

# AZURE

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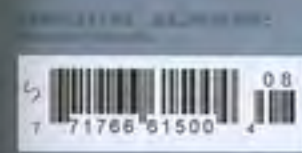
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2012  
**AZ**  
AWARDS  
ANNUAL

THE **BEST**  
**INTERIORS**  
**ARCHITECTURE**  
**FURNITURE**  
**LIGHTING CONCEPTS**  
**STUDENT AWARD**







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**15 PROJECT: PRIVATE RESIDENCE**

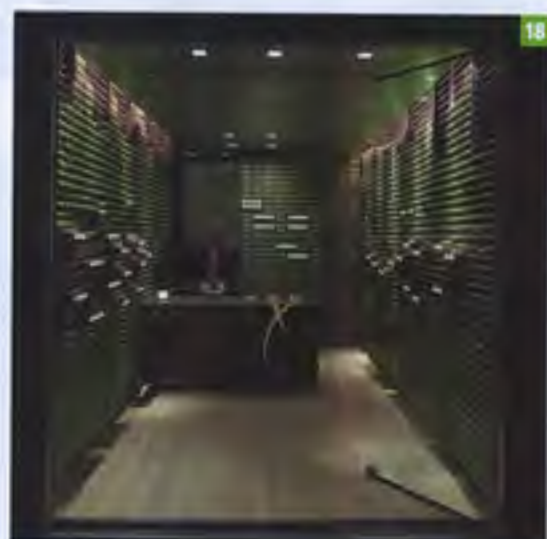
**LOCATION:** TORONTO **FIRM:** CECCONI SIMONE, TORONTO **TEAM LEADER:** ELAINE CECCONI  
Designed for an empty-nester couple seeking to swap their suburban home for a high-rise in the city, this 400-square-metre penthouse is carved into spaces that vary between luxurious openness and cozy intimacy. A double-sided steel-clad fireplace delineates the living spaces, and sliding glass panels separate the kitchen from the dining area. The residents' extensive art collection is displayed along gallery-like passages, or incorporated throughout as accents, the boldest piece a metal and porcelain screen by Toronto artist Ken Gangbar. High-end finishes – such as marble in the master bathroom and surrounding the kitchen sink – make the interiors sing.



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**16 PROJECT: LAWREN HARRIS HOUSE**

**LOCATION:** TORONTO **FIRM:** DREW MANDEL ARCHITECTS, TORONTO **TEAM LEADER:** DREW MANDEL  
Working to restore, renovate and expand a 1931 art deco home in midtown Toronto – one that had belonged to Group of Seven painter Lawren Harris, no less – Drew Mandel knew well enough to keep much of the original canvas and build up around it. The layout was reoriented and opened up, while the ceiling heights were kept staggered, to retain the individual characters of partially connected spaces. Vintage steel frame windows were refinished and the original flooring uncovered, but Mandel updated the material palette of light wood, painted steel, and black granite to refresh the art deco aesthetic for the here and now.

**17 PROJECT: CARLING RESIDENCE**

**LOCATION:** GEORGINA BAY, ONTARIO **FIRM:** TACT ARCHITECTURE, TORONTO **TEAM LEADER:** MICHAEL KRUS  
The highlight of this interior lies in looking out from it and into the forest. Built for a young couple leaving the big city behind, the residence sees Tact working with a minimalist layout designed to frame tableaux of the rugged natural setting. Bay windows almost read as large-format paintings, while a swath of storage wraps around the living room's base. Topped in Caesars stone surfacing, it also supports the fireplace and television. Altogether, the simple palette of stone, wood and radiant concrete floors adds to the tranquil, elemental feel.

**COMMERCIAL INTERIORS**

**18 PROJECT: XOCOLATTI**

**LOCATION:** NEW YORK **FIRM:** DE-SPEC, NEW YORK **TEAM LEADERS:** FARNAZ MANSURI AND THOMAS SHEA  
For the flagship retail space of a chocolate

brand in New York's SoHo neighbourhood, multidisciplinary studio De-Spec built the product right into the architecture. Floor-to-ceiling blackened brass shelves – whose rich brown hue is meant to evoke raw chocolate – display saleable boxes. As customers pull their favourites from the shelves (as you'd remove a safety deposit box from a bank vault), the spaces remain empty, resulting in changing patterns that reveal each day's most popular flavours.

**19 PROJECT: HINMAN RESEARCH BUILDING**

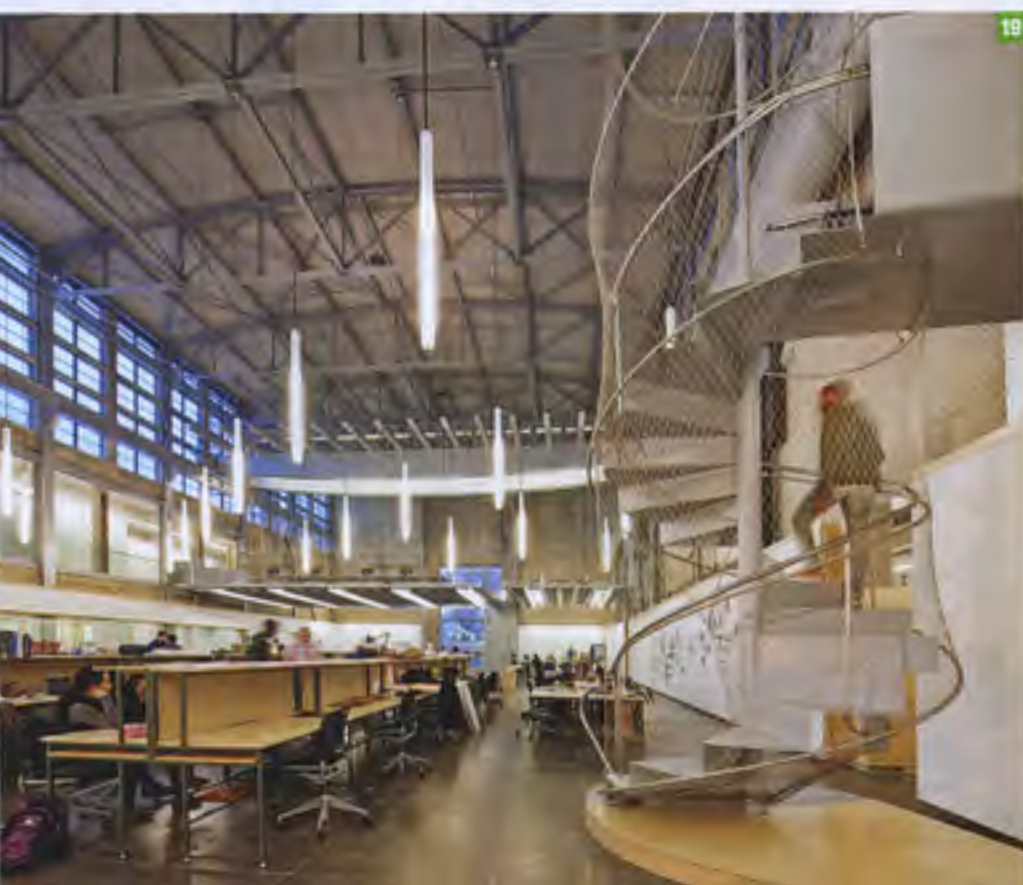
**LOCATION:** ATLANTA **FIRMS:** LORD NECK & SARGENT, ATLANTA, WITH OFFICE DA, BOSTON **TEAM LEADERS:** JACK PYBURN (LA&S) AND NADER TEHRANI (OFFICE DA)  
Adopting a 2,945-square-metre building designed in 1939, the architects of Georgia Tech's new, LEED Gold-certified College of Architecture retained the high-bay shed's open feel, choosing to maximize the 15-metre height and build vertically. The design team oriented much of the programming in stacks, with spaces that rise ever upward. But more fascinating is how it did so: by cantilevering the mezzanine from a repurposed bridge crane; suspending a mesh-encased spiral stair from the second floor; and stringing fluorescent light pendants throughout. The overall effect: a creative hub that feels like a feat of engineering.

**20 PROJECT: LYCS ARCHITECTURE OFFICE**

**LOCATION:** HANGZHOU, CHINA **FIRM:** LYCS ARCHITECTURE, HANGZHOU **TEAM LEADER:** HAO RUAN  
LYCS Architecture didn't so much design its new office as excavate it. Once the firm discovered the top floor of a tower in Hangzhou to be in sorely un-penthouse-like condition (in fact, it was an abandoned storage and mechanical wasteland), they set about converting the space into a starkly modernist office energized by graphic vestiges of its past. Left exposed, eroded concrete columns stand sentry in the 350-square-metre space. A new composite tile floor, installed nearly a metre above the original, is pierced by windows that overlook the previous foundation, which can be viewed like an archaeological exhibit.

**21 PROJECT: NOBIS HOTEL**

**LOCATION:** STOCKHOLM **FIRM:** CLAESON KOVISTO RUNE, STOCKHOLM **TEAM LEADERS:** MÅRTEN CLAESON, EERO KOVISTO, OLA RUNE AND DETA K. GEMZELL  
Why don't architects build grand neoclassical hotels like they did in the 19th century? Claesson Kovisto Rune decided to try, by combining two residential buildings from the 1800s and tailoring them with an eye to Swedish modernism. Nobis is worldly in its tastes, from the open-all-night French bistro, to the Italian trattoria, to the 201 guest rooms outfitted in OKR's furnishings. The firm animated its signature Scandinavian Dark Blond palette with soft shapes and materials, such as the lobby's cloudlike cluster of paper lanterns, and a pixelated ceiling in the lounge.



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