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Lebel & Bouliane turn the interior of a forgotten fish processing plant in Toronto's Portlands into the new headquarters of Sidewalk Labs.



Tiletopia

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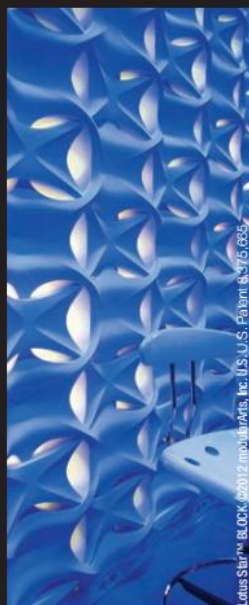


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Temporary Doesn't Mean Discard

— When you look at a trade show booth, exhibitors want adjectives such as *conceptual*, *full sensory*, *immersive*, and *memorable* to come to mind. IDS Vancouver director Jody Phillips doesn't want to negate any of those words, she just wants to add a new one to their vocabulary: sustainable.

"There's an exciting opportunity for design to contribute to solving some of the world's biggest challenges. Requiring a paradigm shift in our behaviour, with a goal to exceed the needs of the design community without further breaching environmental boundaries, IDS is proactive on the issue of sustainable exhibit construction and installation re-use," says the newly launched IDS Green Statement. "Rather we have made it a mandate to investigate and encourage new material options and creative solutions at the fair in addition to being the place for dialogue that can amass collective will. Supporting partners and exhibitors to conceive of non-permanent installs with indivisible components of a larger, constantly regenerating and self-sustaining

system, IDS Vancouver is committing to strengthening our working practices and will support architecture and design that has a more positive impact regionally and internationally."

Positive words indeed, and while IDS Vancouver isn't really in a place (yet, perhaps?) where a mandate such as this can come with sticks and not just carrots, they are reaching out to stall designers and exhibitors with suggestions, such as: use plywood or wood framing rather than drywall for installation build-outs; design with standard sizes and quantities and with reuse in mind post-fair; use rapidly renewable and sustainably sourced materials such as bamboo, plant fibres and sustainably certified materials; and choose construction methods that allow components to be taken apart (i.e no adhesive) and reused or donated. Choosing materials that can be recycled post-event is a no-brainer, and IDS Vancouver says they will help connect providers of recyclable materials (manufactured or raw) with exhibitors and their partners (and already exhibitors are responding; see Lock & Mortice on page 50).

Efforts to curb material and resource waste don't just have to start *somewhere*, they have to start *everywhere*, and while most designers are understandably focused on the long-term effects of their permanent creations, equal attention must be paid to the temporary ones as well. Kudos to Jody Phillips and IDS Vancouver for drawing attention to them.

Peter Sobchak psobchak@canadianinteriors.com

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Gayle Marshall

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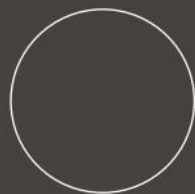
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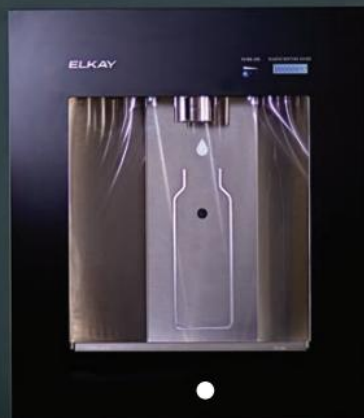
Some Enchanted Evening The historic Raffles Hotel Singapore has reopened after an extensive 2.5 year renovation, and is adorned with an art installation by Toronto-based Moss & Lam designed to awaken the senses as guests enter into the hotel's new signature restaurant, *yi*. Entitled *Pale Garden* and adapted from the Chinese creation myth Pangu, the part mobile/part wall treatment installation spans 90 linear feet and is made from 1,000 individually strung florals made of materials ranging from ceramics, paper, and woven polyester to coated fabrics.

Nappy Time *New Circadia (adventures in mental spelunking)* is the inaugural installation in the Daniels Faculty's new Architecture and Design Gallery at the University of Toronto, and transforms the 7,500-sq.-ft. space into a cave-like soft utopia atmosphere designed as "an antidote to our technologically-infused lives." Curated by Professor Richard Sommer and New York-based designers, Pillow Culture, it will run until April 30, 2020.



Too Tall KPMB Architects and Norm Li Studio along with TAXI Toronto and United Way are bringing attention to the size and scale of poverty in the Toronto area by imagining a tower that would need to be built to house the 116,000 individuals and families in Toronto struggling to put a roof over their head. Called "The #UNIGNORABLE Tower," its size was calculated by representing 116,317 units with an average size of 700-sq.-ft. With a footprint of 410 x 410 feet, each floor contains 240 units for a total of 484 storeys, or 1,480 metres, making it the world's tallest building.

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Aplomb | Foscarini Paolo Lucidi and Luca Pevere's pendant is both formal and unrefined. Molded in concrete and suspended from aluminum, the fixture offers focused lighting ideal for kitchen islands, prep spaces or dining room tables. Available in six colourways (with pigments added directly to the concrete mix) in mini, large or wall-mounted styles. www.foscarini.com

Shape | Poliform The new Shape Kitchen hides appliances, hardware and handles from sight. A molding runs through the cabinet bases and columns, within which a built-in handle can be inserted. Refrigerators, dishwashers, wine coolers and microwaves disappear behind cabinet panels, allowing the entire kitchen to appear as a clean and uninterrupted space. www.poliform.it

FarmFresh System | Bosch With temperature- and humidity-controlled drawers, a filtering system that slows down produce ripening, and interior design features that make food easier to store and find, Bosch's newest refrigerator keeps food fresh up to three times longer. The unit comes in a fingerprint-resistant stainless steel exterior and counter-depth body, as well as Home Connect compatibility for convenient smartphone control. www.bosch-home.ca

The Matte Collection | Café Appliances From wall ovens and dishwashers to refrigerators, gas cooktops and hoods, they are inspired by the culinary features found in professional kitchens and are offered in matte white or black canvases upon which users can make their mark with customizable hardware options. www.cafeappliances.com



Tasteful touches

From fully-electric storage cabinets to steam ovens and custom hardware, today's kitchen products will satisfy any palette. By Shannon Moore



Unearthed Collection | HanStone Quartz

The Unearthed Collection finds its inspiration in the authenticity and imperfections of nature. Three new colours – Storm, Terra and Coast – offer different variations of warm earthy tones, and when combined with the collection's new Riverwashed finish, bring texture and interest to kitchen countertops. HanStone Quartz is heat-, scratch- and stain-resistant, as well as non-porous and durable. www.hanstone.ca

ELITE | AyA Kitchens

High-end finishes and accessory upgrades traditionally found in custom kitchens can now be purchased by the everyday buyer. AyA Kitchens has combined its flagship and luxury AVANI products into a new cabinetry line, making soft-close drawers, linen-lined cabinets, peg boards, integrated phone chargers and cutlery inserts more affordable. The new ELITE hardware can be combined with any of the company's Canadian-made doors and finishes. www.ayakitchens.com

48-Inch 6-Burner Dual-Fuel Steam Range

Dacor Dacor's latest range combines six burners and ultra-wide grates to allow users the freedom to juggle multiple cookware sizes at once. A four-part convection oven ensures even cooking time, while a built-in steam oven offers a healthier option for cooking vegetables and meats. The scratch- and heat-resistant stainless steel range is available with brass or black burner caps, and Bluetooth control capabilities. www.dacor.com



FORTIS | Pfister Faucets 100 per cent Italian-made, these faucets feature both modern and traditional designs, from angular pull-out faucets with two-function sprayers, to highly-curved pull-down with statement sprout springs. Like most FORTIS products, the new styles are available in both polished chrome and brushed nickel. www.fortisfaucet.com

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QANTO | Richelieu Difficult-to-use storage areas in the kitchen, like base corner cabinets, can now be more easily accessed with the new QANTO solution. The fully-electric system contains two trays that rise from inside the cabinet at the push of a button, displaying contents in full view. QANTO comes pre-assembled in a complete cabinet with adjustable legs and a standard plug for easy integration. www.richelieu.com





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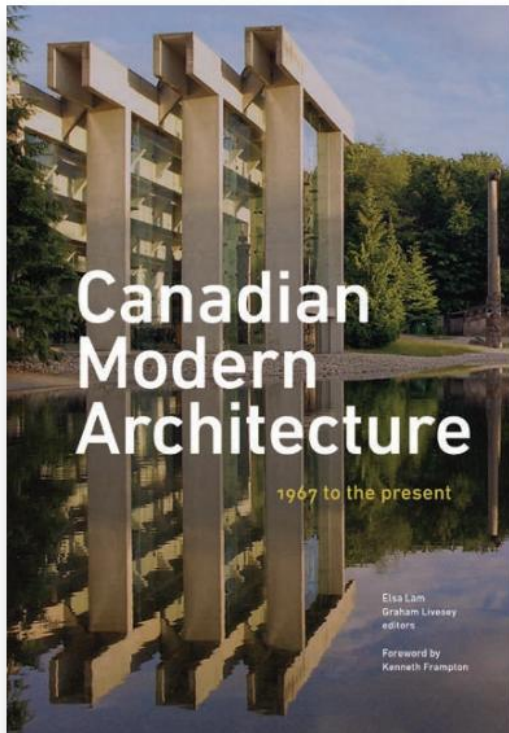
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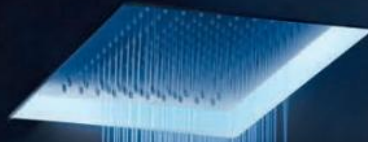


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AK/25 | Aboutwater by Boffi and Fantini The matte-gunmetal AK/25 faucet is admired for its composition and symbolism. Designed by the late Paik Sun Kim, the origami-inspired faucet swivels back and forth on a hinge, allowing it to be carefully tucked away when not in use. Also available in a showerhead and tub filler, the collection pays homage to Kim's interest in oriental philosophy, nature and modern aesthetics. www.aboutwater.it

Acquafit | Fantini Fantini's first double rain-jet showerhead contains 170 anti-limescale nozzles for a high-performance and easy-to-clean line. The square or rectangle showerheads can be wall- or ceiling-mounted, and when recessed, pair nicely with RGB LED lights in four colour options. The stainless steel Acquafit is available in eight finishes, including brushed, matte black or white, and nickel, gold or copper PVD. www.fantiniusa.com



Make a Splash

Work up a sweat then clean yourself off. These bathrooms fixtures can help you do it all. By Shannon Moore



Gym Space | Scavolini At-home workouts can now be squeezed into your morning routine with Gym Space, a wall-mounted frame that promotes physical exercise in the bathroom. Designed by Mattia Pareschi, the system consists of a gymnastics bar upon which sports equipment (including Scavolini benches) and bathroom furnishings (such as mirrors, lights and accessories) can be easily installed. Gym Space is entirely customizable in a variety of configurations, colours and finishes. www.scavolini.com

Taizu | Victoria + Albert This tub, crafted in collaboration with Hong Kong-based architect Steve Leung, finds its roots in Imperial China. Inspired by the porcelain designs of the Song Dynasty and named after its founding Emperor Taizu, the 59-in. diameter tub is cast in one piece from volcanic limestone and resin. Simplistic and clean, Taizu is Victoria + Albert's first round bathtub, and is available in six standard paint colours, in high gloss or matte finishes. www.vandabaths.com

Stryke | Delta Faucet With subtly upturned spouts and handles, Delta's new faucets, tub fillers and showerheads offer a steady water flow and are easy to install and clean. The Stryke Bath Collection is ADA compliant, resistant to abrasions and discolouration, and available in chrome, stainless, matte black, and champagne or venetian bronze. www.deltafaucet.ca

VIBE | BainUltra BainUltra has added three new designs to its therapeutic VIBE line: the OVAL, with a classic silhouette and sloped backrest; the DESIGN, with a wide body and traditional soaker feel; and the Back To Wall, with a freestanding look when installed snugly against a wall. Envisioned for urban bathrooms with a tight footprint, each model contains optional massage jets and lighting accents, as well as a unique hot air system for consistent and sustaining water temperatures. www.bainultra.com





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Sales Centre as Prophecy

The image shows a modern interior space, likely a sales center or a model unit. The room is characterized by a wall of vertical wooden slats. In the center, there is a wooden table and two wooden benches with dark blue cushions. To the right, a potted plant with white flowers stands next to a large, dark rock. In the foreground, a gravel area with three large, dark, angular rocks is visible. The overall aesthetic is minimalist and natural.

How Cecconi Simone create a cohesive vision
of condominium amenity spaces from
presentation centres to finished product.

By David Lasker



— In 2008, I snagged a memorable quote from James Ritchie, senior VP of sales and marketing at Tridel while interviewing him for a story on condo developers. He bristled when I asked how many units were in their latest tower. “How would you like to live in a unit?” he retorted emphatically. “You wouldn’t. You live in a home!”

At the time, his comment struck me as a glib, kneejerk remark. But I soon realized that it was profound, with lucrative implications for designers working in the condo space, because a unit is generic; a home has an individual identity. On a mega-scale, the developer bestows an identity on a condominium tower through the architecture, and on a more intimate and human scale, through the interior design.

In this realm, Toronto-based interior design firm Cecconi Simone (CS) reigns supreme with few, if any, as prolific. A recent tour of several condos boasting public spaces and amenity areas by CS put me in mind of Sir Christopher Wren, the British architect who rebuilt 52 churches, including St. Paul’s Cathedral, in the City of London after the Great Fire of 1666. CS, however, has been even more productive. “We are one of the few firms, if not the only firm, to have completed about 100 condo projects in the GTA alone,” says partner and co-founder Anna Simone.

Our outing dashed my long-held assumption that the condo presentation centre is eye candy to seduce prospective buyers, truth-in-advertising be damned. CS centres, at least, faithfully represent what the finished building will look like. If “brand” can be defined as “a promise of performance,” CS presentation centres certainly perform.

One of the most daring presentation centres was CS’s Five Condos Sales Centre, a winner in the *Canadian Interiors* 2011 Best of Canada Awards. One judge commented, “It’s the only condo sales centre I’ve

seen that’s rough and gritty.” The condo was proposed for 5 St. Joseph Street, which for decades defined the western edge of Toronto’s Gay Village. As I wrote in that year’s Awards issue, “The premises saw incarnations as a popular bar, strip club, disco and gym. The sales centre creates a vocabulary that the target market can connect and relate to. Cecconi Simone enhanced the raw state of the post-and-beam warehouse-style base building by not only ignoring imperfections but augmenting them.”

What fun as a sales centre, I thought to myself at the time, but there’s no way the finished product will fulfill the sales centre’s promise; it’s just too over the top. That Cecconi Simone, what a tease! I was wrong. Not only does the as-built condo incorporate the sales centre’s visual vocabulary, it elaborates on it. For example in the pool-table room, the rack for the pool cues is suspended on hangers that recall, to bon vivants of a certain age, the meat hooks from which carcasses dangled outside the Mine Shaft (1976-85), that famously raunchy gay bar and sex club in lower Manhattan’s Meatpacking District where patrons had to run a gauntlet of butchered steers to reach the entrance.

Besides expressing the sales centre’s visual theme, Five condo epitomizes CS’s work in other ways. First, wherever you turn your head, every element in the vista greeting your eyes rigorously reinforces the condo’s brand; nothing is generic and much, therefore, is custom-designed and made. Second (a corollary of the first), there’s no such thing as a pre-packaged, cookie-cutter CS “look” because each project differs from others in the firm’s oeuvre.

For instance, the antipode to Five’s brooding darkness is the white-washed Edition Richmond presentation centre, another Best of Canada winner. As I wrote in the 2013 Awards issue, its “white



previous spread The design focus for MOD Developments' 55 Charles Street condominiums (a.k.a 55C) is a minimal palette of natural materials such as walnut. Why walnut? "It's not a dark wood; it's not a light wood and it's not a redwood. It's got that beautiful balance of brown. It's earthy. There's an understated elegance about it. It has a strength that we wanted to bring to the sales centre," says Simone. *above* Highlights of the design for Menkes Developments' Harbour Plaza Residences include tufted walls built from mineral composite panels and plastered joints that match the room's tufted furniture, and eight-foot tall tree-shaped light features made of fibreglass trunks and branches with translucent fabric canopy shades. *opposite* At Five, newly added timber interior columns, polished concrete floors and sliding industrial barn doors (embellished with rivets) were charred or otherwise aged to attain a heavily textured patina. Walls were wrapped in custom wallpaper with blurred depictions of old surfaces covered in graffiti and torn posters.



floors, walls, doors, ceilings and recycled found objects lend an ethereal, metaphysical quality.”

Our itinerary included the 55C sales centre for a condo tower to rise at 55 Charles St. East. Here the palette of rich woods and dusty golds, the diminutive Japanese garden with small sculptural rocks reposing on a bed of raked white pebbles, and the profusion of walnut screens generate a feeling of Zen-like serenity. “The garden’s composition and how one manoeuvres around it creates a sense of space, balance and harmony,” says Simone.

The centre provides answers to buyers’ frequently asked questions: “My space is small. I may have 600 square feet or less, so when I want to entertain a large group of people, is there space that I can break out into? Will there be a place where I can relax and be amongst my neighbours? Is there an area where I could lounge and relax by a pool?”

Once upon a time, sales centres were places for information gathering. They were chock-a-block with floor plans and sample boards of floor and wall coverings and fabric swatches. They didn’t, says Simone, “try to give the prospective purchaser an indication of what their future holds and how amenity areas might appear.” Developer clients didn’t need CS’s help devising sample boards. CS was there to take a contrary approach. “We’ve done thousands of sales centres in the 37 years that we’ve been in business. It was no longer just about gaining information on the project. Our mandate was to convey a feeling of mood and a sense of quality to the prospective purchaser. We developed an environment that gave the prospective purchaser a snapshot of what their future might entail at an emotional level.”

With CS, condo amenity spaces have undergone a similar evolution. Originally, these were an afterthought. “We have some surplus space, let’s put them in the basement,” she said of the typical developer mindset. “Nobody would ever go to a party room there. There was no

sense of light, no sense of anything. Now, many amenity spaces are architectural statements. These are some of the best spaces in the city. Unfortunately, only residents get to enjoy them.”

Indeed, nary a five-star hotel, private club or plutocrat’s residence boasts amenities as opulent as those at One Bloor Condominium, the 75-storey tower on the southeast corner of Yonge and Bloor designed by Hariri Pontarini Architects for developer Great Gulf Homes. CS created 27,000 square feet of resort-inspired amenities on the sixth and seventh floors, including four separate plunge pools for each sex: Roman bath-inspired frigidarium, tepidarium and caldarium (cold, tepid and hot) and a Jacuzzi-like pool with multiple jets. Then there’s the lap pool that extends, in warm weather, to the outdoor terrace with 19,000 square feet of outdoor amenity space, including a tall garden folly/sun shelter designed by Janet Rosenberg & Studio. Impressive as these stats are, what inspires oohs and ahs is how the interior design cleverly yet subtly riffs on the façade’s swooping organic elements. In the ground-floor elevator corridor, for instance, the angled walls’ forced perspective adds a frisson of what’s-going-on-here excitement.

The scale of the room looks bigger than it is thanks to the wall covering of layered organic forms, a skein of Swiss cheese-like holes, custom-made by Eventscape, that relate to the rounded sculpted balcony profiles ascending the building’s façade and Ron Arad’s monumental pair of twisting, twirling 88-foot-tall stainless-steel tube sculptures facing the sidewalk.

Eventscape also takes a star turn at the amenity floor of Harbour Place Residences at 80-100 Harbour St., where abstracted eight-foot tall Corian “trees” reposing under witty giant lampshades add a touch of nature to the indoor area. Elsewhere, biscuit-tufted white walls resembling a huge upholstered couch back are made of mineral composite panels. These material choices ensure durability, meaning lucky residents will enjoy these enviable amenity spaces for years to come. **N**

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Take note

By Martha Uniacke Breen

Six Residential Designers to Watch

Some of the most innovative architecture in the country has been flying under the radar lately. Big corporate projects and public buildings may get the press, but the day-to-day work of residential architects — especially those working in small studios with only a handful of associates — has been addressing the practical needs of their clients in interesting and often highly creative ways. ■ Working primarily in residential design means dealing with the often depressing realities of limited budgets, conforming to the landscape (or neighbourhood, or restrictive local bylaws), and addressing often head-scratching requests from clients, while also maintaining some sense of architectural integrity. ■ When one gets a client with deep pockets, the challenge may (or may not) be a little easier. But as houses that are of this time, rather than a facsimile of some other, become more popular — a movement to be welcomed, for sure — the demand is growing for contemporary house and renovation design that is cost-effective as well as beautiful. ■ The great triumph of Modernism is its mandate to design for how people actually live rather than how they once lived, however we may want to connect with the past. Nowhere is this basic idea more present than in our homes, yet in many Canadian neighbourhoods, modern houses are still the exception. But that's changing, and it's largely due to the kind of work being put out by firms such as the ones highlighted here.

Reigo & Bauer

Merike Bauer, Stephen Bauer

Toronto, Ontario

Photography by: Doublespace Photography / Tom Urban



previous page and this page **The challenge in this whole-house renovation was to make it bright and contemporary throughout, without losing the "ghost" of its original, classic 20th-century layout. Gestures such as drywall details that correspond to baseboards and door casings, and a curving central staircase (which catches the light in interesting ways), reference history without being compelled by it.**

opposite page **A bold addition to a downtown Toronto house brings in light in striking ways, such as tilting an upper-storey side window 10 degrees, allowing it to function like a skylight. The ridges and valleys of the addition's sides were inspired by neighbouring rooflines, an effect enhanced by metal cladding that suggests fish scale slate roof tiles.**



Merike and Stephen Bauer launched their practice in 2005, designing modern spec houses in established neighbourhoods. Today, most of their attention is focused on new construction, high-end interiors and furniture, but the idea of modern spaces that acknowledge the history and context in which they are placed continues to flavour their work.

"Interior daylighting as a subject of study is also key to our work," says Stephen. "The ability to be inside throughout the day and never turn on a light is a challenge, but it's possible by shaping interior surfaces to reflect light."

The classic way to brighten the interior of an older house is to add well-positioned skylights, of course. But the studio's designs often accomplish this in more creative ways as well; curving a staircase wall to catch and transfer sunlight, or mirroring an arched alcove so that it looks like the entrance to another equally bright room beyond.

Renovations to older houses often require balancing respect for a home's original intent with updating to fit the needs of modern life. Small gestures, such as carefully restoring an original brick wall, or adding a streamlined take on traditional woodwork, provide a link with the past that softens a thoroughly reworked interior.

"A reinterpretation of traditional elements has become a consistent thread in our work," says Stephen, "allowing modern architecture to relate to the past, while still being of this time."

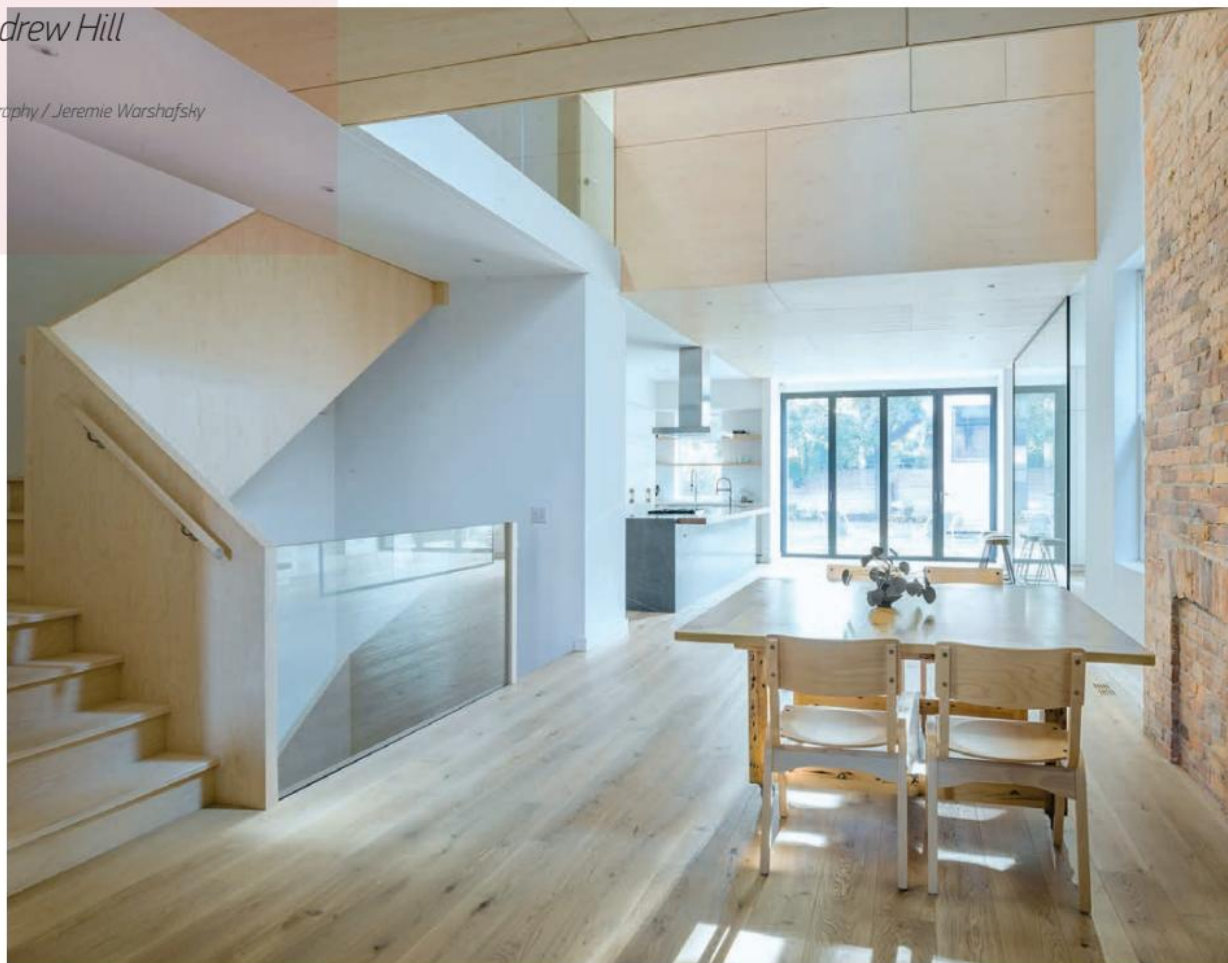


StudioAC

Jennifer Kudlats, Andrew Hill

Toronto, Ontario

Photography by: Andrew Snow Photography / Jeremie Warshafsky



this page **A dramatic renovation to a Victorian semi creates a bright and highly functional space in which the architecture adds personality as well as function. Despite its openness (vertical as well as horizontal), spaces like the kitchen are clearly distinct from the adjacent dining room, and operable interior windows allow for a novel, but efficient, method of communication between floors.**

opposite page **The owners of this corner loft wanted a sense of retreat from busy urban life. From the sheltered entry corridor, a change in the original orientation to highlight the leafy view on the quieter side of the space, to arched doorways that lead towards the inner sanctum of the bedroom, subtly shapes the experience of moving through the space.**



A young firm launched by KPMB Architects alumni Jennifer Kudlats and Andrew Hill, StudioAC's work is marked by a mandate to maintain a strong sense of architecture even in interior-oriented projects. Their work is also, for all its architectural rigour, designed to be lived in and enjoyed, and encompasses not just the "hard" parts of a project such as walls and floors, but the spaces and volumes they create. "It's the hardest part of architecture to grasp," observes Hill. "It's about more than just the space; it's the experience."

The team uses architectural gestures to shape the experience of the space in both overt and subtle ways, such as a change of flooring from a hallway to a bedroom, arched openings that add a sense of arrival when passing through rooms, or the creation of invisible but fully present "walls" in an open space.

In the case of a renovation, the givens of a house may be retained or re-purposed in inventive ways. They are not necessarily directed by what existed before, but rather inspired to incorporate it into a new context. For example, in a Victorian semi in an older section of Toronto, a window left high and dry when the second floor was removed was left as-is, where it casts light down through the interior like a clerestory. When the same renovation uncovered a long-hidden fireplace chimney, the bricks were painstakingly restored and retained in place, like an artefact.

"We talk a lot about client, context, experience in our work," says Kudlats. "But these are also spaces that are playful, enjoyable places to live."



Atelier Boom-Town

Eric Joseph Tremblay

Montréal, Québec

Photography by: Maxime Brouillet / Steve Montpetit



this page **Chalet du Bois Flotté (The Driftwood Chalet)** was designed to celebrate a sprawling hilltop view of the St. Lawrence Valley, and to minimize its environmental and visual impact on the pristine surroundings. Cedar cladding and other simple materials gave them the budget room to design around huge windows that open in summer, effectively doubling the living space.

opposite page **An urban Montréal loft** embraces an entirely different kind of landscape. A heritage industrial building, its beauty lay in its original brick and steel structure, rather than the views outside. Deconstructing the space and exposing its bones provided the opportunity to add multiple levels and interior vistas that change as you move through the space.



Boomtown houses were dwellings erected *en masse* for newly arrived workers to the industrial and mining centres that blossomed across the country around the turn of the twentieth century. These houses were models of simplicity and efficiency, maximizing interior space while minimizing building costs and time.

Atelier Boom-Town principal Eric Joseph Tremblay grew up in Malartic, a boomtown city in the Abitibi region of Québec. His admiration for the minimalism of form and intrinsic beauty of these houses informs the mainly residential work he and his team produce.

Just as boomtown houses were produced to house workers quickly, cost-effectively and with at least a modicum of comfort, the work of Tremblay's studio focuses on addressing client needs and then find-

ing the best way to meet them. "The first thing we ask is how they live, what they do, what feeling they want. We focus on the need, then the solution." The solution then arrives, especially where budgets are tight, in the creative use of design rather than impressive — and often expensive — extras. Priorities are set early, to allow space in the budget for larger windows, or to enhance found details such as structural trusses or a beautiful landscape.

The environment — not only from a sustainability standpoint, but an aesthetic one as well — also clearly figures in the design: where the sunlight falls; the placing of the building in its surroundings; the use of familiar, beautiful materials such as concrete, steel and wood.

"You don't need to make a big statement with our buildings," he says. "You want it to blend with the landscape, not stand out."

Atelier RZLBD

Reza Aliabadi

Toronto, Ontario

Photography by: Borzu Talaie



this page The front elevation of this city house looks a little like a *Scream* mask, a cheeky façade that masks a bit of magic: its horizontal and diagonal lines precisely match neighbouring rooflines and porches, subtly harmonizing it within the streetscape. Inside, it's just as clever, with inter-floor mezzanines that serve as multipurpose spaces that can be altered as needs dictate, from play areas to workspaces to reading nooks.

opposite page Dubbed "The Gazing House" for its two front windows that reflect mirror-image kids' rooms inside, this bright suburban home uses every available inch of its modest footprint, with room for a carport and a gracious front lawn. Front and rear slanted pitches add multiple skylights at the front, and another at the back as well as another skylight above the central staircase, illuminating the entire house; a slatted opening on the main floor extends the light into the basement.



RZLBD founder Reza Aliabadi takes a refreshingly iconoclastic approach to his practice, from opening his first studio in a suburban mall 10 years ago, to his contention that architecture is not only a service provided for individual clients, but a form of built poetry, a contribution to the city's overall fabric.

His houses are comfortable, smartly designed and beautiful (in many cases, downright charming), but in his view they serve a higher purpose as well. Especially when set down in neighbourhoods still more or less uniformly traditional, his aim is to plant what he calls "positive viruses" that infect the population — in a good way, that is — with the idea that contemporary architecture is neither cold and unapproachable, nor exclusively for the privileged.

"To me the highest service you can offer is to provide a space that is good and serene, that inspires a family to live better," he says. "A virus adapts to its context but doesn't submit; in fact it affects the context."

He is equally passionate about the notion that modern architecture has been seen as reserved for the moneyed classes. He claims that the majority of his houses were built for the same cost per square foot as any standard developer house, relying on subtle but cost- and time-saving principles such as designing within existing zoning bylaws, relying on mainstream materials and using stock finishings, including IKEA kitchens.

"The whole point of modernism, from its inception, was to create better dwellings for the masses. But I believe the added value is in the design, not in fancy materials; so this has become my mandate: to provide beautiful houses for everyone."



yh2 Architecture

Marie-Claude Hamelin,
Loukas Yiacouvakis

Montréal, Québec

Photography by: Maxime Brouillet



this page **Creating a spacious cottage on the very edge of a cliff required very specialized engineering and construction. From the gangway at road level, it descends level by level to the children's rooms at the bottom. But there were compensations: the main living area, with its glass walls supported by fir framing, feels like a treehouse in mid-air.**

opposite page **Architecture follows the site in a different way for this three-part cottage in the Laurentians. Each pavilion is set at a slight angle to the others to frame lake and wood views, while the use of natural cedar cladding, expansive walls of glass and simple forms allows the house to nestle into the landscape.**



For **yh2 Architecture** principals Marie-Claude Hamelin, Loukas Yiakouvakis and their team, the work does not necessarily start with the clients' desires, but with the site itself. That principle makes sense in rural properties, where the hilly and unspoiled Québec topography often calls for specialized engineering and design. But, says Hamelin, it operates equally in downtown Montréal, where the street or the local culture provides influences of its own.

With most clients, Hamelin explains, the team prefers to be there from the very first conception of a project, from when the client first buys the land, through design, construction and finishing touches. It allows them to assess not only important factors like wind exposure and sunlight, but even more important, where the most beautiful views are.

For one recent project the site was a particular challenge, even for a studio accustomed to non-standard landscapes: a sloping, rocky lot in the Laurentides region that had gone unsold for some time due to the difficulty of building on its steep grade. Undaunted, the team designed a rambling multi-level property, with a basement "footing" of two concrete pods connected by a bridge that forms the glass-walled dining area above.

For another sloping property in the Laurentians, the lake below was only one of several lovely views. That inspired the division of the house into three discrete pavilions, each on a slightly different angle and grade, facing its own view. "Every site is different, and each guideline for the project comes from that," she laughs. "Then the list of things the client wants comes second!"

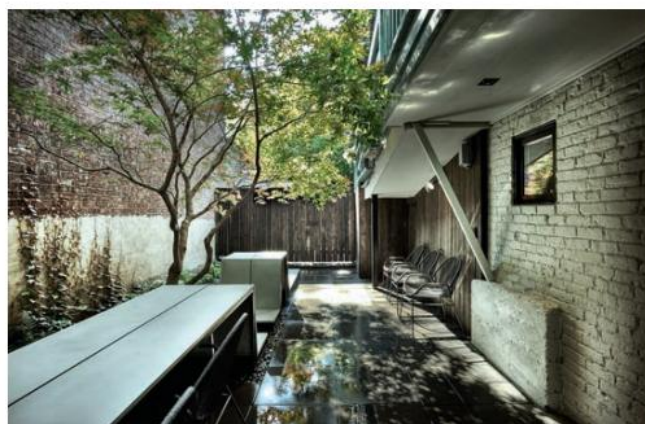
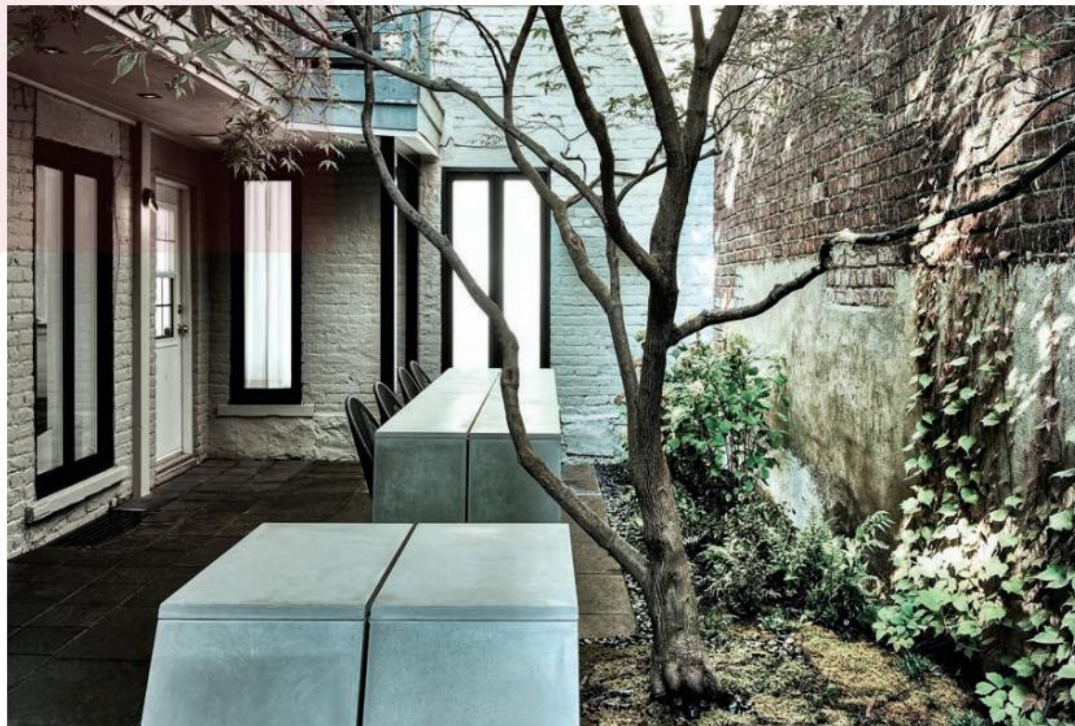


MYTO

Martine Brisson
Roxanne Miller

Montréal, Québec

Photography by: Pierre Bélard



this page **A private courtyard for a 1920s town house in the Plateau Mont-Royal, whose interior the team had previously renovated, serves as a cozy outdoor space for entertaining. A dramatic Japanese maple serves as the centrepiece, guiding a palette of soft grey-painted brick walls, portable lighting and custom concrete-blend furnishings that acquire a beautiful patina as they weather over time.**

opposite page **Formerly a warren of small rooms and dark hallways, this 1940s home was completely gutted and opened up to improve flow and let the sunshine in. Pure white walls, black trim and walnut panels, including a storage unit that stretches the length of the main floor, provide a clean backdrop for abundant light and garden views, often right through the house.**



Having worked together informally for years, MYTO principals Martine Brisson and Roxanne Miller formally joined forces a year ago to offer a service that is uncommon, at least for small boutique firms: providing interior renovation and landscape design as a coordinated service.

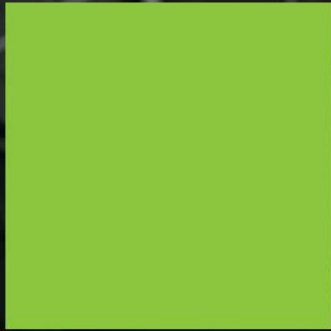
"Our approach at MYTO is to connect the interior with the exterior," says Brisson, who is the interior design/renovation half of the team. "When you are inside, we want you to have a beautiful view of the outside from wherever you are in the house. We use this same ideology throughout the design, in the colours and materials we use to make the views like a painting of the outside, like a beautiful work of art."

Designs like a recent renovation to a mid-20th century home in L'Isle de Montréal feature white walls and an open, flowing space that is brightened by large windows and sliding glass doors, the better to view the outside from every vantage point. "It's very important to us to work with a small palette of materials and colours: white, black, dark wood. I think of a house as like a couture collection; it's all about cohesiveness."

For landscape designer Miller, Brisson's elegantly simple interiors are the perfect complement to exuberantly alive yet orderly garden designs. "Because you stay inside your house half of the year, it's very important to us to create gardens that are low-maintenance and look beautiful 12 months of the year. We want you to look outside, even in the winter, and it is beautiful." ■

Canadian

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A Safe Space

ARIDO's latest ROI project supports the fight against human trafficking in Canada.

by Leslie C. Smith

At first, Casandra Diamond thought it was a prank call. Someone named Sharon Portelli, who claimed to be the executive director and registrar of something called ARIDO, was offering her organization's expertise in redesigning and renovating the offices of BridgeNorth, Diamond's small registered charity that counsels and advocates for women and girls who have been sexually exploited. Then she thought it must be a company trying to sell its services. "Um, we just had the place painted," she explained, hoping to stave them off.

But Portelli persisted and soon enough, Diamond found herself seated around her workspace table ("the crappiest table you ever saw") with Portelli; Lucia De Biasio of LDB Design; SCI Interiors's Mahesh Babooram; and Dayna Bradley from Brigholme Interiors Group. "All of these amazing people," Diamond calls them. They asked her what she envisaged for her staff and program participants. "I started immediately to dream, because I recognized the scope of what was possible." The end result, she says, "was exactly what I had imagined."



The remodelling of BridgeNorth's modest offices located just north of Toronto is the fifth project taken on by the Association of Registered Interior Designers of Ontario since the organization launched its Renew Originate Implement (ROI) endeavour in 2013, aimed at improving the lives of workers and user groups in local charitable communities. De Biasio, principal of LDB Design, took the lead.

"The space was in a commercially zoned residential-type of house," she says. "Very small, very bare-bones, with uniform colouration, bad acoustics and no special features." With donated help and furnishings from suppliers too numerous to mention, the ARIDO collective installed sound panelling, anti-breach film on the windows, soft carpeting tiles on the floors, and lightly hued paint on the walls. "The program participants needed a homelike experience as well as a protected refuge where they could feel safe for the first time in a long time," says De Biasio.

Human trafficking is a hideously successful industry: the third largest criminal enterprise in the world. In Canada, it affects untold thousands of mostly female victims, whose average entry age into sexual slavery is between 12 and 14 years old. Ontario acts as a trafficking hub, with 66 per cent of offences reported to police in recent years occurring here. And, contrary to popular belief, the vast majority of victims — 93 per cent — are not from somewhere else but Canadians lured and groomed into selling their bodies for other people's profit.



Previous page **LDB Design created an abstract mural for the reception area. Young girls spell out the word LOVE against a blurred backdrop of an Ontario lake and a collage of BridgeNorth program participants.** This spread **The ROI team created a private and secure counselling room as well as a main area lounge, both designed to look and feel like a home. Special care was taken in selecting furnishings to avoid triggering negative associations. Numerically controlled lockers sit just behind the reception desk. For safety and psychological reasons, visitors must put away all personal effects, including their cellphones, before moving inside.**

Diamond was a victim herself. Once she escaped this horrific sub-culture, decided to dedicate her life to saving others like her. In addition to offering direct services and counselling at BridgeNorth (bridgenorth.org), Diamond is a strong victims' advocate and educator on human trafficking, working with youth at Covenant House as well as enlightening the general public. Indeed, her most recent appearance at a TEDx panel discussion is now available online at tedxtoronto.com.

Lucia De Biasio speaks for the entire ARIDO team in stating that working on the BridgeNorth ROI was not only highly rewarding, it opened her eyes to what is happening in Canada to Canadians. It taught them too that extraordinary care needs to be taken when trying to establish trust with sexual exploitation victims. For instance, De Biasio says, "we wanted the durability of commercial-grade furniture, but we had a distinct mandate not to choose furnishings, artwork or colours that made the place look like a hotel." For obvious reasons, even the sight of a hotel room can act as an emotional trigger to exploitation victims.

Making the counselling room both private and homey was another important aspect of the remodelling. The open-to-all sunken room caused De Biasio and her team no little grief, particularly since the BridgeNorth offices are leased and therefore couldn't be permanently altered. "What we did was add a temporary raised floor — the ceiling height was still good — and then put in a door," the designer states. They also covered the upper half of an old fireplace with millwork that suggests a living room fireplace and mantelpiece.

The team redecorated the main group-work area into a cozy lounge mimicking a family room, filled with eclectic furnishings, throw pillows and a donated TV. The boardroom, used for training program participants and internal staff meetings, now features mobile work tables for greater flexibility as well as plenty of bulletin boards and writable surfaces. The team also opened up the excuse of a kitchen that was there before, turning it into a real kitchen, complete with a washer and dryer, and an island-esque table where participants can learn cooking as both a basic life skill and potential new job option. Perhaps most vital, the team installed a full washroom with a shower. "It was very important to have that shower," says De Biasio. "When someone is controlling you — when you eat, when or if you can bathe — even something this small helps you recover your dignity, it lowers your anxiety and stress level." Often, staff will wash and fold a participant's clothes while she's in the shower so she'll have something nice and clean to change into.

Sharon Portelli also calls the BridgeNorth experience eye-opening. "I think everyone involved in this project has been greatly impacted in terms of what's happening in Ontario. We had no idea how big this crime is, nor the number of Canadian girls and women being trafficked. We believe this is a serious domestic issue which requires more resources."

Because interior design is a predominantly female profession, the issue resonates more nearly with ARIDO members. As a consequence, Portelli says the organization's fundraising activities will be committed to supporting BridgeNorth over the next couple of years, and quite likely beyond. **N**

Cool Yule

The weather outside may be frightful, but with a list like this what's under our trees will be delightful.

Compiled by Peter Sobchak



Holiday Ornaments | Alessi Alessi has expanded their holiday decoration category with five more Fleurs de Jori ornaments, extensions to the Nativity scene and Bark collection, which include the "Bark for Christmas" tree now in green in a larger size and in white and a gold-plated version in a smaller size. Here, its branches can be decorated using seven magnetic decorations, each produced in ceramic and has a scratchproof protection designed to maintain the tree's polished surface. www.alessi.com



Home Fragrance Collection | Alessi

Two new scents and an incense burner designed by Marcel Wanders have been added to the fragrance collection. Called Ohhh and Uhhh, the scents are dedicated to the sun and the moon, and can be displayed in Lily, an incense burner comprised of a round base in ash wood with laser-engraved motif and an 18/10 stainless steel cone reminiscent of a calla lily, a soft flower with a colorful pistil. www.alessi.com





Coast Drink Stones | EQ3 Used in place of ice cubes, these chilly glass items not only ensure that a drink will not get watered down, but also happens to have a marbled exterior to make the beverage even more visually appealing. www.eq3.com

Zhuang Desk Accessories | Paltrona Frau In Chinese *zhuang* means to protect something precious. The collection of Zhuang containers designed by Neri & Hu consists of a series of stackable treasure chests with a minimalist and ultra-contemporary design. www.livingspace.com





Sky Hip Flask | Georg Jensen Part of the strikingly contemporary Sky bar set designed by Aurelien Barbry and inspired by the organic shapes of clouds, this stainless steel flask carries a small amount of liquid and is so ergonomic it is almost sculptural, with its shiny surface contrasting sharply with a tactile leather strap.
www.georgjensen.com



Holiday Collections | Lowe's/RONA Reindeer tabletop decorations and Scentsicles scented ornaments made of all-natural, biodegradable, recyclable paper and infused with pure fragrance are but two examples of a vast array of new holiday décor items available on-line or in-store.
www.rona.ca

Biggins Collection | Balzac's Coffee Roasters This six-piece custom homeware capsule collection is the result of a partnership with Kate Golding that goes back to 2017, when Balzac's president and founder Diana Olsen approached the artist to create custom wallpaper for Balzac's Powerhouse Café location. This wallpaper design is now not only used in cafés, on delivery vans and coffee packaging, but also mugs, tote bags, dishtowels and trinket trays.
www.balzacs.com





KANDL Artistique Located in the tony Toronto neighbourhood of Yorkville, this boutique specializes in a full-sensory experience of not only purchasing this line of hand-poured candles presented in custom-blown glass vessels crafted once a year in Poland, but offering customers a chance to make them as well.
www.kandl-artistique.com

Coffee-To-Go Cup | Dibbern

The new Coffee-To-Go series by family-run German company Dibbern is an environmentally sustainable product that challenges our distressingly disposable culture with a portable, reusable 350mL porcelain cup equipped with a lid and sleeve made of BPA-free thermoplastic elastomer and polypropylene. The Coffee-To-Go cup is dishwasher-safe and comes in seven mouth-watering shades: lemon, sage, pink, indigo, brick, pearl and anthracite.
www.dibbern.de (by Leslie Jen)





Good Times Were Had

Text and photos by David Lasker





Architecture and Design Film Festival (ADFF) preview

After launching its 11th season in New York, the Architecture and Design Film Festival will come to Canada for the debut of two new festivals, in Vancouver and Toronto. Teknion's Hub, in Toronto's bustling South Core district, was the setting for the preview party for the debut of the Architecture & Design Film Festival.

1—Janna Levitt, partner, LGA Architectural Partners; John Peterson, senior associate, director of sustainable design and building innovation, MacLennan Jaunkalns Miller Architects; Camille Mitchell, design architect, Gensler; Deborah Wang, artistic director, DesignTO; and Larry Richards, professor emeritus, John H. Daniels Faculty of Architecture, Landscape, and Design, U of T. **2**—Tim Au-Yeung, A&D market manager, Teknion; and John Zaniin, project manager, Manulife. **3**—Jane Henderson, regional VP, Studio TK, Canada; Joe Kirk, president, Govan Brown; and David Patterson, president, Teknion Canadian. **4**—Anna Kao, director, DK Studio Architects; Edmond Shahinian, account manager, PCL Graphics; and Jutta Brendemuhl, program curator, Goethe Institute. **5**—Gareth Brennan, president and founder, Eventscape; Tracy Bowie of Tracy Bowie Projects; and Kyle Bergman, founder and festival director, Architecture & Design Film Festival. **6**—David Craig and Katherine Night (wearing witty, double-image eyeglass frames), founders, Site Media; and Adam Ayliffe, CEO and partner, L.A. Inc. **7**—Valerie Gow, partner, Gow Hastings Architects; Ana Francisca de la Mora, associate director, practice lead, architecture; IBI Group; Philip Hastings, partner, Gow Hastings Architect; and Kevin McIntosh, business manager, Dubbeldam Architecture + Design.



Interface Summer Bash

The oft-admired, usually off-limits sunken terrace flanking the King Street elevation of Roy Thomson Hall like a moat played host to Interface's annual Client Appreciation Bash. After viewing the carpet-tile maker's latest global collection, Look Both Ways, in the lobby, partygoers descended the outdoor spiral staircase to enjoy the rare treat of mingling in this paradoxical piece of urban landscape, deep in the heart of Toronto yet as remote as a mountain meadow.

1—Carolina Miranda, program manager, workplace solutions, BGIS; Tyler Peltzer, VP marketing/business development, DPI Construction Management; Joane Chan, principal, SDI Design; Paul Courchesne, senior sales rep, Colliers International; Galaen Masterson, senior sales associate, office leasing, CBRE; and Neal Ohm, managing director, RKF. **2**—Interface's Jim Poppens, VP, global marketing; Gavin Hendricks, VP, Canada and North East USA; and Andrea Roxas, account executive; and Alex Koloudis, partner, Trican Contract. **3**—Mike Niven Interior Design's Dinh Wong, intern student, and Daelan DeGraaf, designer; and Oskar Russwurm, building-information specialist, Mott Macdonald. **4**—Gensler's Alison Craig, retail designer; Kevin H. Lui, designer; Nisreen Balh, associate, design manager; and Rasha Muttar, design manager. **5**—Ellen Eaton, associate, client development, workplace and commercial, Stantec Architecture; Candace Cross, facilities projects planner, Durham Regional Police; and Beth Speigner, HR manager, Interface. **6**—*Front*: Kachi Design Group's Cara Josie, senior designer, and Diana Kachi, marketing/social media. *Back*: Scott Reynolds, account executive, Interface; and Kachi Design Group's Ramsin Kachi, principal designer; and Ethan Snow, junior designer. **7**—NORR's Lisa Boulatova, architectural designer; and designers Brooke Anderson, Samantha Goddard and Gemma Mercer. **8**—Arney Fender Katsalidis's Jaspal Sev, designer; Weronika Iwanek, junior designer; Jaimie Muszynski, senior interior designer; Alex Segal, designer; Olga Haliuk, interior designer; Katherine Locker, interior designer; Kayla Kimmel, studio manager; Reva Quam, designer; Nick Coleman, architectural technologist; and Sho Itoh, associate director.

Bortolotto bash

To celebrate the 20th anniversary of her eponymous architecture firm, Tania Bortolotto invited collaborators and clients to a festive cocktail party at Toronto's Drake Hotel.

1—Hamid Vossoughi, senior principal, façade engineering specialist, building sciences, at WSP; Bortolotto's Alex Horber, principal; and the eponymous Tania, president; and Farhad Hajkazemian, partner and interior designer at custom home builder Abond. **2**—Christopher McCormack and Mary Jane Finlayson, principals of their respective eponymous architecture firms; and Christian Bellini, principal at engineering firm Blackwell. **3**—Bortolotto's Elaine Welsher, intern architect and Annette Faccin, accountant, Morris Faccin, manager, emergency management, Regional Municipality of York; and Luis Alvarez, intern architect, Bortolotto. **4**—York University's Patrick Saavedra, university architect and director of planning and architecture; Raymond Gonzales, planner/architect; and Katya Marshall, planner, planning and architectural design. **5**—Bortolotto's Sara Miatello, architect; and Bijan Ghazizadeh, intern architect. **6**—Guy Zimmerman, heritage planner, city planning, City of Toronto; Ann McIlroy, principal at architecture firm Brook McIlroy; Dr. Robyn Stephens, clinical neuropsychologist; and Leo Makrimichalos, director, MC Architects. **7**—Stephen Teeple, principal of his eponymous architecture firm; and Anita Matushevics, creative director at architecture and visual communications firm Wonder.



ARIDO AxD Auction

Only One Gallery, tucked on a laneway near Queen Street West, was the setting for the ARIDO GTA Chapter's Art by Designers silent auction. All proceeds from sales of ARIDO members' works went to support Sketch Working Arts, a not-for-profit community arts initiative helping homeless and marginalized youth experience the transformative power of the arts.

1—Isabelle Talbot, principal, Ray; Therese Gould, senior interior designer, Esqape Design; Joe Trozzo, principal, Ray; and Mark Camilleri, manager, tenant services (mechanical), The Hidi Group. **2**—Nathaniel Jai, freelance bartender; Clancy Snook, interior designer, B+H Architects; and Ben Findlay, sales rep, Knoll. **3**—Olga Haliuk, interior designer, Arney Fender Katsalidis; Nicole Gemus, A&D rep, Herman Miller; Sabrina Ash, workplace strategist, Gensler; and Tara Whittington, A&D manager, Knoll. **4**—Katie Lind, account manager, Milliken Design; Monica Polo, design resource specialist, Ryerson School of Interior Design; and Sketch Working Arts's Rudy Ruttimann, executive director and Dale Ray, marketing associate. **5**—Peter Heys, principal, interior design, B+H Architects; Nicole Powell, VP sales at CTI Working Environments; and Mark Vickers, VP sales and marketing, Drechsel. **6**—Ray designers Kathy Henriques and Kate Curcio; Ray project co-ordinator Jessica Primok; Susan Quinn, account exec, Mohawk Group; and Doug Mills, partner at Blue Sky Agency. **7**—Bailey Johnston, account exec, Interface; and IBI Group's Katie McCann, designer; Jane Juranek, associate; and designers Shana Davis and Victoria Erwin. **8**—Johnny Picklyk, sales, EQ3; Mara Payne, designer, Gensler; and Henderson Resource Group's Valerie Linton, project manager, and Jason Henderson, principal.

December 5, 2019

CROSS + POLLINATION

Interior Design Roundtable Invitation

Embracing Inspiration from Alternative Disciplines

Cross + Pollination: Embracing Inspiration from Alternative Disciplines

Thursday, December 5

8 am – 10 am

The Buildings Show, Metro Toronto Convention Centre

Topic

Interior design is a profession based on ideas meant to eliminate barriers between ourselves and our built environment, so it is wonderfully positioned to benefit from a mining of design inspirations that come from other industries, thereby breaking down conceptual barriers to create new forms, introduce emerging typologies, weave in themes, and more. Ideas cannot and should not be contained, and if designers open their strategies up to being influenced and inspired by diverse aesthetic disciplines such as automotive, fashion, food, music, athletics and others, they will unlock new resources of materials, behaviours and emotions that when fused together can increase our experiences and bring greater pleasure to our material and immaterial lives. Join us at the Interior Designer Roundtable to explore the potential of cross-pollinating design ideas and strategies that are too rich to be ignored.

Thursday, December 5, 2019 • Registration: 8:00 am • Presentation: 8:20 am

For more information and to reserve your complimentary seat at the Interior Design Roundtable, visit thebuildingsshow.com/idrt

Any Questions?

416-512-0203

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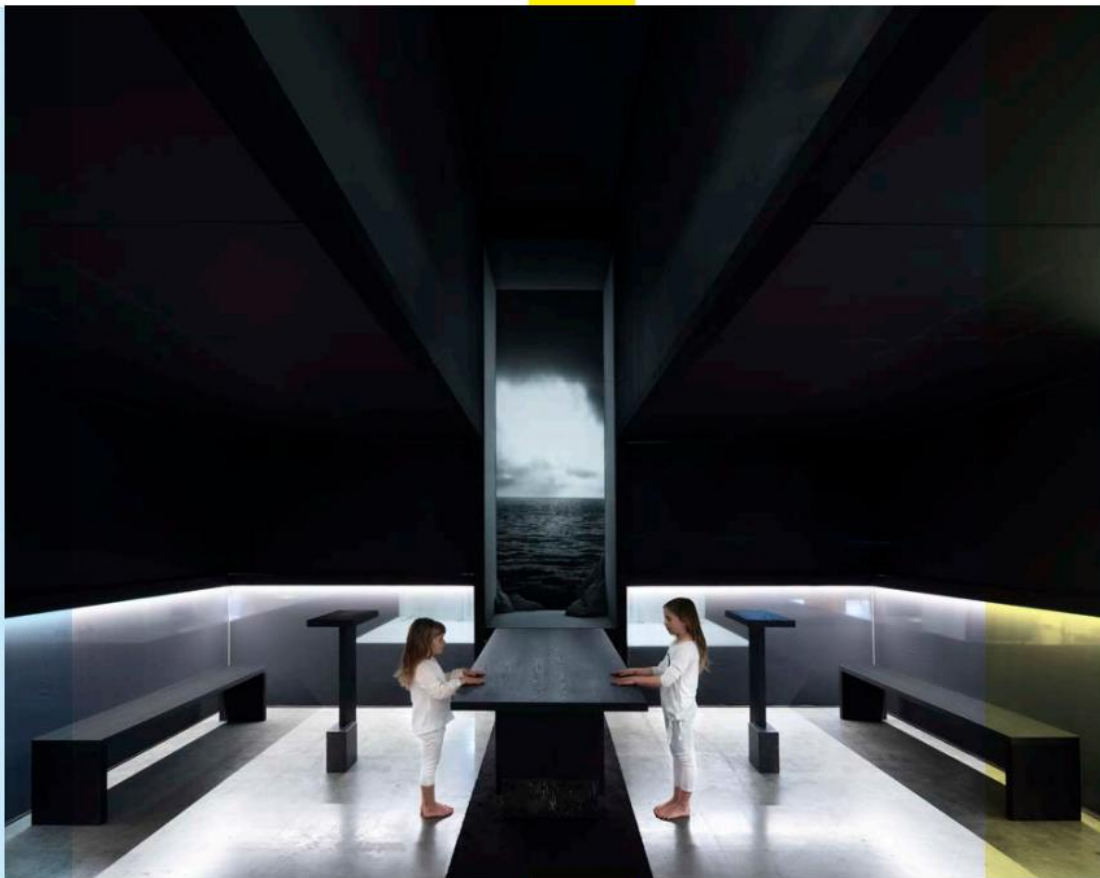
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THE BUILDINGS SHOW

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See Black, Think Green

By Peter Sobchak

— It's not unusual for Milan's Salone Internazionale del Mobile fair to have an intense impact on visitors, but not everyone leaves the city with the same impressions. For IDS Vancouver director, Jody Phillips, who attended this year's show, it was the issue of waste, specifically what happens to all those stalls and installations at the end. The assumption: most of the structural and flooring materials get thrown into landfill. She felt like a trade show such as IDS Vancouver was in a position to not only start a conversation about this issue but also begin changing the model of how booths are handled.

So Phillips decided to encourage exhibitors to come up with new sustainable and zero waste ways to present their products, as well as donate all of their booth's materials to Habitat for Humanity after the fair (an option integrated into exhibitor packs). Vancouver-based furniture designer and manufacturer Lock & Mortice stepped up to the challenge. Their stall, called Portal, was designed to be "a window exposing an alternative world of potential and inspiration in how we think about sustainability," says the company, which creates solid wood pieces for residential and commercial spaces. The dominant use of black represented what they feel is

Challenging trade show waste at IDS Vancouver.

"the dark underside of the design industry" — that everything "new" replaces the "old" and the old becomes nothing more than waste — which they believe "makes it difficult to have an honest conversation about sustainability and design."

To address this issue, Lock & Mortice reconfigured parts from their modular steel shelving system to create a display system that holds a 98 per cent recycled, FSC-certified honeycomb paperboard which served as the exterior, interior, and projection surfaces. The use of non-traditional display materials gives a more organic and tactile experience while maintaining all of the low-impact benefits of lightweight commercial display systems. The black marble base of the centrepiece table was sourced from a local Vancouver Island quarry and the wood frame of the structure was built out of beams designed specifically to be cycled back into furniture production as table legs and other components.

With the help of a new IDS Green Statement, Phillips's aim is to develop this sustainable mandate further in the years to come with the help of all partners and exhibitors. **N**

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The image is a high-quality photograph of various wool fabric swatches and a sewing needle on a dark, rustic wooden surface. In the top left corner, a spool of light brown thread and a sewing needle are visible. The fabrics are arranged in a layered, overlapping fashion. One prominent swatch in the foreground is a solid, deep red. Another is a grey fabric with a fine herringbone pattern. A third swatch features a complex, multi-colored plaid or tartan design with shades of green, blue, and red. In the background, a larger piece of fabric with a similar plaid pattern is partially visible. The lighting is soft and directional, highlighting the texture of the wool and the grain of the wood.

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