

MOSS & LAM



Media relations / social media strategy and execution / stakeholder relations / special events

Artist studio Moss & Lam have worked autonomously and collaboratively with some of the world's top designers to create art installations, wall finishes, furniture and accessories for international luxury brands in the hotel, restaurant and retail industries as well as private residences.

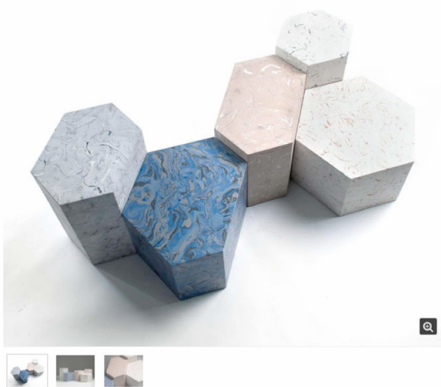
Moss & Lam engaged Idea Workshop to support the company's business development efforts by providing targeted media relations strategy, social media, partnerships and profile building opportunities. Our integrated communications and business development support raises awareness and profile amongst key targets worldwide including: design, hospitality, architects and interior designers, retail focused media and influencers. Results include major profiles in publications in Asia, Europe and the US and participation in global art and design events such as Collective Design NYC, Art Basel and the Hospitality Giants symposium organized by Interior Design magazine.



Designlines Toronto's Ultimate Guide to Design

/ What to Buy / Moss & Lam

Playtime Collection



Based on the idea of movement and reconfiguration, each of the pieces from the Playtime collection designed by Deborah Moss of Moss & Lam can be used as a side table and a seat. This collection was created to challenge existing notions about how we are expected to interact with our furniture.

By discarding the thinking that furniture is a static object, instead, the Playtimes invite us to be more light-hearted in our decor approach, enabling us to reconfigure a space on a whim to suit our changing needs.

Purposely keeping the shape and colours minimalistic means the Playtimes can easily integrate into a number of different spaces. Each piece is made by hand and

INTERIORS



The Air Up There

By Peter Schuch

Flying first class just got even more posh, thanks to the new Signature Suite for Air Canada's top international business customers at Toronto's Lester B. Pearson International Airport. Designed by Montreal-based Herdyung Dupont Design Office — who has worked with Air Canada before on Maple Leaf lounges in most of Canada's main cities as well as a few international airports — together with architect Eric Major, the new suite opened on December 1st and is explicitly clear in what they'll let its only full-time private international business class customers, including upgrades and point redemption programs.

Arrival is marked by the Air Canada logo on maple wood slats forming a canopy overhead and continuing into the reception area, and an up-in-topographic relief of Pantry Black marble enclosing a moody luggage checkroom. Once through the reception guardrail, the atmosphere is one of subdued serenity. The meandering maple screen continues down a main ramp leading to the central court: to the left, a crescent-shaped cocktail lounge; to the right, the cozy south lounge with comfortable sofa seating and custom blended carpet.

Dominated by Canadian maple, polished Escarpment limestone and backlit Calacatta marble accents, notable design features in-

Elite travellers are wine and dined in an elegant setting while waiting for their next flight.

clude a striking centre mural titled The Place to Which We Always Return by Ottawa-based artist Gavin Lynde; a variety of works by local Montreal artists Pascale Girardin and Nicolas Kurl; and an eye-catching Glaucope freestanding mobile installation by Toronto design firm Moss & Lam, which features 950 hand-painted watercolor petals.

The 6,000-sq-ft suite, located near the international departure gates in Terminal 1, can accommodate up to 160 designer lounge-toting travellers. But unlike other lounges in international hubs that boast private relaxation rooms, padded daybeds or showers, this suite is more suited for those catching connecting flights in Pearson, where growing airline traffic means needing to kill a few hours between flights is not uncommon. Food is the main luxury amenity here: visitors can dine in a suite of a full-service restaurant from a menu created by Vancouver-based chef David Hawksworth. The suite also features a cocktail lounge space with full service bar, hors d'oeuvres and snacks, a quiet sitting area and concierge service. Added exclusivity can be experienced in a lounge enclosed private dining room, intended for groups seeking a little more intimacy. Its smoked glass sliding doors are overlaid with a slingshot maple leaves-to-the-wind motif, an appropriately suitable nod to Air Canada. ■

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METROPOLIS

The 6 Best Galleries and Installations from Collective Design

From an inflatable desert oasis to furniture designed for touch (not sight), this year's Collective Design didn't disappoint.

by Zachary Edelson, Anna Fixsen



For the last decade, artists [Alex Schweder](#) and Ward Shelley have been experimenting in what they call "performance architecture," which—exactly as the name implies—is a fantastic melange of structure, theater, and acrobatics. Working solo, Schweder designed this special piece for the fair: an inflatable sculpture where passersby become the performers.

Courtesy Zachary Edelson

Not one, but two inflatable architecture installations grace the showroom floor of Collective Design. One is a desert oasis (with real plants and sand) hidden behind enormous polyethylene cylinders. The other uses inflating compartments to flip two couches onto each other, creating a single bed (and rather awkward arrangement) for its two users. In this sense [Collective Design](#), which runs through March 11 at Skylight Clarkson North in New York City, is no standard design fair.

NUVO



Creating New Things

Toronto design studio Moss & Lam.

Writer [Matthew Hague](#)

Toronto artist-designer Deborah Moss, co-founder of the studio Moss & Lam, isn't afraid of a blank canvas. Rather than being daunted by having a big void to fill—her custom pieces can be up to 100 feet long—a smile sweeps across her face when, at her massive, warehouse-sized workshop, a new bolt of beige fabric is stretched out for her to enliven with colour. "I love the way the brush moves across the canvas," Moss says in characteristically soft, sweet tones. "I love colour, pattern, and texture," she adds, as though that simple description somehow encompasses the diverse aesthetic she's developed over her 30-year career. Some of her output has dreamlike, Monet-esque hues, others Sol LeWitt-style geometries, and others still, ombres that look like abstract sunsets.

Moss' work can be found all over the world, in some of the lushest locales. She's created art (paintings and sculptures, 3-D wall finishes, murals and furniture) for ballrooms, lobbies, and residences in Hong Kong, the Four Seasons Hotel Kuwait at Burj Alshaya, and stores such as Saks Fifth Avenue, Tiffany & Co., and Louis Vuitton. But if her name isn't familiar, it's because for a long time she has been a "secret resource of top interior designers," she says in her workshop as a team of 25 artists and craftspeople buzz around, wielding paintbrushes and rollers. The majority of her projects are custom creations for the likes of Yabu Pushelberg and Tony Chi—names that occupy the headlines. Aside from a small collection of high-end, sculptural furniture—including tables, called W1, made with an ancient Italian technique called scagliola that mimics marble with a

simple mix of plaster, pigment, and glue—the studio hasn't directly interacted much with the general public.

Until now. Recently, Moss started a new venture called Moss & Lam Canvas, a line of hand-painted wall finishes available online that can be up to a maximum of 16 feet by 50 feet. For the first time since the earliest days of the studio—when she and her late husband, Edward Lam, sponge painted people's houses to pay their way through art school—homeowners can bypass an interior designer and cover their walls with Moss & Lam themselves.

Importantly, this isn't the interior design equivalent of couture versus ready-to-wear—an Yves Saint Laurent gown, say, next to a cotton T-shirt emblazoned with the letters YSL. Although each piece isn't strictly custom—beyond the size, the designs are preset and only available in a handful of colours—every canvas is hand painted by Moss and her team (she estimates a four- to six-week turnaround time). Nothing is machine printed.

"In a way, it's a response to all the digitally produced wall patterns out there," says Moss. "I still love things that are handmade, and I think there are people out there who will always value it as well." Plus, there's an advantage to the hand-painted over digital approach: no seams for up to 50 feet. "When I see printed wallpaper, I see seams, repeats," says Moss. "My eyes just go to that and it drives me crazy." Without the lines breaking up the image, the effect is more immersive. "It's like living in a painting," she says.

If a single word encompasses the initial lineup of seven options, it would be painterly, she says. The looks are diverse—achromatic grids, nighttime skyscapes, a pattern that has the appearance of still, deep water—but the common element that unites them is that they each feature a technique that Moss and her team developed through their custom work and is done with different skills involving brushes, rollers, colour, and line. "There is a lot of hard-won knowledge in the studio," says Moss. "And I'm proud of that knowledge. We've had to learn how to control our techniques. Now I want to celebrate the brushstrokes, to celebrate the canvas."

One of the options, for example, called *Linear Fade*, uses a technique where the paint seeps through the back of the canvas and creates an elegantly worn textile effect on the front. The technique—one that Moss has experimented with a number of times—was used in a collaboration with Toronto's Yabu Pushelberg. "Glam [Pushelberg] looked at a sample," says Moss, "then turned it over and said, 'I like the back more!'" Now, through Moss & Lam Canvas, more of us will get to see the work up close, maybe even flip it over and see what we think. ●

Photo: The latest ventures by Moss & Lam include Canvas, a line of hand-painted wall finishes, and W1, a collection of patterned side tables.



THE GLOBE AND MAIL

Wallpaper is back, and it's gone from fussy to artsy



Tempaper's Tokyo Celestial Blue wallpaper. The company has developed a water-based, eco-friendly adhesive that can be stuck on, peeled off and reapplied to multiple surfaces.

As the CEO of Goldman Sachs Canada, Jason Rowe could conceivably have anything he or his wife Krista want on their bedroom walls. But currently, as they redecorate their home in Toronto's tony Forest Hill neighbourhood, they have chosen to cover the surface behind their bed with a wallpaper called *Ombre Basket Weave*. Designed by the Toronto studio Moss & Lam as part of its new Canvas collection, it has a crosshatch texture and fades from dark to light up the wall.

There's no question that wallpaper, which was once synonymous with fussy eras in interior decorating from ornate Victorian rooms to the chintzy spaces of the 1980s, is back. According to the research group IT Strategies, after a decade of decline, wallpaper sales have grown 4 per cent a year since 2012. The big reason for the rebound is that wallpaper is legitimately better these days. The look is lighter and more refined and the application (and take down) has become much easier. The level of craft has also never been higher, with hand-painted designs and evocative patterns elevating wallpaper to visual art.