a simplified pattern rendered in a two-tone palette.

Materials 100 per cent wool

Colours Taupe (shown) and grey

Dimensions 150 × 200, 170 × 240 and 200 × 300

Manufacturer Gan, gan-rugs.com



Carpet Tiles and Broadloom

1 Inspired Connection

The four tile and two broadloom styles that comprise this collection marry soft textures and warm tones with residential-inspired motifs.

Materials Eco Solution Q nylon

Dimensions Tiles, 45.7 × 91.4

Manufacturer Patcraft, patcraft.com

2 Thread Story

Paying homage to Bauhaus's women weavers through bold patterning, David Oakey Designs' series encompasses six planks in various hues.

Materials 100 per cent recycled solution-dyed nylon

Dimensions 100 × 25

Manufacturer Interface, interface.com

3 Smart City

A collaboration with Gensler, this series of carpet planks in two styles translates urban transit systems into a soft surface using fluid and graphic line work.

Materials Duracolor Tricolor premium nylon

Dimensions 30.4 × 91.4

Manufacturer Mohawk Group, mohawkgroup.com

4 Allegro

One of two styles in the Invisible Visionaries collection, Allegro (in tile and broadloom formats) plays with movement through shifting fields of tonality; 12 colourways are offered.

Materials Solution-dyed nylon

Dimensions Tiles, 45.7 × 91.4 and 60.9 × 60.9

Manufacturer Bentley, bentleymills.com

5 SweaterKnit

With a soft, textured surface and warm colour palette, the SweaterKnit tile collection aims to introduce the comfort of residential spaces to commercial environments.

Materials Dynex SD nylon

Dimensions From 22.8 × 91.4 to 45.7 × 91.4

Manufacturer Tarkett, tarkett.com





1

Textiles

1 Love Is Blind

The vivid colour palette of British-Nigerian designer Yinka Ilori's upholstery and wall-panel leathers pays homage to the poetic 2018 book by American author Jason Reynolds, *For Every One*.

Materials Leather

Dimensions 140 × 170

Manufacturer Bill Amberg Studio,
print.billamberg.com

2 Designtex + West Elm Collection

Inspired by mid-century fashion and classic textiles, these four patterns combine residential aesthetics with commercial durability and cleanability.

Materials Multiple

Colours Up to 12

Manufacturer Designtex, designtex.com

3 Up Collection

The five patterns in Kelly Harris Smith's collection riff on elements commonly found in cities, such as chain-link fences, sewer grates and traffic signs.

Materials Recycled polyester blends

Colours 41 in total

Manufacturer HBF Textiles, hbftextiles.com

4 Second Nature

Part of Suzanne Tick's Mutable Matter line, the modern floral Second Nature evokes plant life breaking through pavement.

Materials Wool-nylon-polyester blend

Colours Six (Moonflower shown)

Manufacturer Luum Textiles, luumtextiles.com

5 Tekloom

Comprising five patterns, this collection of fabrics fuses woven and non-woven materials for a hand-crafted look with high-performance characteristics.

Materials Polyester-Tekloom TPE

Colours Up to 56

Manufacturer Architex, architex-ljh.com



2



3



4



5





Wallcoverings

1 Midtown

Artist Sarah Morris has translated her impressions of New York City's corporate landscape into a complex and captivating wallcovering.

Materials Cellulose-latex-nylon blend

Dimensions Customizable from 305 × 813

Manufacturer Maharam Digital Projects, maharam.com



2 La Scala

This classic wallpaper, which is inspired by the limestone coasts of Italy's Puglia region, features an energetic mix of illustration-like patterning with subdued colourways.

Materials Clay-coated paper, water-based inks

Colours Three (Notte shown)

Manufacturer Eskayel, eskayel.com

3 Vinyl Reconstructed

Thick painterly brushstrokes applied as a collage give this wallcovering a dynamic sense of movement to animate interiors.

Materials Type II vinyl

Colours Nine (Collage Blue shown)

Manufacturer Phillip Jeffries, phillipjefries.com



4 Bevel

With simple geometric shapes rendered in eye-catching colour combinations, the graphic Bevel wallcovering makes for a modern installation in a wide range of commercial and contract settings.

Materials PVC-free thermoplastic olefin and post-consumer recycled glass

Colours Three (Colour 30 shown)

Manufacturer Carnegie, carnegiefabrics.com



5 Aerial

Part of the Streetscape collection, Aerial's motif of overlapping shapes reimagines views of a city as seen from an airplane window.

Materials Cork

Colours Four (Dubai shown)

Manufacturer Innovations, innovationsusa.com

> MORE ONLINE

Find additional wall, floor and upholstery coverings at azuremagazine.com/spec-sheets

Translucent Solutions

WORDS _Evan Pavka, M.Arch

Glass

1 Line Work

Oblique and Chevron (shown), two new patterns conceived by Ronan and Erwan Bouroullec for Skyline Design, are made for both interior and exterior use. The surfaces are available in a range of customizable colourways, glass options and panel sizes up to 1.8 by 3.7 metres. skydesign.com, bouroullec.com

2 Glow Up

Fully compatible with a host of controls (smart home platforms to apps), Lightglass transforms from transparent to opaque to translucent via its integrated LED circuit board. It's offered in three variations — Brilliant White, Tunable and Rainbow — and in heat-strengthened, laminated or tempered glass. lightglass.net

3 New Facets

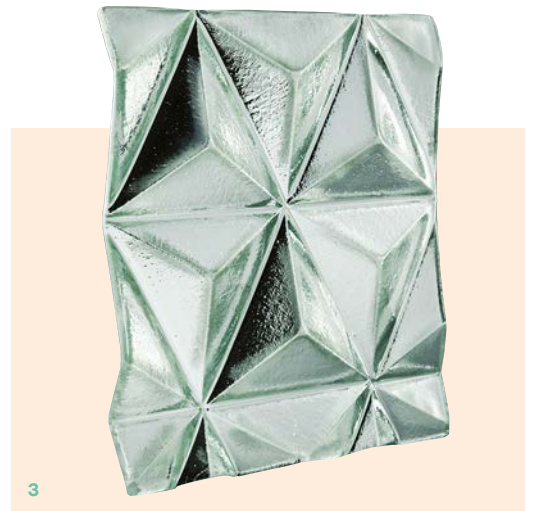
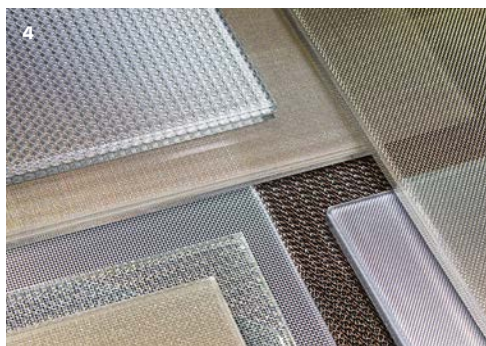
With a maximum size of 1.8 by 3.5 metres, Convex Pinnacle by Nathan Allan Glass Studio is designed for a vast array of applications, from partitions and screens to facades. Various colour finishes, privacy coatings and backings are also available, enhancing its prismatic, three-dimensional qualities. nathanallan.com

4 Meshing Around

Bendheim's Metalix 2 collection consists of eight woven metal silver, bronze and rose gold designs, each laminated between ultra-clear, low-iron glass. Suitable for interior and exterior use, the up-to-1.4-by-3.0-metre panels also provide improved acoustic separation. bendheim.com

5 Textile Inspired

Taking its cue from the ancient Japanese textile dying technique *shibori*, Forms+Surfaces' ViviTela Shibori line translates this art into a range of semi-opaque surfaces. Each of the six patterns (Aurora Three is shown) is fully customizable in any Benjamin Moore, Sherwin-Williams or Pantone hue. forms-surfaces.com



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Composites

1 Speckled Surface

Offered in 10 colourways (shown here are Polar Sky and Arctic Blue), three thicknesses (6.4, 9.5 and 12.7 millimetres) and two panel sizes (1.2 by 2.4 and 1.2 by 3.0 metres), Flek is 3form's latest addition to its sustainable Varia Ecoresins. The versatile surface features a subtle terrazzo-like design. 3-form.com

2 Protective Panels

Móz Designs' new line of clear, frosted and patterned acrylic dividers is made for hospitality and healthcare environments. Durable and easy to clean, these adaptable solutions come in three mounting options (frame, cable or post) and as curved or flat modules with standard or bespoke graphics. mozdesigns.com

3 Recycled Results

As its moniker suggests, the Good Plastic Company manufactures products that are good — in an environmental sense, that is. Now available in one-by-one-metre and one-by-two-metre panels, these surfaces are made of recycled post-industrial and post-consumer plastic waste. thegoodplasticcompany.com



Exterior

1 Custom Effects

UNStudio unveiled a striking and sinuous new facade in the Netherlands thanks to custom architectural glass manufacturer Cricursa. The sweeping form of the low-iron curved and flat material was produced using a slow annealing process in combination with custom moulds. cricursa.com, unstudio.com

2 Power Surge

MyEnergySkin's line of textured tempered-glass solar facade and roof modules by Kiki & Joost produce up to 120 watts per square metre. The 0.59-by-1.19-metre photovoltaic cladding comes in six designs, with two patterns offered in 59-by-40-centimetre tiles. myenergyskin.nl, kikiandjoost.com

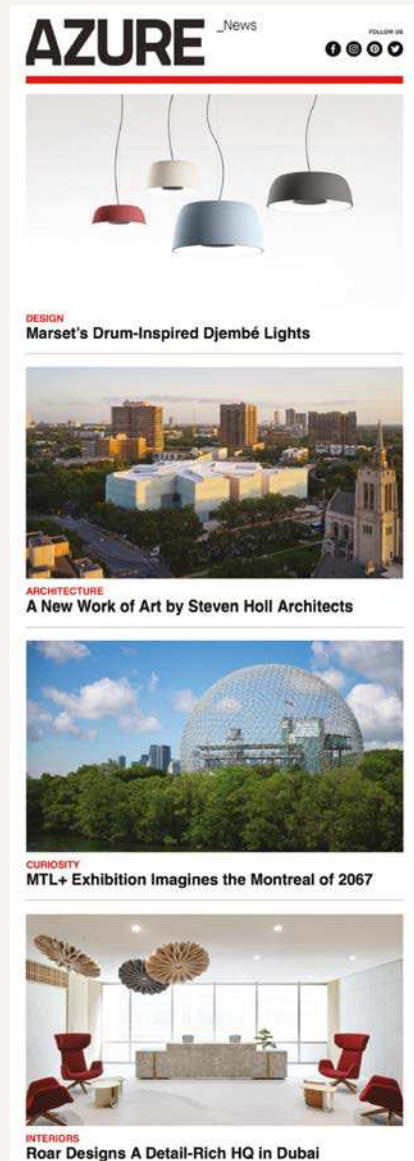
3 Curves Ahead

To achieve the complex organic forms of Quebec's Drummondville Library, Chevalier Morales Architectes enlisted local manufacturer Prelco. The resulting glazing system, composed of silkscreened laminated bent glass, gives the new structure its distinct ethereal qualities. prelco.ca, chevaliermorales.com



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And the winners are...

In September, the AIA named Conjointive Points: The New City in Culver City, California — a sprawling adaptive re-use project initiated by Los Angeles-based **Eric Owen Moss Architects** in 1986 — the recipient of its prestigious Twenty-Five Year Award. "It is a powerful example of building in the service of rejuvenation," said the jury in a joint statement. The accolade is given annually (with the exception of 2018) to recognize an edifice erected in the past 25 to 35 years that continues to inspire and influence building culture in America.

In recognition of their significant impact on contemporary industrial design, the Molteni Group's **Carlo Molteni** and **Piero Molteni** were jointly presented the esteemed Compasso d'Oro Career Award in September. Since taking the reins of the historic Italian furniture manufacturer in the mid-1980s, the Molteni brothers have shaped the organization into an industry giant that "enhances and promotes cultural and educational activities to bring the public and new generations closer to the world of design," according to the company.

The Canadian Society of Landscape Architects announced in late September that its highest honour, the Governor General's Medal in Landscape Architecture, would be presented to celebrated practitioner and educator **Peter Jacobs**. "He is best described as having an insatiable curiosity, a clear vision, and an unflinching desire to contribute to a better world," the jury said of Jacobs, a professor at the Université de Montréal known for his work at Expo 67, as well as the 1990 and 2009 master plans for Montreal's Mount Royal Park.

Acclaimed Ghanaian-British architect **Sir David Adjaye** is the 2021 laureate of one of the discipline's highest honours: RIBA's Royal Gold Medal. According to a joint statement from the jury, which included 2020 Pritzker Prize winner Shelley McNamara, "Adjaye is a singular and timely talent and a strong reminder of the insightful and integrative role of the architect." The designer, known for the Smithsonian National Museum of African American History and Culture in Washington, DC, added, "It's incredibly humbling and a great honour."

Movers and shakers

Following the controversy surrounding RIBA president Alan Jones and his reportedly inappropriate behaviour, the British institution has appointed architect **Simon Allford** as its next leader. "It is a privilege to have been elected and I look forward to working with members, council, board and staff," he said, "to address global climate change and architecture's pivotal role in a post-pandemic world." Allford, who co-founded the practice Allford Hall Monaghan Morris in 1989, will begin his two-year term in September 2021.

An architectural icon is set for retirement: Pritzker Prize winner **Lord Richard Rogers** announced in early September that, after more than 40 years at the helm of Rogers Stirk Harbour + Partners, he has stepped down from his role and his name will be removed from the London practice within the next two years. Co-founded by Rogers in 1977, the firm has worked on a number of landmark projects, including Lloyd's of London and Paris's Centre Pompidou, the latter completed in collaboration with Renzo Piano.

In Milan, **Maria Porro**, head of marketing and communications for Italian brand Porro, was elected president of Assarredo, the national association representing more than 800 manufacturing companies. "For me, being a contemporary entrepreneur passes through a great passion for my profession and roots, a hunger for innovation," said Porro, who has been an advisor to the organization for the past four years.

The Institute of Contemporary Art (ICA) at the University of Pennsylvania has a new director. Curator **Zoë Ryan** has left her role as the John H. Bryan Chair and Curator of Architecture and Design at the Art Institute of Chicago to take up leadership of the Philadelphia-based institution. "I'm eager to continue to shape the ICA as a crucial platform for engaging with the issues and ideas of our time," said Ryan, who assumes her position as the Daniel W. Dietrich, II Director on November 5, "through a critical and creative lens."

In memoriam

In mid-August, acclaimed Brazil-based industrial designer **Jorge Zalszupin** passed away at the age of 98. Known for his refined creations incorporating the latest techniques for bent plywood as well as local woods, Zalszupin originally trained as an architect before relocating to Rio de Janeiro by way of Romania from his native Poland in 1949. He would go on to produce a range of such now-iconic pieces as the JZ Tea Trolley, Brasileira sofa and Ipanema armchair for local manufacturer ETEL, shaping modernism in the country in the process.

Soon after, interior designer **Christian Liaigre**, who founded his eponymous company in 1985, died on September 2 at the age of 77. Liaigre was renowned for his muted and restrained designs, from residences for the likes of fashion giant Calvin Klein to New York's Mercer Hotel and collections of expertly crafted furniture. "His taste and style were unmatched," hotelier Ian Schrager said after the designer's passing, "and his refined simplicity and elegance stood above everybody else."

Just over a week later, on September 12, **Sir Terence Conran**, the British designer, philanthropist, businessman and founder of London's Design Museum, passed away at the age of 88. Prior to establishing the museum in 1989, he founded Habitat, a furniture retailer considered a major force in defining postwar British design, in 1964. In a tribute, the Design Museum noted that Conran "had a greater impact than any other designer of his generation, revolutionizing everyday life in contemporary Britain."

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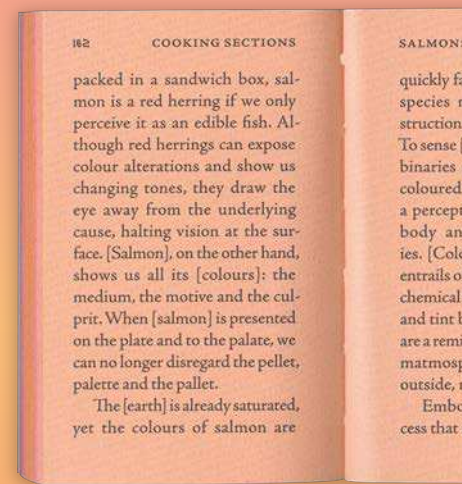
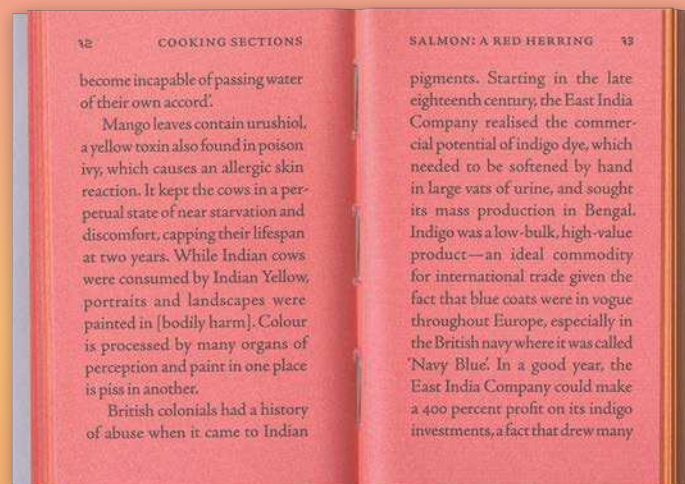
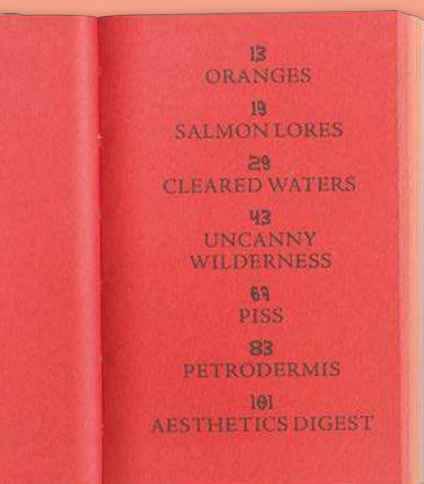
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Seeing Reds

THE FIRST IN A NEW PUBLISHING SERIES EXPLORES THE ARTIFICIAL NATURE OF SALMON — THE FISH AND THE COLOUR

WORDS _Evan Pavka



No man is an island, but perhaps a book can be. Or even, as the new series *Isolarii* suggests, part of an entire archipelago of publications. Popular during the Renaissance, *isolarii* were “island books,” portable travelogues of sorts replete with maps that provided a sense of orientation as well as perspective. It’s a genre that editors Sebastian Clark and India Ennenga are reviving and reinventing by commissioning work from leading thinkers who explore “radical acts of preservation,” with a new isle released every two months.

It’s fitting that, for their inaugural pocket-sized publication, *Salmon — A Red Herring*, they looked to another island, one where the population of salmon is almost 1,600 times that of its human residents: the Isle of Skye. The site and its increasingly detrimental fish-farming practices have long been of interest to Daniel Fernández Pascual and Alon Schwabe of London-based spatial practice Cooking Sections. Since 2015, they have used their project *Climavore* to reimagine how humans harvest and consume food off the west coast of Scotland. Here, it’s the animal’s distinct tone that preoccupies the duo.

“The force that is colour is not for domestication,” they write in “Oranges,” the first chapter. “It is fugitive.” Colour is not merely ornamental, in other words; it’s inscribed with cultural values and aesthetic expectations. “Green with envy” and “a case of the blues,” to name a few colloquial uses, transform such shades into codified, metaphoric language. “By giving colour meaning,” muses experimental chef David Zilber in his introduction, “we colour the world.”

These fugitive hues become more and more apparent as one proceeds through the 12 chapters, the pages slowly desaturating from deep red to pale hues of barely salmon, paralleling a narrative that dances over grey fish flesh and sea lice to chromatic transformations in the Arctic and red snow in the Russian city of Norilsk. A spectrum of uncanny tints coinciding with the increasingly constructed nature of nature is revealed in the process.

“Colour does not flow through bodies,” Cooking Sections reminds, “but rather bodies flow through colour.” Salmon are salmon because they once consumed shrimp and krill rich in the carotenoid astaxanthin. Now, they consume artificial supplements to dye their flesh rosy. Sparrows can be salmon, too, after ingesting these pellets. In the end, we are what we eat — colour and all. Like salmon, our interiors are their own kaleidoscopic landscapes. So, what colour are we? cooking-sections.com, isolarii.com

Part of the “Art Now” series, the corresponding exhibition “Cooking Sections: Salmon — A Red Herring” runs from November 27, 2020 to February 28, 2021 at the Tate Britain in London.



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