

designingways

ISSUE 254

FLOORING

FABRICS

TAPS & BASINS



RSA R35.95



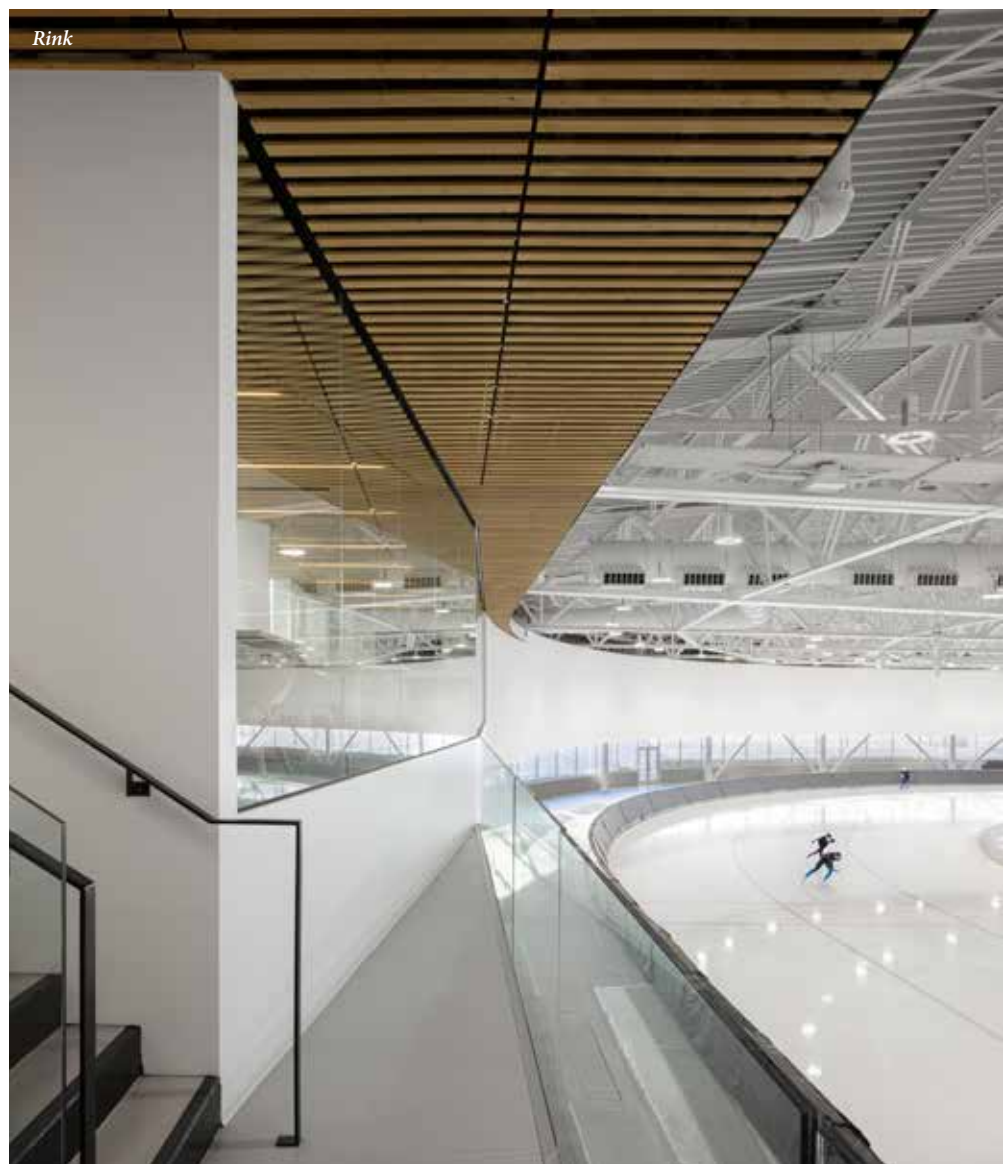
Centre de Glaces

Speed Inspires Lemay's Design of the Largest Indoor Ice Ring in North America

Québec, Canada

Inspired by the Olympic speed skating champions Québec has fostered like Gaétan Boucher and Robert Dubreuil, the new Centre de Glaces is primed to inspire Canadians, aspiring and established athletes alike. With a 400-metre oval speed skating track and two Olympic-sized ice rinks, one for short-track speed skating and the other for ice sports like figure skating and hockey, this bold ice sports complex of elegant and restrained design from Lemay is the largest of its kind in North America, and the first on the eastern seaboard.

The oval structure is composed of fluid and continuous forms that reflect the speed, dynamism, balance, and skill of a skater gliding on the centre's 13,500 m² of ice. As a complement to a well-loved outdoor community skating rink, the Centre de Glaces features the adaptive gesture of a floating ring which lifts the





Running track



Rink

COMMERCIAL INTERIOR



Stairs

entire volume of its perimeter envelope high enough to create a 360-degree band of windows at eye-level. In doing so, the interior and rolling landscape that encircles the building become interconnected, only separated by a wall of glass that merges being seen with seeing.

"By focusing on absolute transparency, we have decompartmentalised the space to open it up to the community, connecting skaters to the outside world," said Eric Pelletier, architect, senior partner and design principal at Lemay.

This visual democratisation of the Centre de Glaces' activities is maintained through the elevation of its seating by placing them on a higher mezzanine



Entryway

with an integrated multimedia banner for indoor projections. Layers like these present an elegant solution for the concealment of mechanical services, allowing for a better appreciation of the sleek minimalism found throughout the environment.

An expression of Lemay's commitment to northern design, the Centre de Glaces promotes wellness and embraces Canada's nordicity by enticing movement, no matter the time of year, through the inclusion of two running tracks. One follows the periphery of the ice indoors and is complemented by a second that encircles the complex with rising and

falling mounds, allowing for multiple viewpoints along the building's outer envelope of cut-outs and projections with a metallic skin that shines and fades as ice does.

Locals and visitors from abroad have already begun to connect skates to the ice of this achievement in architecture and design, fit for the blades of Canada's Olympians. Meanwhile, onlookers can watch from either the luminous hall or a lofty mezzanine seat a few metres away from the ice, projecting them into the heart of the action at major speed skating competitions, hockey tournaments, and other events.

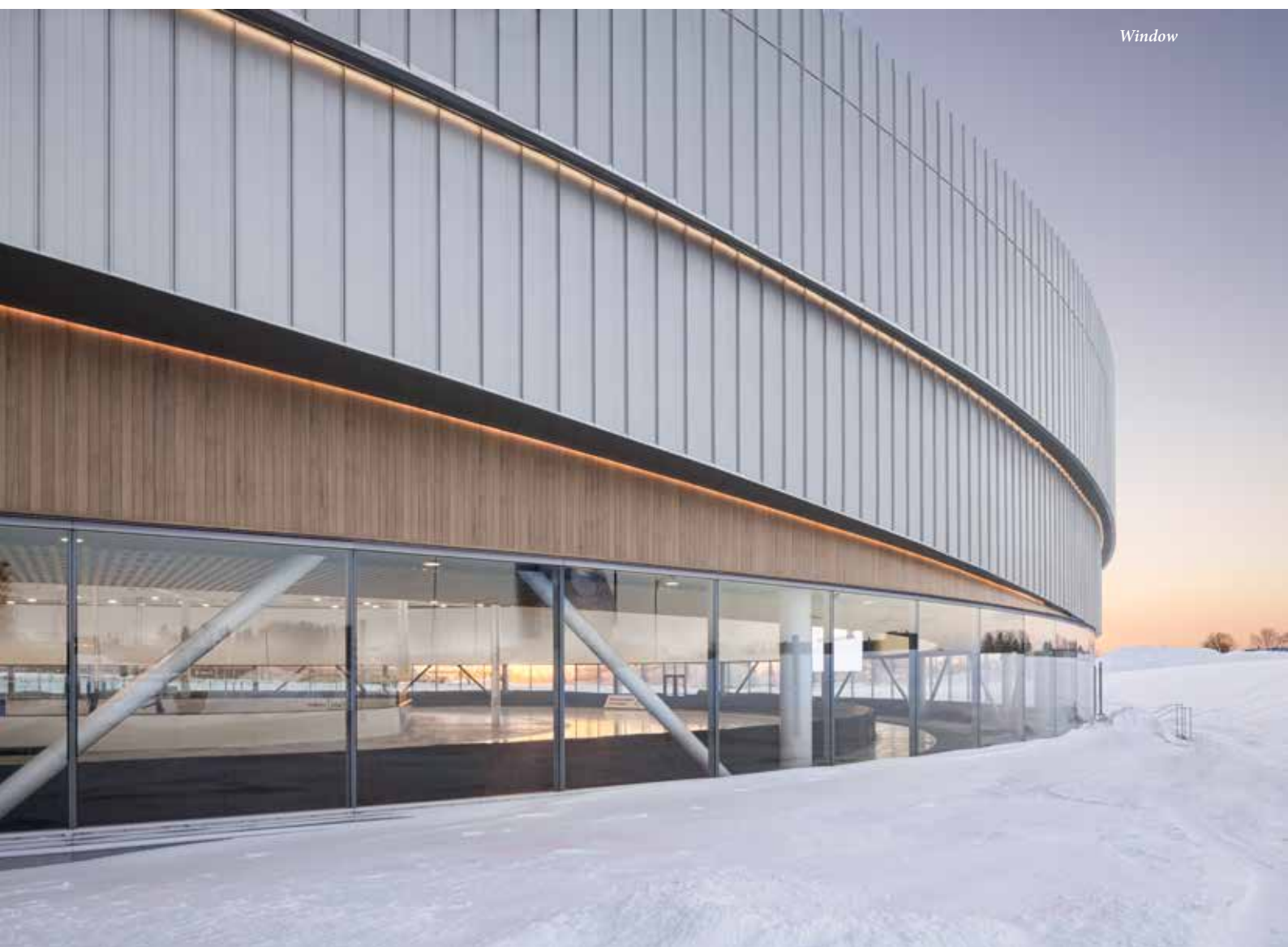
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Centre de Glaces



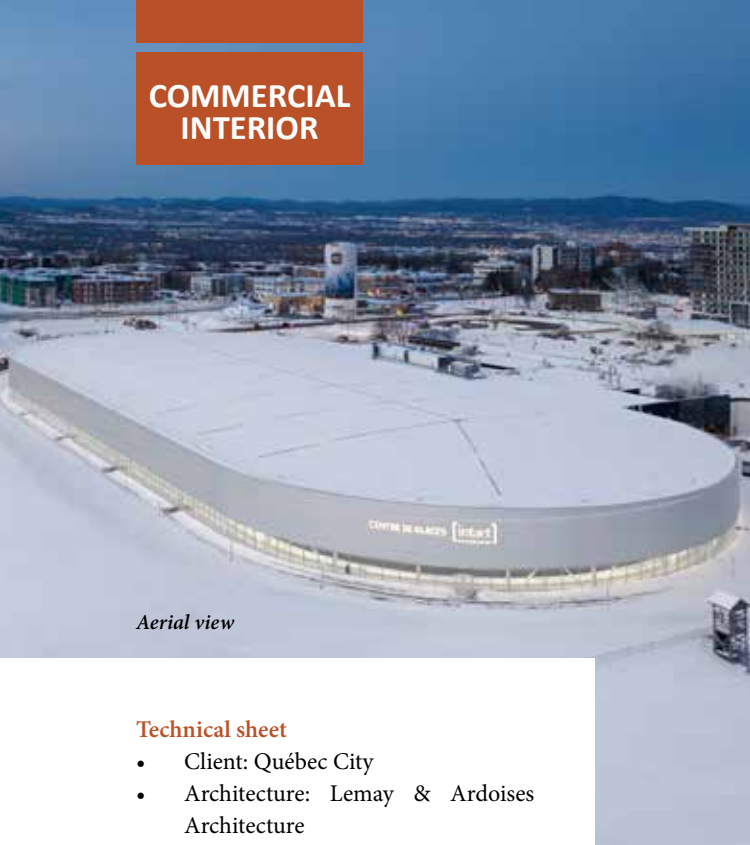


Centre de Glaces



Window

COMMERCIAL INTERIOR



Aerial view

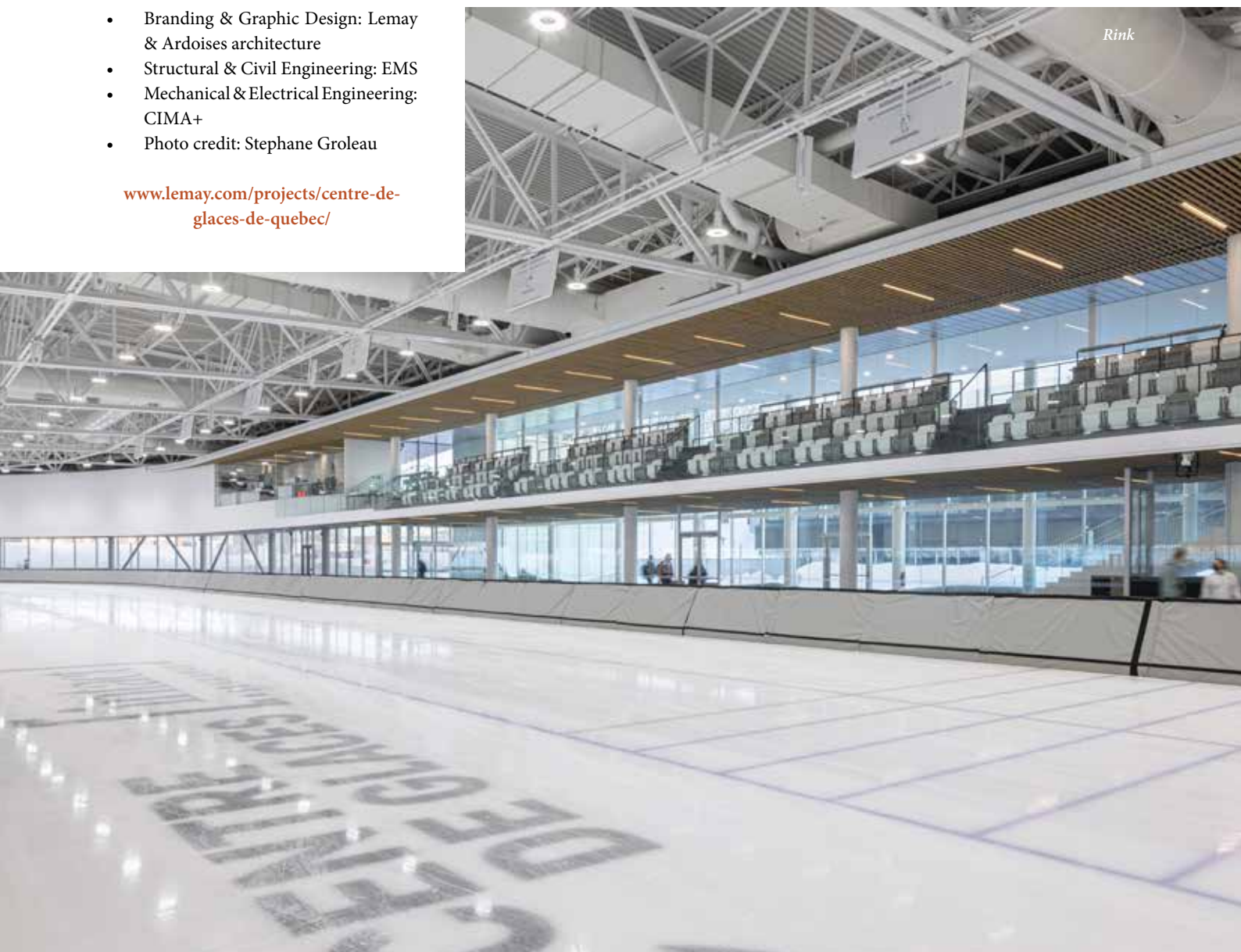
Technical sheet

- Client: Québec City
- Architecture: Lemay & Ardoises Architecture
- Landscape Architecture: Lemay & Ardoises Architecture
- Branding & Graphic Design: Lemay & Ardoises architecture
- Structural & Civil Engineering: EMS
- Mechanical & Electrical Engineering: CIMA+
- Photo credit: Stephane Groleau

www.lemay.com/projects/centre-de-glaces-de-quebec/



Stairs



Rink

On the Terrace



Quinta n. 1 - Scenografie collection

LATOxLATO Presents "Scenografie", a New Collection of Architecturally-Inspired Cache-pots for Succulent Plants

Milano, Italy

LATOxLATO presents its new "Scenografie" collection. Innovative, architectural cache-pots offer a spectacular display of greenery. These pieces offer an original way to showcase succulent plants, placing their fascinating sculptural forms, no two alike, on these foundations. Transcending the simple flowerpot, the design studio founded by Virginia Valentini and Francesco Breganze de

Scenografie collection by LATOxLATO





Quinta n. 2 - Scenografie collection

Capnist has created a series of original and theatrical pieces of architecture for plants: stage-settings that combine the cache pot and its stand in a single object. These “Scenografie” are as mysterious and metaphysical as a De Chirico painting,

structured to show off the botanical geometries of succulents at their very best.

“We created this new collection for LATOxLATO when we realized that there weren’t as many options for displaying cactus plants as there were classic flowerpots for other houseplants. We started exploring the world of succulents - some of them very rare - and discovered marvelous examples of varied colours and complex, fleshy shapes. It’s not always enough to show off one of these unique beauties on a plain white wall or a crowded bookshelf. That gave us the idea to design a real “stage” where a cactus could be the star of the show”, explain LATOxLATO founders Virginia Valentini and Francesco Breganze de Capnist.

The “Scenografie” Collection

As in all of its other collections, LATOxLATO draws inspiration

from the rich heritage of Italian art and architecture and reimagines it in an unexpected, contemporary style. The collection includes three pieces. Each recalls an iconic element of the artistic language of architecture and then, as in metaphysical poetry, decontextualises it in a rarefied and almost dreamlike dimension.

“Quinta n. 1” is a harmonious series of arches creating a deep perspective. On the boundary between the Romanesque and the Gothic, “Quinta n. 2” evokes the geometries of a cathedral. “Quinta n. 3” is a majestic and abstract stairway.

All three “stage settings” are specifically designed to show off the quiet presence of succulents.

Like all LATOxLATO pieces, they are all exclusively made in Italy. The workmanship stands out for its invisible welds: the visual continuity of the surfaces allows for maximum theatrical impact as a backdrop.

The “Scenografie” collection is also suitable for outdoor use, thanks to the



Quinta n. 1 - Scenografie collection - mica gray



mica gray



corten

Quinta n. 2 - Scenografie collection



Scenografie collection

treatment of the materials. The mini-architectures are made of laser-cut iron, are hand-welded, and are painted with powder coatings that are resistant to corrosion, water, and aggressive agents.

The sophisticated colour palette includes mica gray, corten, and tortoiseshell. A delicate tribute to the piazzas, palaces, and porticoes of the Italian Renaissance, bringing a special finishing touch to the architectural, geometrical, and metaphysical signature of "Scenografie." dw

Technical sheet

- Product: Scenografie collection (3 pieces, 3 colours)
- Designer: Virginia Valentini + Francesco Breganze De Capnist
- Production: january 2022
- Material and finishing: Material: iron, powder coating, Colours: mica gray, corten and tortoiseshell, Finishing: matte
- Dimensions: quinta n.1 L. 20 cm p. 20 cm h. 31 cm, quinta n.2 L. 22.50

cm p. 22.50 cm h. 20 Cm, quinta n.3
L. 10 cm p. 18 cm h. 30 cm

www.latoxlato.com



Quinta n. 3 - Scenografie collection



Quinta n. 3 - Scenografie collection - mica gray

*Project: Expérience Chute
Design: Daoust Lestage Lizotte Stecker
Client: Société des établissements de plein air
du Québec (Sépaq)
Location: Capitale-Nationale Region
Photo credit: Maxime Brouillet*

Winning Projects in the 2022 Prix d'excellence en architecture Unveiled

Montréal, Canada

The Ordre des architectes du Québec (OAQ) has unveiled the winners of its awards of excellence and distinctions for 2022. Fourteen projects were recognised at a ceremony this evening at the Théâtre St-James in Montréal, attended by members of the architecture community and partner representatives.

The 2022 Grand Prix d'excellence was awarded to the Daoust Lestage Lizotte Stecker for the firm's 'Expérience Chute', a redesigned pavilion and walkway at the foot of Montmorency Falls near Québec City. New facilities were needed to highlight the natural beauty of this emblematic site and to create a renewed experience for some 800,000

annual visitors. Jury members hailed the project's bold, unadorned, and judicious architectural statement, which perfectly frames a distinctive natural treasure. They also called Expérience Chute a compelling demonstration of how architects can successfully work on the margins of conventional practice, incorporating the disciplines of planning, design, and landscape architecture. Meanwhile, the Prix du public (People's Choice award) was awarded to the final phase of the CHUM hospital complex project, comprising the Amphithéâtre Pierre-Péladeau, which also won the award in the Public Institutional Building category.

Winners of the 2022 Prix d'excellence en architecture, by category

Grand Prix d'excellence

Project: Expérience Chute
Design: Daoust Lestage Lizotte Stecker
Client: Société des établissements de plein air du Québec (Sépaq)
Location: Capitale-Nationale Region
Photos: Maxime Brouillet

Cultural Building

- Project: Biodôme Migration
- Design: KANVA Architecture in collaboration with NEUF architect(e)s
- Client: Space for Life – City of Montréal
- Location: Montréal

*Project: Expérience Chute
Design: Daoust Lestage Lizotte Stecker
Client: Société des établissements de plein air
du Québec (Sépaq)
Location: Capitale-Nationale Region
Photo credit: Maxime Brouillet*



*Project: Expérience Chute
Design: Daoust Lestage Lizotte Stecker
Client: Société des établissements de plein air du Québec (Sépaq)
Location: Capitale-Nationale Region
Photo credit: Maxime Brouillet*

Multi-Unit Residential Building/Complex

- Project: Queen Alix
- Design: Blouin Tardif Architectes
- Client: Maître Carré
- Location: Montréal
- Photos: Raphaël Thibodeau

Single-Family Residential Building, Urban Setting

- Project: Maison Saint-Charles
- Design: La Shed Architecture
- Client: Maxim Regimbal-Ethier
- Location: Montréal
- Photos: Maxime Brouillet

Single-Family Residential Building, Natural Setting

- Project: Maison du Pommier
- Design: ACDF Architecture
- Location: Saint-Donat-de-Montcalm
- Photos: Adrien Williams

- Photos: Marc Cramer and James Brittain

Public Institutional Building AND Prix du public (People's Choice)

- Project: Final phase of the CHUM hospital complex and Amphithéâtre Pierre-Péladeau
- Design: CannonDesign + NEUF architect(e)s and Jodoin Lamarre Pratte / Menkès Shooner Dagenais LeTourneux architectes in consortium
- Client: CHUM
- Location: Montréal
- Photos: Adrien Williams and Olivier L. Gariépy

Commercial/Industrial Building

- Project: Montauk Sofa Montréal

- Design: Cohlmeier Architecture
- Clients: Tim Zyto and Richard Allard
- Location: Montréal
- Photos: Nanne Springer

Industrial Building (two winners)

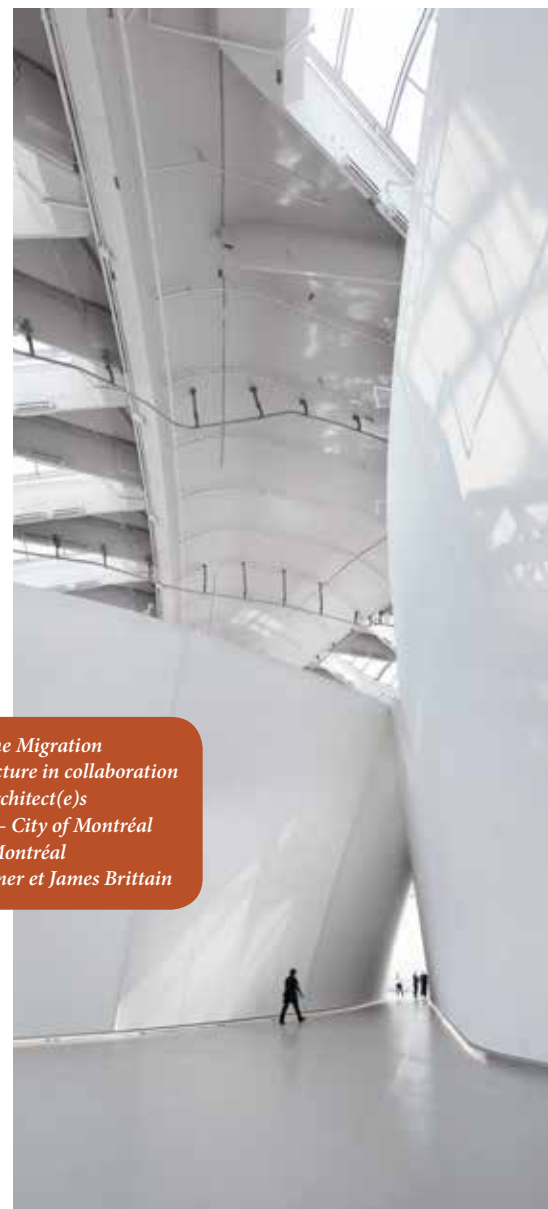
- Project: Water Intake, Canal de l'Aqueduc
- Design: Smith Vigeant Architectes
- Client: Ville de Montréal
- Location: Montréal
- Photos: David Boyer

Project: Lafond Desjardins Dental Laboratory

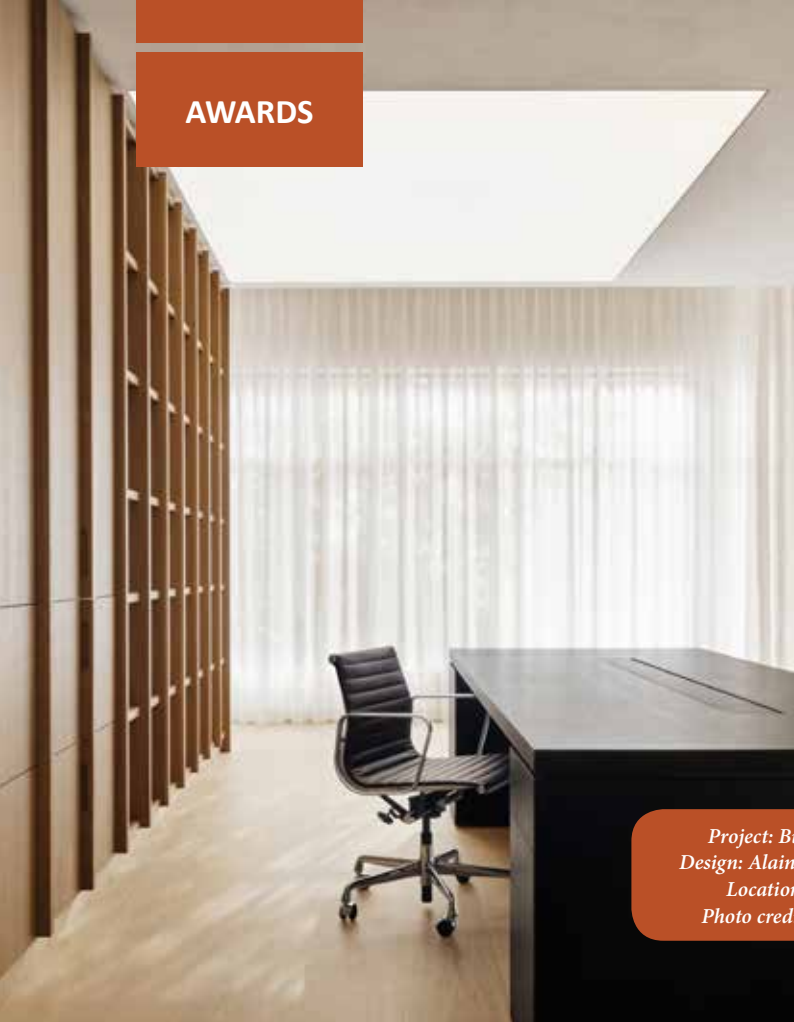
- Design: ACDF Architecture
- Client: Charles Desjardins, Lafond Desjardins Dental Laboratory
- Location: Laval
- Photos: Adrien Williams



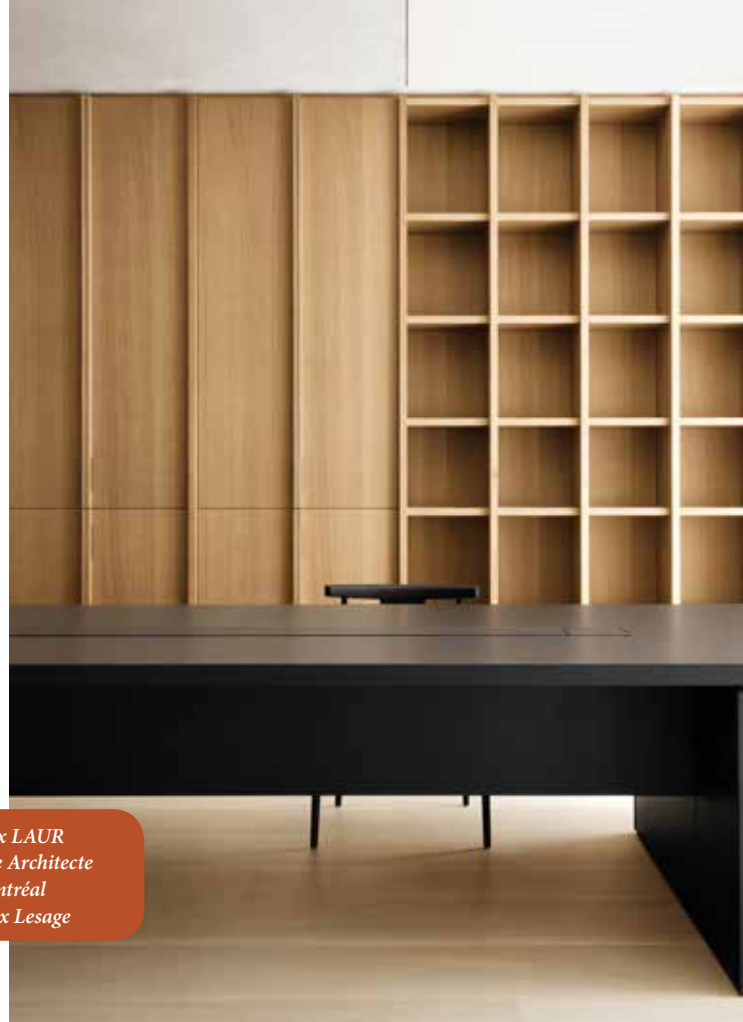
*Project: Biodôme Migration
Design: KANVA Architecture in collaboration with NEUF architect(e)s
Client: Space for Life – City of Montréal
Location: Montréal
Photo credit: Marc Cramer et James Brittain*



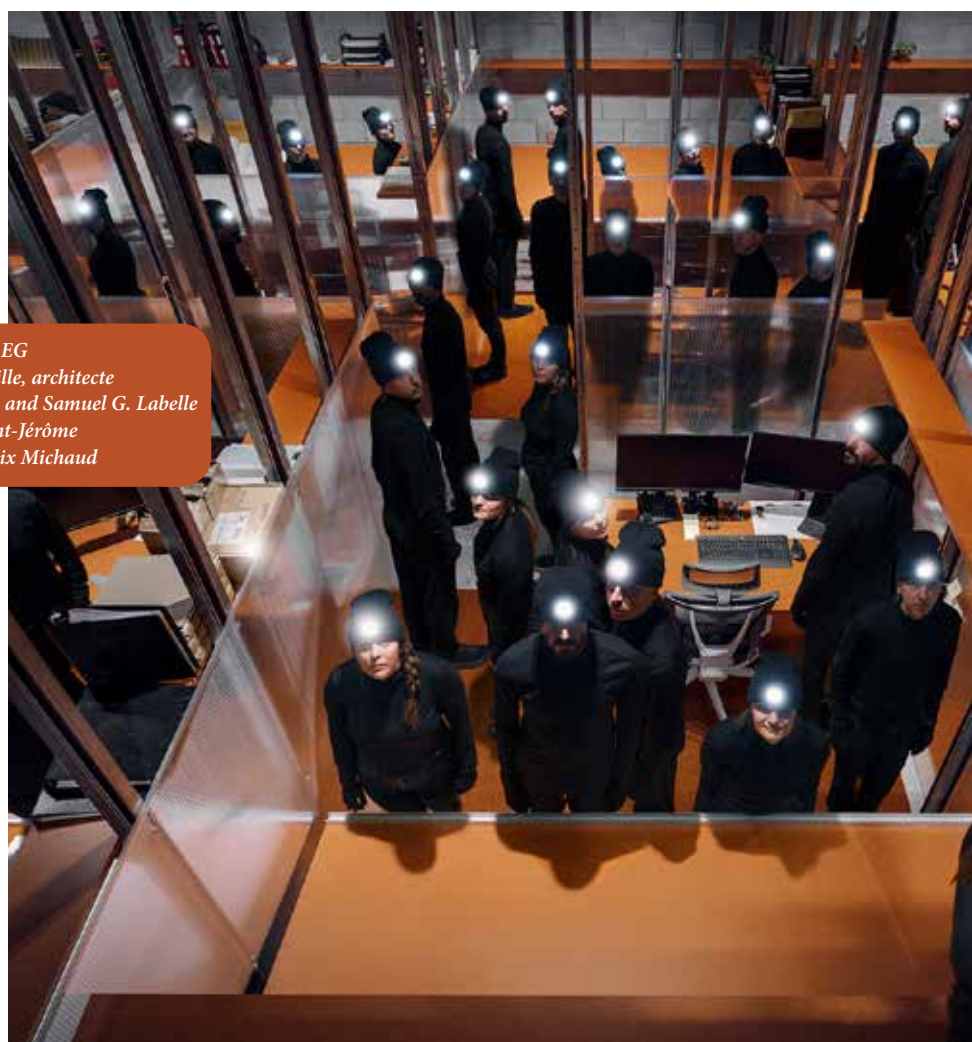
AWARDS



*Project: Bureaux LAUR
Design: Alain Carle Architecte
Location: Montréal
Photo credit: Alex Lesage*



*Project: EG
Design: Jean Verville, architecte
Clients: Vincent R. Drapeau and Samuel G. Labelle
Location: Saint-Jérôme
Photo credit: Félix Michaud*



In Memoriam - Claude Provencher, architect

Montréal, Canada

It is with great sadness that the partners and staff at Provencher_Roy announce the death of Claude Provencher, award-winning architect and co-founder of the practice, on May 6, 2022, at the age of 72.

Considered one of the instigators of the new urban architecture that emerged in Canada in the late 1970s, Claude Provencher will be remembered for his ambitious, contemporary projects that respect the genius loci. A firm believer in the added value architecture brings to society, he fought for the recognition of the profession in Quebec throughout his long career.



Claude Provencher

In 1983, he founded Provencher_Roy with Michel Roy in Montréal and led the practice as senior designer for four decades. Claude Provencher took an incisive look at the city and distinguished himself early on by his avant-garde proposals, always mindful of economic and social contexts.

At the end of the 1980s, he took on the fate of a neglected block in the heart of

Old Montréal. As the most visionary and transformative urban renewal project of its time, the World Trade Centre Montréal translated into an engaging campus vision in which urban design and architecture are woven together by modernity, revitalising an entire sector of the city and representing today an enduring legacy project for the practice and for the community.



*Reception Pavilion at Québec's National Assembly
In consortium with GLCRM
Photo credit: Stéphane Groleau*



*Claire and Marc Bourgie Pavilion -
Montreal Museum of Fine Arts
Photo credit: Marc Cramer*



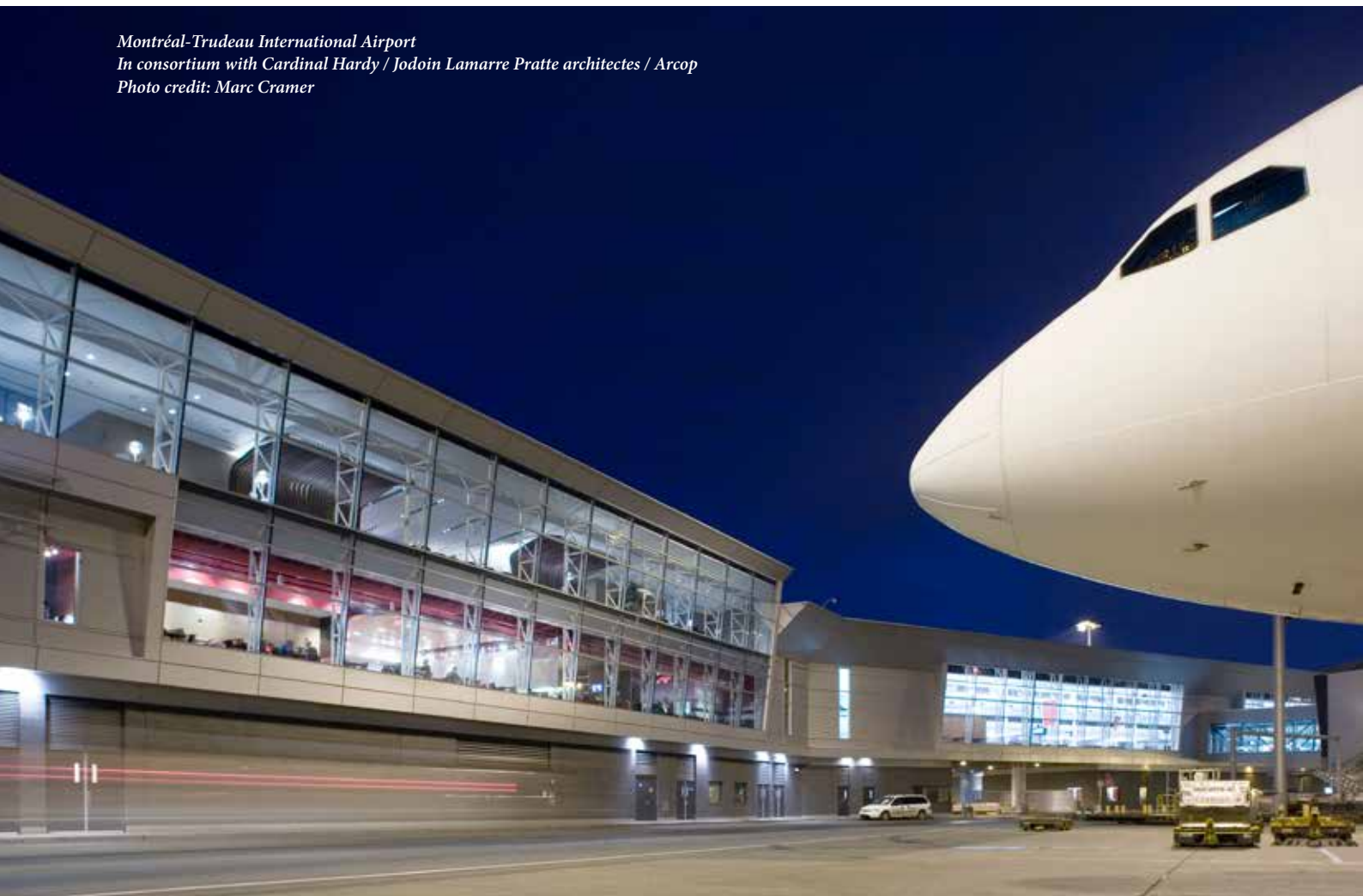
*Îlot Balmoral
National Film Board of Canada Headquarters
Photo credit: Stéphane Brügger*

The firm then experienced meteoric growth thanks to innovative projects such as the J.- A. Desève Pavilion for the Université du Québec à Montréal (1998), the Claire and Marc Bourgie Pavilion for the Montreal Museum of Fine Arts (2011), the expansion of the Ritz-Carlton (2012), the Angus Technopôle Development Plan (2014), the expansion of the Centre Hospitalier Universitaire de Sainte-Justine (2017), the rehabilitation of the Montréal Tower at the Olympic Stadium (2018), the reception pavilion of the Québec National Assembly (2019), the new Samuel-De-Champlain Bridge (2019) and the National Film Board of Canada's Headquarters at the Îlot Balmoral (2019).

A distinguishing mark of his approach, Claude Provencher engaged in constant conceptual, typological and material experimentation. The search for innovation contributed fundamentally to the quality of his projects, as well as to his sensitive and holistic approach. Thanks to him, the practice was the recipient of the 2015 Architectural Firm Award by the Royal Architectural Institute of Canada and many other awards of excellence, including those of the Governor General, Canadian Architect and the Ordre des architectes du Québec.



Ritz-Carlton Montréal - Expansion
Photo credit: Stéphane Groleau



Montréal-Trudeau International Airport
In consortium with Cardinal Hardy / Jodoin Lamarre Pratte architectes / Arcop
Photo credit: Marc Cramer



*Pont Samuel-De Champlain - Definition design and urban integration
In consortium with Arup / Dissing+Weitling of Denmark / Groupe SM
Photo credit: Stéphane Groleau*



*Desjardins Montréal Tower - Olympic Park - Rehabilitation
Photo credit: Stéphane Brügger*



*Hélène Desmarais Building – HEC Montréal
Photo credit: Provencher_Roy*

Perceived by his peers as a consciousness-raiser, he contributed to the creation of the Conseil du patrimoine culturel du Québec; sat on the Advisory Committee on Planning, Design and Realty of the National Capital Commission in Ottawa; was a member of the Board of Directors of the Canadian Conference of the Arts; and of Héritage Montréal. He was also involved in his professional association and numerous university committees and organisations dedicated to the promotion of excellence in architecture, notably as a lecturer in Canada and Europe.

He was awarded a Fellow of the Royal Architectural Institute of Canada in 2000 for his exemplary contribution to the profession, a Fellow of the Royal Canadian Academy of Arts in 2014 for his leadership role in the community, and a Knight of the Ordre national du Québec in 2021 for his commitment to his profession.

Passionate, enthusiastic, intuitive, constructive and emotional, Claude Provencher made an important contribution to our architectural



*J.-Armand-Bombardier Pavilion
Science and Engineering Research Centre, University of Montreal and
École Polytechnique de Montréal
In consortium with Desnoyers Mercure et Associés architectes / Mènkes
Shooner Dagenais architectes
Photo credit: Michel Brunelle*



*J.-A.-DeSève Pavilion – Phase IV
Université du Québec
Photo credit: Michel Brunelle*



*Centre hospitalier universitaire Sainte-Justine
"Growing Up Healthy"
Mother and Child University Hospital Centre
In consortium with MSDL
Photo credit: Stéphane Brügger*

heritage through his aesthetics, his open-mindedness and his unwavering commitment. Far from a signature approach, he favoured a nuanced and lively language. His projects transformed society to create living environments that respect citizens and the built environment through inclusive, meaningful and sustainable architecture so that the human experience always takes precedence.

Today, there are countless buildings in Montréal that bear his mark. This city with its distinct seasons and its ever-changing river inspired him throughout his career. What an exciting challenge it was for him to design buildings that flourish in the sun as well as in the snow. What a privilege, as an architect, to create for this city renowned for its quality of life. As we look back over his work, one thing becomes clear: what the city inspired him to do, Claude Provencher has returned a hundredfold with beauty, sensitivity and modesty.

The partners and staff at Provencher_Roy offer their thoughts and condolences to his wife and family.



www.provencherroy.ca/fr/



Louis-Hémon House

Montréal, Canada



Louis-Hémon House

Montréal, Canada

A small brick house located on Louis-Hémon Street in Montreal recently underwent a major transformation. This residence had remained virtually unchanged since its construction in the 1950s. The programme consisted of creating new living spaces that are bright, pleasant, and more adapted to a contemporary lifestyle, while respecting the original character of the residence.

Concept and strategies

Taking place in the heart of Villeray, a lively, family-oriented neighborhood on a human scale, it was clear to the agency that it was necessary to find the volumetric balance between the existing part of the building and the architectural addition, while promoting harmony within the neighbourhood. Furthermore, it was essential to preserve key elements of the existing architecture such as the roof slopes, the dormer, and the characterful volume of the dwelling. New finishing materials were proposed in order to infuse character and echo the new installation. In addition to these modifications, the attic, an unused and cramped space, has been removed. It is through this decompartmentalisation that the architectural potential took on its full meaning.

"This gesture was able to bring out the quality of natural light and maximise the contribution of the house, while enhancing its character," says Marie Eve Issa, founding designer of ISSADESIGN.

The main change made to the original rear façade was the integration of more generous openings. The vast windows and doors follow the rhythm of the building's typology. Moreover, it is through these modifications that the connection between the interior and exterior becomes an integral part of the concept and bathes the space in more light, thus providing the shared living areas with a pleasant place to live.

The addition is intended to be a contrasting architectural language between the two volumes. It was important for the agency to create an opposition so that the whole forms a whole uniting itself through the expression of contemporaneity.

"We propose a distinctive addition by creating a distance between the volumes in order to establish a dialogue of architectural respect, making the existing building breathe," explains the agency. "The objective is to enhance it."

Contrasting in its simplicity, the new wing plays on the idea of mystery, for it is within the latter that private spaces are hidden.

Distribution of spaces

In the original layout, the rooms were divided into a private area around the bedrooms, and a public area around the living room. This configuration has been modernised and transposed into the new layout through the implementation of a volume housing the social areas of the house, and private areas, which take place within the adjacent volume, the addition.





From the entrance, the family living areas are open. The living room, kitchen, and dining room have been grouped together to form a single large living room at the heart of the house and, by the same token, to benefit from the cathedral ceiling.

Being a chef, it was important for the owner to have a central kitchen that would allow him to entertain. Eager to share his culinary passion with his guests, the kitchen acts as a place for demonstration and socialisation. The large cabinet wall creates a theatrical look, drawing the eye into the kitchen with its imposing height and unique details. The designers were inspired by the large storage walls of restaurant bars, which serve as central elements and are signatures of festive places. To this effect, an ice bin is placed on the island, allowing the owner to adapt the space to the receptions, while a wine cellar puts their private collection within reach.

Behind the kitchen, the staircase connects the two pavilions, playing on the levels. The children's rooms and a family room are located on the lower level. On the upper level, overlooking the central living space, is the master suite, consisting of a bedroom and a full bathroom. Located above the garage, the master suite comes with a front balcony, allowing its occupants to enjoy sunny mornings.

Materiality

Classic materials such as black walnut, marble effect quartz, brass, and terrazzo were used in this project to create a discourse with the original architectural typology. Continuity of the material was achieved throughout the spaces to contribute to an impression of fluidity.

In a way, the essence of the project lies in the enhancement of an architecture that is in keeping with the times, while responding to the current needs of a contemporary family.

dw





Technical sheet

- Client: Private
- Location: Louis-Hémon rd, Villeray Montréal, Qc, Canada
- Area: 2420 sq.ft./223 sq.m.
- Interior materials: Marble effect quartz, brass, terrazzo, black walnut, engineering floor.
- Exterior materials: Brick and metal cladding.

Project Team

- Design: ISSADESIGN, design de l'environnement intégré
- Lighting: EDP
- Ceramic: Centura
- Floor: Craft
- Photographer: David Boyer

www.issa.design/accueil

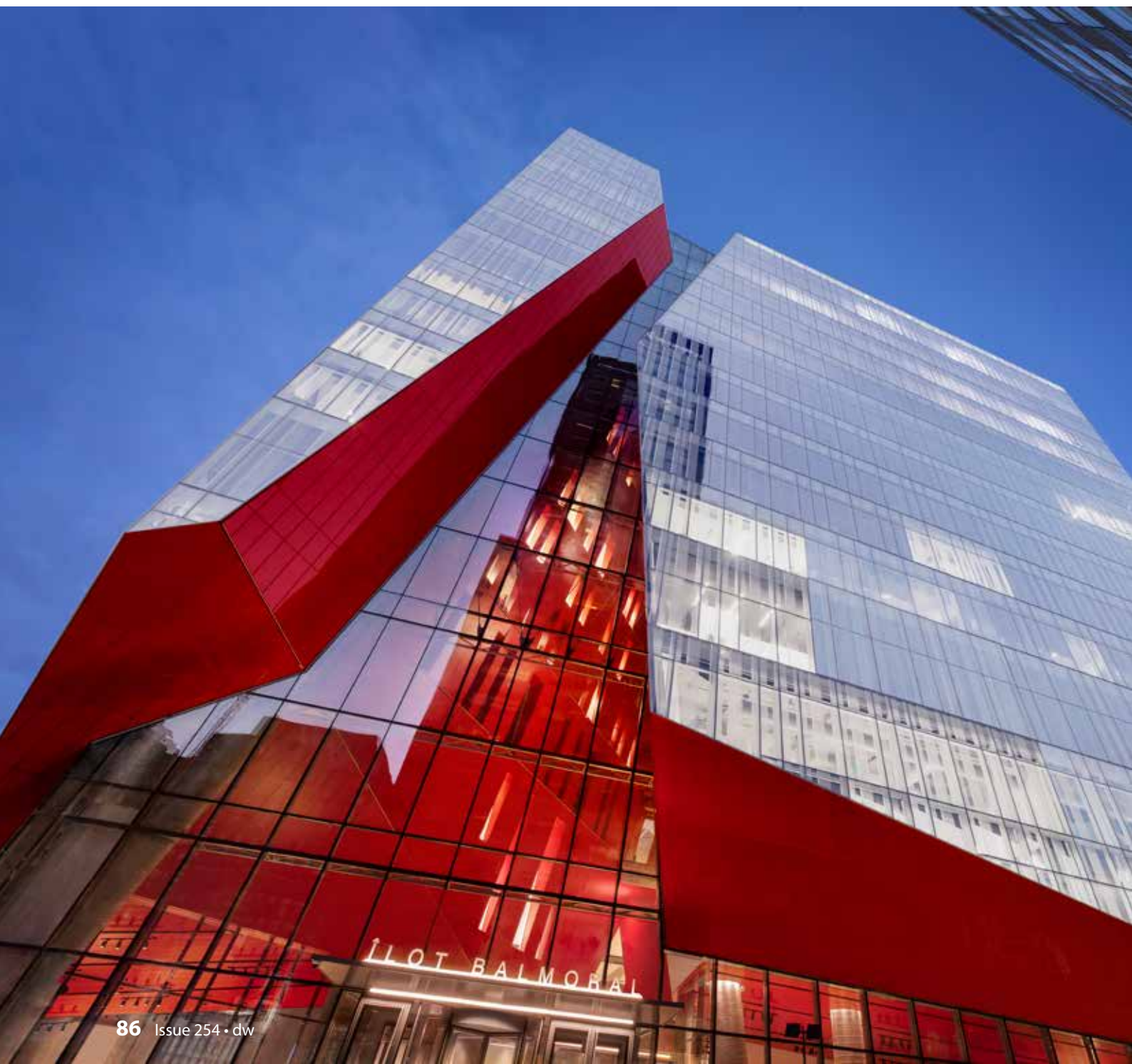






Îlot Balmoral Energises Montreal's Creative Economy as a New Addition to Downtown Skyline

Montréal, Canada





Îlot Balmoral Energises Montreal's Creative Economy as a New Addition to Downtown Skyline

Montréal, Canada

The Îlot Balmoral, a 13-storey mixed-use office building commissioned by the Société d'Habitation de Montréal (SHDM), rises as a testimony to Montréal's creative economy. One of the final major developmental pieces of the 'Quartier des Spectacles' in downtown Montréal, the impressive structure sits adjacent to Place des Festivals, and is the new home of the National Film Board of Canada (NFB) and UQAC's École des arts numériques, de l'animation et du design (NAD School).

"We proposed four visions of what an office building specifically designed for a cultural economy could look like, and Îlot Balmoral was selected to echo the very vibrant, dynamic nature of the district," explains architect Claude Provencher, founding partner at Provencher_Roy. "The Quartier des Spectacles is a cultural centre of activity that is now almost complete in its revitalisation and transformation of the urban fabric surrounding Place des Arts."

An architectural symbol of creativity
On the surface, Îlot Balmoral is a highly dynamic structure rising up from the urban fabric. The almost perfect cube is very clean and slick, and is wrapped in exterior glass that was carefully selected for its white frit pattern and translucent panels. The smooth and seamless exterior positions the façade as a potential giant screen against which projections of Quartier des Spectacles initiatives can be presented.

Subtle and dynamic tonality provides a sense of mass and substance to the structure, and the glass façade provides an enormous infusion of light into the building. The frit pattern also serves to control thermal heat gain inside of the building, which meets the firm's LEED Gold sustainability objectives.

The exterior façade's infusion of light dynamically highlights a large internal atrium, carved diagonally through the centre of the building to create two volumes. The firm oriented the cut based on the site's previously existing pedestrian flow, moving diagonally between the Place des Arts Metro station and Place des Festivals. To delineate the cut, and to make the building's mark on the skyline, a bright red external fold contrasts against the clean glass exterior. The colour was chosen as an echo of the cultural branding materials of the Quartier des Spectacles, and serves to distinguish Îlot Balmoral from the functions of more traditional office towers in the district.

Anchoring the creative economy

As a nod to Îlot Balmoral's importance to Montreal's creative scene, the National Film Board of Canada signed on as the building's core tenant. Celebrating 50 years of film excellence, the Canadian institution was looking to modernise and transform their facilities, and the move included the reinstallation of the iconic NFB logo in the new lobby, which is a symbol of Canadian design history.

"The NFB signing was proof of concept for us that architecture can redeploy and reprogramme how neighbourhoods are defined, not only on a visual or physical level, but also in its role as a centre of cohabitation," says Provencher. "Several other cultural organisations have since signed leases, and Îlot Balmoral is becoming the creative hub that we envisioned."

Without requiring any significant changes to the architecture, Provencher_Roy redesigned four floors of Îlot Balmoral for the NFB in order to accommodate their technical requirements, including editing rooms and the hosting of state-of-the-art equipment. They also built a brightly lit white staircase leading up to the NFB offices, located directly under the red canopy of the building's main entrance.





A beacon of vibrancy

Provencher_Roy's inclusive design strategy embraces the vibrancy of the district by drawing in pedestrian flow across the diagonal cut of the building's sunlit lobby. The atrium establishes the lobby's unique identity, ascending skyward to the building's glass ceiling amidst a bright material palette of white and light gray walls, and exposed concrete floors. The palette was chosen to reflect and enhance the energy and dynamism of the lobby, anointed with additional features including exposed columns and a signature brass deck.

Above the lobby level, the open atrium is framed by brightly lit offices. Pedestrian bridges on every level connect the building's two volumes, crossing the atrium and providing spectacular views of the surrounding cityscape, with a backdrop of Montreal's landmark Mont Royal. The northeastern volume floats one storey higher than the southwestern volume, and the latter hosts a rooftop greenspace with breathtaking city views that is designed for outdoor events.

"It was a particularly interesting experience, driven by our client's eagerness to achieve something spectacular," summarizes Claude Provencher. "Beyond the functionality of the individual spaces of the built environment, we believe that Îlot Balmoral captures and incorporates the vibrancy of the district." dw

Technical sheet

- Location: Montréal, Canada
- Client: Société d'habitation et de développement de Montréal (SHDM)
- Surface Area: 27,850 m²
- Year: 2019
- Contractor: Construction Management: Groupe TEQ
- Electromechanics: Dupras Ledoux ingénieurs
- Structure: Nicolet Chartrand Knoll Ltée
- Acoustic: Davidson Legault
- Lighting: CS Design
- Other Collaborators: AECOM / Exim / Go multimédia / Technorm
- Certification: Candidate for Gold LEED-NC Certification
- Photographer: Stéphane Brügger

www.provencherroy.ca/en







ACDF Unveils The Pacific: A High-Rise Building Entrenched in Vancouver's Public Realm

Vancouver, Canada

ACDF Unveils The Pacific: A High-Rise Building Entrenched in Vancouver's Public Realm

Vancouver, Canada

ACDF Architecture, a progressive Canadian firm internationally recognised for designing a new generation of meaningful and impactful buildings, is proud to unveil The Pacific, a residential tower rising proudly, but quietly, into Vancouver's skyline.

The Pacific reflects ACDF's evolving approach to developing high-rise buildings entrenched in the public realm. With a succession of projects in the west coast metropolis, including PARQ, and the ongoing Barclay project, The Pacific represents a progression of the firm's innovative rethinking of the human-scale role of skyscraper development and its contribution to neighbours and pedestrians.

Located at the corner of Hornby and Pacific streets, in a cityscape framed by the Granville Street and Burrard Street bridges, The Pacific features 224 condominiums across 39 floors. The building was developed in collaboration with IBI Group, a Canadian architectural consulting firm, for Grosvenor, a private real estate group with holdings in many urban centres throughout the world.

"Grosvenor is very respectful and refined in its embrace of quality, but also in its deep consideration of the impacts that its developments have on surrounding streets and neighbourhoods," explains Maxime-Alexis Frappier, partner and co-founder of ACDF. "We wanted to propose a different approach in the form of an urban gesture that contributes something much more than just a building."

Quiet distinction

As one of several new additions to the Vancouver skyline, The Pacific has earned its place alongside cutting-edge buildings designed by some of the world's most renowned architects. Rather than competing within Vancouver's already dense and varied landscape of tall buildings, ACDF adopted a more complementary approach, prioritising clean, subtle, and human scale elements to provide a wealth of urban experiences among the more dramatic architectural gestures of neighbouring buildings.

"A philosophical alignment with the client provided us with the freedom to express our belief that sometimes quiet and humble architecture can be even more elegant and relevant," says Frappier. "Our role was not to create noise, but rather to provide our building with a quiet, but recognisable identity."

Human-scale dialogue

That approach began with numerous elemental considerations, including a strong focus on creating a dialogue at street level with the neighbourhood and its pedestrians. They focused the development of shape and form on simple massing that would capture attention through its textures, the quality of its assembly, and the transposition





of its details. The firm envisioned a structure whose materiality would emit its own unique character, while blending into the built, environmental, and social fabric of its surroundings.

In a return to design principles inspired by art, photography, and fashion, ACDF's powerful integration of contrasts paints and frames The Pacific as a visual landmark devoid of sculptural drama. Vertically, the structure's slick north and south facades, layered with glass and black granite, contrast with its more pictorial east and west facades, with the latter featuring protruding triangular balconies in a woven pattern.

Taking a sensitive approach and putting people at the heart of all its design decisions, ACDF Architecture made an exhaustive study of all components of the project that could have an impact on the immediate area, its residents, and passers-by: general volumetry, materials (tonality, reflectivity, durability, etc.), shadows, winds, and the obstruction of existing views. Accordingly, the east façade of the tower, for instance, was designed in consideration of its west-facing neighbours, while the omission of balconies on the building's north side was purposeful in order to prevent direct views between neighbours. In giving careful consideration to each façade of The Pacific, the architects quickly realized that the pedestrian view at street level alone formed a new perspective, or a 'fifth façade'.

The 'fifth façade'

At its base, ACDF committed to ensuring that The Pacific was grounded to the site's location, its history, and the vibe of the street, not just in terms of materials, but also in terms of how the building would be viewed from the ground up.

"While the allure of traditional skyscrapers often fades with closer proximity, we created a 'fifth façade' for The Pacific in the form of vertical views provided through strategically positioned design elements," explains Frappier. "You can look up from the street level and discover a new skyscraper language in the form of new relationships between pedestrians and the building."





From its street-level base, vertical views are enriched by balcony textures, including three tones of grey on their undersides, inspired by cloud formations and creating a sense of movement within their patterns. The triangular balconies above also provide plays on reflection to the streets below. As the sun sets on the city, the building begins to glow, reflecting light downward from the white, marble-like porcelain finish of the balconies, as well as a pinkish hue that emanates from the stainless-steel framing. During those transitions of light, two façades begin to glow, while the other two sides fade to darkness.

An integration of art and heritage

Leading up to the entrance of the tower, ACDF designed a long, dramatic colonnade. Its oversized, angular columns are purposefully misaligned, providing Vancouver-based artist, Lyse Lemieux, with a blank canvas upon which to pay homage to the site and its history. She subsequently developed a mosaic composition of nine figures, each more than 20 feet in height. Each of the columns faces in a different direction and features a different personage, creating a sense of movement and delivering a strong contribution to the neighbourhood, the public realm, and the city. The columns also transition into the fully glazed lobby and remain the main actors that animate the space's minimal, simple, and toned-down design, featuring black brick walls in a grid pattern, and stainless-steel finishes.

The tower also sits adjacent to a small, heritage house, which originally served as a private residence before being transformed multiple times. Known fondly by Vancouver residents as the “Yellow House”, ACDF took great strides to consider the heritage property in the lobby-level





development of The Pacific. The two-storey lobby, and the tones of the building's streetside columns, blend nicely with the adjacent property. "From the beginning of the design process, we focused on developing a tower whose contribution would extend from the skyline right down to the micro level," explains Frappier. "Our intention was to positively impact the animation of the area at street level by establishing meaningful connections between the building, pedestrians, and residents. Lyse Lemieux's extraordinary artwork on the ground floor colonnade succeeds in capturing the essence of that intent."

Advancing the dialogue of 21st century urban development

Sophisticated and impeccably dressed, yet remarkably accessible to the rank and file, The Pacific solidifies the firm's transition to a mindful approach that is more efficient, inclusive, and contributory.

The Pacific is a biproduct of ACDF's evolving interpretations of skyline development, derived from multiple collaborations in world-class projects in Vancouver, including PARQ, The Pacific, and the on-going Barclay building. Conceived as a "tower in the park" for its ground-level landscaping, trees, and seating in a park-like setting, Barclay marks the maturation of ACDF's vision of skyline contributions to the urban fabric, cooly introduced with the PARQ project, and then boldly asserted with The Pacific.

Those three projects characterise a progression of ACDF's pedestrian integration approach, where humanity is positioned as the primary material, and new standards are being established for creating emotion without extravagance. Rather than focusing on crowning a tower to outdo its skyline neighbours, the firm embraces greater investment in the ground level presentation, where a building ultimately interacts with the human scale of the urban fabric. With a focus on improved contributions to the public realm, ACDF is leading discussions surrounding the rethinking of urban development priorities in the world's top markets.

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Technical Sheet

- Client: Grosvenor
- Year: 2021
- Architect: ACDF Architecture / IBI Group
- Architectural Project Team: Maxime-Alexis Frappier, Joan Renaud, Martin Bruckner, Beth Deckert, Veronica Lalli, Honor Roan, Neil Melendez, Laurence Le Beux, Josiane Crampé, Martin Champagne.
- General Contractor: Ledcor Group
- Structural Engineer: DIALOG Structural
- Mechanical, Electrical, Fire Suppression & LEED Engineers: INTEGRAL Group
- Interior design: Square One
- Landscape Architect: Durante Kreuk LTD
- Heritage consultant: Robert Lemon Architect
- Artists: Lyse Lemieux
- Building Envelope: Morrison Hershfield
- Civil: Aplin Martin
- Geotechnical: Thurber Engineering
- Shoring: Isherwood
- Code: LMDG
- Environmental: Keystone Environmental
- Photographers: Adrien Williams, Provoke studio (aerial views)

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