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**How to Use the Membership Guide**

Please check the “Table of Contents” for the location of the information you require.

Practices are listed under their legal business names alphabetically, e.g. The Architects' Studio will be listed under “T” and “The, William Smith Architect” will be listed under “W” for William.

If you are seeking a specific architectural practice, first check the alphabetic listing to find the practice’s location (city/town). This is important as a practice located in Nepean will be listed under Nepean, not Ottawa. The former cities of Metropolitan Toronto are all listed under Toronto; Scarborough for example, will be listed under Toronto, not Scarborough.

Some architectural practices have included a profile of their experience and design philosophy. These descriptions are provided by the practice. Although the Ontario Association of Architects can assume no responsibility for the accuracy of these statements, architects are bound by principles of professional conduct which stipulate that they not misrepresent themselves or their practice with regard to qualifications, experience or capabilities.

All practices listed are Holders of a Certificate of Practice and have met the requirements as established by the Architects Act and Regulations. Only holders of a Certificate of Practice may offer architectural services to the public.

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ARCHITECTS SHAPING CITIES: URBAN DESIGN ISSUES

This year’s issue is all about Ontario architects who are shaping urban environments. The topic was chosen to highlight the skill of Ontario architects and to increase awareness of their active role in this area of expertise.

Urban design issues are an ongoing topic for those who make the city home, work in the city, and/or visit urban centres. How the city works, how people move within its boundaries, the amenities, culture and neighbourhoods it offers, are all elements that make a city unique. A city impacts its users mentally, physically and emotionally; the accumulation of the range of experience creates a lasting impression, ultimately making a city memorable.

While addressing the broad issue of urban design, we invited submissions from our members on a diverse range of urban issues and topics, leaving it up to the authors to define contemporary urban issues.

We hope the articles are thought-provoking and give the reader a glimpse into the architect’s role, challenges, and solutions. Together, we hope this collection of articles illustrate architects’ involvement, commitment, successes, and impacts on urban environments and design.

The role of Ontario’s architects is expansive and goes far beyond the ‘design of buildings’. Urban design is a complex area of practice where “architect as creative problem solver” is tested and celebrated.

We hope this glimpse inspires thoughts about how Ontario architects are influencing and creating communities, as well as creating the best built environments for work, play and living. Now, more than ever Ontario architects are the best choice to help society meet its goals.
The Parkway of Least Resistance: An Architect’s Role in Re-visioning the Don River Valley as Transportation Corridor in 2040

BY ROBERTO CHIOTTI, B.E.S., B.ARCH., MTS, OAA, MRAIC, LEED™ AP
PRINCIPAL, LARKIN ARCHITECT LIMITED, AND GUEST FACULTY AT THE INSTITUTE WITHOUT BOUNDARIES AT GEORGE BROWN COLLEGE

“Architecture is the sole profession whose members are qualified to design and to provide advice, including technical and aesthetic judgement on the built environment. Architects provide services and solutions with technical competence and aesthetic sensitivity suitable to the physical, social, cultural, and economic environment, thereby inspiring the community and its citizens.”

A recent collaboration between George Brown College’s Institute Without Boundaries (IWB) and the Evergreen Brickworks has resulted in the launching of the MOVE Transportation Expo at the Brickworks facility located in the heart of Toronto’s Don Valley. The purpose of the exhibition is to demonstrate the history and current status of transportation within the GTA as well as to propose integrated design solutions for addressing our future transportation needs. Based upon the quantity of media coverage, this topic appears to be of significant importance to the politicians, pundits, planners, and general populous of Toronto.

Our team was responsible for re-envisioning the city’s waterfront and Don Valley as transportation corridors for the year 2040 and beyond. Although we were comprised of a number of related experts, including those from the planning, transportation, and public landscape design disciplines, an architect was chosen to assume the role of lead designer. The organizers of the exhibition knew of my commitment to the IWB and to sustainable design solutions. What they did not know is that the waterfront and in particular, the Don River and its Black Creek tributary have played a primary role in my formation as a citizen of Toronto and as an architect. The valley was my “back-yard” and playground growing up as a child. It was the place where I sought refuge when teenage angst seemed too overwhelming to manage. I’ve explored it on foot, by bicycle, and driven its full extent by motor vehicle thousands of times. My architecture thesis sought to re-unite Toronto with its waterfront, integrating the ravine and PATH typologies as a major way of achieving this goal. I have always resided within a stone’s throw of its edge and its constant influence over those many years remains deeply embedded within my DNA.

My experience is not isolated. Indeed the waterfront and the ravines of Toronto have had a profound influence on the way the city has developed and on the lives of its inhabitants. For the most part, the valleys have been exploited as a resource for our extractive economies and a dumping ground for the by-products of those industrial processes and our pervasive human presence. By the end of the 1960s, the waterfront and Don Valley had been significantly altered to conform to an urban transportation network that was conceived to privilege vehicular traffic as a way of ensuring ease of access in to and out of the city for goods and people. The negative consequences of these planning initiatives are only now being fully understood and integrated into our collective consciousness. Originally designed for a peak capacity of 60,000 vehicles, the Don Valley Parkway (DVP) is now stretched beyond its limits as it attempts to accommodate over 100,000 vehicles daily. Pollution, gridlock, and loss of productivity are the norm. With architects playing a defining role, Toronto’s bold plan for re-vitalizing its waterfront seeks ways to re-dress some of the mistakes of our past by integrating built infrastructure while actually re-vitalizing natural infrastructure. The Parkway of Least Resistance (also known as PoLR) continues this strategy by challenging current views and uses of the Don River Valley and acknowledging the valley system as a necessary natural asset within the urban context of Toronto for the physical, emotional, and spiritual wellbeing of its inhabitants. From the outset, the team understood that to re-privilege the natural meant implementing a bold strategy to eliminate cars and trucks from the DVP.
2. **Demarcating open recreational space in the Don Valley for Toronto’s expanding population.**

With increasing energy costs, many Torontonians will not be able to escape city limits in private vehicles to access current popular “natural” destinations such as cottage country or Algonquin Park.

Eliminating the DVP as we know it became the instigation for four dramatic proposals:

1. **Configuring new corridors to move goods and people by re-directing car and truck traffic** to currently under-utilized adjacent routes such as Victoria Park Avenue, Bayview Avenue, and Don Mills Road. Re-configuring two lanes of the current DVP roadway to accommodate a guided bus-way that will enable non–fossil-fueled rapid transit vehicles to travel at speeds of up to 100 km per hour while in the valley and then continue their journey on traditional streets at either end. Transportation hubs will also be provided at either end for commuters and the provision of several stops within the valley will improve access to the many existing and future social and natural amenities. The GO train tracks will be doubled up to dramatically increase capacity of commuters from farther afield and avoid scheduling conflicts with freight trains.

2. **Remediating the river and associated ecosystem itself** by planting the better part of the remaining four lanes of roadway to create a linear park similar to the Hi-Line in New York City. Furthermore, additional native species will be re-introduced into the valley itself, and the system of estuaries and detention ponds to deal with run-off and flooding will be enhanced and expanded.
4. **Strengthening public connection to the natural environment** by reinforcing existing entry points to the valley and establishing new areas of accessibility and connectivity to surrounding neighbourhoods. As the urban built environment necessarily intensifies over the next several decades, it will become even more critical to our health and well-being to create a mutually enhancing relationship between the human community and the surrounding natural world.

Natural elements, like water, always take the “path of least resistance.” This reality means that a moving object will follow whichever route has the least friction and the fewest barriers. We believe that our Master Plan articulates the simplest way for people, goods, and natural elements such as water and wildlife to flow through the Don Valley. When compared to other invasive solutions such as double decking the roadway, or introducing a subway line beneath that will ultimately only make the situation worse, the Parkway of Least Resistance delivers a significantly more cost-effective alternative that succeeds in privileging the valley ecosystem over the car while reducing human commute times, increasing commuting capacity, and improving the quality of air, water, and habitat for all. We encourage you to visit the MOVE Exhibition at the Brickworks and visit our website [www.polr.ca](http://www.polr.ca).

Perhaps as architects, it is time for us to acknowledge and celebrate our unique ability to provide the broader contextual vision and the necessary leadership and design skills to solve larger urban issues, thereby expanding the ways in which we can enter the dialogue necessary to ensure a truly sustainable future for all.

Roberto Chiotti is principal at Larkin Architect Limited and guest faculty at the Institute Without Boundaries at George Brown College.

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Urban Issues: Main Streets

Now’s the Time to Redevelop Bank Street in the Glebe

BY CHRIS LEGGETT, OAA, MRAIC

Bank Street is Ottawa’s main street and stretches from the Parliament buildings to the Rideau Canal and beyond to the suburbs. Between downtown and the Rideau Canal, the trendy Glebe neighborhood has recently undergone a sewer, water, infrastructure rebuild. This stretch of Bank is similar to many North American city main streets. A proliferation of one and two-storey low flat roofs, some stuck to the front of old gabled buildings, add to a frontier town western movie set feel. Lone buildings in the middle of large parking lots create dead spaces that also dampen the pedestrian experience.

Although the street re-build went fairly smoothly, it is clear from the number of papered up windows that businesses have suffered. In addition to this latest hit, the Glebe is now confronted with the same conditions that killed many North American city cores in the 60s and 70s: a large shopping centre, the “Lansdowne Redevelopment” project is going in, just outside of our core.

The fresh coat of asphalt down, clean sidewalks and new street lights are great but it now becomes apparent that the rest of our streetscape is lacking.

Most commercial retailers know that Bank Street in the Glebe demands some of the highest rents of any main street location in the city. This makes it difficult to attract and keep new tenants. Business model and financing have to be very strong to survive the first few tenuous years in a new location, and many do not. Due to the high cost of existing property, tearing down existing to make way for new does not add up.

In order to secure the future viability of Bank Street, I believe a strategy must be developed for carefully increasing the population density of Bank Street. There has been a lot of discussion regarding infill development in the downtown core. Many people have expressed concern, rightfully so, regarding the insensitive over-building of their neighborhood streets. What I am referring to here is the Bank Street block only. More people living on or close to Bank Street will increase commercial viability, enhance livability, improve the streetscape, heighten the sense of neighborhood, community and security.

I believe the way to the future is through enlightened planning regulations: regulations that allow for creative solutions rather than rely on preset zoning by-laws which are usually outdated by the time they are implemented. There is a huge real estate opportunity in the Glebe, located right over our heads. I propose the development of strategies to encourage the building of three to six floors of mainly residential units above the existing structures.

From an urban design point of view, a great streetscape relies on a number of elements. Visual elements include building facades, building heights, sidewalk widths, street furniture, street lighting, planting, sculpture, roadways, parking and open spaces. The vertical densification of Bank Street would go a long way to enhancing these factors.

Interestingly, a key factor that experts agree on in creating a good urban streetscape is the height to width ratio. In order to give a sense of visual enclosure to the street, the buildings along the street should create the side walls of an “outdoor room.” A study by Reid Erwing states what we all intuitively know:

“People like rooms; they relate to them daily in their homes and work places and feel comfortable and secure in them”

With regards to visual enclosure, he states:

“Visual enclosure of streetscapes occurs when bordering buildings are tall enough in relation to street width to block most of a pedestrian’s cone of vision….. The walls of the room are the vertical elements that bound and shape the street spaces…. “

Experts generally agree that the height to width ratio on commercial streets should be about 1:1 or 1:2 as a minimum.

In the world’s great cities like London and Paris the height to width ratio is higher. In the Glebe, the street and sidewalks are approximately 60 feet wide. The majority of buildings along Bank Street in the Glebe are between one and two storeys or approximately 10 to 20 feet high. This puts the height to width ratio at 1:½ and 1:½ – no wonder it looks like a frontier town.

In addition to the physical there are psychological factors that bear on our sense of comfort when walking down a street. The feel of a slightly crowded sidewalk adds to the vitality and interest of the walk. There is a heightened sense of security when the sidewalks are alive with people. More pedestrian crossings slow down cars, making the pedestrian-vehicular relationship less stressed. Think of the Byward Market!

Increasing the vertical population density of Bank Street in the Glebe would be a win-win solution. More people mean more commerce, more vitality, greater sense of community, slower traffic, enhanced security and, of course, a great streetscape.

Chris Leggett is principal architect of the firm Christopher A. Leggett Architecture Inc., and has resided and practised architecture in the Glebe for over 30 years.
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Influence of Iconic Architectural Design Trend in Contemporary City Making

Toronto, Canada, is one of the largest growing cities of the world. With its amalgamation of different parts in 1998, it has become one of the most expansive mega cities. With planners, architects and designers, well-equipped with policy, regulatory planning and physical tools, Toronto turned into what we see today: a cosmopolitan city layered by history with a trendy touch of contemporary architecture. There are various forces working on building it. But, as a one day flâneur walking through its streets, collecting and witnessing, Toronto revealed itself to me as a huge influence from today’s architects. As Walter Benjamin described, “the flâneur is the essential figure of the modern urban spectator, an amateur detective and investigator of the city.” However, this role of architects and power of architecture elicits an intangible connection and resemblance with the urban growth-pattern of Rotterdam, an architectural museum city in Netherlands.

The physical similarities are that both are waterfront cities, both recovered and yet carry their traumas and deep scars from the past. Amongst many wounds, one that affected most was its bombing in World War II and the other by its devastating fire in 1904 with the subsequent depression. The following paragraphs describes my observations looking at both, re-emerging and reviving cities with new architectural branding or other words urban-revival with catchy, trend setting architecture which exclusively lays in the hands of architects. That is to say, setting the urban design, planning and policy aside, it is simply the architects’ role through creative, trendy design in making imprints that works as a stylistic and metabolic growth catalyst for both the cities.

These architecture pieces have multifarious impact on the city: firstly, they are stylistic trend setters and inspiration for future architecture developments. Secondly, they act as catalysts. Thirdly, the designs are non-traditional, exciting, human friendly, attractive and hold the spirit of our time, zeitgeist, than just any mundane solution and finally, perhaps these edifices have created vigourous, fresh and dynamic designs that has amplified our design expectations as well as expanded and opened up endless possibilities for newer architectural design guidelines. This paper selectively observed projects that are from last decade with contemporary tendencies and aspiration but there are many others projects scattered over different districts in the city. These architectural edifices have become a direction, attitude and incentive for our urban future.

Rotterdam, as called the architecture capital of Netherlands, was heartbroken and torn with the bombings of World War II and decades of social engineering failed to put it back. After the war, old city centre turned into rubble by May 1940. The city had to start from tabula rasa, a fresh, new ground, an empty palatte for architecture. The original plan of Rotterdam suggested segregation in the living and the working areas. By late 1960s, this policy had incited much public outcry and created a void in the urban centre. Henceforth, radical rethinking was necessitated. Immediacy of a new identity and renewed life worked as catalyst for new rebuilding plans with some startling signature, radical designs. The city faced the task of entirely rebuilding—and reinventing—itself.

As Rotterdam was first resolving its housing policy and issue, a radical plan simply ignited the process. In one complex, the apartments are shaped like boxes standing in one corner on concrete supports that look like tree trunks. Each yellow “tree house” holds one self-contained flat, all joined by walkways and reached by stairs. The Landtong residential development project designed by Frits Van Dongen as well as expanded and opened up endless possibilities for newer architectural design guidelines. This paper selectively observed projects that are from last decade with contemporary tendencies and aspiration but there are many others projects scattered over different districts in the city. These architectural edifices have become a direction, attitude and incentive for our urban future.

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The Kop Van Zuid is one of the largest and recent urban developments in Rotterdam; with its Urban Revitalization project next to Maas river, where Rotterdam show cases its pride. Renzo Piano, MVRDV, Ben van Berkel, OMA and many other signature architects make their tread followed by many others. It is a realization now that we know why so many Dutch super-modernist architects came in time.

The Kop Van Zuid is a spot these super-modern architects are holding an entity to place making and creating an incentive for more people and more developments to come. It also helped to propel the future growth and promise. Here, the urban design tool is architecture itself, simply the design to induce more development.

Similarly, if we look at the pockets of developments of Toronto downtown we see a similar pattern in last 10 to 12 years. It is hard to hide and retain the new developments unnoticed. However, the iconic architectures in Toronto give a sense of pride and boost the encouragement of change for new generation architects. Architecture of particular buildings, small in gesture, has immense possibilities in changing the urban-scape and holistic urban design. Many of these buildings are investments in making a livelier city. The reintegration of such buildings into the city is an essential contribution to the city’s beauty and building collective memory.

Allen Lambert Galleria (see below image 2) is a fine example of architecture connecting the public and the private, designed by Santiago Calatrava. It is clutched in between two traditional office buildings and provides access to the public connecting two streets in its ends. It is essentially a very successful urban project which mostly and perhaps exclusively depends on the architectural design aspect. The fine inventive, skeletal structure gives a texture to the space, as it also successfully creates a frolic, indoor ambience for users of all ages, which otherwise would be unlikely to be successful with just any tedious design solution. In close proximity is the trio of museums—the Gardiner, Royal Ontario (image 3) and Bata Shoe—all three of which have become destinations and work as catalysts of design and cultural growth in the city. Especially the Royal Ontario Museum, as designed by globally known Daniel Libeskind, sits as a crystal in the midst of orthogonal buildings. Its extended forms, emulating shards, are not only sculptural but also create exciting urban spaces and a street front that cannot go unnoticed. As a direct impact of the building, the commercial and cultural urban growth have expedited along with these developments along Bloor’s corridor.

Not only cultural buildings but also academic and institutional building such as graduate housing by Morphosis, which is quite ground breaking in the housing trend. Set on the western brink of the University of Toronto campus, on the north-east corner of Spadina Avenue and Harbord Street, the residence opening in 2002 marks the main western entrance to the campus with a long extended, cantilevered piece acting as a gateway extending halfway over Harbord Street. This controversial approach (image 4) and its new architectural feature that overhauled the regulations set its mark in the city. Featuring a massive “University of Toronto” sign, the building also engages branding as a space making tool. This well fitted building makes it difficult to retrofit the spaces; it would be difficult to replace with any loosely designed structure.
Just as Benjamin’s flâneur walking in Toronto and Rotterdam, each feels like a gallery of architecture. The neighborhoods are not new, but actually from an older, historic generation, but what is taking over is the new one or two buildings in each distinct neighborhood. They silently speak and foster fresh, new growth. This is not stagnant or just acting as fulfilling spectator’s thirst. These sporadic, non-contiguous pieces of architecture actually work as an icon of each district or prevailing community, providing stimulation for more urban growth towards a vibrant city. Without undermining long-term strategic planning, urban policies, economic planning but the designs of these eclectic architectural spectacles by default offers much credit and depend solely to the creative role of today’s architects.

Nubras Samayeen (LEED AP, Associate AIA, APA), a graduate of University of Michigan Ann Arbor, is an architect licensed in Bangladesh, works as an urban designer, artist and educator, currently working as an assistant professor at Howard University, Washington, DC.

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The last few years have brought significant changes in the urban planning process including increased attention to urban form, design, sustainability, public health, concerns for quality, scale, urban comfort, livability and increase importance of character and identity. Urban Design has emerged as one of the key methods and areas of practice - including for many architects. The purpose of this article is to present the architectural community an overview of urban design practice in municipal planning, highlighting some of the recent tools.

The importance of urban design in the planning process and city building has been recognized in Ontario first in the large cities and more recently is spreading across the province. The practice of urban design in municipal context is regulated in Ontario by the Planning Act as well as by local planning policies.

The Planning Act was updated in 2007 and included provisions for urban design as well as sustainability also enabling municipalities to setup their own policies and related process. The Act fundamentally made urban design “legal” in Ontario and provided support to a series of Ontario Municipal Board decisions strengthening the role urban design plays in planning and facilitating the urban design process.

The following provides an overview of the policy framework and the main urban design tools currently in use:

**OFFICIAL PLANS**

Starting in the 1980s and 1990s, a number of policies dealing with urban design have been included in Official Plans, the fundamental municipal planning document, particularly in Toronto. Detailed policies for intensification, tall buildings, guidelines for mid and high-rise development have been recently added with significant input from the architectural profession. Other Official Plans have followed along the same line and include urban design provisions dealing with urban form, character in a more graphic, easier to understand document – Ottawa, Mississauga, Brampton, Kitchener, Markham, Waterloo, etc.

**URBAN DESIGN GUIDELINES**

One of the key forms of including urban design provisions in planning policies and process are urban design guidelines. In use for quite some time, first in Toronto and gradually adopted in other municipalities, urban design guidelines are in many instances appended to statutory planning documents such as Official plans, Secondary Plans, etc.

They are in use on a City wide basis (by typology – land use or building type) or for specific areas. City-wide guidelines are now in place in many cities across the province including Ottawa, Brampton, Kitchener, Waterloo, etc., being continuously expanded and updated to deal with the most current planning and design issues.

**URBAN DESIGN IN DEVELOPMENT PLANNING AND APPROVAL PROCESS:**

**SECONDARY PLANS**

Secondary Plans are statutory documents dealing in general with extensive areas and at large scale in greenfield as well as infill situations. They could have general urban design provisions and policies and often have associated urban design or community design guidelines.

**TERTIARY PLANS**

One of the key stages of the planning process which is very important for urban designers and architects are the Tertiary Plans (also called Precinct Plans or Block Plans).

These are more detailed plans, often at the neighbourhood/community scale and could be applicable to greenfield as well as infill situations. Although not a statutory stage described in the Planning Act, Tertiary Plans have been enabled thorough municipal Official Plans and are used intensively in particular across the GTA. They usually include extensive urban design provisions and can have associated detailed urban design or community design guidelines.

In greenfield situations Tertiary Plans can coordinate a number of plans of subdivision, agreements, securities and other processes.

**URBAN DESIGN BRIEFS**

One of the new urban design tools in planning are Urban Design Briefs. Widely used abroad, they have been introduced in Ontario starting around 2005 in Brampton as mini-urban design guidelines attached to a rezoning and/or Official Plan Amendment documentation. This tool is an agreement with the municipality and includes quality provisions to be followed in the Site Plan Approval process. Urban Design Briefs are a good opportunity for architects to deal with context, to describe the vision for a site, detail provisions for phasing and also to secure additional services.

**URBAN DESIGN REVIEW**

While urban design is now present in the entire planning system, the focus of the design review is the Site Plan approval stage as formally enabled in the Planning Act. The quality and outcome of the review depends very much on the policy and guidance as described above.

An increasing number of municipalities are hiring staff with design training in architecture and landscape architecture to perform design review. A number had fully fledged urban design sections and some have on staff licensed architects.
In the last few years an additional design review tool has been adopted in Ontario - Design Review Panels. Gathering experienced local professionals from all design professions, urban design panels are providing advice to staff and Council, focus on major applications and issues related to context integration, massing, detailed design, character and scale. Started in Ottawa years ago and then implemented in Toronto, design review panels have been adopted in many municipalities including Mississauga, Vaughan, London, Markham, etc.

Smaller municipalities may also rely on consultants for design review assistance.

ARCHITECTURAL CONTROL

In some municipalities, to complement the design review process, an architectural control process is being practiced for single-family residential development. This is another opportunity for architects to increase the quality of community design, of residential design, to diversify their services and get work in an area where too few architects practice.

DEVELOPMENT PERMIT SYSTEM

One of the new planning tools (in fact a potential new planning system) is the Development Permit System (DPS). Enabled in 2007 after years of studies, DPS has only been implemented in a handful of small municipalities but it is in use around the country for quite some time. The DPS combines a number of existing steps in the planning process (zoning, minor variance, site plan approval) and outlines a comprehensive and effective system that includes policies, guidance, regulation, standards. By moving the policy level upfront and also delegating subsequent approval authority to staff, DPS also reduces the lengthy appeals potential.

From urban design perspective, DPS offers opportunities to include detailed design guidance in the process, to coordinate guidance with regulation, resulting in “form-based” provisions, well-illustrated and accessible documents. It allows the integration of planning, urban design and heritage and is well suited to infill, and smaller, more incremental, contextual areas of redevelopment.

Of the major municipalities, Brampton recently approved a DPS for a small area and has plans to further expand it. It is expected that the system will continue to be increasingly used in the years to come, improved as experience is gained and eventually adopted more widely throughout the province.

A number of other urban design tools such as demonstration plans, master plans, open space plans, Heritage Conservation District Plans etc., could also form the background of policies and development approvals and have significant provisions for urban design.

CONCLUSIONS

Some of the tools described have been in use in other provinces for some time – e.g. design review in BC and Quebec, Development Permit Systems in BC and Alberta, etc. Although urban design tools are relatively new in Ontario’s planning process it is expected that they will continue to evolve and become more important for city building.

Considering urban design issues from the early stages of the building planning and concept, good knowledge of the planning process, local policies and regulations will facilitate the success of building design. Good understanding of urban design, a good grasp of planning requirements could also offer architects opportunities for additional services to clients.

Planning policies and process have a significant impact on built form, the way buildings are planned, designed and built. It is important for architects to be knowledgeable and aware of urban design issues, to work with other city-building professions and to increasingly think as placemakers and urbanists.

Alex Taranu is a manager of Urban Design and Special Projects for the City of Brampton.
Public space is the foundation of cultural place-making. It is a space of possibility—a space that fosters and inspires experiences of politics, art, history, culture, ritual, performance, and gathering. It must be flexible, robust, tactile, grand, and complex, as well as intimate, intuitive, striking, innovative, and clear. Crafting of public space involves synthesizing these diverse qualities through a process that is serious and fun, subconscious and self-conscious.

Illustrative of this urban design strategy is the award-winning revitalization of Nathan Phillips Square at Toronto City Hall, won by international competition in 2007 by the team of PLANT Architect and Perkins + Will Canada (in joint venture), Peter Schaudt Landscape Architect, and Adrian Blackwell Urban Projects. Since the spring of 2007, we have been bringing the redesign of this iconic, high-profile public space to fruition. Originally designed by Finnish architect Viljo Revell in 1958, this cultural icon was brilliantly conceived as a three-tier public space: Square, Walkway, and Podium. Although the bones of the site have held up well over the years, many of its vital areas have been closed to public access either due to security concerns, or because they have simply outgrown the capacity of their original design. A hodgepodge of furniture, bicycle racks, barricades, and other fixtures had amassed on the site after years without unified aesthetic governance, compromising the integrity of Revell’s overall design and making it difficult to use by the public, or program for the kind of multiple uses expected in the City’s main public square.

To both repair and improve upon this integral public space, we directed the relocation, rebuilding, and redesign of key elements such as the Peace Garden and Skate Pavilion, as well as the design of new built and planted elements including a Podium Roof Garden, Restaurant, and Bike and Visitor Kiosk. The aim was to restore the Podium and Square to a condition in keeping with its cultural status, while also creating a more stimulating public space—both formally and functionally. Balancing these distinctive impulses while working within the site’s heritage designation became one of the central design challenges of the new AGORA/THEATRE scheme.

As part of the team’s initial approach, we examined the history of Toronto’s civic Square and explored the roots of democratic space in Canadian culture. Inevitably, the team arrived at the public spaces of ancient Athens:

Athens, from roughly 600 to 350 BC, located its democratic practices in two places in the city, the town square and the theatre…. The Square stimulated citizens to step outside their own concerns and take note of the presence and needs of other people in the city. The architecture of the theatre helped citizens to focus their attention and concentrate when engaged in decision making.

The interpretation of Revell’s original vision thus conceived Nathan Phillips Square as a twenty-first century agora and theatre, designed at the scale of a modern metropolis. The urban redesign built on these twin democratic typologies by opening up the Square, programming a porous perimeter with green rooms, activating the stoos as a threshold, and organizing the existing architecture to bridge these elements.

At the core of our urban design methodology was the recognition of the site’s original materiality and strength of form. To bring to the site a similar richness of material quality and typology, we used a palette of materials that distinguishes the surfaces of the new pieces from those of the original, either by being lighter or by echoing patterns and textures of the existing structures.

In Revell’s original vision for the Podium, a reflecting pool encircled the Council Chamber as a way of dramatizing the hovering, saucer-like structure. Sadly, waterproofing issues and poor usage led to the pool being filled shortly after its opening. Given the amount of wind, shade, and maintenance typical of this site, there was no desire on the part of the City to re-establish a pool. As part of the revitalized vision for the Podium Roof Garden, we invoked the memory of Revell’s original design by re-conceiving the entire area between the Council Chamber and the towers as a large, newly invigorated courtyard. This new court is evocative of Revell’s original reflecting pool with its paved black granite and contrasting white and grey pavers. With custom lighting and furniture, a future café that will occupy the prow, a long curved bench, and the new sparkling,
black-granite courtyard, this space now actively frames the Council Chamber—an interpretation that remains in the spirit of Revell’s original concept, with the planting in front of the Council Chamber reflecting down to the Square.

Inspired by Paul Klee’s Polyphony (1932), the Podium’s vast urban garden features a complex mosaic of twenty-three sedum species inter-planted with forty-two species of grasses, alliums and bulbs—the colours progressing from brighter yellows and oranges in the SW to reds and purples in the NE, each responding to shade and wind conditions created by the towers. Its form reinforces the robust forms of the Podium, towers, Chamber, and prow. With its large, broad brushstrokes of colour and its vivid palette of foliage, the garden functions like an enormous painting, allowing visitors to engage the landscape and third-level plaza in new and inspiring ways. This lush metropolitan haven is now a site for intimacy, lingering and strolling, large-scale art installations, and wedding chapel gatherings. More importantly, it has become a place that encourages close readings of the towers’ fine architectural detail.

The Podium Roof Garden is the first completed transformation in the AGORA/THEATRE scheme. After remaining closed to the public for decades, this three-acre, upper-level component of Toronto City Hall is now host to the largest publicly accessible green roof garden in Canada, and it has been recognized as a leading example of the city’s award-winning Green Roof By-Law.

The redesign of the Square, its walkways, and Podium demonstrates how one may preserve the integrity of a heritage building without slavishly mimicking its form and detailing. Our team achieved this through the introduction of new forms that engage the original structure in civilized dialogue, extending both to detailing and to the maintenance of a balance between restoration and addition.

Ultimately, however, the team brought to Toronto a revitalized energy, whilst complementing and reconnecting the scheme’s surrounding buildings and culture. This award-winning public project narrates the site’s iconic architectural forms, prompting visitors to revisit and re-experience this modernist landmark as it continues to evolve and transform.

Amidst the hustle and bustle of Toronto’s vibrant city, Nathan Phillips Square must not be mute, but rather should exist as a catalytic moment whereby the elements of design and space intersect to create a striking, provoking, and challenging urban design ensemble. It is both performer and stage. Over the course of its revitalization, the site will continue to evolve into a rostrum upon which culturally minded locals and visitors may perform and engage. Torontonians are beginning to encounter their City Hall buildings for the first time, while visitors from around the world are discovering the strength, beauty, and exquisite detail of Nathan Phillips Square’s distinctive modern form.

PLANT Architect Inc. is an award-winning, collaborative firm that branches into the domains of architecture, landscape, ecology, furniture, art and graphic design. Synthesizing their expertise in these disciplines, PLANT integrates architectural, sculptural, and landscape interventions to articulate new meanings, create visceral experiences, and form critical, interdisciplinary dialogues about place, memory, ecology, history, art, and culture. For more information about PLANT’s practice, please visit www.branchplant.com

1 Richard Sennet, The Spaces of Democracy, University of Michigan, 1998
An Endless Choice of Stone
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On Doing Cities

BY MAHESH P. BUTANI  
INTERN ARCHITECT

It is important to reevaluate how cities grow in our times. Alexander R. Cuthbert’s “Requiem for an era of urban design,”1 show us where the field of urban design has been over the past 50 years. “On Doing Cities” poses thoughts for urban design in the 21st century.

THE CITY AS RHIZOME

Contrary to Howard Kunstler’s prognosis on urban futures that “giant cities will contract and densify around their old centers and waterfronts,”2 quite the opposite is unfolding. Giant cities worldwide are mutating into hubs and subsuming smaller cities within their economic bandwidth as non-hierarchical nodes within a complex network of inter-dependent economies. Cities that don’t recognize this new geography are destined to swim upstream for a long time.

In traditional urban planning mode, one builds from the core outwards, until residents says enough. And then, one continues to build anyways. The core suffers for this. Rejuvenation most often mangles the core, which then awaits real-estate spikes for a boost. Meanwhile the battle of the urban-suburban divide rages, consuming in its frenzy the economic potential of many cities.

In contemporary planning mode, planning led by economy self-organizes logical hubs and propagates connections to relevant nodes across time and space. The result is a rhizome3 structure, which is essentially a network. Its defining characteristics are fluidity and connectivity. This is the lifeblood of cities in the 21st century.

The synergy generated from this rhizomatic form opens up a new kind of urban space—an ecology of “multiple, non-hierarchical entry and exit points”4 across the network, in which a new kind of economy and culture which is fluid and participatory, begins to grow without the cataclysmic real estate spikes and the ensuing stagnation. This is the new urban structure5 upon which a knowledge economy is built, designed by the most consummate planner of our times: the economy.

READING CITY NETWORKS

What we are attempting to do in small to mid-size cities is build a new economy on old urban patterns. Our repeated déjà vu is a result of this.

The fluidity in contemporary urban networks has time and movement embedded in its structure. Movement is the building block of this architecture. Here, without flow, there is no network, and there is no emergence6 and hence there is no new urbanity.

The network is the new economy. Here, the outcome of change is new transactional relationships emanating from the inherent structural dynamics of the network.

The kind of change we presently talk about in smaller cities centres around leadership, vision and big-build projects based on form based notions of urban planning.

Where real change is about recognizing and implementing structural realignment of geographic patterns of cities, and thereby transforming cities into nodes of larger networks in order—new income opportunities and tangible prosperity will accrue.

We call cities which embraces such change, successful. Yet we focus on their built-form for inspiration—instead of reading their sub-structures for clues.

RE-DEFINING THE CENTRE

The very nature and role of centre has continually evolved7 over the last 40 years. Successful urban cities in our times no longer see the urban-peripheral dichotomy as a challenge to overcome but as an outdated impulse to circumvent. The single biggest strength of a dispersed urban cities network lies in its ability to break open the locked path-dependency between urban design and real-estate development.

Real-estate development is a byproduct of an economy, which is mistakenly attributed as being its cause. The economy of traditional centre can only revive by a fluid economy that sprouts from new patterns relevant to the network. This is what carries the old core with it in the new growth cycle.

We are living in a decentralized geography which implies that the meaning of centre has changed too. With this change, we need to recalibrate our expectations of the city core. We fool ourselves with every new civic project or real-estate win in the city core. We rarely factor opportunity costs of delayed shift into the world of a knowledge economy; a shift that can only come with a strategic deep-read of city patterns.

Without this shift, traditional urban centres do get revitalized eventually as soft live/work environments, and most often serve as a critical memory linkage to history, which often get erased with gentrification. One cannot recognize Yorkville8 in Toronto today precisely because of this. Density has its unintended consequences when growth turns into hyper-growth.
SURFACE READ OF URBAN FORM

Urban design approaches based on massive surface-read of urban forms, has produced a dearth of civic projects littered across North America, draining resources and the economy of its vitality. Most are now obstacles to a true knowledge economy which simply asks for an ecology of “multiple, non-hierarchical entry and exit points” across a network.

Surface read of urban form throws us in a direction that generated hard connectivity between static points within a city, which required further constructs such as TOD as supplementary motives to induce growth. This is nothing more than the same old path-dependency between urban planning of the eighties and real-estate development.

Hard linkages have historically failed to provide the structural framework needed to realign a city to new economies. Such efforts at best may succeed in replicating a broken-tooth urban pattern, which is not to be mistaken as growth that is supportive of a fluid knowledge economy.

One of the most problematic issues in planning is to manage urban growth through the 21st century, as a large portion of humanity continues its drift into urban centres. One of the biggest challenges for small to mid-size cities which have repeatedly missed opportunities to urbanize in the last century is to avoid the pitfalls of cities that are now trapped in the zero sum “centre-peripheral” dichotomy of the 1980s.

In an era when the idea of a static centre has moved beyond the limitations of its structure, into ideas of liquid modernity, flow and networks, smaller cities continue struggling to re-build the centre, using tools and techniques from the last century.

Is human brain hardwired to not read beyond the surface? To not recognize patterns? The future of cities is dependent on recognizing patterns and dis-engaging old ones, and engaging new ones. Herein lies the significance of deep-reading cities in our times. Without this ability, we are doomed to chasing a city’s potential.

DEEP READING URBAN PATTERNS

In “Models of Growth: towards fundamental change in learning environment”, David Cavallo, elaborates on “Paradigms”:

In “Second Thoughts on Paradigms,” Thomas Kuhn states that paradigms consist fundamentally of three elements: exemplars, models, and symbolic expressions... Rather than failing by attempting new blueprints, we attempt to create an emergent design that does not plan every step in detail, but searches for models of robust growth and uses Kuhn’s description of the components of paradigms to provide principles.”

A deeper read of a city’s geography will give urban designers an opportunity to reinvent the city in ways that few cities have dared to envision. Urban designers need to develop capacity to not catch the next wave, but become the next wave, and for this they need to recognize the critical importance of geographic structural realignment of existing patterns of a city.

“The contemporary world is characterized by new spatial formations in which network morphologies hold sway. It seems we live in a world where everything flows. The use of hydraulic metaphors implies a need for theories able to make sense of these new geographies of flow.”

Positioning cities in the world: Towards a politics of flow, Phil Hubbard.

We are wasting time trying to create urban form based on old texts instead of focusing on our geography to allow a new kind of economy to emerge, which will generate its logical urban form – a new kind of form, which cannot but turn small to mid-size cities into world cities.

Mahesh P. Butani is currently an Intern Architect in Ontario. He got his bachelor of architecture from India in 1982, and masters in arts education from Teachers College, Columbia University in New York in 1986. Presently he is involved in restoration of old buildings and project design and management for urban revitalization projects in Hamilton, Ontario.

NOTES:
2. www.orionmagazine.org/index.php/articles/article/6336/

REFERENCES:
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Why you should use an architect for your project

LOOK AROUND YOU
There is a vast array of building types:
• residential
• institutional
• commercial
• industrial
• mixed use

Each has its own specific users and needs. This amount of diversity requires someone who understands the big picture of our society and communities as well as someone who is trained in the complexity of the processes and details of building design. Each project is a component within a community. In order for our communities to be vibrant, not only does the individual project need to be well designed, it needs to address its context, how it relates to the streetscape, and its role in creating a better, livable, safer community.

Just like the variety of building types, there is also a variety of designers and builders. Architects are the only individuals qualified to design the full range of building types and sizes. Their education, experience and ability to problem solve make them a wise choice for any project.

For your building project, you will want to consult a professional, an architect.

Many people will not have previously retained an architect. By legislation, buildings which exceed 3 storeys in height or 600 s.m./6458 s.f. (gross area) must be designed by an architect, with the exception of assembly occupancy which requires the services of an architect regardless of the size. For buildings which do not fall into the above noted categories, you have the choice of who the designer is. Every project introduces opportunities where you can benefit by choosing a professional.

WHAT ARE THE BENEFITS OF HIRING AN ARCHITECT FOR YOUR PROJECT?

When you hire an architect, you can be assured they are:
• qualified for admission into the profession, including established standards for education, experience and examination;
• continuing to develop their skill and proficiency through the OAA continuing education program;
• applying standards; and
• covered by professional liability insurance.

Architects meet high professional standards. When we’re dealing with important decisions and projects don’t you want the best on your team?

Professional, Competent, Accountable, Responsible

A project that is designed and built by an architect is one which is a successful collaboration between client and architect, it is well thought out. Building projects are big investments and the final product should be effective, efficient, and beautiful. We are all unique and each one of us lives differently. An architect can help you create a space that meets your specific needs and addresses your objectives, concerns, hopes and interests. A solution that responds to your needs will save
you time in daily tasks and enhance your experience. In the long run, an architect can save you time and money. By working together with an architect your project may exceed your expectations!

Whether you are building a new structure, planning some renovations, or adding to an existing building—architects bring value to your project by taking care of your interests and producing a quality building project.

An architecturally designed project can result in cost-savings in energy solutions and long-term maintenance costs. Designing and constructing is the beginning of the process, but a building has ongoing costs of running, maintaining, and upgrading over time. An architect can see you through the life-cycle of your project and can address issues in the design phase to create simple, effective solutions for the future.

Universal design, sustainability and ‘green’ issues are concerns which the public are now becoming more educated about and interested in. Architects are well versed in the processes, products and systems which can make a real difference in our world. Architects see these concerns as part of the project; it’s an integral part of the services they provide. If you want your project “to be kind to the planet and its people” an architect is definitely your best choice.

Generally, all buildings which exceed 3 storeys or 600 s.m. (6458 s.f.) require design and general review by an architect. Exceptions are assembly, occupancy which requires the services of an architect regardless of size and those industrial buildings or parts thereof which may be designed only by a professional engineer.

Whether you’re thinking of a renovation, a new build, or planning a complex development, involving an architect early on in the design process is a key to success.

ARCHITECTS BRING VALUE TO YOUR PROJECT

Hiring an architect for your project is peace of mind. The route to a completed building project is challenging. There are many decisions to be made along the way which will have a strong impact on how your project functions and looks. Your architect can see you through the process, not only easing the way by helping you avoid wrong turns, but can direct you to innovative solutions.

The result you want is a successful project; those that fulfill the desires of the owners, while meeting the needs of the users and contributing to the general well-being of the environment. Such projects are the result of a working process between clients and architects.

SOME OF THE SERVICES ARCHITECTS PROVIDE

When planning a new building, renovating or restoring an old one, applying universal design, solving a particular functional or space planning problem, all of which are within the scope of an architect’s expertise. Traditional architectural services, focusing on the design and construction of buildings, include:

- listening and understanding the client’s aspirations
- taking a client’s instructions
- reviewing the client’s program and construction budget
- realizing the client’s objectives
- establishing a program
- concept design
- designing buildings that comply with the Building Code and other authorities
- understanding and applying basic principles of structural design
- understanding and applying basic principles of design theory
- selecting and coordinating normal structural, mechanical and electrical engineering services
- construction documents
- technical specifications

- guide through the complex regulatory building process
- preparing the necessary preliminary and final design studies
- preparing estimates
- preparing working drawings and specifications
- assisting in the drafting of bid forms for contractors, proposals and contracts including the actual call for bids
- assisting the client in obtaining routine approvals from the authorities who have jurisdiction
- reporting on bids and proposals
- carrying out contract administration of the construction phase, including the general review of the construction

Architectural Design Competitions:

Competition documents prepared by the Royal Architectural Institute of Canada (RAIC) describing the options for organizing competitions and the rules which govern them is endorsed by the Ontario Association of Architects. This document is available on the RAIC website at: www.raic.org/architecture_architects/architectural_competitions/index_e.htm

The architect, as prime consultant on your project, can administer a contract that will result in the completion of your project on schedule, within budget, and to high standards of quality.

SELECTING AN ARCHITECT

Selecting the right architect for your project is one of the most significant decisions you make as a client. For more information on Selecting an Architect and How the OAA can help, see page 31.
ThyssenKrupp Northern Elevator Manufacturing Facility in Toronto, Ontario offers a complete line of standard machine room-less, traction, hydraulic and freight elevator packages as well as the flexibility to engineer and manufacture just about any customized elevator system imaginable. Backed by a global network of vertical transportation expertise and with more than four decades of hands-on engineering know-how, our reputation of producing quality elevator products is unsurpassed.

Whether your project consists of a single passenger elevator, a customized freight system or multiple high speed units, our team of professionals will guide you through the entire planning and approval process. With our focus on design and dependability along with our state of the art manufacturing facilities, we will provide you with a precision product on time, every time.
Selecting an Architect and How the OAA Can Help

ARCHITECTS AND THE OAA

Architects today are involved in diverse areas of practice and business. There are specialists and generalists in private practice. As well, architects are employed by a variety of large corporations, institutions, and small businesses applying their skills in research, innovation, and creative problem solving in a wide range of areas. Traditional practice, focusing on the design and construction of buildings, is still a popular choice for many architects.

Choosing an architect means you will have the best on your team dealing with your project.

Professional, Competent, Accountable, Responsible

The Ontario Association of Architects ensures that the profession remains responsive to the needs of society.

The Ontario Government has given Ontario architects the privilege of self-regulation. The Ontario Association of Architects regulates the practice of architecture in Ontario.

Ontario architects are the only individuals qualified to design buildings in the province greater than 3 storeys or 600 s.m. (6458 s.f.).

The Association is dedicated to promoting and increasing the knowledge, skill and proficiency of its members, and administering the Architects Act, in order that the public interest may be served and protected.

All architectural practices are also required to obtain a Certificate of Practice issued by the Ontario Association of Architects.

Members of the public may obtain copies of the Architects Act, and Regulation 27, through the Ontario Government’s e-laws website (www.search.e-laws.gov.on.ca).

SELECTING AN ARCHITECT

Selecting the right architect for your project is one of the most significant decisions you make as a client.

There are three basic methods of selecting the architect that is best suited for your project: Direct Selection; Quality Based Selection; Architectural Design Competitions. Each method has its advantages depending on such variables as your requirements, the complexity of the project and your time schedule.

To meet a client’s needs, architects must compete on the basis of their ability to perform the required services, not on the basis of fees. Therefore a competitive bid method of selecting an architect is not recommended. Competitive bids for architectural fees can degenerate into an ‘auction’ forcing fees down to unrealistically low levels resulting in fewer hours of professional skill being devoted to developing an economical and satisfactory project.

Savings in professional fees precipitate the reduction of design quality and professional services, and the client loses in the end. When an architect has been selected on an appropriate balance of skill, experience, imagination, sensitivity and ability to perform on schedule and within a construction budget consistent
with a client’s needs, it is relatively simple to negotiate a fair fee.

DIRECT SELECTION
Is most often used for residential architecture as well as small projects.
You can select an architect on the basis of special expertise required, reputation, familiarity with the location, personal acquaintance or a recommendation. You may seek an architect who designed a similar project you like. Your final decision may be based on your comfort level and rapport with a particular architect.

QUALITY BASED SELECTION
Is most commonly used by building committees representing institutions, corporations or public and private agencies.
It is a sensible, balanced procedure for selecting an architect on the basis of professional qualifications and competence, using value-based criteria. A comparison is made between two or more architects by a building committee that you set up. The committee makes a selection based upon their judgement of which architect is most likely to handle the project successfully.
A document providing detailed information about Quality Based Selection (QBS) is available at www.oaa.on.ca

ARCHITECTURAL DESIGN COMPETITIONS
Architectural Design Competitions solicit design solutions which are judged impartially on the comparative excellence, imagination and ingenuity of the submissions. The winner of an architectural competition is normally awarded the commission for the project. The architects for many public buildings such as City Halls, Museums and Galleries, are selected by this method. There are basically two types of architectural competitions, “open” and “limited.”
A document describing the rules for organizing an Open Architectural Competition is available on the OAA Website, visit public resources go to hire an architect and click on Architectural competitions.
In order to assist you in considering conducting a limited competition, “Guidelines for Limited Competitions” are available from the Ontario Association of Architects’ Website, please see the link above.

HOW TO FIND AN ARCHITECT
To begin, go to www.oaa.on.ca and click on the “Discover an Architect” tab.
The OAA’s database of practices gives you the most up-to-date information. You can search by location or practice name. Practices’ websites are linked to this listing to view their portfolio and learn more about their philosophy and expertise.
You can advertise your project to our members
The OAA’s Project Opportunities allows clients to post projects that require an architect. More than 2600 members can access this information. For more information:
Go to www.oaa.on.ca, click on “Professional Resources” tab, go to “Classifieds.”

Visit the OAA Website to search our database of practices.
Your most up-to-date resource for practice listings.

Now

Today the situation has changed and it is necessary to examine every single building project to determine the appropriate fee for architect's services. The practice of architecture and the provision of architectural services have evolved considerably. The architect and client must agree upon a wide range of project requirements and negotiate a fee based on each unique project. Some of the reasons for this include:

• Widely different Authorities Having Jurisdiction and approval processes based on building type and jurisdiction;
• Increasingly complex and sophisticated building systems and technologies;
• Different forms of project delivery;
• Project phasing with multiple building occupancies at various different times;
• Numerous additional specialists to consult and coordinate;
• Additional (or reduced) levels of services depending on each project and its method of delivery;
• Wide variations in construction costs;
• New project design and documentation requirements such as Building Information Modeling (BIM);
• Requirements for third-party certification (such as LEED®);

Then

A schedule of fees for architectural services based on a percentage of the construction cost was widely accepted and used following the Second World War. Expectations and roles within the design and construction industry were consistent and clearly understood. Architect’s services for any building project were very much the same and builders generally performed in a consistent manner based on a standard set of customs and procedures. Therefore it was relatively easy to identify a typical fee for services of an architect for a particular building type.

Tips on how to use RAIC’s Guide to Determining Fees for Architectural Services

The need for the document increased with the significant changes occurring in the design and construction industry. It is impossible to assume that the same professional fee will be appropriate for all projects even if the projects are of the same size and the same building type. As each building project is unique, so is the scope of services required and therefore so is the fee.

A percentage based fee was once the standard. Today, it is no longer applicable.
• New demands for rapid construction and tight schedules;
• Greater overhead costs as a result of extensive and complex “Requests for Proposals” and new marketing expenses;
• Greater expectations for energy conservation and building performance;
• Extensive submissions at various stages of project documentation.

TIPS FOR CLIENTS

The Guide provides information as to the variety of ways in which an architect is compensated, according to the scope of the architect’s services and the project’s type (classification), size (area) and scope (complexity).

When you embark on a construction program, you are making a commitment to what may be a major investment in an unknown quantity. While it is possible to define the proposed facility broadly in terms of size and function, there are significant variables needing attention:
• How well and how long will the facility serve its intended purpose?
• Will it be responsive to the needs of its users and the community?
• What will the ‘Life Cycle’ costs for operating the building be?

The architect you select to design the facility will be a major determinant in answering these questions. Training and experience enable the architect to transform your ideas and functional needs into an architectural program: a conceptual design; and the working drawings and technical specifications from which the facility will be constructed under the architect’s administration and field review.

During the design and construction of your building, the architect effectively becomes a major contributor to your organization serving as advisor, coordinator, and technical manager as well as creative artist. In a large measure the architect will determine the functional as well as aesthetic success of the project.

An architect needs to be able to provide the appropriate level of service required and conduct their business in a professional manner. Compensation should reflect not only the cost for the architect to provide services but also (and more appropriately) the value of those services.

If it is decided that a contractor should be made responsible for the design as well as the construction of the project - the ‘design - build’ option is appropriate. The client will benefit from the services of an architect in specifying the requirements in the building contract, or the contractor should appoint an architect to develop the design, where it is required under the Architects Act.

In either situation (of a design/build option), the appointment of an architect can be covered by published amendments to the OAA 600 client/architect contract, a “made in Ontario for Ontario architects” version of the national RAIC 6 standard contract form.

CONSIDERATIONS

DEVELOP A WORKING RELATIONSHIP

A sound working relationship between client and architect will contribute significantly to the success of a project. Time spent in preliminary discussion about the requirements, the timetable, the budget, and the nature and cost of professional resources required and their cost is time well spent.

CONSIDER THE RANGE OF SERVICES

The architect can provide a range of services. For a building project, these begin with investigating the feasibility of the requirements, developing design proposals, applying for statutory approvals, preparing construction information, obtaining bids for building work reviewing construction, and administering a building contract. The architect works with a broad palette of skills. The architect can coordinate or arrange normal structural, mechanical, and electrical engineering services, and other specialty consulting services connected with the project (e.g. interior design, landscaping, IT, security, signage or barrier free access).

The architect’s skills are not only relevant to whole building projects but also may be applied to related issues, including such diverse matters as strategic planning or master planning of property development for a client and the design or selection of furniture, fittings and equipment for the project.
COMPLYING WITH RESPONSIBILITIES AND OBLIGATIONS

The architect is required to design within the client’s program and requirements of authorities having jurisdiction and, of course, to work within existing laws relating to construction work, such as legislation and common law. All architects offering or providing services to the public must have a “Certificate of Practice” issued by the OAA and carry professional liability insurance.

The architect will assist with the steps that must be taken to achieve compliance, and on the need for approvals. Architects can make submissions and conduct negotiations with authorities having jurisdiction, but obviously cannot guarantee outcomes beyond their control.

Health and safety requirements in design and construction are governed by the Ministry of Labour.

How to order
For your copy of *A Guide to Determining Appropriate Fees for Architectural Services*

The document is free to download for RAIC members. Printed copies to send to clients will be available for $25 each.

Go to www.raic.org to purchase the Guide.

Questions or suggestions regarding an architect’s fees are welcome and should be directed to:

The Royal Architectural Institute of Canada
55 Murray Street, Suite 330
Ottawa, Ontario, K1N 5M3
Telephone: 613-241-3600
Email: info@raic.org
Canada Web: www.raic.org
OAA Services to the Public

WE PROVIDE THE FOLLOWING RESOURCES TO ASSIST YOU IN FINDING AN ARCHITECTURAL PRACTICE FOR YOUR PROJECT:

RESOURCES

WWW.OAA.ON.CA
The OAA Website is the most up to date, current source for information about architects and architecture. We invite you to visit and participate in this dynamic online community.
Here are just some of the resources available at www.oaa.on.ca:

DOCUMENTS
This is a library of commonly requested documents available from the OAA. It includes the Canadian Handbook of Practice, Quality Based Selection, and information on finding an architect and beginning a project.
Go to www.oaa.on.ca, click on “Professional Resources” tab, see Documents.

HOW TO “FIND AN ARCHITECT”:
“Discover an Architect” is your most up-to-date resource for architects and practice listings. You can use this search tool to find an architectural practice by municipality or name. Practices Profiles are coming soon.
Go to www.oaa.on.ca, and click on “Discover an Architect” tab.

PROJECT OPPORTUNITIES
This area of the site allows clients to post current projects available to architectural practices. More than 5000 members can access this information. For more information:
Go to www.oaa.on.ca, click on “Professional Resources”, go to “Classifieds”, see “Project Opportunities.”

We invite you to find out more about architectural services, the profession and the Association.

See the following additional resources and services:

CAREER INFORMATION
Go to www.oaa.on.ca, click on “Public Resources” see “Become An Architect.”

OAA PROGRAMS
Find out detailed information about OAA programs including:

CONTINUING EDUCATION
The OAA has a mandatory Continuing Education program for its members.
Visit www.oaa.on.ca, click on “Professional Resources”, see “Continuing Education” for more information.

AWARDS
The OAA’s annual awards program promotes the best of Ontario architecture. Members of the public are invited to participate in the People’s Choice Awards, and the Landmark Award. A summary of the current OAA awards program including criteria, description, and submission information, and images of the past winners can be accessed at www.oaa.on, go to “The OAA”, click on “Awards.”

OAA PERSPECTIVES
The OAA Journal is published quarterly. It is distributed to 5,000 architects, institutions, allied professionals, government agencies, and libraries. It is available upon request from the OAA. There is also now an electronic version of this publication which can be accessed at www.oaa.on.ca. Go to “News & Events”, click on “OAA Perspectives magazine.”

OAA ANNUAL CONFERENCE
The OAA holds its Conference in Toronto (odd years) and at another Ontario location (even years). The Conference, traditionally held in May, attracts more than 1,000+ architects, allied professionals and building industry representatives who attend Continuing Education sessions, tours, keynote speeches and social events. Learn more at www.oaa.on.ca, go to “News & Events”, click on “OAA Annual Conference.”

PRACTICE ADVISORY SERVICES
If you have questions, issues, or problems regarding architectural practice we want to hear from you. You can contact an OAA Practice Advisor for guidance and to confidentially discuss issues, questions and problems by calling 416-449-6898 or e-mail practiceadvisor@oaa.on.ca. For more information visit www.oaa.on.ca, go to “Professional Resources”, “Practice Support”, see “Hotline.”

COMPLAINTS & DISCIPLINE PROCESS
A complaint can be filed with the OAA by calling 416-449-6898. The Complaints Committee considers and investigates complaints made by members of the public (or members of the Association) against a member of the Association, holder of a Certificate of Practice or a holder of a Temporary Licence. The Committee may refer cases of professional misconduct to the Discipline Committee.
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- Services include architecture, interior design, and planning.

**Projects:**

- The firm’s projects have been published.
- Many of the projects include urban design and planning.
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- Peter Higgins Architect Inc. specializes in office and residential architecture.
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St. Louis, MO 63141
(314) 744-5040 / (314) 744-5046
wpm@mcmahongroup.com
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Chan Smyth Architect, Toronto, ON
Chapman Murray Associates Architects Inc., Niagara Falls, ON
Charles Cosentino Architect, Thornhill, ON
Charles E. Fosse, Architect, Farmington Hills, MI
Charles G. Bunker Architect Inc., Toronto, ON
Charles Schwenger Architect Inc., Toronto, ON
Charles Simon Architect, Eden Mills, ON
Chernoff Thompson Architects, Vancouver, BC
Cheryl Atkinson Architect, Toronto, ON
Cheryl C. Giraudy Architect, Toronto, ON
CHArchitects, Toronto, ON
Chintan Virani Architect Inc., Windsor, ON
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Chris A. Montgomery, Architect, Toronto, ON
Chris Tossell, Architect, Sault Ste. Marie, ON
Christopher A. Leggett Architect Inc., Ottawa, ON
Christopher Fillingham Architect Inc., Toronto, ON
Christopher P. Tweel Architect Inc., Toronto, ON
Christopher Simmonds Architect Inc., Ottawa, ON
Christopher Walker, Architect, Toronto, ON
Christopher Wallace Architect, Port Hope, ON
Christopher Wazncy, Bingham Farms, MI
Christopher Z. Tworkowski, Architect, Lakefield, ON
Chu Architects Inc., Toronto, ON
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Cindy Rendely Architecture, Toronto, ON
Ciro Pionsellii Architect, Toronto (Weston), ON
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Casaldom Architects, Wasaga Beach, ON
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D
D’Arcy L. Dunal Architect, Toronto, ON
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Dave’s Design, Jarvis, ON
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David A. Levy & Associates, Akron, OH
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David Fujiwara Architect, Toronto, ON
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Davidson-Langley Incorporated Architects, Toronto, ON
dCSC Limited Architect + Engineer, Thunder Bay, ON
de Silva Architect, Oakville, ON
deJmek Associates Inc., Architect & Engineer, Cambridge, ON
delcan Corporation, Engineers and Architects, Markham, ON
denis Gerald Rioux, Architect, Vaughan, ON
denis P. Bouchard Architect, Quebec, QC
dennis K. Tanaka, Architect Inc., Sharon, ON
dennis Sintic Architect, Thornhill, ON
derek Crain Architect Inc., Ottawa, ON
Des-Tek Inc., Miramichi, NB
design Applications, Toronto, ON
design Forum Architect Inc., Dayton, OH
design Workshop Architect Inc., Toronto, ON
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desmarais Couinseuil Yaghjian St. Jean + Associates, Architects, Ottawa, ON
desmond Roychaudhuri, Architect, Brampton, ON
detail Architect, Toronto, ON
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di Maio Design Associates Architect Incorporated, Windsor, ON
dialog Ontario Inc., Toronto, ON
Diamond and Schmitt Architects Incorporated, Toronto, ON
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Dino Giuliatti, Architect, Woodbridge, ON
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DMA, Montreal, QC
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don Bolton Architect Corporation, Toronto, ON
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Donald J. Caunter Architect Limited, Toronto, ON
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dorks Yue International Architecture Inc., Beachwood, OH
doru Vasile Architect, Toronto, ON
dory Azar Architect, Tecumseh, ON
Douglas B. Pollard Architect, Ottawa, ON
douglas Cardinal Architect Inc., Ottawa, ON
douglas Hardie Architect Inc., Ottawa, ON
Douglas Lawrence Architect, Toronto, ON
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drawing Room Architect Inc., Toronto, ON

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J

J. L. Cortes Architect Corporation
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Integra Architect Inc.
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Julian Jeffary Architect, Toronto
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Julien Architectes, Montreal, QC
Jurecka + Associates Architects Inc., Toronto, ON
K

K & B Architecture, Richmond Hill
K & K Architects, Toronto, ON
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Kaj Devai Architect, Dundas, ON
Kandovan Architects, Toronto, ON
Kaprielian Verhiel Architects Inc., Toronto, ON
Karen Chisvin, Architect, Toronto, ON
Karl Fischer Architect, Montreal, QC
Karp Namisiak Yamamoto Architects Inc., Branford, ON
Karp Namisiak Yamamoto Architects Inc., Burlington, ON
Kasian Architecture Ontario Incorporated, Toronto, ON
Katharine Harrison Architecture and Design Inc., Toronto, ON
Katherleen Kurtin Architect, Toronto
Kathleen West Architect, Toronto, ON
Kathryn Vogel Architects Inc., Hamilton, ON
Katrina Sochacka, Architect, Toronto
Katy Chey, Toronto, ON
Katz & Ritchie Architects, Nepean, ON
Kears Mancini Architects Inc., Toronto, ON
Keewatin-Aski Ltd., Consulting Engineers, Inc., Lookout, ON
Keith David Benjamin Architect, Toronto, ON
Keith Loffler McAlpine Architects, Toronto, ON
Kelman Associates Architect, Toronto
Ken Fukushima Architecture, Toronto
Kendall/Heath Associates Inc., Houston, TX
Kenneth Florence, Architect, Toronto, ON
Kenneth Isaac Architect Inc., Mississauga, ON
Kenneth Park Architect, New York, NY
Keshiri Design Services, Toronto
Kevin Devey Architect Inc., Ottawa, ON
Kevin Hengst, Architect, Cleveland, OH
Kevin Manuel Architect Limited, Toronto, ON
Kevin T. Evermann, Architect, Scottsdale, AZ
Khali U. Syed, Architect, Toronto
Kingsland + Architects, Inc., Toronto
Kirkor Architects, Toronto, ON
Kleinfeld Mchajlowycz Architects Incorporated, Toronto, ON
Kniebler Architects, Toronto, ON
Kohn Partnership Architects Inc., Toronto, ON
Kohn Shnier Architects, Toronto
Kojo La-Anaya Architect, Newmarket, ON
Kongats Architects, Toronto, ON
KRA Architects, Orangeville, ON
Kreg Fordyce Architect, Toronto
Kuwabara Payne McKenna Blumberg Architects, Toronto, ON
KWC Architects Inc., Ottawa
Kyra Clarkson Architect, Toronto, ON

L

L. Alan Grinham Architect Inc., Guelph, ON
L. P. Delean, North Bay, ON
L.D. Warren, Architect and Engineer, Windsor, ON
L.E. Glazer Architect Limited, Toronto, ON
L360 ARCHITECTURE INC., London, ON
Lafond Architects, Montreal, QC
Lalande + Doyle Architects Inc., Ottawa
Landmark Architecture Architect Inc., Caledon, ON
Lapalme Architecte, Gatineau, QC

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<tr>
<th>Architectural Practices Alphabetically</th>
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<tr>
<td>M</td>
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<tr>
<td>M. A. Shoom Architect Inc., Toronto</td>
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<td>M. B. Finney Limited, Consulting</td>
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<td>M. David Blakely Architect, Nepean</td>
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<td>M. Re. Neumann, Architect, Burlington</td>
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<td>M. Shami Architect, Toronto</td>
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<td>M.E. Johnston Architect, Ottawa</td>
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<td>M.E. McAuley Architect Inc., Mississauga</td>
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<td>M.H. Architecture, Inc., St. Louis MO</td>
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<td>M.W. Hall Corporation Architect,</td>
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<td>Macdonald Zuberer Ensslen Architects Inc., St. Catharines</td>
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<td>MacLennan Jaakunals Millier Architects Ltd., Toronto</td>
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<td>Maged Basilios, Architect, Windsor</td>
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<td>Maher Saleh Shaikati, Richmond Hill</td>
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<td>Markmillon Cugini, Architects, Toronto</td>
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<td>Markmillon Cugini, Architects, Owen Sound, Queen</td>
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<td>Malcolm Fox Architect, Kingston</td>
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<td>Malhotra Architecture, London</td>
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<td>Malien Gowing Berzins Architecture</td>
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<td>Manon Renaud, Montreal, QC</td>
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<td>Maor Cohen Architect Inc., Toronto</td>
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<td>Maragna Architect Incorporated,</td>
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<tr>
<td>Marc J. Riva, Architect, Scugog (Port Perry)</td>
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<td>Marcel Landry Architect, Gatineau, QC</td>
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<tr>
<td>Marco Manini Architect, Montreal, QC</td>
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<tr>
<td>Maria Denegri Architect, Toronto</td>
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<td>Marilyn Ypes Architect Inc., Toronto</td>
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<td>Mark Feldman Architect, Markham</td>
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<td>Mark Glassford Architect, Ottawa</td>
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<td>Mark Gray Architect, Ottawa</td>
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<td>Mark Hawcock Architect Inc., Toronto</td>
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<td>Mark Stringer Architect, Toronto</td>
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<td>Markham High Tech Inc. Architects, Markham</td>
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<td>Markham High Tech Inc. Architectures, Niagara-on-the-Lake, ON</td>
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<td>Marklevitz Architects Inc., Seattle, WA</td>
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<td>Marlene. S. Scharf Slopack, Architect, Thornhill</td>
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<tr>
<td>Marsh Katsios Architect, London</td>
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<td>Martha Dorion Architect, Toronto</td>
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<td>Martin Associates, Associates, Toronto</td>
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<td>Martin Foxette Architect,</td>
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<td>Martin Pfalgraf Architect, Gatineau, QC</td>
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<td>Martineau Architecture Inc., Ottawa</td>
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<td>Maryann Thompson Architect, Cambridge, MA</td>
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<td>Massimo A. Fantoni Architect,</td>
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<td>Master Building Inc., Richmond Hill</td>
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<td>MATT E. MAJEED, Architect, Cleveland, OH</td>
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<tr>
<td>Matthew Brina, Chanhassen, MN</td>
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<td>Matthew Shuster Architect, Toronto</td>
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<td>Matthew T. Harvey, Architect,</td>
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<td>Maurizio Trotta Architect Inc.,</td>
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<td>Mauritz Designs Inc., Architects,</td>
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<td>McCallum Sather Architects Inc.,</td>
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<td>McCormack Architects, Toronto,</td>
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<td>Mcr消毒 Charonn Laurin Architect Inc., Barrie, ON</td>
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<td>Medin Architecture Inc., Toronto</td>
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<td>Mehboob Bangash Architects, Toronto</td>
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<td>Mei Associates Inc., Vaughan,</td>
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<td>Mel MEKINDA, Architect, Toronto</td>
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<td>Melillo Architects Incorporated,</td>
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<td>Melina Craig Architect Inc., Ottawa</td>
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<td>Melissa Rochii Architect Inc.,</td>
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<td>Menkes Shooner Dagenais LeTourneux</td>
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<td>Merrick Canada Architecture Inc.,</td>
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<td>Messburnsmith Architects, Toronto</td>
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<td>Meta Form Architects Inc., Toronto</td>
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<td>MGP Architects . Engineer Inc., Sault Ste. Marie, ON</td>
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<td>Michael A. Faric Architect, Toronto</td>
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<td>Michael A. Wilson Architect, Stratford,ON</td>
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<td>Michael Brisson Architect, Kitchener,</td>
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<td>Michael Bram Architect, Ottawa</td>
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<td>Michael Butalovich, Architect,</td>
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<td>Michael Cicerni Architects Inc.,</td>
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<td>Michael D. Allen Architect Inc.,</td>
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<td>Michael H. K. Wong Architects Inc.,</td>
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<td>Michael H. Lutsch, Jr. Architect,</td>
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<td>Michael I. Baytman, Architect,</td>
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<td>Michael J Habel, Architect, Cincinnati, OH</td>
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<td>Michael John McCall Architect,</td>
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<td>Michael Kelly Architect, Ottawa</td>
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<td>Michael L. Clark, New Albany, NY</td>
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<td>Michael Lafreniere Architect, Toronto</td>
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<td>Michael Mantzor Architect, Toronto</td>
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<td>Michael Moleisky, Architect, Toronto</td>
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<td>Michael Pettes Architect Inc., Oakville, WA</td>
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<td>Michael Pittas, Architect, Mount Royal, QC</td>
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<td>Michael Spaziani Architect Inc.,</td>
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<td>Michaela Weiner Architect, Markham</td>
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<td>Michael G Langloris, Architect,</td>
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<td>Miguel Escobar Architect,</td>
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<td>Millen Associates, Architects,</td>
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<td>Mills &amp; Associates Ltd., Architecte, Oshawa, ON</td>
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<td>Milne Architect, Toronto</td>
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<td>Milton Katz, Architect, Architect Inc., Toronto</td>
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<td>Min &amp; Associate Inc. Architect,</td>
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<td>Mirro J. Nestor Architect, Toronto</td>
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<td>Mitch Sauer Licensed Technologist OAA, Courtois, ON</td>
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<td>Mitchell Architects Inc., North Bay, ON</td>
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<td>MHC International Architects Ltd.,</td>
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<td>MMMC Inc. Architects, Bradford,</td>
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<td>MMP Architects, Winnipeg, MB</td>
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<td>Moffet &amp; Duncan, Architects Inc.,</td>
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<tr>
<td>Mohammed S. Elbadawi Architect,</td>
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<td>momentum architect, Oakville,</td>
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<td>Monica E. Kuhn, Architect,</td>
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<td>Montgomery Philipp King Architect Inc., Southamptoni,</td>
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<td>Montgomery Sisam Architects Inc.,</td>
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<td>Moorfit Architect, Toronto</td>
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<td>Morris Melamed, Architect, Ottawa</td>
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<td>Moshe Safdie Associates Ltd., Architects,</td>
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<td>Moss Sun Inc., Toronto,</td>
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<td>Mulvanny2 Architecture Corporation,</td>
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<td>Murphy &amp; Murphy Architect Inc.,</td>
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<td>Nn ARCHITECTURE INC., Toronto</td>
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<td>Nadeem Irfan Architect Inc., Toronto</td>
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<td>Natale and Scott Architects, Toronto</td>
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<td>Nathaniel G以后 Architect, Toronto</td>
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<td>Naylor Architect, Markham</td>
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<td>Neil Ironside - Architect, Toronto</td>
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<td>Neil J. McDonald, Architect Inc.,</td>
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<td>Nelson Architecture Inc., Architect,</td>
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<td>Nelson Kwong Architect, Toronto</td>
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<td>NEWMAN (Canada) INC., New Haven, CT</td>
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<tr>
<td>Nexus Architect, Toronto,</td>
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<td>NFOE Inc., Montreal, QC</td>
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<td>NGA Architects, Toronto</td>
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<tr>
<td>Nicholas Caragianis Architect Inc.,</td>
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<tr>
<td>Nicholas Holman, Architect, Stella, ON</td>
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Nicholson Sheffield Architects Inc.,
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symbols architecture-design, Toronto, ON
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Langmead, L.S.
Lanik, Edward J.
Lazic, Vera
Leslie, Richard R., Ottawa, ON
Levec, Frank
Levine, Allan M., Thornhill, ON
Lewandowski, W.J.
Leban, William
Love, John B.
Luk, Shing Yip

M
Macdonald, Edward A.
Maceluch, Walter J.
MacInnis, Garfield A
Malik, Bharam P., Toronto, ON
March, Ronald John, Waterloo, ON
Marien, Andre
Marinoff, Ivan A.
Mark, Gilbert
Marko, Victor S., Kelowna, BC

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<table>
<thead>
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<th>City, Province</th>
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<td>Underhill, D.M.</td>
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<td>Zuk, Radoslav</td>
<td>Montreal, QC</td>
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### HONORARY MEMBERS

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<td>Rayman, Irv</td>
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<td>Roberts, Alfred C.</td>
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<td>Robertson, Derry M.</td>
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<td>Teron, William</td>
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<td>Yolles, Morden</td>
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