

# ELLE<sup>®</sup> CANADA DECORATION

Collectible  
furniture:  
The market is  
**BOOMING!**

**RETRO CHARM +  
CONTEMPORARY  
MINIMALISM**  
FOUR INTERIORS  
WITH THE KEY TO  
PERFECT HARMONY







## Spaaaaaah

If you've ever tried the Surya Spa at the Proper Hotel in Santa Monica, then you'll love the Sabbya, in Montreal. Sleek lines, luxe materials, the spirit of relaxation. Just one look at the warm, luxurious, spacious marble steam bath with its vaulted ceiling gives you a preview of the well-being that's in store. Bone-chilling November is the perfect time to experience this place. But also December, and January. And definitely February... Shall we go tomorrow? — (sabbya.com)



## Onward and Upward

Sid Lee Architecture could not have more wind in its sails than on the 45th and 46th floors of Place Ville-Marie, Montreal's iconic cruciform tower whose design dates back to the early 1960s. Thanks to them, Hiatus is now the top destination for an uplifting bird's-eye view of the city for tourists, but also locals. Mixologist Tim Robertson (Nomi, Montreal) awaits you at the bar on the 45th floor, but the next level up is just as intoxicating. With chefs Yoann Therer (L'Abattoir, Vancouver), Iari Prassi (L'Île Flottante, Montreal) and Olivier Vigneault (Jatoba, Montreal) at the helm, the Franco-Japanese fusion flavours will make you feel like you're in heaven. — (hiatus.ca)

## Blue Hour



Japanese cherry blossoms, mountain dew, ginger and citrus, cucumber and honey: Luza creates luminous worlds to engage the olfactory sense, but which are also fragrance-free. We love this small company, started by three women from Quebec's Eastern Townships who create locally made, lead-free, paraben-free, phthalate-free and GMO-free hand-poured natural soy candles, in three sizes (including a gigantic 56-ouncer). We also love that they offer moulded refills that fit in their hand-blown glass containers. — (luza.ca)



Photo: Patricia Brochu (Hiatus)



SHOP CANADA

## Material World

You have until October 1 to experience a tactile installation by four inspired and inspiring young creators—Marie-Pier Caron-Desrochers and Tristan Morissette (Studio Haricot), along with Rose-Marie Guévin and Vincent Ouellet—at the 24th edition of the International Garden Festival at the Jardin de Métis (a.k.a. the Reford Gardens), in eastern Quebec. The installation, made up of three hemp concrete shapes, is the culmination of their reflection on matter as a changing element in a world that is also in perpetual metamorphosis. The immersive experience, as much as the visit to the garden in all its autumnal glory, is well worth the trip. —

([festivalinternationaldejardins.com](http://festivalinternationaldejardins.com))

([jardinsdemetis.com](http://jardinsdemetis.com))

## Cheers!


If you have recently taken a stroll down Rue de la Montagne, in Montreal, you were likely captivated by the window display at the Vogue Hotel. The radical transformation executed by Sid Lee Architecture stops you in your tracks. The space is compelling. Through the new glass facade of the building (LemayMichaud), the restaurant Yama (mountain, in Japanese), managed by Antonio Park, invites you to glide the back of your hand over its travertine bar counter while sipping a very cold Naked and Famous. Next time you go, arrive 15 minutes early to experience the lounge atmosphere in the hotel lobby. Look up at the colossal pendant light created by Lambert et Fils Studio, which makes quite an impression by the main entrance, opposite a floating fireplace laminated in mirrored bronze. —

([voguehotelmontreal.com](http://voguehotelmontreal.com))



Photo: Alex Lesage (Vogue Hotel)






The need to belong is a universal, instinctive human trait. Each of us wants to be part of a community, identify with a group, discover where we came from. And this desire is precisely what Quebec ceramic artist **PASCALE GIRARDIN** is channelling with her latest collection of large-format sculptures, **Figura II**.

By Véronique Harvey — Adapted by Zarya Rubin —  
Photographs by Stephany Hildebrand

Each of the highly abstract sculptures in the **Figura II** series suggests the human body by way of its size, curves and colours.

A woman with short, wavy grey hair is standing in a room with white walls and a white baseboard. She is wearing a white, short-sleeved, button-down dress with a white tie belt. She is looking off to the side with a thoughtful expression. Her right hand is resting on a large, light-colored clay pot. To her left, another similar pot is visible. The background is a plain white wall with a white baseboard.

“It’s the material that speaks to me. It’s a dialogue, an exchange. I watch how the clay reacts, how it behaves, in order to better work with it. The clay itself gives me ideas.”

## Origin Story

For Pascale Girardin, art is always an outstretched hand, a way of seeing how people sense and interpret things. Thus the importance of the abstract nature of her works.

This collection is the second in her series of totemic figures that she began three years ago, following a height challenge handed to her by an exhibition curator. Alone in her studio, in the midst of the pandemic, the artist playfully developed her pieces, adding vertiginous curves, to see how far she could go in stature and roundness, balancing the limitations of technical challenges.

"As I worked, I had to move my pieces, which were quite large. So I had to embrace them using my whole body in order to transport them, and I started to feel like they were human beings. This got me thinking about the relationship between mother and child," explains Pascale Girardin.

And in this dialogue with the material, in the act, the gesture, the yielding of the clay, the notion of totem poles slowly began to emerge. "The totem pole, by definition, is a physical manifestation of the history of a community. The origins of a group and its customs are conveyed by the stacking of different symbols," says Girardin, who realized she was onto something. It was from this moment on that she decided to go deeper into her research on the notion of origins.

### **The power of adaptation**

Having moved several times during her youth, the question of origin is one that the artist has personally been confronted with since early childhood. Every time she landed in a new city, she tried to adapt, to take on the local customs and traditions, in the hopes of one day belonging to a community.

This link between art and life has thus allowed her work and the way she views it to come full circle. "I strongly believe in the process. Mine is slow—this one stretched out over a period of two years—but it has produced a body of work that is more grounded, a more sincere and honest approach. For *Figura*, for example, it is not an appropriation of the totem pole representing the First Nations. It is the notion of belonging that emerges from all of this that I'm trying to express," explains the artist.

**"As much as I love bright colours, I never end up using them. I always go back to natural colours. I'm drawn to them."**

### **Holding back**

Each sculpture in the *Figura II* series—between 15 inches (38 cm) and 60 inches (153 cm) in height—is abstract. But in their size, their curves and their colours, there is something that evokes our relationship to the human body. The subject matter is not obvious, of course, but it is entirely plausible.

"When you try to control the message too much, it becomes communication more than art," says Girardin. "So I prefer not to reveal everything. For me, art is more nuanced and open. It allows you to reach out to others, to see how they feel and interpret things. I apply the same principle with clay: I don't involve myself too much, I try to see how we can dialogue, and what it can teach me."

### **A synergistic approach**

Between her personal collections and her private commissions, Pascale Girardin sometimes finds herself involved in fortuitous collaborations. This is how the Quebec ceramist recently joined forces with artist and designer Maud Beauchamp to put together a collection of light fixtures entitled *Dunes*.

"When we decided to do a small project together, it was Maud who suggested lights. Then she came up with a round light bulb, which she offered as a starting point."

Although the image of the pearl imposed itself early on, after many discussions, some sketches and a first composition, the duo finally agreed on the final concept. "We settled on the idea of a lunar landscape, the moon that we see through the dunes, hence the desert shades chosen."

The project fits perfectly with Girardin's contemporary but timeless style.

And the artist, who is currently working on the third instalment of her *Figura* series—where the colours this time around will tend more toward shades of brown and caramel—hopes to engage in more collaborations of this kind, which she views as highly rewarding from a creative point of view, in the near future. Interested artists, take note! —

([pascalgirardin.com](http://pascalgirardin.com))



“I try to capture something universal,  
something that humans have in common.  
I deal in our common experience.”

The result of a collaboration with artist  
and designer Maud Beauchamp, the  
Dunes lighting collection represents  
those magnificent lunar landscapes  
one sees in sand dunes as they shift  
and are transformed by the wind.





# A Truly

Architects and designers: When you first laid eyes on this little marvel created by a young Dutchman with a degree in...physics, you have to admit that you felt a frisson of excitement. That was in 2016. Since then, the concept has only gotten better.

By Donia Demers — Adapted by Zarya Rubin

In its current version, the configuration is designed to perform in a temperate climate, between -20°C and 40°C.

[1] — Housed in the fixed core are the kitchen, the bathroom and a mezzanine that can serve as an additional bedroom. The kitchen lacks for nothing. Opposite is an identically sized storage space.

Like many inventions, this one was born of dissatisfaction. A woman named Anna Ruys wanted to have a multifunctional guesthouse “connected to nature” and wasn’t able to find her perfect fit in the world of prefab. Her son Caspar, intrigued by the challenge, drew up multiple sketches, produced about 10 prototypes and finally succeeded in creating ANNA Collection, a concept home in flat-pack form with a near-zero environmental footprint.

This tiny house is made up of two independent modules, or shells, one of which is fixed while the other slides on articulated rails. On another series of rails, arranged within the modules, sits a glass framework.

The telescopic concept literally reimagines the way we live (I’m choosing my words carefully). The design allows you to change the configuration of the house according to weather, temperature and mood, i.e. probably more than once a day.

Sleeping under the stars, cozy in the arms of his family, is an indelible memory of childhood for Caspar Schols, and his



# Mobile Home

“My father always said, ‘There is no such thing as bad weather, only bad clothing.’ I believe the same principle also applies to architecture.”

— Caspar Schols



architectural work bears witness to that. Even better, he allows us to experience it, minus the ants crawling up your legs.

In full extension, the living area totals nearly 590 square feet (55 m<sup>2</sup>), while once compressed, it comes down to 320 square feet (30 m<sup>2</sup>). The roof tops out at 15 feet (4.5 m), and this sense of height plays a crucial role in alleviating any fear of claustrophobia.

Four or five days and three humans—that’s all it takes to erect the structure, with a budget of around \$640,000, not counting taxes, transport, assembly costs, furniture (which can be included in the order) and planned solar panels on the roof for greater energy efficiency and off-grid freedom. Paradise comes at a price.

In 2022, just 10 prototypes were produced. By 2024, 30 will have been completed. And in 2024, greater access will come via ANNA Collection, a version designed for extreme climates so that this convertible house can be deployed everywhere from Ouarzazate to Iqaluit. →





No construction waste, no destruction of the surrounding landscape: an attractive, minimalist cocoon filled with light, that can be disassembled, is flexible and is protected from the elements. "I am a hut builder. I will keep building huts my whole life. I don't believe in mass production," says Caspar. "ANNA will never be mass-produced. It might get bigger at some point, but I would prefer that its small size be viewed as a plus, in our society where too much is not enough."

In his preliminary sketchbook, the young creator—who has since furthered his architectural education in London—features a suitcase and an umbrella. The suitcase refers to the thick platform on which the house (the umbrella) is placed. This base ingeniously accommodates a bathtub in its centre. An adjacent area intended to house a retractable bed using a crank invites you to take full advantage of the freed-up space. In all of its forms and configurations, the structure reminds us that it coexists as part of an ecosystem.

ANNA One and ANNA Collection are rustic, but that doesn't mean you have to sacrifice comfort. The cocoon is, on

While the exterior of the shells is clad in Accoya wood, the interior walls are made from birch plywood.

[1] — The bathtub is covered with a series of narrow panels that are conveniently stored vertically in the floor.

[2] — Given that one of the modules is fixed, four different configurations are possible.

[3] — One of Caspar's biggest challenges was to make the mobile shell watertight while allowing for the movement of the modules.





[1]

the contrary, cozy. Luxurious even, when you think about it—if luxury is defined by the sound of birds, frogs, the light of fire-flies, the absence of urban noise and light. That said, it makes you rethink a lot of things. For instance, we tend to design houses according to the property we have. This construction on stilts invites you to do just the opposite, i.e. find the piece of land that best allows you to enjoy all it has to offer. This concept also inevitably raises questions about our use of natural resources, our use of space and our consumption in general.

*Think outside the box.* Caspar thought outside, inside, around and between the boxes. —  
(cabin-anna.com)

[2]



[3]