

22

**OAA**  
**AWARDS**

**OAA AWARDS 2022**



Ontario Association  
of Architects

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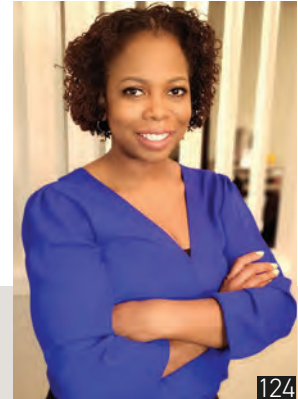
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## PRESIDENT'S MESSAGE

ONTARIO ASSOCIATION  
OF ARCHITECTS

The Ontario Association of Architects has an enormously important role: the regulation of the province's architecture profession in the public interest. Its mandate comes from the *Architects Act*, which includes among its objectives a call "to promote public appreciation of architecture and the allied arts and sciences." This publication serves exactly that purpose, illustrating the possibilities for the built environment and encouraging a broader understanding and awareness of architecture.

The book showcases exciting new projects of architecture practices large and small, long-established and emerging. For 2022, our Design Excellence Jury selected 17 Finalists, using criteria of creativity, context, sustainability, good design/good business, and legacy. From this shortlist, the jurors chose the eight winning projects that kick off this publication. They include a range of building types, from libraries and learning institutions to striking residences and performing arts venues in Southwestern Ontario and Northwestern Texas.

Individually, these projects highlight the innovation and skill of their design teams; collectively, they show the breadth of talent in Ontario's architecture profession, whose members create beautiful, thoughtful, effective and inspiring buildings.

As we continue to adapt to our new realities in the wake of a pandemic, we are also aware of our responsibility to respond to the challenge posed by the climate crisis. Submissions to the Design Excellence program required Energy Use Intensity (EUI) metrics, reflecting the OAA's commitment to pursuing climate stability in the public interest and ensuring that sustainable, resilient design is a critical component of any successful project.

In addition to offering a look at cutting-edge projects, this book also includes profiles of the recipients of our 2022 OAA Service Awards. Read on to learn more about driven, talented members of our profession like Camille Mitchell, winner of the G. Randy Roberts Service Award; John van Nostrand, the recipient of the Order of da Vinci; and Diarmuid Nash, whom we honour this year with the Lifetime Design Achievement Award. In these pages, you will also get a chance to get acquainted with the esteemed members of our juries, and the principals of Smart Density, the unique firm recognized with this year's title for Best Emerging Practice.

We hope you enjoy this publication, with its thoughtful exploration of what makes these projects and people so special. These texts and images of stunning architecture support the OAA's vision of a safe and healthy built environment that performs at the highest levels and elevates the human spirit.



Susan Speigel, OAA, FRAIC  
President  
Ontario Association of Architects





## DESIGN EXCELLENCE JURY

ONTARIO ASSOCIATION  
OF ARCHITECTS

This jury is a multidisciplinary group of experts that came together (virtually) to review the 80 qualified submissions for the OAA's Design Excellence program. The submissions were critiqued in a variety of categories, including creativity, context, good business, and legacy. In particular, the jury was very focused on the contributions a project makes to a sustainable environment—reducing site impacts, lowering dependence on fossil fuels, and achieving a high quality of interior environment with regard to daylighting, air, and material use.

The jury was particularly thoughtful in choosing first its shortlist of 17 finalists and then the eight winners. They question whether there was traditionally too much focus on operational energy use and building envelope design rather than embodied energy or site impacts. They noted how difficult it is to evaluate residential projects in comparison with other building types subject to many other constraints, including tighter budgets and complex regulations. They wondered whether the most luxurious spaces necessarily communicate best practices in the criteria of sustainability given their environmental footprint. Ultimately, they sought to find consensus in highlighting projects that exemplify "Design Excellence."



**Kathryn Firth**  
MAUD  
Director,  
Masterplanning  
and Urban Design  
Arup



**Nina-Marie E. Lister**  
RRP, MCIP  
Professor and  
Graduate Program  
Director, Ryerson  
University School of  
Urban and Regional  
Planning



**Brian Rudy**  
OAA, FRAIC  
Partner, Moriyama &  
Teshima Architects



**Stephen Teeple**  
OAA, FRAIC  
Founding Principal,  
Teeple Architects



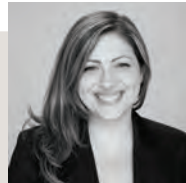
**Deborah Wang**  
OAA  
Curator and  
Artistic Director  
DesignTO

**DESIGN JURY  
FACILITATOR**  
**Jon F. Hobbs**  
OAA, FRAIC  
Architect (retired)

## TECHNICAL ADVISORS ON SUSTAINABILITY

ONTARIO ASSOCIATION  
OF ARCHITECTS

In reflection of the growing importance of environmental considerations in the built environment, the OAA has tasked a special Technical Jury to review all project submissions prior to the Design Excellence Jury. This year, Energy Use Intensity (EUI)—the amount of total energy use per square metre per year—was once again a requirement. It is a commonly understood measure of energy efficiency, which is one of the key actions a designer can take to mitigate climate change. This year's technical advisors were two members of the OAA's Sustainable Built Environments Committee (SBEC). They awarded up to 10 points to each project, of which up to five were for the degree of energy efficiency, and up to five for addressing other climate mitigation strategies such as reducing carbon emissions in creation of building materials, site impact considerations, water use, and clean energy generation.



**Veronica Madonna**

OAA, FRAIC

Architect, Studio  
Veronica Madonna  
Architect

Assistant professor,  
RAIC Centre  
for Architecture at  
Athabasca University



**Karl van Es**

OAA

Associate Architect,  
BDP Quadrangle

## SERVICE AWARDS JURY

ONTARIO ASSOCIATION  
OF ARCHITECTS

The Service Jury selects those individuals who have, through their selfless professional dedication, shown themselves as exemplary ambassadors to their profession and their communities, in a biennial recognition concurrent with the Awards of Excellence. The G. Randy Roberts Service Award, named for a former OAA president devoted to the profession, honours an individual member for extraordinary service to the membership, working under the radar to get necessary tasks done “behind-the-scenes.” The Order of da Vinci Award recognizes architects who have demonstrated exceptional leadership in the profession, education, and service to the profession and their community. The Lifetime Achievement Award acknowledges an architect’s career-long commitment to the promotion, innovation, and achievement in architectural design, exemplified in an outstanding body of work. Finally, as its name suggests, Best Emerging Practice honours newer firms with clear goals and effective strategies.



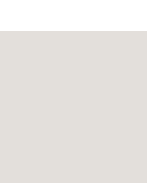
**Curtis Berkenbosch**  
OAA  
Chair, Algoma Society  
of Architects



**Gordon Hunt**  
OAA  
Architect, ARK



**Susan Spiegel**  
OAA, FRAIC  
President,  
Ontario Association  
of Architects



**Diana Osborne**  
OAA  
Architect, AECOM

### SERVICE AWARDS JURY FACILITATOR

**Patrick Saavedra**  
OAA, MUP  
Architect and Director  
of Planning and  
Renovation,  
York University

# DESIGN EXCELLENCE WINNERS





Ontario Association  
of Architects

Buddy Holly Hall brings the city's vibrant performing arts community, along with a variety of professional touring productions, together under one roof.

Lubbock, Texas lost its heart after two tornadoes destroyed the downtown core in 1970. Buddy Holly Hall represents a city redefining itself through collaborative design and a community-funded commitment to the arts and education.

The Hall is performing arts centre, and community hub that offers entertainment, education, culture, and the arts for the people of West Texas. Located in the arts and culture district of Lubbock, the site is a catalyst for encouraging downtown development in this city of 260,000 people in the northwestern area of the state. The Hall has become a destination for experiencing a broad array of arts—ballet, Broadway musicals, operas, symphony concerts—and is nurturing further growth of the local arts community.

The design is influenced by the landscape of West Texas. Horizontal striations running along the building's envelope, together with sculpted interior walls, reflect the prismatic rock formations of Texas' canyons. The building's colours are inspired by the desert plants, soil, and sky, while its shapes and angles are abstractions of arroyos and other landforms.

The programme includes a small and large theatre, main lobby, flexible rehearsal and performance spaces, multipurpose rooms, restaurant, and outdoor amphitheatre and gardens. Targeting LEED Silver, the Hall responds to the region's extreme temperature fluctuations. Most buildings in this hot climate are either opaque or have massive air conditioning loads when heat gain spikes in summer. To avoid this, the design team devised a long overhang, angled fins, and deep-set ribbon windows to act as architectural drapery to filter the daylight without obstructing the vistas surrounding the Hall. Extensive sun studies determined the best angles for the custom fins to maximize shade and view. The design of its façade significantly reduces the cooling loads.

The gardens are filled with native plant species, which helps minimize water usage. The plantings are integrated into low-angled ramps, creating universally accessible paths to all entrances. A covered plaza and an east facing courtyard provide shaded social space and comfortable conditions for outdoor events. Back-of-house spaces all receive natural light from the north and west, enhancing the workspace for performers and staff alike.

#### WINNER

## BUDDY HOLLY HALL OF PERFORMING ARTS AND SCIENCES

DIAMOND AND SCHMITT  
ARCHITECTS INCORPORATED  
(DESIGN ARCHITECT),  
PARKHILL (ARCHITECT OF RECORD)  
AND MWM ARCHITECTS  
(ASSOCIATE ARCHITECT)

#### DESIGN JURY COMMENTS

"The building appears to respect the 1950s style and ethos in celebrating the era of its namesake. A glorious space to see productions and a grand lobby in which to gather before and after shows. And a clean and beautiful street presence."

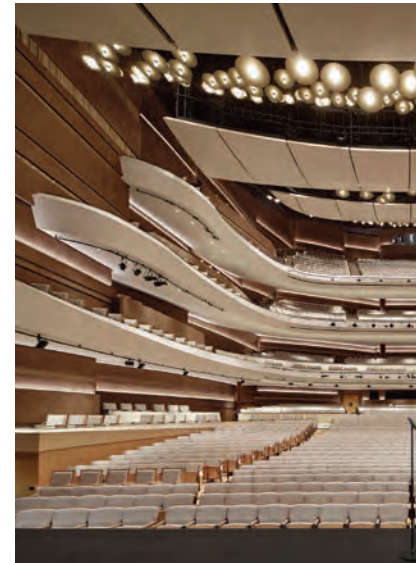






**SUSTAINABILITY  
ADVISORS' COMMENTS**

"Targeting LEED Silver, the Holly Hall of Performing Arts and Sciences was recognized for its signature form: sloping roof, covered plaza, and custom fins that respond to the region's extreme temperature fluctuations to create cool exterior and interior spaces for events and gathering."

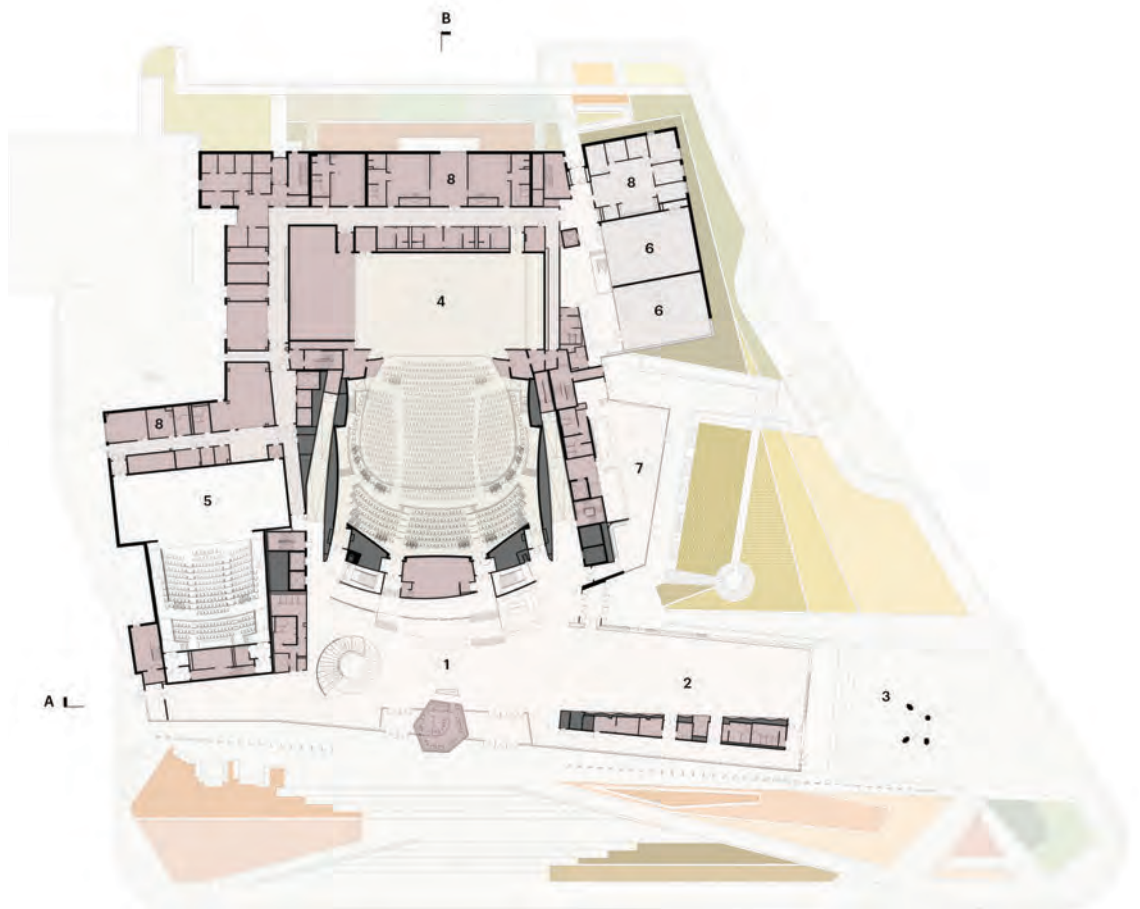






Ground Floor Plan

- 1 Christine DeVitt Main Lobby
- 2 Great Hall
- 3 Bird's Tail
- 4 Helen DeVitt Jones Theater
- 5 Crickets Theater
- 6 Ballet Lubbock
- 7 Cafe
- 8 Back of House





**PROJECT**

Buddy Holly Hall of Performing Arts and Sciences

**LOCATION**

Lubbock, Texas

**COMPLETION**

2021

**BUDGET**

\$158M

**AREA**

218,000 square feet

**CLIENT**

Lubbock Entertainment and Performing Arts Association

**ARCHITECT**

Diamond and Schmitt Architects Incorporated  
(Design Architect); Parkhill (Architect of Record);  
MWM Architects, Inc. (Associate Architect)

**ARCHITECT TEAM**

A.J. Diamond, Matthew Lella, Mike Lukasik,  
Cynthia Carbonneau, Mehdi Ghiyaei, Peter Kirby,  
Sarah Elliot, Jose Trinidad, Russell Wooten, Daniel Kassel,  
Wei Zhao, Joe Tang, Stephanie Huss, Kholisile Dhlwayo

**GENERAL CONTRACTOR**

Lee Lewis Construction Inc.

**STRUCTURAL**

Entuitive/MWM Architects Inc.

**MECHANICAL/ELECTRICAL**

Crossey Engineering Ltd. / Parkhill

**CIVIL**

Parkhill

**ACOUSTICS/AUDIO-VISUAL/I.T.**

Jaffe Holden Acoustics

**THEATRE CONSULTANT**

Shuler Shook

**LEED CONSULTANT**

Palladino and Company

**INTERIORS**

Diamond Schmitt, Parkhill, MWM Architects, Inc.

**LANDSCAPE**

Parkhill

**PHOTOGRAPHY**

Casey Dunn, Dror Baldinger, FAIA

This adaptive reuse project houses the Aviation and Engineering Technology & Applied Science program at Centennial College's Downsview campus, on a site that was once Canada's epicentre of aviation design and manufacturing.

The College's educational programs are housed inside the heritage structure and new extensions. The complex comprises two hangars, classrooms, administration offices library, and learning and fabrication spaces. Avionics, electronics, engines, composite labs, group study and collaborative zones are all part of the programme.

Spaces for student activity are designed to achieve a maximum variety of experience types, from rooms for quiet study and small meetings, to social seating and games rooms equipped with ping-pong tables. The public spaces aim to connect students not only with one another but also with the Aerospace program and the essence of the building. They have been designed with optimal views into the primary Hangar, as well as into the labs and teaching spaces.

In addition, the new facility establishes a museum of artifacts with a collection drawn from the site's storied past and exhibits conveying the history of Canadian aviation.

The vintage brick structure had served as the manufacturing facility for the de Havilland Aircraft of Canada, which moved to the site in 1929.

The architects met the client's strict energy-efficiency mandate by addressing the building's passive systems—implementing a high-performance envelope, natural daylighting, and LED lighting system—and devising highly efficient active systems.

The design team salvaged and restored most of the existing heritage brick structures. Signage and graphics throughout the facility play a major role in rebranding the structure as a home to aviation education, while also drawing users' attention to its vintage architectural components and connecting a near-century of its built history to the new additions. The ongoing history of Canadian aviation is celebrated and made accessible to students and the public through newly introduced educational activity enhanced with an engaging graphic overlay.

#### WINNER

## CENTENNIAL COLLEGE DOWNSVIEW CAMPUS CENTRE FOR AEROSPACE AND AVIATION

MACLENNAN JAUNKALNS  
MILLER ARCHITECTS (MJMA)  
IN ASSOCIATION WITH  
STANTEC ARCHITECTURE LTD.

#### DESIGN JURY COMMENTS

"This is a creative, adaptive reuse that transforms suburban Downsview into a people-oriented place. A deft integration of old and new that makes the most of its inherited spaces and facades."







SUSTAINABILITY ADVISORS' COMMENTS

"Commendable for its adaptive reuse of an iconic industrial compound through the extensive salvaging and restoration of the existing heritage brick structure. Several passive design strategies include the succulent green roof, high-performance envelope, natural daylighting, and LED lighting system."



Ground Floor Plan

- 1 Main Entrance
- 2 Lobby
- 3 Service Desk
- 4 Student Commons
- 4 Study Space
- 6 Landscaped Courtyard
- 7 Cafe
- 8 Parts & Toll Storage
- 9 Hangar A
- 10 Hangar B
- 11 Avionics Lab
- 12 Electrical Lab
- 13 Air Frame Assembly Lab
- 14 Sheet Metal Lab
- 15 Piston Engines Lab
- 16 Turbine Engine Lab
- 17 Composites
- 18 Engineering Technology & Applied Sciences Lab

- New Build
- Renovation

Second Floor Plan

- 1 Classrooms
- 2 Computer Labs
- 3 Study Spaces
- 4 Admin
- 5 Board Room











**PROJECT**

Centennial College Downsview Campus Centre  
for Aerospace and Aviation

**LOCATION**

Toronto

**COMPLETION**

2019

**BUDGET**

Withheld

**AREA**

12,356 m<sup>2</sup> (133,000 square feet)

**CLIENT**

Centennial College

**ARCHITECT**

MacLennan Jaunkalns Miller Architects (MJMA)  
in association with Stantec Architecture Ltd.

**ARCHITECT TEAM**

**MJMA:** Robert Allen, Ted Watson, Tarisha Dolyniuk,  
Timothy Belanger, Andrew Filarski; Project Manager:  
Chris Burbidge; Project Architects: Kristin Beites,  
Sean Solowski; Design Team: Maryam Mohajer,  
Katya Marshall, Jason Wah, Mitchell May,  
Cathy McMahon, Agnes Yuen.

**Stantec:** Stephen Phillips, Dathe Wong, Ricky Papa,  
Bob Wood, Anthony Lue, Sy Selick, Nicholas Boutin,  
Tim Lee, Gunta Mackars, Carolina Mora, Mario Bon.

**CONTRACTOR**

N/A

**STRUCTURAL**

Blackwell

**MECHANICAL/ELECTRICAL**

Crossey Engineering

**INTERIORS**

MJMA Architecture & Design  
in association with Stantec

**HERITAGE ARCHITECTS**

E.R.A. Architects

**LANDSCAPE**

Stantec Consulting

**PHOTOGRAPHY**

doublespace photography,  
Scott Norsworthy



Clearview's newest public library is a key project for Stayner's community. A recipient of this year's Ontario Library Association (OLA) awards, the library's energized design language is a result of optimized programming integrated to passive environmental strategies. A modest 650 sq. metres in area, the library building is thoughtfully connected to the local hockey arena with a small atrium and shared amenities. This result is a bright and airy family-friendly, locally scaled community hub with a powerful and iconic presence. With its folding rooflines, jagged clerestories, enormous views, and powerful design language, the complex is deeply connected to the surrounding landscape.

This project expands the Stayner Community Centre, adding a new primary entrance to connect the existing programmes with the single-storey library addition. The interior features an open plan, sightlines, and accessible circulation throughout, a community lounge, multi-purpose boardrooms, and staff support spaces. A children's area, lounge seating, workspace, and charging stations for teens also provide overflow space for those with families at the hockey rink.

The form of the library addition is a modern iteration of the local architectural vernacular, driven by the typical barn roof typology, allowing the architects to exploit natural light and frame engaging views. The site is surrounded by fields and greenery, and these views create a calming oasis for reading and working.

The design team devised the best solar orientation to incorporate passive environmental strategies. The orientation of the library is on a true north-south axis. Clerestory windows and a vaulted main space ensure that natural light is captured from all directions to mitigate heat gain and minimize the need for artificial lighting. The library is clad in a sustainable wood siding, and the interior used low VOC paint and finishes to help create a comfortable and healthy environment.

The addition of the Clearview Public Library to the Stayner Community Centre builds on the town's existing and pervasive civic pride and creates an opportunity for the community's further growth and development.

#### WINNER

## CLEARVIEW PUBLIC LIBRARY, STAYNER BRANCH

LEBEL & BOULIANE INC.

#### DESIGN JURY COMMENTS

"This project achieves drama in all four seasons with minimal means on a tight budget. It has achieved a high sustainability score with modest moves. The library's gestures are strong and legible, achieved by careful design choices."







- Community Hall  
 1 North Hall  
 2 South Hall  
 3 South Corridor  
 4 Mechanical Room  
 5 Electrical Room  
 6 Coat Room
- Library  
 7 Entrance/Vestibule  
 8 Community Atrium  
 9 North Corridor  
 10 North Vestibule  
 11 CEO Office  
 12 Book Drop  
 13 Staff Kitchenette  
 14 Staff Work Area  
 15 Staff Lockers  
 16 Staff W/C  
 17 Circulation Desk  
 18 Library Entrance  
 19 Community Lounge  
 20 Children's Area  
 21 Computers  
 22 Main Library  
 23 Quiet Study  
 24 Teen's Area  
 25 Tutorial Room 1  
 26 Tutorial Room 2  
 27 Unisex W/C 1  
 28 Unisex W/C 2  
 29 Universal W/C  
 30 Storage  
 31 Community Storage  
 32 Community Boardroom



### SUSTAINABILITY ADVISORS' COMMENTS

"A unique roof form that optimizes natural daylighting and passive solar heat gain, while simultaneously bracing the building against heavy snowfall and accumulation. Locally sourced wood cladding, high-efficiency mechanical systems, lighting and plumbing fixtures, and low VOC interior finishes."







Section Looking West



Section Looking East





**PROJECT**

Clearview Public Library, Stayner Branch

**LOCATION**

Stayner, Ontario

**COMPLETION**

2021

**BUDGET**

Withheld

**AREA**

657 m<sup>2</sup> (7072 square feet)

**CLIENT**

Clearview Public Library, Township of Clearview

**ARCHITECT**

Lebel & Bouliane Inc.

**ARCHITECT TEAM**

Luc Bouliane, Natasha Lebel, Tiffany Tse,  
Thilani Rajarathna (former), Wes Wilson (former),  
Jason Hong (former)

**CONTRACTOR**

Corebuild Construction Ltd.

**STRUCTURAL/MECHANICAL/ELECTRICAL**

R.J. Burnside & Associates Limited

**INTERIORS**

Lebel & Bouliane Inc.

**LANDSCAPE**

Envision-Tatham Inc.

**SHELVING CONSULTANT**

SmartSpace GTA

**CLADDING CONSULTANT**

Engineered Assemblies

**PHOTOGRAPHY**

Tom Arban, Michael Muraz



In the City of Brampton, the fast-growing Springdale community was in desperate need of a community facility. Springdale Library and Komagata Maru Park is an inclusive gathering place and an architectural counterpoint to the typical suburban setting.

The new public library provides for 22,000 square feet of library program space, combined with a 5,000 square-foot multi-purpose room for the community. The neighbourhood park is comprised of areas for children's play equipment, a splash pad, parking areas, and a contemplative garden.

To connect this building to the surrounding landscape, the design team applied the concept of an organic, undulating perimeter condition of building and courtyard:

The building sits along Bramalea Road northwest of Sandalwood Parkway. Curving around the northern and western boundaries of the site is a natural ravine, part of a larger system of green corridors throughout the greater municipal area. The design team connected this building to the landscape in two ways: first, by conceptually evoking an organic, undulating perimeter around the building and courtyard; and second, by creating an artificial topography within the flat park landscape, ceiling and roof plane, and interior floor slab of the library structure.

The project has been designed to achieve LEED Gold certification, integrating geo-thermal heating and cooling; low-VOC materials; incorporation of custom ceramic pattern that expands and contracts in response to varying solar radiation on each side of the building; extensive green roofs; planted and shaded parking areas; bio-swales; and use of locally available materials and vegetation. A rainwater collection system provides grey water for the project's toilets, reflecting pools in the contemplative gardens, irrigation, and community splash pad.

The dynamic and fluid geometries of the architecture and park spark curiosity and interest, and perhaps the beginnings of a new kind of organic urban design approach for the traditional suburban condition. The Springdale Library and Komagata Maru Park aspires to create an inclusive gathering place, a progressive architectural expression in the suburbs, and a point of pride for the city. The Springdale branch provides Brampton with an emboldened organic presence and a sustainable public resource for the community.

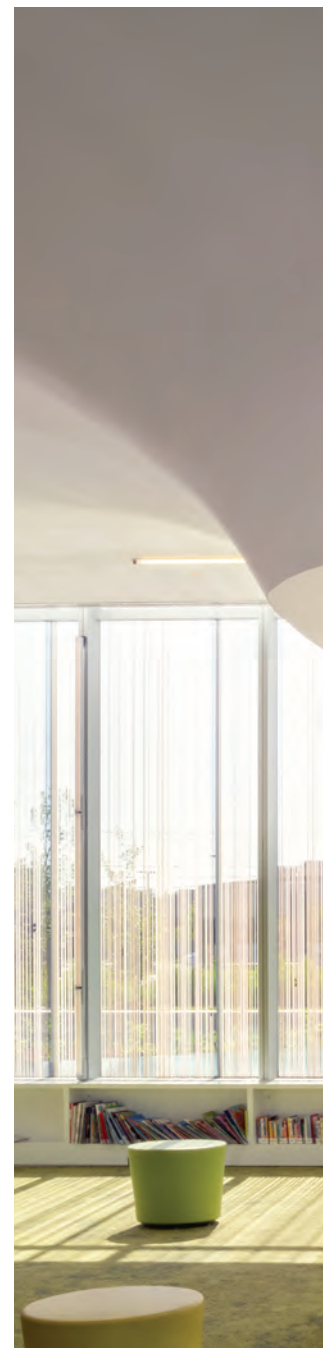
#### WINNER

## THE SPRINGDALE LIBRARY AND KOMAGATA MARU PARK

RDH ARCHITECTS INC. (RDHA)

#### DESIGN JURY COMMENTS

"This gorgeous project was able to achieve a high sustainability score despite significant glazing. Immaculately detailed, with a whimsical and fun spirit that is child-friendly. How powerful it is to go to the suburbs, expecting banal architecture, massive surface parking lots and flattened plazas, then to discover this spectacular park and library!"







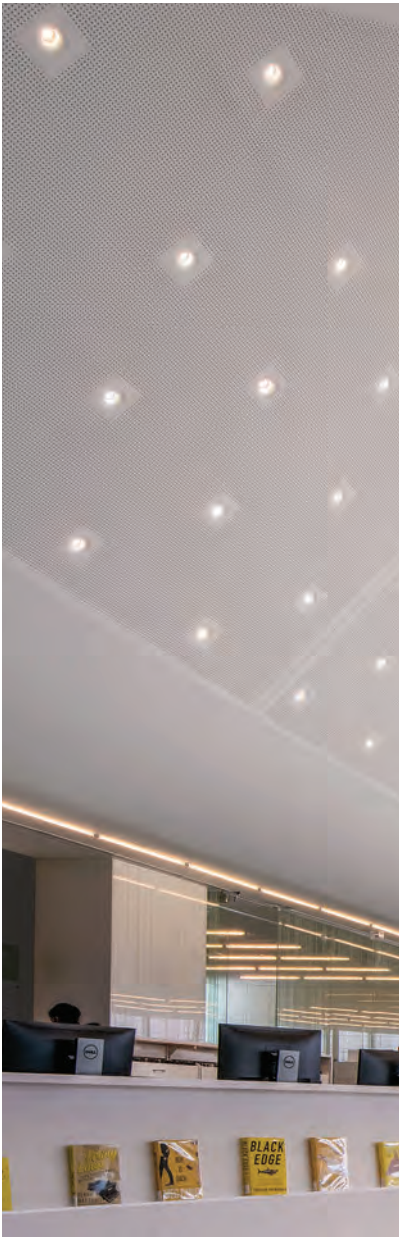
Site Plan

- 1 Library Building
- 2 Multi-purpose Room
- 3 Entry Courtyard from Street
- 4 Entry Courtyard from Parking
- 5 Contemplative Gardens
- 6 Splash Pad
- 7 Children's Park Equipment
- 8 Shade Structure
- 9 Pathways
- 10 Parking
- 11 Bioswale
- 12 Allee Path
- 13 Ravine
- 14 Commercial Development
- 15 Bramalea Road



**SUSTAINABILITY  
ADVISORS' COMMENTS**

"Planned to achieve LEED Gold certification, the library cleverly integrates both passive and active systems with an innovative green roof design that doubles as a skylight, as well as custom ceramic patterns that expand and contract to deal with varying degrees of solar radiation. The site is optimized as well, with a rainwater collection system that provides greywater for use in toilets, reflecting pools for irrigation, planted/shaded parking areas, and bio-swales."











**PROJECT**

The Springdale Library and Komagata Maru Park

**LOCATION**

Brampton, Ontario

**COMPLETION**

2018

**BUDGET**

\$17,000,000

**AREA**

2,500 m<sup>2</sup> (27,000 square feet)

**CLIENT**

The City of Brampton and the Brampton Library

**ARCHITECT**

RDH Architects (RDHA)

**ARCHITECT TEAM**

Tyler Sharp, Bob Goyeche, Sanjoy Pal, Andrew Cranford,  
Soo-Jin Rim, Ivan Ilic, Simon Routh

**CONTRACTOR**

Aquicon

**STRUCTURAL**

Halsall (now WSP Group)

**MECHANICAL/ELECTRICAL**

Jain Consultants

**INTERIORS**

RDH Architects (RDHA)

**LANDSCAPE**

NAK Design Strategies

**PHOTOGRAPHY**

Nic Lehoux

The Tile House is a re-sized dwelling for an empty-nest couple on a compact, stacked footprint. This single-family dwelling encourages flexible, interactive living, with spaces that can be transformed and reconfigured as needed for working at home, entertaining, hosting guests, and just relaxing.

The building mimics the form of its neighbours on this street of older traditional homes, through subtle design moves, such as a restrained material palette. The clay-tile cladding on the front wall and sloped-roof is essentially the same material as the red clay brick common to the area.

The house sits on a deep, sloped site with a forested backyard that provides a quiet sanctuary with views to the downtown core. To maximize the connection to the backyard, the design team split the primary living spaces across two floors: the kitchen and dining sit in the walk-out lower level, and the living room and office on the main floor.

The design team applied passive and mechanical techniques to reduce energy consumption. All south-facing windows are covered with sunshades or large retractable awnings to reduce heat gain. A large operable skylight is placed over the central staircase that connects all four levels of the house, drawing up cool air from the basement. Instead of a centralized HVAC system, the house relies on radiant heating during the winter months, and more efficient ductless heat pumps for cooling when required. Every room has ample natural ventilation.

The only traditional doors are to the washrooms; the rest of the house is divided by oversized sliding panels. When the owners are home alone, the panels can be tucked away, allowing for the home to function as one larger and more open space. When they host guests, the sliding panels can be closed, transforming the house into a more traditional four-bedroom dwelling.

The Tile House sits comfortably within the spirit of Toronto's restrictive zoning guidelines. It provides an example of contemporary architecture that can both stand out and fit in.

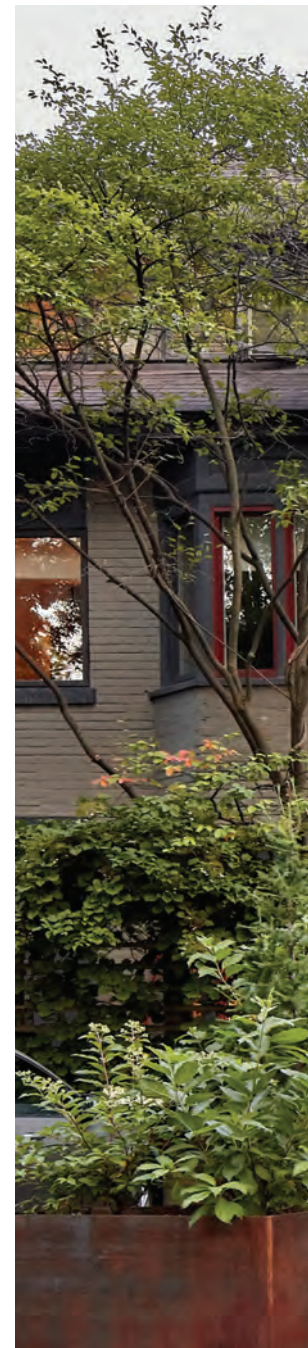
#### WINNER

## TILE HOUSE

KOHN SHNIER ARCHITECTS

#### DESIGN JURY COMMENTS

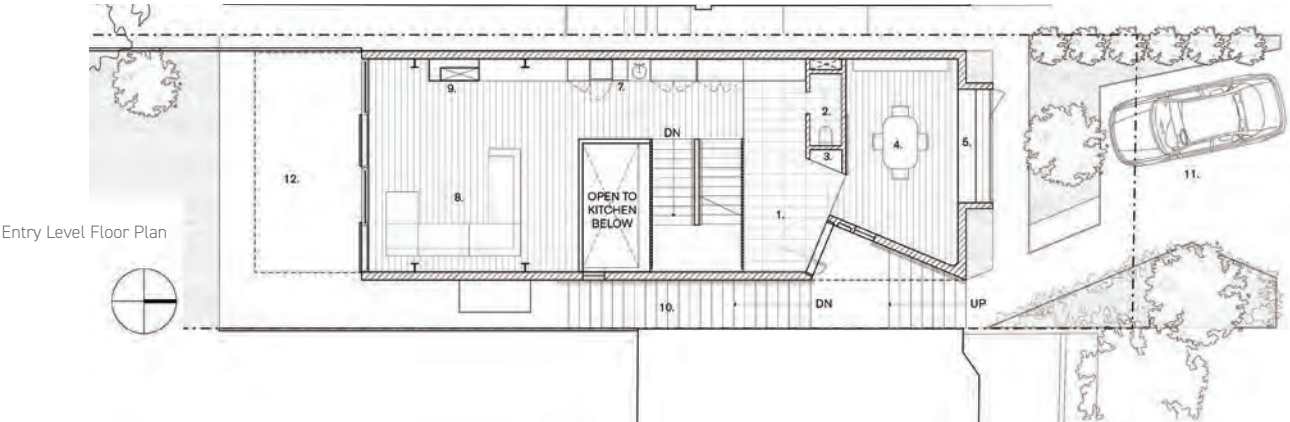
"Contemporary, while referencing the traditional Toronto residential typology through the fenestration, scale, and massing. The selection of materials and geometry successfully play on traditional materials of the neighbourhood without mimicry. The hidden front door and front façade are simple and bold moves."







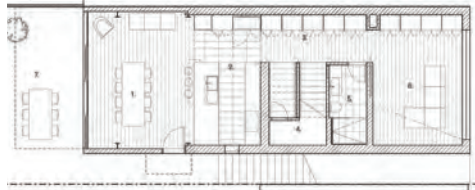




Lower Level Floor Plan

Legend

- 1 Dining Room
- 2 Kitchen
- 3 Storage Wall
- 4 Mechanical Room
- 5 Washroom
- 6 Media Room
- 7 Terrace



Second Floor Plan

Legend

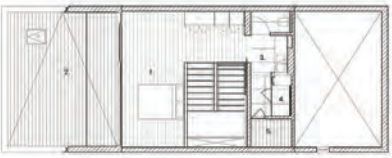
- 1 Primary Bedroom
- 2 Ensuite Washroom
- 3 Laundry
- 4 Guest Bedroom
- 5 Ensuite Washroom
- 6 Balcony
- 7 Stairs



Third Floor Plan

Legend

- 1 Bedroom/Exercise Space
- 2 Private Terrace
- 3 Spa
- 4 Steam Shower
- 5 Infrared Sauna





## Entry Level Floor Plan

### Legend

- 1 Entry
- 2 Powder Room
- 3 Storage Nook
- 4 Office
- 5 Window Bench
- 6 Stairs
- 7 Bar
- 8 Living Room
- 9 Fire Place
- 10 Stairs down to Backyard
- 11 Parking
- 12 Terrace Below

### SUSTAINABILITY ADVISORS' COMMENTS

"Exceptional use of passive design strategies and mechanical techniques to reduce energy consumption, including radiant heating and ductless heat-pumps instead of a conventional HVAC system; sun shading and retractable awnings on the south façade to reduce heat gain; and an operable skylight above the staircase for passive cooling and ventilation."









**PROJECT**

Tile House

**LOCATION**

Toronto

**COMPLETION**

2021

**BUDGET**

Withheld

**AREA**

350 m<sup>2</sup> (3,800 square feet)

**CLIENT**

Michele Sommerard and Roy Kapoor

**ARCHITECT**

Kohn Shnier architects

**CONTRACTOR**

Samaryn Homes

**STRUCTURAL**

Blackwell

**LANDSCAPE**

VTLA Studio

**PHOTOGRAPHY**

Michael van Leur



The new Tom Patterson advances the art and possibility of performance in a building conceived to attract, engage, and connect. Its shimmering glass and bronze façade animates the Stratford riverside. A sustainable narrative is woven into the design applying durable, textured, natural materials that support a connection to nature, of blending indoors and out.

The design takes inspiration from its park setting to establish a strong connection between indoors and out. The building is raised above a nearby road to provide uninterrupted views of the Avon River. An undulating curtainwall flows across the public rooms, providing eddies of encounter. The design creates multiple vantage points in light-filled rooms that heighten the relationship between the interior, the gardens, and the water. Bronze mullions encasing curvilinear glass, rough and honed Ontario limestone panels, and ceilings of hickory slats above pale oak floors—all serve to reinforce the strong design narrative of connection to nature.

The Tom Patterson Theatre caters to all audiences, with public spaces opening from one room to the next on the same level, universal terrace, and gender-neutral washrooms. New programmatic elements include a 250-seat forum, education lab, and versatile rehearsal hall that extend the theatre's community use. These spaces can be reconfigured to enable separate programs or extend the lobby.

This theatre is registered to attain LEED Gold certification. The high-performance window wall system faces north, with little direct impact from solar gain, while the south orientation has minimal glazing. Low-energy lighting is deployed throughout, including stage lighting. The mechanical systems optimize energy demands and meet acoustic requirements of the auditorium. Radiant in-floor heating minimizes heat loss. A cistern supplies water to the native species gardens. The building performs at a predicted energy use of 206.5 kWh/m<sup>2</sup>.

The 600-seat auditorium pays homage to its namesake predecessor with an elongated thrust stage of equal dimension, enhanced by technically advanced stagecraft. This cultural beacon provides the setting and program space that will allow the festival to build on its reputation as the premiere repertory theatre company in North America.

#### WINNER

## TOM PATTERSON THEATRE

HARIRI PONTARINI ARCHITECTS

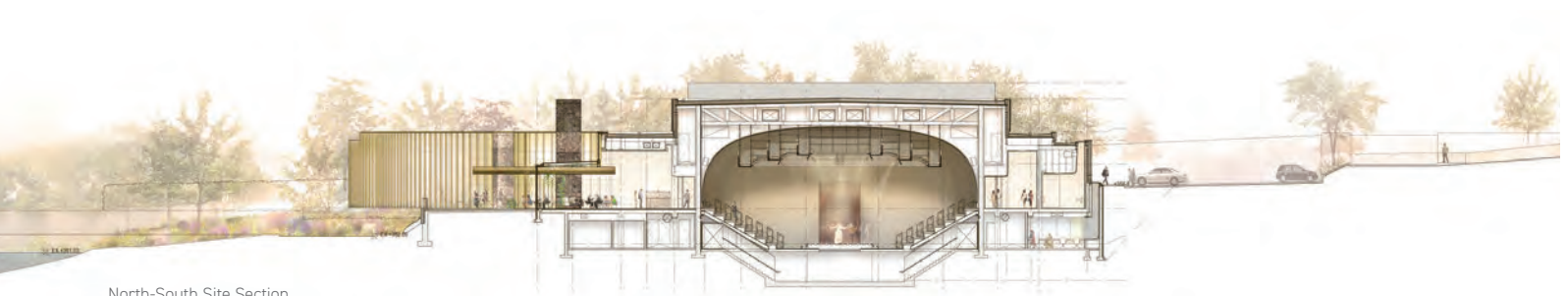
#### DESIGN JURY COMMENTS

"There is a poetic sophistication and quality to the architecture. It embraces the flow of the river, the trees, and the landscape from its interior. This beautiful building honours a history and tradition of theatre arts."









North-South Site Section



#### SUSTAINABILITY ADVISORS' COMMENTS

"Expected to attain LEED Gold Certification, the Theatre includes a high-performance building envelope and window wall system. The seating, benches, tables and furnishing that were selected with a priority towards renewable material and recycled content are commendable, as well as its thrust stage which is made of Canadian birch wood not commercially available and purchased through sustainable harvesting."



West Elevation





**PROJECT**

Tom Patterson Theatre

**LOCATION**

Stratford, Ontario

**COMPLETION**

2020

**BUDGET**

\$70M

**AREA**

7,150 m<sup>2</sup> (77,000 square feet)

**CLIENT**

Stratford Festival

**ARCHITECT**

Hariri Pontarini Architects

**ARCHITECT TEAM**

Siamak Hariri, Lindsay Hochman, Doron Meinhard,  
Anne Ma, Jeff Strauss, Stefan Abidin,  
Miren Etxezarreta-Aranburu, Leandro Abungin,  
Steve Kang, Anna Antropova, Jimmy Farrington

**CONTRACTOR**

EllisDon

**STRUCTURAL**

Thornton Tomasetti

**MECHANICAL/ELECTRICAL**

Arup

**CIVIL**

MTE

**LEED CONSULTANT**

RDH

**INTERIORS**

Hariri Pontarini Architects

**LANDSCAPE**

The Planning Partnership, Holbrook & Associates

**THEATRE PLANNER**

Fischer Dachs Associates

**ACOUSTICS**

Aerocoustics Engineering

**AV**

Novita Techné Ltd.

**LIGHTING**

Martin Conboy Lighting Design

**SIGNAGE/WAYFINDING**

Entro Communications

**PHOTOGRAPHY**

Scott Norsworthy, doublespace photography, Ann Baggley

The Tommy Thompson Park Entrance and Pavilion establishes a new front door to the existing park. The entrance pavilion is a simple yet elegant form, cleaved in two and covered by an expansive cantilevered roof. One half comprises universally accessible public washrooms, and the other contains an administrative space that supports on-site educational programming.

Located on Toronto's waterfront in the Port Lands Precinct, Tommy Thompson Park is a unique urban wilderness close to downtown, on a manmade peninsula known as the Leslie Street Spit. Now transformed from a post-industrial wasteland to a natural oasis filled with birds and butterflies the site has become one of the most cherished and well-visited parks in the City. The entrance pavilion provides safety, comfort and orientation for visitors.

The site design demonstrates best practices in low-impact development through its active-transportation linkages, landscaped berms, and bioswales that support stormwater management and habitat restoration.

The project draws its material inspiration from the surrounding urban wilderness and the site's industrial past. For example, the use of weathering steel for the pavilion's soffit evokes the surrounding landscape's thicket of dogwood trees. The gabion screens display and re-interpret the generations of debris used to build the Spit, including brick, concrete, steel, and plastic—sustainably sourced from the adjacent shoreline.

Tommy Thompson Park and the Leslie Street Spit embody the history of urbanization in Toronto. Telling this story and honouring this unique setting were important ambitions influencing the design of the Pavilion. The story is reflected in numerous ways, including in the interpretive strata of rubble of the gabion wall, and details of the concrete, wood, and steel in the building's construction.

All materials and systems were chosen for their longevity and durability: locally sourced, bird-friendly, vandal-resistant, and low maintenance. The architecture and landscape architecture meaningfully connect the entrance pavilion to its site, communicating the story of the Spit as both a man-made place, as well as a place of natural beauty and ecological importance.

#### WINNER

## TOMMY THOMPSON PARK ENTRANCE PAVILION

DTAH ARCHITECTS LIMITED

#### DESIGN JURY COMMENTS

"This modest building holds its presence where it could otherwise be easy for it to get lost in a designed but visually 'wild' landscape. It's a sustainable project looking beyond embodied energy and building envelope issues to considering its relationship to the landscape."





THOMPSON PARK



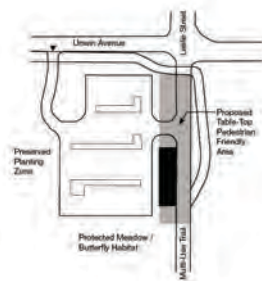




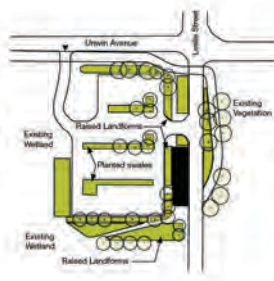
**SUSTAINABILITY  
ADVISORS' COMMENTS**  
"Its active transportation linkages  
are ecologically integrated into  
adjacent landscape berms and  
bioswales to support stormwater  
management and habitat  
restoration. In addition, it is  
recognized for locally sourced and  
visually stunning materials that  
are bird-friendly and durable."







Layout Strategy



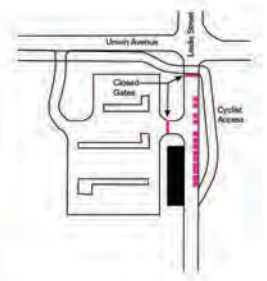
Stormwater + Planting



Site Circulation + Access Control



Site Circulation - Bicycle &amp; Pedestrian



Special Event Set-Up





**PROJECT**

Tommy Thompson Park Entrance Pavilion

**LOCATION**

Toronto

**COMPLETION**

2021

**BUDGET**

\$2.6M

**AREA**

87 m<sup>2</sup> (936 square feet)

**CLIENT**

City of Toronto

**ARCHITECT**

DTAH Architects Limited

**ARCHITECT TEAM**

Megan Torza, Charles Mackintosh, Jordan Darnell,  
Stephanie Slanec, Nadia Pulez, Alexandra Sermol,  
Alistair Vaz, James Roche, Xiru Chen

**CONTRACTOR**

Somerville Construction

**STRUCTURAL**

Faetlab

**MECHANICAL/ELECTRICAL**

Thomas A. Fekete Limited

**CIVIL/STORMWATER MANAGEMENT**

SCS Consulting

**LANDSCAPE**

DTAH

**ECOLOGY CONSULTANT**

North-South Environmental

**COST CONSULTANT**

A.W. Hooker

**PHOTOGRAPHY**

Scott Norsworthy





This project is the strategic and surgical revitalization of University College—an iconic landmark and one of the oldest buildings at the University of Toronto. The keystone of the project is the re-introduction of the University College Library into the two historic Great Halls located on the second level of the building, where the library had originally existed prior to the fire of 1890. This was a project with many design mandates, but most significantly, the design addresses the building's longstanding inaccessibility. The project dismantles the legacy of physical barriers by celebrating the architectural insertions that achieve it.

Supporting the main space of the Library are a new reading room, conferencing center, rejuvenated classrooms, student writing centre, and café. Serving all of the above required the integration of new IT, lighting, A/V, and mechanical systems within a century-old building while providing universal accessibility, all without desecrating a beloved heritage space.

Every new element was carefully considered in its relationship to the historic fabric, and appraised in how it could address the requirements of contemporary education, both now and in the future. The relocation of the library into the previously under-used Great Halls makes better use of the University's more iconic spaces, and grants students agency in these important spaces which are central to the University. Lighting and materiality were carefully selected to enhance the existing building, and add drama to the experience of both the heritage fabric and the new interventions. A new elevator was added, visible within the historical courtyard of the college.

While utmost attention was paid to honour and highlight the Heritage of University College, bold moves have significantly improved accessibility, creating a socially innovative, accessible, inclusive, and welcoming environment for all. The interventions are contemporary yet feel as though they have always been part of the building, while celebrating issues of access, diversity, and inclusivity. University College Revitalization makes a case to re-think and re-use rather than build new.

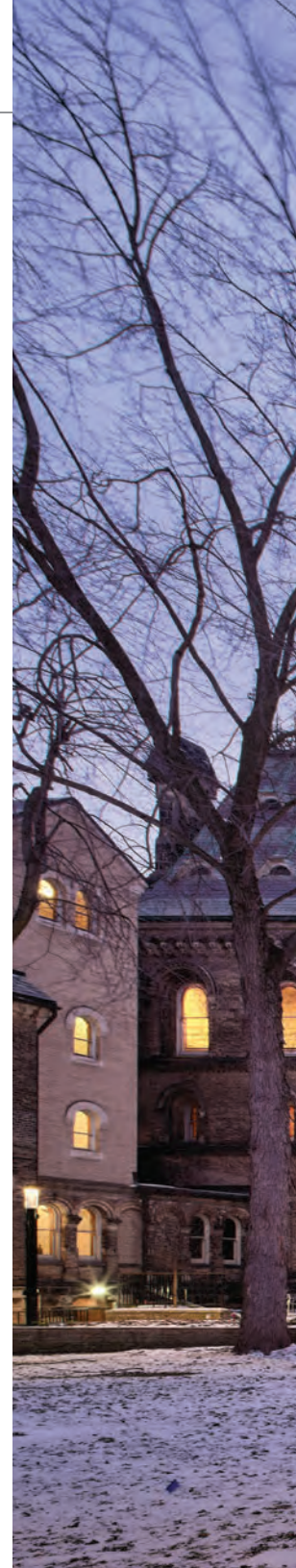
#### WINNER

## UNIVERSITY COLLEGE REVITALIZATION

KOHN SHNIER ARCHITECTS  
IN ASSOCIATION WITH  
E.R.A. ARCHITECTS INC.

#### DESIGN JURY COMMENTS

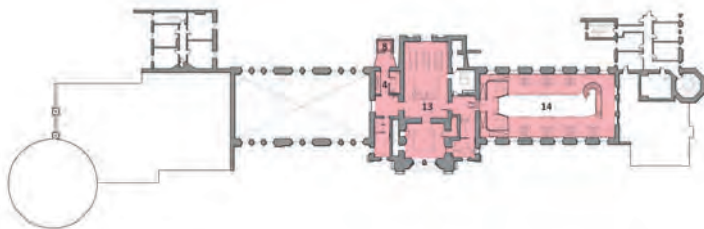
"This adaptive reuse project is thoughtful, barrier-free and beautiful. It deftly and elegantly deals with the constraints of a heritage building, construction budget, and a challenging site. There is joy in it!"



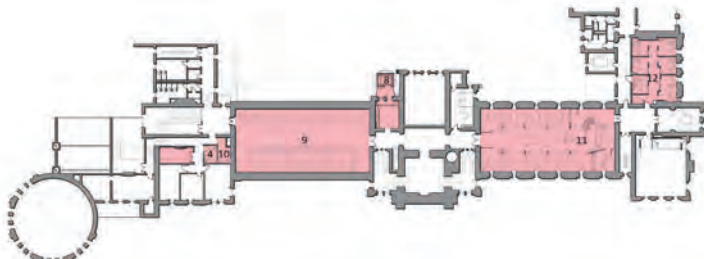




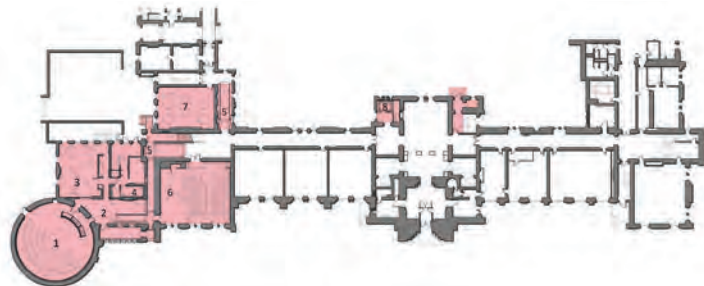




University College Third Floor Plan



University College Second Floor Plan



University College First Floor Plan

- 1 Paul M Cadario Conference Centre in Croft Chapter House
- 2 Barrier Free Entrance to Croft Lobby
- 3 Senior Common Lounge
- 4 Barrier Free Washroom
- 5 Accessibility Improvements
- 6 Lecture Theatre
- 7 Interactive Learning Classroom
- 8 Elevator
- 9 Clark Reading Room
- 10 Servery
- 11 Library
- 12 Success Centre
- 13 Cafe
- 14 Library Mezzanine Level

#### SUSTAINABILITY ADVISORS' COMMENTS

"The University College Revitalization beautifully transforms the under-used Great Halls into a magnificent and iconic new space that avoids the massive quantity of embodied carbon that would have been associated with the construction of a new building."











**PROJECT**

University College Revitalization

**LOCATION**

Toronto

**COMPLETION**

2021

**BUDGET**

Withheld

**AREA**

2,230 m<sup>2</sup> (24,000 square feet)

**CLIENT**

University of Toronto

**ARCHITECT**

Kohn Shnier with E.R.A. Architects Inc.

**ARCHITECT TEAM**

Kohn Shnier: John Shnier, Maggie Bennedsen,  
Amin Ebrahim, Tristan van Leur, Kiana Mozayyan Esfahani,  
Roxanna, Lilova.

E.R.A.: Graeme Smith, Max Berg, Leah Gibling.

**CONTRACTOR**

MJ Dixon

**STRUCTURAL**

Blackwell

**MECHANICAL/ELECTRICAL**

The HIDI Group

**LIGHTING**

ALULA Lighting Design

**ACOUSTIC CHANDELIER CONSULTANT**

Eventscape

**PHOTOGRAPHY**

doublespace photography



# DESIGN EXCELLENCE FINALISTS



Commissioned by a retired schoolteacher on a modest budget, Micro House manifests a holistically sustainable design approach to aging in place. This neighbourhood, historically populated by lower-income residents, remains a close-knit community and unique architectural outpost in an increasingly unaffordable city. After devising strategies to stay within budget, the architect designed a robust and restorative sanctuary for her client's retirement. The project required the transformation of a single-storey worker's cottage in Toronto to a home serving contemporary needs for retirement living. It also required an imaginative response to preserving and rebuilding the structure, which had been damaged by termites, rot, water, and fire.

Rebuilding the cottage from the foundation up required tactical ingenuity and innovative collaboration with the builder to optimize and expedite construction. To honour and reinterpret the typology, the architect retained the legal non-conforming footprint, existing foundations, and wall heights, while reimagining the form, plan, and roof volume to breathe new life and light into the structure.

The home now features bathroom walls blocked to allow the eventual installation of grab bars; a sizeable transition-free shower-meets-wet room that can accommodate accessibility equipment; a U-shaped kitchen that facilitates easy circulation; an accessible electrical panel on the main floor; LED lighting and robust finishes to promote low maintenance; and a front porch designed to accommodate a future ramp, with a canopy that protects against weather.

The architect worked with city officials to devise solutions for optimizing the existing footprint and minimizing material waste. The project's sustainable strategy includes passive ventilation and the reuse of existing materials. The Craven Road Micro House will enable the client to remain comfortable and safe in her small bungalow, for as long as possible, with room for a future live-in caregiver.

**FINALIST****CRAVEN ROAD  
MICRO HOUSE**

ANYA MORYOUSSEF ARCHITECT

**DESIGN JURY  
COMMENTS**

"This modest rebuild showcases a potential opportunity for increasing housing density with creativity. The design solution makes a small house feel larger. It proves you don't need much space, just good space."











**SUSTAINABILITY  
ADVISORS' COMMENTS**

"A beautiful infill project noted for its re-use of building materials and appliances and its optimization of the façade and internal spaces for passive heating, cooling, and ventilation."







**PROJECT**

Craven Road Micro House

**LOCATION**

Toronto

**COMPLETION**

2020

**BUDGET**

Withheld

**AREA**

78 m<sup>2</sup> (840 square feet)

**CLIENT**

Laurel Hutchison

**ARCHITECT**

Anya Moryoussef Architect

**CONTRACTOR**

Desar Construction Studio Inc.

**STRUCTURAL**

Kieffer Structural Engineering

**MECHANICAL**

Bowser Technical Inc.

**INTERIORS**

Anya Moryoussef Architect

**LANDSCAPE**

Zahra Awang

**PHOTOGRAPHY**

doublespace photography, Scott Norsworthy



Minimizing foundation size through a small footing and steel mast has maintained the landscape and limited the use of high-carbon footprint concrete. A zoning variance was obtained to allow the front of m.o.r.e. Cabin to hover above, rather than sit on, the 100-foot (30-metre) setback. The design team developed a structural strategy using cantilevered cross-laminated timber (CLT) panels as a response to the zoning variance; CLT is fundamentally deployed in vertical/compressive sections, not horizontally in tension. Conventional 7-ply and even 5-ply CLT is too heavy to support itself over longer spans. The solution used thinner 3-ply CLT, with structural capacity ensured through “folding,” in much the same way that paper gains strength when folded). The 1.5-metre-deep fold of the cabin’s 30-metre “box beam belly” is exactly the depth needed to create the desired span and cantilever with 3-ply CLT. The box beam is further stiffened by internal glulam ribs, in a way that resembles the logic of a ship’s hull, and the roof’s folded CLT panels yield a structural ridge that mirrors that of the box beam’s fold.

Living in cottage country should be about allowing residents to nurture a closer relationship with nature. One goal was the creation of lodging for endangered local brown bats. Bat pods were integrated into the mast to provide safety from climbing predators and a clear flight path to the lake.

The solar-powered elevated cottage has excellent cross-ventilation for cooling. Heat is provided by a high-efficiency “green carbon” wood stove. The zoning variance, the elevation of the building, and the folded CLT-design of m.o.r.e. Cabin all work together towards the clients’ sustainability goals. The project shows that a building that is physically separated from the land can be less damaging to the landscape.

#### FINALIST

### m.o.r.e. CABIN

KARIOUK ARCHITECTS

#### DESIGN JURY COMMENTS

“A piece of sculpture slicing through the landscape, this project highlights the challenges of considering a private second residence as sustainable. The building shows a light touch on the ground, and it’s fun and playful.”



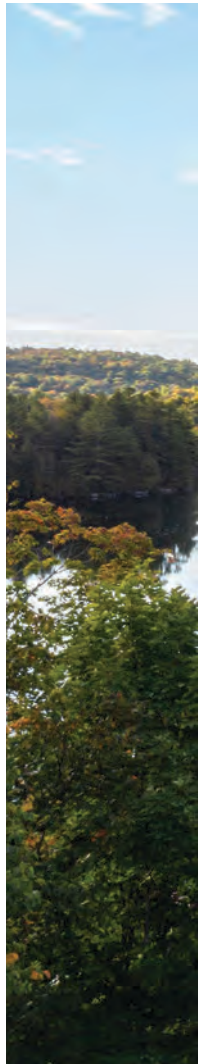
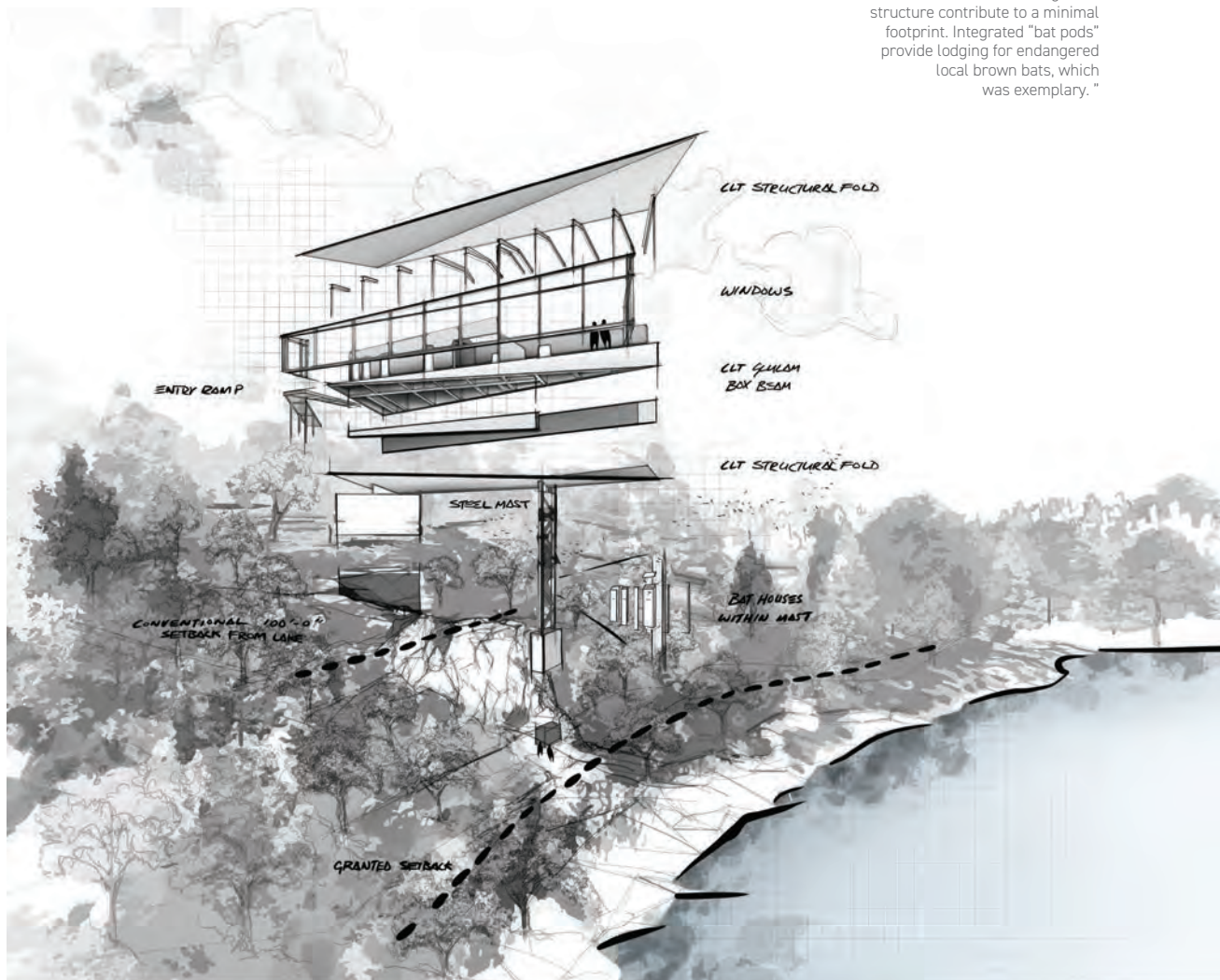






### SUSTAINABILITY ADVISORS' COMMENTS

"m.o.r.e. Cabin is an off-grid, solar powered home that combines renewable power with a high-efficiency "green carbon" wood stove in lieu of fossil fuel alternatives. The cross-laminated timber and glulam structure contribute to a minimal footprint. Integrated "bat pods" provide lodging for endangered local brown bats, which was exemplary."









**PROJECT**

m.o.r.e. Cabin

**LOCATION**

La Pêche, Quebec

**COMPLETION**

2021

**BUDGET**

Withheld

**AREA**

88 m<sup>2</sup> (950 square feet)

**CLIENT**

Withheld

**ARCHITECT**

Kariouk Architects

**ARCHITECT TEAM**

Paul Kariouk, Chris Davis, Adam Paquette, Frederic Carrier,  
David King, Sarah McMurtry, Steven Schuhmann

**CONTRACTOR**

GPL Construction

**STRUCTURAL**

Dan Bonardi Engineers

**ELECTRICAL**

Light Electric

**OTHER CONSULTANTS**

Styxworks, Earl Lavery Log Homes and Timber Frames Inc.,  
Zublin Timber

**INTERIORS**

Kariouk Architects

**PHOTOGRAPHY**

Scott Norsworthy

Shawenjigewining Hall (pronounced “zha-wen-ji-GEH’-win-ing”) is the latest addition to Ontario Tech University’s north Oshawa campus. The five-storey, 7,432-square-metre design-build project fills a corner lot between the Campus Library and Energy Systems and Nuclear Science Research Centre (ERC). It houses the Faculty of Health Sciences, Office of Student Life, Continuous Learning Department and Student Union.

Shawenjigewining is an Anishinaabe word meaning the “The Kind Place.” True to its moniker, the building is programmed and designed to break down silos on campus and craft moments where students of different backgrounds on different academic journeys can intersect, engage and grow together. It offers academic, administrative and student support spaces, research labs, classrooms and faculty offices, a range of study and lounge areas, and space for student-run societies and clubs. High-traffic functions revolve around a multi-storey atrium. More acoustically sensitive areas occupy the floors above.

The design team manipulated basic architectural elements to create a rich experience. Concrete panels, pre-cast in four different shapes, are repeated and arranged in response to the cardinal direction of each elevation and its unique sun conditions. Outside, this creates an attractive exchange between transparency and opacity; inside, a dramatic juxtaposition between light and shadow. Public programs are clustered where daylighting and views are strongest. The manipulation of the façades relative to the solar path achieves a high quantity and quality of daylighting in spite of their modest 30% window-to-wall ratio. This reduces energy loads from artificial lighting and creates opportunities for passive heating and contributes to a superior IEQ.

Shawenjigewining Hall provides technology-enriched spaces suited to a range of teaching, learning and working styles. It offers other space typologies, student-centered functions and building-to-building connections. The inherent flexibility of its structure allows for ongoing changes in programming and pedagogy.

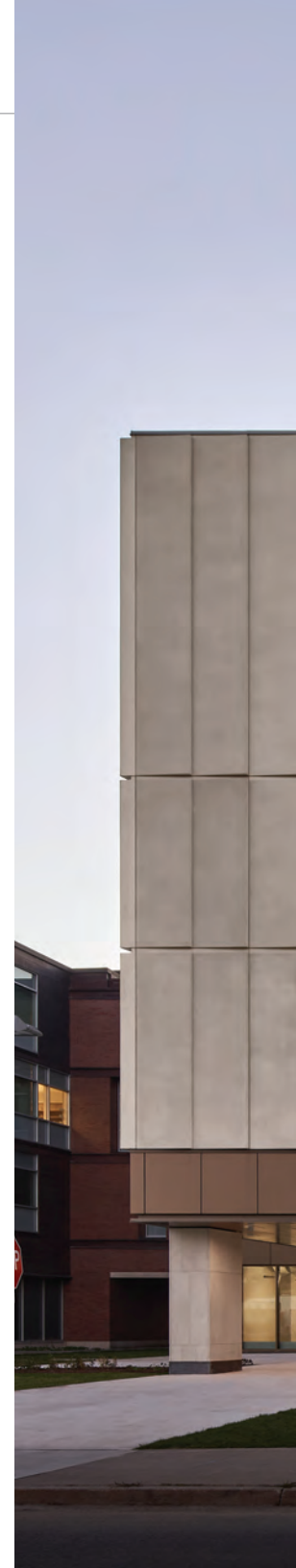
#### FINALIST

## ONTARIO TECH UNIVERSITY SHAWENJIGEWINING HALL

MONTGOMERY SISAM  
ARCHITECTS INC. IN JOINT  
VENTURE WITH ARCHITECTURE  
COUNSEL INC.

#### DESIGN JURY COMMENTS

“This project has a good massing and a positive relationship to its context. A very successful façade design with elegant proportions and fenestration pattern.”

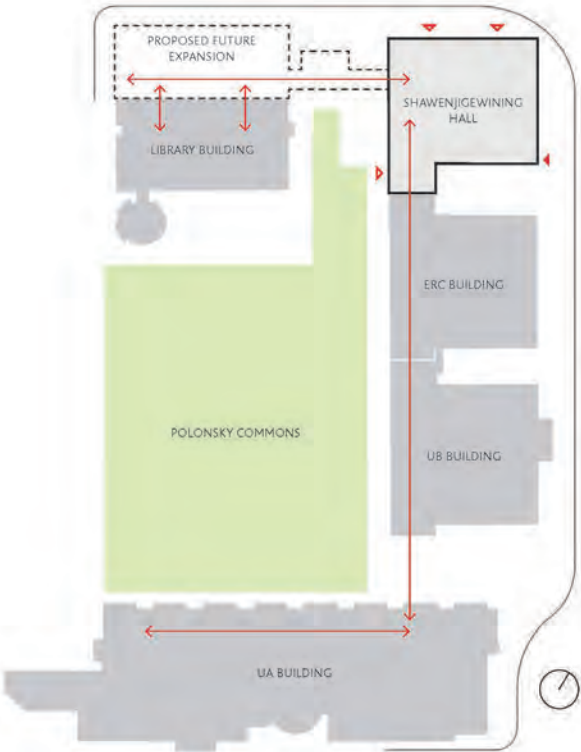
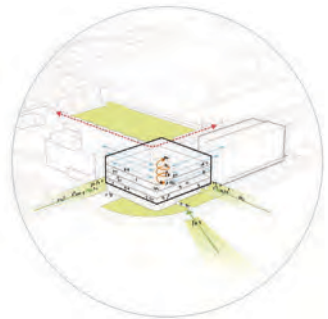






**SUSTAINABILITY  
ADVISORS' COMMENTS**

"The Hall features common-sense passive design principles, such as a 30 per cent window-to-wall ratio and the manipulation of the façade relative to the solar path to optimize passive heating/cooling and daylight. It also makes use of low-carbon fuel sources for heating through a heat-recovery chiller that connects to the neighbouring geothermal field. It offsets carbon output with an array of photovoltaic panels."











**PROJECT**

Ontario Tech University Shawenjigewining Hall

**LOCATION**

Oshawa, Ontario

**COMPLETION**

2021

**BUDGET**

\$38.7M

**AREA**

10,300 m<sup>2</sup> (111,000 square feet)

**CLIENT**

Ontario Tech University

**ARCHITECT**

Montgomery Sisam Architects in joint venture with  
Architecture Counsel Inc.

**ARCHITECT TEAM**

**Montgomery Sisam:** Daniel Ling, , Enda McDonagh,  
Gabrielle Rossit, Karine Quigley, Kat Browne,  
Helena Mouton, Daniel Gutierrez, Tamara Schmidt,  
Nick Ager, Faisal Bashir, Zheng Li, Mateusz Nowacki,  
William Tink, Megan Lowes, Daan Jenniskens,  
Alicia O'Neill, Ziqi Pan.

**Architecture Counsel Inc:** Oliver Beck, Rachel Patterson,  
Dawn Ling, Davide Peruzzetto, Seulah Lee, Denim Pascuci

**DESIGN-BUILDER**

Eastern Construction

**STRUCTURAL**

Read Jones Christoffersen

**MECHANICAL/ELECTRICAL**

Crossey Engineering

**CIVIL**

Biddle

**CODE CONSULTANT**

LRI

**INTERIORS**

Montgomery Sisam Architects + Architecture Counsel Inc.

**LIGHTING CONSULTANT**

Crossey & Corsy Engineering

**ACOUSTIC**

Thornton Tomasetti

**SIGNAGE**

Whiteley/Montgomery Sisam Architects +  
Architecture Counsel Inc.

**ELEVATOR**

Soberman Engineering

**SPECIFICATIONS**

DGS

**LANDSCAPE**

PMA Landscape Architects

**PHOTOGRAPHY**

Younes Bounhar

This re-inhabitation and reclamation of an industrial brownfield site create a new recreational and social heart for the City of Orillia. The project reimagines Orillia's storied industrial past and references both the site's previous use as a foundry and the City's legacy of brick civic buildings. The facility includes aquatics, fitness, multipurpose spaces, a double gym/performance space, community art gallery, and indoor track—all within a connective tissue of civic spaces.

The built form of the facility is integrated into a 26-acre naturalized park that includes a wetland and is connected to the City's trail system. A highly contaminated water table and a requirement for a clay cap and overburden for the landscape allowed for the creation of a new topography. The building's three-level scheme capitalizes on open views between the levels and has two levels of program with exterior access. The main program spaces receive light through clerestories and skylights, generated diffused light throughout the building interior, and supplying the ideal lighting levels for athletic and performance activities. A running track is integrated with the primary clerestory for the gym and fitness areas, offering exceptional north views back to the city centre.

This project reclaims and rejuvenates brownfields for community use, connects and expands the city's trail system, and creates a new civic and park space around which further development will catalyse. The civic spaces are designed to support an array of current and future social uses, including art and cultural displays. Interior and exterior programs are linked physically and visually, and expand to connect users to lit walking trails, as well as to the City's larger pedestrian and cycling network. This project is exemplary for its transformation of a brownfield site into a new form of vibrant civic space for Orillia.

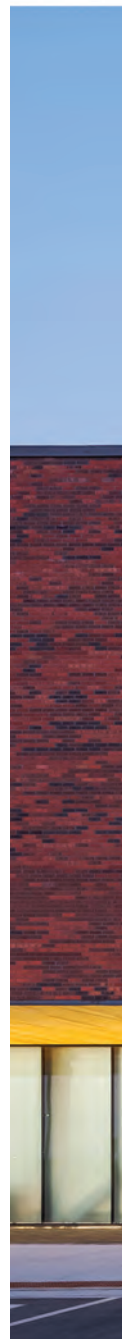
#### FINALIST

## ORILLIA COMMUNITY RECREATION CENTRE

MACLENNAN JAUNKALNS MILLER  
ARCHITECTS

#### DESIGN JURY COMMENTS

"So many community centres are boxy, but this one more than holds its own, thanks to the materiality of the brick. The large massing and good portions, amplified by the brick detailing, succeed in breaking down the scale of the building. It answers the question: How do you make a big box interesting?"













**SUSTAINABILITY  
ADVISORS' COMMENTS**

"The project is commendable for its transformation of a contaminated and previously uninhabitable site to a civic facility designed to LEED Gold Standards. It also takes advantage of controlled daylight and high-efficiency lighting."







**PROJECT**

Orillia Community Recreation Centre

**LOCATION**

Orillia, Ontario

**COMPLETION**

2020

**BUDGET**

Withheld

**AREA**

12,800 m<sup>2</sup> (137,400 square feet)

**CLIENT**

City of Orillia

**ARCHITECT**

MacLennan Jaunkalns Miller Architects  
(MJMA Architecture & Design)

**PROJECT TEAM**

Robert Allen, Viktors Jaunkalns, Tarisha Dolyniuk,  
Timothy Belanger, Andrew Filarski, Ted Watson,  
Leland Dadson, Brad Vokey, Nicholas Croft, Troy Wright,  
Haleh Ghodsimaab, Afsaneh Tafazzoli, Gloria Perez,  
Daniel Marcotte, Darlene Montgomery, Patrick Kniss,  
Caileigh MacKellar, Tyler Walker, Ryan Mitchell, Lang Cheng,  
Natalie Dubois, Xueying Zhang, Ayesha Moghal

**CONTRACTOR**

The Atlas Corporation

**STRUCTURAL**

Blackwell

**MECHANICAL/ELECTRICAL**

Smith + Andersen

**CIVIL**

EMC Group

**INTERIORS**

MJMA Architecture & Design

**LANDSCAPE**

MJMA Architecture & Design

**PHOTOGRAPHY**

Scott Norsworthy

An existing 1970s ski lodge has been expanded and transformed into a modern, energy-efficient building that celebrates traditional timber construction. The design renovates the existing lodge and adds a new bay to the pleated-roof structure. The addition extends the main-level dining room, housing childcare and auxiliary spaces below. It foregrounds a dramatic pair of Y-shaped wood-and-steel columns—a contemporary version of the heavy timber columns of the original structure.

The design resolution focused on tying together the old and new structures while speaking to the Club's future. A new Douglas fir acoustic ceiling hovers above the entire interior. Besides formally unifying the various spaces, it mitigates the previously unbearable noise levels. The original lodge was measured at a decibel level akin to a loud and busy restaurant. The architects devised a ceiling whose acoustics allow conversations at a regular speaking voice, even with music playing and hundreds of other people in the space.

Carrying through an ethos of craft and timber construction, new Y-Columns reinterpret the heavy timber structure and are CNC-milled to mimic the soft profiles discovered while researching the history of carved skis. Inspired by the curved forms of hand-carved wood skis, the design team developed a new expression for the structural elements in the lodge addition. Given that the large spans were achievable in steel and not heavy timber, the design team clad the columns in oak, CNC-milled to express the differences in solid and veneer-based construction.

The entire structure was conserved, with most of the timber columns left in place. The remaining ones were relocated to a new lounge that looks out to the ski hill on one side and over the dining room to the other. Many of the existing solid Douglas Fir timber frames had been exposed to the elements on one side, causing splits and cracks of up to an inch wide. Each timber was assessed and repaired, but the accumulated weathering was left intact, exposing and celebrating the memory of the old building line.

#### FINALIST

## THE OSLER BLUFF SKI CLUB

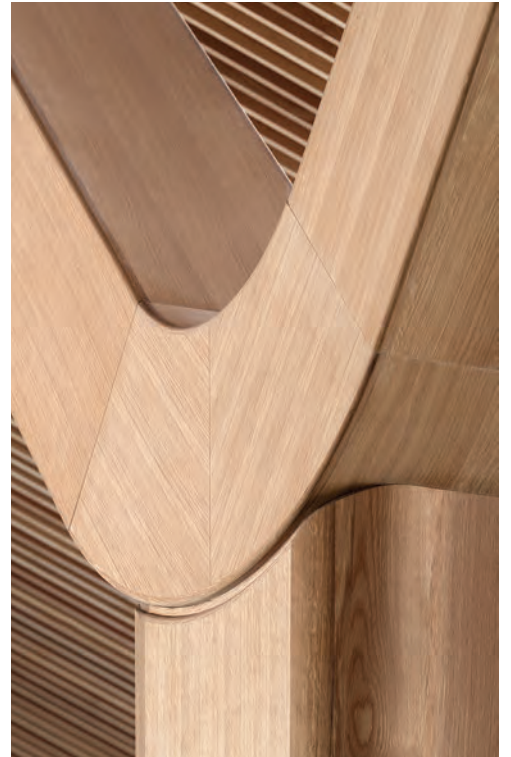
WILLIAMSON WILLIAMSON INC.

#### DESIGN JURY COMMENTS

"A sensitive refurbishment project with admirable craft and beautiful detailing, this complex adaptive re-use maintains the original feel of a cabin. It's well-integrated into the landscape and has thoughtfully framed views."











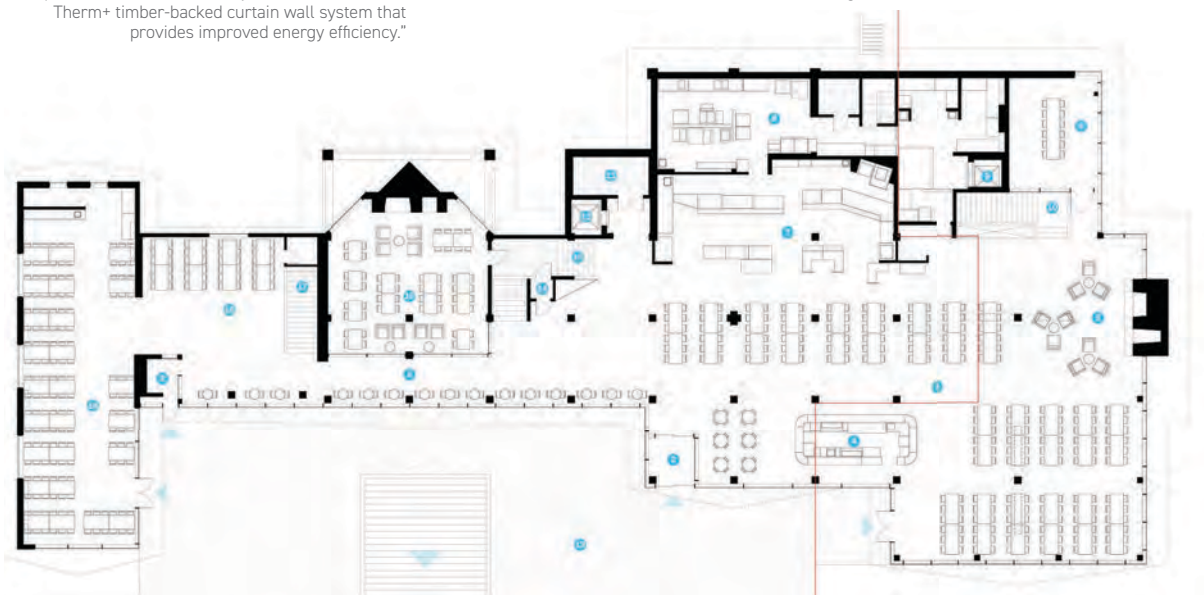


### SUSTAINABILITY ADVISORS' COMMENTS

"Stands out for its conservation and reuse of an existing structure. Some columns were left in place, while others stand prominently in the new facility, celebrating its history and the art of material reuse.

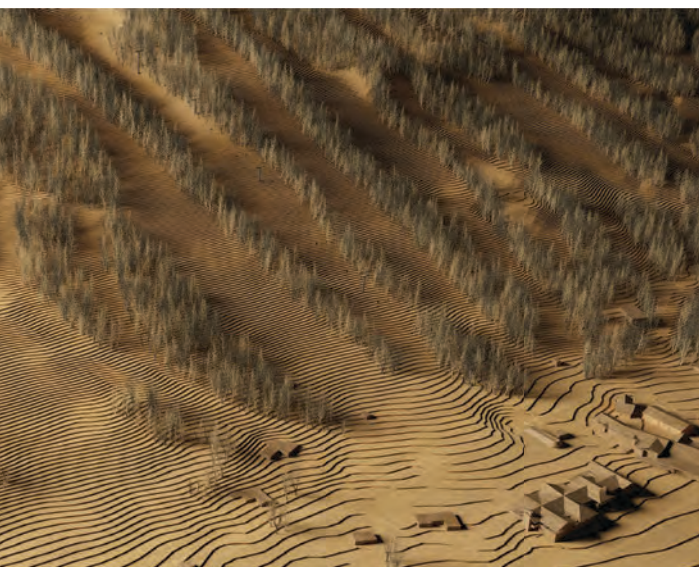
The new ski club also makes use of a high-performance mechanical system and a Raico H-1 Therm+ timber-backed curtain wall system that provides improved energy efficiency."

Existing ← → East Addition



Upper Level Plan (New)

- 1 Interior Link
- 2 Entry Vestibule
- 3 Great Room
- 4 Bar
- 5 Grand Fireplace
- 6 Conference Room
- 7 Severy
- 8 Kitchen + Prep
- 9 Material Lift
- 10 east Stair
- 11 Storage + A/V
- 12 Passenger Elevator
- 13 Extended Deck
- 14 Accessible Lift
- 15 Main Stair
- 16 Founders Lounge
- 16 West Stair
- 18 Brown Bag







**PROJECT**

The Osler Bluff Ski Club

**LOCATION**

Town of the Blue Mountains, Ontario

**COMPLETION**

2019

**BUDGET**

Withheld

**AREA**

2,764 m<sup>2</sup> (29,800 square feet)

**CLIENT**

The Osler Bluff Ski Club

**ARCHITECT**

Williamson Williamson Inc.

**ARCHITECT TEAM**

Betsy Williamson, Shane Williamson, Eric Tse, Irina Solop,  
Sonia Ramundi, Dimitra Papantonis, Peter Lazovskis,  
Mat Winter, Donald Chong, Paul Harrison, Nassim Sani

**CONTRACTOR**

Upstream Construction LLC

**STRUCTURAL**

Blackwell Engineering

**ELECTRICAL**

Lapas Consulting Engineers Ltd.

**CODE CONSULTANT**

LRI Engineering

**ACOUSTIC CONSULTANT**

Aercoustics Engineering Ltd.

**LIGHTING**

Alula Lighting

**ENERGY MODEL**

Opresnik Engineering Consultants Inc.

**PHOTOGRAPHY**

doublespace photography

The Ottawa Art Gallery resided in the city's Arts Court for over 30 years, inconspicuous among the 25 other arts organizations in the area. The new gallery building realizes a decade-long dream for a signature, stand-alone home. Situated on a tight footprint between the heritage Ottawa Arts Court, the University of Ottawa Black Box Theatre, and the Le Germain Hotel/Arthaus Condominiums tower, the gallery has been made visible within the city for the first time. The design team has created a vertical structure with previously unimagined views and vistas of the downtown.

In an area dominated by traditional and brutalist architecture, the white cubist composition stands out in its context of grey glass and masonry office towers. Its façade features a programmable colour LED façade, a concave surface for commissioned public artworks by the regional arts community.

Two barrier-free entrances are linked, providing north-south pedestrian connectivity through the ground level. A destination restaurant/café, open to the public, has further revitalized the neighborhood. The architecture expands the gallery's core role of exhibitions and education to include social engagement. The design contributes new cultural and social infrastructure within the smallest ecological footprint in its overall lifecycle.

Space, circulation, and details are synergized to create an accessible, welcoming destination. The range of flexible, adaptable spaces fulfills the OAG's mandate to serve community needs and foster artist and audience engagement from diverse cultural communities and edge users. The design supports the OAG in making and maintaining connections, including the adjacent Ottawa Arts Court and its seven arts incubators to create a new heart for the city and the Outaouais culture.

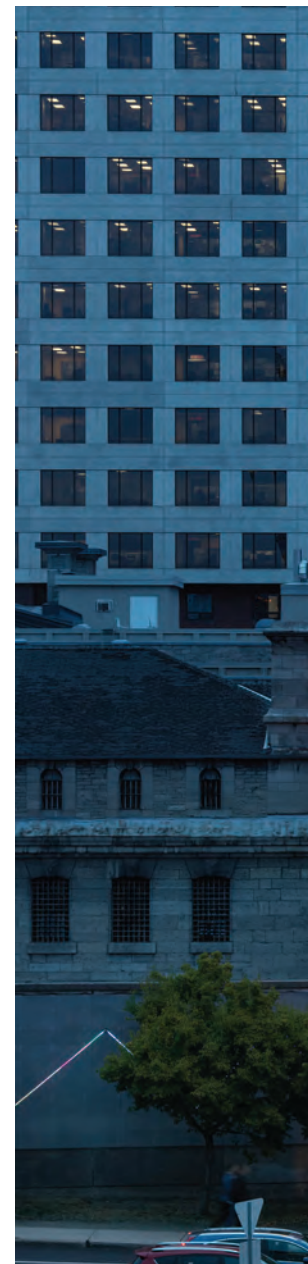
#### FINALIST

### OTTAWA ART GALLERY (OAG) EXPANSION

BARRY PADOLSKY ASSOCIATES INC. ARCHITECTS AND KPMB ARCHITECTS (ADVOCATE ARCHITECTS / DESIGN ARCHITECTS); EBC INC., DEVMCGILL AND GROUPE GERMAIN WITH RÉGIS CÔTÉ ET ASSOCIÉS (DBFM CONSORTIUM / ARCHITECT OF RECORD); LEMAYMICHAUD ARCHITECTURE DESIGN (PRIVATE SECTOR TOWER ARCHITECTS)

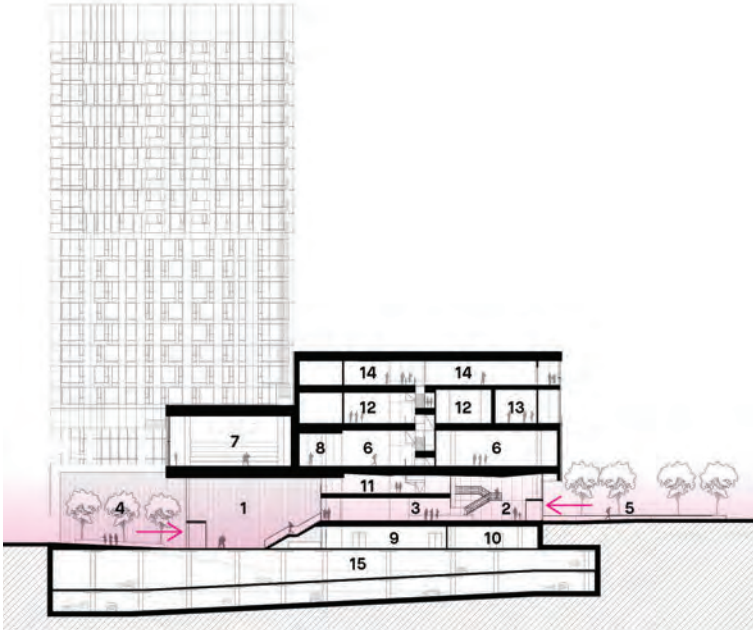
#### DESIGN JURY COMMENTS

"The courtyard leading to the atrium is a very successful public space. The exterior showed an attention to the cube's contrast to its surroundings and consideration of its impact, 24 hours a day."









- 1 Atrium/Café
- 2 Main Entrance
- 3 OAG Shop/Art ren
- 4 North Courtyard
- 5 South Terrace
- 6 Contemporary Gallery
- 7 Multi-Purpose Room
- 8 Reception Gallery
- 9 Studio
- 10 Collections Storage
- 11 Firestone Collection
- 12 Permanent Collection
- 13 Project Gallery
- 14 Admin Offices
- 15 Parking

**SUSTAINABILITY  
ADVISORS' COMMENTS**

"The Expansion is recognized for its LEED Silver certification. The project demonstrates the reduced consumption of materials, potable water, and energy while prioritizing the quality of indoor air and improving well-being and health of occupants."









SALL  
BARE

LAWSON

SALL  
STONEC  
PROJ



**PROJECT**

Ottawa Art Gallery (OAG) Expansion

**LOCATION**

Ottawa

**COMPLETION**

2018

**BUDGET**

\$38.8M

**AREA**

5,100 m<sup>2</sup> (55,000 square feet)

**CLIENT**

City of Ottawa

**ARCHITECT**

Barry Padolsky Associates Inc. Architects and  
KPMB Architects (advocate architects / design architects);  
EBC Inc., DevMcGill and Groupe Germain with Régis Côté  
et Associés (DBFM consortium / architect of record);  
LEMAYMICHAUD architecture design (private sector  
tower architects)

**ARCHITECT TEAM**

**Barry Padolsky:** Barry Padolsky, Mike Kelly,  
Amanda Conforti;

**KPMB:** Mitchell Hall, Glenn MacMullin, Zachary Hinchliffe,  
Olana Chorny, Grace Ko, Chris Hoyt;

**Régis Côté:** Jerome Cote, Magalie Michel,  
Marie-Eve De Rome, Marco Rivalti, Thien Loc Mac;

**LEMAYMICHAUD architecture design:**

Judi Farkas, Lucie Vaillancourt, Pierre Mierski

**STRUCTURAL**

Cleland Jardine Engineering Ltd.;  
Pasquin St. Jean et Associés

**MECHANICAL/ELECTRICAL**

Goodkey, Weedmark & Associates Ltd.,  
Dupras Ledoux Ingénieurs

**CIVIL**

Delcan; Roche

**TRAFFIC**

Delcan

**GALLERY LIGHTING**

Gabriel MacKinnon

**THEATRE AND LIGHTING**

MCLD

**LANDSCAPE**

Lashley + Associates; Denis Massie,  
Architect Paysagiste Inc.

**CODE CONSULTANT**

Morrison Hershfield

**PHOTOGRAPHY**

Adrien Williams

Vaughan's SmartVMC District is a compact, pedestrian friendly, mixed-use urban community focused on transit. The 100-acre parcel forms a vibrant new downtown for the City of Vaughan that is planned around an intermodal transit hub that features a mass timber bus terminal within a public plaza as its centrepiece.

The bus terminal inverts the normal transit typology by wrapping the bus loop with platforms contiguous with the surrounding public space, with no barriers or fare gates. The landscaping of patterned paving and low grassy berms crossed by angled pathways flows into the station from the pedestrian mews to the west and the urban park to the south. Glazed windscreens and shelters protect waiting passengers while maintaining visual transparency. A smoke evacuation shaft for the subway below has been transformed into a design feature wrapped with an organically shaped perforated metal shroud that is backlit by colour-changing LED lighting.

The structural system is a hybrid of steel framing and glulam beams. The prefabricated glulam beams and CLT timber roof deck ensured quality control and speedy construction. Steel I-beams are clad in heavy timber facings to maintain the overall wood look, and the main glulam beams that form the spine of the roof over the bus platforms have been doubled up with a secondary, non-structural beam to form a chase for lighting, speakers, and cameras.

The terminal's horseshoe-shaped roof floats above a spacious pavilion and extends out to shelter the two platform wings. Its central waiting area is generously daylit and naturally ventilated, anchored between two blocks clad in white precast concrete that house public washrooms, staff and service spaces. Underground, the tunnel from the subway station is covered with colourful wall tiles that enliven the walk for commuters, ending at stairs and escalators washed by light from the Terminal's clerestory windows above. A "cool roof" with a white, reflective membrane also reduces the urban heat-island effect. A central island within the bus loop is planted with drought-tolerant flowering shrubs that provide a connection to nature for waiting passengers.

The PXL Gallery, a 10,000 square foot low-resolution LED permanent art installation, encloses the public plaza and provides commuters with rotating exhibits of curated moving artwork by acclaimed digital artists.

#### FINALIST

## SMARTVMC BUS TERMINAL

DIAMOND AND SCHMITT  
ARCHITECTS INCORPORATED

#### DESIGN JURY COMMENTS

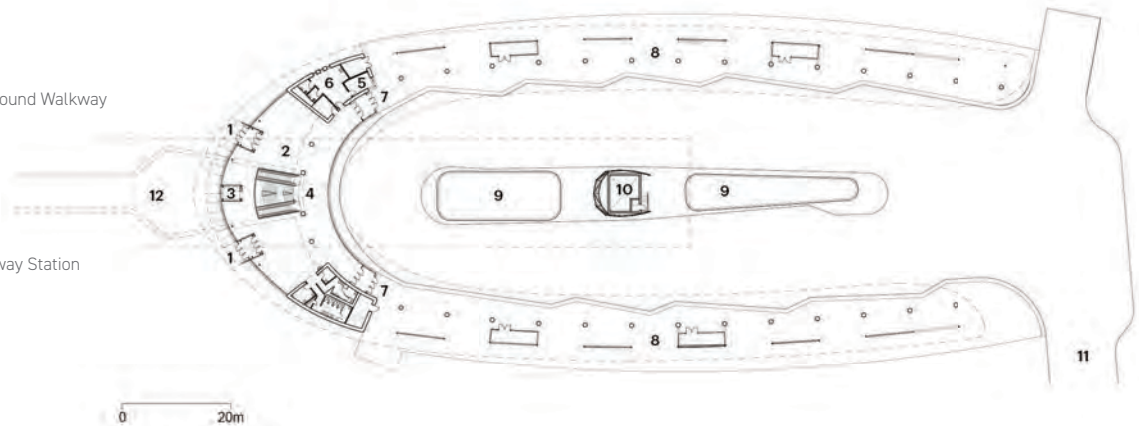
"It's a nice, warm solution and a pleasant place to wait for a bus. The canopy is open and welcoming. But this building is more important from a sustainability standpoint, as a master plan that champions mass transit."







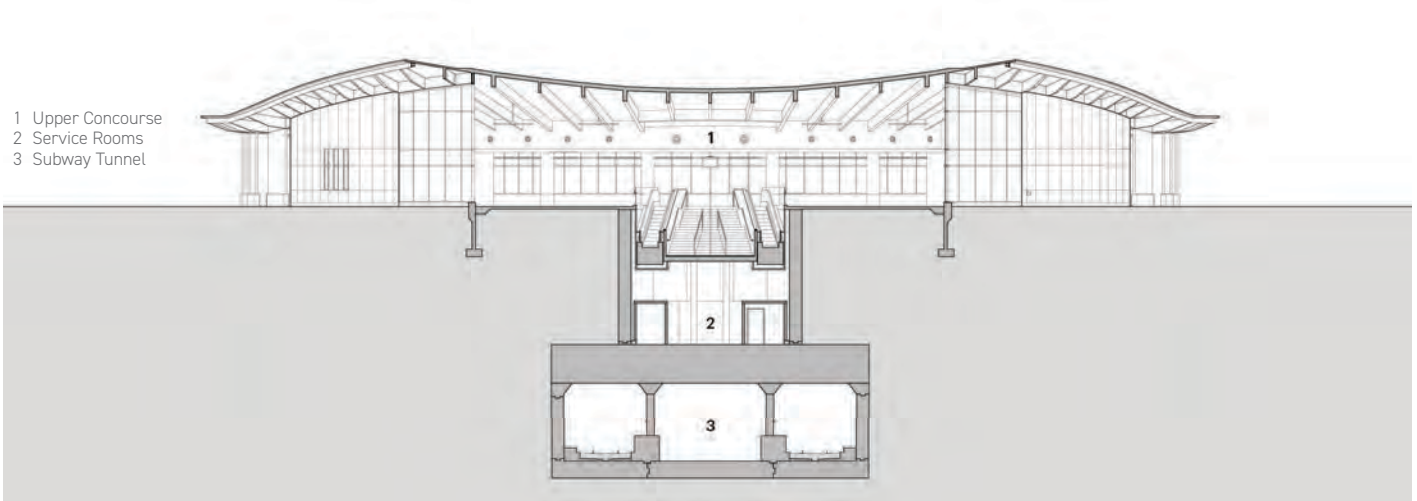
- 1 Plaza Entrance
- 2 Upper Concourse
- 3 Elevator
- 4 Escalators & Stairs to Underground Walkway
- 5 Inspectors Office
- 6 Staff break-room
- 7 Platform Entrance
- 8 Bus Platforms
- 9 Landscape Planter
- 10 Subway Tunnel Relief Shaft
- 11 Bus Entrance Driveway
- 12 Underground Walkway to Subway Station



### SUSTAINABILITY ADVISORS' COMMENTS

"Highlights the benefits of using mass timber, a renewable material, to create a pleasing interior environment for its passengers. As well, deep overhangs allow the building to heat and cool passively during the winter and summer months, while motorized dampers and ceiling fans allow for natural ventilation throughout the year."

- 1 Upper Concourse
- 2 Service Rooms
- 3 Subway Tunnel







**PROJECT**

SmartVMC Bus Terminal

**LOCATION**

Vaughan, Ontario

**COMPLETION**

2020

**BUDGET**

\$17M

**AREA**

1,400 m<sup>2</sup> (15,080 square feet)

**CLIENT**

SmartCentres and York Region Rapid Transit Corporation

**ARCHITECT**

Diamond and Schmitt Architects Incorporated

**ARCHITECT TEAM**

Schmitt, Mike Szabo, Walton Chan, Salem Fereig,  
Gilda Giovane, Rebecca Lai, Breck McFarlane, Mitch Popa,  
Haley Zhou

**CONTRACTOR**

Bondfield Construction

**STRUCTURAL**

Fast+Epp

**MECHANICAL/ELECTRICAL**

Smith + Andersen

**INTERIORS**

Diamond Schmitt

**LANDSCAPE**

Claude Cormier + Associés

**PHOTOGRAPHY**

Tom Arban



The Myhal Centre is a multidisciplinary teaching and research hub that features an interactive lecture theatre, visualization facility, design studios, light fabrication shops, technology-enhanced active learning rooms, several research centres, and a wide range of casual study and event spaces.

The design team for Myhal drew inspiration from artist Agnes Martin, whose paintings aspire to a kind of engineering precision while honouring the beautiful chaos of the creative body. The building features the stacking of three major voids: the “arena” on the lower level; the auditorium, seemingly suspended in the entrance hall; and the atrium that rises on the upper levels. The building also features four bioclimatic facades, a combination of natural and mechanical ventilation, and daylighting strategy that includes six conical light shafts.

The bioclimatic design of its four facades enables a unique integration of natural and mechanical ventilation. A flexible structure, high efficiency systems, local controls and occupancy sensors allow the building to respond to its inhabitants. An energy dashboard allows operators to monitor performance, fine-tune systems post-occupancy, inform curricula and educate users on intelligent interactions with their environment. The Arena accommodates a wide range of co-curricular activities 24 hours per day, from music to race car design. The entrance hall doubles as a gallery for full-scale samplings of student work and is a favourite venue for everything from hip hop classes to black tie affairs. The auditorium features a pioneering IT system that supports an interactive lecture experience. Fabrication spaces allow students to prototype their ideas. The Hatchery contains the space, equipment, mentoring and funding connections to help launch student ventures. The project’s learning spaces break down barriers between disciplines, create opportunities for exchange, and support a well-rounded student life.

#### FINALIST

## UNIVERSITY OF TORONTO MYHAL CENTRE FOR ENGINEERING INNOVATION AND ENTREPRENEURSHIP

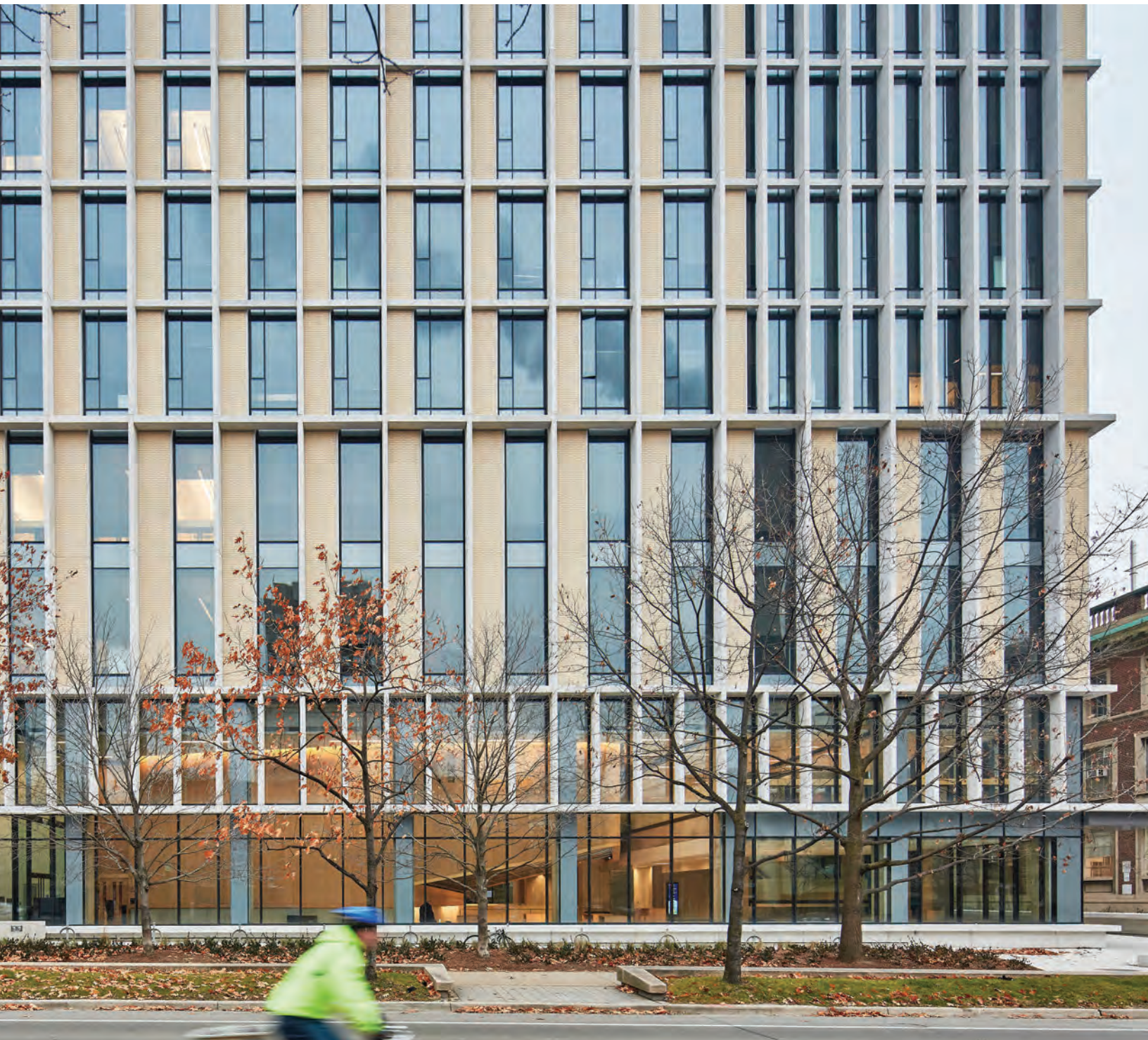
MONTGOMERY SISAM  
ARCHITECTS IN ASSOCIATION  
WITH FEILDEN CLEGG BRADLEY  
STUDIOS

#### DESIGN JURY COMMENTS

“It’s a very elegant building within the context of the university. The proportions and scale are sensitive to its gothic neighbours. The building is understated but with great design and detailing.”





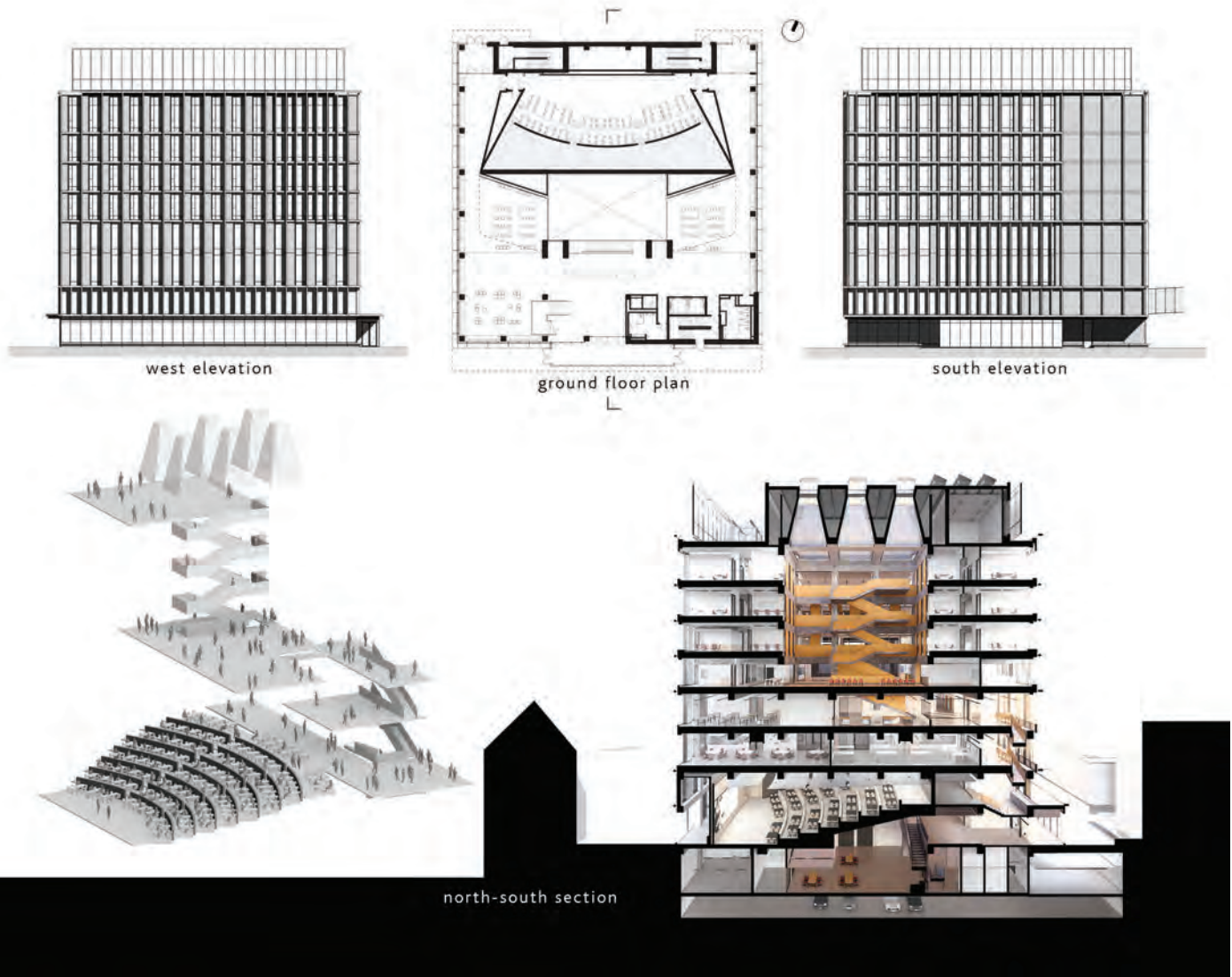






### SUSTAINABILITY ADVISORS' COMMENTS

"The project achieves Tier 2 of the Toronto Green Standard. Sustainability features including a 40 percent window-to-wall ratio, fins that optimize daylight and passive heating and cooling, a green roof, photovoltaic system generating renewable energy, energy-efficient LED lighting, occupancy sensors, and perimeter daylight harvesting controls that produce an overall low lighting power density."







**PROJECT**

University of Toronto Myhal Centre for  
Engineering Innovation and Entrepreneurship

**LOCATION**

Toronto

**COMPLETION**

2018

**BUDGET**

\$79.7M

**AREA**

13,000 m<sup>2</sup> (140,000 square feet)

**CLIENT**

University of Toronto

**ARCHITECT**

Montgomery Sisam Architects Inc. in association with  
Feilden Clegg Bradley Studios

**ARCHITECT TEAM**

Robert Davies, Peter Clegg, Simon Doody, Jake Armitage,  
Jason Dobbin, Tony Ross, Shannon Wiley, Joel Starkman,  
William Harispuru

**CONTRACTOR**

Bird Construction Company

**STRUCTURAL**

Read Jones Christoffersen

**MECHANICAL/ELECTRICAL**

Smith + Andersen

**CIVIL/SITE SERVICES**

WSP

**CODE CONSULTANT**

David Hine Engineering

**INTERIORS**

Montgomery Sisam Architects

**LANDSCAPE**

NAK Design Strategies

**COST CONSULTANT**

Turner & Townsend

**TRAFFIC/PARKING**

LEA Consulting

**SUSTAINABILITY CONSULTANT**

Footprint

**ACOUSTIC**

Swallow Acoustics

**SIGNAGE**

Entro Communicatins

**BUILDING SYSTEMS INTEGRATION**

Dr. Ted Kasik

**BUILDING ENVELOPE**

Synergy

**A/V**

Engineering Harmonics

**HERITAGE**

ERA Architects

**PHOTOGRAPHY**

Daniel Ehrenworth, Tom Rideout, Adrian Ozimek



The Canadian National Vimy Memorial Visitor Education Centre honours Canadians who served during the First World War, displaying the artifacts of those who perished in the Great War but whose bodies have not been found. One of only two National Historic Sites of Canada located in a foreign country, this project required complex planning and coordination with myriad stakeholders, including the Government of Canada, Vimy Foundation, Veterans Affairs Canada, Parks Canada, plus local and national French Government and Municipal officials.

The physical space occupied by the Visitor Centre highlights the visual primacy of the adjacent Vimy Memorial, following the sightlines of two allées inscribed in the landscape which were uncovered by RMA through careful historical analysis. An “axis of history,” representing the movement and orientation of the frontline trenches, intersects with an “axis of memory”, where the remaining tree line guides the viewer’s eye toward the monument. Visitors experience a similar duality when entering the Visitor Centre itself, passing through an exterior cleft in the solid mass façade that is juxtaposed with the expansive and light-filled interior. Visitors reflect upon the artifacts and exhibits while the curtain wall beyond reveals the pine forest which slowly reclaims the battlefield.

The detritus of war, including ever-present unexploded ordnance and human remains, presented challenges to the project. Remains of a vast underground tunnel network, voids, and scarred battlefield terrain also helped inform the placement of the building and serve as one of the main draws for visitors. To minimize the impact of erecting a contemporary structure by working within the footprint of already disturbed ground, rigorous studies of the terrain were conducted, and previously unknown spatial relationships were uncovered. An unobtrusive location along the allée was selected to frame visitors’ gaze towards the distant monument, reinforcing its connection to the past.

Built with precast concrete cladding, sustainably sourced heavy timber framing, and ultra-low-flow plumbing fixtures, the Visitor Education Centre exemplifies contemporary sustainable design. RMA’s building envelope expertise helped to craft a high-grade envelope design that met stringent French standards, incorporating insulation and radiant floor heating connected to the boiler. A/C demands were decreased by situating the building next to a sheltered tree line, thereby screening chillers from direct sunlight and maximizing cooling via passive ventilation.

More than just an important military conquest, Canada’s victory at Vimy Ridge was symbolic of the young Dominion stepping out from the shadow of its British heritage. Of the multitude of First World War memorials and information centres in the region, Canada’s Visitor Education Centre stands out for its quiet, simple, evocative excellence.

#### FINALIST

## VISITOR EDUCATION CENTRE AT THE CANADIAN NATIONAL VIMY MEMORIAL

ROBERTSON MARTIN  
ARCHITECTS INCORPORATED,  
AND JOHN LAMPROS ARCHITECT

#### DESIGN JURY COMMENTS

“The building’s relationship to the beautiful landscape sets off the gravitas of its program. The exterior promises something special when you open up the doors.”



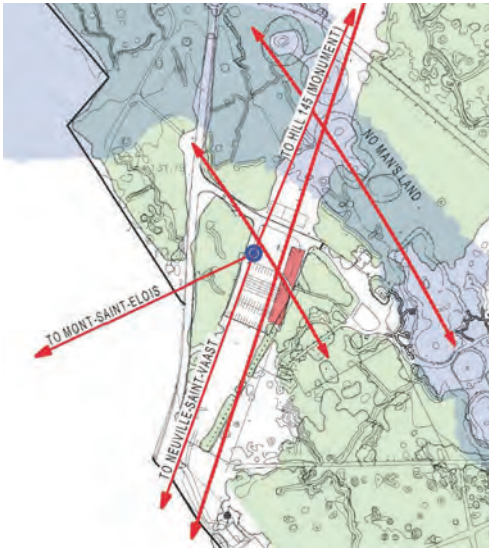






### SUSTAINABILITY ADVISORS' COMMENTS

"The building envelope is characterized by transparency, which naturally illuminates the exhibitions spaces, balanced with a high-performance envelope designed to stringent French standards. Radiant floor heating is connected to a high-efficiency electric boiler."



DEVOIR DE MÉMOIRE  
TO REMEMBER  
DIE PFLICHT ZU





**PROJECT**

Visitor Education Centre —  
Canadian National Vimy Memorial

**LOCATION**

Vimy, Nord-Pas-de-Calais, France

**COMPLETION**

2017

**BUDGET**

\$5.6M

**AREA**

720 m<sup>2</sup> (7,750 square feet)

**CLIENT**

Public Works and Government Services Canada,  
for Veterans Affairs Canada

**ARCHITECT**

Robertson Martin Architects, John Lampros Architect

**ARCHITECT TEAM**

Robert Martin, Caroline Lajoie, Daniel Castonguay,  
Jonathan Bisson, John Lampros, Stefan Gingras,  
Carole Labrecque

**CONTRACTOR**

Léon Grosse

**STRUCTURAL**

John G. Cooke and Associates Ltd.

**MECHANICAL/ELECTRICAL**

Smith + Andersen, Verdi

**INTERIORS**

Robertson Martin Architects, Bisson Associés

**LANDSCAPE**

BC2, D Paysage

**MUSEOLOGY CONSULTANT**

Bisson Associés

**LIGHTING**

Studio Vicarini

**PHOTOGRAPHY**

Stéphane Groleau



BEST EMERGING PRACTICE

## AWARDS

**SMART DENSITY**

BEST EMERGING PRACTICE

Naama Blonder and Misha Bereznyak founded Smart Density in 2016 with a strong and simple vision: create more density where needed, while improving the urban environment. Now, with an eight-person team and a growing number of commissions, they are making significant headway into changing the urban environment through their urban-design and advocacy efforts.

From an early stage, the firm identified the concern among policy makers and the public about Missing Middle housing, typologies that fall between the two extremes of detached houses and tall towers. By concentrating their practice-building efforts on this housing typology deficit, Smart Density has established itself as a leader for meeting new housing demands while harnessing a growing market.

Discussions about increased density are frequently antagonistic, especially in large metropolitan centres like Toronto. NIMBYism from home-owners fuels public opposition to policy revision. Developers are limited by outdated zoning, which leads them to prioritize luxury over diversity in housing type and unit size.

Smart Density embarked on a mission to foster a new type of creative collaboration, but the resources they were looking for just didn't exist. In response, the firm has created webinars, newsletters, and online educational content to inform both industry professionals and the public about the context and prospective solutions to the Missing Middle problem. They have also produced five case studies for addressing the housing crisis: one of them, their Mini Mid-rise, was an OAA SHIFT Challenge Selection in 2021.

To address the need of developers, they invented the Mid-Rise Building Calculator and Townhouse Modeler, two interactive tools available for purchase that determine a prospective site's logistical feasibility by methodically applying municipal design guidelines to site-specific property characteristics.

The Smart Density team bring an international perspective to the conversation: Blonder and Bereznyak both studied at the Israel Institute of Technology, with Bereznyak later receiving a master's degree from the University of Toronto. They have travelled extensively, lived in many cities and explored a wide range of urban environments. Aligning closely with the City's vision for future development, their work also reflects proven concepts from the international community.

Through intelligent urban design, education, media publications, and entrepreneurship, Smart Density is emerging as a powerful advocate for communities revitalized by higher-density living, walkable neighbourhoods, a beautiful public realm, and family-friendly housing. Their passion, extensive experience, and wide-ranging portfolios have led to impressive achievements for an emerging firm.





Naama Blonder  
Architect, Urban Designer,  
Urban Planner



Misha Bereznyak  
Architect, Urban Designer



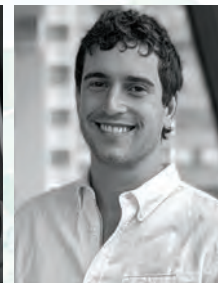
Amit Ashton  
B.Arch



Igor Samardzic  
MSc.PI



Mohcine Sadiq  
Architectural Designer/  
OAA Intern



Nigel Carvalho  
MES.PI

### DESIGN JURY COMMENTS

"From their numerous resources to their holistic and well-integrated position with regards to urban planning, they're proving to be extremely influential in the City of Toronto. They're rewriting the script in the actual world."

"They have a very strongly articulated mission that they're delivering and a great strategy to draw attention to their work."

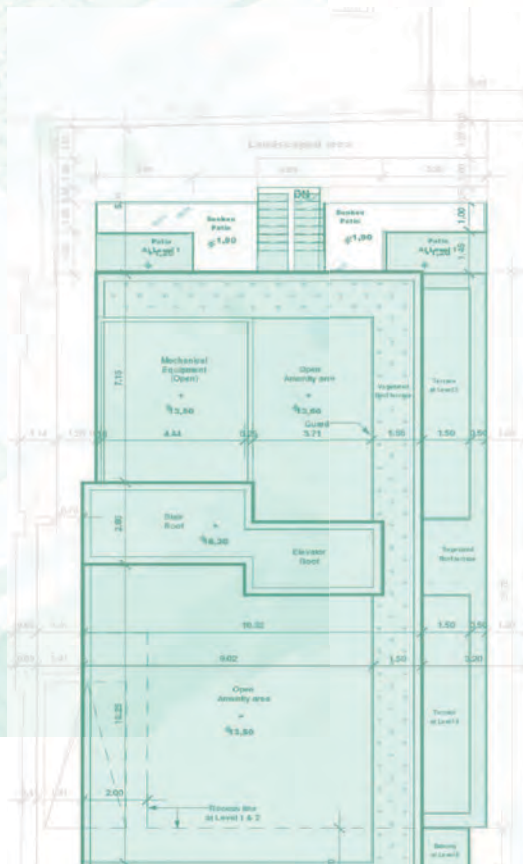
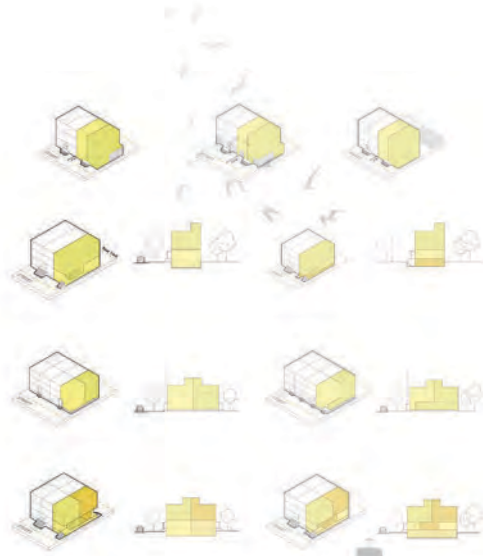




Sibylla (Xinyue) Cong  
Intern Architect



Tim Chou  
Visual Designer



Images courtesy Smart Density



# SERVICE AWARDS



Ontario Association  
of Architects



In the progressive struggle to build equality and opportunity into the architectural profession, Camille Mitchell is a standout leader. An architect with the Toronto office of the global design firm Gensler, Camille leverages her achievements in architecture to advocate for the involvement of under-represented groups in the design of their built environments. The Service Award Jury unanimously identified Camille as deserving of the 2022 G. Randy Roberts Service Award.

Camille is a founding member of Building Equality in Architecture Toronto (BEAT), and of Black Architects + Interior Designer Association (BAIDA). These independent organizations support the mentorship, networking, and leadership opportunities within the architecture profession for women and visible minorities, respectively.

Camille received both her Bachelor and Master's degrees in architecture from the University of Waterloo. Now a prominent figure in the academic community, Camille is an advisor to several institutions of higher learning. She sits on the Dean's Advisory Council for the Faculty of Engineering and Architectural Science at Ryerson University and contributes to the Advisory Board for the University of Waterloo School of Architecture's Racial Equity and Environmental Justice program, providing guidance and oversight to the review and new initiatives within the current curriculum. Camille is also a founding supporter of OCAD University's Black Spark Initiative, a fundraising campaign to support Black artists and designers.

In 2021, the Royal Architectural Institute of Canada (RAIC) selected Camille to become an advisor for its Promoting Justice and Equity Committee. She was also nominated to join the Urban land Institute's Women in Leadership Initiative Championship Team, whose mandate is to advance women in the real estate and construction industry. Additional community engagements include the 2020 Interior Design Show Contract Curatorial Team and an official Ambassador of the DesignTO Festival. Camille's involvement in these various support groups, organizations, and advisory councils extends far beyond mere membership: she is a driving force within them, helping shape the narrative of the architecture and design industry.

A powerful mentor, advocate, equity-seeker, architect, and ambassador for the profession, Camille exemplifies all the qualities embodied by the G. Randy Roberts Service Award. In the words of co-nominator Betsy Williamson, OAA, of Williamson Williamson Architects: "Because of her work, a diverse, equitable profession will have a more powerful voice, and a greater ability to create built environments that are beautiful, functional, and enhance the human experience." Camille is a tireless positive force in the community and the profession, and her three nominations demonstrate an outpouring of support from her peers and colleagues.

#### WINNER

## CAMILLE MITCHELL, OAA, MRAIC

G. RANDY ROBERTS  
SERVICE AWARD

#### JURY'S COMMENT

"She's a doer, a fireball of activity. She's really contributing to a different picture of architecture today."

"She has relentless energy and is the driving force behind so many successful initiatives. She embodies the award criteria, especially care and compassion."



Photo by DeAndrea Mitchell

Right: Black Architects and Interior Designers Association (BAIDA), of which Camille Mitchell is a founding member and vice-chair, promotes the work of Black architects and designers. Shown here is a BAIDA-organized gathering to honour architect Francis Kéré, a Berlin-based architect from Burkino Faso, winner of the 2022 Pritzker Prize.



Below: Women in architecture gathered at the 2018 RAIC Festival in Saint John, New Brunswick for the official launch of Building Equality in Architecture Atlantic (BEAA), in collaboration with BEAT, the original Toronto chapter, led by Camille Mitchell.





Over the course of his long career, John van Nostrand has proven himself to be a visionary, leading architectural and urban development projects around the world. In the words of co-nominator Bruce Kuwabara, founding partner of KPMB Architects, “John has been a trail blazer at home and abroad, and has diversified his practice to be an agent of positive environmental and social change.”

John received his architecture degree from the University of Toronto in 1972. Along with classmates Joost Bakker, Bruce Kuwabara, Barry Sampson, and professor George Baird, he co-founded an architectural practice and helped develop comprehensive urban design guidelines for the City of Toronto. In 1974, he delved further into city-building, joining the Ontario Ministry of Housing’s North Pickering land-use project. The idea of SvN as an integrated practice began in 1978, when John stepped off a plane in Botswana to help the local government design the first “squatter upgrading” projects in Sub-Saharan Africa. This experience led him to combine architecture, planning, and civil engineering as a unified force for change. After three years in Botswana, John returned to Canada but couldn’t find work; few architects could see the value in such a mind-expanding global experience. He took his exams and registered his first firm in 1982—John van Nostrand Architect and Planner.

Over the ensuing three decades, his practice evolved through a series of different partnerships, always with the same goal of bringing diverse expertise to the wider world. In 2015, John became the founding principal of SvN Architects + Partners, the firm he leads today. Under his direction, SvN is renowned for the planning, design, and construction management of places that are sustainable, pragmatic, affordable, and rooted in a historic understanding of the site. John’s work has been recognized with a lengthy list of national and international awards, including the 2004 Jane Jacobs Prize. He is renowned as a leader in the planning and design of affordable housing, as well as transportation and transit infrastructure. His comprehensive development plans with Indigenous and developing communities in Nunavut, Manitoulin Island, Mongolia, Senegal, and other regions are landmark accomplishments. Whether at home or abroad, John continues to be one of the most provocative thinkers about city building, community building, and social equity.

#### WINNER

## JOHN VAN NOSTRAND

ORDER OF DA VINCI

#### JURY’S COMMENT

“His entire practice is nothing but leadership. It’s not even about profitability, it’s about doing what’s right.”

“I am filled with admiration for his work. He is making a real change in people’s lives.”



Right: Salvation Army  
Scarborough Citadel, Toronto  
Below: Tarkwa Mine  
Resettlement Project, Ghana





## WINNER

**DIARMUID NASH**

## LIFETIME ACHIEVEMENT AWARD

Through his architecture, pedagogy, community service, and advocacy, Diarmuid Nash has proven himself to be one of the most accomplished and important architects in the nation. Looking holistically at the categories and nominations for all three Service Awards, the jury felt strongly compelled to recognize Diarmuid Nash with the 2022 Lifetime Achievement Award.

As well as being one of Canada's leading architects, Diarmuid is also a connector and an ambassador for the entire national design community. A longstanding partner in Moriyma & Teshima Architects (MTA), he has shared his expertise in the planning, design, and construction of cultural landmarks with clients around the country and the world. Born in Ireland and raised in Winnipeg, Nash received his Bachelor of Environmental Sciences and a Master of Architecture degrees from the University of Manitoba. Soon after graduation, he moved to Japan, where he worked as a designer for the Shimizu Corporation and later collaborated with Raymond Moriyma on the Canadian Embassy in Tokyo. Diarmuid returned to Canada to join Moriyma & Teshima Architects in 1988. Since then, he has been instrumental throughout the evolution of MTA's human-centred modernism, which gives priority to civic engagement, individual experience, sustainability, and careful attention to context. A partner at MTA since 1998, Nash has played a leading role in many of the firm's most vaunted projects, including the Bata Shoe Museum, Canadian War Museum, Aga Khan, and Ismaili Centre (also with Maki and Associates). He has also led significant public buildings and spaces across the nation, including the City of Surrey's City Hall and Civic Plaza; the Edmonton Federal Building's Centennial Plaza; the Government of Canada Visitor Welcome Centre on Parliament Hill in Ottawa; UBCO Commons in Kelowna; and the University of Guelph Honey Bee Research Centre, now in progress.

Diarmuid's list of accomplishments and landmark projects already far surpass what many would achieve in their lifetime. His architectural work, pedagogy, and advocacy have raised the profile not only of his own firm but also of Canadian architecture as a whole, through built works that connect and inspire people across the nation.

**JURY'S COMMENTS**

"His leadership at Moriyma and Teshima is incredible; it's an impressive body of work that he's directed. The projects themselves are leaders,"

"His work is very spiritual. I'm very inspired by how he enacts teaching through his work, educating staff, collaborators, and users of his buildings."

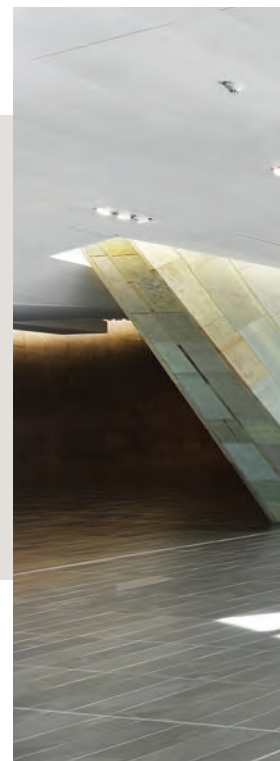
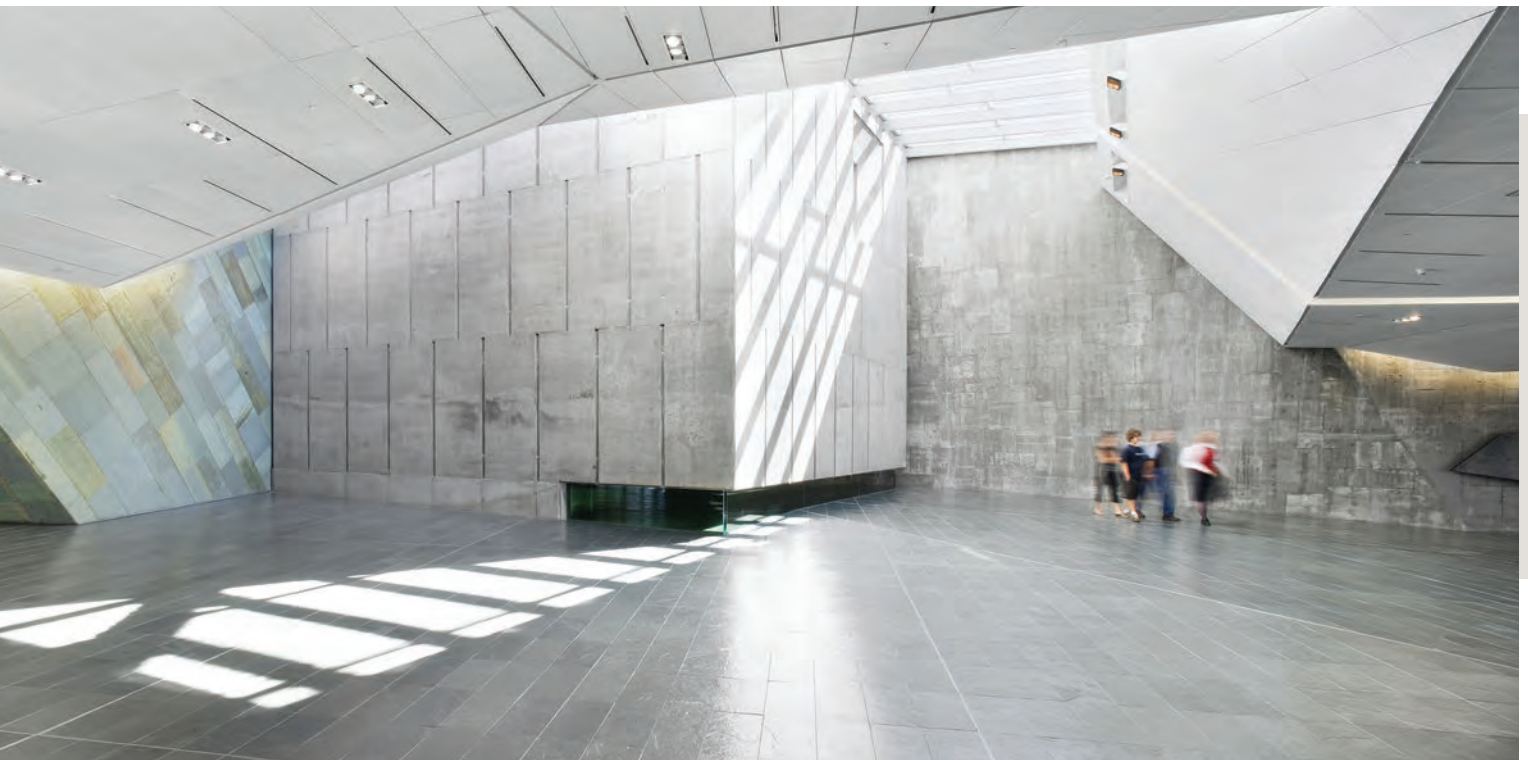




Photo by Henry Choi

Right: Aga Khan Museum, Toronto.  
Photo by Scott Norsworthy

Below: Canadian War Museum, Ottawa.  
Photo by Tom Arban







#### **ACKNOWLEDGEMENTS**

The Ontario Association of Architects wishes to thank all those who contributed to the success of the 2022 OAA Awards.

All project information in this publication was provided by the OAA practices and members who submitted to the Awards. The OAA takes no responsibility for any errors and omissions that may have occurred.





