
20
OAA
AWARDS

OAA AWARDS 2020

Ontario Association of Architects

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DESIGN EXCELLENCE WINNERS


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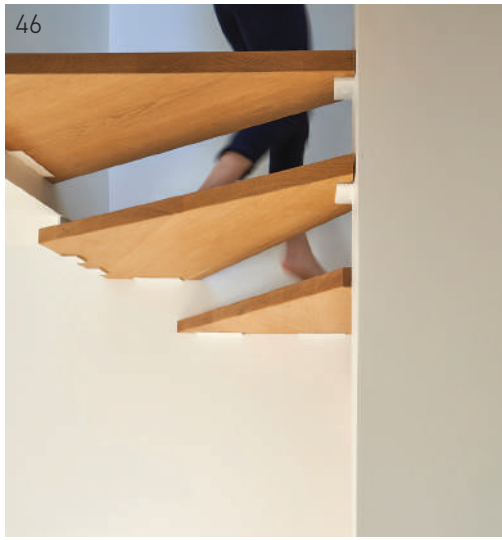
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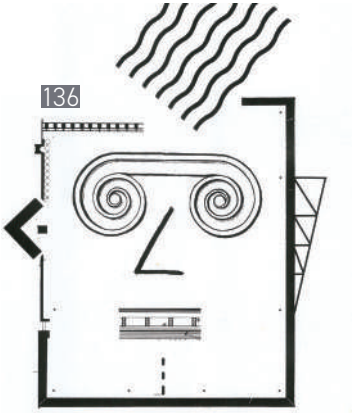
DESIGN EXCELLENCE FINALISTS

EMERGING PRACTICE AWARD

SERVICE AWARDS



Top left: The team at Office Ou (detail shot) plus Kimchi (seated). Centre: Conceptual rendering of Joe Lobko, by Karen Powers. Centre right: Toon Dreessen putting his best feet forward. Right: Blanche Lemco van Ginkel and Le Corbusier in front of the Unité d'habitation, 1953.

PRESIDENT'S MESSAGE

ONTARIO ASSOCIATION
OF ARCHITECTS

In 2020, COVID-19 had unprecedented impacts on us all. For Ontario's architecture profession, those effects were substantial. From quickly closing offices and construction sites to finding new ways to work remotely, dealing with the ramifications meant architects needed to be flexible and resilient in meeting shifting paradigms.

One of the many events affected by the pandemic was the Ontario Association of Architects' own biennial Design Excellence Awards program. Traditionally, we announce the year's winners in the early spring and then honour those practices and individuals at our annual Conference in May. This year, we needed to pivot our in-person celebration to digital events and find new ways to fête our winners.

The book you are now reading is an example of the sort of resiliency I mentioned. However, its pages showcase a different type of resiliency. This is because the stunning projects collected here are part of the OAA's first year where Energy Usage Intensity (EUI) metrics were an eligibility requirement for most submissions.

Why did we make EUI mandatory? Architects must play a role in stabilizing the climate change crisis, lowering greenhouse gas (GHG) emissions in favour of clean power. The Design Excellence Awards program—intended as the best of the best—looks for achievement in all aspects, including low-carbon design. Many Ontario architects have already been using EUI to help their clients make critical design decisions, and I am so pleased to watch "green buildings" evolve from a specialty niche to the expected standard for the built environment.

I am very excited to present to you this book, which collects some of the best new projects by Ontario architects, highlighting both the province's emerging talent and its most established practices. Our illustrious jury has selected 10 winners and 10 finalists, based on criteria including creativity, context, sustainability, good design/good business, and legacy. Within these pages, you will learn about these unique projects, which range from innovative public swimming pools and stunning residences to sustainably designed education spaces and well-crafted government facilities.

This book also includes a look at the 2020 recipient of the Best Emerging Practice Award—Office Ou, a Toronto-based team of architects, landscape designers, researchers, and academics. You also get a chance to learn about three individuals with important impacts on the profession in Ontario—Joe Lobko, Toon Dreessen, and Blanche Lemco van Ginkel, the respective winners of this year's G. Randy Roberts Service Award, Order of Da Vinci, and Lifetime Design Achievement.

I hope you enjoy seeing the ideas and people that have resulted in truly great architecture.

Kathleen Kurtin, OAA, FRAIC
President

DESIGN EXCELLENCE WINNERS

Ontario Association of Architects

WINNER

BORDEN PARK NATURAL SWIMMING POOL

gh3 architecture

The Borden Park Natural Swimming Pool is the first chemical-free public outdoor pool to be built in Canada—an innovative finale of the overall Borden Park Revitalization Plan, launched by the City of Edmonton almost a decade ago.

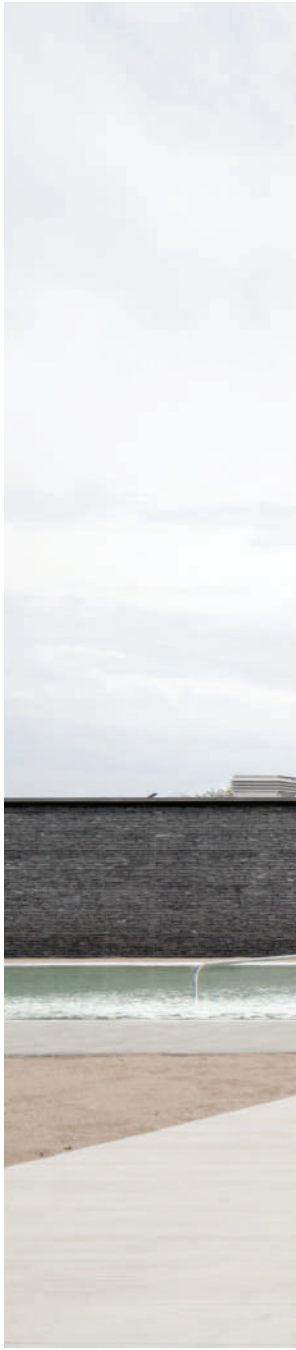
The project is located in one of Edmonton's oldest parks, whose long history of recreational swimming began with an informal dugout. The first conventional public swimming pool was constructed in the 1930s, replaced by a pool complex constructed in the 1960s. The Borden Park Natural Swimming Pool is the contemporary apex, enriching and expanding the local ecosystem.

The pool precinct is defined by a planar landscape where flush-to-surface detailing creates seamless interfaces of architecture, landscape, and water. Two of the original mid-century structures, which have been preserved and integrated into the design, now house electrical equipment and the sand-cleaner tractor. The new outdoor aquatic complex is comprised of a toddlers' pool, an 800-square-metre pool, two hydro-botanic filters and a 6,000-cubic-metre granular filter. Its gabion walls are capped with a steel plate that acts as a parapet and frames the view of the park's tree canopy, enhancing the sense of open-sky spaciousness. The juxtaposition of the constructed elements references the geology of the North Saskatchewan River and the topography of the prairie lands edge.

The design team developed the pool as its own self-contained eco-system of plant materials, microorganisms, and nutrients. This process creates "living water," cleansed by a botanic filtering processes using stone, gravel, and sand. The gabion walls, whose wirework holds local stone, provide natural ventilation even when the building is closed. The walls' thermal mass moderates indoor temperatures, and the dark exterior creates a heat island effect in the shoulder seasons. With gravity-fed filtration and efficient fixtures, the project has low energy and maintenance requirements and naturally regenerates clean water. The project is a model for harnessing the power of design to transition to a more sustainable use of water in the public realm.

JURY'S COMMENT

"Exemplary on every level. A beautiful project that responds to its use in an imaginative way and pushes into new territory in science and technology. Sensitive use of materials, exquisitely detailed. This building is a tool that will teach people; it will be pedagogical for its users and the community."

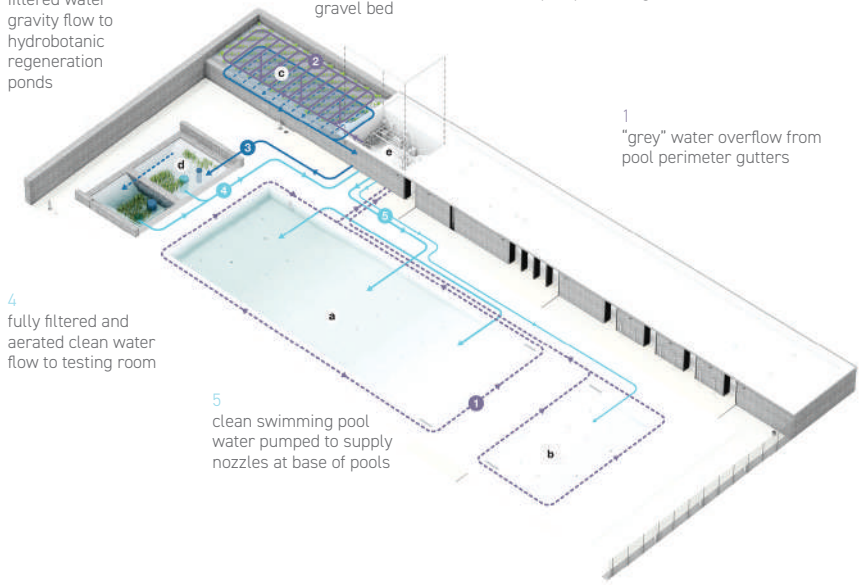


a swimming pool
b kid's pool
c raised gravel filter bed
d hydrobotanic regeneration ponds
e pumps/testing room

2
mixed "grey" water pumped to raised gravel bed

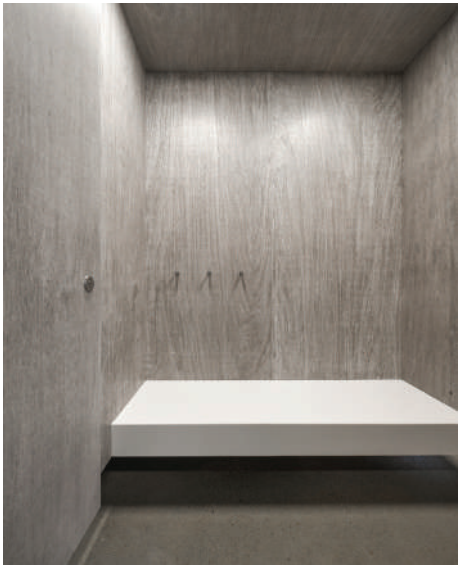
3
filtered water gravity flow to hydrobotanic regeneration ponds

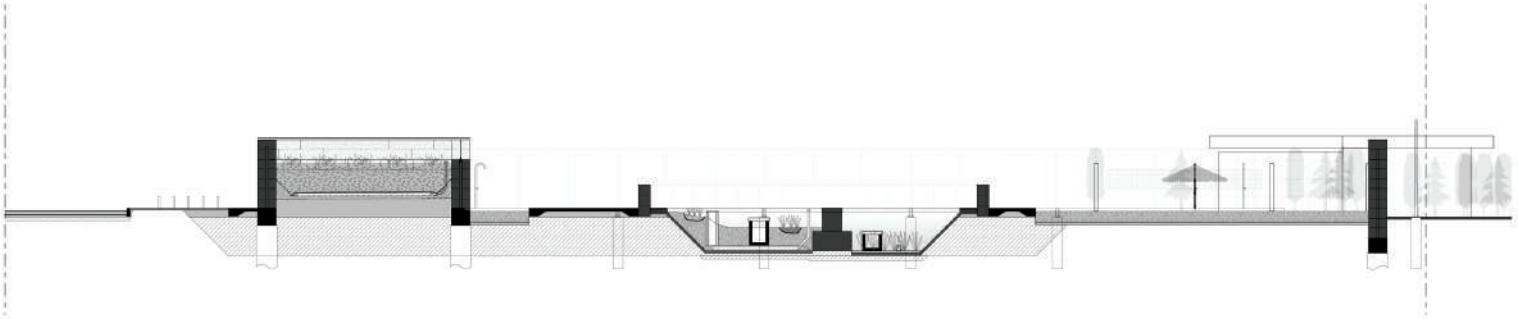
1
"grey" water overflow from pool perimeter gutters

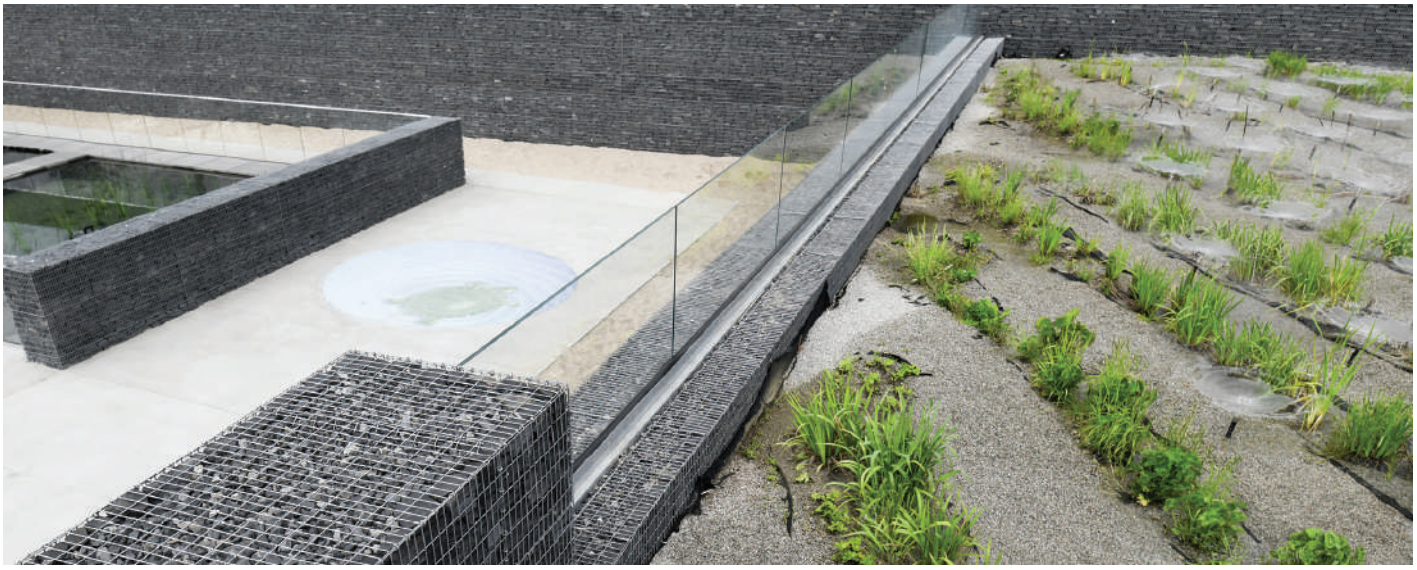


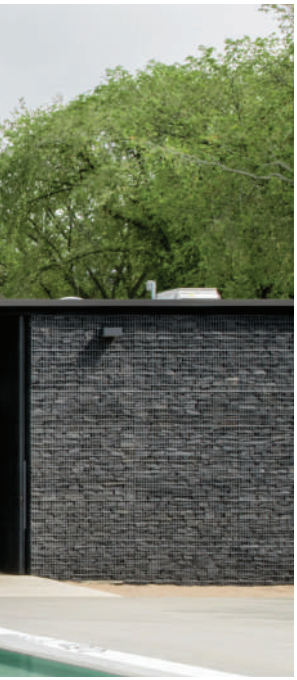
4
fully filtered and aerated clean water flow to testing room

5
clean swimming pool water pumped to supply nozzles at base of pools









PROJECT
Borden Park Natural Swimming Pool

LOCATION
Edmonton, Alberta

COMPLETION
2018

BUDGET
$14.4M

AREA
770 m^2 (8,290 ft^2)

CLIENT
City of Edmonton

ARCHITECT
gh3 architecture

ARCHITECT TEAM
Pat Hanson, Raymond Chow, Bernard Jin, Joel DiGiacomo, Nicholas Callies, John McKenna, DaeHee Kim

GENERAL CONTRACTOR
EllisDon

STRUCTURAL/MECHANICAL/ELECTRICAL/CIVIL
Morrison Hershfield

LEED CONSULTANT
Morrison Hershfield

INTERIORS
gh3 architecture

LANDSCAPE
gh3 architecture

GABION WALL CONSULTANT
Associated Engineering

NATURAL SWIMMING POOL CONSULTANT
Polyplan GmBh Consultants

PHOTOGRAPHY
Raymond Chow, Nicholas Callies /gh3 architecture

WINNER

THE BREARLEY SCHOOL

KPMB ARCHITECTS

The mission of Brearley School is to prepare girls for meaningful work and future leadership in the global environment. In response to a growing student population and new contemporary needs, the design team created a new "second home" for the school.

Founded in 1884 in New York City's Upper East Side, the Brearley School had outgrown its original building. Instead of abandoning or demolishing its original school, the client decided to expand with an additional structure on a new site just one block west from the original building. To address the school's goal of "cultivating the adventurous intellect," the design is conceived as a vertical campus with a flexible, light-filled multi-purpose learning landscape.

The new 75,000-sq.-ft. building now serves as the gateway to the Brearley campus, housing the main teaching building for the Lower School. The architectural narrative embraces the vision of one school in two buildings, expressing the progressive spirit of the school while honouring its past.

The campus expansion includes teaching spaces, gymnasium and dance studios, an acoustically isolated 600-seat auditorium (for music, performance, and school events), fully equipped science labs with outdoor terraces, and an "innovation lab" of baker-and-maker spaces.

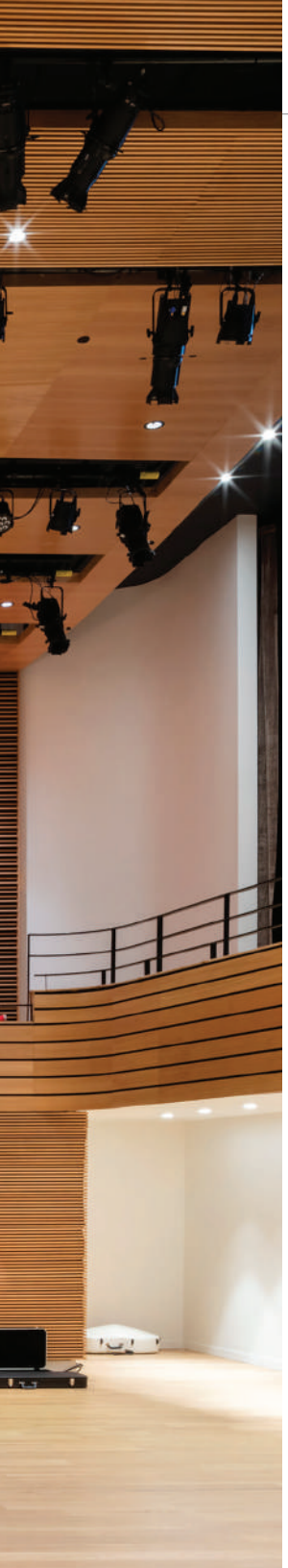
Designed to the LEED Gold standard, the building itself acts as a teaching tool, with students able to engage in several of its sustainability features. The design includes a green roof with a rainwater collection system, to be planted and maintained by the students as part of the science curriculum. The building's natural ventilation system requires direct student participation to activate.

The enthusiasm for an eco-friendly building progressed as the design evolved, prompting the school administration to embark on the adaptive reuse of its original building. Brearley School's current goal is to create a net zero emissions campus by 2050.

JURY'S COMMENT

"This dense, compact program is elegantly resolved in a restrictive urban plot. The play with façade materials—such as the brick with triangular transparent reveals—is interesting and identifiable without becoming overwhelming. The interior spaces of gathering are light-filled and open. A contextually sensitive insertion with beautiful moments, inside and out."


ACID



PROJECT
The Brearley School

LOCATION
New York City, New York

COMPLETION
2019

BUDGET
$85M

AREA
7,780 m^2 (83,750 ft^2)

CLIENT
Brearley School

ARCHITECT
KPMB Architects

ARCHITECT TEAM
Marianne McKenna, Luigi LaRocca, David Constable, Lucy Timbers, David Smythe, Talal Rahmeh, Alistair Grierson, Thom Seto, Lukas Bergmark, Lily Huang, Ramin Yamin, Joseph Kan, Peter Kitchen, Rafaela Ahsan, Jessica Juvet, Carolyn Lee

STRUCTURAL
Entuitive with Thornton Thomasetti

MECHANICAL/ELECTRICAL
Thomas Polise Consulting Engineers

LANDSCAPE
West 8

CONTRACTOR
EW Howell

INTERIORS
KPMB Architects

ACOUSTICS
Longman Lindsey;
Sound Space Vision and Stages (theatre acoustics)

CODE CONSULTANT
CCI

LIGHTING
Tillotson Design Associates

AV/IT/SECURITY
TM Technologies

LEED CONSULTANT
Steven Winter Associates

CLIMATE ENGINEERS
Transsolar

ENVELOPE CONSULTANT
Entuitive

SIGNAGE
Entro

PHOTOGRAPHY
Nic Lehoux

WINNER

ESSEX CENTRE OF RESEARCH

HARIRI PONTARINI ARCHITECTS

The complex work of science is often relegated to austere buildings on the margins of campus. Defying this cold paradigm, the design team has brought the University of Windsor's main science centre into the heart of the campus, in terms of both physical proximity and ambiance. The Essex Centre Of Research—Essex CORe, as it's more succinctly known—embodies collaboration, interdisciplinary learning, and transparency in its approach to education and research.

Visible from the campus to the east and the Ambassador Bridge to the west, the building appears as a floating beacon of creativity and innovation. Essex CORe complements the university's existing Essex Hall, which houses classrooms and seminar rooms for the university's science disciplines, by providing dedicated research and office space. Its shimmering skin stands out against the aging infrastructure of the University, and its transparency offers passersby a glimpse of the research happening within.

Inside, the entrance vestibule opens directly to the building's core—a soaring triple-height atrium that initiates social interaction. Beyond the atrium are laboratory spaces and other work zones for the physics, chemistry, and biology departments. The unobstructed floor plates allow flexible and open working areas, and the timber-lined ceiling exude a sense of warmth and intimacy. Shared laboratory spaces with adjacent support rooms and offices encourage an exchange of skills and ideas between research groups.

The design team devised the project as a model of sustainability, using renewable mass timber extensively in the building's interior framework. Its fluted glass skin absorbs solar glare and reduces solar heat gain, while the fritted glass fins and internal light shelves bring light deep into the interior of the building. Supplementary illumination is provided by LED lighting fixtures with occupancy sensors, which further minimizes the use of artificial lighting. Electrical output is minimized by the team's specification of a process chiller heat recovery, lab exhaust air heat recovery, and variable-volume fume hoods.

The Essex Centre of Research houses the intensive work of science within the welcoming environment of the university, projecting creative energy from within.

JURY'S COMMENT

"A well-resolved and clear design for a large program. The central space, although large, is rendered warm with wood elements and daylighting. The exterior façade detailing of fritted glass fins is sensitively done with a compelling presence."


ESSEX CENTRE OF RESEARCH


University of Windsor

PROJECT
Essex Centre of Research (CORe)

LOCATION
Windsor, Ontario

COMPLETION
2018

BUDGET
$30M

AREA
4,274 m^2 (46,000 ft^2)

CLIENT
University of Windsor

ARCHITECT
Hariri Pontarini Architects

COMPLIANCE ARCHITECT
MJMA

STRUCTURAL/MECHANICAL/ELECTRIC
NORR

CONTRACTOR
Amico Design Build

PROJECT MANAGER
Colliers Project Leaders

ACOUSTICS
Veneklasen Associates

LAB CONSULTANT
NORR

CODE CONSULTANT
Morrison Hershfield

PHOTOGRAPHY
doublespace

WINNER

RIVER CITY PHASE 3

SAUCIER+PERROTTE
ARCHITECTES IN JOINT VENTURE
WITH ZAS ARCHITECTS

River City Phase 3 condominium tower and landscape enlivens a post-industrial site east of Toronto's city centre. The design team has created an open residential community that responds to the industrial nature of the area and yet incorporates and builds on the green infrastructure within it.

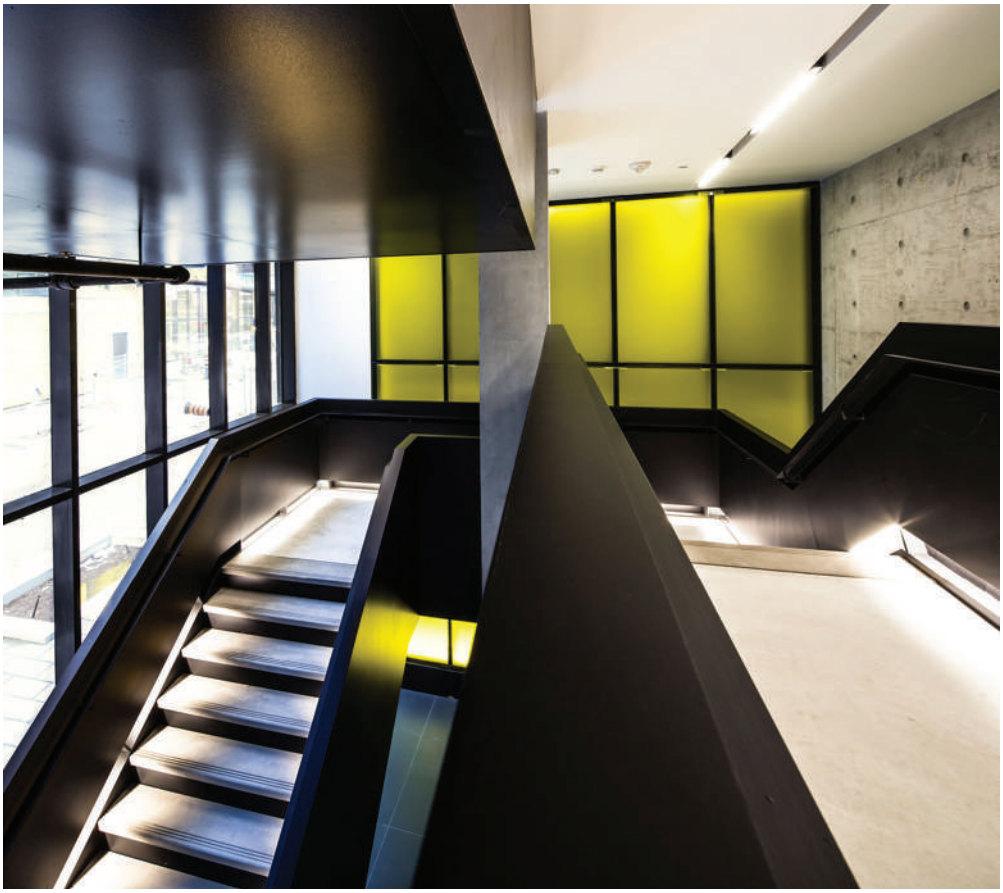
Evoking the angular black-and-white crystalline massing of a mineral deposit, this third phase of River City deftly addresses the issues of the larger urban environment. The 28-storey tower, a solid black jacket inset with sleek white boxes, serves as a vertical marker for downtown Toronto's eastern edge. The architectural approach focused on movement and continuity, expressed in the dynamic formal language of the Phase 3 buildings and the conceptual connections that have been created throughout the site. These connections exist over several elevations made possible by the project's tectonic forms, starting with the large opening in the façade at King and River Streets. At its base, the open residential community responds to the industrial nature of the area while incorporating and building on the significant green infrastructure of the Toronto waterfront. The project towers over the fast-flowing Don River and Richmond-Adelaide freeway ramps and connects to the previous two phases of the River City complex.

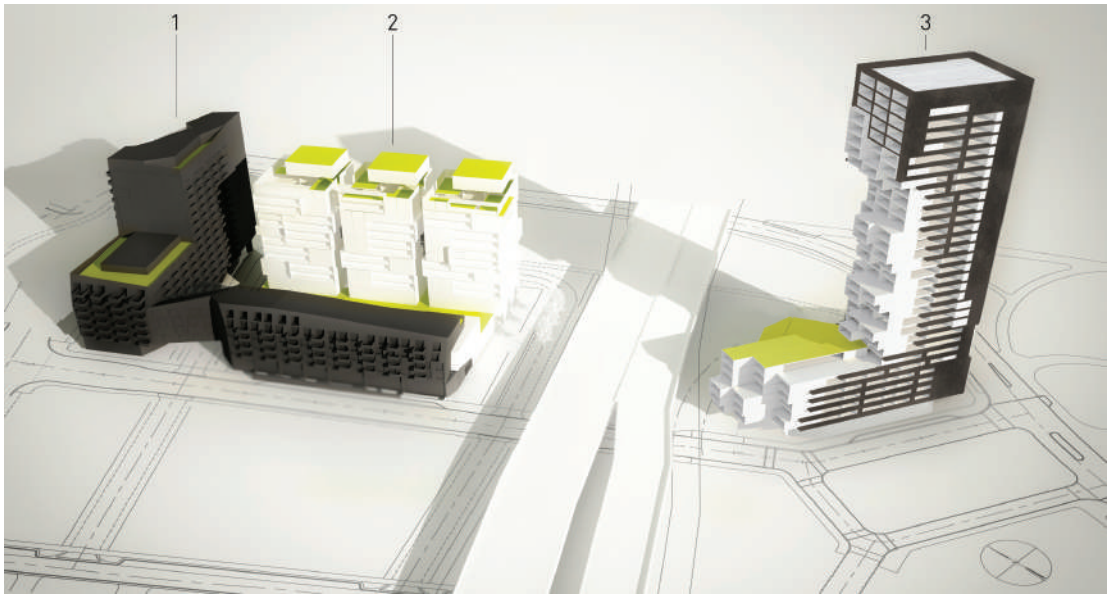
Each condominium unit projects at a different distance from the core massing, creating a bold visual "push-and-pull" effect. Each unit in the development is unique in some way, with many multi-bedroom units addressing the need for family living. Expressed as white boxes proliferating up the façade of the tower, the variegated units project a highly distinctive architectural expression.

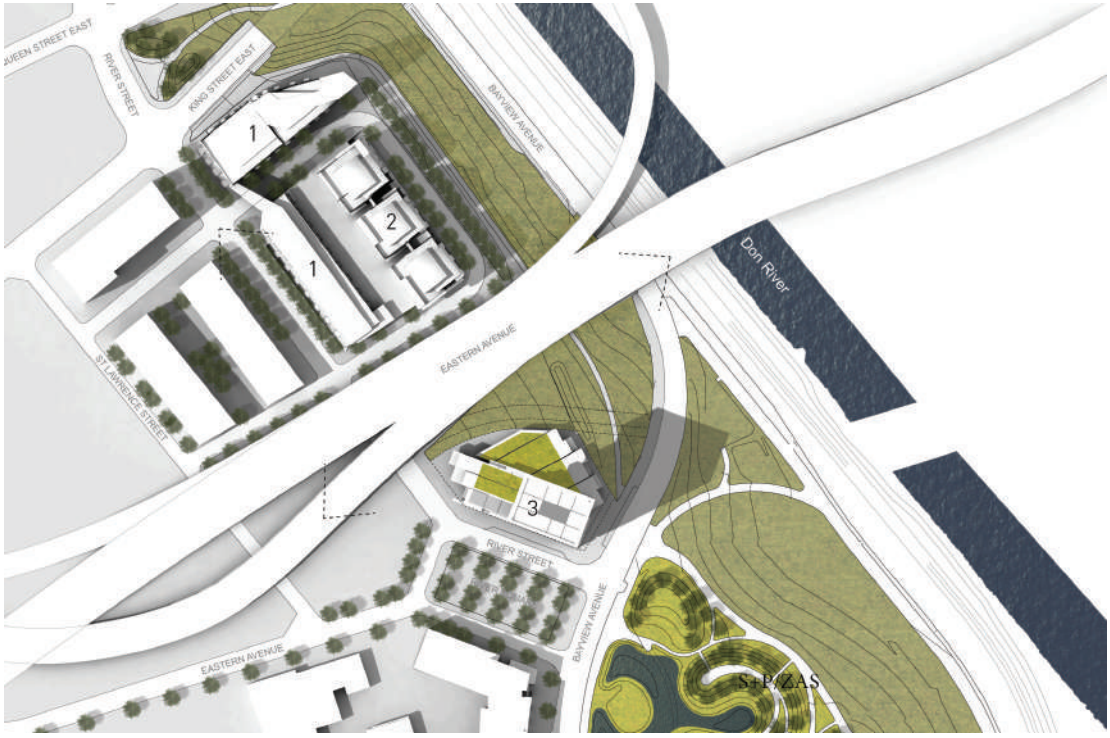
The carefully designed landscape of River City 3 features pedestrian-friendly streets, parks and public spaces—all of which have positively impacted the wider neighbourhood and adjacent developments. One of Toronto's first LEED Gold, carbon neutral developments, this boldly designed condominium building is the cornerstone of a newly green and sustainable community.

JURY'S COMMENT

"In a world of monotony, this is a building that challenges an omnipresent—and usually mundane—typology in an important way. It's a bold and aggressive way to deal with a relatively repetitive floor plate tower that is interesting. We need buildings like this to challenge people's tastes."




1
2
3


QUEEN STREET EAST
RIVER STREET
KING STREET EAST
BAYVIEW AVENUE
1
2
1
Don River
EASTERN AVENUE
ST LAWRENCE STREET
3
RIVER STREET
BAYVIEW AVENUE
EASTERN AVENUE
S+PZAS


urbancapital.ca

PROJECT
River City Phase 3

LOCATION
Toronto, Ontario

COMPLETION
2019

BUDGET
$64M

AREA
34,387 m^2 (370,140 ft^2)

CLIENT
Urban Capital Property Group

ARCHITECT
Saucier+Perrotte Architectes in joint venture with ZAS Architects

ARCHITECT TEAM
Saucier Perrotte: Gilles Saucier, André Perrotte, Dominique Dumais, Yutaro Minagawa, Patrice Bégin, Marie Eve Primeau, Olivier Krieger, Gregory Neudorf, Christian Joakim
ZAS: Paul Stevens, Guy D'Alesio, Rob Connor, Carmen Szeto, Tyler Hall

STRUCTURAL
Read Jones Christoffersen

MECHANICAL/ELECTRICAL
Smith + Andersen

CIVIL
R.V. Anderson

LANDSCAPE
Claude Cormier + Associés

LEED CONSULTANT
WSP

CONTRACTOR
Bluescape Construction Management

ENVELOPE CONSULTANT
BVDA

ACOUSTIC
HGC

URBAN PLANNING
Urban Strategies

PHOTOGRAPHY
Jose Uribe/Pureblink

WINNER

THE ROB AND CHERYL MCEWEN GRADUATE STUDY & RESEARCH BUILDING, SCHULICH SCHOOL OF BUSINESS

BAIRD SAMPSON NEUERT ARCHITECTS

The Graduate Study and Research Building for the Schulich School of Business is a creative terrain for the exchange of ideas, designed to support progressive pedagogy and research.

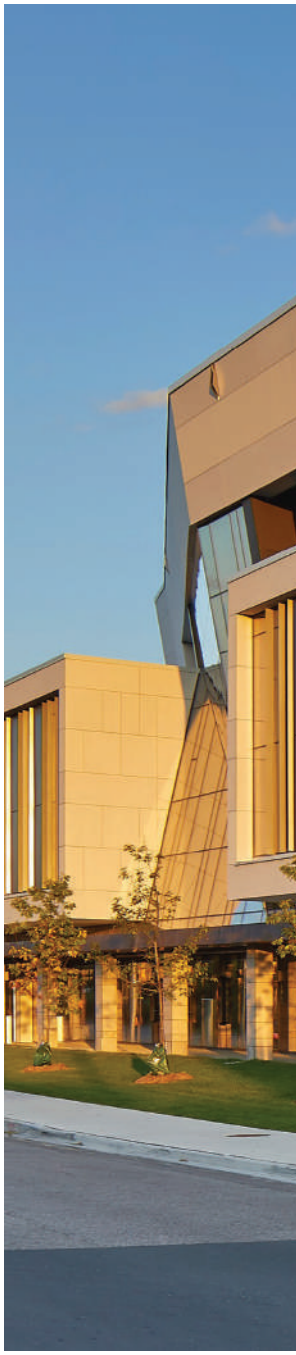
The three-storey atrium is its performative heart: a theatrical place for spontaneous meeting and programmed events, a welcoming movement hub and an air-distribution collector for the hybrid natural-and-active ventilation system. Its section and plan are organized to promote spontaneous interaction and clarity of access. The atrium floor arrays a café with three large flat-floor classrooms and four seminar rooms in clusters with associated breakout rooms to allow various teaching and peer-to-peer learning formats. On the second and third floor, reconfigurable research laboratories are clustered with offices and two conference / seminar rooms to accommodate changing research needs. Lounges, as well as meeting and support rooms, provide complementary facilities for structured work and informal congeniality.

An urbane block floating above a pedestrian colonnade faces the main campus entryway. The block splits where the folded glass skin of the atrium invites interior views. These folds "twist" the building from the campus street grid to reorient its south façade for optimal solar exposure, daylighting, and shade design. A curving single-storey wing of classrooms cradles a south-facing courtyard, buffering it from traffic. Stormwater is detained below permeable courtyard paving and in a cistern that irrigates green roofs.

The bioclimatic design of the hybrid passive-active environmental control system promotes well-being and sustainability. Its 28-metre high solar chimney tower creates a tangible new landmark on campus. In natural-ventilation mode, the solar chimney amplifies stack-driven ventilation, bringing fresh air to all spaces for much of the year. In winter preheat mode, it delivers air warmed by the sun to mechanical air handlers. In summer active-mechanical mode, the chimney idles. The dynamic sociability and climate-responsive design of the building manifests the commitment of the Schulich School of Business to social engagement and sustainability.

JURY'S COMMENT

"The very high sustainability aspirations and outcome are laudable. They have created a composition that is very dynamic with vibrant social spaces."



Ground
1 Main entry
2 Social Hub (Atrium)
3 Research Presentation/Teaching Spaces
4 Seminar Rooms
5 Small Group Breakout Rooms
6 Cafe
7 Student Engagement Office
8 Loading and Service
9 Link to Existing Building
10 Landscaped Courtyard

PROJECT
The Rob and Cheryl McEwen Graduate Study & Research Building, Schulich School of Business

LOCATION
Toronto, Ontario

COMPLETION
2019

BUDGET
$40M

AREA
6,165 m^2 (66,360 ft^2)

CLIENT
York University/the Schulich School of Business

ARCHITECT
Baird Sampson Neuert Architects

ARCHITECT TEAM
Barry Sampson, Jon Neuert, Jesse Dormody, Mauro Carreno, Yves Bonnardeaux, Andrew Ashbury, Kat Forget, Guy McLintock, Stephanie Murphy

STRUCTURAL
Blackwell Structural Engineers

MECHANICAL/ELECTRICAL
Crossey Engineering

CIVIL
RV Anderson

CONTRACTOR
Ellis Don

LANDSCAPE
Plant Architect

CLIMATE ENGINEERING
Transsolar Klimaengineering

ACOUSTIC
Swallow Acoustic Consultants

PHOTOGRAPHY
Tom Arban

WINNER

RONALD O. PERELMAN CENTER FOR POLITICAL SCIENCE AND ECONOMICS, UNIVERSITY OF PENNSYLVANIA

KPMB ARCHITECTS

The Ronald O. Perelman Center for Political Science and Economics is the adaptive reuse and expansion of the century-old West Philadelphia Title and Trust Company. The project has brought two major departments—political science and economics—under one roof, and brings them closer to their related research centres, graduate students, and undergraduates. The architecture helps encourage intellectual collaboration and the exchange of interdisciplinary scholarly expertise.

The design transforms a 1920s Art Deco building with a new steel and glass addition that doubles the size of the existing building. The building program includes a 120-seat auditorium, classrooms, undergraduate meeting rooms, a forum with a seating capacity of 72, as well as offices for faculty of both the Economics and Political Science departments. While heritage and new are distinctly contrasted, the Art Deco style inspired a more planar and symmetrical approach to the articulation and craftsmanship of surfaces and details.

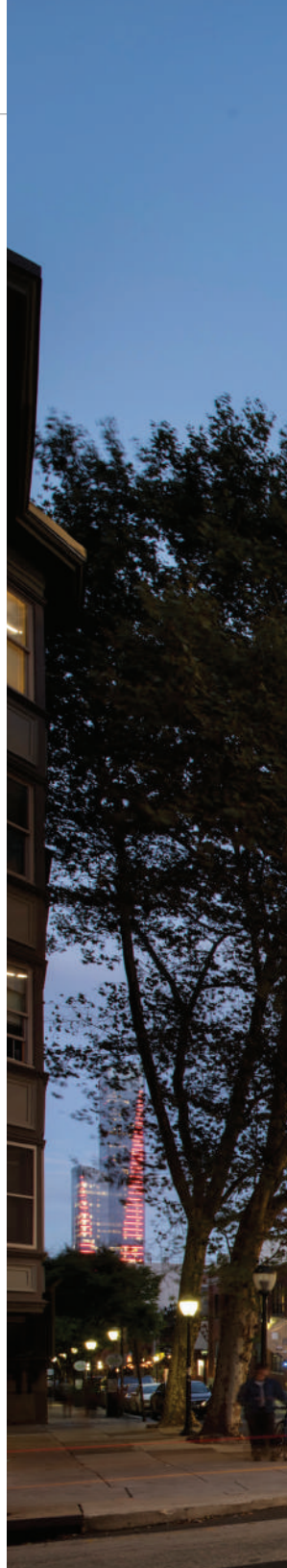
The addition respects the heritage context and yet is boldly contemporary in look and feel. The contemporary façades present geometric, abstract compositions expressing the program within. To achieve animation through all levels, connections between the new and existing are seamless. The public spaces feature wood ceilings and walls visible from the exterior, enabling a clear reading of the social structure inherent in the design.

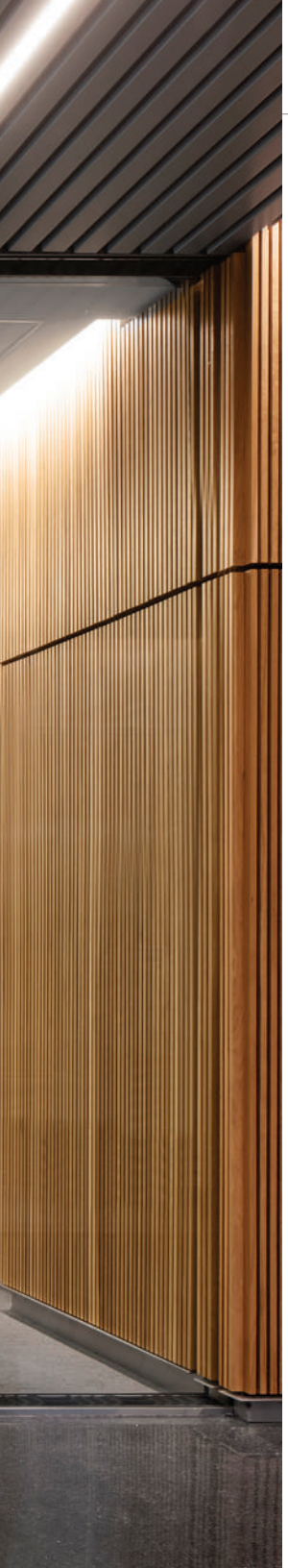
For this LEED Gold-certified building, the design team optimized the natural daylighting throughout with strategically placed applications of translucent and transparent glass windows and walls to achieve a light-filled, connected environment for focused teamwork. Operable windows are provided throughout, with metal shading enhancing the half-glazed exterior. Outside, the building water-efficient landscaping helps minimize the project's overall water usage.

In an age of digital connectivity, the design reinforces the enduring value of face-to-face exchange for social and intellectual exchange.

JURY'S COMMENT

"A well-resolved addition and intervention. A juxtaposition that at the same time blends, it is really sensitive to its site and the building, and respectful of the neighbourhood."





PROJECT
Ronald O. Perelman Center for Political Science and Economics, University of Pennsylvania

LOCATION
Philadelphia, Pennsylvania

COMPLETION
2018

BUDGET
$56M (U.S.)

AREA
9290 m^2 (100,000 ft^2)

CLIENT
University of Pennsylvania

ARCHITECT
KPMB Architects

ARCHITECT TEAM
Bruce Kuwabara, Shirley Blumberg, Steven Casey, Kevin Bridgman, Joy Charbonneau, Matt Krivosudsky, Ramon Janer, Andrea Macaroun, Jordan Evans, Klaudia Lengyel

STRUCTURAL
Keast & Hood

MECHANICAL/ELECTRICAL
AHA Consulting

INTERIORS
KPMB Architects

LANDSCAPE
Michael van Valkenburgh & Associates

CONTRACTOR
Hunter Roberts Construction Group

ACOUSTICS
Metropolitan Acoustics

COST ESTIMATING
International Consultants Inc.

ELEVATOR
Knollwood Consulting

LIGHTING
Tillotson Design

AV/ACOUSTICS
Metropolitan Acoustics

SIGNAGE
Entro Communications

ENVIRONMENTAL DESIGN & ENERGY ANALYSIS
Atelier Ten

PHOTOGRAPHY
Adrien Williams

WINNER

SEMI SEMI

COMN ARCHITECTS

In Toronto, detached single-family homes have become out of reach for many, and intensification has come mainly in the form of high-rise condominiums. The lack of medium-density affordable housing options is often referred to as the "missing middle".

Semi Semi is a small-scale residential intensification project, designed by two young architects who served as their own clients to create a home for themselves. The site is a 16' x 78' lot on a busy corner in the city's east end, previously occupied by a dilapidated detached house. The architects legally severed the compact lot to allow for two small semi-detached homes: one in which the married architects would reside, and the other for their use as a revenue-generating long-term rental unit.

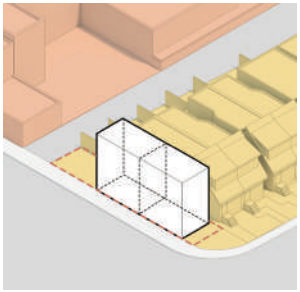
The lot was divided perpendicular to its side lot lines, allowing each frontage to be addressed with an entrance. The massing was organized into three volumes, similar in size to the neighbouring buildings, maintaining the rhythm of the street wall. In response to the limited footprint, the two units are organized vertically in a split-level configuration, with an openness and spatial sequence that creates the impression of a much larger home. The architects explored ways to maximize natural lighting while ensuring a certain level of privacy in an urban environment. Living spaces are elevated above street level, with large west-facing windows situated just above the eye level of passers-by. Perforated aluminum provides screening for the interior, as well as second-floor courtyards, carved out to bring daylight into the second-floor bedrooms. Large west-facing windows with motorized blackout shades control sunlight and optimize solar gain.

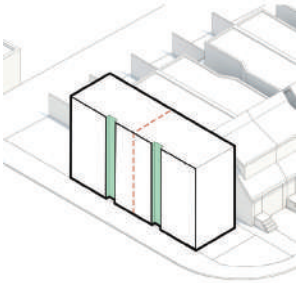
Semi Semi's compact units are inherently sustainable, as small homes with shared party walls require less resources to construct and operate. Semi Semi serves as a prototype for affordable residential development on corner lots in residential neighbourhoods. Beautifully proposed and proportioned, it can be transferred to a different context and duplicated anywhere.

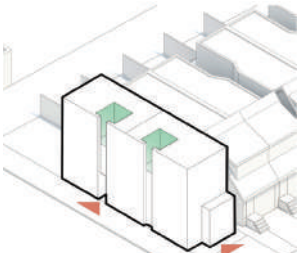
JURY'S COMMENT

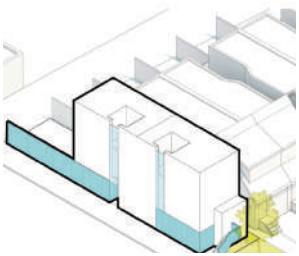
"The constraints of the site and the budget were elegantly considered in the design resolution of this project. The exterior expression is identifiable, but subtle enough not to overwhelm the context. The interior spaces have benefited from the design allowing for ample daylight and effective and efficient spaces."


579





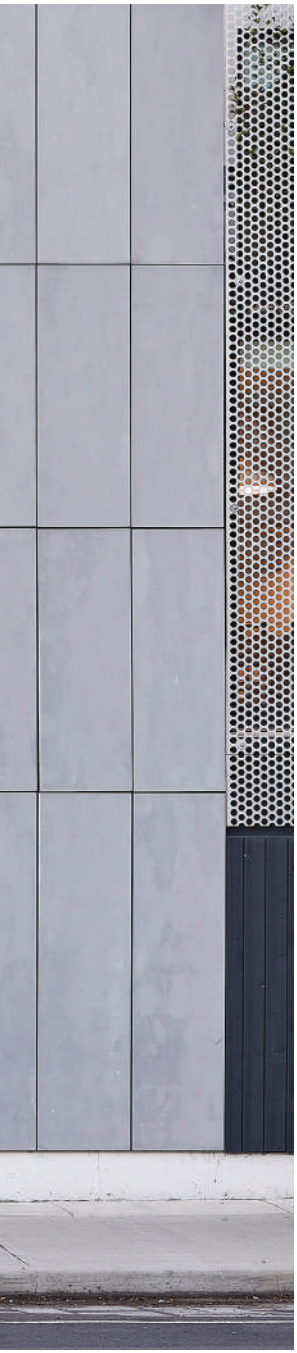





Public Laneway
579 Jones
2 Chatham
Chatham Ave.
Jones Ave.
0
1
2
3
5m


Tadao Ando
3
Tadao Ando
1


579



PROJECT
Semi Semi

LOCATION
Toronto, Ontario

COMPLETION
2016

BUDGET
withheld

AREA
187 m^2 (2,013 ft^2)

CLIENT
Clarissa Nam and Peter McNeil

ARCHITECTS
COMN Architects

ARCHITECT TEAM
Peter McNeil, Clarissa Nam

STRUCTURAL
LMS Engineering

MECHANICAL
Thomas Technical

LANDSCAPE
COMN Architects

INTERIORS
COMN Architects

PHOTOGRAPHY
doublespace

WINNER

SENATE OF CANADA BUILDING

DIAMOND SCHMITT ARCHITECTS
AND KWC ARCHITECTS,
IN JOINT VENTURE

The interim home of the Senate of Canada has been created from one of the most important cultural and historic landmarks in Canada's capital. A comprehensive heritage rehabilitation also includes major interventions that transform and reinvent Union Station for a new purpose.

The former train station is part of the Confederation Square National Historic Site within the Rideau Canal World Heritage Site's buffer zone. Together with the Chateau Laurier Hotel across the street, the buildings form a symbolic gateway to the Parliamentary Precinct.

Major rehabilitation work has re-established the building's character-defining elements, such as the cast plaster coffered ceilings, marble floors, and faux travertine plaster wall finishes. The structure's new limestone-and-glass east façade follows the compositional principles of the original building's classical façades. On the interior, the additions include a Senate chamber, new committee rooms, offices, reading rooms and reception, plus ceremonial spaces for parliamentary functions and conferences in the future.

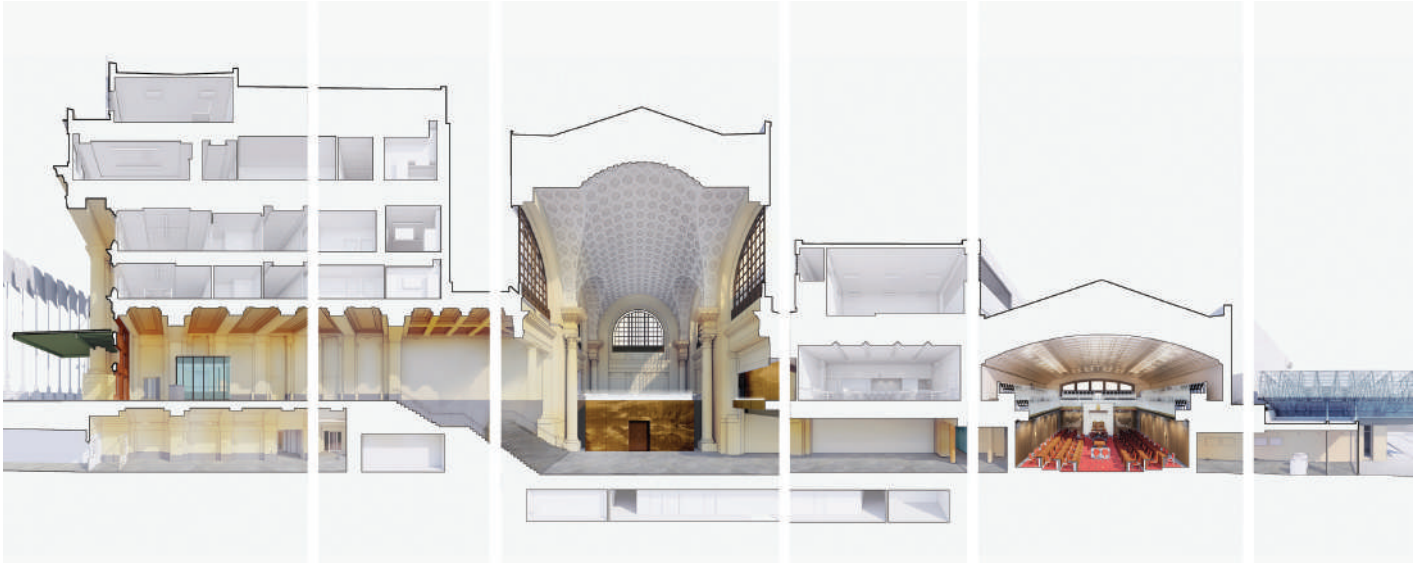
Working with the Dominion Sculptor of Canada, the design team fused traditional craft with contemporary fabrication and digital technologies. Inside the building, the carefully restored original features contrast with the new pavilions, enclosed in bronze panels. These perforated panels reinterpret historic photos of iconic Canadian landscape imagery.

The project required a complete overhaul of all major building systems as well as compliance with current seismic requirements and life safety upgrades. Sorting and recycling initiatives during demolition resulted in a waste diversion rate of 93 per cent. Building envelope upgrades also helped reduce carbon dioxide emissions and improve overall energy efficiency. The building has achieved Green Globe 4 certification.

This historic landmark building is now open to the public for the first time in over 50 years, now as a key institution of our parliamentary democracy.

JURY'S COMMENT

"Interesting interior spaces created with the insertion of new materials and volumes in the existing historic landmark. The exterior massing, material choice, and window placement are considered enough to allow for the historic building to remain dominant and still retain its character without becoming generic. It respects the existing building and presents a bold vision for the country."



PROJECT
Senate of Canada Building

LOCATION
Ottawa, Ontario

COMPLETION
2019

BUDGET
$219M

AREA
12,077 m^2 (129,996 ft^2)

CLIENT
Public Services and Procurement Canada

ARCHITECT
Diamond Schmitt Architects and KWC Architects

ARCHITECT TEAM
Diamond Schmitt: Donald Schmitt, Martin Davidson, Matthew Barker, Sharon Birnbaum, Sydney Browne, Jenna Chapman, Kholi Dhliwayo, Chris Hughes, Dieter Janssen, Jacquie Leslie, Catherine Lin, Wen-Ying Lu, Jennifer Mallard, Jessica Martin, Nadia Mulji, Thom Pratt, Graeme Reed, Fernanda Rubin, Corina Sajewski, Irina Solop, Kristin Speth, Erik Sziraki, Elcin Unal
KWC: Janis Hamacher, Valerie Hesse, Tamara Khou, Kelly Koroluk, Laszlo Mohacsi, Maurizio Martignago, Sean Siddons, Alan Tyndall, Ralph Wiesbrock

STRUCTURAL
John G. Cooke & Associates

MECHANICAL/ELECTRICAL
Crossey Engineering

CIVIL
Parsons

LANDSCAPE
DTAH

INTERIORS
Diamond Schmitt Architects and KWC Architects

FURNISHINGS
4té Inc.

CONSERVATION ARCHITECT
ERA Architects

CODE CONSULTANT
LMDG

FABRICATION
MCM 2001 (bronze); BermanGlass/Forms and Surfaces (cast glass); Beaubois (wood); Creative Matters (custom carpet)

LIGHTING
Gabriel Mackinnon Lighting Design (interior)
Light Emotion (exterior)

ACOUSTICS
State of the Art Acoustic

ENVIRONMENTAL CONSULTANT
Golder

SIGNAGE
Entro Communications

CONTRACTOR
PCL

PHOTOGRAPHY
Tom Arban (pages 54, 55 top left)
doublespace (pages 53, 56)
Martin Davidson/Diamond Schmitt Architects (55, top right)

WINNER

TRENT UNIVERSITY STUDENT CENTRE

TEEPLE ARCHITECTS

The new student centre at Trent University near Peterborough was designed with two important goals: to connect students to the scenic Otonabee River, and to connect them to one another.

The project complements the original 1964 campus plan and buildings, designed by Ron Thom, from its materiality to its integration with its natural setting. The site is framed by the campus entry road, main library, the Otonabee River and pedestrian Founders Walk, and a mature woodlot. Anchored by a three-storey forum, the building opens to panoramic views south to the river and surrounding landscape from the upper storeys. The precast panels' unique photo-etched exterior finish was created from an image of the distinctive rough aggregate concrete used on the Bata Library and original campus, enhanced by dynamic folds in the panel forms.

The main entrance of the building addresses the principal bus stop at the campus gateway, through which thousands of students arrive each week. Another entrance connects the pedestrian path along the campus entry road. These two entrances have circulation paths that intersect to form an 'X', where a new indoor student "Forum" connects directly to the riverside. This gesture helps connecting campus elements that were previously isolated, with the Forum serving as a nexus to link the campus entry points to the riverside and surrounding landscape.

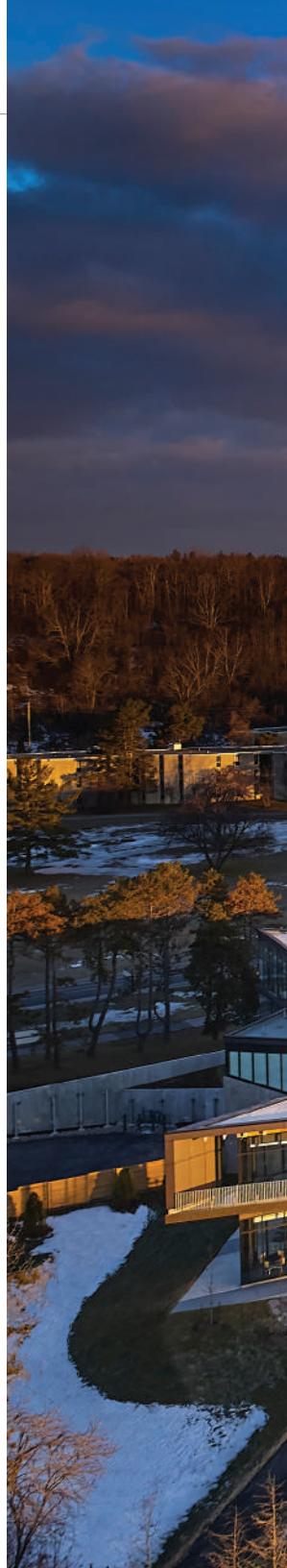
The visible exterior framework of Douglas fir glulam beams references both the adjacent woodlot and the detailing of Thom's original buildings. The strong horizontal expression of floor levels offers a lighter, respectful counterpoint to his formal logic.

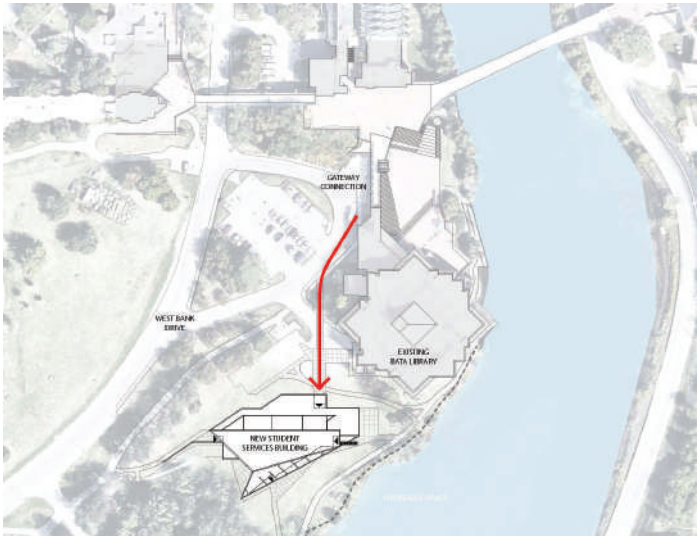
The building's strategic orientation and solid-to-void relationships take advantage of heat gain in winter, with deep canopies shading key areas from the summer sun. The three-storey atrium provides natural ventilation. The high-performance curtainwall façade features low-emissivity, tinted, and fritted argon-filled glazing. Other measures include energy reclamation on air handling units, LED lighting, and low flow plumbing fixtures.

Inside and out, the building now acts as a crossroads for daily student life, showcases 21st-century learning spaces while respecting the architectural legacy of the university.

JURY'S COMMENT

"This project speaks to the vernacular of the pre-existing buildings on campus and Ron Thom's legacy, with a contemporary look. The dramatic exterior gesture of slanted openings and volumes is effectively echoed in the interior spaces, creating a layered and dynamic set of spaces."




GATEWAY CONNECTION
WEST BANK DRIVE
EXISTING BATA LIBRARY
NEW STUDENT SERVICES BUILDING

PROJECT
Trent University Student Centre

LOCATION
Peterborough, Ontario

COMPLETION
2017

BUDGET
$13M

AREA
3,160 m^2 (34,000 ft^2)

CLIENT
Trent University

ARCHITECT
Teeple Architects

ARCHITECT TEAM
Stephen Teeple, Chris Radigan, Darryl Biedron, Eric Boelling, Nicole Rak, Aidan Mitchelmore Aleksandra Popovska, Tanya Cazzin, Will Ellsworthy, Miguel Sanchez Enkerlin, Jason Nelson, Polly Auyeung, Julie Jira, Myles Craig, Richard Lai

STRUCTURAL
LEA Consulting

INTERIORS
Teeple Architects

MECHANICAL/ELECTRICAL
Crossey Engineering

CIVIL
D.M. Wills Associates

CONTRACTOR
Aquicon Construction

LANDSCAPE
Basterfield & Associates

SUSTAINABILITY CONSULTANT
Zon Engineering

CODE CONSULTANT
David Hine

ACOUSTICS
SLR Consulting (formerly Novus Environmental)

FOOD SERVICES
Kaizen

ACCESSIBILITY CONSULTANT
DesignABLE

PHOTOGRAPHY
Andrew Latreille
Scott Norsworthy (page 61)

WINNER

WOODHOUSE

SUPERKÜL INC.

For an Ontario couple and their two children, the design team created a country house that deftly fuses a 19th-century log cabin with a contemporary addition.

Located near Singhampton, Ontario, the house is built on a clearing within a heavily wooded 90-acre site. The house boasts direct views to the natural wetlands that feed into a restored pond at the south end of the site, with a more distant view on a picturesque wind-generating turbine.

This project preserves and maintains the integrity of the 19th-century log cabin, deferring to its vernacular architecture without historic mimicry. A glazed corridor links the existing cabin with the new structure, whose low-slung form contrasts with and complements the older building's rustic qualities and defers to its single-storey height. The addition's gabled roof references the historical context of the region's agrarian buildings. Riffing on the cabin's rough-hewn logs, the charred-wood siding of the contemporary addition provides visual and textural continuity.

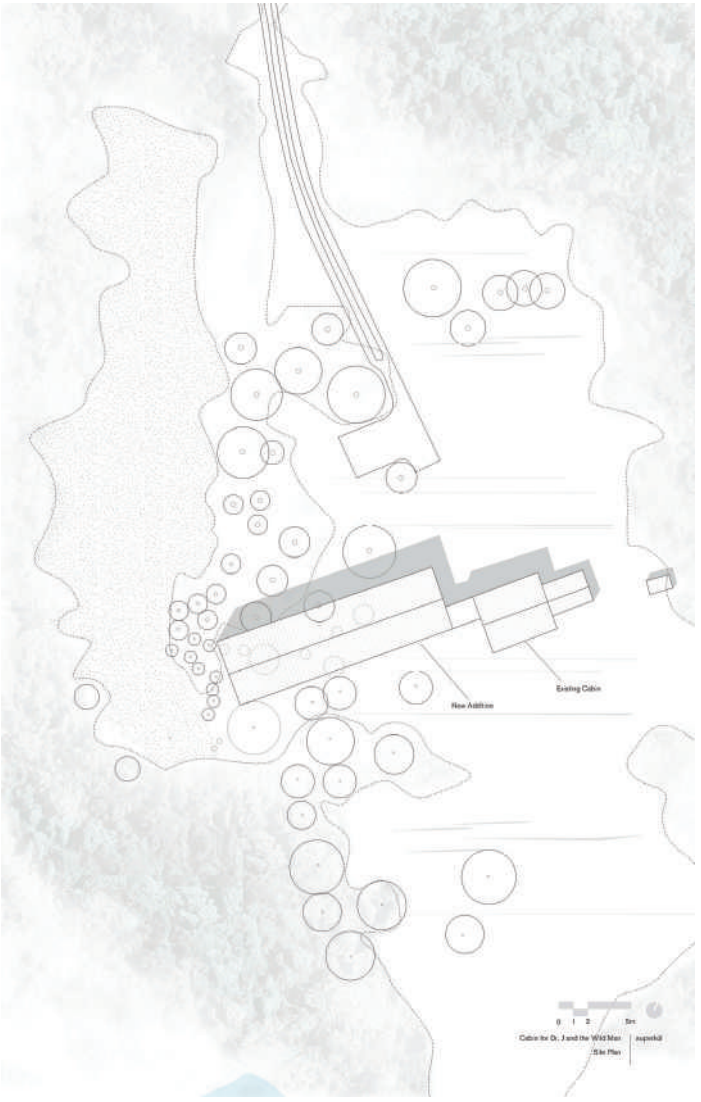
An exterior breezeway serves as an organizing spine to separate the kitchen and dining area from the private sleeping quarters. The breezeway allows the inhabitants to fully engage year-round with the site and seasons. While its glazed walls admit vast amounts of natural daylight, deep overhangs and sliding wood screens mitigate excess solar gain. The 16-foot-long wood screen panels are hung from the soffit and can slide across the length of the façade to fully enclose the breezeway to offering protection from harsh winter winds.

Operable skylights encourage passive ventilation and improve indoor air quality. Other sustainability measures include high-performance glazing, a heat-recovery ventilation system paired with a tight building envelope, and insulation levels that exceed the minimum requirements of the Ontario Building Code.

To maintain an ever-present connection to the landscape, the interior and exterior spaces merge seamlessly with few visual and physical barriers. With its warm, textured material palette and diversity of spatial conditions, the house reflects the lively spirit of the clients.

JURY'S COMMENT

"An elegant and contemporary addition to the site with the pre-existing historical cabin. The juxtaposition between the old artifact and the new is well-handled. Clarity of the planning and simplicity of the form work really well together."


New Addition
Existing Cabin

PROJECT
Woodhouse (formerly Cabin for Dr. J and the Wild Man)

LOCATION
Singhampton, Ontario

COMPLETION
2019

BUDGET
Withheld

AREA
154 m^2 (1,660 ft^2)

CLIENT
Jacqueline Rothstein and Robert Wilder

ARCHITECT
Superkül Inc.

ARCHITECT TEAM
Andre D'Elia, Meg Graham, Kevin James, Mark Ross

STRUCTURAL
Moses Structural

MECHANICAL
Bowser Technical Inc.

CONTRACTOR
Jamie Korthals Construction

LANDSCAPE
Joel Loblaw

MILLWORK
Coates Creek Millwork

INTERIORS
Superkül Inc.

PHOTOGRAPHY
Alex Fradkin

DESIGN EXCELLENCE FINALISTS

Ontario Association of Architects

FINALIST

BOSTWICK COMMUNITY CENTRE, YMCA & LONDON PUBLIC LIBRARY

MJMA IN ASSOCIATION WITH A+LINK ARCHITECTURE

In a masterful collaboration of the City of London, London Public Library, Western Ontario YMCA, and Service London, the design team has created a much-needed community hub in an emerging neighbourhood.

Housing the Bostwick Community Centre, YMCA, and Public Library, the building presents a lantern of activity and strong street presence on the periphery of London, Ontario. The 167,000-sq.-ft. facility includes an aquatic centre, branch library, twin-pad arena, gymnasium, walking track, fitness centre, community kitchen, and multi-purpose rooms. The design team strategized to balance each partner's requirements, recognizing the operational issues specific to each. including operating hours, service access, and zones behind check-in areas.

The design team conceived the plan as a parti of four bars of varying lengths, each of which supports and integrates programming within the central plaza area. The clarity of the four-bar parti creates a calm, intuitive, and easily navigable building and site.

Large glazed walls and skylights predominately face north, providing ideal indirect natural daylight while harvesting and electronic light switches reduce the need for artificial light. Waste heat from the arena refrigeration cycle is captured and used to preheat water and deliver in-floor heating. The high-performance building envelope exceeds code, yielding saving in energy and a reduced carbon footprint. On the exterior, natural bioswales regulate flow and cleanse water before being directed to the site's storm channel and headwater of the local watershed.

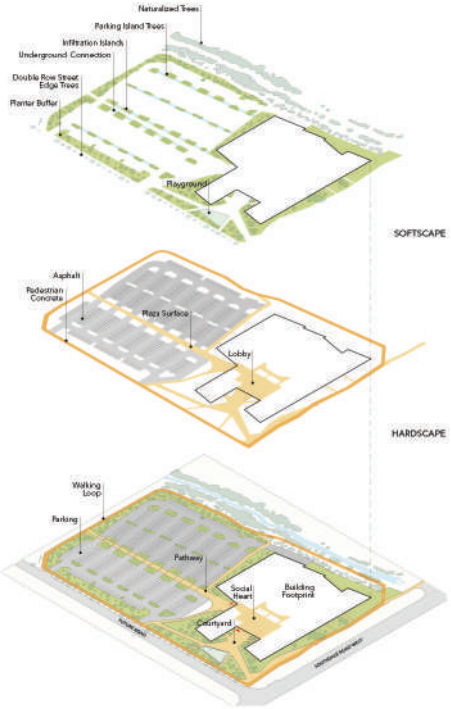
Each of the facility's partners face the main lobby, activating the "town square." The social bleacher that brings users upstairs is open towards the pool and courtyard, and doubles as a place for public presentations. Smaller "living rooms" provide opportunities for to linger and encourage social interaction.

The project not only serves as a primary facility for each of three distinct public service partners, but it has also created an "in between" gathering space and social heart of this growing community.

JURY'S COMMENTS

"This large complex with several programmatic elements achieves some pleasant and well-resolved interior moments. Good actual division of space and a welcome addition with quality design."


501


Naturalized Trees
Parking Island Trees
Infiltration Islands
Underground Connection
Double Row Street Edge Trees
Planter Buffer
Playground
SOFTSCAPE
Asphalt
Pedestrian Concrete
Plaza Surface
Lobby
HARDSCAPE
Walking Loop
Parking
Pathway
Social Heart
Building Footprint
Courtyard


CAUTION—AVOID DEEP DIVES

PROJECT
Bostwick Community Centre, YMCA and London Public Library

LOCATION
London, Ontario

COMPLETION
2018

BUDGET
$45M

AREA
15,515 m^2 (167,000 ft^2)

CLIENT
City of London, YMCA of Southwestern Ontario, London Public Library

ARCHITECT
MJMA in association with a+LiNK Architecture

ARCHITECT TEAM
MJMA: Ted Watson, Robert Allen, Tarisha Dolyniuk, Timothy Belanger, Viktors Jaunkalns, Andrew Filarski, Aaron Letki, Jeremy Campbell, Maryam Mohajer, Natalie Dubois, Gabriel Friedman, Darlene Montgomery, Jasper Flores, Lang Cheng, Jedidiah Gordon-Moran, Amanda Chong.
a+LINK Architecture: Ed van der Maarel, Stephen Mawdsley, Andrew Simek

STRUCTURAL
Blackwell Engineering

MECHANICAL/ELECTRICAL
Smith + Andersen

LANDSCAPE
MJMA

INTERIORS
MJMA

CONSTRUCTION MANAGER
Aquicon Construction

PHOTOGRAPHY
doublespace
Shai Gil (page 74 top)

FINALIST

BRANKSOME HALL ATHLETICS AND WELLNESS CENTRE

MJMA

An independent all-girl's school in Toronto, Branksome Hall is located in the South Rosedale Heritage Conservation District amid lushly forested ravines and open green spaces. The once-consolidated campus had been cleaved apart by the City's extension of an arterial thoroughfare. The Athletic and Wellness centre connects the disjointed campus with a pedestrian bridge, re-linking the east and west campuses and providing students with safe passage across the busy city street.

Branksome Hall's new Athletic and Wellness Centre provides students with the opportunity to exercise body and mind, delivering athletic programming along with nutrition and food services. The two-storey Centre boasts a green roof, teaching and training pools, gymnasium, fitness, yoga and dance studios, cafeteria and dining hall, administrative spaces, and outdoor terraces. Large program spaces are balanced with intimate social interaction zones, providing learning, study, and socialization space with visual connections to nature and the surrounding ravine.

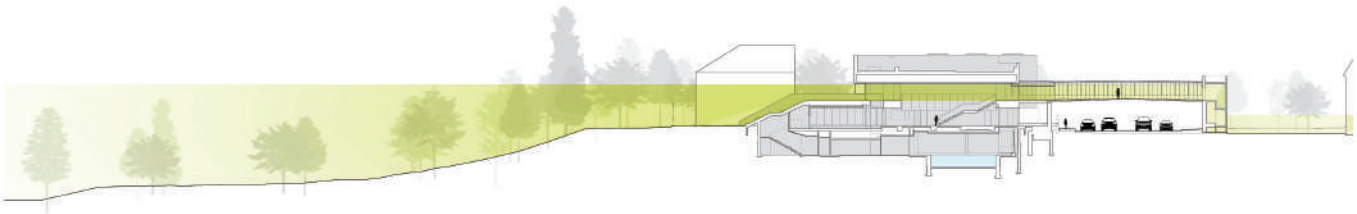
The design solution provides a direct connection to the campus's storied heritage and natural surroundings, employing a natural palette of materials, finishes, and textiles, along with transparent views and abundant natural light. Bound by residential height regulations and limited by stormwater management requirements, the Centre maximizes its available footprint by placing the aquatic hall below grade and stacking the gymnasium above. A series of glazed walkways connect the ground floor to the second storey, the upper volume seemingly floating above the ground.

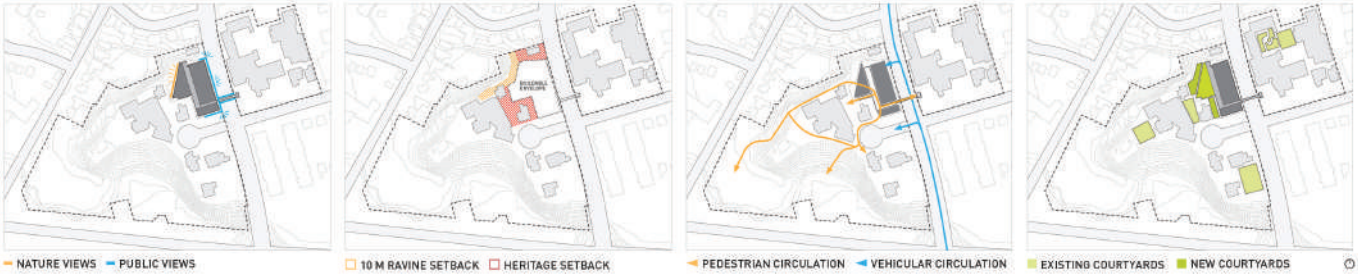
To comply with the Toronto and Region Conservation Authority, the project maintained its ravine set-backs, re-naturalizing the ravine edge through the incorporation of bio-swales. It also incorporates a stormwater collection cistern, and employs heat recovery in the pool hall, and LED lighting throughout.

The Athletics and Wellness Centre brings together students from both the east and west campuses as a social hub, and connector of athletics, health and nourishment. For generations to come, the Centre will provide girls with facilities that will encourage them to weave physical activity, recreation, and healthy food choices into their daily lives.

JURY'S COMMENT

"This large complex with several programmatic elements achieves some pleasant and well-resolved interior moments. Good actual division of space and a welcome addition with quality design."




NATURE VIEWS
PUBLIC VIEWS
10 M RAVINE SETBACK
HERITAGE SETBACK
PEDESTRIAN CIRCULATION
VEHICULAR CIRCULATION
EXISTING COURTYARDS
NEW COURTYARDS


LANE PLACE TIME

PROJECT
Branksome Hall Athletics and Wellness Centre

LOCATION
Toronto, Ontario

COMPLETION
2015

BUDGET
$33M

AREA
6,500 m^2 (70,000 ft^2)

CLIENT
Branksome Hall

ARCHITECT
MJMA

ARCHITECT TEAM
David Miller, Robert Allen, Tarisha Dolyniuk, Timothy Belanger, Andrew Filarski, Viktors Jaunkalns, Ted Watson, Olga Pushkar, Jeremy Campbell, Siri Ursin, Jason Wah, Kai Hotson, Luis Arredondo, Aida Vatany, Jed Gordon-Moran, Andrew Ng, Tamira Sawatzky, Chen Cohen

STRUCTURAL
Blackwell Engineering

MECHANICAL/ELECTRICAL
Smith + Andersen

LANDSCAPE
PMA Landscape Architects

INTERIORS
MJMA

CONSTRUCTION MANAGER
Gillam Group

PHOTOGRAPHY
Shai Gil

FINALIST

THE COMMONS, UBC OKANAGAN

MORIYAMA & TESHIMA ARCHITECTS WITH MQN

The Commons offers dynamic teaching and learning spaces for the growing campus of the University of British Columbia Okanagan (UBCO). The three-storey facility addresses the library's storage and archival needs, but also fulfils a critical student need to create a multipurpose, technologically enhanced teaching and learning facility.

A major addition to the existing UBCO campus library, the Commons is distinguished by unique interior and exterior gestures. A two-tiered Great Hall provides expansive exterior views, while windows cut into the north and east façades reveal the Galleria. Reflective metal cladding display colours of the ever-changing cloudscapes over the valley, mimicking the reflective surfaces of the region's many lakes.

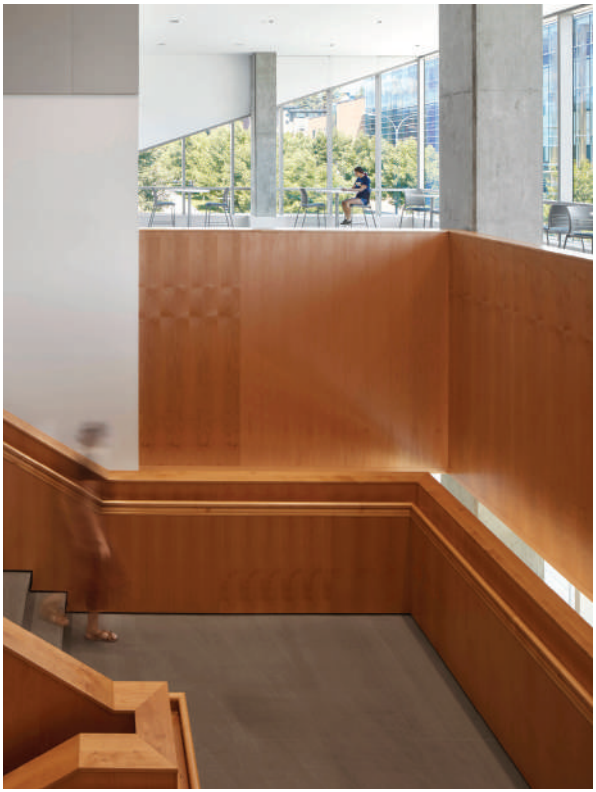
The design team transformed the existing library into a contemporary student hub and teaching and learning facility with formal and informal student spaces. The project features a media studio, graduate commons, over 350 study and collaborative spaces, and a 400-seat lecture theatre. Marrying the flexibility of a laboratory with the capacity of an auditorium, the lecture theatre contains five wheelchair-accessible tiers equipped with two rows of desks, allowing students to switch from lecture to collaboration by simply swiveling their chairs. Glazed connections between the spaces provide natural light and encourage students to join, meet, and work together.

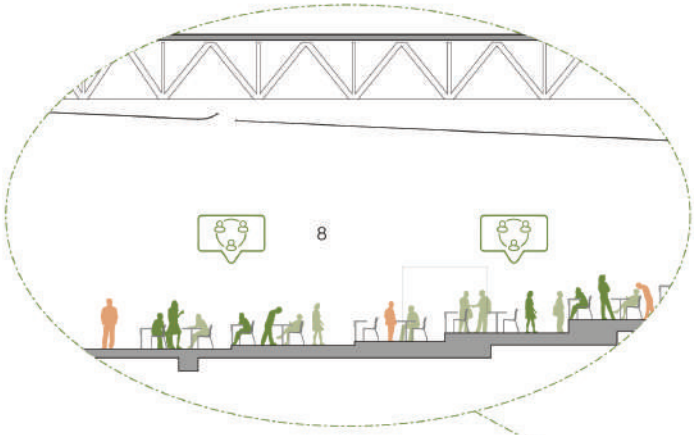
The building's rainwater management system collects rainwater from the roof, directs it into a single downspout, and releases it into a rain garden made of stepped loam-filled terraces and drought and flood resistant plantings that become saturated through a series of concrete rills. Once saturated, excess rainwater is diverted to a detention tank which has a controlled release to the rainwater retention pond, if needed.

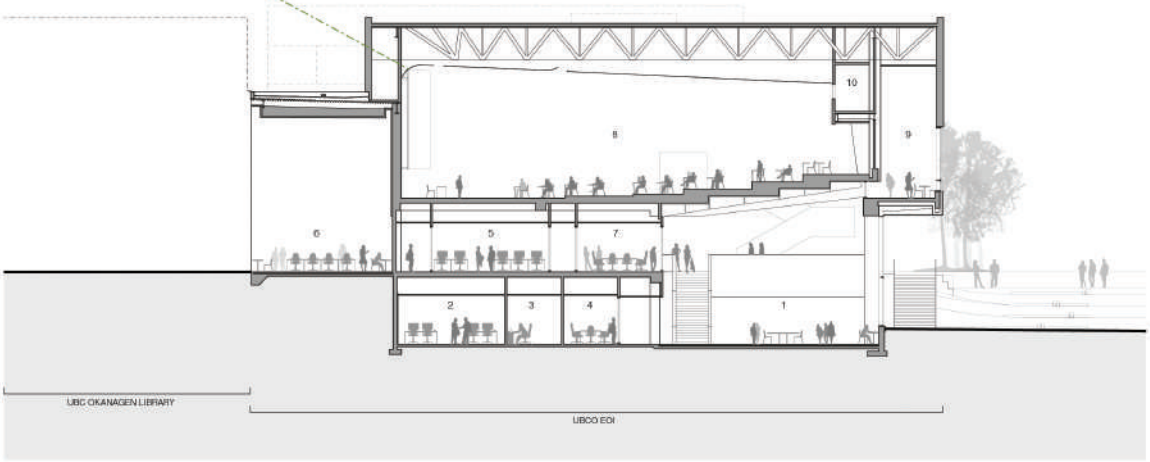
Designed to LEED Gold, the Commons also serves a key role in completing UBCO's vision for social sustainability and urban design. As the main connector between the south campus residences and school grounds, the Commons has become the new heart of the student experience.

JURY'S COMMENT

"The resolution of the program is clearly laid out in a contained volume with light-filled spaces of gathering. The façade and exterior presence of the building on the site is restrained but considered."

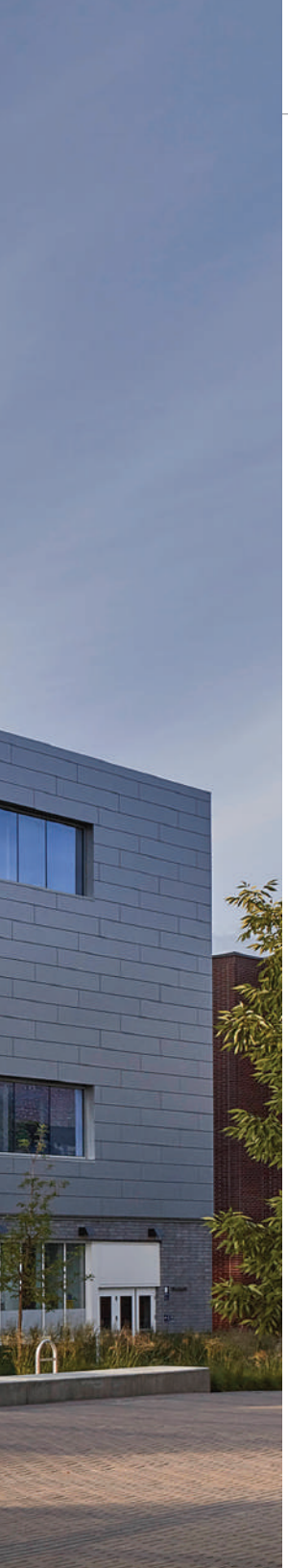






1 Collaborative Study Area
2 Staff Work Area
3 Office
4 4 Seat Meeting Room
5 Teaching & Visualization Lab
6 Quiet Study Commons
7 10 Seat meeting Room
8 Lecture Theatre
9 Galleria
10 AV Control


D. Ross Fitzpatrick Great Hall



PROJECT
The Commons,
University of British Columbia Okanagan Campus

LOCATION
Kelowna, British Columbia

COMPLETION
2019

BUDGET
$27.2M

AREA
5,797 m^2 (62,400 ft^2)

CLIENT
UBC Properties Trust

ARCHITECT
Moriyama & Teshima Architects
with MQN Architecture & Interior Design

ARCHITECT TEAM
Moriyama & Teshima: Carol Phillips, Gregory Perkins, Boris Pavicevic, Camelia Melchiori, Mary O'Malley, Jay Patel, Jay Zhao
MQN: Vicki Topping, Dora Anderson, Rhonda Gilchrist, Adam Bouzane, Linda Marriott, Shawn Van Boven, Julie Varrie, Ray Riguedell

STRUCTURAL
Bush, Bohlman & Partners LLP

MECHANICAL
Williams Engineering

ELECTRICAL
Smith + Anderson

CIVIL
CTQ Consultants Ltd.

LANDSCAPE
Plant Architect Inc.

CODE CONSULTANT
GHL Consultants Ltd.

ACOUSTICS
RWDI

PHOTOGRAPHY
Riley Snelling

FINALIST

GORE MEADOWS COMMUNITY ICE RINK & EVENTS PAVILION

ZAS ARCHITECTS

The Gore Meadows Community Ice Rink is an open-air pavilion that serves as a community gathering space for activities and events year-round including ice-skating. Set within the landscape of Gore Meadows District Park, this pavilion is an arched, barrel-vaulted structure covering a multi-purpose pavilion public space.

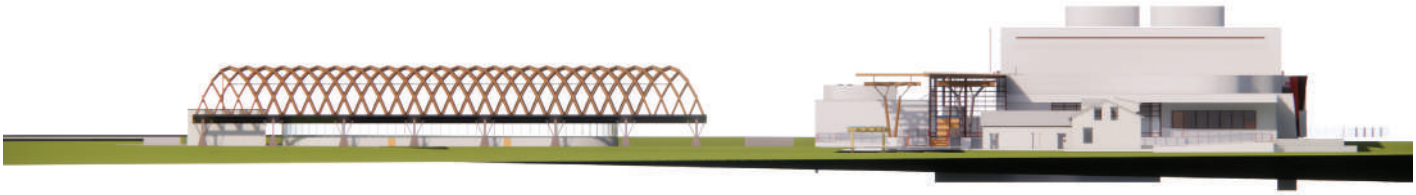
The ice rink canopy utilises a structural typology evocative of World War II-era design not commonly seen in southwestern Ontario. The unique form is comprised of a series of similar, short structural glued-laminated members, interconnected in a particular manner similar to weaving. Forming a diamond or "lamella" pattern perpetuated in biology, this provides the structure with the strength and ability to span long distances without requiring intermediate supports. The glulam timber is comprised of FSC-certified Alaskan Yellow Cedar, a strong and durable species with desirable long-term weathering characteristics. Indirect artificial lighting enhances the overall sense of height from within, while modestly scaled seating areas are integrated along the buttressed base of this structure. The glulam structural framework supports a clear-span roof, allowing the area below to host events such as skating, three-by-three hockey, court sports, farmers' markets, and concerts.

The form of the structure, with splayed edges at ground level, prevents direct contact from sunlight. This approach reduces excess warming of the ice pad and moderates continued refrigeration energy usage.

An extension of the adjacent Gore Meadows Community Centre, the Ice Rink pavilion also includes public washrooms, changing facilities and benches for changing skate, and family viewing. The large multi-programmed facility now serves the residents of a rapidly growing multi-cultural neighbourhood. Outdoor rink canopies are often a secondary consideration in terms of the overall design of community centre projects, and consequently too often incline towards overtly utilitarian design. With this much-needed and popular community structure, the design team achieved a thoughtful and inspired design, creating a pavilion that manages to be both functional and architecturally distinctive.

JURY'S COMMENT

"The composition of the community ice rink in the site is suitably composed and clearly identifiable. The structural design and material detailing of the glulam make present wood materials in a program where they are not commonly found."



PROJECT
Gore Meadows Community Ice Rink & Events Pavilion

LOCATION
Brampton, Ontario

COMPLETION
2018

BUDGET
$2.5M

AREA
1,456 m^2 (15,672 ft^2)

CLIENT
City of Brampton

ARCHITECT
ZAS Architects

ARCHITECT TEAM
Marek Zawadzki, Daniel Vrabec,
Mohamad Mamiche, Ben Trono

STRUCTURAL
Halsall Associates/WSP

MECHANICAL
TMP

ELECTRICAL
MBII

CIVIL
Counterpoint Engineering

LANDSCAPE
John George & Associates

INTERIORS
ZAS Architects

CONTRACTOR
BCCL/Percon

COMMISSIONING
CFMS

ENERGY MODELLING
Zon Engineering

COST CONSULTANT
CM2R/Turner & Townsend

CODE CONSULTANT
Jensen-Hughes/Sereca

REFRIGERATION
CIMCO/Toromont

FABRICATION
BRYTE/Goodfellow

PHOTOGRAPHY
Antonio Cuvin (page 91)
Michael Muraz (pages 92, 93 bottom left, 94)
Marek Zawadzki (93 bottom right)

FINALIST

GOVERNMENT OF CANADA WELCOME CENTRE

IBI GROUP IN ASSOCIATION WITH MORIYAMA & TESHIMA ARCHITECTS

Located within the Public Grounds of the Parliament Buildings, the Visitors Welcome Centre accommodates some 350,000 visitors annually to Parliament Hill. Phase One of the Centre is the first new major addition on Parliament Hill in nearly a century. Part of a 20-year rehabilitation of this significant National Historic Site, this infill project serves as the point-of-entry for visitors to the Parliamentary Precinct, home to the Government of Canada.

Enriched with a new layer of contemporary form, the Visitor Welcome Centre seamlessly knits heritage beaux arts planning and Victorian architecture into the present. Also inspired by the heritage context, interior finishes express an elegant material palette of Adair limestone, Danby marble, white oak, and bronze.

The Centre is a two-level underground complex, whose programme includes ticketing, scanning, and security areas, a double-height atrium gathering space, gift shop, and information desk. A barrel-vaulted underground passageway known as the Galleria connects visitors directly to the West Block, where the interim House of Commons resides. The large plaza, surrounding landscape, and interior spaces are all universally accessible.

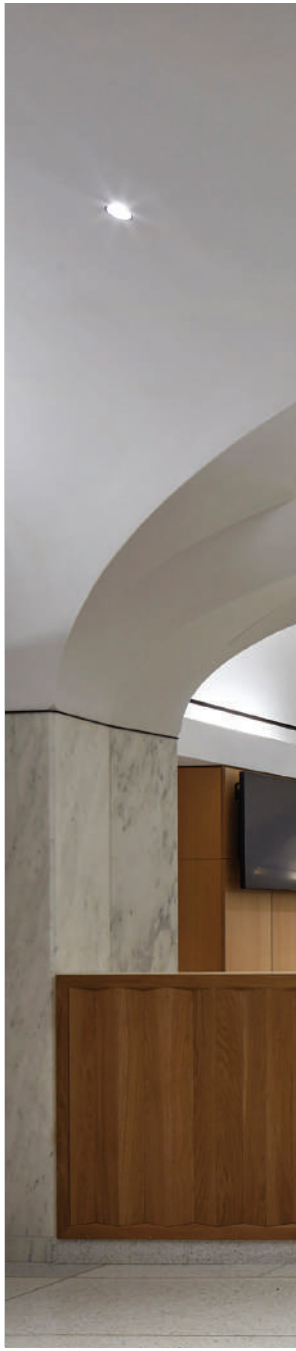
The design team employed a simplified material palette and minimalist interpretation of traditional forms: white plaster vaulted ceilings, marble-clad columns, limestone walls, terrazzo flooring, white oak finishes, and bronze accents. The restrained approach assures a feeling of lightness and verticality despite the constraints of restricted underground floor heights and limited natural light.

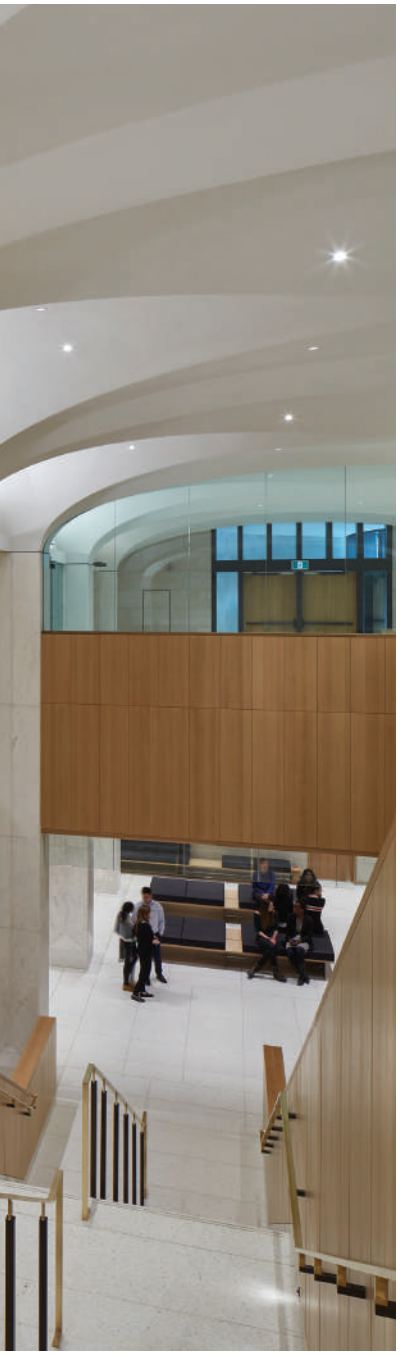
The entrance to the Welcome Centre is cut directly into the elevated landscape and introduces an illuminated subterranean space. Visitors descend through a procession of alternatively compressed and expansive spaces that lead to the bright and spacious reception. Framing the entrance and exit are elliptical archways carved into the forecourt walls, reminiscent of classic landscape bridges and port-cocheres. Details like the groin vaulted plaster ceilings and bronze filigree screens also respect the historic context.

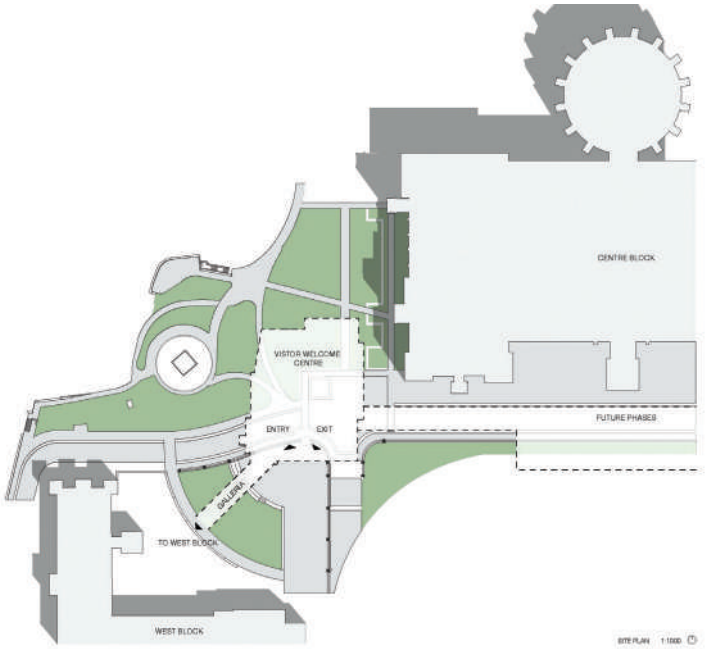
Designed to LEED Gold standards, the Visitors Welcome Centre is a sensitive infill that preserves the openness of the public green while knitting heritage fabric seamlessly into a thoughtful and functional contemporary design.

JURY'S COMMENT

"This is a well-crafted and sensitive addition to the historic quarters of Parliament. The shallow groin vaults serve as the main element 'connecting' the contemporary to the historical."






CENTRE BLOCK
VISITOR WELCOME CENTRE
FUTURE PHASES
ENTRY
EXIT
GALLERIA
TO WEST BLOCK
WEST BLOCK
SITE PLAN 1:1000

PROJECT
Government of Canada Visitor Welcome Centre

LOCATION
Ottawa, Ontario

COMPLETION
2019

BUDGET
$129.9M

AREA
41,800 m² (450,000 ft²)

CLIENT
Government of Canada

ARCHITECT
IBI Group Architects (Canada) Inc., Prime Consultant;
Moriyama & Teshima Architects (Canada), Design Architects

ARCHITECT TEAM
IBI Group: Diane Phillips, Heather Semple, Farhan Haqqani, Bernie Duquette, Jamy Beauchamp, Mark D'Agostino, Chris Tudin, Earl Reinke, Om Madan, Bob Wingate, Ryan Magladry, Sandy Ng, Rosemarie Albert
Moriyama & Teshima Architects: Diarmuid Nash, Carol Phillips, Emmanuelle van Rutten, Chen Cohen, Amanda Gilbert, Greg Perkins, Will Klassen, Chris Ertsenian, Shawn Geddes, Maria Pavlou, Mei Chow, Claudia Cozzitorto, Hamia Aghaiemeybodi, Louis Lortie

STRUCTURAL
Adjeleian Allen Rubeli Limited and WSP Global

MECHANICAL/ELECTRICAL
Pageau Morel

CIVIL
IBI Group

LANDSCAPE
Lemay

INTERIORS
Moriyama & Teshima Architects

CONTRACTOR
PCL Construction

HERITAGE CONSULTANT
DFS Inc. Architecture & Design

SUSTAINABILITY/ENVELOPE/CODE CONSULTANT
Morrison Hershfield

ACOUSTICS
State of the Art Acoustics

ACCESSIBILITY
Betty Dion Enterprise

LIGHTING CONSULTANT
Gabriel Mackinnon Lighting Design

PHOTOGRAPHY
James Brittain

FINALIST

HOLY BLOSSOM TEMPLE

DIAMOND SCHMITT ARCHITECTS

This comprehensive renovation links two existing buildings—a Romanesque House of Worship and a modernist House of Learning—but offers much more, turning marginal space into a House of Gathering for the congregation. Light-filled and symbolic, this intervention transforms the campus, providing a place for celebration and communal events, socially and architecturally enriching the experience of worship.

In the mid-1800s, a small Jewish population in Toronto founded the first Hebrew congregation in the city, eventually moving to their current home on Bathurst Street in 1938. The original House of Worship was the first institutional building in Canada to use board-formed concrete. The synagogue campus expanded with a modernist House of Learning in the 1960s. This addition shifted the architectural centre and created a maze-like circulation pattern. In 2003, the congregation embarked upon an ambitious restoration of the historic buildings and a major renewal.

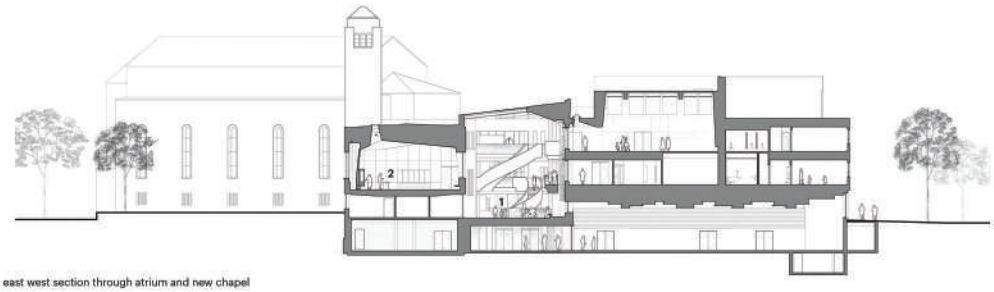
Positioned between House of Learning and House of Worship, a new light-filled atrium rises four floors, with a helical staircase and a vast skylight above. The reinforced-concrete frame permitted an uninterrupted, column-free atrium, which brings clarity to the circulation and orientation of the campus. The atrium stands as a new House of Gathering and a living room for the congregation, linking the House of Worship and House of Learning both visually and physically.

The atrium features a three-storey-high living wall biofilter. It incorporates over 600 plants, with several species chosen for their reference to biblical texts. The newly expanded campus features a library, chapel, youth lounge, demonstration kitchen, café, gallery, Judaic shop, lifecycle room, and offices all accessed or visible from the central organizing atrium.

Holy Blossom Renewal commemorates the story of its congregation through architecture. It reveals the significance of continuity and history, fused with a contemporary addition that signals an optimism in the future of the community.

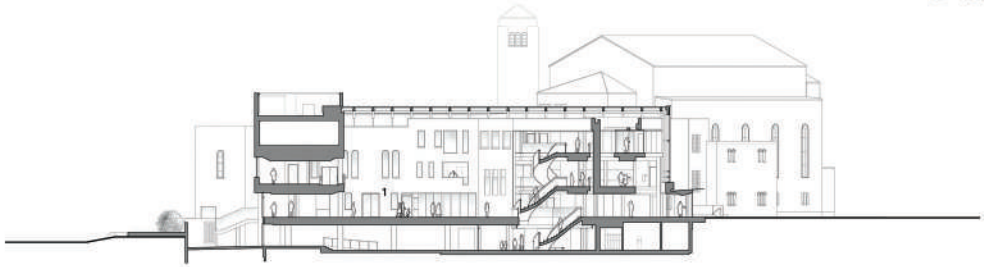
JURY'S COMMENT

"This is a sensitive and carefully crafted renewal project that highlights significant historical elements yet complements and enhances the spaces with contemporary additions."



east west section through atrium and new chapel

1. atrium
2. chapel



north south section through atrium

PROJECT
Holy Blossom Temple

LOCATION
Toronto, Ontario

COMPLETION
2019

BUDGET
Withheld

AREA
13,564 m^2 (146,000 ft^2)

CLIENT
Holy Blossom Temple

ARCHITECT
Diamond Schmitt Architects

ARCHITECT TEAM
A.J. Diamond, Martin Davidson, Duncan Higgins, Jessica Shifman, Wen-ying Lu, Houng Te, Wei Zhao, Corina Sajewski, Tara Plett, Chris Hughes, Nadia Mulji

STRUCTURAL
Blackwell

MECHANICAL
Smith + Andersen

ELECTRICAL
Mulvey+Banani International

CONTRACTOR
Pomerleau

LANDSCAPE
DTAH

INTERIORS
Diamond Schmitt Architects

PHOTOGRAPHY
Tom Arban

FINALIST

THE IDEA EXCHANGE OLD POST OFFICE

RDHA

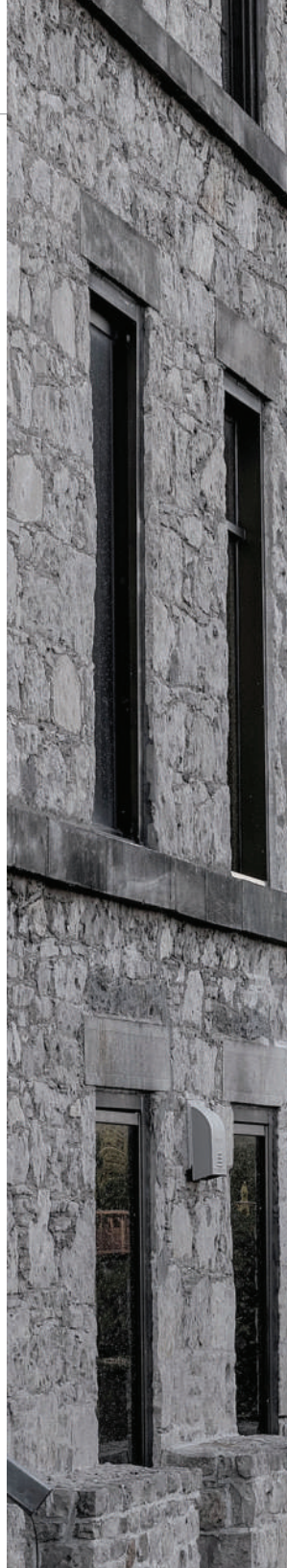
The Idea Exchange Old Post Office is a major transformation and expansion of a significant heritage masonry structure: the 1885-built former post office of the town of Galt, now part of the City of Cambridge, Ontario. The Idea Exchange presents a new kind of community centre: a "bookless library," comprised almost exclusively of studio spaces for public creation by all age groups in the community. The design team has restored, renovated, and expanded the historic building, doubling its programming space. The addition reads as a transparent, glowing pavilion wrapping around the historic structure on the Grand River.

A glass box entrance introduces an exhilarating progression up a feature stair adjacent to glass-walled views of the historic building, providing users with a close-up of the immaculately restored masonry while carrying them into the contemporary pavilion addition that cantilevers over the river wall. This area offers breathtaking floor-to-ceiling views of the surroundings. Rhythmic window openings in the old building are now entrances into a fully equipped Reading Room Cafe, accessed by catwalks that echo the bridges over the river. The openings in the floor allow natural light from skylights overhead to reach the lower level, and also connect the activities below to the heart of the building.

The Idea Exchange is designed for LEED Gold certification. Among its sustainability features are significant insulation and waterproofing upgrades of the existing building, green roofs, reflective, white TPO membrane that deflects heat sensors for daylight harvesting, ceramic frit patterns to reduce solar heat gain, use of energy efficient variable refrigerant volume heating and cooling systems, and a rainwater collection system. This project has revitalized and transformed an important heritage building for generations to come, attracting residents of the City back to the downtown core. The new architectural dialogue between the historic and the contemporary projects life and vitality to the street, the river and the city beyond.

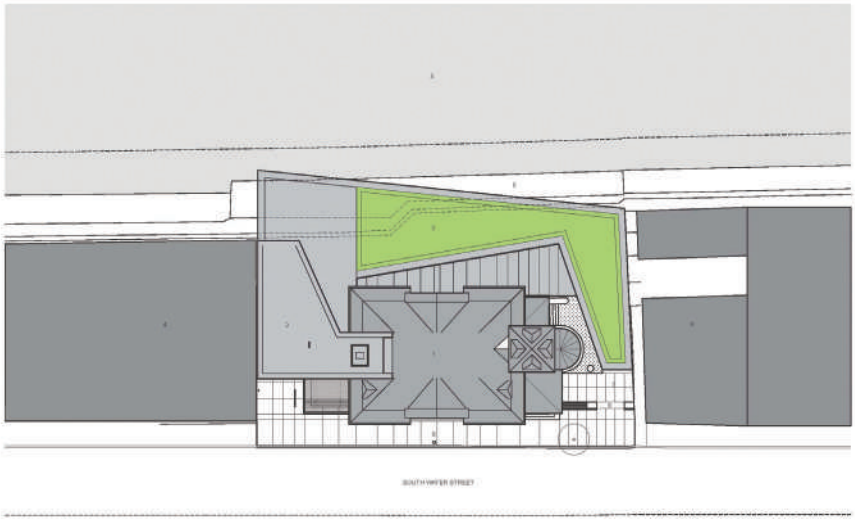
JURY'S COMMENT

"The new addition creates a strong juxtaposition while also creating a strong dialogue between old and new. It's sympathetic to the interior—elements of heritage inside that work well are juxtaposed to the exterior."



SITE PLAN

1 EXISTING BUILDING
2 NEW ADDITION
3 GRAND RIVER
4 NEIGHBOURING PROPERTIES
5 FUTURE RIVER WALK
6 WATER STREET SIDEWALK
7 ENTRY PLAZA
8 EXISTING HERITAGE GATES




A. D. 1885

PROJECT
Idea Exchange Old Post Office

LOCATION
Cambridge, Ontario

COMPLETION
2018

BUDGET
$12.75M

AREA
1,736 m^2 (18,686 ft^2)

CLIENT
The City of Cambridge and the Idea Exchange

ARCHITECT
RDHA

ARCHITECT TEAM
Tyler Sharp, Bob Goyeche, Juan Cabalero, Soo-Jin Rim, Ivan Ilic, Simon Routh

STRUCTURAL
WSP

MECHANICAL/ELECTRICAL
Jain Consultants

CIVIL
Valdor Engineering

LANDSCAPE
NAK Design Strategies

ACOUSTICS
Aercoustics

INTERIORS
RDHA

CONTRACTOR
Collaborative Structures

PHOTOGRAPHY
Tom Arban (pages 110, 111)
Sanjay Chauhan/RDHA (pages 109, 112)

FINALIST

LAZARIDIS HALL

DIAMOND SCHMITT ARCHITECTS
IN ASSOCIATION WITH DAVID
THOMPSON ARCHITECT

Lazaridis Hall is a new campus landmark for Wilfrid Laurier University designed for academic collaboration and connection with the community, and a hub for the region's dynamic technology industry.

Composed as a layered series of academic neighbourhoods, the façade urbanizes the streetscape along University Avenue, a major artery. The formal composition for Lazaridis Hall includes shifting floorplates bookended by two curvilinear volumes: an auditorium at one end; at the other, a lecture hall floating above a glass-encased café. Inside, this high-performance architecture consolidates Laurier's Department of Mathematics and School of Business while merging them with think-tanks and entrepreneurial collectives. A curvilinear topography, the glass-and-steel skylight crowns the light-filled, wood-lined atrium that serves as the University's year-round gathering space. The diagrid frame of the skylight reduced the need for customization, facilitating the ease of installation. The atrium accommodates structured and unstructured student activity.

The building's hybrid program is clustered to foster cross-pollination amongst participants in various disciplines. Informal study lounge space and breakout rooms interspersed around the atrium on all levels are designed to facilitate the sort of informal exchange that supports peer learning, pedagogy and collaborations. A mix of academic offices and classrooms throughout the structure create opportunities to break down silos and facilitate encounter. Expansive hallways with moveable furnishings and nooks further enhance the opportunity for interaction.

Lazaridis Hall is LEED Gold Certified, enclosed in an efficient envelope with a low window-to-wall ratio that reduces heat loss and infiltration. The low-voltage electrical system includes LED fixtures fed by solar panels on the roofs. The building also features a rain diversion system that gathers and recycles greywater for non-potable uses, reducing water consumption by more than 40 per cent.

Sitting at the edge of Wilfried Laurier University's campus and serving as its welcoming statement, Lazaridis Hall is the architectural reflection of the university's commitment to innovation. More importantly, its design encourages collaboration, interdisciplinary cross-pollinations, and entrepreneurship.

JURY'S COMMENT

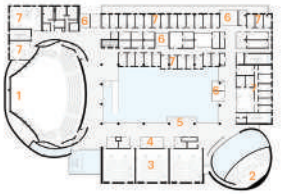
"This is a very large project with commendable efforts for sustainability-integrated design moves. Additionally, there are some large design gestures—important for creating identity and space in institutions like this."

fourth floor plan

1. outdoor terrace
2. faculty
3. dedicated study
4. 35-seat case study
5. Dean suite
6. MBA

second floor plan

1. 1000-seat auditorium
2. 300-seat lecture hall
3. 75-seat case study
4. student help
5. grad study
6. meeting room
7. faculty



ground floor plan

1. atrium
2. biophilic lounge
3. corridor
4. café and terrace
5. 1000-seat auditorium
6. back of house
7. 150-seat case study
8. Blumberg Terminals
9. student clubs
10. centre for entrepreneurship
11. student help
12. loading

PROJECT
Lazaridis Hall

LOCATION
Waterloo, Ontario

COMPLETION
2017

BUDGET
$66M

AREA
23,800 m^2 (256,180 ft^2)

CLIENT
Wilfrid Laurier University

ARCHITECT
Diamond Schmitt Architects in association with David Thompson Architect

ARCHITECT TEAM
Diamond Schmitt Architects: Donald Schmitt, Birgit Siber, Gary Watson, Steven Bondar, Tonks Chen, Rachel Cohen-Murison, Donna Dolan, David Dow, Andrea Gaus, Mehdi Ghiyaei, Jim Graves, Jeffery Hanning, Bradley Hindson, Jeff Jang, Brian Kao, Lilly Kraljevic, Nelson Lai, Matthew Lella, Catherine Lin, Wen-Ying Lu, Ryan Mitchell, Daniel Nedecki, Thom Pratt, Andreea Scarlat, Jessica Shifman, Marcin Sztaba, Chris Wanless, Shenshu Zhang, Haley Zhou
David Thompson Architect: David Thompson

STRUCTURAL
VanBoxmeer & Stranges Engineering Ltd.

MECHANICAL/ELECTRICAL
Smith + Andersen

CIVIL
MTE Consultants Inc.

LANDSCAPE
DTAH

INTERIORS
Diamond Schmitt Architects

CONTRACTOR
Bondfield Construction Company Limited

LEED AND SUSTAINABLE DESIGN CONSULTANT
WSP (formerly MMM / Enermodal)

ACOUSTICS
Aercoustics

THEATRE
Theatre Consultants Collaborative

AUDIO VISUAL
Engineering Harmonics

CODE CONSULTANT
LMDG

SPECIFICATION
Brian Ballantyne Specifications

PHOTOGRAPHY
Tom Arban (pages 115, 117)
doublespace (pages 116, 118)

FINALIST

WHAT REMAINS TO BE SEEN

SUPERKÜL INC.

What Remains to be Seen is a nuanced design response for a house commission that prioritizes the display of the clients' contemporary art collection. Situated on a gently sloping site of mature black oak trees, the house is fully engaged with nature through a finessed architectural and landscape strategy.

The home's dramatic interior is anchored by a double-height gallery atrium, illuminated by skylights. The several outdoor spaces—second-floor porch, sunken side courtyard, and lushly landscaped front and back gardens. The optimization of the art display required exceptional care and attention. Indirect light filters into the soaring two-storey gallery atrium from three east-facing skylights, reflecting off the matte white walls all the way down to ground level, softly illuminating the interior core of the home and the artworks within and minimizing the risk of UV damage. Carved-out volumes in the home include a sunken courtyard and a second floor porch, providing access to fresh air, additional outdoor living space, and engagement with the surrounding landscape.

The project respects the scale and massing of its natural context through its expansive glazing, and landscaped front and back gardens. Although it projects a strikingly contemporary insertion in this neighbourhood of century-old traditional houses, the house references the conceptual underpinnings of the surrounding architectural vernacular. The use of white concrete masonry is a modern interpretation of the brick cladding found in surrounding houses.

Skylights and large expanses of triple-glazed operable windows reduce reliance on artificial lighting while improving air quality and circulation through passive ventilation. Its white concrete masonry cladding, paired with a reflective white TPO roof membrane, reduces heat gain in summer. Accented by aluminum frames and louvres, it projects a minimalist backdrop against the seasonal dynamic.

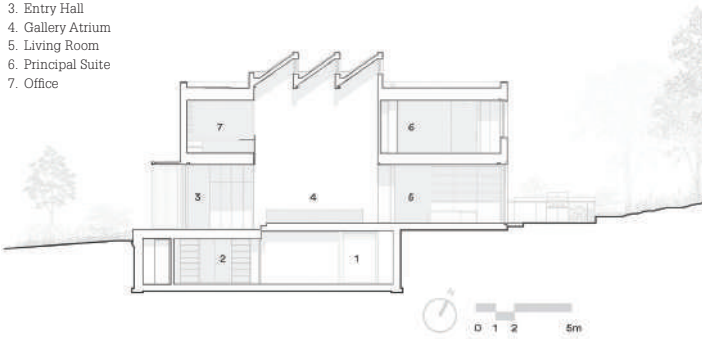
While the house functions as a container for art, it also offers a rich and engaging experience of discovery, delight, and imagination.

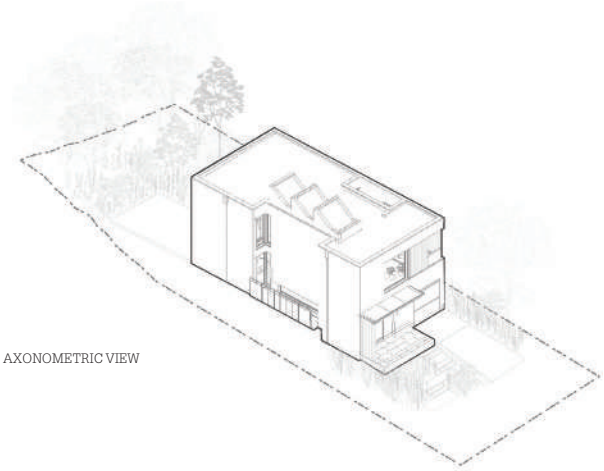
JURY'S COMMENT

"This is a carefully crafted home for the specific needs of the client—the spaces created for showcasing the artwork and the gathering spaces are sensitively highlighted with the material palette and daylighting. The volume, materials, and articulation of the exterior is sensitive to the neighbourhood context and the site."

SECTION AA

LEGEND
1. Lower Living Room
2. Library
3. Entry Hall
4. Gallery Atrium
5. Living Room
6. Principal Suite
7. Office





AXONOMETRIC VIEW

PROJECT
What Remains to be Seen

LOCATION
Toronto, Ontario

COMPLETION
2019

BUDGET
Withheld

AREA
332 m^2 (3,580 ft^2)

CLIENT
Tracy Wynne and David L. Clark

ARCHITECT
Superkül Inc.

ARCHITECT TEAM
Meg Graham, Andre D'Elia, Wendy Wisbrun, Deborah Wang

STRUCTURAL
Blackwell

MECHANICAL/ELECTRICAL
Bowser Technical Inc.

LANDSCAPE
Fox Whyte Landscape Architecture & Design

INTERIORS
Superkül Inc.

CONTRACTOR
Bolt Developments

GEOTECHNICAL CONSULTANT
Forward Engineering & Associates

ARBORIST
Bruce Tree Expert Company

SURVEY CONSULTANT
Avanti Surveying

PHOTOGRAPHY
Ben Rahn/A-Frame

FINALIST

WILSON SCHOOL OF DESIGN, KWANTLEN POLYTECHNIC UNIVERSITY

KPMB ARCHITECTS
WITH PUBLIC ARCHITECTURE
+ COMMUNICATION

As a signature gateway to Kwantlen Polytechnic University's Richmond campus, the new Wilson School of Design projects a significant landmark within the Greater Vancouver region. The School aspires to be the preeminent training ground in the fields of fashion, graphic, and interior design; and also in fashion marketing and technology. In this suburban neighbourhood still dominated by cars and parking lots, the design contributes to a healthier urban fabric. The extended horizontal frame on the second floor facing west is located on axis to the Landsdowne Sky Train. The building functions as a new gateway that dresses the stage for the future transformation of Richmond's Lansdowne Mall into a vibrant mixed-use community.

Based on the flexible loft structures of 19th-century industrial warehouses, the building is robust and rational in its plan grid. The plan's inherent flexibility enables many different uses, over a semester or across generations. High ceilings, ample natural light, expansive views, and fresh air provide design students the space to dream, explore, test, create, and collaborate.

The integration of form with the School's sustainability objectives Its advanced wood and concrete composite structure dovetails with the School's sustainability objectives. The LEED Gold-certified design addresses the highwater table, infirm soils, and seismic considerations. A taut, glass curtain wall with operable windows wraps the wood structure. Each façade is detailed to maximize natural light and mitigate solar gain and glare. The central atrium acts as an exhaust plenum and concrete floors provide radiant heating and cooling.

The social and shared functions include a café, conference space, testing labs, meeting spaces, informal breakout spaces, teaching and studios for Fashion, Interior Design and Graphics. The open and inclusive environment inside helps foster collaboration and interdisciplinary exchange. Outside, the building helps transform its suburban context into a vibrant public realm and destination for social, artistic, and intellectual engagement.

JURY'S COMMENT

"This is a well-proportioned, robust building with very durable use of materials. The use of mass timber is exemplary—it especially works in this context because the design is simplified, streamlined, and clean."

PROJECT
Wilson School of Design, Kwantlen Polytechnic University

LOCATION
Richmond, British Columbia

COMPLETION
2018

BUDGET
$36M

AREA
5,575 m^2 (60,000 ft^2)

CLIENT
Kwantlen Polytechnic University

ARCHITECT
KPMB Architects and Public: Architecture + Communication

ARCHITECT TEAM
KPMB: Bruce Kuwabara, Glenn MacMullin, Carolyn Lee, Luigi LaRocca, Geoffrey Turnbull, Lukas Bergmark, Lucy Timbers, Rob McKaye, Marcus Colonna, Danielle Whitely, Dina Sarhane. Public: John Wall, Brian Wakelin, Chris Forrest, Laura Killam, Christopher Sklar, Michael Thicke, Sabrina Hoeck

STRUCTURAL
Fast + Epp

MECHANICAL
AME Group

ELECTRICAL
AES Engineering

CIVIL
Core Group

INTERIORS
KPMB Architects

CLIMATE
Transsolar

LANDSCAPE
PFS Studio

CONTRACTOR
D.G.S. Construction Company

ENVELOPE CONSULTANT
Morrison Hershfield

ACOUSTICS
Daniel Lyzun & Associates

AV/TECH
MC2

LEED CONSULTANT
Recollective

PHOTOGRAPHY
Adrien Williams

BEST EMERGING PRACTICE

+

SERVICE AWARDS

Ontario Association of Architects

WINNER

OFFICE OU

BEST EMERGING PRACTICE

Like many design studios, Office Ou started their practice with high social ideals. More remarkably, after four years practising in the fiercely competitive area of Toronto, they have managed to maintain and expand those ideals.

Founding principals Nicolas Koff, Uros Novakovic, and Sebastian Bartnicki met at the University of Waterloo School of Architecture. From the day they launched Office Ou in 2016, they knew they didn't want to get trapped in cookie-cutter luxury houses or faux-heritage architecture. Instead, they strive for what Koff terms a "local, environmental vernacular." They consider how a single project can promote biodiversity, water management, energy consumption, and ecological resilience. It is a long-term approach that requires research, experimentation, and a will to find new and better ways of thinking about the built landscape, both at the macro and micro. Their design of the K-House in Ancaster, Ontario, for example, defies the suburban-home paradigm with its solar-panelled rooftop and 16-inch-thick strawbale walls. "The way of living for the next generation is going to be drastically different," observes Koff. "We no longer have the luxury not to take those risks."

That ethos has compelled them to seek out new ideas, often looking far afield for ideas and concepts to bring back home. The polycultural backgrounds and life experiences of their team has helped in the practicalities of international research and relationship-building: Koff holds French as well as Canadian citizenship; Novakovic has lived in Prague and speaks Czech. Their competition for the Smíchov elementary school in historic Prague is guided by the idea of fostering a sense of social and environmental stewardship in students.

As they build their practice, very recently expanding from six members to nine, they continue to encourage the entire team to pursue independent research. It is an investment that they recognize will pay off in ways that can't always be immediately measured. "Supporting the diverse interests of our team members broadens our horizons and increases our ability to create impactful and sustainable designs," notes Koff.

Throughout it all, they continue to seek socially meaningful architectural challenges wherever they can, whether in their own backyard, or an ocean away.

JURY'S COMMENT

"Office Ou's positioning in the international playground and dexterity with a full spectrum of project scales is remarkable for a three-year old practice. They embody boldness and integrity, together with a well-considered and thoughtful approach. Office OU is pushing the boundaries as what is possible for emerging firms in Canada."

ABOVE LEFT: K-HOUSE IN ANCASTER, ONTARIO. ABOVE RIGHT: COMPETITION ENTRY FOR ŠKOLA SMÍCHOV, PRAGUE

LEFT TO RIGHT: UROS NOVAKOVIC, SOPHIA SZAGALA, NICOLAS KOFF, JULIA NAKANISHI, OLIVER GREEN, SEBASTIAN BARTNICKI

WINNER

JOE LOBKO

G. RANDY ROBERTS
SERVICE AWARD

Architect Joe Lobko has spent much of his career giving his time and expertise to the wider community, even when—and especially when—times are tough. Currently a partner at DTAH Architects, he balances the demands of a full-throttle professional practice, filled with projects that he deems socially important. "The ability to practice architecture, I have come to realize, is an immense privilege," he says.

After completing his architecture degree at Carleton University, Lobko honed his skills at Matsui Baer Vanstone Freeman Architects in Toronto. In 1984, he completed a Master of Architecture at the University of Illinois at Chicago, where then-director Stanley Tigerman and a coterie of other socially minded architects and scholars helped fire up his nascent political spirit.

Returning to Toronto afterward, he launched his own firm and plunged into various modes of collegial service. He began a 13-year-long stint teaching architecture at the University of Toronto and intensified his lifelong involvement in committees, adjudications, charrettes, and community planning.

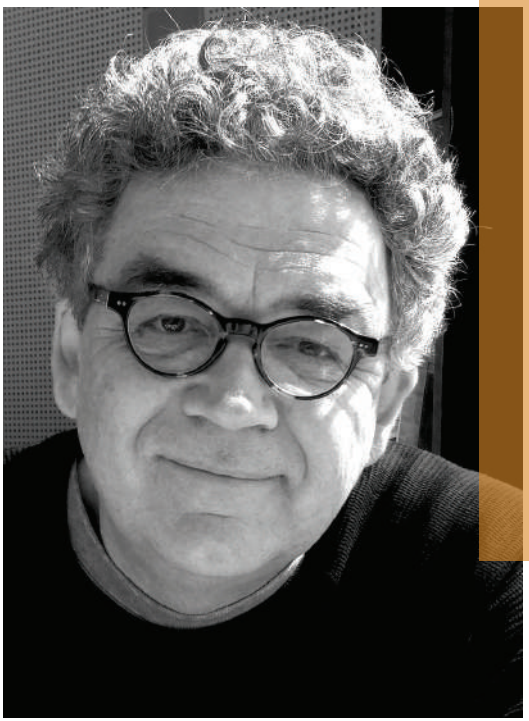
While chairing the Toronto Society of Architects from 2001-2004, he spearheaded the TSA Guide Map of contemporary architecture, a team project that served as a catalyst for the public to explore the city and understand its built environment. In his closing year as TSA Chair, Lobko sent then-mayor David Miller a letter cum urban manifesto called "Toward a Clean and Beautiful City Initiative – 10 Suggestions." Lobko's ten proposals helped shape Toronto's contemporary policy toolkit for design excellence, helping bring forth innovative policies like the Toronto Green Development Standards and the City of Toronto Design Review Panel, on which he continues to serve.

Of his many noteworthy renewal and restoration projects—including Artscape Wychwood Barns, Evergreen Brick Works, and other civic landmarks—the one closest to his heart is L'Arche Dayspring Chapel. The interfaith chapel accommodates a diversity of people with developmental disabilities, dovetailing with Lobko's keen sense of egalitarianism and social justice.

Throughout it all, his advocacy never stopped: he has served as a mentor, design juror, guest critic, speaker, and instructor at architecture schools and institutions throughout Ontario. In his frequent role of professional advisor, his expertise has informed competitions and ambitious projects across the country. The sectors he is especially devoted to—environmental, cultural, and nonprofit—aren't known for being the most lucrative. But to him they are the most important, precisely because of their value to the greater common good.

JURY'S COMMENT

"Joe has been an advocate for things that are important to many architects. While much of his dedicated work has gone on behind the scenes, his accomplishments clearly illustrate his commitment to the greater good and the value of architecture."



L'ARCHE DAYSPRING CHAPEL, RICHMOND HILL, ONTARIO

WINNER

TOON DREESSEN

ORDER OF DA VINCI

Many architects aspire to bring design issues to a wider public, but few have done so as prolifically as Toon Dreessen. An architect, advocate, author, and activist, Dreessen has for years been leading the charge to raise awareness of architecture in civic discourse.

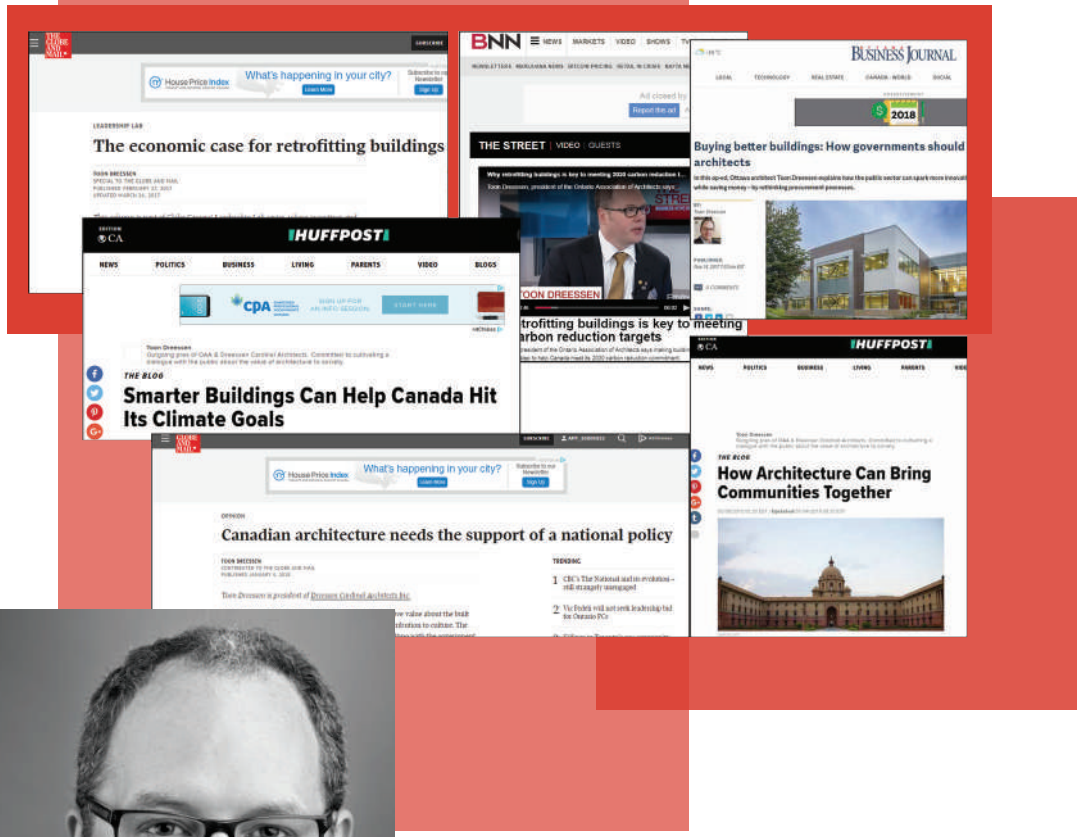
From his vantage point in the nation's capital, Dreessen speaks not only to his fellow professionals, but also—and especially—the general public. His voice features prominently on CBC Radio, the *Globe and Mail*, *Ottawa Citizen*, and other mainstream media outlets. Architects know how well-designed buildings and streetscapes can help local businesses thrive and improve everyday living, but lay citizens often need convincing. Whether the subject is transportation systems, universal access, green infrastructure, or procurement processes, he unpacks complex issues for mainstream readerships and audiences. He also challenges politicians and corporate titans to be bolder in collaborating with architects to help build the future.

Dreessen studied architecture at Carleton University, receiving the Alpha Rho Chi graduation medal upon completion. Now president of the Ottawa firm Architects DCA, he balances his public advocacy with professional responsibilities. He has been volunteering tirelessly with the Ontario Association of Architects since 2006, serving six years on the Practice Committee and six years as a board member on the OAA Council, including two years as its President. He is a certified LEED AP and a member of the American Institute of Architects. Lauded for his commitment to outreach, education, and professional accomplishment, he was honoured with membership in the RAIC College of Fellows in 2016.

One of his major goals and initiatives is the development of an architecture policy for Canada, which he hopes to see implemented in the years to come. In the meantime, he continues to speak out on behalf of the profession. "One of my goals in life is to help more people understand architecture, appreciate it, and be part of the conversation," he says. "This is the role of architects and architecture: to raise those issues in a public realm."

JURY'S COMMENT

"He displays tireless dedication, energy, and enthusiasm—not just in one area, but in all aspects of the profession. He shares his foresight with government leaders so that they can see what is required. Vocal in the media, he is never afraid to speak out for the profession."


The economic case for retrofitting buildings
Buying better buildings: How governments should
architects
HUFFPOST
Smarter Buildings Can Help Canada Hit
Its Climate Goals
trofitting buildings is key to meeting
arbon reduction targets
HUFFPOST
How Architecture Can Bring
Communities Together
Canadian architecture needs the support of a national policy

WINNER

LIFETIME ACHIEVEMENT AWARD

BLANCHE LEMCO VAN GINKEL

Over much of the past century, Blanche Lemco van Ginkel has distinguished herself as an enduring force in architectural culture. Born in 1923 in London, England, Blanche moved with her family to Montreal in her early teens. She began architectural studies at McGill University, one of the first females admitted to the school, and received her degree in 1945. After stints working in municipal planning in Windsor and Regina, she travelled overseas to work with Le Corbusier—most famously on the rooftop terrace of the Unité d'habitation in Marseilles, including the design of its iconic concrete ventilator stacks.

On returning to North America, she studied city planning at Harvard University, graduating in 1950. In 1953, while attending the CIAM conference in Aix-en-Provence, she met architect Sandy van Ginkel, becoming his life partner and co-founding van Ginkel Associates with him four years later. Their skills proved to be highly symbiotic. Blanche worked as an equal partner with Sandy on a number of significant design projects, including Bowring Park in St John's, Newfoundland. In the early 1960s, they helped save Old Montreal by persuading the municipal and provincial governments not to build waterfront freeway through the historic district.

Blanche's accomplishments in urbanism have extended well beyond Canada. In the 1970s, she worked with Sandy on a series of urban-planning studies for Manhattan. Their prescient concept called for a midtown closed to all traffic except for small-scale public transport. To this end, she helped design the 20-passenger Ginkelvan, a prototype vehicle for the future pedestrian streets. The project anticipated the pedestrian-centred planning approaches that would finally be embraced in many cities around the world in the 21st century.

Pedagogy is yet another major pillar of Blanche Lemko van Ginkel's career. From 1951 to 1957, while practising architecture in Philadelphia, she began teaching at the University of Pennsylvania. In the ensuing years, she taught at the Graduate School of Design at Harvard University. When she returned to Montreal, she developed the first courses in urban design at the Université de Montréal in the 1960s and at McGill University in the 1970s. In 1977, she became the Dean of the University of Toronto School of Architecture (now the John H. Daniels Faculty of Architecture, Landscape, and Design). The first female to head the program, she inspired a generation of students to focus on underserved subjects in architectural and urban design, including infrastructure and mobility systems. It is a legacy that endures to this day, more pertinent than ever.

JURY'S COMMENTS

"Her pioneering work in architecture, planning, and urban design, and her remarkable career in teaching all serve as her legacy. At a time when just a few voices were talking about heritage, neighbourhoods, and community, her voice was significant, raising issues we now follow closely in architecture."

LEFT TO RIGHT: MONTREAL CHIEF PLANNER CLAUDE ROBILLARD, MAYOR JEAN DRAPEAU, SANDY VAN GINKEL, BLANCHE VAN GINKEL AND HELICOPTER PILOT PREPARING FOR HER AERIAL PHOTO SURVEY OF OLD MONTREAL, 1960.

2020 OAA AWARD JURIES

Ontario Association of Architects

DESIGN EXCELLENCE AWARDS

Richard Witt
Quadrangle Architects Limited

Tammy Gaber
Associate Professor, Laurentian University's McEwen School of Architecture

Thomas Allen
Journalist, Rebuild Hamilton and the Inlet

Darryl Condon
Managing Principal, HCMA Architecture + Design

Steve Kulakowsky
Co-owner, Core Urban

BEST EMERGING PRACTICE, G. RANDY ROBERTS SERVICE AWARD, ORDER OF DA VINCI, AND LIFETIME DESIGN ACHIEVEMENT

Yvonne Ip
Chair, Grand Valley Society of Architects

Diana Osborne
Architect, Osborne Architect

Kathleen Kurtin
OAA President

Heather Dubbeldam
Principal, Dubbeldam Architecture + Design

Photographs by Jalani Morgan

Ontario Association of Architects

ACKNOWLEDGEMENTS

The Ontario Association of Architects wishes to thank all those who contributed to the success of the 2020 OAA Awards. With the COVID-19 pandemic leading to the cancelation of the OAA Conference in May, the Awards were instead presented during a special online Celebration of Excellence, which took place on October 1, 2020. Additional awards were announced at that time, including the Michael V. and Wanda Plachta Award, the People's Choice Award, and the Lieutenant Governor's Award for Design Excellence in Architecture. For more information, please visit www.oaa.on.ca/whats-on/awards.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OAA
AWARDS