

01 Grand Prize Winners

CCC Emerging Designer of 2026 – Atelier Fomenta

Atelier Fomenta

Atelier Fomenta is a Montreal-based design studio formed by the collective practice of Julia Arvelo, Florence Barnabé, and Muriel Bentolila. Since 2022, their practice has centered on projects that blend material experimentation, research, and imagination. They are particularly interested in how industrial and everyday materials can be approached through a poetic lens.



The Work

The Rubber Collection

The Rubber Collection explores rubber through a variety of forms, seeking a balance between our intentions and the material's own inherent tendencies. Rubber occupies a unique space between flexibility and rigidity—it follows the hand with remarkable ease, offering almost no resistance. The first pieces in the collection, the Rubber Libraries, were launched in 2024, followed by the Rubber Lamps and Rubber Tables in February 2026. The first prototype, the Rubber Chair, was completed in May 2026 and is currently still in development.

The decision to work with rubber stemmed from a desire to explore accessible, non-luxury materials—those often considered ordinary or unconventional. Here, rubber is removed from its industrial context and reimagined as a material for everyday objects, giving it a character entirely distinct from its place in the collective imagination.

Each piece in the collection is made exclusively from rubber and produced entirely in our Montreal workshop. The rubber is cut by hand, then perforated and assembled with rivets in

a process akin to tailoring denim, capturing the material's inherent capacity to bend and hold its form. The rivets serve both as structural fasteners and as rhythmic ornamental elements across the smooth rubber surface.

Website / Portfolio Link

<https://atelierfomenta.com/>

Instagram

@atelierfomenta

CCC Student Designer of 2026 – Maxwell Sims

Maxwell Sims

My work is concerned with the relationship between people and objects, and the role objects play in everyday life. I am interested in how things acquire meaning through use, and how they contribute to personal and collective expression through their form, utility, and presence.

I approach each project without a predetermined formal language, allowing the specific conditions of the brief to guide the outcome. This requires moving between materials, manufacturing processes, and ways of thinking in search of an appropriate response. The projects presented here reflect this approach, each shaped by its own context while sharing a common interest in an expression warmth and refined simplicity.



The Work

Shell

Shell began with a brief to develop a lightweight, economical metal stool for the home. The project grew from an observation that inexpensive plastic and metal stools often rely on generous radius bends to achieve rigidity, avoiding large flat surfaces that require greater material thickness.

Applying this principle to formed aluminum allowed the structure to remain thin while preserving the visual simplicity central to the project. The result is a two-legged stool—an

unconventional typology whose slightly conical legs nest inside one another for compact shipment. Flanges formed into each leg and the underside of the seat create a discreet internal connection, leaving the exterior uninterrupted. The large-radius bends soften both the appearance and experience of sheet metal, lending the object a visual and tactile ease not often associated with the material.

Billet

Billet began with the observation of a solid aluminium round bar in a metal workshop. Its weight and solidity prompted a question: what use could this standard stock form have if kept close to its natural state? Rather than transforming the material, the project sought to work with its inherent qualities, using its mass to establish a cantilevered relationship.

The precision of the milled aluminium is paired with maple, introducing a material whose character is defined by natural variation. The result is a pedestal bowl in which a small shoulder and recessed rubber O-ring secure the wood without rigid mechanical fastening. The rubber accommodates the maple's seasonal expansion and contraction while leaving the connection visually understated.

Pin

Pin began with an observation that many wall sconces require permanent electrical installation, making them unsuitable for rental environments where alterations to the wall are often restricted.

The project sought to explore a low-impact lighting solution that could be accessible to those furnishing temporary or modest spaces. Paper became a natural material choice for its lightness, warmth, and accessibility, though its lack of inherent structure presented a challenge. The form emerged through experiments with pop-up card mechanisms, where shifting two edges of a sheet causes the centre to project outward. A single sheet of paper is cut and scored, then attached to a paperboard backing plate which supports the light source.

The use of push-pins as a fixing method were chosen for their familiarity of gesture. Their ubiquitous relationship with paper allows the sconce to be installed without instruction while leaving minimal trace on the wall.

Website / Portfolio Link

www.maxwellfsims.com

Instagram

[@maxwellfsims](https://www.instagram.com/maxwellfsims)

02 Category Winners

Category Winner: Form-giving – Atelier Fomenta

(see full description for **Atelier Fomenta** previously under Grand Prize)

Category Winner: Spatiality – Bishop McDowell

Bishop McDowell

Our practice creates buildings rooted in place, informed by construction, and shaped by lived experience.

A close reading of landscape is central to our work. Each project emerges from the particular conditions of its site—coastal views, tree lines, granite outcrops, agricultural patterns, topography, weather, and local building traditions. We seek to reveal and amplify the unique qualities of a specific place.

The vernacular architecture of Atlantic Canada also informs our work. Simple forms, weathering materials, barns, farmhouses, and coastal structures serve as points of reference. These influences are not approached nostalgically; instead, they are abstracted and reinterpreted through a contemporary lens.

Many of our projects employ repetitive timber systems, post-frame structures, trusses, and other economical building methods. We believe architecture should emerge from practical building intelligence, with attention to constructibility, material efficiency, and local craft and labour.

Projects are designed to create memorable spatial sequences that choreograph movement through, between, and around buildings. Our work is less concerned with image-making than with shaping experience—how one arrives, encounters light, frames a view, and moves between interior and exterior.



The Work

Lawrencetown House

Situated in a quiet coastal community on the Eastern Shore of Nova Scotia, the house is set against a dramatic coastal backdrop. Overlooking the Atlantic Ocean, the site extends southeast across a diverse wetland of grasses, ponds, and fir trees. The house consists of a thick wooden wall that defines an arrival courtyard to the north and a protected terrace to the south. The wall contains all the services for the house including kitchen, hearth, storage, and mechanical. Two off-setting pitched-roof volumes rest on top of the wall, creating shelter for the house.

The wall is placed at the crest of the sloping site, creating a modest, one-storey massing toward the road and two-stories towards the water. The facades strike a balance between openness and privacy. Designed for a young family of four, the house is arranged upside down: the primary living areas are upstairs and the sleeping areas are downstairs.

West Clifford Farmhouse

The house is located on a large farm property in Lunenburg County, Nova Scotia. From the road, the property is protected by two old red barns, sitting side-by-side with a gap between them. Beyond the barns, a row of mature maple trees extends from east to west. Past the trees to the north is a large pasture of tall grasses and wildflowers. The pasture extends to a mature forest. A small orchard sits in the middle of the pasture.

The new house extends 170 feet in a straight line along the north side of the maple trees. One side of the house faces the trees and barns. The opposite side faces the pasture, orchard, and forest. In-line with the gap between the barns, we positioned the fully glazed living space.

The exterior of the house is clad completely in white corrugated metal panels, a nod to the white farmhouses found throughout rural Nova Scotia. The interior is defined by an eight-foot tall band of maple panels and windows.

The house employs a rational post-frame construction that consists of prefabricated, repetitive wood elements. The system minimizes the amount of time on site and can be assembled with unskilled labour.

Lands End House

The house consists of series of offsetting pitched-roof volumes supported on stone bases. Fully-glazed living spaces are captured between. The stone bases contain the services for the house including kitchen, hearth, stairs, and bathrooms. The pitched-roofs contain vaulted ceilings and guest bedrooms. The stone bases are made from a locally quarried limestone. The roofs are clad with a soft grey metal. The house sits on a narrow elevated site with commanding views of the river below.

The site is bound to the north by a large exposed rock face. The rhythm of the house extends into the landscape, forming a series of outdoor rooms. The north terrace, set between the house and the rock face, features a lap pool. The south terrace extends above the steeply sloping land to the shore below.

Website / Portfolio Link

<https://www.bishopmcdowell.com/>

Instagram

@bishopmcdowell

Category Winner: Future-building – Florian Berthelin

Florian Berthelin

Contemporary industrial design, focused on overproduction, obsolescence, and aesthetics, holds little meaning for me. Faced with the systemic crises of our time, continuing to perpetuate this model reflects a form of blindness. My practice is founded on a mission to no longer design for consumption, but to design for preservation, replacement, support, and the protection of nature. It is this search for meaning that drives me to challenge the comfort of the existing system. Like the effort and resilience required during immersion in nature or the pursuit of a demanding sport, discomfort is, for me, an essential driving force. Being confronted with difficult situations and finding myself outside my comfort zone when facing complex problems is deeply stimulating and allows me to act at my best. This way of thinking challenges me with every project, while enabling me to rethink my relationship with creation. So far, each of my works reflects who I am, because they are shaped by this philosophy of life and by observations that I feel compelled to bring to light. The starting points of my research are always rooted in my personal interests. This passion dissolves the boundary between my personal life and my professional practice, allowing me to remain deeply engaged and inspired by the paths I explore.

To shape viable futures, I am guided by a curiosity that often leads me toward rigorous and interdisciplinary scientific research. I examine weak signals, anomalies, and blind spots within society to identify the seeds of tomorrow's innovations. In my view, an academic journey has never been a sterile pursuit of high grades or institutional validation. Learning is first and foremost an intellectual tool—a critical instrument that allows me to understand deeply, question effectively, and act meaningfully in the world. By understanding the challenges surrounding our environment, I can move beyond the role of a simple executor and become a forward-thinking researcher capable of imagining relevant future-oriented solutions.

This desire for radical transformation requires stepping outside established paths and embracing discomfort. Navigating the unknown, to borrow Janet McDonnell's concept, and opening pathways into unexplored territories are the true forces driving my creative process. In my exploration process, failure or unexpected directions are never perceived as weaknesses. They are essential forms of knowledge. They are evidence of a practice willing to take risks. Testing the limits of technology or creating biomaterials requires making mistakes, deconstructing, and starting again. By becoming comfortable with uncertainty and learning from each failure, I am able to propose new directions for addressing the challenges of our century.



The Work

1 — **Pinea Lab** is a Master of Applied Science research project that explores the development of materials aimed at questioning the relationship between outdoor equipment, natural resources, and the cultural imaginaries surrounding performance.

The majority of products designed for outdoor activities are made from highly optimized synthetic materials capable of withstanding extreme conditions. However, these technical achievements come at the cost of irreversible environmental and health impacts, while often exceeding the actual needs of most users.

In response to this reality, Pinea Lab explores non-toxicity and the notion of performance by developing materials with reimagined properties, offering an alternative that respects the health of outdoor enthusiasts. The project investigates the potential of conifer needles, an abundant plant-based resource generated by the forestry industry yet rarely valorized. Through a series of material experiments, these needles are transformed into different states: insulating fibres for padding, flexible materials for protective equipment, and mouldable pastes for producing rigid components.

This family of materials is integrated into a fully Quebec-made hiking equipment system, from forest harvesting to composting within existing composting infrastructures.

2 — **REVIVI** questions the role of the designer in the face of environmental and humanitarian emergencies. Market pressures often prioritize aesthetics and overconsumption in design, at the expense of addressing major global crises such as climate change or the devastating earthquakes that struck Turkey and Syria in 2023.

The project proposes using artificial intelligence within generative design as a powerful optimization tool. REVIVI takes the form of a modular emergency housing system designed at the intersection of biomimicry, science, and engineering. Its primary objective is to provide dignified, affordable, and rapidly deployable housing solutions for vulnerable populations.

These shelters are 3D-printed directly on site using a “mobile FabLab.” This process helps overcome the logistical delays associated with traditional emergency relief efforts. The use of generative design reduces structural weight and enables material savings of up to 70%. The components can be printed in twelve hours and assembled in only two hours by two people. The REVIVI system also includes a drinking water reservoir, designed as a space for dialogue, gathering, and connection.

The temporary housing units are printed using a biodegradable PLA called “Algae Fuel,” made from harmful algae. The honeycomb panels are designed to be insulated, particularly with straw, an effective and widely available resource on every continent. At the end of their life cycle, these modular components can be buried to help fertilize the soil.

The project positions itself as an alternative that offers greater comfort than a tent while being faster to manufacture and deploy than a mobile home.

Instagram
@alpage.ca

03 Runners-Up

Category Runner-Up: Form-giving – Stamátios

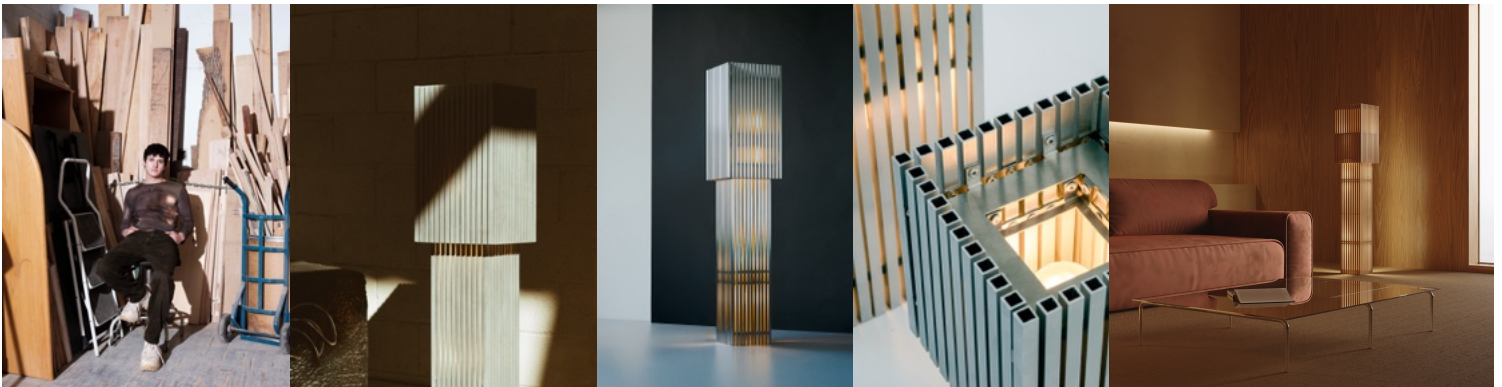
Stamátios

My practice is driven by form, material, and the way light can be held, hidden, and shaped by an object. I'm interested in lamps that don't show everything at once, where the source of light is concealed and the structure decides how it is revealed.

A lot of my work starts with a feeling rather than a fixed shape. I'm drawn to repetition, gaps, shadows, and simple architectural forms. The lamp becomes a way to frame light, almost like building around something invisible. Even when it's turned off, I want the object to still have a presence in the room.

Making by hand is a big part of the work. Cutting, sanding, assembling, and adjusting the pieces myself lets the final form come from the material and the process, not just from a drawing. My first collection, Parállilo, came from an interest in columns, line, and Greco-Roman architecture, but also from a more personal connection to craft and heritage.

I want the work to feel functional, but also quiet, sculptural, and atmospheric. A lamp should be useful, but it should also change the way a space feels.



The Work

A large part of the work begins at Studio Beaumont, an artist and maker building in Mile-Ex where people share space, tools, knowledge, and help each other develop projects. That environment is important to my practice. It keeps the work connected to real making, collaboration, problem solving, and exchange.

The metal lamp images document a newer direction in my lighting work. The piece continues my interest in vertical lines, repetition, and concealed light, but translates those ideas into metal. The lamp is built around the idea of hiding the source and letting the form control how light escapes. I want it to feel sculptural even when turned off, and atmospheric when lit.

The EX-TENSION images show the work in a public exhibition context. The show brought together designers and artisans from Mile-Ex, and was built around the idea of neighbourhood, collaboration, materiality, and shared creative process.

Showing the lamp in that environment connected the object to the larger ecosystem it comes from.

The Hinter projects show another side of the work: custom lighting placed inside real built interiors. For their cabin projects, lighting becomes part of the architecture and atmosphere of the space. The poster created with David Beauchemin also reflects this broader practice, where the objects, photography, and graphic identity all help shape the world around the studio.

Website / Portfolio Link
<https://www.stamatios.ca/>

Instagram
[@stamatios.fragos](https://www.instagram.com/stamatios.fragos)

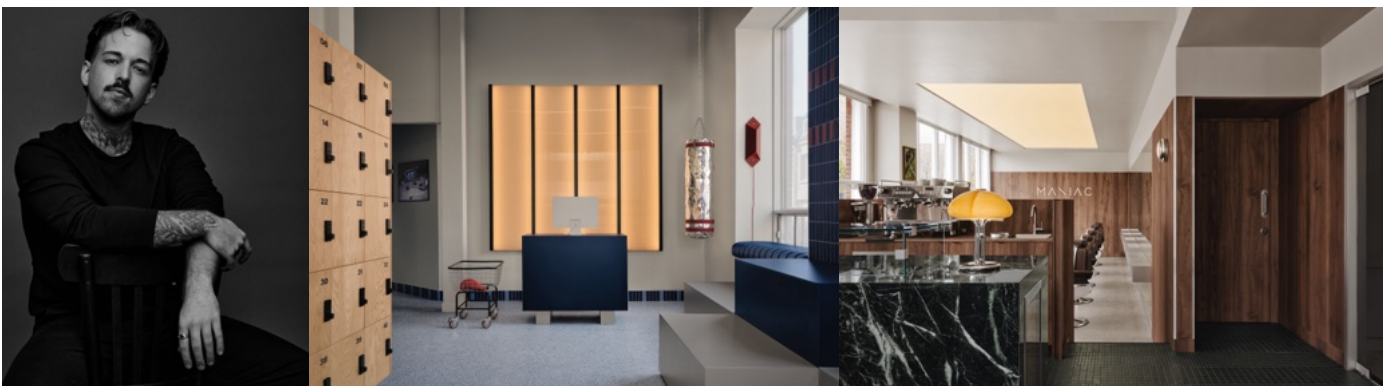
Category Runner-Up: Spatiality – By Lemoignan

By Lemoignan (Tony Lemoignan)

By Lemoignan is a Montréal-based interior design studio creating interiors with elegance, flair, and a provocative edge. Its work extends beyond aesthetics—each project is a sensory experience shaped by instinct and intention. Through light, texture, sound, and even scent, the studio creates spaces that do more than look beautiful; they cultivate an atmosphere unique to each environment.

Founded in 2021 by designer and founder Tony Lemoignan, the studio specializes in commercial and hospitality interiors. From boutique hotels and restaurants to concept retail spaces, By Lemoignan works closely with clients and craftspeople to translate brand identities into bold, immersive environments.

With an approach that is both refined and daring, By Lemoignan creates spaces that engage the senses, embody the essence of a brand, and leave a lasting impression.



The Work

Maniac

From the outset, the space offered several key advantages: abundant natural light, an engaging split-level layout, and a strong connection to both the street and the surrounding community.

The design naturally evolved around the change in floor level, creating two distinct yet connected environments. At the entrance, visitors are welcomed by the café. Defined by a lower ceiling and softer lighting, this intimate space is animated by the activity of the baristas. Guests can enjoy their coffee here or take a seat overlooking the barbershop below.

A pair of staircases positioned on either side of the central counters connects the upper level to the barbering area beneath. Dedicated to grooming services, this space is illuminated by a large stretched luminous ceiling inspired by professional photography studios. Framed by a series of windows, the opening to the street becomes the visual focal point of the lower level, transforming the barbershop into a living display and an artistic showcase.

REBL

The project occupies a former industrial building in the heart of Montréal. With its soaring ceilings, abundant natural light, and strong architectural character, the space offered an exceptional foundation. Its prominent street-level location further reinforces its presence as a recognizable urban destination. The design brings together two complementary worlds within a single environment.

On the club side, a sculptural reception desk—conceived as a piece of furniture—is highlighted by an illuminated feature wall visible from the street. A custom chrome punching bag and mirrored installation punctuate the space, reinforcing the club's bold identity. At the center, a multi-level platform serves as the social heart of the project, creating a place to gather, observe, and connect. On the café side, a counter positioned along the windows also provides service directly to the street.

The material palette reflects the raw, distinctive character of the space. Ceramic surfaces wrap the custom millwork and continue onto the lower portions of the walls, creating a strong sense of material continuity. Lockers crafted from unfinished plywood reference the building's industrial heritage while adding warmth and authenticity.

Reflection Academy

The existing layout, divided into two distinct spaces, revealed significant potential: an intimate, darker room at the entrance followed by a large volume flooded with natural light.

The design fully embraces this spatial contrast. The first room functions as a flexible reception area that can also be transformed into a photography and video production studio. Beyond it, the main space becomes the heart of the academy—a dedicated environment for small-group training, demonstrations, and barbering conventions. Inspired by professional photography studios, it features a carefully engineered lighting system designed to provide optimal conditions for both education and content creation.

The project's identity is defined by a bold material and lighting strategy. Drawing inspiration from futuristic environments, the space is primarily wrapped in stainless steel surfaces, selected as much for their sculptural quality as for their ability to interact with light and

continuously transform the atmosphere under different lighting conditions. Built around the dialogue between materiality, reflection, and light, the project offers a fully immersive spatial experience.

Website / Portfolio Link

<https://www.bylemoignan.com>

Instagram

@bylemoignan

Category Runner-Up: Future-building Léo de Grandmont-Mekideche and Layth Winter

Léo de Grandmont-Mekideche and Layth Winter

Student Entry

Having developed their understanding of design through the lens of industrial object production, spatiality had always seemed like a forbidden scale to them. After securing internships at architectural practices during their studies (Léo at EAST JR in London and Layth at Yapi DKD and Demirden ilio in Istanbul), they turned their attention toward spatial design. By borrowing research methodologies from object design (rapid prototyping, model making, semantic study) and combining them with architectural methodologies (site study, surveying, structural analysis), the two designers seek to extrapolate their precision and technical diligence to a spatial context. A particularly important cornerstone of their practice is that concepts are no longer confined to simple human-object interactions; they can now create objects within which users can exist



The Work

The project presented, Grésik, was developed as part of the Final Degree Project (PFE-2) in the Industrial Design program at the Université de Montréal by Léo de Grandmont-Mekideche and Layth Winter, under the supervision of Professor Tatjana Leblanc. It adopts a transdisciplinary approach at the intersection of landscape architecture and industrial design, applied to a declining Quebec tradition: ice fishing.

Preliminary research revealed that this practice, once a pillar of Quebec popular culture, has been declining since the beginning of the century due to increasingly unpredictable winters, the digitalization of everyday life, and a near absence of legislative frameworks, creating unregulated pressure on fish populations. Existing shelters are often improvised structures built without significant construction knowledge, scattered across the ice without a strong sense of community cohesion.

A field study conducted at Parc national du Bic, combined with demographic user profiling, identified three main user groups: the amateur fisher (newcomers and urban families), who seek a guided introduction to the activity but often have only six to eight hours available, are dependent on motorized transportation, and lack adequate support; the experienced fisher (rural populations and retirees), who installs their own shelter for several days or even weeks and develops an informal community life on the ice; and SÉPAQ maintenance staff, who require a system that can be installed and repaired easily without specialized tools.

The central design challenge therefore became: how can we design a shelter village that revitalizes this tradition, welcomes newcomers without compromising its authenticity, reduces the environmental impact of the site (motorized circulation, waste, abandoned shelters), and remains economically viable for SÉPAQ, with a target budget of \$3,000 to \$5,000 CAD per unit?

The design objectives were established through concrete physical constraints: the maximum load-bearing capacity of the ice (approximately 730 kg/m²), the dynamic wind pressure formula, which requires a width-to-height ratio of approximately 60 to 70% to prevent tipping without heavy anchoring, and the principle of an insulating air gap beneath the floor, similar to double glazing. The typological exploration drew from vernacular references—including yurts, Japanese woodworking, alpine bivouacs, and Scandinavian cabins—as well as contemporary case studies.

The selected solution, Grésik, is a lightweight Douglas fir timber-frame shelter elevated on tubular steel runners, allowing it to be towed by snowmobile or human power. Prefabricated interlocking panels, assembled like Lego pieces, provide waterproofing and structural rigidity, reinforced by cable bracing. A thatched hay roof replaced the initially planned textile roof after 1:4 scale testing revealed its limitations. A large front window and a roof skylight create carefully framed views toward the lake horizon, blurring the boundary between interior and exterior. A cast-iron stove provides interior heating.

The complete structure, weighing approximately 1,523 kg, can be assembled or disassembled by two people without specialized tools in less than one hour. Each material was selected to allow clean removal, storage, and reuse.

Instagram

@dxgxm

@layth.winter