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THE BEST INTERIORS ARCHITECTURE FURNITURE LIGHTING CONCEPTS STUDENT AWARD

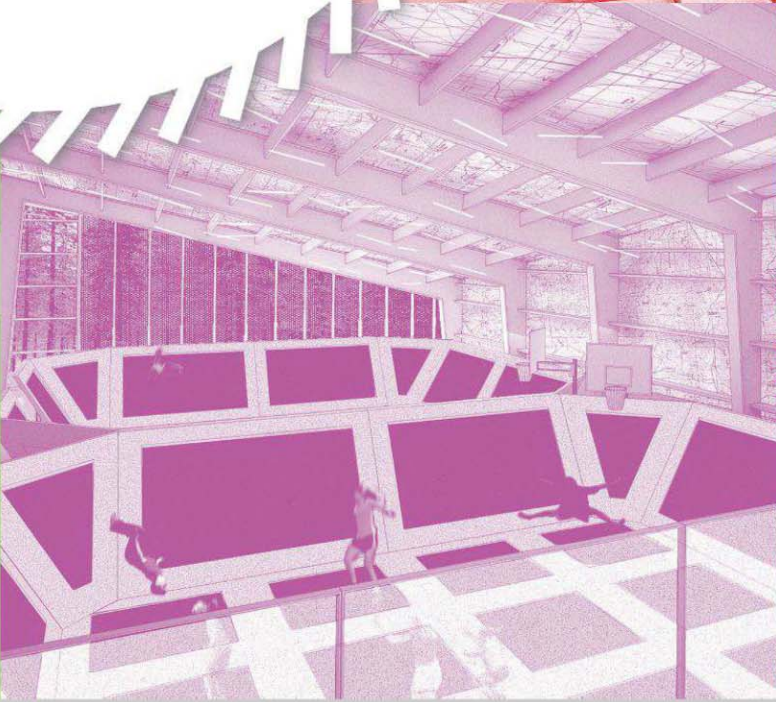
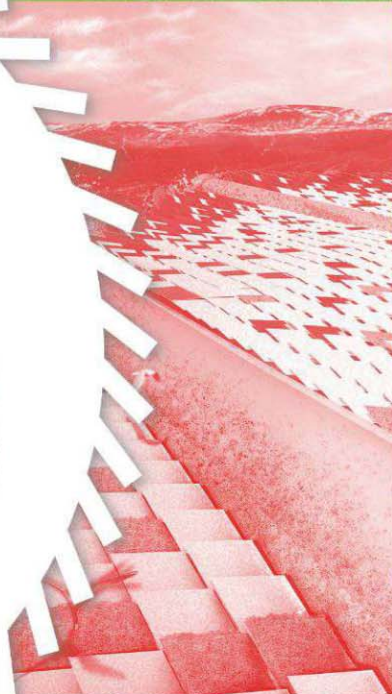
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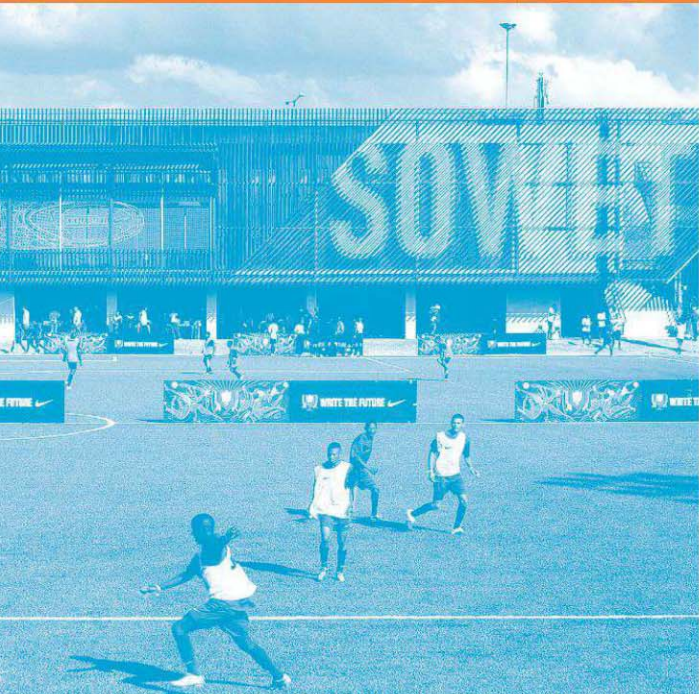


AND THE WINNERS ARE ...





SECOND ANNUAL AZ AWARDS 2012



WHY ARE AWARDS IMPORTANT?

There is rarely any other time when hundreds of projects and products are gathered together and put before an esteemed peer group for the express purpose of identifying the best. It's an eye-opening process that clarifies where innovation in design and architecture stands now and where it is headed. As well as giving pause for reflection, awards such as the AZ Awards establish a benchmark, revealing exceptional talent, uncharted exploration, intellectual bravery, and some of the most fascinating ideas that challenge our notion of what's possible in the concrete world. Congratulations to all of the boundary-busting finalists and winners of the second annual AZ Awards.

- 46 ARCHITECTURE
- 54 DESIGN
- 62 INTERIORS
- 66 CONCEPTS
- 70 A+ STUDENT AWARD
- 72 FINALISTS

PRESENTED BY:



Audi



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**ARCHITECTURE
BEST
TEMPORARY
PROJECT**

HISTORY IN THE MAKING

During one week in March 2011, an exhibition to showcase the humble art of quilting became the season's unexpected blockbuster. While the collection itself was undeniably impressive - 651 dazzling red and white quilts amassed since 1957 by one Joanna Rose - it was the towering armature by Thinc Design that gave the quilts, dating as far back as 1856, such jaw-dropping impact.

Inspired by quilting circles, the firm utilized the floor space of New York's cavernous Park Avenue Armory to install six nine-metre-tall cylinders

surrounding a central spiral that rose 14 metres. Hanging from gossamer threads and dramatically illuminated by spotlights in the otherwise darkened hall, the quilts swirled upward as visitors meandered along pathways of their own choosing. One reviewer described the effect like playing cards tossed up and frozen in mid-air.

For Tom Hennes, principal of the New York design studio, the challenge lay in presenting such a vast number of quilts. "Typically, they are displayed in long rows, which gets tiring because

the viewer's body position never changes. The design needed a variety of vistas that measured up to the variety of quilts."

Rarely does a historical display (especially one with such folksy connections to old ladies and sewing circles) receive such resounding praise. *Financial Times* reporter Simon Schama gushed about *Infinite Variety*, describing it as a show of "ecstatic retinal shock," filled with op art mind benders and exploding galaxies.



WHAT THE JURY SAID:

“You can’t help but be turned on by a display like this, which is the whole idea of a temporary exhibit: to turn your audience on to something they haven’t looked at closely before. Thinc Design achieved that wonderfully.”

– Michael Keilhauer, Keilhauer

↑ Over 25,000 visitors toured Infinite Variety, a six-day exhibit held in New York that showcased 651 hand-sewn quilts.

↗ The multi-storey volume enabled Thinc Design to hang the pieces from a cylindrical armature that reached up to 14 metres.

↗ One reviewer described the effect like playing cards tossed up and frozen in mid-air.

INFINITE VARIETY: THREE CENTURIES OF RED AND WHITE QUILTS

Presented by: American Folk Art Museum, New York
Location: Park Avenue Armory, New York **Firm:** Thinc Design, New York **Team:** Tom Hennes, Steven Shaw and Sherri Wasserman with Bix Biederbeck, Joe Ruster and Aki Shigemori



Tom Hennes founded Thinc in 1992, and the firm’s exhibition work can be seen in museums, science parks and botanical gardens around the world. Recent exhibits include Rivers of Ice: Vanishing Glaciers of the Greater Himalaya, at the MIT Museum;

and The Giant Heart, the Physical and Emotional Center of You!, on view at the Museum of Science and Industry in Chicago. The firm is also the exhibition designer for the National September 11 Memorial Museum, which opens this year, on September 11. thincdesign.com