

CURV —

The Shape of a New Era



Ahead of the Curve —

Vancouver is known for its beauty, its livability, and its campaign to be the greenest city in the world. It is also admired globally for the quality of its urban planning and, increasingly, for its architectural ambition. All this makes Vancouver the perfect canvas for a 60-storey, luxury Passive House tower that stands as a tribute to the city, and a new benchmark for design excellence and environmental achievement worldwide.

— Kheng Ly
Founder, President and CEO
Brivia Group



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Introduction

Purposeful
— Vision



An architecturally stunning, record-breaking tower, CURV is luxury with purpose. As the tallest Passive House in the world, it raises the standard for personal and planetary wellbeing—for residents today and generations tomorrow.





CURV is a visionary idea expressed in a luxury home: everything one would expect of an exclusive, international residential property, and something more—an exacting and, at this scale, unprecedented Passive House standard that reaches new heights for personal and planetary wellbeing. Like Tesla in its innovative breakout phase, CURV leverages world-leading technological performance to deliver the highest-quality personal experience—the future of living.

A home should guard against the challenges of modern life—from microbes and allergens; from pollution, noise or otherwise; and from an increasingly erratic climate of raging storms and temperature spikes. Passive House is the logical extreme in that ambition—with everything from an impenetrable building envelope to a purifying air exchange system—designed and built to assure not only luxurious comfort but the optimal conditions to thrive. CURV's design and construction standard enables residents to pass on the gift of health and wellbeing to the next generation, and the Passive House standard ensures this legacy—with ultra-efficient energy use delivering lower operating costs and strata fees, freeing resources and future-proofing its value.

This is a maximally sustainable home that will take care of residents, their families—and the environment—for years to come. With iconic architecture, ethereal interiors, elevated amenities, panoramic views, and game-changing environmental achievement—CURV is luxury with purpose.

CURV marks the tipping point in highrise residential construction; the most energy efficient structure of its kind in the world and a new standard for the future of living.

With triple-glazed and electrochromic glass, CURV's vantage is climate perfect, day and night, summer and winter







Chapter 1

Iconic
— Architecture

“For a building like CURV, it seemed fitting to mimic the forms of nature. In nature, there are no straight lines—as architect Antoni Gaudi said, the straight line belongs to men, the curved one to God.”

— Tom Wright
Architect



Located at Nelson and Thurlow—at the pinnacle of Downtown Vancouver—CURV will offer premier panoramic views of English Bay, the North Shore Mountains, and all of the city itself





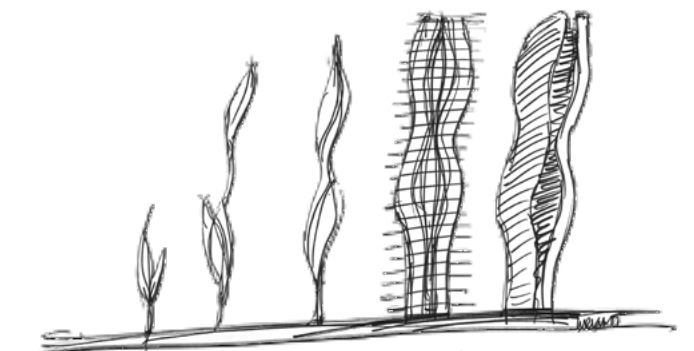
Architecture: The Shape of a New Era —

When architect Tom Wright sat down to design CURV, he chose a form that would be elegant, organic—iconic—to match its function: unprecedented environmental achievement. The form Wright likens to a fresh green shoot breaking through the sidewalk, minimizing its physical footprint while maximizing space and potential in the residences above. The function is the Passive House design-and-construction standard so energy efficient that it assures the height of livability with the lightest footprint. “In nature, there are no straight lines” says Wright, quoting 19th century Spanish architect Antoni Gaudi, “the straight line belongs to men, the curved one to God.”

Wright earned international acclaim with buildings that honour their context; his Burj al Arab perfectly evokes the shape of a sail cresting the Persian Gulf. With CURV, Wright drew inspiration from the shape of the BC coast—the curved lines where the ocean meets the shore. Careful attention was paid to the materiality of the building, Wright says “We wanted a material that reflected the surroundings—when the façade is facing the ground you get the colours of the park, and then as it swoops and faces upward it takes on the colours of the sky.”

Wright likens CURV’s form to a fresh green shoot—breaking through the sidewalk.

- 1 CURV’s elegant curved lines, best admired from Nelson Park
- 2 Tom Wright’s inspiration—a fresh green shoot, reaching skyward





“CURV will be a benchmark building. The idea of saving the planet is driving architecture in an interesting way—and giving architecture a meaning beyond just a sculptural effect.”

—Tom Wright





Tom Wright: A Creator of Icons —

CURV architect Tom Wright is a senior partner at the UK-based WKK Architects and one of the world's leading concept architects, with major projects all over Europe, the Middle East and Asia.

Born in the London suburb of Croydon, Wright was educated at the Royal Russell School and at Kingston University where he studied in the prestigious architecture school. A member of the Royal Institute of British Architects, Wright rose quickly through a number of smaller firms until landing early in his career as a design director at the global engineering and architecture practice, Atkins. It was through Atkins that Wright designed the iconic Burj Al Arab Hotel in Dubai, and lead the design team through construction of the Burj and the adjacent Jumeirah Beach Resort. After spending five years in Dubai, Wright returned to England, rising to lead Atkins' International Architecture team.

Over 20 years later, Wright left Atkins with two fellow directors Hakim Khennouchi and Geku Kuruvilla to set up the boutique, award-winning firm WKK Architects. When sought out to work on CURV, Wright was thrilled to advance its environmental ambition and form a building of this caliber—signalling the beginnings of a new era for design and engineering in line with nature—a fitting endeavour for a creator of icons.

“When I look back on everything I’ve done, the Burj will always be there: it was a breakthrough. But I think it will be CURV that I want to talk about.”

— Tom Wright



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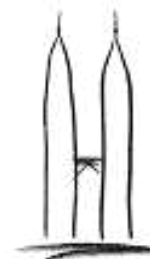
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- 1 Burj Al Arab
designed by Tom Wright
Dubai, UAE, 1999
- 2 Sydney Opera House
designed by Jørn Utzon
Sydney, Australia, 1973
- 3 Tour Eiffel
designed by Stephen Sauvestre
Paris, France, 1889
- 4 Torre Pendente di Pisa
designed by Bonanno Pisano
Pisa, Italy, 1372
- 5 CURV
designed by Tom Wright
Vancouver, Canada, 2029
- 6 Walt Disney Concert Hall
designed by Frank Gehry
Los Angeles, USA, 2003
- 7 Statue of Liberty
designed by Frédéric Auguste
Bartholdi
New York City, USA, 1886
- 8 Giza Necropolis
Giza, Egypt, 2600–2500 BC
- 9 Petronas Twin Towers
designed by César Pelli
Kuala Lumpur, Malaysia, 1996

Over the trajectory of Tom Wright’s career, he has been recognized for his sculptural, instantly recognizable buildings—icons.

But what lifts architecture into the realm of the iconic? Wright and colleagues at the engineering and architecture giant Atkins contemplated this question while working on what would become the Burj Al Arab. Surveying some of the great buildings across the world, they conceived a test: is it possible to render a drawing in five seconds that most will recognize and associate with the city where the building stands?

Aside from the Sydney Opera House or the Petronas Towers in Kuala Lumpur, Wright says, “There are surprisingly few structures in the world that pass this test.” Yet Wright’s Burj Al Arab is assuredly among them, defining and symbolizing the coastal city of Dubai.

Achieving iconic status may be made difficult, however, when hemmed in by modern planning and zoning restrictions. In a typical city grid, most building lots are inevitably rectangular, and many cities—including Vancouver—decree exactly how far every structure must be set back from the property line. As a result, architects must begin with a box. This was Wright’s challenge: to design the world’s tallest Passive House, within the confines of an intensely practical and sustainable building—and an icon.

Wright says his first inclination was to design “something sculptural.” And, as a nod to Passive House, “something organic—closer to nature.” The team approached Vancouver’s planning department in search of a setback compromise: If Wright bent the building in at the base and out by the same measure further up, would the city accept the average?

It was the answer to how Wright broke out of the box: delivering the sensuous curves that distinguish this exemplary building, standing at the pinnacle of the downtown peninsula—a tribute to Vancouver and a symbol for environmental achievement worldwide.



2, 3

- 1 Dubai's Burj Al Arab with the wave-shaped Jumeirah Beach Resort in the background: the Burj has been described as the world's only 7-star hotel
- 2 Sheikh Mohammed bin Rashid Al Maktoum, the Vice President and Prime Minister of the United Arab Emirates, and ruler of Dubai
- 3 This early image is the first model that Tom Wright built to illustrate his vision for the Burj Al Arab

True to the 5-second icon test, Dubai's Burj al Arab—one of the most prestigious international projects in the world—began as a sketch. In 1993, CURV architect Tom Wright had been invited to submit a design for a marquee hotel planned for a man-made island next to the city of Dubai; with only two weeks to prepare, Wright produced 11 options. The most intriguing of these was a soaring form in the shape of a billowing sail, and Wright, an avid sailor, says that he knew immediately that this was the one. So, he built a small model for presentation to Sheikh Mohammed bin Rashid Al Maktoum, the Vice President, Prime Minister, and Minister of Defence of the United Arab Emirates (UAE), and the ruler of Dubai.

On the day—as team members held their breath—Sheik Mohammed walked around Wright's display and after some consideration pointed to the model. Then he turned, said, "We shall build this one," and walked from the room. At which point, a colleague nudged Wright and said, "You better have bulldozers on the site tomorrow."

Wright did more than that. He moved his family from London and, working in Dubai for the next five years, led a multi-disciplinary team of more than 60 design professionals—supporting an equal number of construction engineers—on what became the third-largest construction project and one of the most iconic pieces of modern architecture in the world.

But Wright hadn't always been inclined towards architecture. After graduating from the Royal Russell School with plans to join the army, his father, a WWII Royal Air Force veteran, offered an alternative. Wright said, "He suggested that I might look to building a new world and not continuing to knock the old one down." Wright signed up at the renowned architecture program at what is now Kingston University, emerging into the London architecture world in the bustling 1980s and quickly rising to be a director of design at Lister Drew Haines Barrow, a large architectural practice that Atkins bought out in 1990 to strengthen its own design offering.

With a degree of modesty that is almost unheard of among the top tier of international architects, Wright says that, before the Burj al Arab, "I'd done nothing you'd put in a portfolio. It was my big break and I grabbed it with both hands." But Wright fails to mention that, even before, he was already a design director for Atkins—one of the largest architectural practices in the U.K.



The Cotswolds, typical for Tom Wright (and for William Blake) of “England’s green and pleasant land”



Tom Wright, in a London office that, in form and prospect, exemplifies the Victorian architectural tradition

The mix of creative genius and technical competence defined Wright’s career for almost two decades after he completed the Burj Al Arab. He returned to London, where he rose to lead the architecture group in the U.K., then in all Europe, and ultimately around the world, designing and managing huge, complex and inevitably beautiful projects. But in 2013, Wright decided that he’d had enough devoting so much of his time to management and wanted to return to what he loves: “creating designs that uplift the spirit and help save the planet.” He joined two fellow Atkins directors, Hakim Khennouchi and Geku Kuruvilla, to set up WKK Architects, “dedicated to the pursuit of excellence in design from sketch to reality.”

WKK has gone on to execute a host of celebrated projects including: the Hanging Gardens hotel and residences in Bahrain; the high-end, mixed-use South Quarter complex in Jakarta, Indonesia; the mixed-use office complex Capital Fort in Sofia, Bulgaria; the coast-defining residential and mixed-use Trilogy twin towers; and, in Limassol, Cyprus, The One residential tower and the Oval—all award winners. Indicative of WKK’s style, these buildings are all elegantly sculptural shapes that reflect, honour, and elevate their location, like the Oval, inspired by the rounded pebbles on the Limassol shore, or the sweeping reach of the Capital Fort tower, by far the tallest building on the Sofia skyline.

It was a curiosity in Wright’s distinguished career that, despite its international flavour, he had never designed a building in North America. So, he was delighted in 2018 to receive a call from Rick Gregory, who had been project manager on the Burj and who was working on the development that would become CURV. Gregory asked if Wright would be interested in a project in Vancouver, and Wright was immediately intrigued. He says, “Vancouver is a great city—the ocean, the mountains. It’s a city you know even if you’ve never been there.” And Wright never had.

Even more intriguing, however, was the brief: this then-unnamed, 60-story project was to be designed to Passive House standards—making it the tallest Passive House in the world. Wright says, “The Passive House opportunity was so important.” For decades, he has been working on buildings with developers who said they “didn’t have the bandwidth to invest in seriously sustainable buildings.” Wright says, “I was getting more and more environmentally stressed out.”

CURV quickly became a labour of love, with an organic form—“like a new shoot breaking through the sidewalk of the city”—a form intended to convey a message that “we are working to mend the damage that humans have done to mother nature.”

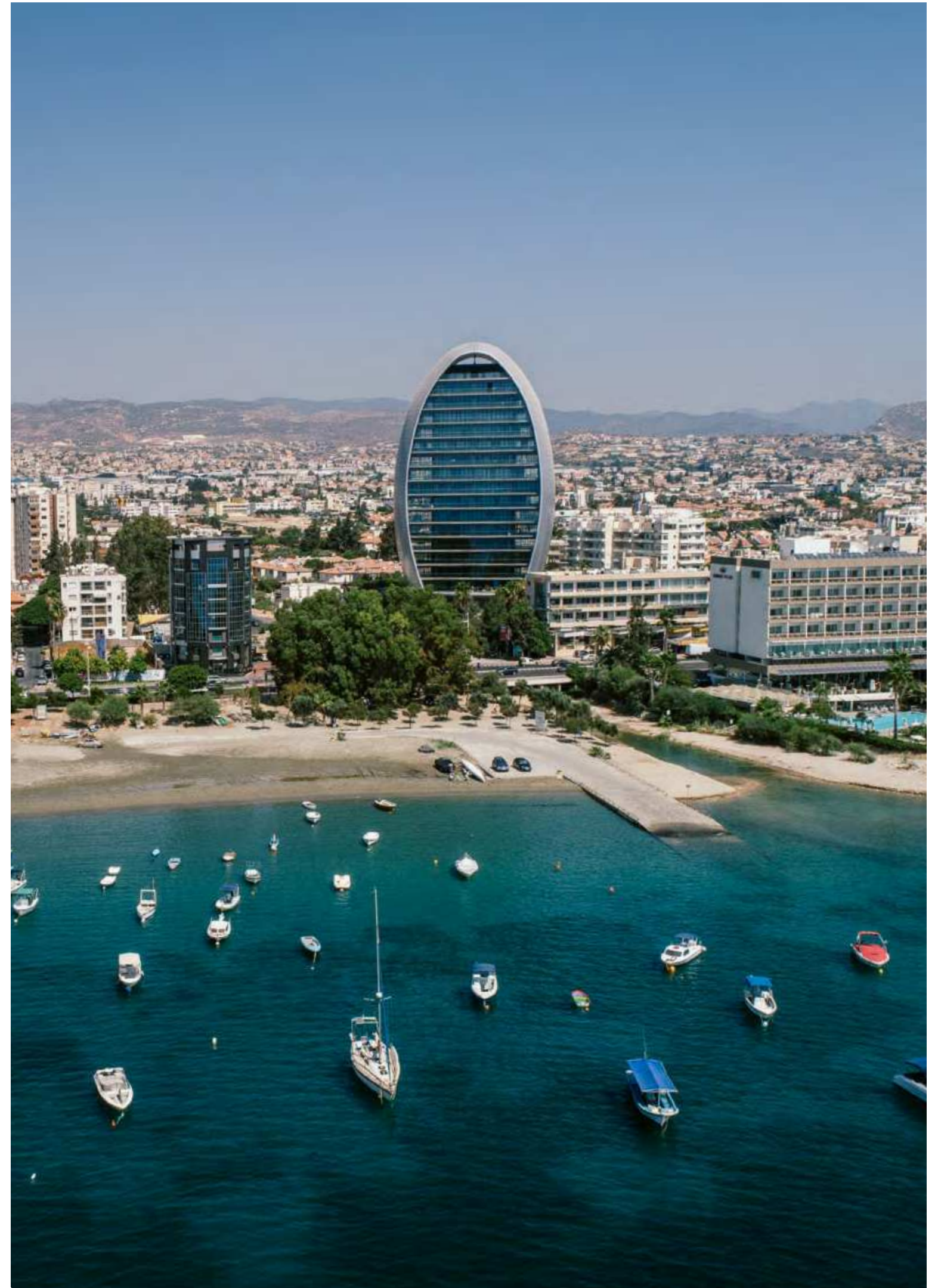
Wright says, “The environmental challenge has given architecture a new life—a renewed sense of purpose. Buildings can no longer just be interesting eye-catching forms; they now also have to perform an environmental function. CURV, with its Passive House design credentials, takes this challenge to the next level.”

Ultimately, it’s a project he’s been waiting for his whole career. “When I look back on everything I’ve done, the Burj will always be there: it was a breakthrough. But I think it will be CURV that I want to talk about.”

- 1 South Quarter
Jakarta, Indonesia
Mixed-Use
- 2 The Oval
Limassol, Cyprus
Office



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- 1 Trilogi
Limassol, Cyprus
Mixed-Use
- 2 Millennium Residence
Bangkok, Thailand
Luxury Apartment

- 3 Jumeirah Beach Hotel
Dubai, UAE
Resort Hotel
- 4 Regatta Arch Hotel
Jakarta, Indonesia
Resort Hotel

- 5 The One
Limassol, Cyprus
Mixed-Use



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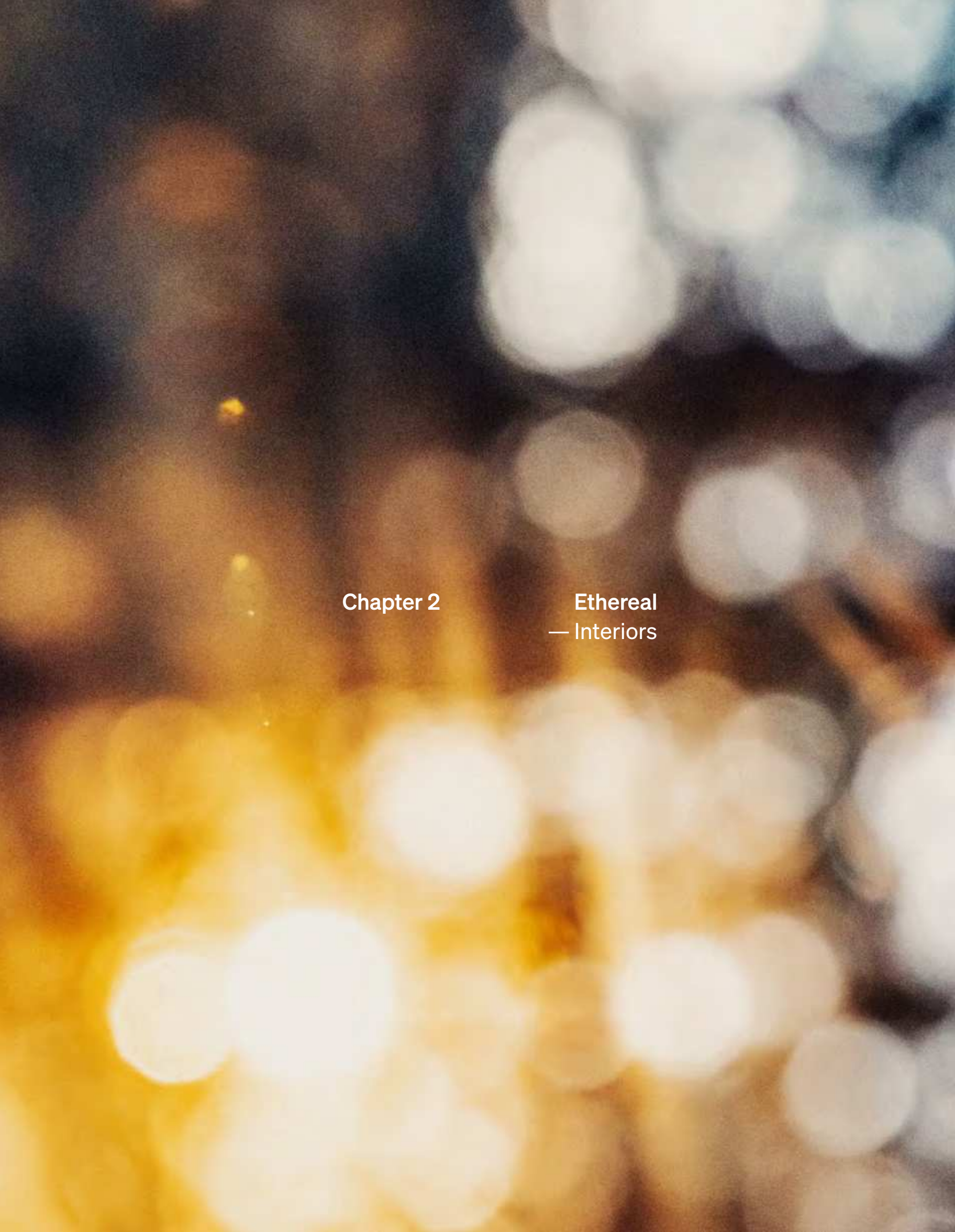
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Chapter 2

Ethereal
— Interiors

“CURV will be an oasis, a place of tranquility in this busy city—with an understated sophistication so beautiful as to make you dream.”

— Andres Escobar
Architectural Interior Designer





The elegant brushed-steel-and-glass residential entry on Nelson Street, with visitor amenities and custom public art

In a global market where discerning buyers have their choice of impeccably appointed homes, the highest standard of design excellence is a minimum expectation. Building on the foundation of a Passive House tower of this scale, CURV architectural interior designers Andres Escobar and Lemay_id have chosen elements and materials that will not just add, but accumulate value, with interior design that is both elegant and enduring.

Beginning with the lobby—a sanctuary within the city—this renowned aesthetic and attention to detail is evident from the elevator cabs to the tower's furthest corners, reaching full expression in 358 serene, beautiful residences from the 21st floor upward.

CURV's elements and materials will not just add but accumulate value, with an interior design that is elegant and enduring.

Residential lobby with fluted-stone and fluted-glass walls, a white stone concierge desk, all over silver-light porcelain tile flooring





Looking down—into a water feature beneath
an ornamental tree in the main lobby

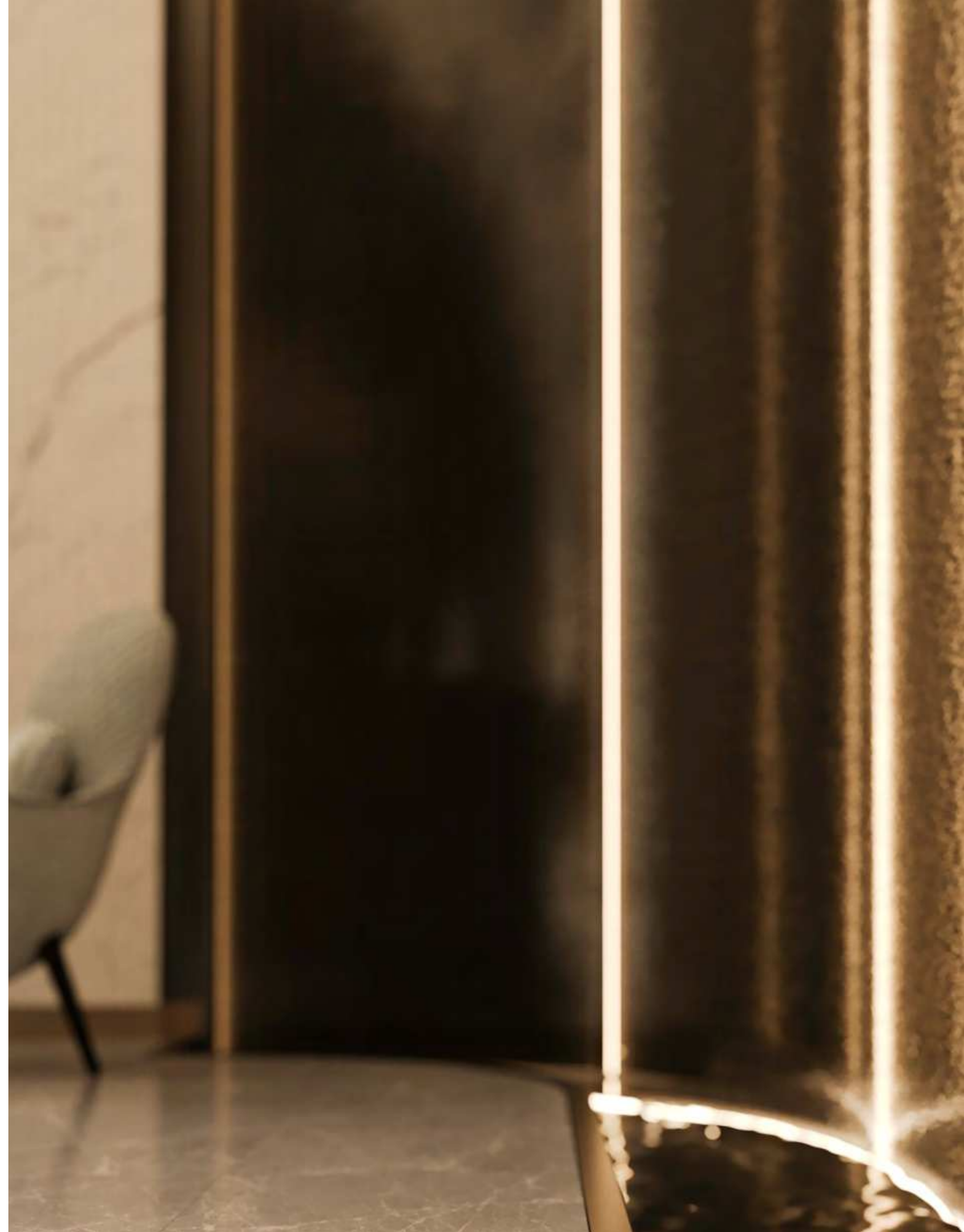


Looking up—through branches to the
sculpted ceiling detail mirroring the
shapes below



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- 1 A pergola in a protected garden creates a social space opening off the side of CURV's main lobby
- 2 Detail of the CURV lobby water feature, which gently cascades like fabric





Lemay_id in Collaboration with Andres Escobar:
Understated Sophistication —

Colombian-born, CURV architectural interior designer Andres Escobar honed his craft working with some of Canada's premier design houses, a start that gave him experience in luxury properties in Europe, the Middle East, India, and the Seychelles. But he is particularly renowned for his later work on upscale New York projects such as One Times Square and the Summit Apartments. Collaborating with the equally renowned Lemay_id, Escobar came to CURV with a compelling vision and a strong team.

Lemay_id is an award-winning, New York-based studio that explores the world of design with a bespoke approach. Leveraging the expertise of designers, architects, and industry leaders working in a variety of markets and disciplines at Lemay—the parent firm—Lemay_id redefines personal expressions, with spaces that celebrate identities and inspire lasting connections. It's this sensibility that Escobar and Lemay_id bring to CURV.

“With CURV, we used noble materials—given that the building is of such quality, we needed to ensure that the interior design speaks to that.”

— Andres Escobar



**Architectural Design:
Creating the Living Environment —**



Cultured, mannerly—the epitome of the cosmopolitan Canadian—Andres Escobar is also a romantic. When he promises, for example, that CURV will be “so beautiful as to make you dream,” he seems dreamy himself, speaking in flourishes rather than sentences.

But Escobar is coldly practical about his purpose. When he talks about architectural interiors, he is quick to draw a distinction between what he does and what is traditionally referred to as “interior decorating.” Escobar has no patience for mere decoration, for ornamentation or embellishment. Designing architectural interiors, he says, “is not decorating so much as creating the living environment”—one that is tasteful and elegant, but also intuitive and efficient. It’s not enough that everything is aesthetically exceptional; to be truly luxurious, it must also perform—every day.

For Escobar, this is an obsession that goes way back, and one that starts at home. For example, in the early 1980s, soon after graduating from the Dawson College architectural design program, he fell in love with a Wassily chair, the chrome and leather classic that architect Marcel Breuer created when he was working at the still-new Bauhaus school in the mid-1920s. The chair helped define the Bauhaus style of elegant, practical—beautiful—creations that were easily reproducible and would stand the test of time. Having also fallen for architects and designers like Ludwig Mies Van der Rohe, Le Corbusier and Frank Lloyd Wright, Escobar was so desperate to incorporate that quality of design in his own life that he dipped into his still-small income to buy a Wassily chair on installment. Escobar still has the chair, but is preparing to give it up. One of his two adult children is leaving home and has been lobbying to take the chair with him—another generation of Escobars with ambition, determination, and impeccable taste.

Of course, Escobar’s aesthetic has evolved, but he remains resolute about the mandatory aspects of excellent design. First, always, is quality, like the top-of-the-line appliances that will be featured in every CURV suite. The second is timelessness—and given that CURV’s Passive House certification means a longer lasting building, the interiors must similarly endure. Working alongside Lemay_id, Escobar looked for design features that are contemporary, but classic. CURV’s every high-functioning home and amenity will be “modern without being trendy.” Together with Lemay_id, Escobar selected materials of the highest quality—sure to stand the test of time—and designs that will create “an oasis, a place of tranquility in this busy city—a sense of understated sophistication.”

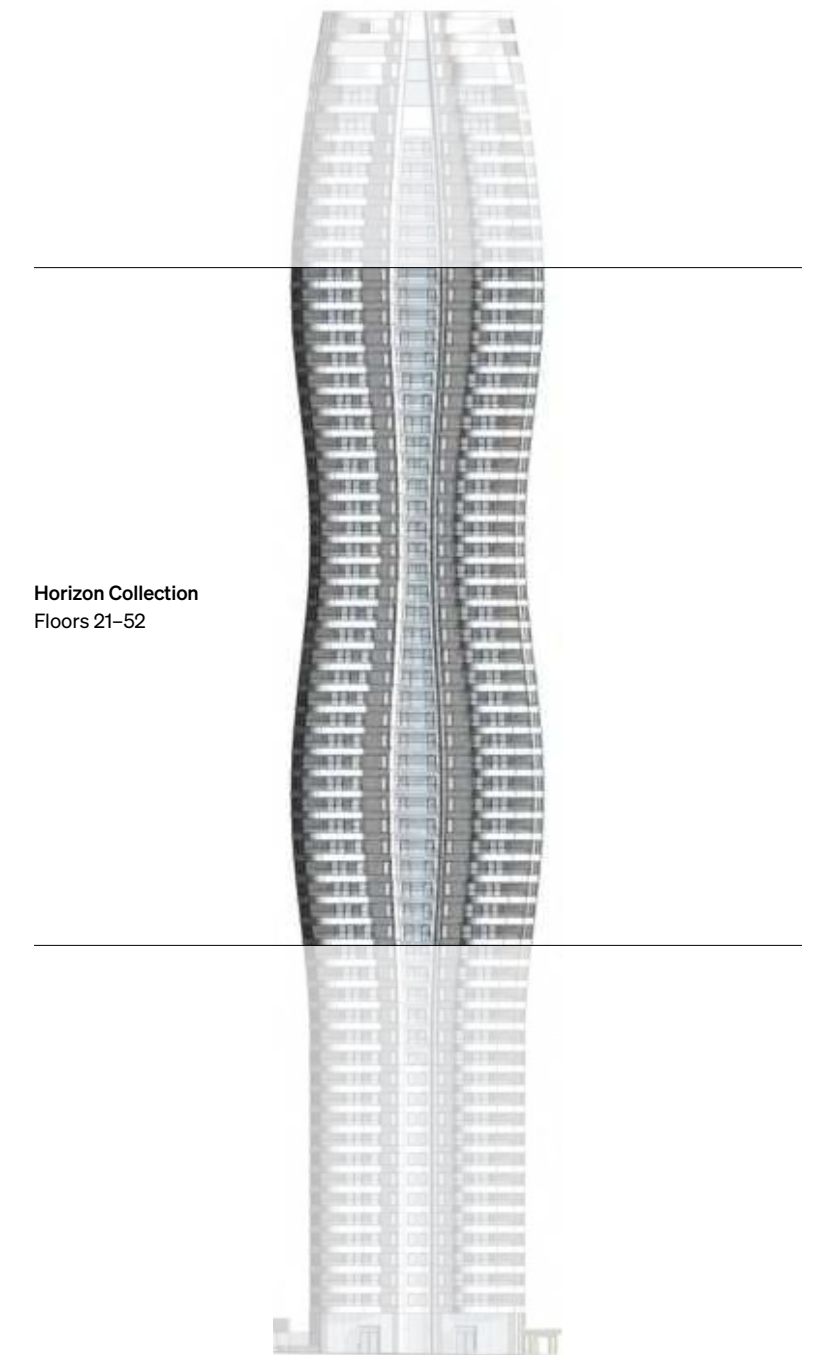
1 CURV’s European-designed kitchens featuring quartz countertops, a selection of wood finishes and best-in-class appliances throughout

2 Hungarian architect and furniture designer Marcel Breuer, lounging in his Wassily chair



Horizon Collection —

CURV's premium condominiums—the Horizon Collection—begin on the 21st floor and rise to the 52nd, with a variety of layouts and a consistency in quality and design. All suites have engineered wood floors, porcelain tile bathroom finishes, quartz kitchen counters and details, and a choice of three palettes to match the tastes of every new resident.



Horizon Collection
Floors 21–52

Floating ceiling detail over the bent rail and glass is reminiscent of the curved cladding on New York City's Guggenheim Museum



Curved balcony glazing and huge windows show the southwest English Bay view to the best advantage, from indoors and out



European-designed Horizon Collection kitchen with quartz counters, matte lacquer cabinetry, metal accents and integrated LED lighting



Two-tone luxury porcelain tiles in a natural stone look, with sleek, high-end fixtures in brushed nickel finish



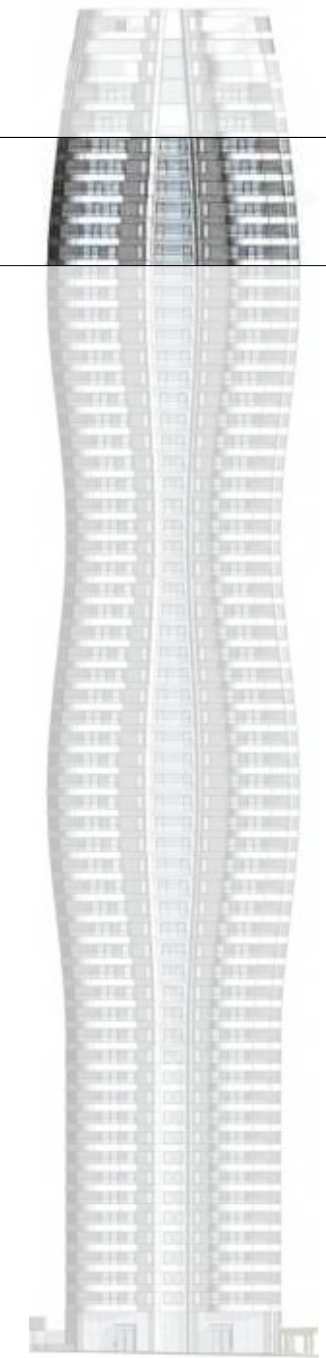
From the bed or the window bench,
a sweeping view of West Vancouver,
Bowen Island, and the Sunshine Coast



Sky Collection —

From floor 53 to floor 58, CURV offers a Sky Collection, with a selection of suites that float even higher over one of the world's most picturesque cities. The Sky Collection offers all of the best-in-class features found in every CURV condominium, plus a series of luxury features including premium finishes and appliances such as wine fridges—all within an array of larger-suite choices.

Sky Collection
Floors 53–58



Spacious Sky Collection suites offer an even-more-spectacular vantage for the panoramic splendor



In south-facing suites, the view goes on forever, and the electrochromic windows, working like sunglasses when needed, optimize both the temperature and the view



Sky Collection kitchens include curved quartz countertops, an integrated wall oven combination, and premium wine coolers as part of a best-in-class appliance package



Sky Collection bathroom with dual sinks and LED-lit mirrored medicine cabinets, as well as the glass enclosed shower and freestanding sculptural bathtub



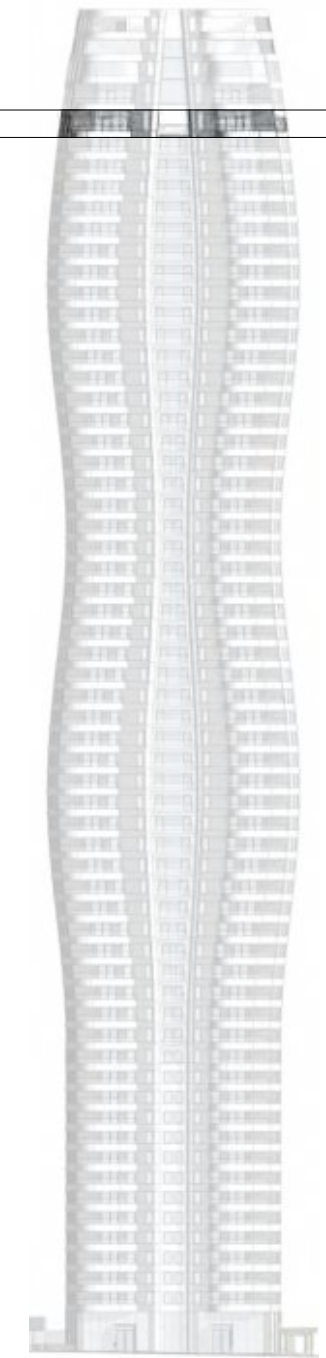
Larger Sky Collection master bedrooms provide additional space, for elegant decoration and, again, for un-ending views



Penthouses —

Luxury living reaches an exclusive pinnacle on CURV's 59th floor, with two four-bedroom penthouse suites, each over 3,500 square feet. These are the highest homes in Vancouver, with unparalleled views of the mountains and ocean.

Penthouses



A variety of custom lighting treatments help balance the glow in the top-of-the-world penthouse suites



Both penthouse suites claim half a floor, offering more than 3,500 square feet of space to entertain or to bathe in solitude in the 180-degree views



Penthouse kitchens offer natural stone counters, full-height integrated wine coolers, double wall ovens, and fluted glass cabinet fronts



With recessed cove lighting, and engineered floors in a custom chevron pattern, the penthouse great room offers space for dining and dancing



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- 1 Two-tone large-format luxury floor tiles perfectly complement the freestanding sculptural tub
- 2 Brushed-champagne fixtures, sleek countertops, and a curved shower glass enclosure complete the luxurious ensuite

Vancouver's tallest residential tower on the downtown peninsula's highest point—CURV offers residents the best vantage point in one of the most beautiful places on earth





Lemay_id in Collaboration with Andres Escobar:
Profile —

Looking back over a lifetime of award-winning projects—in Montreal or Manhattan, in Saudi Arabia or the Seychelles—it seems obvious that CURV interior designer Andres Escobar never really had much choice about pursuing his profession. From the very beginning, he was drawn to architectural design as a mission—a calling. Long before he emerged as one of the premier auteurs of New York City’s most luxurious new spaces, Escobar had distinguished himself as someone who is compelled to craft the optimal human interface, including interiors that are as beautiful for their functionality as they are admirable in their appearance.

Yet, it’s not what was expected. The Colombian-born son of a civil engineer, Andres Escobar seemed on track to follow his siblings into one of the more traditional professions—engineering or medicine. But not everything goes to plan. For example, when his father sent a 19-year-old Andres to Canada to study English in 1980, they chose what they assumed to be the cosmopolitan option, Montreal. There, the most immediate challenge was learning to speak not just English, but French, as well. But like many happy accidents that followed, it gave Escobar facility in three languages (along with bits of Portuguese and Italian) that made it even easier to stretch his reach internationally.

When it came to picking a formal course of study, Escobar says that he “gravitated to the creative,” announcing that he wanted to enroll in the leading architectural interiors program at Dawson College. His father, more supportive than enthusiastic, said, “That’s okay, but I guess you will die poor.”

Undeterred, Escobar emerged from the course to work in some of Canada’s best design houses (Leonard Ostroff Design Associates, Goyette Duplessis & Assoc., Quesnel Smolens & Assoc., as chief designer, and IDI Design Development, where he was a founder, design principal and partner). He started out in the demanding and unforgiving world of retail, designing stores for companies such as Timberland, Aldo, and Guess, honing his ability to create high-functioning spaces that serve and appeal to specific audiences.

Given his talent and his work ethic, Escobar was inevitably drawn up the retail ladder, soon designing whole shopping centres and then what the Europeans call “hypermarkets,” the huge emporia of retail titans like Auchan, Carrefour, and GB Swiss. Then he moved into luxury resorts and boutique hotels in Europe, the Middle East, India and, spectacularly, with the much-lauded H Resort on Beau Vallon Beach in the Indian Ocean nation of the Seychelles.



Manhattan's Billionaires' Row, looking south from Central Park, with the new generation of pencil towers, a design inspiration for their level of luxury and sky-piercing purpose



Lemay_id's New York studio

In North America, Escobar broke into New York City with his complete design for the transformation of the enormous Gretsch Guitar factory in Brooklyn into luxury residential condos. The project put the Williamsburg neighbourhood on the map as the next great place to live, but Escobar says it also left him with the reputation of being “a Brooklyn guy.” It took several years—and the remarkable success of a small but influential residential project called the 49 John St. Condos in Lower Manhattan—before he was celebrated all over the Big Apple, later working on Marriott, Sheraton and Westin hotels, One Times Square, and the exclusive boutique Walker Hotel in Greenwich Village.

In Montreal in 2015, Escobar teamed up with the iconic Canadian architectural practice Lemay to create the global Lemay + Escobar Architecture, which they have since rebranded Lemay_id. Escobar remained head of the New York City office, but also expanded his Montreal work with projects such as 1111 Atwater and the Humaniti Hotel Autograph Collection. He also teamed with Brivia Group President Kheng Ly, whom he had come to know as they overlapped frequently on flights back and forth from New York City. That opened the door to a collaboration on the marquee Brivia Group project, CURV.

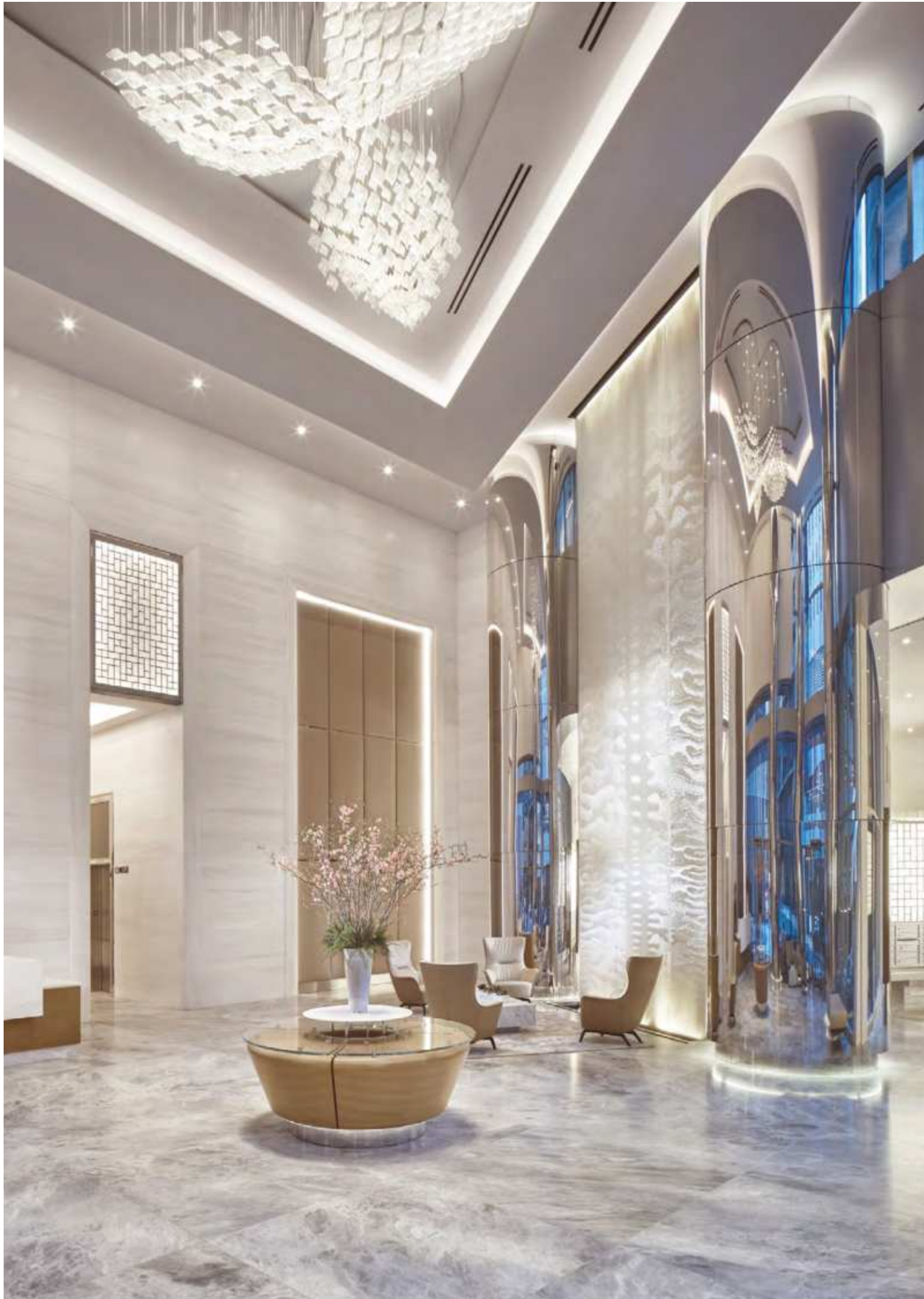
Escobar says he is energized by the opportunity to bring his skills to Vancouver—to understand “what belongs” in this Pacific capital and in a building that will be renowned the world over for its sustainability leadership. He remembers the city well from his early retail adventures in the 1980s, a time when the iconic Canadian architect Arthur Erickson was still deriding Vancouver as “an ugly city in a beautiful place.” Now, Escobar, says, “It is a beautiful city in a beautiful place” with “a wonderful downtown and great architecture. I love the amalgamation of the old and the new. It’s clear that people are thinking outside the box.”

Having designed residences in Miami, West Palm Beach, Houston, Abu Dhabi, Europe and China, Escobar also says that he sees buildings that stand with the best in the world at a price point that might seem high in Canada, but offers incredible value against comparable properties in the world’s other high-demand cities.

For CURV, Escobar is collaborating with Lemay_id in the design of “everything,” the lobby, the units, the corridors, the rooftop terrace, the amenities, “even the elevator cabs.” He is particularly proud of the amenity floors, the gym, the multi-function room, yoga room, wine cellar, and, upstairs, the terrace, complete with a spa, and an outdoor cooking area perfect for aspiring chefs or catered events. Open to the air but enclosed against the wind—and with a 360-degree view of Vancouver—Escobar says, “This is an amazing gift to the residents,” adding that, as an avid chef himself, “it’s exactly the kind of space I would want most if I lived in the building.”

In every corner, on every surface, Escobar and Lemay_id have carefully conceived an interior palette that is classic yet timeless; tranquil yet intriguing. Escobar says, “I don’t want to use the term ‘Zen’ loosely, but we understand that the Orient has a similar aesthetic as Scandinavia—a linearity that is minimalist and elegant. Serene.”

In that tradition, from the finely appointed homes to the wide-ranging amenities, Escobar says that CURV, contemporary but timeless, “will be so beautiful as to make you dream.”



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1 Charlie West Condos
New York City
Interior Design

2 Humaniti Hotel Autograph
Collection
Montreal, Quebec
Interior Design

3 Orchard Park by David Burke
East Brunswick, New Jersey
Interior Design

4 H Resort
Beau Vallon, Seychelles
Interior Design

5 Watermark Brooklyn Heights
New York City
Interior Design



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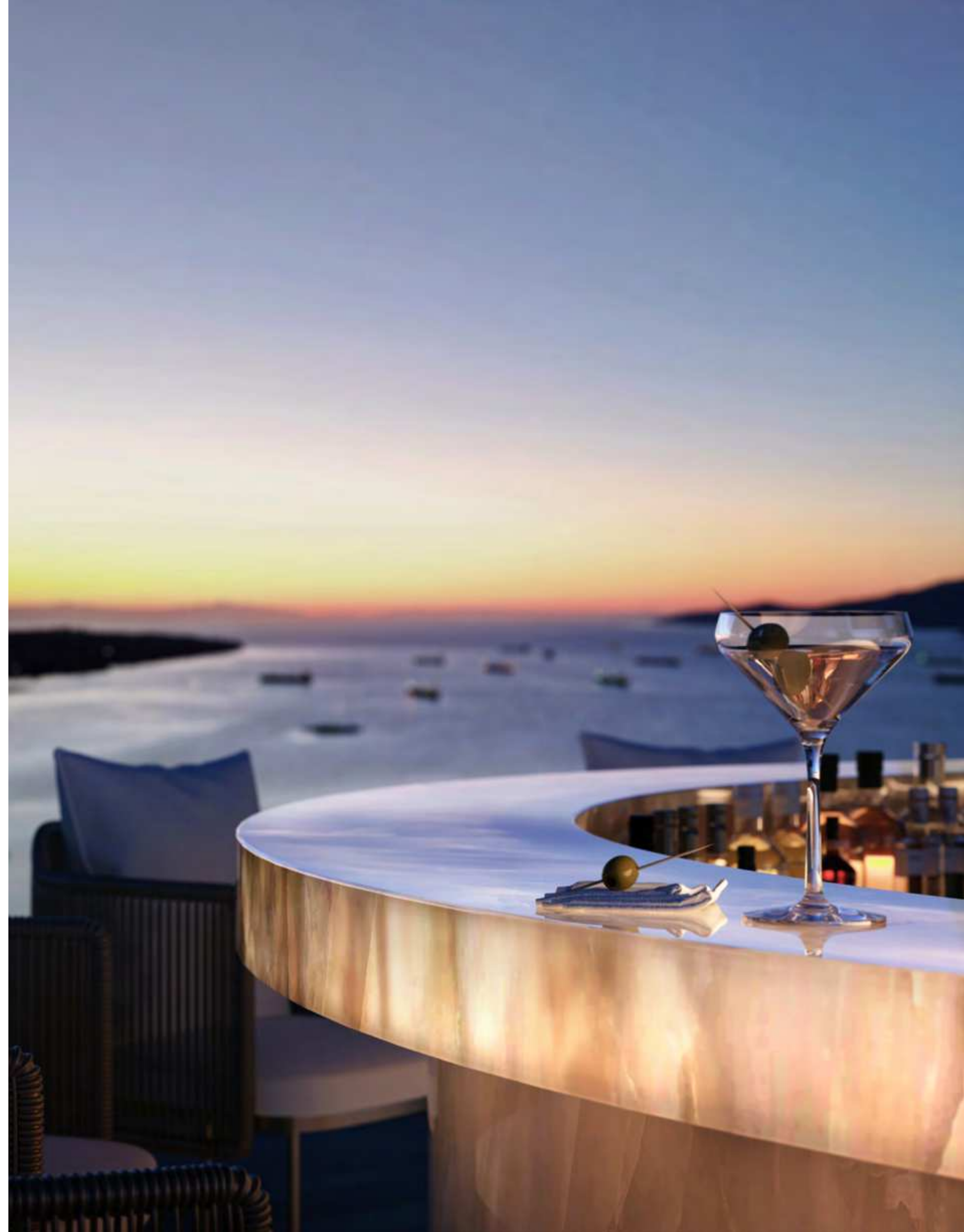
Chapter 3

Expansive
— Amenities

“CURV achieves its environmental ambition at the height of luxury—with the highest amenity spaces on the 60th floor and rooftop, never before seen in Western Canada.”

— Jacky Chan

BakerWest Real Estate





**Rooftop Amenities:
The Height of Luxury —**

CURV is one of the few edifices of this caliber to gift residents the use of prime, top-floor facilities—overlooking the whole city and beyond to the North Shore Mountains, the Salish Sea, the Olympic Peninsula, and the distant valleys and peaks to the east—an opportunity, everyday, to be restored and refreshed overlooking heavenly views.

On the 60th floor, residents will find an expansive lounge and an elegant and richly appointed private dining room. The gym, with professional-quality equipment, makes best use of the views, alongside a game lounge and a yoga room powered by Lululemon Studio. One floor up on the rooftop is a luxury dining area with barbecue and pizza oven—for private use or for catering—and the open-air SkySpa and SkyBar, sheltered by a wall of windows that block the wind, but not the wonder.

From the 24-hour concierge on the ground level to top-floor access—via speedy, destination elevators—residents can rely on CURV, every day, for top-tier amenities and services.

The rooftop SkyBar: glass-enclosed, sheltered comfort, yet still in the open, with light and air to support ornamental trees and a vine-covered trellis



1

- 1 Skydining: with a barbecue and pizza oven—the best options for the outdoor chef
- 2 Plentiful seating for larger gatherings of friends or family—again in the open air and still in cloistered comfort



2



The SkySpa burbles and flows, surrounded by greenery; each of the four rooftop rooms featured oversized binoculars to get an even closer look at the views



A hot tub at sunset—warm and beautiful
—overlooking the freighters bobbing in the
distance on English Bay

The SkyLounge, with inset floor lighting, a relaxing firepit for chilly evenings and a very large-format movie screen (right) for enjoyment and entertainment





The curved, ceremonial staircase joins the two amenity floors (there is an optional elevator), embracing a glass maple-leaf chandelier—a delicate sister to one in the CURV lobby



The CURV gym, with state-of-the-art equipment that will make any workout feel easier—and a view that might make the word 'work' feel irrelevant



The CURV yoga lounge, powered by Lululemon Studio—with mirrors for introspection, windows for exhilaration

- 1 The CURV games room, with tile floor, inset carpet, and custom lighting
- 2 Detail of a leather wall panel—softening light and sound
- 3 Staring down the pool table against one of the large inset screens



1



2

3





The big, 60th floor social lounge has a Venetian plaster ceiling, inset lighting, a glass-disc chandelier, a television set into the wooden cabinetry with a window into the wine room



The CURV dining and wine room, also equipped with a screen hidden in the far wall, which can be repurposed for intimate business meetings



MAISON FONDÉE EN 1858
MAISON ROUGE
CHATEAU MARCAUX

MAISON FONDÉE EN 1858
MAISON ROUGE
CHATEAU MARCAUX

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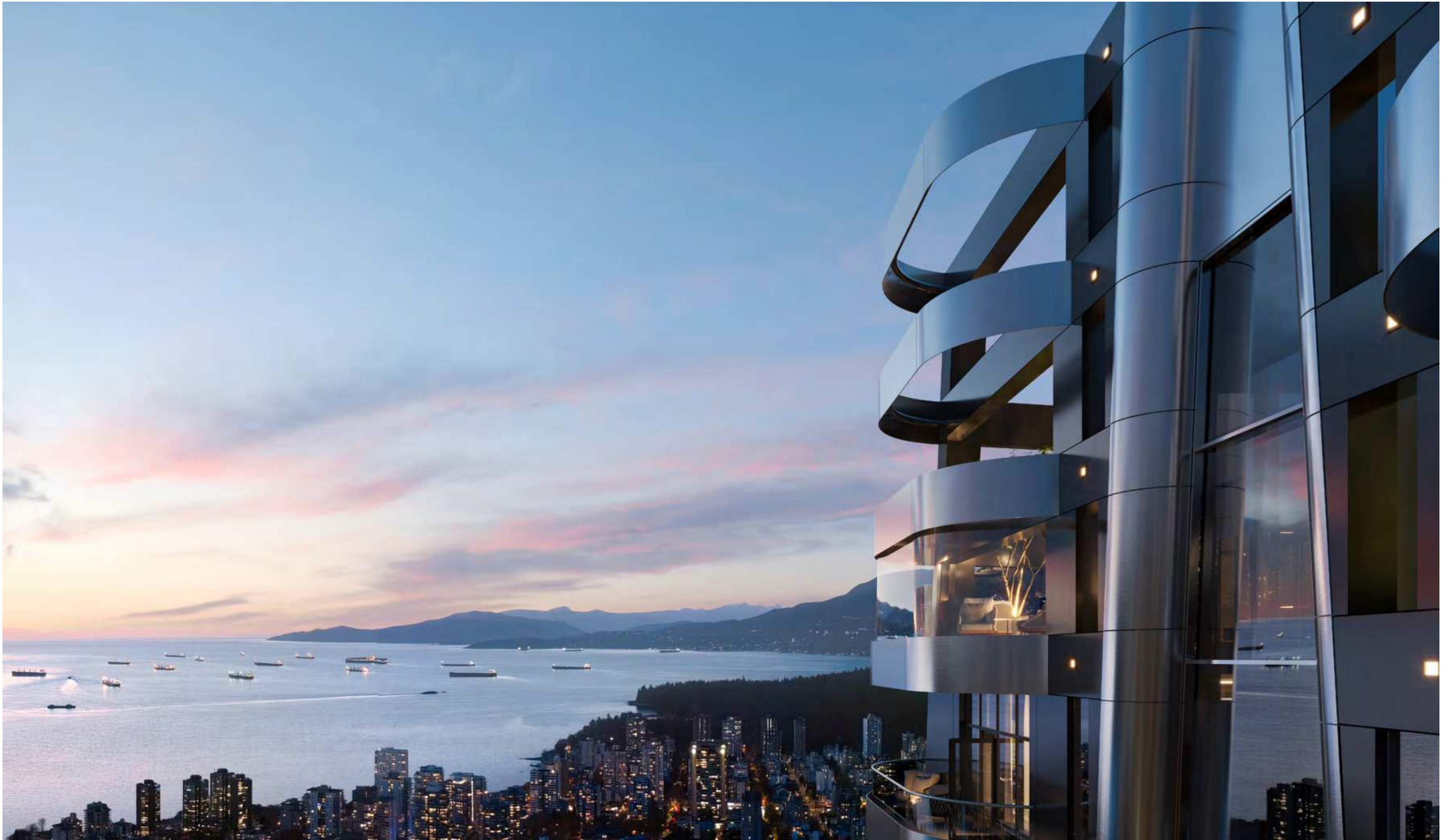


1



2

- 1 An electronic games room has custom lighting and screens, as well as luxurious lounge seating
- 2 The golf simulator is just one of the functions on the multi-sport games-room set-up





Chapter 4

Pinnacle
— Lifestyle



“Vancouver is setting a tempo that is very unique—the level of quality and sophistication is not unlike what I’ve seen in New York. And in some cases, it will surpass it.”

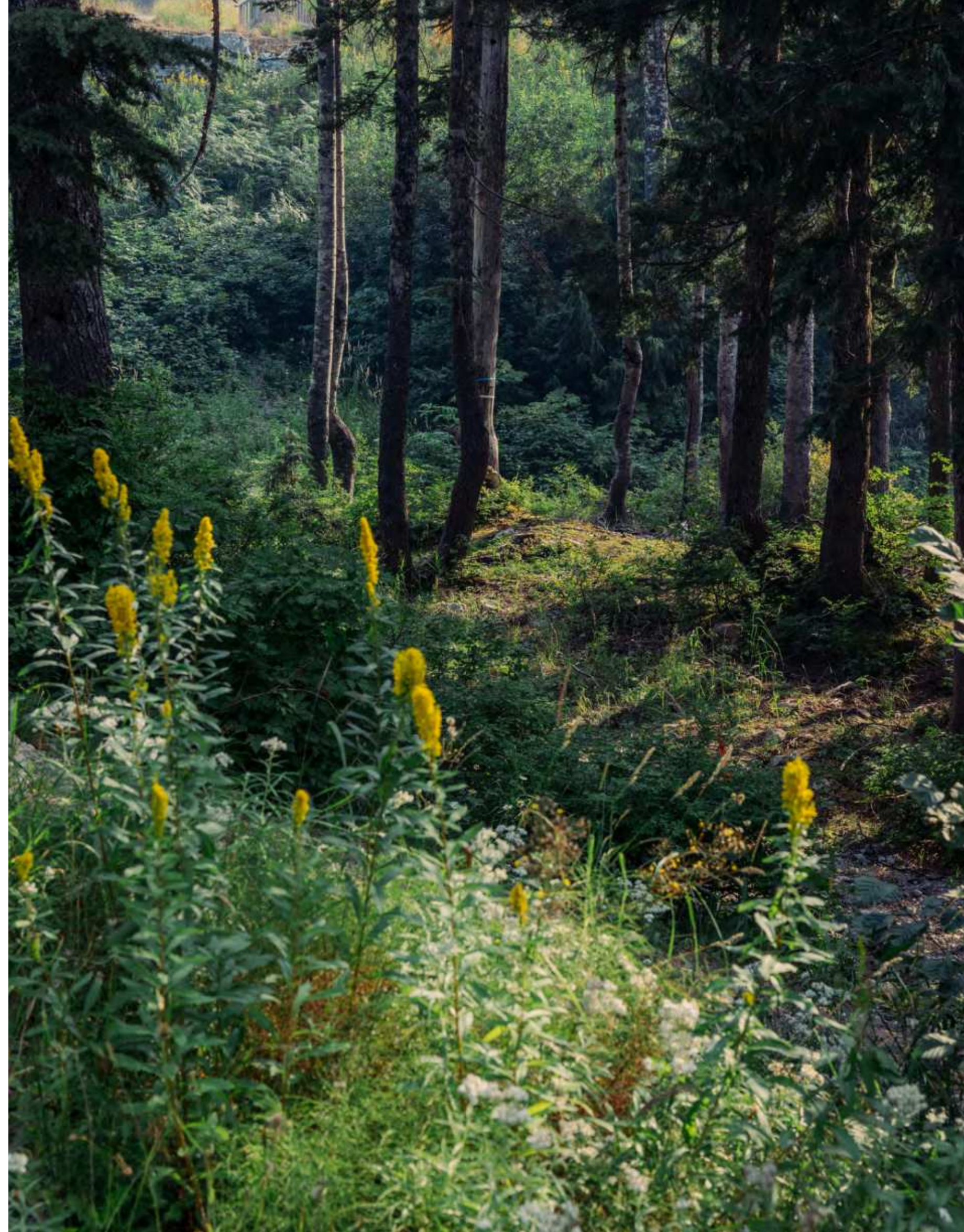
— Andres Escobar



From CURV, it's a pleasant downhill walk to Burrard Inlet, the Seawall and the grand boat basin in Coal Harbour



A quick drive over the Lions Gate Bridge takes you to the North Shore, to Pacific forest hiking trails and up the gondola to Grouse Mountain

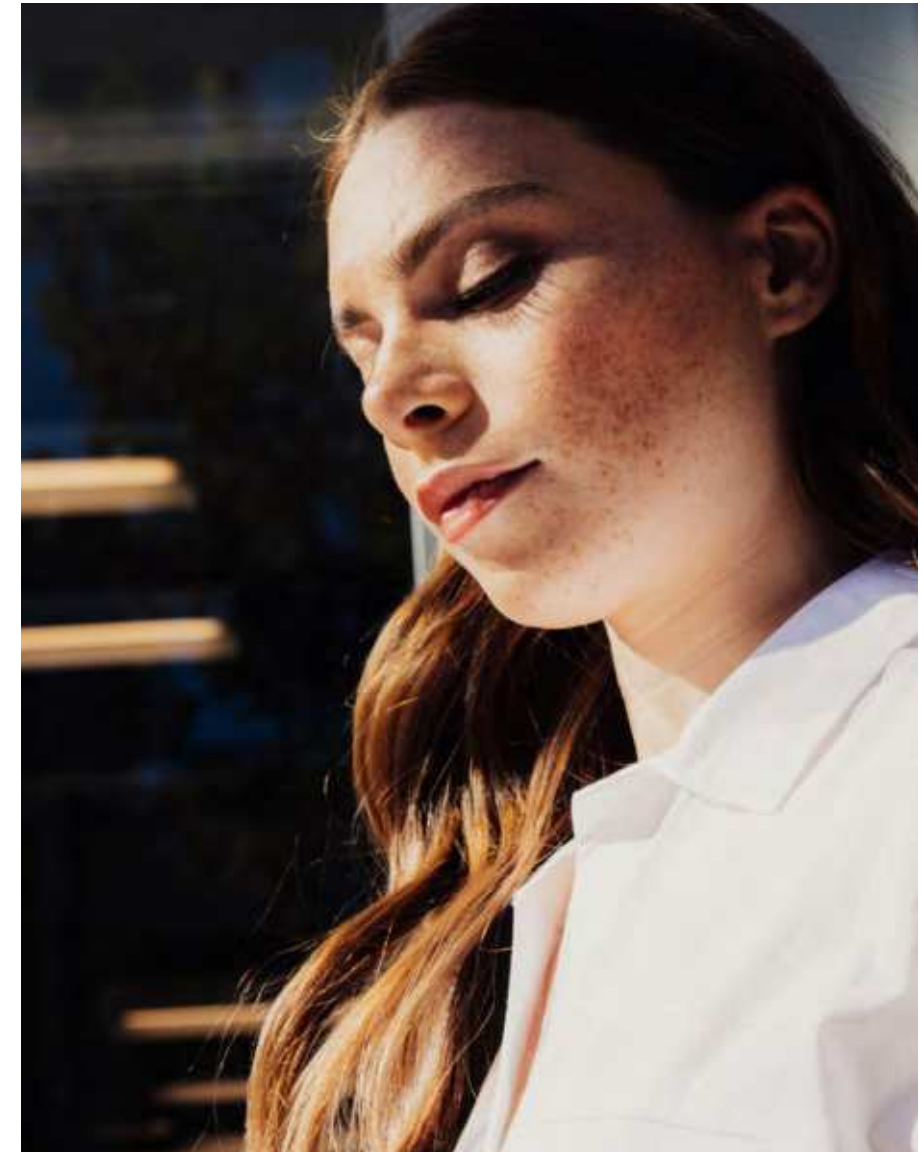


Over the bridge and west to Horseshoe Bay is the beautiful Howe Sound and Bowen Island ferry





Closer than the sea or the mountains, Vancouver's best shopping streets, Robson and Alberni, are just blocks to the north



To the east is Vancouver's central business district, with shopping, entertainment and heritage buildings that have stood the test of time: opposite, the pitched-roof Fairmont Hotel Vancouver





Access a different part of the 28-kilometre Seawall
only a few blocks South to English Bay



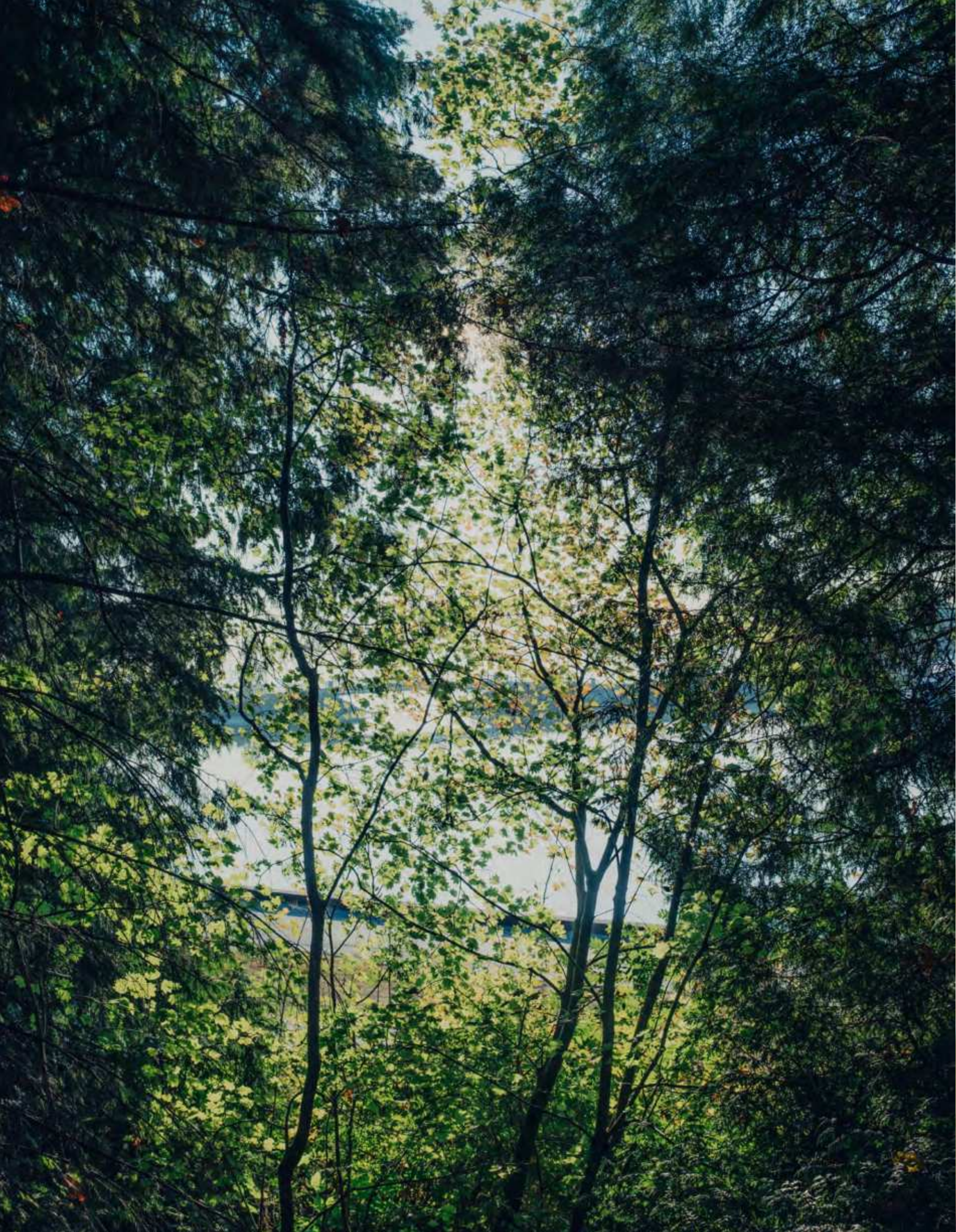


Late in the day, English Bay might also show a softer side—a colourful sunset, seen here from the window of one of the dozens of restaurants that are within easy walking distance



Also close—on the Seawall, at sunset, in the neighbourhood and all year around—a sense of community in Vancouver's famous and famously admired West End, a model of urban residential livability





Chapter 5

Generational
— Passive House

“The environmental challenge has given architecture a new life—a renewed sense of purpose. CURV, with its Passive House design credentials, takes this to the next level.”

— Tom Wright





Tom Wright,
WKK Architects

How do you build a luxury condominium tower to the world's most exacting environmental standards and make it so desirable that no discerning person will ever again accept anything less?

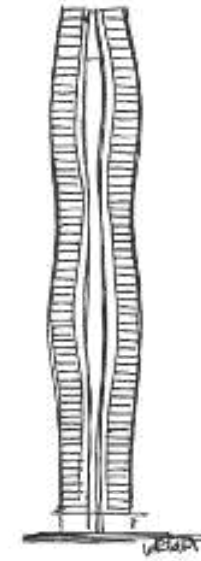
That was the challenge the Brivia Group team embraced when it chose to make CURV the tallest building in the world to embody Passive House standards. CURV is not an ideological statement or an environmental experiment. It is a gesture to redefine excellence with an environmental performance that is well proven, but has never before been demonstrated at this scale. And like a first-generation Tesla, it is CURV's towering Passive House performance that will deliver ultimate luxury—even as it nudges the whole world onto a more sustainable path.

The CURV challenge arose during negotiations with the City of Vancouver about the potential of this spectacular site. The Brivia/Henson team had proposed something ambitious—an elegant 60-storey tower—and Vancouver's then-Planning Director Gil Kelly responded that if he was going to approve something so tall, he wanted to see obvious architectural excellence and high environmental performance.

Brivia Project Director Rick Gregory says he was delighted by both requests. Ever since serving as project manager on the Burj Al Arab, he had been wanting to do another project with Tom Wright, who Gregory describes as “one of the world's greatest architects.” If the City was looking for world class architectural achievement, Gregory knew that Wright could deliver.

Even more enticing was the environmental challenge. Gregory has been tracking the climate threat for years; for example, once a month he checks the global carbon dioxide levels reported out of the Mauna Loa Observatory in Hawaii, and he plots it on a graph. The result mirrors the steeply rising “Keeling curve,” named after the scientist Charles Keeling, who started the CO2 monitoring program in 1958.

Gregory deeply wants to help bend that curve back to earth, so he picked up the phone, called Wright and sketched out the challenge—the tallest tower in the world to incorporate the precise, German-engineered energy-efficiency standard that has earned an international reputation as the most advanced in the world. And Wright was similarly energized. Whenever the team at WKK Architects begins a new project, Wright says, they ask the proponent to suggest up to 10 words that best describe their vision. The Brivia team came up with eight words, most of which Wright said are common to the best high-end developments. The first four were strictly practical: orthogonal (a square building lot demands a square plan); maximize (allowable square footage); economic; and, curtain wall (defining the type of construction). The next three words were more aspirational: creative; quality; and landmark.



One of Tom Wright's many hand-drawn renderings of the evolving CURV design

Wright says, “This is a fairly typical list. It shows a desire for a quality landmark building that is simple to construct and economically efficient.” But, he adds, “The stand-out word is ‘passive,’ and the desire to create a prototype 60-storey Passive House tower that will be the first of its kind in the world.”

But Wright also admits that his first reaction was surprise. He says, “I thought, ‘Is that even possible?’” He was most familiar with Passive House buildings that are, literally, houses—single-family dwellings. But Brivia had also recruited Passive House experts at the architecture giant IBI, and the building science specialists at Vancouver's RDH Building Science, already a world-leader in designing and delivering Passive House technology. And those experts knew that the crucial elements of the Passive House methodology can actually be achieved more efficiently in a tower form. Cornell University had already demonstrated that in New York City with its new 26-storey graduate student residence, the last record-holder for a tall Passive House Building.

But while the Cornell tower is an award-winning building that also has LEED Platinum certification, it's a student residence, not an example of best-in-class environmental performance and luxury living.

CURV had to be different. It couldn't be a squat, square, obviously practical building with thick walls and tiny window. It's not enough that it will be the most energy-efficient structure of its type ever built. If it was to succeed, as an economic development and as a global example of what is possible—what Wright calls “a blueprint for future towers in cities around the world”—it would have to be beautiful, as well. Inspiring.

Once again, Wright was inspired. He has spent nearly three decades trying to convince clients to finance more-sustainable buildings, but too often, those same clients would argue that they couldn't afford some of the necessarily ambitious features. Wright says, “I was getting more and more environmentally stressed out.”

Here was his chance: a visionary client, a world-class engineering and design team, an extraordinary building, and one of the most beautiful cities in the world. He says, “The idea of a super-tall Passive House tower is especially fitting in a city with such high environmental aspirations, as it will create great interest throughout the world. It seems appropriate that the architecture of the tower lives up to its environmental credentials and that the building also has a recognizable form, making it a visual landmark, as well.”

Of course, one doesn't build the tallest Passive House in the world by relying on old methods—so the team continued to marry well-worn building techniques to innovations that are proven but still not in common use. As Gregory says, the development industry tends to be highly risk averse. It's an incredibly expensive



CURV's electrochromic windows adjust automatically to filter radiant energy and help keep suites at an optimal temperature

business in which you have to tie up your capital for a long time, so developers are wary of change, especially if changes might drive up cost or affect building performance. It's part of the reason that Gregory is so excited to be working with Brivia, IBI and RDH, which are ready and capable of demonstrating some of the most exciting—and, again, already proven—environmentally conscious construction innovations on the market.

One of the best examples can be found in CURV's windows: they are electrochromic—they darken and lighten, rapidly and reversibly, in response to electrical stimulus. The windows are similar to photochromic eyeglasses that darken in the sun, except the crystal clear electrochromic surfaces are simple to control electronically, and they remain reliable over time.

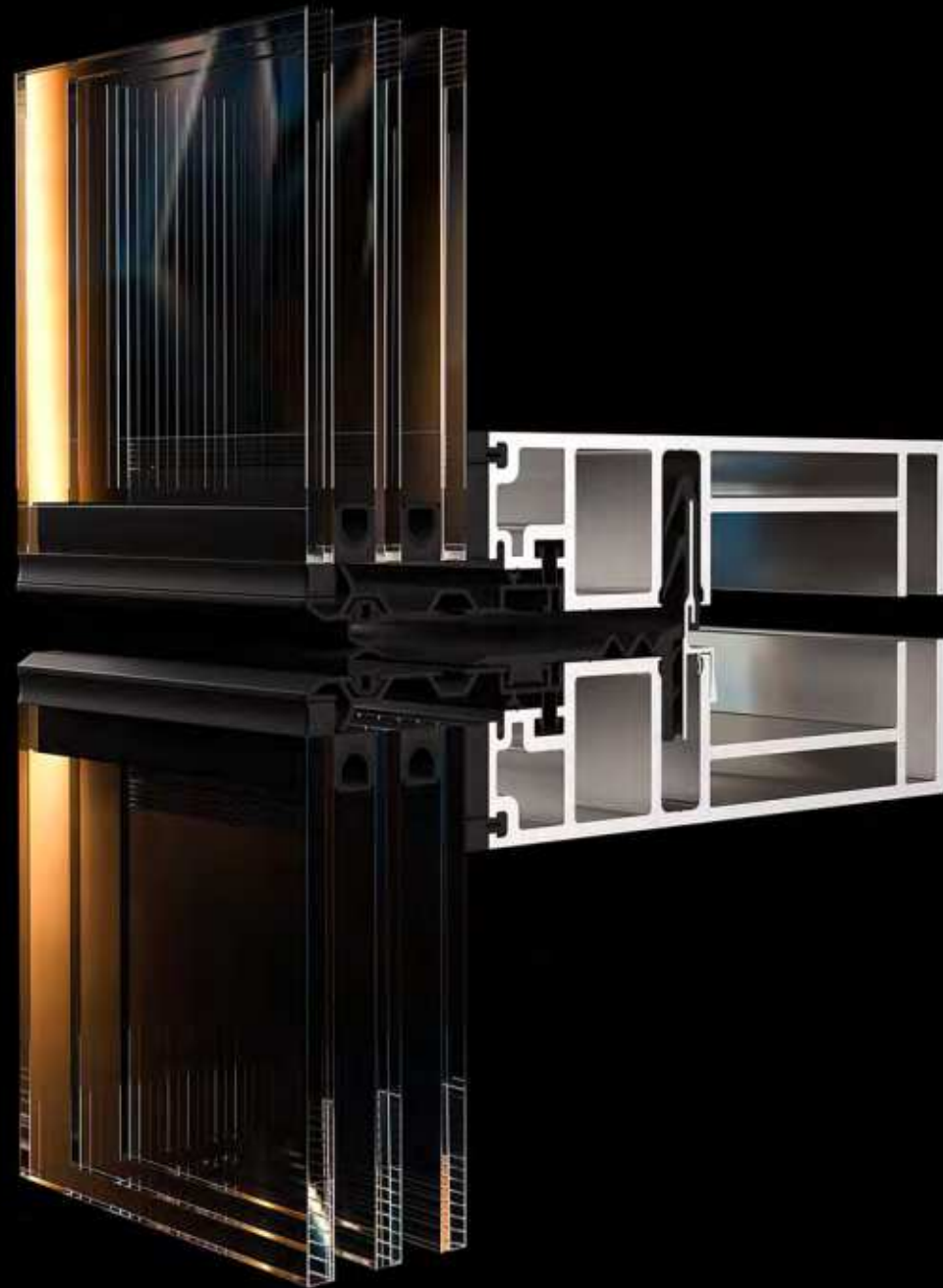
The effect is transformative. For other supertall, glass-covered urban buildings, the sun's radiant energy is one of the hardest things to manage. The midday sun beats against normal windows, which tend to magnify the effect, driving temperatures up so much that most tall buildings use more energy in air conditioning than they do in heating.

Electrochromic windows manage that radiant effect optimally and almost effortlessly. Sensors on the building track the sunlight and add tint to the windows as the sun brightens; like high-end sunglasses, the windows then cut the glare and all but erase the heat gain from solar radiation. On dull days—or in winter when the sun's warmth is welcome—the glass clears, again by automatic sensor. In addition to helping maintain an energy balance, that also means the view is always better: residents never have to draw their blinds to get protection from the sun. And, on any day, at any time, residents can intervene individually to darken their windows to adjust the mood or, say, to watch television in the daytime.

The windows are also an enduring economic boon, as well as an environmental benefit. Electrochromic heat management is so efficient that suites don't require the noisy fan coil units that are standard in high-end, air-conditioned residences. Along with a reduced need for such large heat pumps on the roof, CURV residents get excellent environmental performance, reduced energy costs, and no long-term need to manage or replace air conditioning units. Deleting these troublesome moving parts is another major benefit of the "passive" house format.


As with other features in the following pages, Gregory says the electrochromic windows will demonstrate that there is a better way to build, a better way to live, and a real chance to change our climate future for the better.

That is also a perfect expression of the original brief. Brivia Group founder, President and CEO Kheng Ly, a consistent innovator and an impressive contributor in real estate markets in Quebec and Ontario, was determined to make a compelling gesture with his first Vancouver project. In this leading-edge market, he wanted to put his first offering, literally as well as aspirationally, ahead of the curve.



Triple-glazed windows fit precisely in self-insulating frames to prevent drafts and defeat thermal bridging


The environmental crisis is a threat to the livability of the planet, but the CURV team chooses to see it as a design challenge. Building and construction account for nearly 40% of energy-related greenhouse gases in cities, and this means architects, designers, developers, and residents can meaningfully contribute. As the tallest Passive House in the world, CURV will mark a new era of design and engineering in line with nature—raising the standard by which all future highrise residences can be judged.

 **Super Insulation —**

Exceptional insulation guarantees optimal indoor temperatures. The high-quality, carefully engineered Passive House building envelope enhances comfort and ensures longevity.

 **Airtight, Insulated Windows —**


Triple-glazed, draft-free windows protect against the elements: cold, heat, and searing sunlight.

 **Incorporation of Thermal Breaks —**

Great attention is taken into detailing all aspects of the building envelope—from thermally isolating balcony slabs to incorporating thermal breaks in window framing elements—to minimize thermal bridging.

 **Airtight Building Envelope —**

The structure's airtight building envelope prevents unwanted drafts and ensures that the interiors are not only comfortable and energy efficient but the quietest available anywhere.

 **Excellent Ventilation, Efficient Energy Recovery —**

CURV's state of the art ventilation system ensures the quiet circulation of clean, filtered, temperature-adjusted air. In the winter the heat recovery units—the lungs of the system—capture the heat energy from the outgoing warmer air and transfer it to the incoming cold fresh air, and vice versa in the summer.

Designed in Canada and developed in Germany, Passive House is internationally recognized as the leading science-based standard for low carbon, energy-efficient homes. Its exacting specifications create the optimal conditions to thrive—including fresh, filtered air in a quiet, tightly insulated, temperature-optimized environment—at lower ongoing costs. Far exceeding the City of Vancouver's 2030 target for net zero emissions, CURV will use as little as 10 percent of the heating and cooling energy of similar conventional buildings, which translates to 50,000 tonnes of greenhouse gas emissions saved—equivalent to the carbon sequestered by 2.3 million trees in one year. Proving the Passive House form at this scale, CURV will be a tipping point in highrise residential construction—the most energy efficient structure of its kind in the world and a new standard for the future of living.

The fins on a car radiator maximize surface area to more effectively shed heat, to help cool a hot-running internal-combustion engine. So do balconies that protrude from conventional high-rise apartment buildings: fin-like, they work efficiently—and unintentionally—to wick heat out of the structure on cold days, or to concentrate the sun's radiant energy and transmit it back into the building on hot days. These function as “thermal bridges,” continually undermining the building's efforts to heat or cool itself. Passive House raises the bridge. It breaks the connection. And, in doing so, ensures CURV meets the strictest environmental standards and is the most energy-efficient structure of its kind—for the benefit of residents, the city, and the world.

By building CURV to the Passive House standard, an estimated 50,000 tonnes of greenhouse gas emissions will be saved over 50 years compared to a similar highrise tower. This is equivalent to the carbon sequestered by 2.3 million trees over just one year.

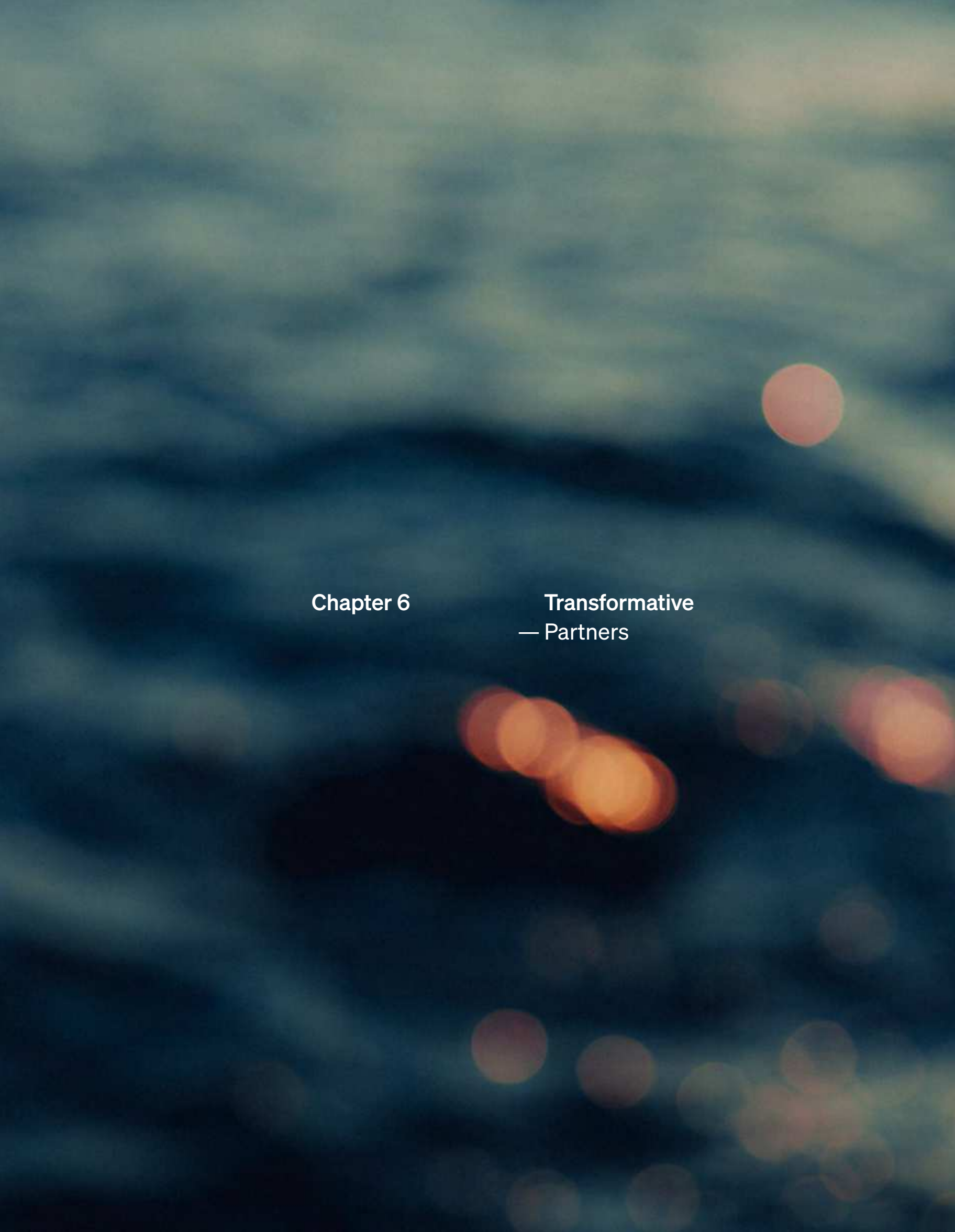


The Schöck Isokorb thermal break reaches both in and out of the building envelope to ensure an effective thermal break—in winter, for instance, to prevent the cold from getting in or the heat from getting out—both insulating and supporting structural penetrations, such as on balconies, canopies, or slab edges, and anywhere heat might dissipate in an unhelpful way

		Typical Residential Tower	CURV: World's Tallest Passive House	Benefit
Envelope System	Total overall R value (thermal resistivity)	R6	R13	Far less interior temp variation in all weather, far more comfortable, far less energy required to heat and cool
	Glazing (thermal glass) number of panes	Double	Triple	Far less interior temp variation in all weather, far more comfortable, far less energy required to heat and cool
	Envelope components (pieces of aluminum etc.)	Many	Few	As above, but also improves amount of "vision" to exterior
	Thermal Bridges	Several	Eliminated	Same as first two
Heating-Cooling System	Vertical ventilation vs horizontal design: space and risks	Horizontal ventilation systems push air through hundreds of piercings in the envelope	CURV's vertical ventilation system will eliminate holes in the envelope and bulkheads in the living spaces	Reduces water-air penetration risks dramatically
		Horizontal design allows for a minimum energy recovery from air exhaust	Central vertical shafts maximize energy recovery, passing all exhaust air through a high-efficiency heat recover system	Far lower energy consumption for heating and cooling of make-up air, minimizing strata costs and personal heating and cooling costs
	Air exhaustion through appliances	Typical Kitchen hoods and clothes dryers exhaust directly outside	CURV's re-circulating kitchen hoods, and a condenser clothes dryers recover warm air	Further reduces make-up air requirements and energy costs
	Hot water production	Gas fired boilers common	Heat pump, with back-up gas boiler for emergencies	Eliminating CO ₂ emissions from natural gas burners
	General Heating and Cooling (Condo Units)	Heating and cooling in a typical condo is not a strata-common cost, and may run well above \$800/year for a typical one bedroom (plus appliances, lighting, etc.)	Passive House reports heating and cooling costs may be reduced by as much as 90%. In the case of a tower (given the strata-common costs), individual savings may be 60-75%	Energy saving = cost saving = lower GHG emissions
Heating and cooling for common spaces		Common spaces also within overall, insulated and air-tight envelope	Although benefiting from Passive House tower design, not conclusive common spaces will cost less to heat and cool	

	Typical Passive house building	CURV: World's Tallest Passive House	Benefit
Architectural	Mostly square, boxy with small windows	Architecturally elegant, with varying floor plate sizes, sloped façade and curved balcony details.	Prove that Passive Houses can be beautiful, encouraging multi-family passive house development
Height	Most Passive House multi-family towers are low to mid rise—the tallest being the Cornell tech tower, a 26-storey, 352-unit graduate student residence	580-foot, 60-storey luxury residential tower	Unparalleled views of English Bay and greater Vancouver
Glazing Percentage	Small and limited	Large picture windows 1.7m x 2.1m in the living rooms and bedrooms	Unparalleled views of English Bay and greater Vancouver





Chapter 6

Transformative
— Partners

“Quality is everything.
We always look to
the future and build
something for the next
generation.”

— Kheng Ly
Brivia Group





Brivia Group —

Founded in Montreal in 2000, Brivia Group is a real estate investment and development company with an award-winning record, ranging from luxury condominiums and rental projects to commercial buildings and resorts. Under the guidance of Founder, President, and CEO Kheng Ly, Brivia Group has delivered more than 11 million square feet of gross buildable area, including city-shaping Montreal projects such as the YUL Condominiums, QuinzeCent, 1 Square Phillips and Mansfield. With CURV, its first project in Vancouver, Brivia Group aims to raise the standard for architectural quality and environmental sustainability.

- 1 1 Square Phillips is a marquee project for the Brivia Group, a towering illustration of Brivia's growing influence as a city builder
- 2 Brivia Group Founder, President and CEO Kheng Ly

2





Brivia Group
Portfolio —

- 1 1 Square Phillips
Montreal, Quebec
- 2 QuinzeCent
Montreal, Quebec

- 3 L'Hymne des Trembles
Mont-Tremblant, Quebec
- 4 YUL Condominiums
Montreal, Quebec

- 5 Mansfield
Montreal, Quebec



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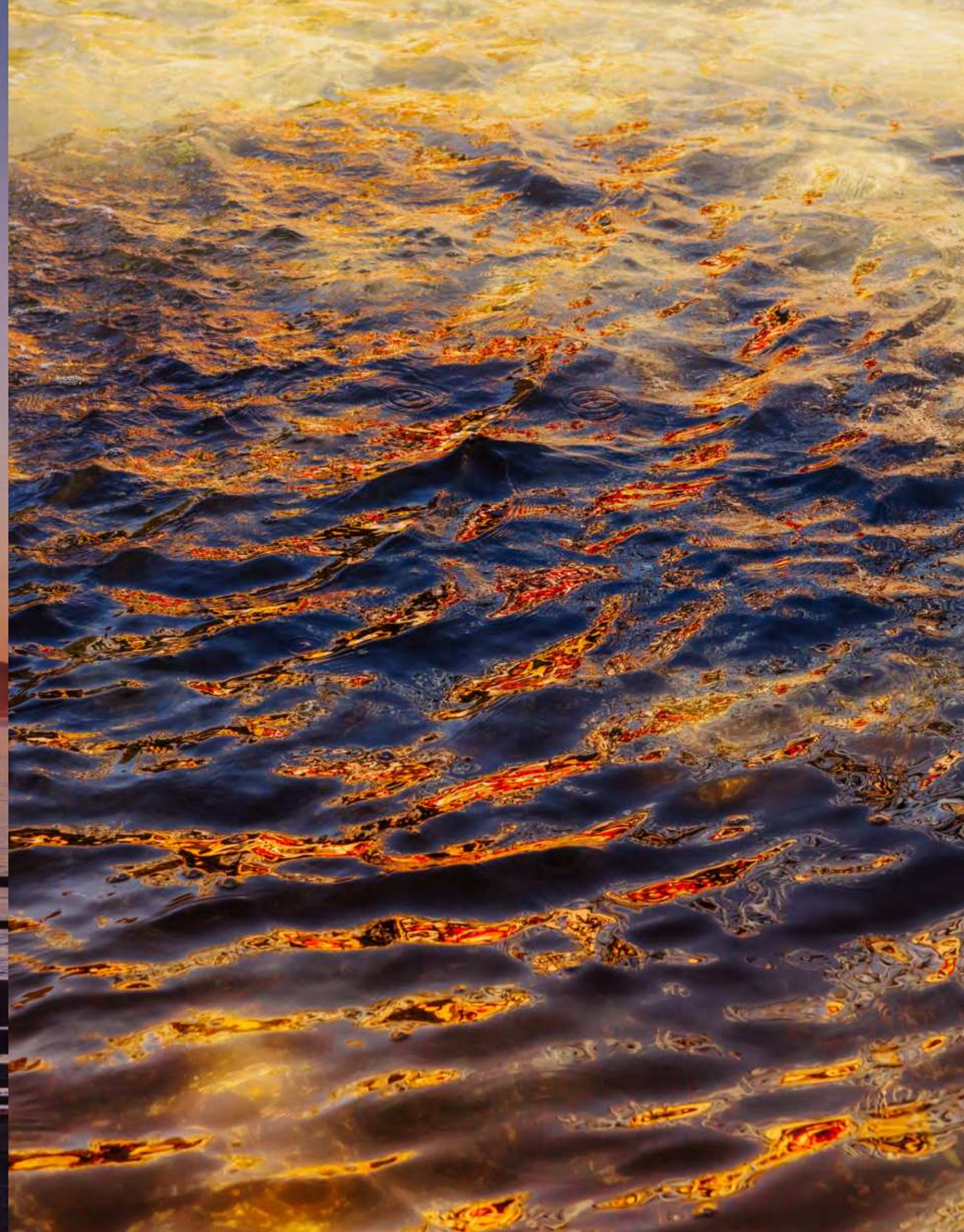
Founded in 2015, Henson Group is a real estate development and investment company with projects and experience in Greater Vancouver. Committed to driving innovation in architectural and engineering design, Henson Group's current priority is to develop CURV, the world's tallest Passive House, and a project on Wentworth Avenue in West Vancouver with its partner Brivia Group.





Song of the Heavens —

Canada's westernmost capital, Vancouver, is also its gateway to the East, so CURV—the new high point in this cosmopolitan city—has another identity: Tin Wan (天韻). In Cantonese, these words translate roughly as “sky” and “song,” but together they are understood to evoke “the song of the heavens”—good news. This is fitting for a building that shapes a new way forward on a changing planet. In any language, CURV—Tin Wan—aspires to transcend, delivering the most beautiful and admired homes in Vancouver, for the benefit of all.



Project Team —

Developer

Brivia Group



Henson Group



Professionals

Concept Architecture

WKK Architects

Architecture of Record

Arcadis IBI Group

Envelope & Energy

RDH Building Science

Consultants

Interior Design

Andres Escobar

Lemay_id

Structure

Glotman Simpson

Electrical

Nemetz (S/A) & Associates

Surveyor

Butler Sundvick Land Survey

Vertical Transport

Gunn Consultants

Mechanical

Introba (Integral Group)

Civil Engineering

Vector Engineering

Acoustic & Wind

Gradient Wind Engineering

Code

LMDG Building Code

Consultants

Passive House Certifier

Passive House Institute

Environmental

PGL Environmental

Consultants

Sales

BakerWest Real Estate

CURV —

The Shape of a New Era

Creative Direction & Book Design

Etho Studio

Architectural Renderings

Common Ground Studios

Copywriting

Richard Littlemore

Anna Bohn

Prepress, Printing & Binding

Metropolitan Fine Printers

Roswell Bookbinding

Photography

Vishal Marapon

Sean Wakely

Environmental Impact Certificate

This brochure is printed in a carbon-neutral facility using UV technology that creates no greenhouse gases. The inlay of this book is printed on Astrolite PC 100—a 100 percent post-consumer waste, recycled fibre printing paper. The positive impact of specifying this paper results in savings of:

- 270 pounds of solid waste
- 33 million BTUs of energy
- 26,000 pounds of wood
- 33,700 net pounds of greenhouse gas emissions
- 6,300 gallons of wastewater
- 6,173 pounds of carbon emissions*

* Carbon emission reductions are a result of the paper mill's carbon-neutral manufacturing. Impact estimate from the Environmental Protection Agency



