
18
OAA
AWARDS

OAA AWARDS 2018

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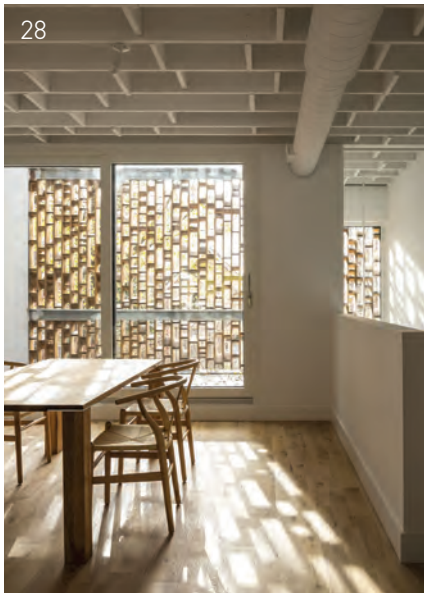

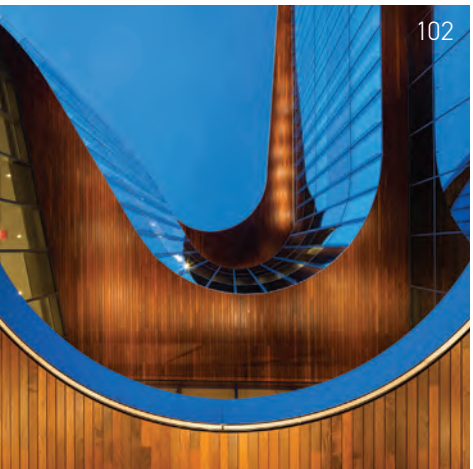

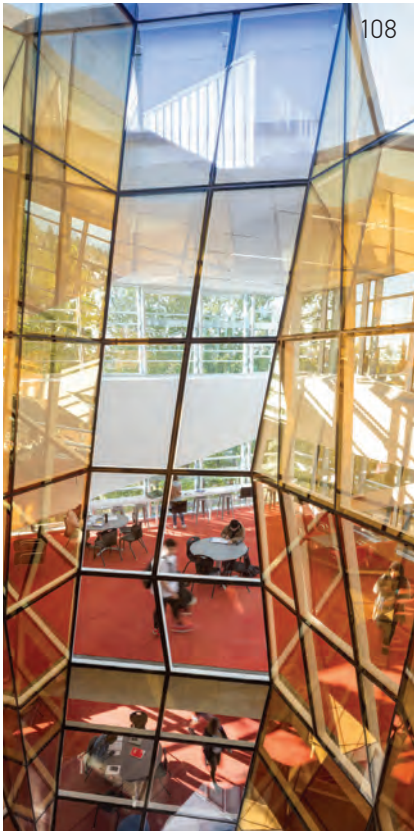

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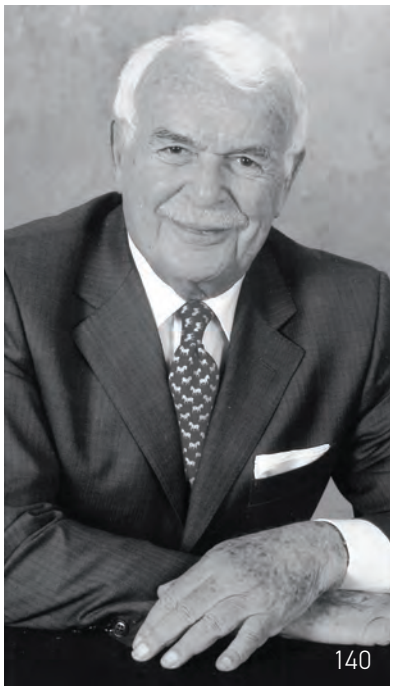


PRESIDENT'S MESSAGE

ONTARIO ASSOCIATION
OF ARCHITECTS

I'm very excited to present to you this book, which collects some of the best new projects by Ontario architects and showcases both the province's emerging talent and its most established practices. Within these pages, you'll see the diversity of the 2018 OAA Design Excellence winners, ranging from cultural temples in Chile and breathtaking community hubs to university spaces and Ontario residences, urban and rural.

Whether you're flipping through the pages to gaze at the stunning images of these projects or slowly reading through our illustrious juries' comments, I hope you enjoy seeing the variety of ideas that have resulted in truly great architecture.

This year, more than 111 submissions were received for the OAA's newly revised awards program, which offers those in the Ontario architectural profession a biennial opportunity to present their work. The 10 winners and 10 finalists assembled here were chosen after being judged on criteria including creativity, context, sustainability, good design/good business and legacy. Together, they illustrate the excellence of both individual award winners and the profession as a whole.

In addition to the Design Excellence winners, this book also includes a look at this year's recipient of the Best Emerging Practice Award—SUULIN ARCHITECTS, a five-person architecture firm located in downtown Toronto. In these pages, you will also get a chance to meet two individuals who have had an important impact on the profession in Ontario—Janna S. Levitt and John H. Daniels, the respective winners of this year's G. Randy Roberts Service Award and the Order of Da Vinci.

On behalf of the OAA, I offer my heartfelt congratulations and thanks to all of this year's recipients, finalists and submitters for helping the Association work toward its vision: "An Ontario in which architects are valued contributors to society, by creating a safe and healthy built environment that performs at the highest levels and elevates the human spirit."

John K. Stephenson, Architect
OAA, FRAIC
President

DESIGN EXCELLENCE WINNERS


18
OAA
AWARDS

WINNER

BAHÁ'Í TEMPLE OF SOUTH AMERICA

HARIRI PONTARINI ARCHITECTS

Expressing a faith of inclusion, the Bahá'í Temple of South America is more than just a story of complex design, innovation, sustainability, and construction – it is the embodiment of a community's aspirations. The design brief was simple: nine sides and nine entrances, a spiritual structure which is welcoming and open to peoples of all faiths (or no faith at all), all economic strata, and all cultural backgrounds.

The Temple is exactly this: it has nine sides, with nine luminescent veils that shelter and enclose, yet seem to be on the verge of opening. Set within the Andean foothills, just beyond Santiago, Chile, the Temple sits with a backdrop of mountains on one side and city on the other. It was 14 years in the making, yet was realized within three percent of its original budget.

The team became immersed in creating a structure that would capture, catalyze, and become alive with light – inspired by a saying from Bahá'í writings: if God decides to answer your prayer, you become infused with light.

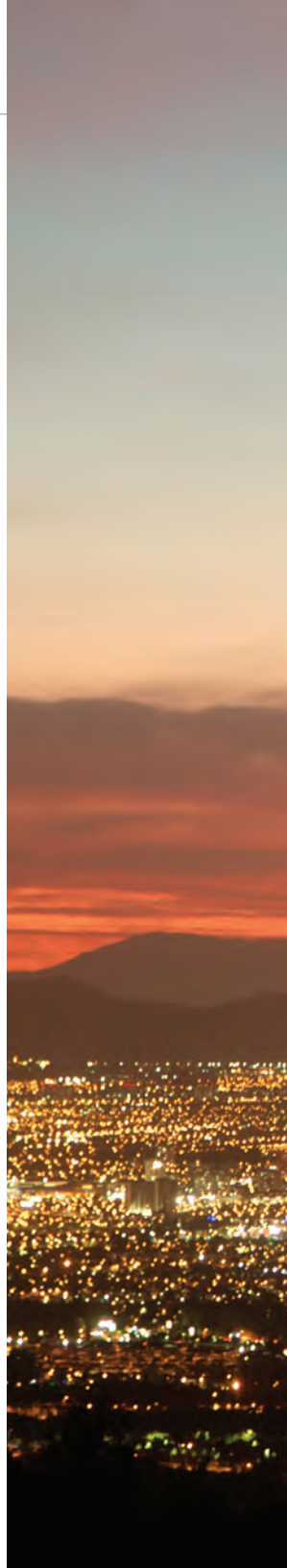
The intensive investigation into material qualities that capture, express, and embody light resulted in the development of two cladding materials: an interior layer of translucent marble from the Portuguese Estremoz quarries, and an exterior layer of cast-glass panels. The research for the cast-glass exterior cladding took nearly four years, working in collaboration with artisans at Jeff Goodman Studio in Toronto. In total, 1129 unique pieces of flat and curved cast-glass pieces were produced and assembled.

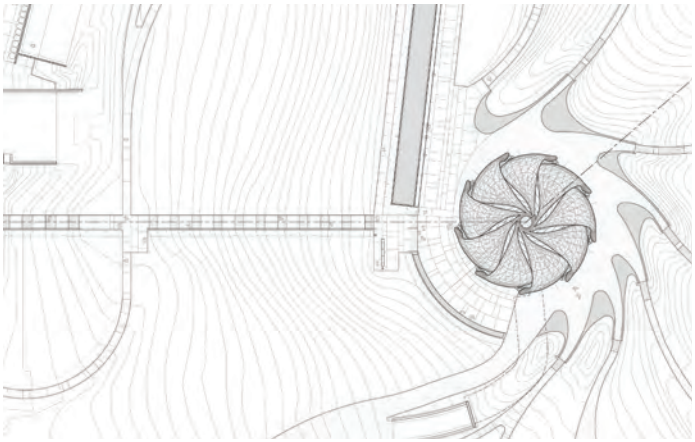
The Temple was mandated to last four centuries. Thus, not only were materials selected for durability and longevity, but the domed massing, materials, and double-shell cladding were designed to maximize the effect of passive heating and cooling – almost completely eliminating heating and cooling requirements.

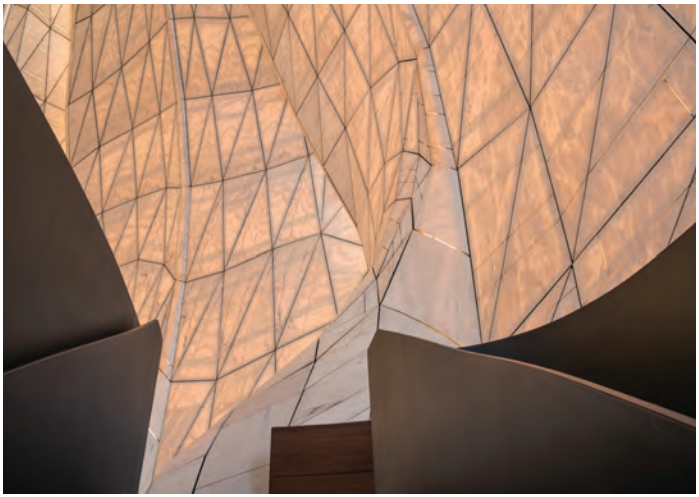
Between dawn and dusk, the Temple's glass and marble become infused with seasonal colours from Santiago's sky. At night, the materials allow for an inversion of light, whereby the Temple, lit from within, casts a soft glow against the Andean mountain range bordering the city. It becomes a lantern in the landscape, welcoming to all.

JURY'S COMMENT

This is a rare structure, exquisitely crafted and geometrically complex; its curvilinear twisting shapes result in a deconstructed form that is distinctly non-building in character. Extremely evocative, the building shelters and encloses, yet seems to be in the middle of an awakening or opening up – an apt metaphor for a spiritual program that welcomes multiple religious practices. The jury applauds the sophisticated play of natural light and the deft use of new construction techniques, all supported by an attention to cultural and environmental sustainability.








يا الاهي بهاء

PROJECT
Bahá'í Temple of South America

LOCATION
Santiago, Chile

COMPLETION
2016

BUDGET
$30 M

AREA
26,000 ft² (2,438 m²)

CLIENT
The National Spiritual Assembly of the Bahá'ís of Chile

ARCHITECT
Hariri Pontarini Architects

ARCHITECT TEAM
Siamak Hariri, Justin Huang Ford, Doron Meinhard, Michael Boxer, George Simionopoulos, Tiago Masrour, Tahirih Viveros, Jin-Yi McMillen, Jaegap Chung, Adriana Balen, Mehrdad Tavakkolian, Donald Peters, Jimmy Farrington, John Cook

STRUCTURAL
Simpson Gumpertz & Heger, Halcrow Yolles, EXP, Patricio Bertholet M.

MECHANICAL / ELECTRICAL
MMM Group

LANDSCAPE
Juan Grimm

LOCAL ARCHITECT
Benkal y Larrain Arquitectos

SUPERSTRUCTURE AND CLADDING
Gartner Steel and Glass GmbH

GLASS CLADDING
Jeff Goodman Studio and CGD Glass

STONE FABRICATION
EDM

PLUMBING
Videla & Asociados

HVAC
The OPS Group

LIGHTING CONSULTANT
Limari Lighting Design Ltda., Isometrix

ACOUSTICS
Verónica Wulf

WAYFINDING AND SIGNAGE
Entro Communications

IMAGES
Hariri Pontarini Architects (pages 11,12 drawing)
Sebastián Wilson León (pages 12 top photo, 13)
Guy Wenborne (page 12 bottom photo)
Ian David (page 14)

WINNER

CASEY HOUSE

HARIRI PONTARINI ARCHITECTS
WITH E.R.A. ARCHITECTS INC.
(HERITAGE CONSULTANT)

Casey House is a healthcare facility that does much more than treat physical illness. It brings dignity and compassion to one of society's most vulnerable populations, addressing an entire sense of wellbeing through details that express caring and remind of home.

Proudly standing at Jarvis and Isabella Streets, Casey House is an important part of Toronto's social fabric: it was founded by volunteers in 1988 as Canada's first stand-alone treatment facility for people with HIV/AIDS. With a new Day Health Program servicing a roster of 200 registered clients and 14 new inpatient rooms, the addition and restoration by Hariri Pontarini Architects and heritage consultant E.R.A. Architects brings much needed space and modernized amenities to augment its home in a Victorian mansion (Langley, Langley & Burke, 1875). This project represents a victory in the institution's history for its fight against HIV/AIDS.

The embrace emerged as a unifying theme throughout the design process – of warmth, intimacy, comfort, and connectivity. The addition wraps around the 1875 mansion, restructuring the facility around a new central courtyard. This open space is a fundamental part of the design and is the heart of the facility, flooding patient spaces with natural light and providing a connection to the outside world – helping make the hospital feel like a home.

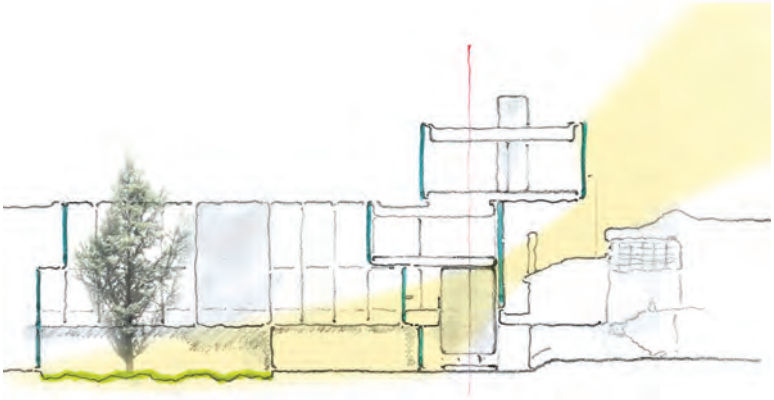
The language of the quilt, a powerful symbol of the battle against HIV/AIDS, provided inspiration for form and material. The façade, with its careful composition of brick, heavily tinted mirrored glass, and crust-faced limestone, becomes an architectural manifestation of the quilt.

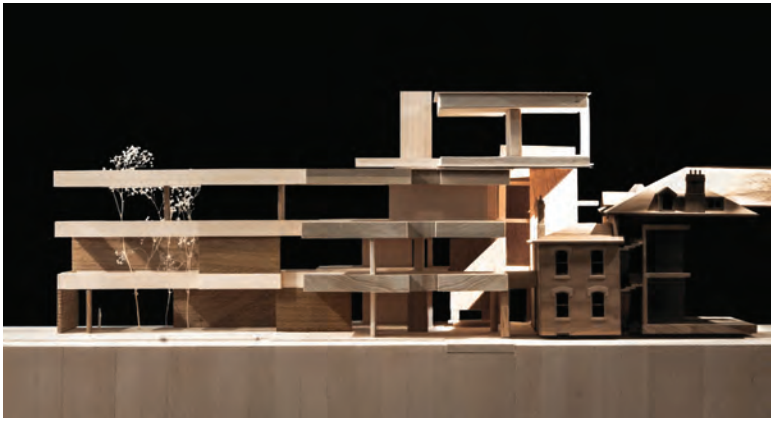
Other thoughtful measures related to the clients' healthcare and overall comfort were seamlessly integrated into the design. Primarily private green spaces, such as the courtyard and roof garden, can be enjoyed by patients; high-efficiency tinted glass ensures privacy from the street, while protecting users from UV rays; and the courtyard and operable windows allow for cross ventilation for fresh air and temperature control.

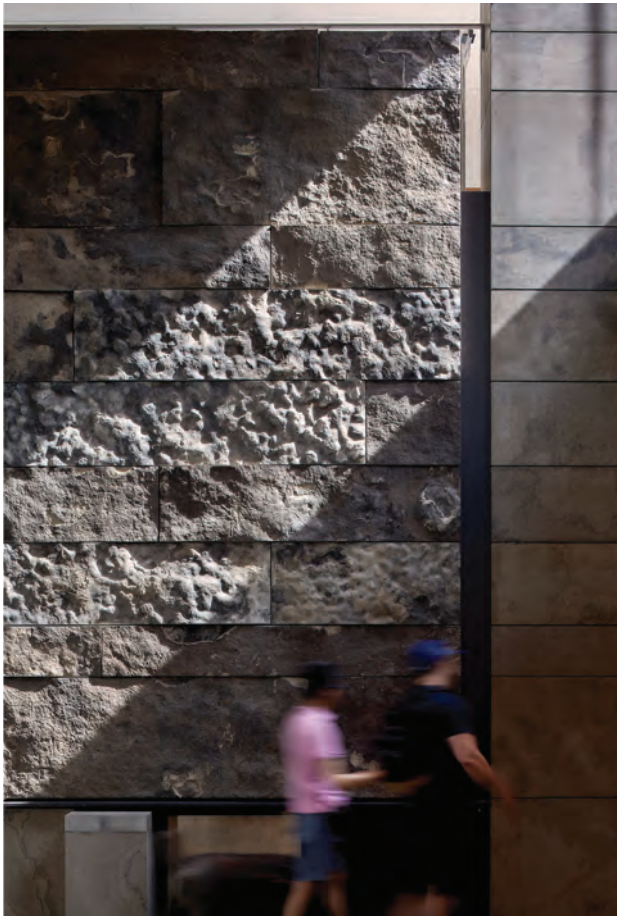
This approach to care provides intimate dignity for patients – a space where humanity and care are at the forefront of the patient experience – and enhances the facility's important contribution to the social fabric of Toronto.

JURY'S COMMENT

This building features a rich palette of materials; the composition of alternating coloured masonry panels inset into a concrete frame references the symbolism of a quilt in the fight against HIV/AIDS. The overall massing and composition is skilful and harmonious with the existing heritage house, gathering the building around a contemplative interior courtyard/lightwell – an oasis that separates the new and the old. Sunlight rakes the interior masonry walls as part of a range of light qualities appropriate to a place of healing.








CASEY HOUSE

PROJECT
Casey House

LOCATION
Toronto, ON

COMPLETION
2017

BUDGET
$40 M

AREA
58,900 ft² (5,480 m²)

CLIENT
Casey House

ARCHITECT
Hariri Pontarini Architects

ARCHITECT TEAM
Siamak Hariri, Michael Boxer, Jeff Strauss, Edward Joseph, Howard Wong, Cara Kedzior, Rico Law, Andria Fong

STRUCTURAL
Entuitive

MECHANICAL/ELECTRICAL
WSP Canada

LANDSCAPE
Mark Hartley Landscape Architects

HERITAGE CONSULTANT
E.R.A. Architects Inc.

CODE CONSULTANT
David Hine Engineering

ACOUSTICS
Swallow Acoustic Consultants

SECURITY
Mulvey & Banani International Inc.

FOOD SERVICE
KAIZEN Foodservice Planning and Design Inc.

IMAGES
doublespace photography (pages 17, 18 top, 19, 20)
Hariri Pontarini Architects (page 18 drawing + model)

WINNER

COLLABORATIVE GREENHOUSE TECHNOLOGY CENTRE

BAIRD SAMPSON NEUERT ARCHITECTS INC.

In the heart of Ontario's fruit and vine agricultural region, the Collaborative Greenhouse Technology Centre at the Vineland Research Station integrates research, commercial interests, and outreach under one roof. The result is a unique community destination, both showcasing the facility's resources to the community of growers, as well as making research and innovation accessible to the public.

Originally envisioned as discrete structures, with a Header House for laboratories, potting activities, equipment, and staff, Baird Sampson Neuert Architects led a re-visioning process that grouped building functions under one roof – an expanded greenhouse envelope. This helped bring the project's costs under control, created opportunities for sustainable design, and amplified the scale and identity of the facility as a place of horticulture.

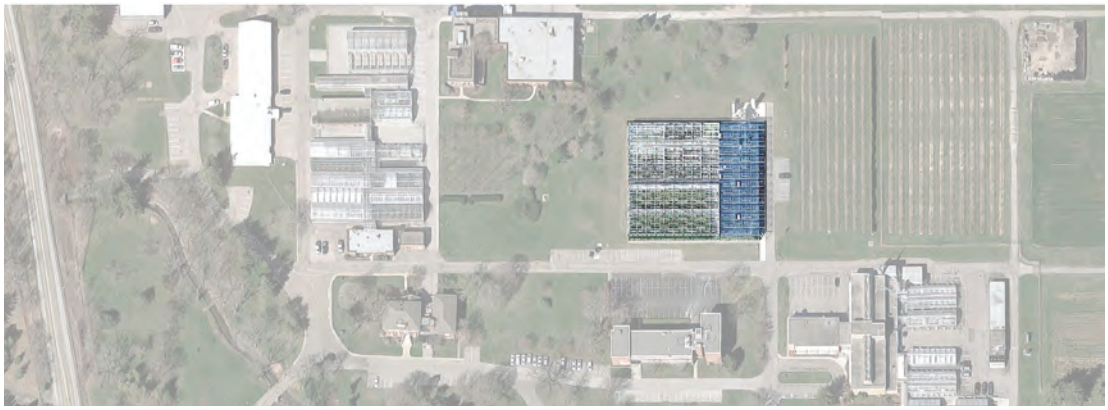
Circulation and spaces for plant production are designed to multitask for events and outreach activities. Sliding walls extend between the conditioned areas, or pods, to enable rapid transformation and to secure equipment and technical spaces. Last year, the facility received 4,000 visits – limited only by the fact that tours are lead by researchers, and not docents.

Spaces conditioned for people are organized within contained, environmentally conditioned pods under the greenhouse envelope, which reduces the scale and environmental footprint of fully conditioned occupied space. Design measures for these spaces include the strategic use of limited mechanical cooling using displacement ventilation design, in concert with automated passive ventilation, automated overhead shading, and insulation curtains. Because of the facility's mission to enhance the sustainability of horticultural food production, automated building systems were designed to collect bioclimatic and biometric data. This data is analyzed in the labs and used to evaluate the sustainability of new horticultural food sources.

The project has become a precedent and an international benchmark for horticultural research facility design, generating international interest and visits by sister organizations from across the globe. The pavilionated organization of people and technical spaces enhances the operational sustainability of the facility, while also serving to provide a unique identity for the building that expands the scale and identity of the greenhouse complex.

JURY'S COMMENT

The project leverages the aesthetic of greenhouse design to create an architectural language unique to the building function. A light-filled public "street" becomes a wonderful space that promotes public engagement with the activities of the Centre. The contrast of the simple intervention of three brightly coloured pavilions along the street identifies the facility as something much more than a place for horticulture.




vineland

PROJECT
Collaborative Greenhouse Technology Centre

LOCATION
Vineland Station, ON

COMPLETION
2016

BUDGET
$10.4 M

AREA
43,055 ft² (4,000 m²)

CLIENT
Vineland Research and Innovation Centre

ARCHITECT
Baird Sampson Neuert Architects Inc.

ARCHITECT TEAM
Jon Neuert (Project Director / Design Lead), Jesse Dormody (Project Architect)

STRUCTURAL
VanBoxmeer & Stranges Ltd.

MECHANICAL/ELECTRICAL
Crossey Engineering Ltd.

INTERIORS
Baird Sampson Neuert Architects Inc.

CONTRACTOR
T.R. Hinan Contractors Inc.

CIVIL
MTE Consultants Inc.

GREENHOUSE ENGINEERING
GHE

IMAGES
Richard Seck (pages 23, 24 bottom photos)
Baird Sampson Neuert Architects Inc. (page 24 top photo)
Vineland Research and Innovation Centre (pages 25, 26)

WINNER

DOUBLE DUPLEX

BATAY-CSORBA ARCHITECTS

As the City of Toronto grows, questions arise as to how to increase density while respecting the character of established neigbourhoods. Double Duplex, designed by Batay-Csorba Architects in Toronto's Parkdale neighbourhood, shows that infill can have contemporary design while responding to historical context. A sensitivity to light and space further reimagines what is possible within the constraints of a typical Toronto lot.

The houses respond to the surrounding Bay and Gable geometry; eave heights, roof slopes, window and door sizes and locations, and material transitions were all born of a careful study of the neighbourhood.

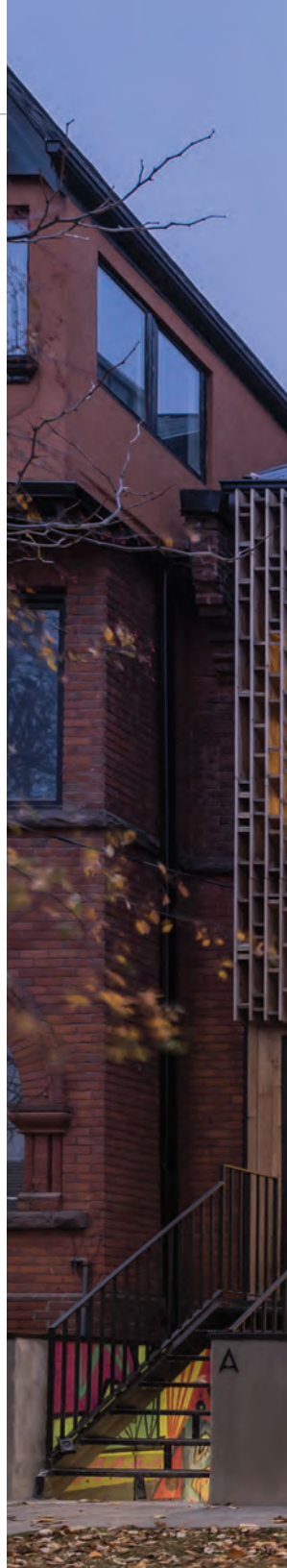
Modulating light from the street – and at the same time, providing privacy – is a two-storey brise soleil. It is a contemporary move, but responds to neighbours' ornamentation; digital fabrication becomes the modern analogue for craft. It also responds to the shape and placement of bay windows on the façades of neighbouring buildings.

The wood members of the brise soleil are angled to catch light at different points throughout the day, illuminating images designed into the pattern. Akin to a game of finding cloud animals, the screen evokes loose, variable figural associations – a constantly changing free association. During the day, the filtered light illuminates the interior with dappled light. At night, the screen is a decorative glowing lantern.

The existing double-wide site was severed into two separate properties, with a four-storey, 3,500-square-foot detached duplex residence constructed on each site. Each duplex consists of a two-storey lower unit and a two-storey upper unit. The lower unit is carved out in the front and back with double-height volumes that flow out to sunken courtyards, maximizing daylight and renouncing the stereotype of the dark and forgotten basement apartment. The upper unit is organized around a double-height atrium space, bringing natural light and ventilation into the centre of the unit. This is aided by the double-height balcony facing the street.

JURY'S COMMENT

The jury appreciated the innovative reinterpretation of the urban townhouse typology. A two-storey screen facing the street provides a richly textured and transparent façade that is sympathetic to the volumes and ornamentation of neighbouring Victorian-era houses. At dusk, the façades have a warm glow and give a hint to the uses within while maintaining the necessary privacy of activities. Reminiscent of a home's traditional front stoop, upper floor porches behind the screens overlook the street.

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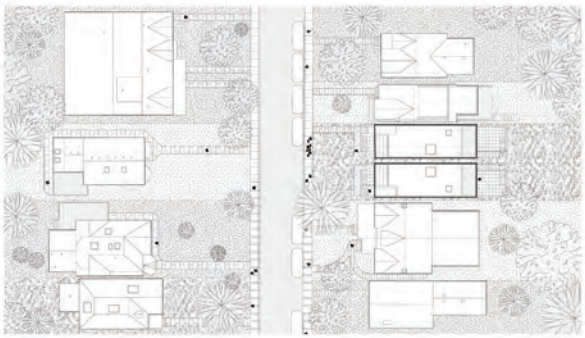
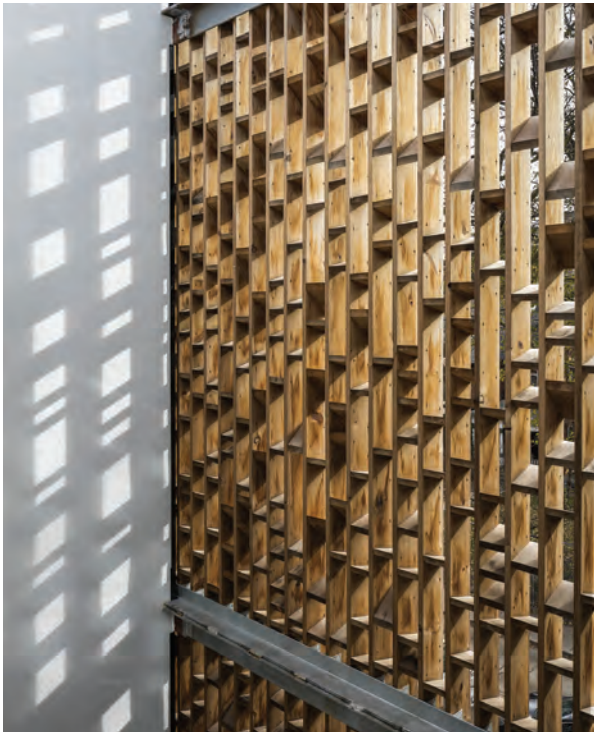
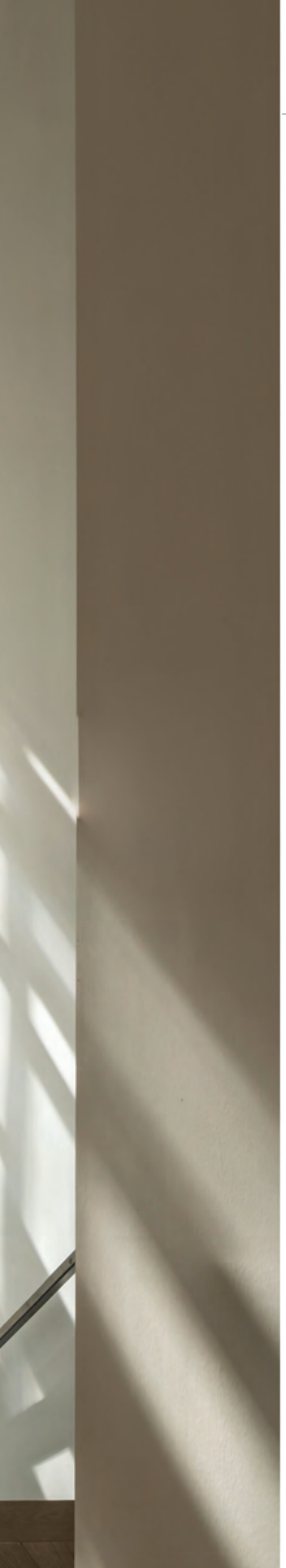






PROJECT
Double Duplex

LOCATION
Toronto, ON

COMPLETION
2016

BUDGET
Withheld

AREA
3,500 ft² (325 m²) per house

CLIENT
The Mada Group Inc.

ARCHITECT
Batay-Csorba Architects

ARCHITECT TEAM
Andrew Batay-Csorba (Principal in Charge),
Jodi Batay-Csorba (Principal in Charge), Lola Abraham

STRUCTURAL
Secant Engineers Inc.

MECHANICAL
Franzese Mechanical Ltd.

INTERIORS
Batay-Csorba Architects

CONTRACTOR
The Mada Group Inc.

COLLABORATING ARTIST
Jimmy Chiale (graffiti art murals)

IMAGES
doublespace photography
Batay-Csorba Architects (page 31 drawing)

WINNER

HOUSE ON ANCASTER CREEK

WILLIAMSON WILLIAMSON INC.
(PROJECT INITIATED UNDER
WILLIAMSON CHONG ARCHITECTS)

A lot backing onto Ancaster Creek serves as the site for an intergenerational home for a family and their elderly parents – an owner-driven solution to the complex issue of aging-in-place. It confirms that sustainable systems and designing for the elderly are not exclusive from modern expression and crafted details.

The house was conceived as two distinct residences connected with a common space. This layout creates areas that are independent of each other, with common areas for the family to come together – and a shared landscape. The parent's suite is laid out on the ground floor as a single floor accessible apartment, with added features to accommodate the specific challenges facing the aging parents. Among them, well-located drains and a master power switch mitigate issues that come with memory loss: a sink left running or an oven left on.

Running parallel to the creek is the main residence. The kitchen anchors the south end of the house. Set in a double-height volume, the 20-foot-tall pyramidal ceiling creates an expansive space that opens to the creek, the courtyard, and above to the sky. Glass and polished marble slabs are meticulously detailed to reflect the surrounding landscape. The dining room occupies the glazed link pinched between the landscape that flows from the creek, through to the front of the house. The extended family shares these social spaces – a connected hallway with a softened corner draws the family together.

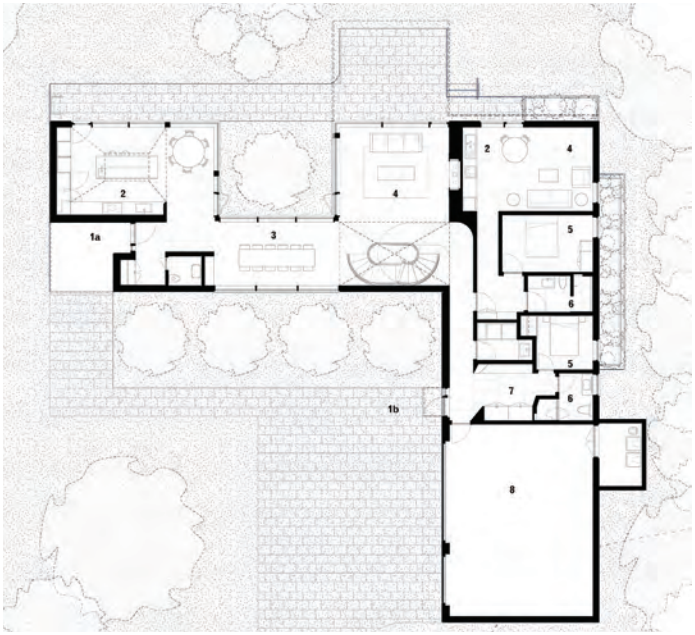
The use of wood for structure and detailing infuses the space with wood's inherent warmth, strength, lightness, and economy. One such moment is the spiral staircase, which connects the living room to the ensuite. It is structured with sheets of laminated plywood, the white oak railings becoming curved structural elements.

Energy consumption was decreased to reduce the ecological footprint. Triple-pane windows anchor the highly insulated envelope. Radiant floor heating is used sparingly to complement a high-efficiency furnace. A solar array was installed across two of the flat roofs, offsetting energy consumption. Materials were selected and carefully detailed for durability and longevity. The ground floor of the house is clad in thick Algonquin limestone, and milled cedar clads the upper volumes of the house.

The house achieves a balance between feeling grand, yet intimate and comfortable – a testament to rethinking flexibility and infusing beauty into long-term family living.

JURY'S COMMENT

The jury appreciated the thorough attention to all aspects of design. Minimalist in execution, the project has a sense of both elegance and serenity. The architects propose an important update on the single-family home typology that supports "aging-in-place:" a house where multiple generations can live together. The project engages the landscape in three dimensions: a sculpted volume in the kitchen connects upwards to sky; interior spaces flow from the dining room to the exterior.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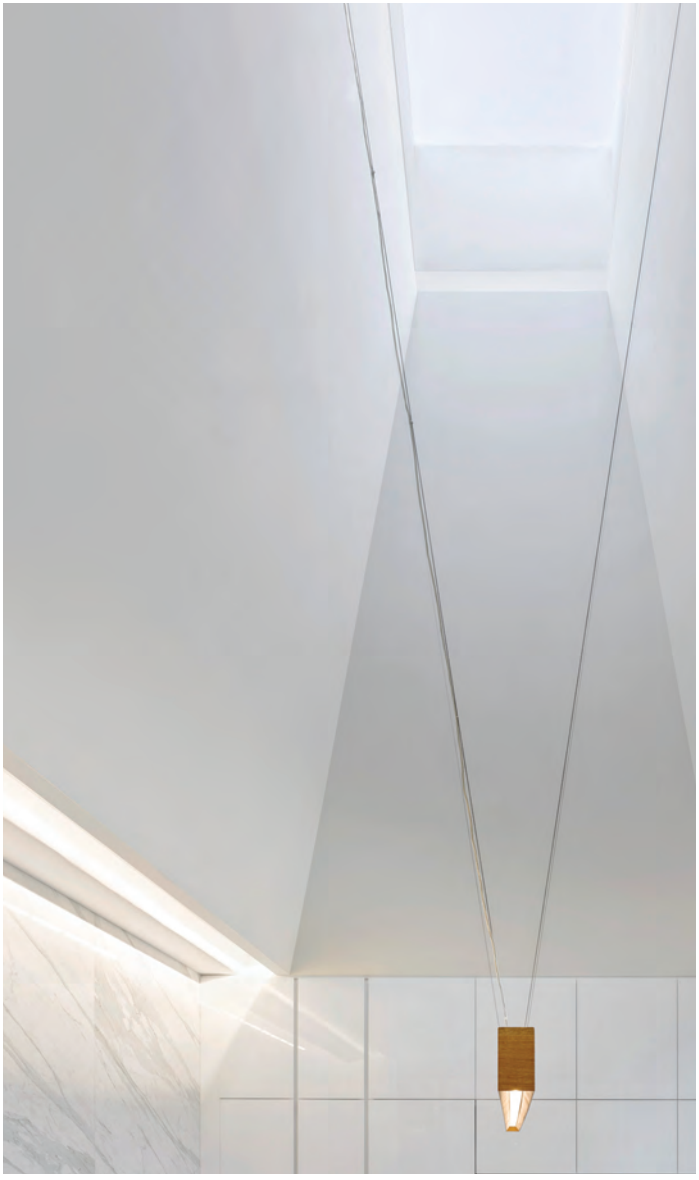


PROJECT
House on Ancaster Creek

LOCATION
Ancaster, ON

COMPLETION
2016

BUDGET
Withheld

AREA
3,800 ft² (353 m²)

CLIENT
Binh Khong and Michael Weyman

ARCHITECT
Williamson Williamson Inc. (project initiated under Williamson Chong Architects)

ARCHITECT TEAM
Betsy Williamson, Shane Williamson, Chris Routley, Paul Harrison, Dimitra Papantonis, Donald Chong, Lucas Boyd, Eric Tse

STRUCTURAL
Blackwell Structural Engineers

MECHANICAL
Bowser Technical Inc.

CONTRACTOR
DB Custom Homes Inc.

STAIR ENGINEERING
faet lab

IMAGES
Ben Rahn/A-Frame
Williamson Williamson Inc. (page 37 drawing)

WINNER

JULIS ROMO RABINOWITZ BUILDING & LOUIS A. SIMPSON INTERNATIONAL BUILDING, PRINCETON UNIVERSITY

KPMB ARCHITECTS

Situated on the picturesque Princeton University Campus, KPMB Architects' additions and renovations to the Julis Romo Rabinowitz Building and Louis A. Simpson International Building respect the Collegiate Gothic character of the historic campus while providing a much-needed contemporary update.

The adaptive reuse of the 1929 Frick Chemistry building – designed by Charles Klauder – and its 1964 addition brings together Princeton University's Department of Economics and International Initiatives Program, creating a welcoming and light-filled destination for interdisciplinary teaching and research. The project realizes the university's master plan to create a hub for social science on the east campus.

Situated on the seam between the historic west campus and the contemporary east campus, the plan pays special attention to the placement of entrances. Economics inhabits the 1929 building, fronting Washington Road and facing the historic west campus. It balances faithful restoration and contemporary interventions in the form of three glazed rooftop pavilions. A new stone and glass entrance for International Initiatives opens onto Scudder Square, setting the building in conversation with the Freedom Fountain and the Woodrow Wilson School – completing one of Princeton's iconic outdoor spaces of engagement.

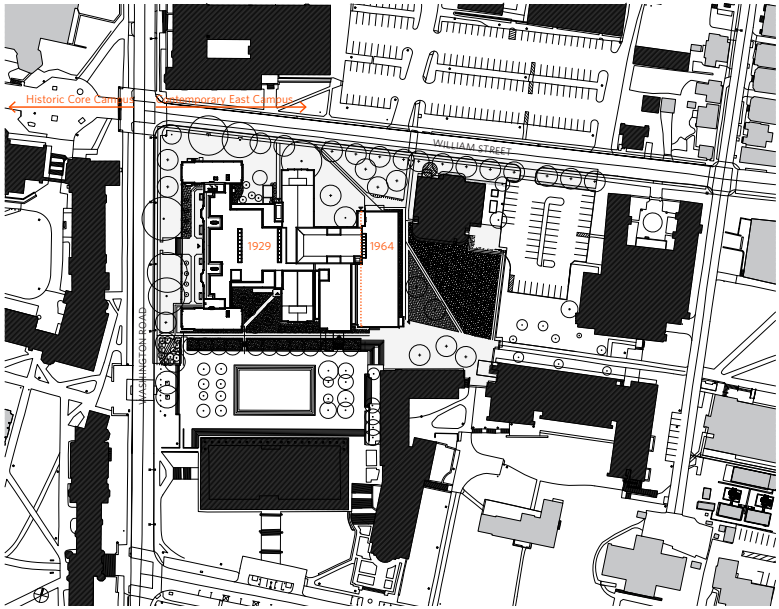
The courtyards and quadrangles that characterize Princeton's campus are reinterpreted in a series of light-filled atria that invite gathering and repose between study and research. The contemporary material palette of bluestone paving, limestone, and wood harmonizes with the heritage fabric, which is characterized by argillite stone and limestone-framed windows.

Designed to LEED Gold standards, the project achieved a sustainable design by combining heritage preservation and contemporary interventions. Approximately 86 percent of the existing building was repurposed, and all new additions were set within the existing footprint. New high-efficiency mechanical/electrical systems and the insulation of the heritage masonry walls help improve thermal performance.

This structural linkage of the past, present, and future, with a strong response to the existing context, is a demonstration of architecture that prioritizes the human experience without making major new forms.

JURY'S COMMENT

This is a well-executed infill project that merges and connects two existing handsome university buildings. On the exterior, the understated massing and use of complementary materials create an intervention which is respectful of, but at the same time augments, the existing buildings, creating a new whole that is greater than the sum of its parts. The transparency of elements within a new major interior space creates a hub within the complex that serves to animate the student experience.


Historic Core Campus
Contemporary East Campus
WILLIAM STREET
1929
1964
WASHINGTON ROAD

Site Plan

PROJECT
Julis Romo Rabinowitz Building & Louis A. Simpson International Building, Princeton University

LOCATION
Princeton, NJ, USA

COMPLETION
2017

BUDGET
Withheld

AREA
197,000 ft² (18,301 m²)

CLIENT
Princeton University

ARCHITECT
KPMB Architects

ARCHITECT TEAM
Bruce Kuwabara (Design Partner), Shirley Blumberg (Partner-in-Charge), David Jesson (Senior Associate), Mark Jaffar (Associate), David Smythe (Associate), Lynn Pilon (Project Architect), Gabriel Fain, Annie Pelletier, Ya'el Santopinto, Elizabeth Paden, Victor Garzon, Clementine Chang, Carolyn Lee (Associate), Dina Sarhane, Rachel Cyr, Kristina Strecker, Samantha Hart

STRUCTURAL
Thornton Tomasetti

MECHANICAL/ELECTRICAL
AltieriSeborWieber LLC

LANDSCAPE
Michael Van Valkenburgh Associates Inc.

INTERIORS
KPMB Architects

CONTRACTOR
Barr & Barr

CIVIL
Van Note-Harvey and Associates

BUILDING CODE, FIRE AND LIFE SAFETY
Phil R. Sherman, P.E.

COSTING
Vermeulens

SPECIFICATIONS
Brian Ballantyne Specifications

ACOUSTICS, AUDIO VISUAL
Cerami & Associates

ELEVATOR CONSULTANT
Van Deusen and Associates

LIGHTING
Tillotson Design Associates

SIGNAGE & WAYFINDING
Entro Communications

HERITAGE CONSULTANT
Jablonski Building Conservation Inc.

SUSTAINABILITY
Atelier Ten

IMAGES
Adrien Williams
KPMB Architects (page 43 drawing)

WINNER

LIMELIGHT BANDSHELL

PAUL RAFF STUDIO
INCORPORATED ARCHITECT

The recently-opened Lee Lifeson Art Park is a music- and noise-themed park located in North York, steps away from bustling Yonge Street and the North York Civic Centre. Limelight Bandshell was designed by Paul Raff Studio as the visual centrepiece – and literal focal point – to the amphitheatre, one of several places in the park which focus on the theme of noise and music.

The park takes its name after Geddy Lee and Alex Lifeson, two members of the rock band Rush who grew up in the neighbourhood. Taking its cue from the park name, Limelight Bandshell – playfully named after one of Rush's hit songs – is a shell-like sculpture that captures and reflects sound towards an audience.

The concave/convex form of the shell speaks to paired artistic themes of positive and negatives, inside and outside, light and dark, and shadow and reflection. Its form is also derived from the acoustic geometry needed to reflect sound from a performer to the surrounding amphitheatre. The light/dark highlights draw the viewer's eye to the central point, from which sound waves are focused before being reflected back out.

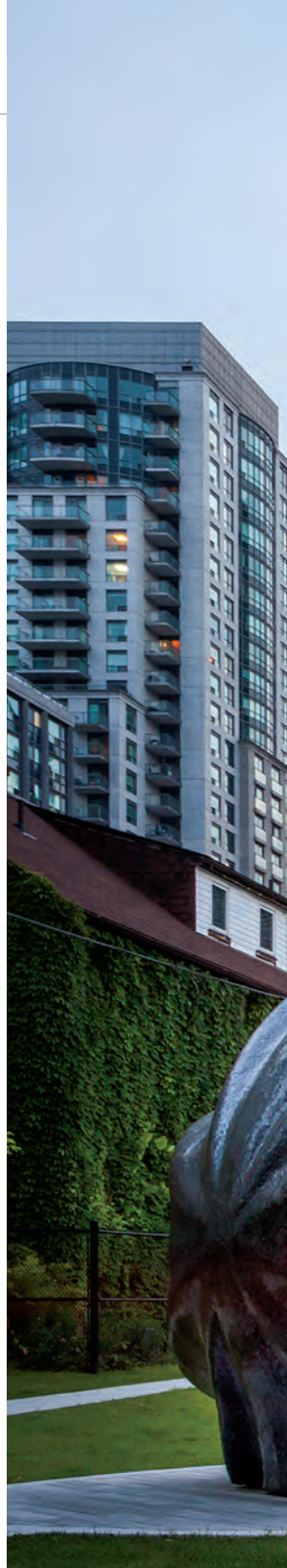
Designed to be robust and low-maintenance, it needs no energy – other than sound – to operate. It is digitally prefabricated with a lightweight, high-strength composite assembly, built like an aircraft.

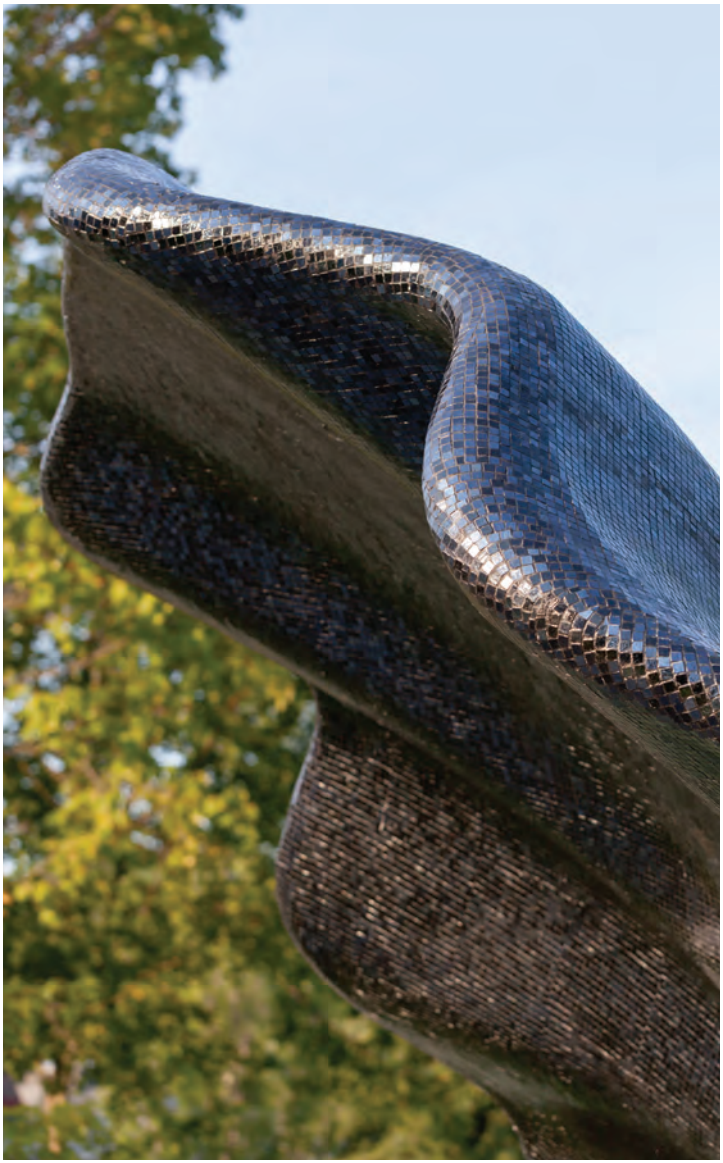
The performance space is programmable by school groups, cultural organizations, businesses, and private groups. While it can be used for official performances, it also invites park-goers to take the stage informally. The Bandshell playfully invites engagement: its black glass mosaic tile invites touch, and its fun form invites interaction.

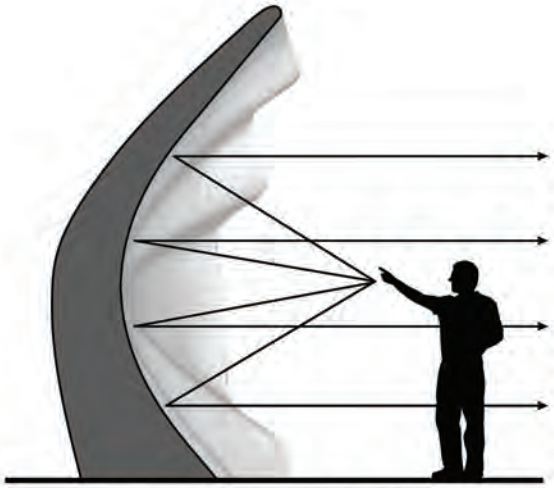
Limelight Bandshell is a unique landmark that animates a park in a rapidly growing area of the city, bringing both formal and informal performances to the public realm.

JURY'S COMMENT

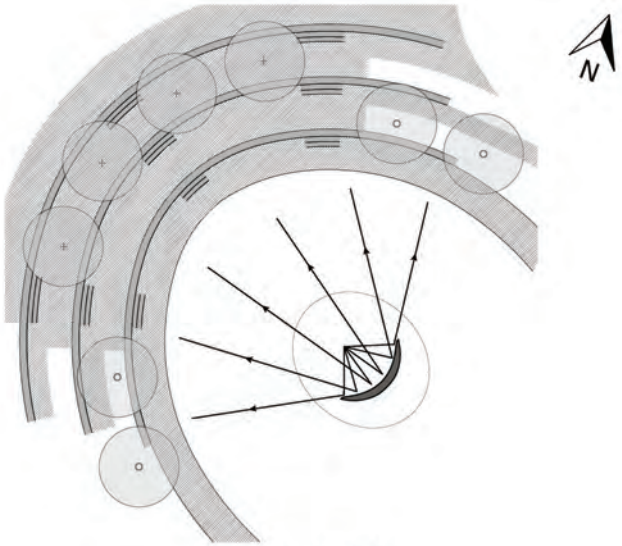
The jury thought this was a highly effective small project that achieves a significant impact executed with an economy of means. It is successful on multiple levels from the macro scale of urban design to the micro scale of auditory and tactile experiences. It provides a focal point for a community in a public park surrounded by mostly anonymous condo-land urbanism. The shell defines the outdoor spaces that surround it and engages passersby.







SOUND REFLECTION ANGLES



SITE PLAN

PROJECT
Limelight Bandshell

LOCATION
Toronto, ON

COMPLETION
2017

BUDGET
$400,000

AREA
215 ft² (20 m²)

CLIENT
City of Toronto

ARCHITECT
Paul Raff Studio Incorporated Architect

LANDSCAPE
The Planning Partnership

ENGINEERING, FABRICATION, INSTALLATION
Eventscape Inc.

IMAGES
Jack Landau
Paul Raff Studio Incorporated Architect (page 49 drawings)

WINNER

MCEWEN SCHOOL OF ARCHITECTURE/ ÉCOLE D'ARCHITECTURE MCEWEN, LAURENTIAN UNIVERSITY

LGA ARCHITECTURAL PARTNERS LTD.

Canada's first new school of architecture in 40 years has a mandate to provide a uniquely integrated, uniquely focused education to Indigenous, Anglophone, and Francophone students. Located in Sudbury, its design takes to heart its context as well as the school's curriculum: addressing resilient architecture and fabrication techniques for northern latitudes, with an emphasis on Indigenous culture, wood construction, local ecologies and resources, and design for the impact of climate change.

LGA Architectural Partners designed the school as a didactic instrument for architecture students. Structure is exposed in each of its varied parts: two adaptively reused heritage buildings, a new steel-and concrete Studio Wing, and a new cross-laminated timber (CLT) Library Wing. The architects also developed a plug-and-play approach in which infrastructure was exposed and labelled. Not only does this turn the campus into a teaching tool, but it also facilitates the swapping out of building system technologies when more efficient products become available.

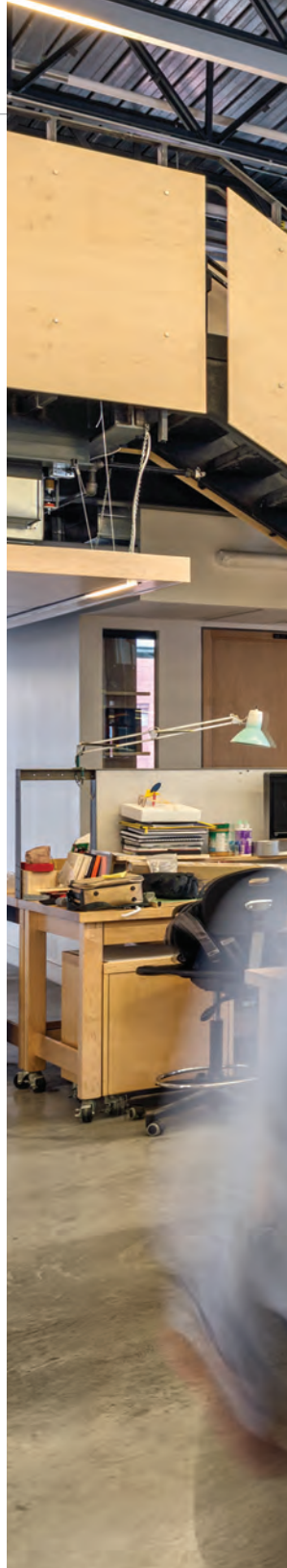
Analyzing and applying relevant traditional passive design strategies to determine the optimal orientation and massing for the two new wings was the starting point for maximizing energy efficiency and occupant comfort. The new Library and Studio wings connect with the two heritage buildings to shelter an outdoor courtyard/workshop and ceremonial fire pit, enabling their year-round use.

The team felt that LEED and other certification programs did not make sense in this environment, and instead worked with a sustainability consultant to develop a "Sustainable Design Manifesto" that specifically addresses Sudbury's context. Energy modelling studies indicate that the McEwen will require 44 percent less energy than the code standard minimum. With its extensive use of wood – not only in the CLT Library Wing, but also as an accent material in the steel-and-concrete Studio Wing – the school projects a warmth and a connectedness to nature that align with its mandate and northern Ontario's building traditions and climate.

In addition to serving as a teaching laboratory for the advancement of sustainable, community-driven design in northern climates, the school functions as a catalyst for regeneration. Laurentian University's main campus is on Sudbury's outskirts – the McEwen initiates a new satellite campus downtown. Passersby on Elm Street, a major traffic artery, have views into the architecture school's sunken Crit Pit, used for student reviews, performances, lectures, and local events. This sends a message: the school is part of the community.

JURY'S COMMENT

The jury recognized this building to be very much one of its place and time. Strategies such as the use of timber and the careful apportioning of window openings according to their orientations support an agenda of sustainability. The engagement of First Nations, an important community constituent, in the design process is laudable. Forthright building details allow the building to function as a learning tool for burgeoning architects. The building siting demonstrates a respectful response to existing and neighbouring buildings that should help to enliven downtown Sudbury.



SITE PLAN

McEwen School of Architecture, Laurentian University


PIANO


McEWEN
ARCHITECTURE

PROJECT
McEwen School of Architecture/
École d'architecture McEwen

LOCATION
Sudbury, ON

COMPLETION
2017

BUDGET
$29.4 M

AREA
72,849 ft² (6,767 m²)

CLIENT
Laurentian University

ARCHITECT
LGA Architectural Partners Ltd.

ARCHITECT TEAM
Janna Levitt, David Warne, Greg Latimer, Alex Tedesco, José Castel-Branco, Amanda Reed, Yvonne Popovska, Clara Shipman, Dan Briker

STRUCTURAL
AECOM

MECHANICAL/ELECTRICAL
AECOM

LANDSCAPE
Robert Wright Landscape Architect

INTERIORS
LGA Architectural Partners Ltd.

CONTRACTOR
Cy Rheault Construction Ltd. (Phase 1) |
Bondfield Construction (Phase 2)

GEOTECHNICAL/SOILS
EXP

SUSTAINABILITY CONSULTANT
Ted Kesik

IRRIGATION
DH Water Management Services Inc.

BUILDING CODE
David Hine Engineering Inc.

COMMISSIONING
CFMS Consulting Inc.

WAYFINDING
Entro Communications

SPECIFICATIONS
DHS Consulting Inc.

PEER REVIEW
Stantec

IMAGES
Bob Gundu
LGA Architectural Partners Ltd. (page 54 drawing)

WINNER

REMAI MODERN

KPMB ARCHITECTS
(DESIGN ARCHITECT) AND
ARCHITECTURE49 INC.
(ARCHITECT OF RECORD)

Located on the South Saskatchewan River, on Treaty 6 Territory and the traditional homeland of the Métis, the Remai Modern redefines Saskatoon's public realm and its significance as a cultural hub within Canada. The open, transparent, and generously scaled galleries and public realm prioritize civic participation and open, continuous dialogue with Indigenous artists and communities. The Remai Modern replaces its predecessor, the Mendel Art Gallery, but honours its legacy in being a vibrant destination for cultural and civic engagement through all seasons.

The form responds to Saskatchewan's prairie landscape. Four cantilevered horizontal volumes engage the river edge to the south, and 2nd Avenue to the east. The south elevation spans the length of the site, and the ground floor is fully glazed to provide continuous daylit public spaces with access to the river. Entrances at each end integrate the gallery into the new pedestrian routes along the river bank. The exterior is clad in a copper-coloured metal screen – an homage to Saskatoon's historic architectural landmark, the 1932 Bessborough Hotel.

The program combines 11 exhibition galleries, a 150-seat theatre, a children's activity area, a fireplace, a design shop, and a restaurant, with public spaces for gathering and movement. The program is organized around a central atrium with a sculptural stair that connects all four levels.

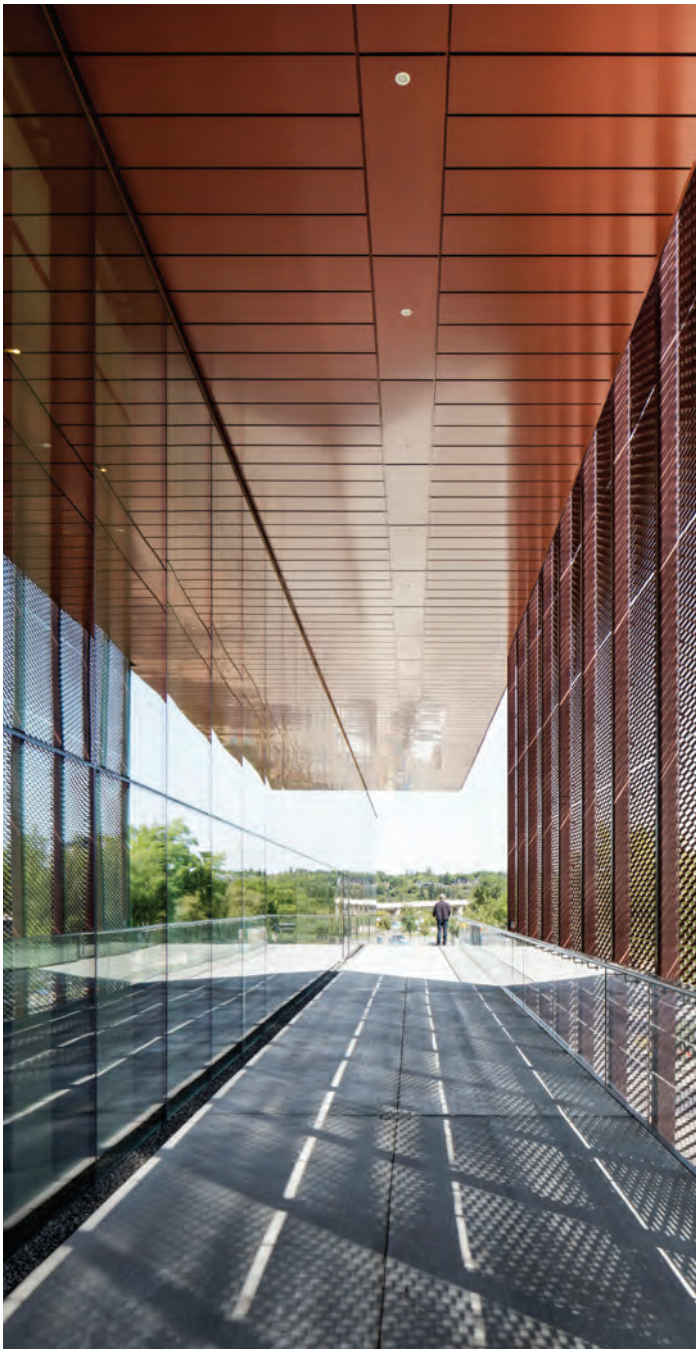
The local climate influenced the building form and led to sustainable design choices. Overhanging cantilevers and screens block sunlight during warmer seasons. Double-height areas and atria draw light deep into the floorplate and take advantage of winter's low sun angles for passive solar heat gains. These, and other architectural and technical strategies, are designed to collectively achieve 50 percent lower energy consumption compared to the global standard of international galleries.

The project has already gained international attention and acclaim – nine months before opening, the *New York Times* listed Remai among the top eight art destinations for 2017. Prior to closing the Mendel, annual memberships averaged between 300 and 400; in the first few weeks of operation, the new museum sold 3000 memberships.

The architecture simultaneously looks back and forward – from the legacy of the Mendel Art Gallery, to the future of Saskatoon as a creative city.

JURY'S COMMENT

This iconic form, perched on the banks of the South Saskatchewan River, is a superb example of a sophisticated and refined minimalist architecture. The sculpted form of stacked and cantilevered boxes is an appropriate expression for a building that conserves and celebrates an important collection of art on the Prairies. Interior spaces are simple, providing a suitable backdrop to the artwork.



PROJECT
Remai Modern

LOCATION
Saskatoon, SK

COMPLETION
2017

BUDGET
Withheld

AREA
126,000 ft² (11,705 m²)

CLIENT
City of Saskatoon and the Remai Modern

DESIGN ARCHITECT
KPMB Architects

ARCHITECT OF RECORD
Architecture49 Inc.

ARCHITECT TEAM
KPMB: Bruce Kuwabara (Design Partner), Shirley Blumberg (Partner-in-Charge), Matthew Wilson (Associate), Paulo Rocha (Associate), Matthew Krivosudsky, Terry Kim, Marcus Colonna, David Poloway, Jessica Juvet, Klaudia Lengyel
Architecture49: Grant Van Iderstine (Architect of Record), Ron Martin (Senior Contract Administrator), Brad Cove (Project Coordinator), Jim Yamashita, Rick Linley, Corrine Golden, Phil Harms, Geoffrey Bulmer, Calee Gushuliak, Ian Douglas

STRUCTURAL
Entuitive

MECHANICAL
Crossey Engineering Ltd.

ELECTRICAL
Mulvey & Banani International Inc.

LANDSCAPE
Phillips Farevaag Smallenberg

INTERIORS
KPMB Architects

CONTRACTOR
EllisDon

MUSEUM PLANNING
Lundholm Associates Architects

CLIMATE
Transsolar

COSTING
Turner & Townsend

ACOUSTICS
Daniel Lyzun & Associates

VIBRATION
Aercoustics Engineering Ltd.

SECURITY, IT, AUDIO VISUAL
Mulvey & Banani International Inc.

LEED CONSULTANT
Enermodal Engineering

CIVIL, TRANSPORTATION
MMM Group

BUILDING CODE
Leber | Rubes

SIGNAGE
karlssonwilker inc.

LIGHTING
Tillotson Design Associates

FOOD SERVICES
KAIZEN Foodservice Planning and Design Inc.

IMAGES
Adrien Williams
KPMB Architects and Architecture49 Inc. (page 61 drawing)

WINNER

WELLINGTON BUILDING REHABILITATION

NORR ARCHITECTS AND ENGINEERS LIMITED
(DESIGN ARCHITECT AND ARCHITECT OF RECORD)
EVOQ ARCHITECTURE INC.
(FORMERLY FGMDA) (HERITAGE CONSERVATION ARCHITECT)

During the restoration and renovation of Parliament Hill in Ottawa, much of the function of the House of Commons is moving to other buildings. The Wellington Building, a 1927 Beaux Arts insurance office building with a 1959 Modernist addition, is steps away from Parliament Hill and will be one of the main locations of the House of Commons for the next 25 years.

NORR Architects and Engineers Limited oversaw the conversion of the building into a new space for the House of Commons. The work involved stripping the building to its internal structural framework, a complete building system replacement, seismic upgrades, heritage restoration, and the insertion of a more robust structural core – as well as a sensitive, contemporary addition which weaves together the architectural language.

The original 1927 heritage entry was developed as the private entry for Members of Parliament, with the missing Wellington Street canopy reconstructed. The 1959 entry was reconstructed and transformed into an entry for the public. The addition links the reconstructed 1927 and 1959 lobbies, bringing an atrium with a green wall and sculptural staircase to the footprint of a missing 1927 light well.

The underlying Beaux Arts order informs a contemporary circulation system at the heart of the building, providing public access to the multi-purpose rooms on the third and fourth floors, and to views of the surrounding city. The transformation gives the building Parliament office suites, Library of Parliament facilities, a cafeteria, ground floor retail space, and security processing, as well as two levels of underground support facilities.

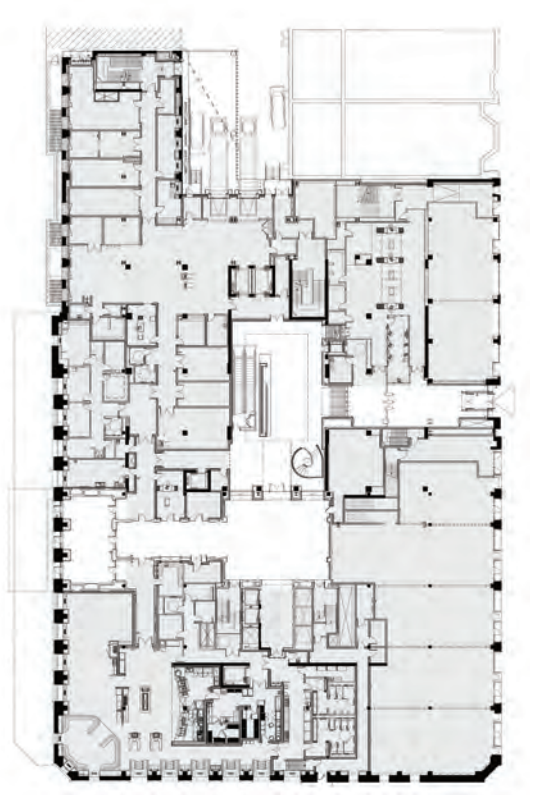
The spatial character and materiality of the 1927 Beaux Arts building were extended throughout, most notably on the fifth-floor multi-storey Library of Parliament. The room is lined with wood panels and sculptural shells of copper recycled from the original roof.

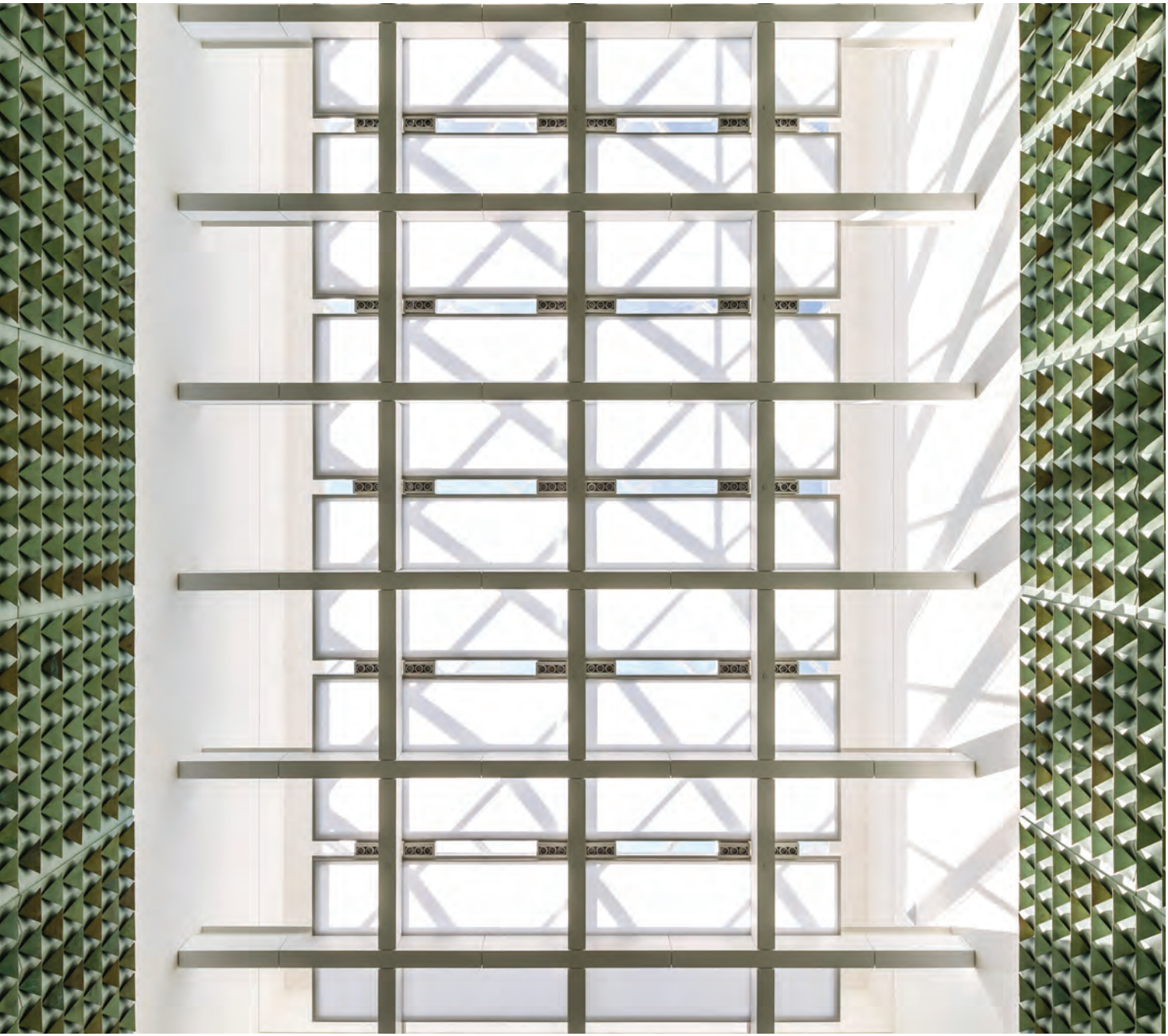
The design employed several strategies to reduce its ecological footprint: the preservation of the building core and shell, the reuse of the copper roof, connection to the district energy plant, solar panels for domestic water pre-heating, heat-recovery units, reduced water requirements, a rainwater cistern, the sixth-floor green roof, and room sensors that serve to regulate temperature and light levels.

The rehabilitation of the Wellington Building restores a historic landmark, while sensitively transforming it into a modern space suited for a government for the 21st century.

JURY'S COMMENT

This beautiful and balanced rehabilitation seamlessly inserts modern architectural moves and materials into this important heritage asset. The building use and spatial experience is enhanced as a result of the addition of a significant atrium in found space between two building wings. The architects judiciously deferred to the strengths of the original building and, at the same time, wove sustainable principles into its fabric, reusing materials and lowering the building's energy requirements.






EDIFICE WELLINGTON
WELLINGTON BUILDING

PROJECT
Wellington Building Rehabilitation

LOCATION
Ottawa, ON

COMPLETION
2016

BUDGET
$330 M

AREA
514,837 ft² (47,830 m²)

CLIENT
Public Services and Procurement Canada

ARCHITECT
NORR Architects and Engineers Limited

ARCHITECT TEAM
Silvio Baldassarra, David Clusiau, Lizanne Dubien, Jonathan Hughes, Arjun Mani, Andrew Schmidt, Sonja Basic, Alex Birtwistle, Bill Cho, Ercan Cicek, Mathew Delean, Paul Dolan, Betsy di Gregori, David Hileman, Ihor Hrytskiv, Chris Hughes, Patrick Ikejiani, Jeff Johnston, Irina Kourzakova , Camille Lewis, Jonathan Lim, Douglas Lozada, Biljana Lucic-Kajic, Keith MacDonald, Mathew Pengelley, Eva Russell, Andrew Samonte, Andrew Siddeley, Andrew Smyth , Natasha Stamenovic, Michael Taylor, Sandro Ubaldino

STRUCTURAL
Adjeleian Allen Rubeli Limited

MECHANICAL/ELECTRICAL
NORR Architects and Engineers Limited

LANDSCAPE
Dillon Consulting Ltd.

INTERIORS
NORR Architects and Engineers Limited

CONTRACTOR
EllisDon

HERITAGE CONSERVATION
EVOQ Architecture Inc. (formerly FGMDA)

IMAGES
doublespace photography
NORR Architects & Engineers Limited (page 66 drawing)

DESIGN EXCELLENCE FINALISTS


18
OAA
AWARDS

FINALIST

ALTA CHALET

ATELIER KASTELIC BUFFEY INC.

With all that is expected in a home for a family of four – bedrooms, kitchen, living room, garage – Alta Chalet shares much with the other houses in its cul-de-sac. However, its form instead takes inspiration from its context in the rural Town of the Blue Mountains, right next to the Niagara Escarpment, and references barns built in the region by European settlers in the 19th century.

Alta Chalet reflects the client's desire for a contemporary home that is easily maintained, economical to build, and able to provide everything needed for an ideal family retreat. On top of the full scope of architectural services, Atelier Kastelic Buffey was also retained for the interior design and furniture selection.

The gabled roof and double-height, single volume is intersected by two single-storey box-like structures, one marking the entry and the other accommodating parking and ski tuning. The larger black volume boldly contrasts with the winter landscape, while the white marks the entry with a slatted screen providing privacy and diffuse light.

With the required generous ravine setback, Alta Chalet's location affords it dramatic views of the adjacent mountain. This led to an unconventional move: family spaces are on the upper level, where views of the ski hill are shared, and bedrooms are placed on the ground floor. This arrangement was so successful that the client now uses the chalet year-round – and represents another way that the building rethinks a contemporary suburban house.

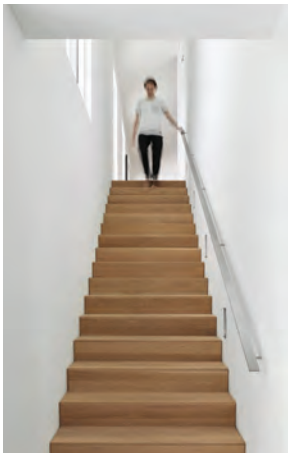
With the need to keep maintenance at a minimum for this recreational home, decisions reducing the building's ecological footprint focused on material longevity and reduction of energy use. The exterior cladding was made of durable, prefinished Canadian pine siding and a high-performance metal roof. A high-performance glazing system reduces energy consumption, as does hydronic in-floor heating, high-value thermal insulation, low-flow plumbing fixtures, and a wood-burning fireplace. Natural lighting and ventilation were integrated as well.

With its careful attenuation to the surrounding landscape, views, and architecture, Alta Chalet is, itself, at home in its site.

JURY'S COMMENT

This is a well-considered home that successfully challenges the prototypical suburban design and layout. Attention to materials, details and spatial arrangement are elegant, offering a great response to the site.


GROUND LEVEL
ENTRY FOYER 01
SAUNA 02
MECH RM 03
BEDROOM 04
WASHROOM 05
MASTER BEDROOM 06
MASTER ENSUITE 07
CLOSET 08
LAUNDRY/MUD RM 09
GARAGE 10
SKI TUNING 11
HOT TUB DECK 12
SECOND LEVEL
KITCHEN 01
DINING RM 02
LIVING RM 03
POWDER RM 04
REC RM 05
PANTRY 06
DECK 07
0
20'



PROJECT
Alta Chalet

LOCATION
Town of the Blue Mountains, ON

COMPLETION
2015

BUDGET
Withheld

AREA
3,300 ft² (306 m²)

CLIENT
Jennifer Steel & Adam Givertz

ARCHITECT
Atelier Kastelic Buffey Inc.

ARCHITECT TEAM
Robert Kastelic, Kelly Buffey, Artur Kobylanski, Terry Sin, Samantha Eby

STRUCTURAL
Blackwell Structural Engineers

MECHANICAL
MIT-CON Services

LANDSCAPE
Oriole Landscaping & Van Rynn Brothers Landscaping

INTERIORS
Atelier Kastelic Buffey Inc.

CONTRACTOR
Higher Ground Construction Inc.

GEOTECHNICAL
Terraprobe

IMAGES
Shai Gil (pages 73, 74 bottom left photo, 75, 76)
Atelier Kastelic Buffey Inc. (page 74 drawing)
Bob Gundu (page 74 right photos)

FINALIST

CF TORONTO EATON CENTRE BRIDGE

ZEIDLER PARTNERSHIP ARCHITECTS (EXECUTIVE ARCHITECT), WILKINSONEYRE (DESIGN ARCHITECT)

Much has changed at Queen and Yonge Streets since Robert Simpson Co. erected a building in 1894 that would become – with many rebuilds, additions, and interior renovations – the site of the Hudson's Bay Company and Saks Fifth Avenue stores. The CF Eaton Centre, from 1978, is an important building in Toronto's fabric, and remains one of Toronto's most visited attractions. The CF Toronto Eaton Centre Bridge connects these two landmarks with a 21st century design which makes a strong contribution to the urban landscape at Yonge and Queen Streets.

The bridge is a conceptual handshake between the two buildings: its twisting geometry links the circular arches on the historic Hudson's Bay façade to the rectangular grid of the Eaton Centre. From the inside, this twisting creates a spectacular effect that has proven its popular appeal on social media. The experience transforms in rain, and transforms even more spectacularly at night – careful lighting intensifies the experience of reflections from both within and outside the structure, and changes the lens through which Queen Street is viewed.

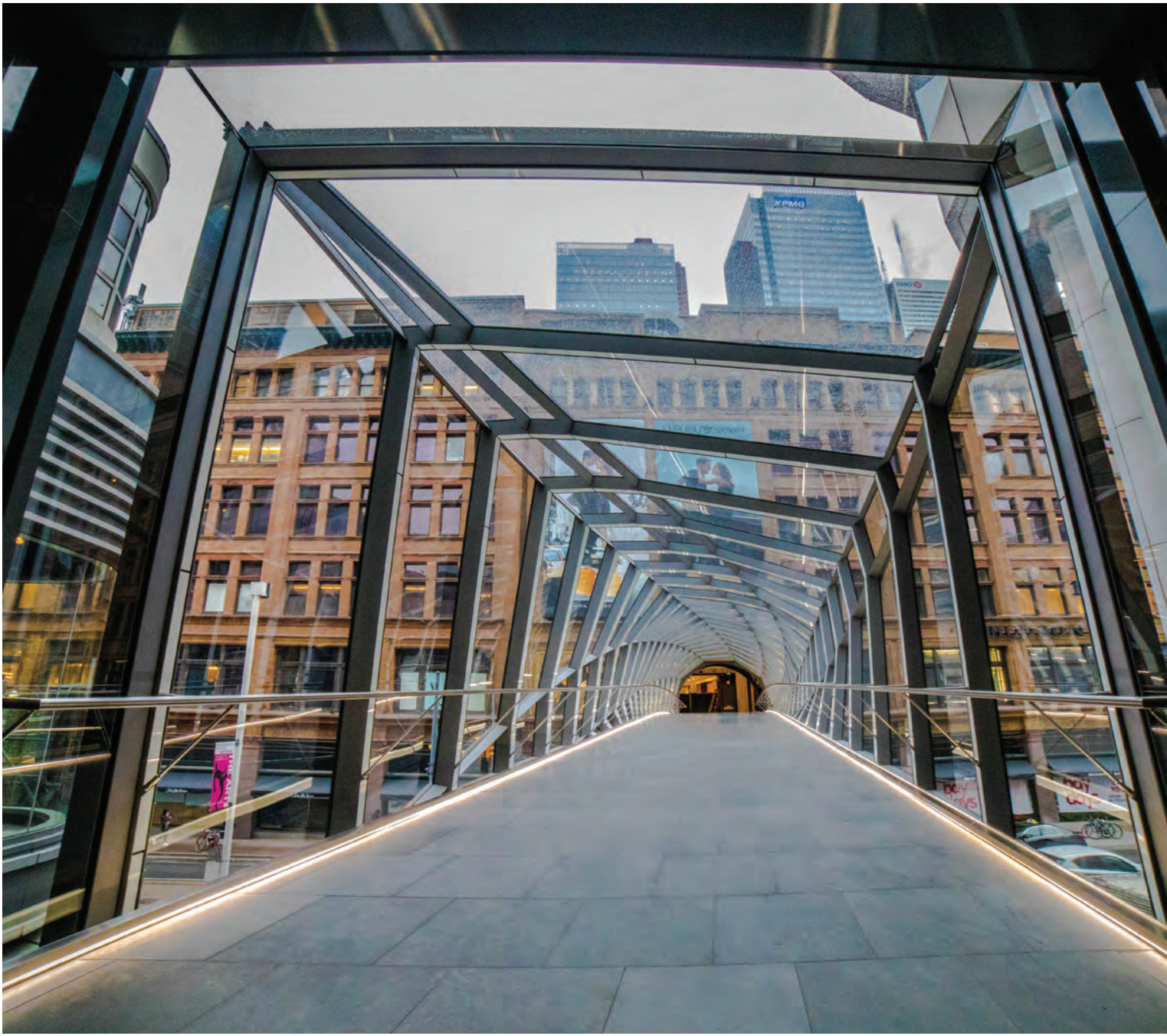
The components of the bridge – which include 355 unique pieces of slumped glass and 200 etched bronze panels to achieve its dynamic shape – were assembled on nearby James Street. This arrangement allowed the construction to minimize its impact on Queen Street. Once the structure was completed, it was installed in place using a heavy-duty self-propelled transporter. Finishes and connections were completed on site.

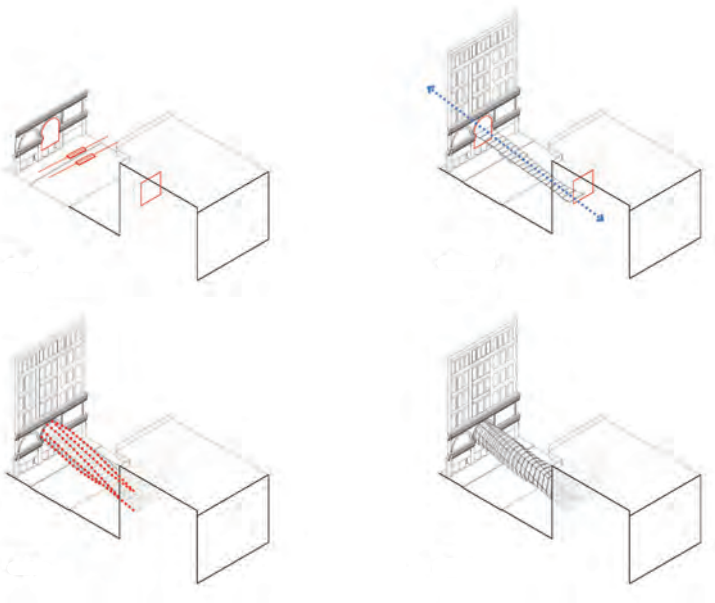
The bridge was built as part of a large investment and transformation of the spaces inside the two buildings. In this case, it also transforms the experience of the street – a delight for pedestrians outside as well as shoppers inside. The bridge serves to represent an important evolution of one of Toronto's iconic intersections.

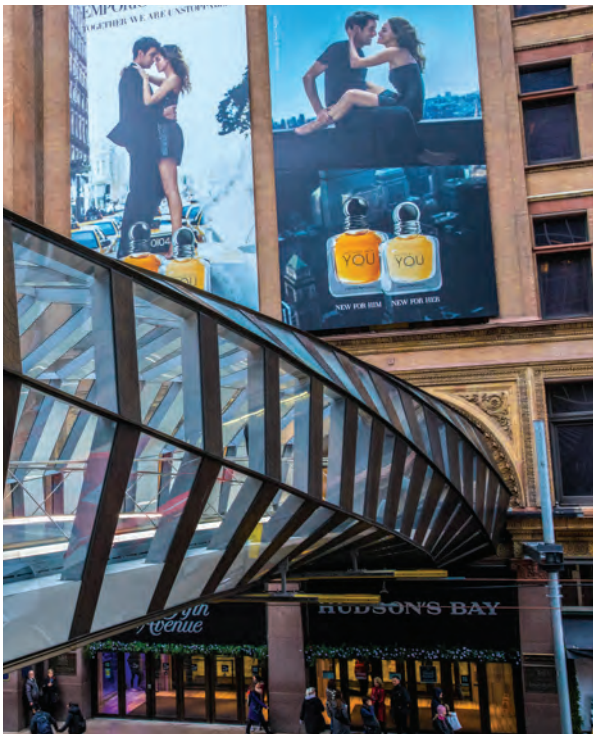
JURY'S COMMENT

This is a small project that changes the experience of the street by celebrating pedestrian movement between two very important buildings. With this design that improves on the ubiquitous glazed bridge, the jury recognized the ability of small projects to be impactful, even at the urban level.


HARRY


KPMG




YOU
YOU
HUDSON'S BAY

PROJECT
CF Toronto Eaton Centre Bridge

LOCATION
Toronto, ON

COMPLETION
2017

BUDGET
Withheld

AREA
3,013 ft² (280 m²)

CLIENT
The Cadillac Fairview Corporation Limited

ARCHITECT
Zeidler Partnership Architects (Executive Architect), WilkinsonEyre (Design Architect)

ARCHITECT TEAM
WilkinsonEyre: Dominic Bettison (Design Lead), James Perry (Design Architect)
Zeidler Partnership Architects: Vaidila Banelis (Partner-in-Charge), David Collins (Project Manager)

STRUCTURAL
Read Jones Christoffersen Consulting Engineers

MECHANICAL
The Mitchell Partnership Inc.

ELECTRICAL
Mulvey & Banani International Inc.

INTERIORS
WilkinsonEyre and Zeidler Partnership Architects

CONTRACTOR
PCL Constructors Canada Inc.

HEAVY LIFTING AND TRANSPORT
Mammoet

BRIDGE FABRICATORS
Seele Inc.

LIGHTING
Speirs + Major in association with Mulvey & Banani International Inc.

IMAGES
Studio 433
WilkinsonEyre (page 81 drawing)

FINALIST

COMPASS HOUSE

SUPERKÜL INC.

Through its meticulous design and sensitivity to the landscape, Compass House achieves a profound connection to its site and to a larger environment of sky, sun, and clouds – establishing a place of spiritual resonance that orients and heightens the experience of the surrounding forests, fields, and hills. Through its siting, massing, tectonics, and materiality, it balances intimacy and expansiveness, light and dark, land and sky.

The form of the residence was inspired by the regional vernacular of the longhouse, connecting intimately to its site: the white exterior helps register the seasons, distinct amidst the green fields of summer, and melding into a winter landscape of waning light and snow. All rooms and spaces enjoy pronounced natural light and ventilation.

The perpendicularly oriented second-phase addition creates an intimately scaled courtyard, in which the totemic form of the outdoor fireplace plays against the low-lying horizontality of the home. The two axes inspire the seasonal directionality of Compass House, from which its name derives: in winter, it operates principally along its long axis; in summer, the house opens up towards the north and south through 20-foot-long sliding glass walls that seamlessly connect interior and exterior spaces.

Compass House's low-slung profile impacts minimally on the landscape in deference to the region's natural characteristics: forests to the west, a hill to the south, and a hundred acres of fields to the north and east. Set back from the road, it is surrounded by a thicket of trees to provide windbreak and enclosure. Using fieldstone found on the property for the retaining walls further connects site and building.

Uncommon for a residential design, the first phase of the project is LEED Gold-certified. This was achieved through exceptional energy performance, use of local and environmentally preferred products, and careful attenuation of the building to nature.

Legacy is of utmost importance to the client: Compass House is conceived of as a family heirloom intended to sustain for generations. The clients' self-appointed role as environmental stewards of the property is ideologically consistent with the architects' prioritization of sustainability not as an afterthought but as a foundational principle of their design process, coalescing into a profoundly poetic family home that promises to be responsibly managed well into the future.

JURY'S COMMENT

This weekend home presents a convincing and well-crafted contemporary demonstration of the vernacular of the farmhouse. The house sits comfortably in the landscape, while playful spatial cuts and bulges let in light, frame views, and accentuate movement.

GROUND FLOOR PLAN

A - A BUILDING SECTION

PROJECT
Compass House

LOCATION
Mulmur, ON

COMPLETION
2015

BUDGET
Withheld

AREA
4,300 ft² (399 m²)

CLIENT
Anonymous

ARCHITECT
Superkül inc.

ARCHITECT TEAM
Meg Graham (Principal-in-Charge), Andre D'Elia (Support Principal), Anya Moryoussef (Project Architect, Phase I), Wendy Wisbrun (Project Architect, Phase II)

STRUCTURAL
Robert E. Brown and Associates Limited (Phase I)
Halsall Associates (Phase II)

MECHANICAL
GPY + Associates Engineering

LANDSCAPE
Whispering Pines Landscaping

INTERIORS
superkül inc.

CONTRACTOR
Wilson Project Management

BUILDING SCIENCE
Halsall Associates

GEOTECHNICAL
Terraprobe Inc.

CIVIL
exp Services Inc.

SURVEYOR
Van Harten Surveying & Engineering

LEED CONSULTANT
Greenscape Building Consultants Inc.

IMAGES
Ben Rahn/A-Frame
superkül Inc. (page 86 drawing)

FINALIST

ENVIRONMENTAL SCIENCE AND CHEMISTRY BUILDING, UNIVERSITY OF TORONTO SCARBOROUGH

DIAMOND AND SCHMITT ARCHITECTS INCORPORATED

Located in a new precinct on the University of Toronto Scarborough campus, steps from a forest-covered ravine, the Environmental Science and Chemistry Building integrates attention to the environment into its design of light-filled laboratories, tuned to integrated learning and collaboration.

In combining two related academic disciplines under one roof, University of Toronto Scarborough sought a design that would foster collaboration among faculty, research staff, and students. Given the constantly changing nature of research in these fields, the facility also had to be adaptable to new pedagogies and provide a wide variety of learning environments.

Diamond Schmitt Architects responded to the client's needs by connecting laboratories and offices around a skylit atrium designed to encourage spontaneous encounters. A collaborative learning environment is integrated into both the research and teaching lab spaces through shared resources – fume hoods, bio-safety cabinets, and radioisotope-handling rooms are shared between all teams. Awareness and interaction between Environmental and Chemistry researchers and students is increased, with the added benefit of both capital cost and space savings.

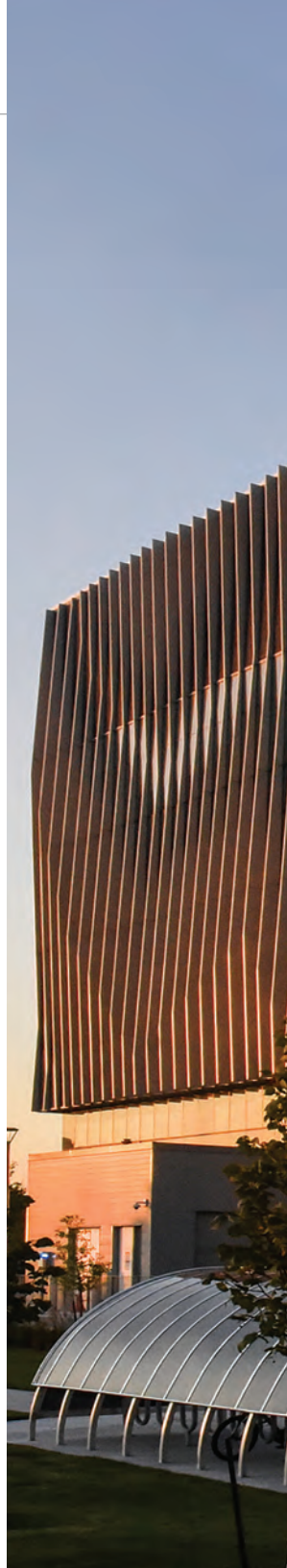
Spontaneous interactions are fostered by gathering spaces in wide corridors, meeting rooms, and interspersed white boards. The building conveys new thinking in laboratory design – open, transparent, flexible, and adaptable. Laboratories line the perimeter; glass fume hoods and partitions bring natural light deep into the core and establish sightlines between adjacent labs.

A further means to control light is through the vertical sunshades on the south and west façades; these mitigate the intensity and glare of the sun on the interior. From the outside, the effect of sun and shade moving across the façade animates the building with moiré patterns that remind of wind on water or sand.

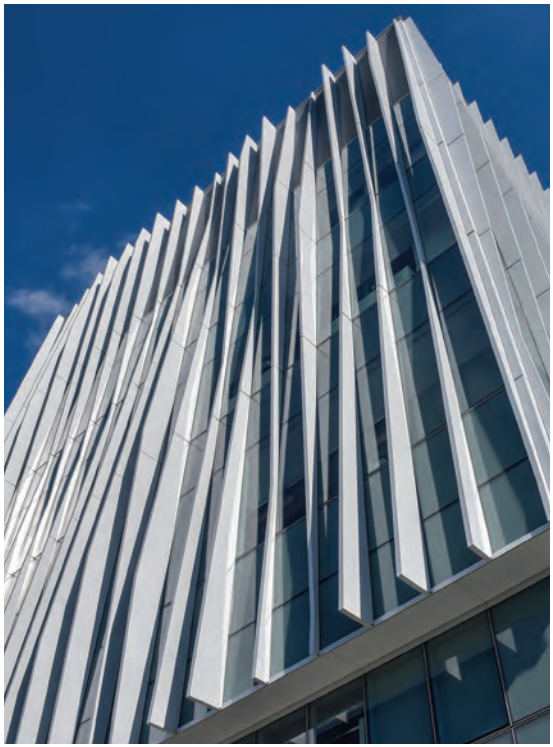
Six sculptural stainless-steel intake shafts on the lawn signal a rare feature – an earth tube system that draws fresh air underground where it is pre-treated to heat and cool before entering the mechanical system. As part of an integrated learning component of this LEED Gold-certified building, one of the earth tubes is translucent below the entrance vestibule, where an information kiosk explains the technology. A glass screen and floor opening permit students to see the earth tube in action; wind deflectors and coloured LEDs are integrated to illustrate the air movement within the tube.

JURY'S COMMENT

With a compact footprint and great attention to light throughout, this is a solid object-type building that will fit well into the emerging campus. Through state-of–the art integration of environmental systems, the architects have successfully achieved a very high score on sustainability for a laboratory building.




122
Teaching Lab




EAST-WEST SECTION A
1. atrium
2. elevator shaft
3. chem UG teaching lab support
4. material lift
5. teaching lab
6. catalyst Centre
7. primary dry research lab
8. office
9. fumehood intensive research lab
10. flume lab
labs
LAB AIR HANDLER
atrium
offices
AIR TRANSFER TO ATRIUM
EARTH TUBE
NON LAB AIR HANDLER

PROJECT
Environmental Science and Chemistry Building, University of Toronto Scarborough

LOCATION
Toronto, ON

COMPLETION
2015

BUDGET
$52,735,000

AREA
126,788 ft² (11,779 m²)

CLIENT
University of Toronto Scarborough

ARCHITECT
Diamond and Schmitt Architects Incorporated

ARCHITECT TEAM
Jeong Choe, Cecily Eckhardt, John Featherstone, Paz Horn Robinson, Brian Kao, Tyson Milani, Jeffery Mitchell, Maya Orzechowska, Thom Pratt, Chelsea Qiu, Andreea Scarlat, Donald Schmitt, Jessie Shifman, Nigel Tai, Elcin Unal, Amanda van Amelsfort

STRUCTURAL
Read Jones Christoffersen Consulting Engineers

MECHANICAL/ELECTRICAL
Smith + Andersen

LANDSCAPE
Janet Rosenberg and Studio Inc.

INTERIORS
Diamond and Schmitt Architects Incorporated

CONTRACTOR
EllisDon

CIVIL
WSP (formerly MMM)

LEED CONSULTANT
EllisDon

ENERGY AND ENVIRONMENTAL CONSULTANT
Footprint

BUILDING CODE
LMDG Building Code Consultants Ltd.

DURABILITY CONSULTANT
Morrison Hershfield

ENVIRONMENTAL AND FLUID DYNAMIC MODELLING CONSULTANT
RWDI

ACOUSTIC CONSULTANT
HGC Engineering

IMAGES
Diamond and Schmitt Architects Incorporated (page 91, 93 top right photo, drawing)
Tom Arban Photography (pages 92, 93 left photo)
Michael Muraz Photography (page 94)

FINALIST

HOUSE IN MULMUR HILLS 3

IAN MACDONALD ARCHITECT INC.

Sited on a 200-acre parcel on the Niagara Escarpment, this house lies close to the land – the architecture preserves, redefines, and enriches the sense of place within a vast landscape. It reframes and enhances the essential character of this landscape, and remains respectful of the property's agricultural past.

The building sits low in profile, lying close to the land. It is barely visible from the property line, gradually revealing itself from behind trees and earth and when approached. The court and entry space provide a moment of pause before ascension into the main living space. Presented through the frame of the interior, the view out to the meadow is transformed, its sublime character exposed.

The design mediates between scales, with small cozy spaces for intimate times of repose, as well as grand open spaces for social occasions. Contained by the sloping floor of the meadow beyond, the large open windows and large roof plane extending from inside to out connect the inhabitants with the meadow.

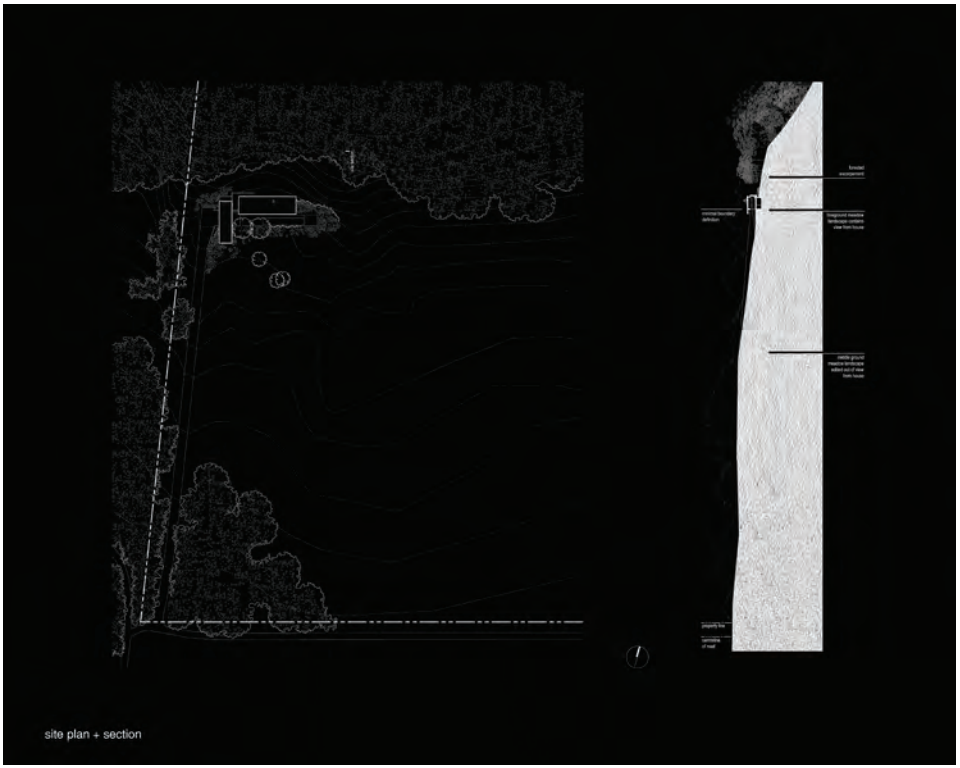
Rather than imposing itself as an object within the landscape, the building completes the containment of the meadow on its north-west corner by becoming part of the landscape's edge – mid succession forest to the west and mature forested escarpment to the north.

In harmony with the landscape, the building's strategy for reducing its ecological footprint focuses on durability. By providing zoned controls for variable use, a high-performance envelope and low-energy mechanical system, the building generates a low life cycle cost. The high-performance triple-glazed windows are oriented for winter solar gain and operable for natural ventilation. The galvalume cladding requires little maintenance. The green roof is planted with native plants.

The beauty of the often-subtle Ontario landscape is reframed through the experience both outside and inside the building – a culmination of careful observations that preserve, redefine, and enrich the experiences of the Ontario landscape.

JURY'S COMMENT

The house is well-integrated into the landscape. The simplicity of the horizontal presence in the meadow is echoed inside by the arrangement of rooms, and on the outside by scaled horizontal openings on the building façades. The ability to selectively condition only the parts of the house that are used at any given time adds to the sustainable features of this humble-looking house.



site plan + section

PROJECT
Mulmur House 3

LOCATION
Mulmur Township, ON

COMPLETION
2017

BUDGET
Withheld

AREA
4,585 ft² (426 m²)

CLIENT
Anonymous

ARCHITECT
Ian MacDonald Architect Inc.

ARCHITECT TEAM
Ian MacDonald, Kevin James, Luc Johnston, Sam Laffin, Patrick Liu

STRUCTURAL
Blackwell Structural Engineers

MECHANICAL
Mit-Con Services Inc.

LANDSCAPE
Ian MacDonald Architect Inc.

INTERIORS
Ian MacDonald Architect Inc.

CONTRACTOR
Clemmensen & Associates Ltd.

IMAGES
Matthew MacKay-Lyons
Ian MacDonald Architect Inc. (page 98 drawing)

FINALIST

KELLOGG SCHOOL OF MANAGEMENT, NORTHWESTERN UNIVERSITY

KPMB ARCHITECTS

Located on the shore of Lake Michigan, north of Chicago, the new Global Hub at the Kellogg School of Management bookends one of the world's great centres of architecture and urbanism. With views on all sides, the design is connected to the lake, the Chicago skyline, and the campus.

The ambition of the Kellogg School of Management was to create a global hub in which to teach future leaders valuable lessons about collaboration, boldness, and flexibility. When this vision was initially launched in 2010, the image of business was suffering in the wake of the Financial Crisis of 2008. KPMB Architects responded to this by creating a destination in which 1,200 students, 200 faculty, 200 staff, and the business community can gather for the purpose of repositioning business as a positive force for making the world a better place.

The curvilinear form contains a network of gathering and collaboration spaces to connect people to each other, the Northwestern University campus, to the force and power of Lake Michigan to the east, and to the iconic Chicago skyline to the south. Four five-storey loft buildings are distributed along the axes of the building, and are organized around a common two-storey base containing Collaboration Plaza, the primary communal space for the program. This organization around Collaboration Plaza creates visual links between floors and between wings, fostering chance encounters as students, staff, and faculty can recognize each other across the space.

On target to achieve LEED Platinum, the energy reduction strategy is synonymous with the creation of a healthy learning and research environment filled with 100 percent fresh air. Thermal comfort is enhanced through automated shading systems, geo-exchange, a high-performance triple-glazed curtain wall, and radiant heating/cooling systems. Occupants are empowered through smart behaviour to participate in the cumulative reductions of the carbon footprint.

Since opening in the spring of 2017, the Global Hub is already being praised as one of the first business school buildings to address the needs of 21st century students, and has been activated to help the School educate, equip, and inspire future leaders to influence a wiser, more responsible way of doing business. The design of the Global Hub reinforces the importance of continued investment in architectural excellence in education.

JURY'S COMMENT

This K-shaped floor plan provides a fun and porous update on the traditional pinwheel plan. The design is generous in both plan and section, providing breathing space and signposts in an immense, yet collegial, object building. This is a beautiful building with a vibrant interior, which is almost the antithesis of a typical business school.


WELCOME

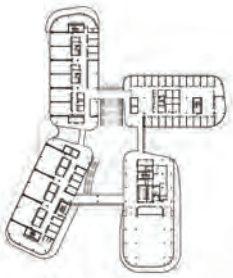
Level 3 Plan
Faculty Offices

Level 4 Plan
Faculty Offices

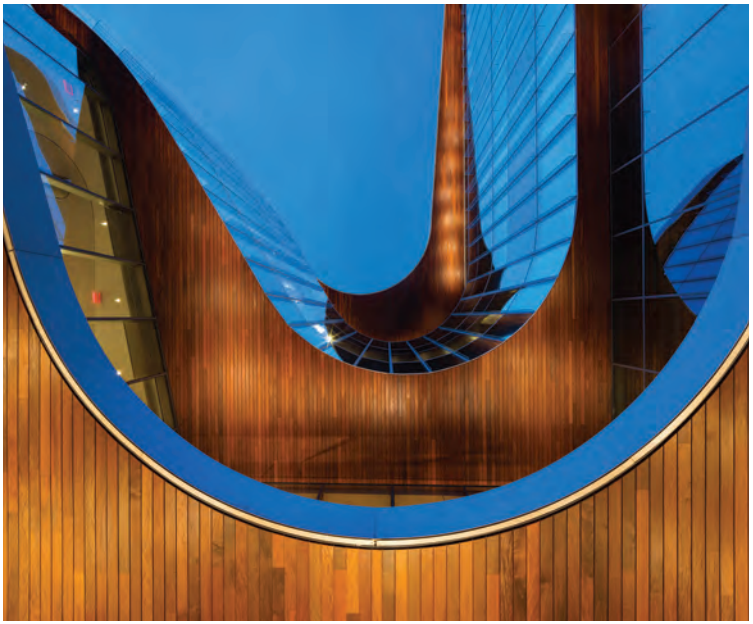
Level 5 Plan
Faculty Offices

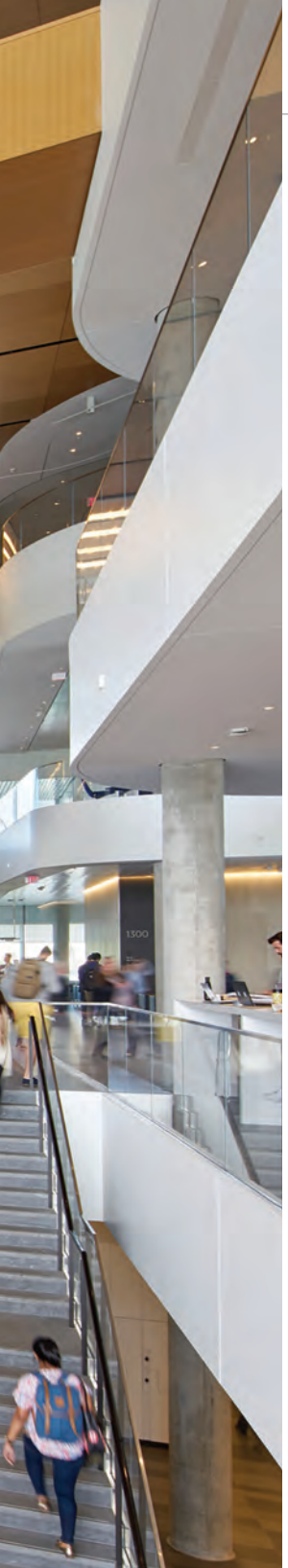
Lower Level Plan
Academic/Student Services

Level 1 Plan
Academic/Student Services



Level 2 Plan
Academic/Student Services





PROJECT
Kellogg School of Management, Northwestern University

LOCATION
Evanston, IL, USA

COMPLETION
2017

BUDGET
Withheld

AREA
415,000 ft² (38,554 m²)

CLIENT
Northwestern University

ARCHITECT
KPMB Architects

ARCHITECT TEAM
Bruce Kuwabara (Design Partner), Marianne McKenna (Partner-in-Charge), Luigi LaRocca (Principal), Kevin Thomas (Associate), John Peterson (Associate), Carolyn Lee (Associate), Graham Baxter, Camille Mitchell, Andrew Hill, Rob McKaye, Victor Garzon, Ramon Janer, Vaughn Miller, Rita Kiriakis, Mohammed Soroor, Teddy Benedicto, Jennifer Davis, Jonathan Enns, Jacki Chapel, Jessica Juvet

STRUCTURAL
Thornton Tomasetti

MECHANICAL/ELECTRICAL
AEI Affiliated Engineers

LANDSCAPE
Hoerr Schaudt Landscape Architects

INTERIORS
KPMB Architects

CONTRACTOR
Power Construction Company, LLC

CIVIL, GEOTECHNICAL
Eriksson Engineering Associates, Ltd.

ENERGY, CLIMATE CONSULTANT
Transsolar

LEED CONSULTANT
HJ Kessler Associates

LIGHTING
Tillotson Design Associates

COSTING
Construction Cost Systems

ACCESSIBILITY
CM Architects

ACOUSTIC, AUDIO VISUAL
Threshold Acoustics

ELEVATOR CONSULTANT
Soberman Engineering

FOOD SERVICES
S2o

PARKING, TRAFFIC
Desman

SPECIFICATIONS
Brian Ballantyne Specifications

WASTE MANAGEMENT
Cini Little

IMAGES
Bruce Damonte (pages 103, 106)
Nic Lehoux (page 104)
Bruce Damonte (page 105 bottom right photo)
Tom Arban (page 105 bottom left photo)
KPMB Architects (page 105 drawings)

FINALIST

LANGARA COLLEGE SCIENCE & TECHNOLOGY BUILDING

TEEPLE ARCHITECTS INC. IN ASSOCIATION WITH PROSCENIUM ARCHITECTURE + INTERIORS INC.

The three goals for the Science and Technology Building were to create a new gateway into Langara College's campus, establish the college's first consolidated home for its science programs, and gather essential student services in a centralized location.

The building's form creates an iconic gateway into the campus, while drawing students together in an inspiring multidisciplinary environment. The 16.1-metre cantilever frames the college's entrance and accommodates a large program on a limited footprint. The cantilever is punctured by an oculus, around which is wrapped a multi-storey student lounge directly connected to the building's main entrance. Science labs and classrooms are located on the upper three levels – which frame the main driveway with a bold cantilever – while the lower levels consolidate essential student services at the campus' main entry, connecting to adjacent lounges and study and meeting spaces.

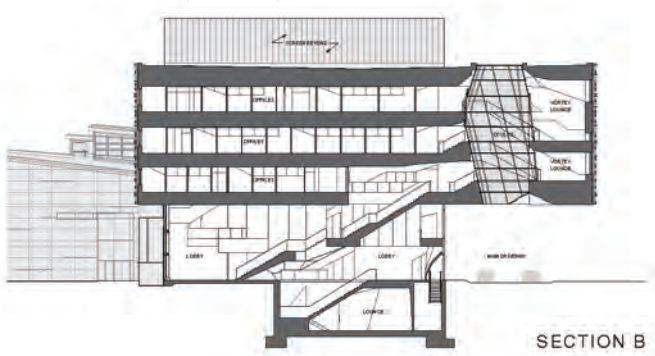
The building is oriented to address increased pedestrian traffic from the nearby SkyTrain transit station. A custom louvre system unifies the upper levels as a sculptural volume – choreographing views to campus and distant mountains, and maximizing useful natural light – while the lower floors are clad in a combination of curtain wall and translucent panels, creating an inviting face for the building's public programs. The building conscientiously connects to existing indoor and outdoor circulation, supporting connections amongst students, staff, and programs.

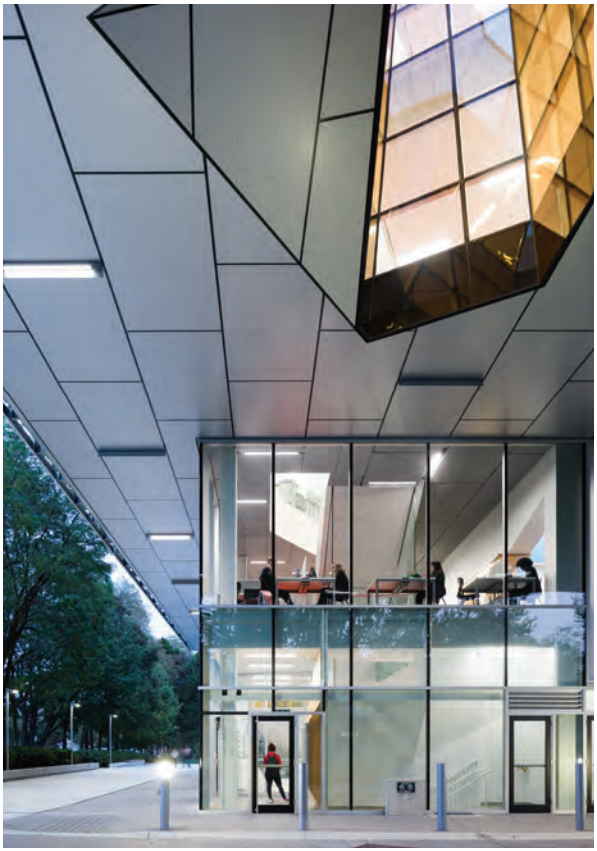
The LEED Gold-certified design couples a high-performance envelope – including thermally broken façade clips, and polycarbonate wall-panels providing diffuse daylighting – with energy management technology. The mechanical system incorporates the first installation of Thermenex-In-A-Box, which is a locally designed system that carries energy redistribution far further than traditional heat recovery. Significant given the energy use of a lab building, the system dramatically reduces energy consumption and costs. Mechanical systems were further reduced by using natural stack effect ventilation in the six-storey lightwell – a key part of the spatial experience of the building – for return air flow.

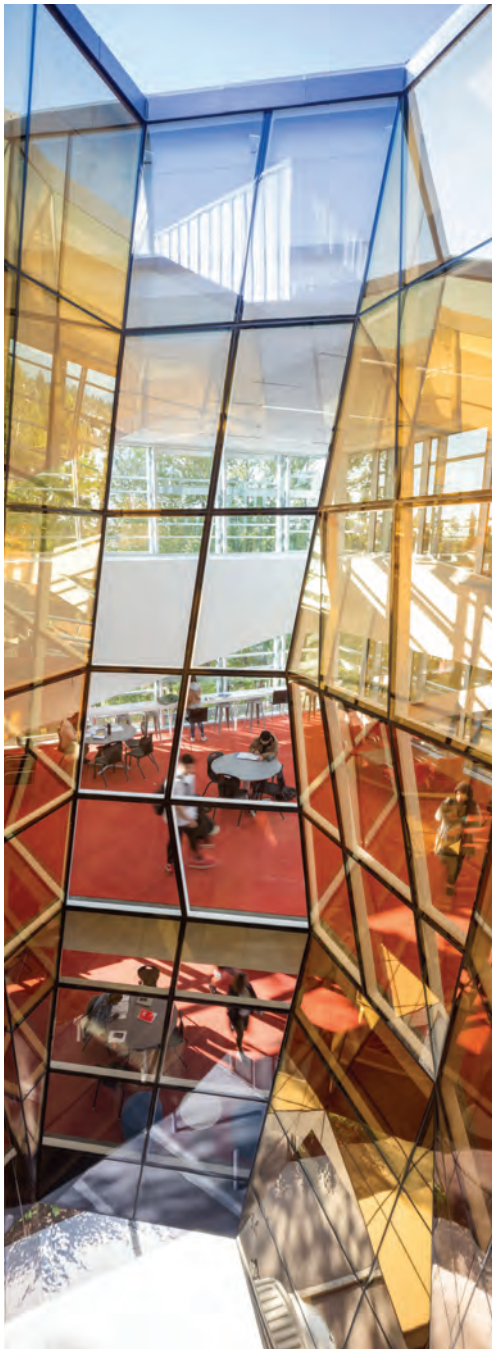
Consolidated student services are found in a highly visible location in the building's atrium, significantly enhancing the College's intuitive navigability. At the same time, the gateway building not only enhances the image of the college as a whole, but also creates an inspiring public face for their industry-leading science programs.

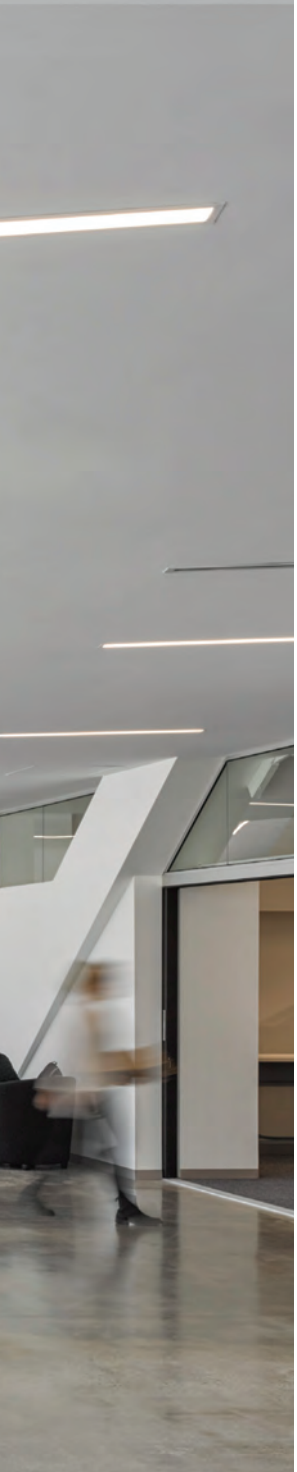
JURY'S COMMENT

This project achieves good sustainability metrics for a laboratory building, alongside a rich interconnected interior, especially well-developed on the first two student services floors. Outside, the architects achieved a similar balance between sustainability goals and tectonics, especially in the fins used both as a shading device and to give the building a visible identity on campus.


SECTION B







PROJECT
Langara College Science & Technology Building

LOCATION
Vancouver, BC

COMPLETION
2016

BUDGET
$44 M

AREA
157,056 ft² (14,591 m²)

CLIENT
Langara College

DESIGN ARCHITECT
Teeple Architects Inc.

ARCHITECT OF RECORD
Proscenium Architecture + Interiors Inc.

ARCHITECT TEAM
Teeple Architects Inc.: Stephen Teeple (Principal), Eric Boelling (Project Architect), Tomer Diamant, Richard Lam, Mahsa Majidian, Wes Wilson, Suzan Ibrahim, Sarah Martos, Sean Kennedy, Avery Guthrie, Aidan Mitchelmore
Proscenium Architecture + Interiors Inc.: Kori Chan (Principal), Ron Clay (Project Manager), Ben Plasche, Kathy Chan, Ryan Yapyuco

STRUCTURAL
Weiler Smith Bowers Consulting

MECHANICAL
AME Consulting Group Ltd.

MECHANICAL, SPECIALTY
Thermenex

ELECTRICAL
Applied Engineering Solutions Ltd.

LANDSCAPE
PFS Studio

CONTRACTOR
Bird Construction

CIVIL
Aplin & Martin Consultants Ltd.

LEED CONSULTANTS
Zon Engineering Inc.

ENVELOPE DESIGN
Read Jones Christoffersen Consulting Engineers

BUILDING CODE
LMDG Building Code Consultants Ltd.

COMMISSIONING
MMM Group Ltd.

TRANSPORTATION PLANNING
Bunt & Associates Ltd.

ELEVATOR CONSULTANT
Gunn Consultants Inc.

IMAGES
Andrew Latreille
Teeple Architects Inc. and Proscenium Architecture + Interiors Inc. (page 110 drawing)

FINALIST

NATIONAL ARTS CENTRE REJUVENATION

DIAMOND AND SCHMITT ARCHITECTS INCORPORATED WITH E.R.A. ARCHITECTS INC.
(HERITAGE CONSULTANT)

The National Arts Centre was originally built in 1969, a project for Canada's Centennial. The NAC occupies a prominent place in Ottawa: steps from Parliament Hill and on an important place along the Rideau Canal.

Timed for Canada's 150th celebrations, the NAC's rejuvenation project reorients the building and opens it up to the city, connecting and engaging the public by revealing the activity within. Designed to be Ottawa's living room, the transparent lobby and public space activate this central location day and night with an animated presence.

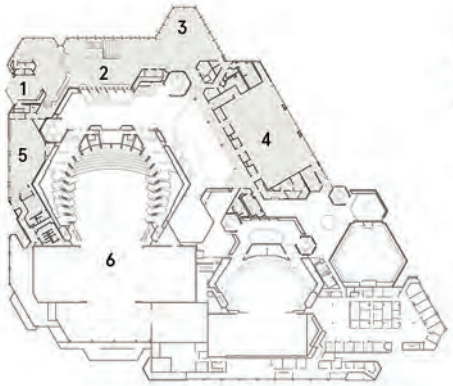
Based on the original building's geometry, three new wings bring gathering spaces and public amenities to the building. Panoramic vistas are framed by the new atrium glazing. The Elgin Street façade is enlivened with a renovated Fourth Stage, the NAC's cabaret-style venue. The marquee entry tower enables digital display on a transparent screen, showcasing artistic creation from across the country, reinforcing the NAC's role as a national institution of excellence in the performing arts.

Every design decision was based on the inherent logic embedded in the original Brutalist structure, as a reinterpretation of its geometry, texture, and rigour. However, in contrast to the original structure, the addition offers a new material palette of wood, steel, glass, and perforated bronze.

The Douglas fir glulam timber coffer system provides structural support for both the roof and the finished ceiling. A highly coordinated prefabrication process met the demanding construction schedule and also showcases Canadian materials and ingenuity. The geometry of the coffers is inspired by the original building and adds a layer of texture and visual warmth to the structure. A customized hybrid steel/aluminum curtain wall system allows for larger panes of glass and a transparent building envelope. The new hexagonal entry tower is lined on four sides with an LED scrim that enables a digital display while maintaining views to the outside.

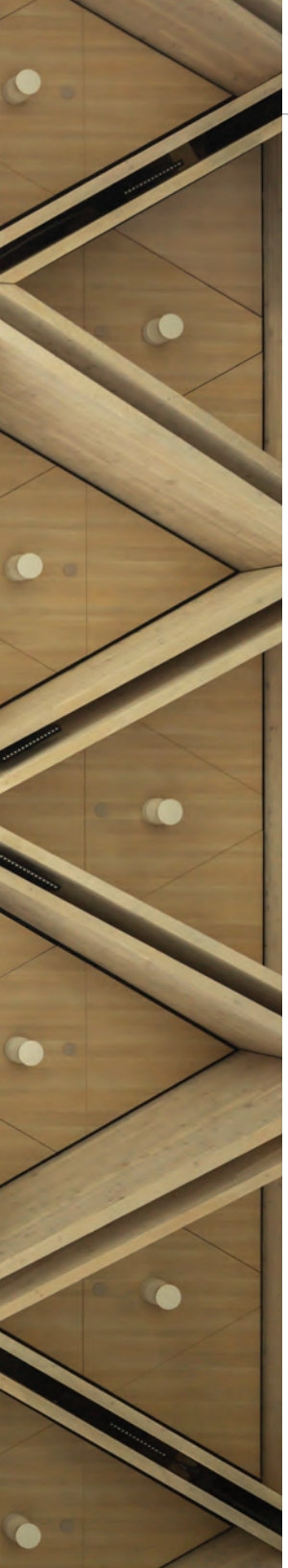
The transformation of the National Arts Centre is an exploration in architectural transparency, contrasting with the hermetic atmosphere of the original building and offering a new material palette. It is a transparent wrapping that reveals the activity inside.

JURY'S COMMENT
The glass additions to an already important building open up the Arts Centre to passersby. A new wood ceiling successfully mimics the geometry of the old coffers.



ELGIN STREET LEVEL

1. New Entry Lantern
2. Atrium
3. City Room
4. Canada Room
5. Fourth Stage
6. Southam Hall



PROJECT
National Arts Centre Rejuvenation

LOCATION
Ottawa, ON

COMPLETION
2017

BUDGET
$125 M

AREA
80,000 ft² (7,432 m²)

CLIENT
National Arts Centre

ARCHITECT
Diamond and Schmitt Architects Incorporated

ARCHITECT TEAM
Corinne Barak, Priyanka Bista, Brianna Cartwright, Michelle Chan, Bryan Chartier, Jessica Cheung, Tura Cousins-Wilson, Zoe Crinion, Claire Cybulski, Lauren Dynes, Eric Fung, Mehdi Ghiyaei, Christopher Glebe, Jim Graves, Amy Greenwood, Anthony Gugliotta, Krister Holmes, Sian Husic, Carly Kandrack, Brian Kao, John Kim, Michelle Lin, Jennifer Mallard, Kyle Marren, Judith Martin, Paolo Milanes, Ryan Mitchell, Melissa Poon, Eric Rodrigues, Sanchali Roy Chowdhuri, Donald Schmitt, Jon Soules, Michael Treacy, Matthew Tsui, Elcin Unal, Chris Wanless

STRUCTURAL
Fast + Epp

MECHANICAL/ELECTRICAL
Crossey Engineering Ltd.

LANDSCAPE
CSW Landscape Architects Ltd.

INTERIORS
Diamond and Schmitt Architects Incorporated

CONTRACTOR
PCL Constructors Canada Inc.

CIVIL ENGINEERS
Parsons

HERITAGE CONSULTANT
E.R.A. Architects Inc.

ACOUSTICS
Threshold Acoustics LLC.

THEATRE DESIGN
Fisher Dachs Associates

AUDIO VISUAL
Engineering Harmonics

BUILDING CODE
LMDG Building Code Consultants Ltd.

LIGHTING DESIGN
Lightemotion

URBAN DESIGN CONSULTANT
Barry Padolsky Associates Inc., Architects

IMAGES
doublespace photography
Diamond and Schmitt Architects Incorporated (page 117 drawing)

FINALIST

STUDENT LEARNING CENTRE, RYERSON UNIVERSITY

ZEIDLER PARTNERSHIP ARCHITECTS (EXECUTIVE ARCHITECT) AND SNØHETTA (DESIGN ARCHITECT)

Starting with the principle that learning is inherently social, Snøhetta and Zeidler Partnership Architects designed the new Student Learning Centre at Ryerson University as a building that is as social for students as it is to the city; it has transformed the student experience as it has the urban experience at the intersection of Yonge and Gould Streets.

With a generous entry plaza that opens the building to the public, the Student Learning Centre makes a powerful statement of invitation up and into itself, confirming its status as a public building and not exclusive to the Ryerson community. Allowing the private and public community to connect within its diverse spaces shows the University's investment into shaping its neighbourhood and creating an interconnected environment for its students.

Inside the eight-storey building, a series of uniquely designed floors provide services for students as well as a range of study environments from introspective studying to large public gatherings. Each floor is themed with its own colour and layout, which work together to create a coherent atmosphere. Some of the choices are bold – such as study areas enclosed in translucent red walls – but the architects balance functional needs with expressive ones.

The building's fritted glass envelope of geometric shapes and varying transparencies creates a dynamism on the interior that changes with different qualities of light, both from daylight and interior LED fixtures that respond to the geometries of the building. On the top floors, these clear moments of glass allow for spectacular views down Yonge Street and around the city – further inviting interaction between students and the building, and further connecting the building to the city.

Originally targeting LEED Silver, the building achieved LEED Gold certification, exceeding the reference standard requirements by 60 percent. A green roof, floor-by-floor systems monitoring, and efficient, low-impact choices for systems and materials combine to create a building that is comfortable, while reducing its environmental footprint.

This well-used and loved landmark building proves that a rich learning experience happens beyond the classroom.

JURY'S COMMENT

A simple, strong, student-oriented building that provides a much-needed address for Ryerson on Yonge Street. Upper levels provide dramatic views over the city. The entry, a sequence up an exterior stair that continues through an interior atrium, seems to magically draw students inside. The architects have given distinct and colourful form to the way today's students learn and hang out together.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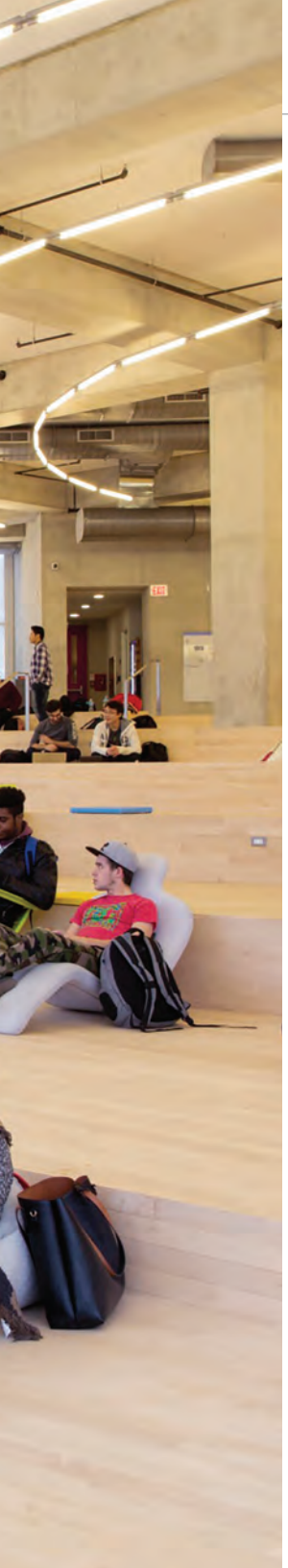
CHIPOTLE MEXICAN GR
Yonge

1. Entrance Hall / Events Space
2. Retail
3. Cafe
4. Casual Seating
5. Study Area
6. Study Room
7. Classroom / Seminar Room
8. Computer Station
9. Computer Instruction / Multimedia Lat
10. Technology Studio / Audio Booth
11. Office
12. Office Support
13. Meeting
14. Washroom
15. Janitor
16. Building Services / Storage
17. Green Roof
18. Digital Media Suite
19. Digital Media Zone
20. Entry Plaza


Drop
In
For A
Slice



PROJECT
Student Learning Centre, Ryerson University

LOCATION
Toronto, ON

COMPLETION
2015

BUDGET
$77.7 M

AREA
155,000 ft² (14,000 m²)

CLIENT
Ryerson University

ARCHITECT
Zeidler Partnership Architects (Executive Architect) and Snøhetta (Design Architect)

ARCHITECT TEAM
Zeidler Partnership Architects: Vaidila Banelis (Partner-in-Charge), Mike Smith (Project Manager)
Snøhetta: Craig Dykers (Design Lead), Michael Cotton (Senior Architect)

STRUCTURAL
Yolles, A CH2M Hill Company

MECHANICAL/ELECTRICAL
Crossey Engineering Ltd.

INTERIORS
WilkinsonEyre and Zeidler Partnership Architects

CONTRACTOR
EllisDon Corporation

LEED CONSULTANT
CEL Gruen, Sustainability Group

PLANNER
Bousfields Inc.

EXECUTIVE LANDSCAPE ARCHITECT
Ferris + Associates Inc.

ACOUSTICAL ENGINEERS
Aercoustics Engineering Ltd.

CIVIL ENGINEERS
R.V. Anderson Associates Limited

GEOTECHNICAL ENGINEER
exp Services Inc.

LIGHTING
Consullux Lighting Consultants

IMAGES
Lorne Bridgman (pages 122 photos, 124)
Zeidler Partnership Architects and Snøhetta (page 122 drawing)
doublespace photography (pages 121, 123)

FINALIST

UBC AQUATICS CENTRE

MACLENNAN JAUNKALNS MILLER ARCHITECTS LTD. AND ACTON OSTRY ARCHITECTS INC.

Located at the heart of the 'Student Precinct' at the University of British Columbia's campus, the iconic new Aquatic Centre is an open and engaging building that can effectively train Olympians, serve its community, and enhance the student experience.

Combining these three programming goals of competition, community, and campus within a single aquatic centre was the driving force behind the design. The requirement to co-program elite level training and competitions with daily community use led to a two-sided pool hall divided by 'Y' shaped columns and a continuous skylight. In section, a translucent screen creates a luminous barrier between the two spaces, reflecting abundant sunlight into the 'leisure' side, while providing the required controlled and balanced light into the 'competitive' side. Sensors and zoned lighting respond to natural lighting conditions. The roof form is folded down to both provide rain protection and control daylight.

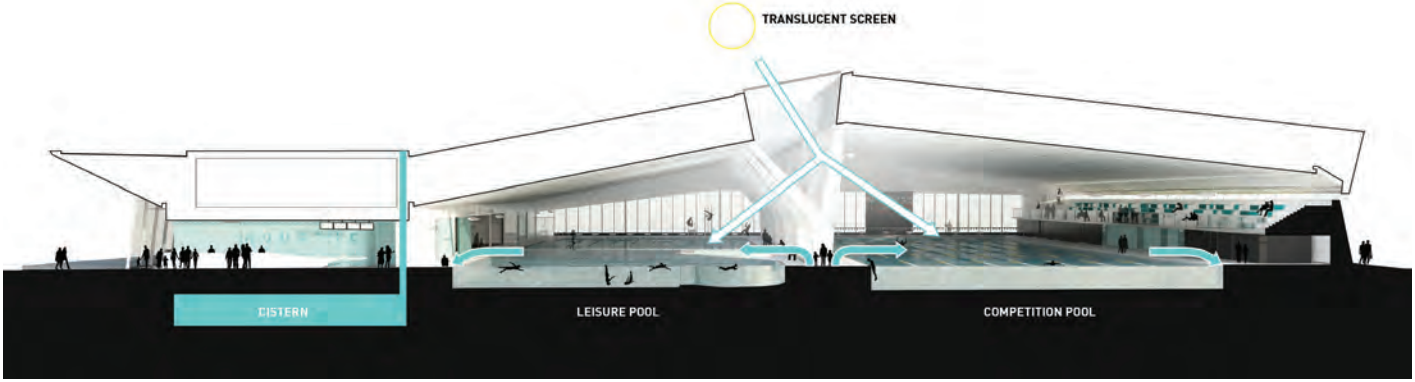
The aquatic centre is designed to LEED Gold standards and pursues 'Regenerative Neighbourhood' goals by integrating with new campus infrastructure developments. The facility focuses on daylighting, innovative water re-use, and air quality strategies that are precedent-setting for aquatic facilities.

A three-compartment cistern stores water from the roof and adjacent transit plaza. The water will top-up evaporative loss in the pool basins, provide for grey water flushing, and supply a site irrigation system. Chloramine-contaminated air is scoured from the water surface by an air-flow delivered from a central bench structure, and returned within the upper edge of the perimeter pool gutter.

The new facility is fully accessible and inclusive, and provides ideal acoustics for coaching communication and training. All finishes and systems are designed for durability and ease of maintenance, while visually symbolizing the eminent venue of international competition. The design approach connects wellness and community social programs and daily municipal and regional recreation participation with high performance athletics – actively organizing a path forward for young high-performance athletes.

JURY'S COMMENT

The sculptural form of the roof translates to define open and brightly lit pool areas inside the aquatic centre. The building demonstrates a refined yet simple approach to a great natatorium space.


TRANSLUCENT SCREEN
CISTERN
LEISURE POOL
COMPETITION POOL

LOCATION
UBC Aquatics Centre

LOCATION
Vancouver, BC

COMPLETION
2016

BUDGET
$33.5 M

AREA
85,000 ft² (7,896 m²)

CLIENT
University of British Columbia

ARCHITECT
MacLennan Jaunkalns Miller Architects Ltd. and
Acton Ostry Architects Inc.

ARCHITECT TEAM
MJMA: Ted Watson, Viktors Jaunkalns, Andrew Filarski, Robert Allen, David Miller, Troy Wright, Ricardo Duque, Tarisha Dolyniuk, Timothy Belanger, Darlene Montgomery, Janice Lee, Aida Vatany, Kristin Beites, Danielle Lam-Kulczak, Luis Arredondo
Acton Ostry Architects: Mark Ostry, Russell Acton, Adam James, Thomas Rooksby

STRUCTURAL
Equilibrium Consulting

MECHANICAL
AME Consulting

ELECTRICAL
Applied Engineering Solutions

LANDSCAPE
MJMA + PFS Studio

INTERIORS
MJMA

CONSTRUCTION MANAGER
Heatherbrae Builders

LEED Consultant
Recollective Consulting

AQUATICS
MJMA + Water Technology Inc.

IMAGES
Ema Peter
MacLennan Jaunkalns Miller Architects Ltd. and Acton Ostry Architects Inc. (page 129 drawing)

BEST EMERGING PRACTICE


18
OAA
AWARDS

WINNER

SUULIN ARCHITECTS INC.

BEST EMERGING PRACTICE

SUULIN ARCHITECTS inc. was founded in 2014 with the belief that people are the fundamental force of architecture – and its most important part. They believe that good design can promote positive interactions, happy and healthy environments, and foster social networks, forming the basis of communities in buildings and neighbourhoods.

The two principals, Amy Lin and James Chavel, bring extensive experience to the firm. In particular, they bring a thorough understanding of approach to all of their projects, learned from experience working closely with builders during the construction process. It also leads to an understanding for the need to keep current with standards in architecture technology, such as BIM software, to ensure a complete set of drawings for the client.

A testament to the success of this approach is that not only are all of their new projects either repeat clients or referrals from clients, but because of the way they work with builders – early and as collaborators – some of their referrals are from contractors.

While small, their firm has already developed a portfolio diverse in scales – offices, warehouses, residential, and unbuilt work at larger scales. The firm is based on strong principles of collaboration, holistic design, attention to scale, sustainability, and social responsibility. They have shown through their work that the rigour which they bring to their design process allows them to carry these founding principles to success in projects at all scales.

Collaboration is a core principle of the firm – starting with a solid work culture in the studio, in which all team members work together towards the same goals. Collaboration is important as well with clients and with consultants, and extends towards the engagement of stakeholders as well as the city.

Architecture is about bringing together people, built form, and the worlds they inhabit. Thus, the firm takes a holistic approach to design, creating a thorough environment that could include a garden, a sidewalk, or furniture. Likewise, an attention to different scales is important to ensure that spaces are appropriate for the user experience.

The firm's approach to sustainability is that true sustainability transcends building performance; it stems from a respect for nature. As for social responsibility, good design can promote positive interactions, happy and healthy environments, and foster social networks – forming the basis of communities in buildings and neighbourhoods.

JURY'S COMMENT

SUULIN ARCHITECTS inc. has defined well-articulated guiding principles that are the foundation of great architecture collaboration, social responsibility, sustainability and scale + context. This young practice embodies sound principles that guide the profession. SUULIN ARCHITECTS inc. applies its principles to a range of work, both built and unbuilt, in a consistent manner.

Images courtesy of SUULIN ARCHITECTS inc.


detox
your beauty

SERVICE AWARDS


18
OAA
AWARDS

WINNER

JOHN H. DANIELS

ORDER OF DA VINCI

John H. Daniels has spent his career as a developer elevating the values and the profession of architecture. He is a patron to quality architecture and, through his philanthropy, has had a profound impact on the future of architecture education in both Ontario and Canada.

Daniels arrived in Canada from Poland at age 12. He studied architecture at the University of Toronto, graduating in 1950. After a brief time at an architecture firm, he started working in real estate and eventually became chairman and CEO of the Cadillac Development Corporation.

Under his leadership at the Daniels Corporation, which he founded in 1983, the Corporation has established a reputation for responsible development with a focus on affordable housing and community-building, along with the promotion of high-quality architecture.

A current example of this is Daniels' partnership with the Toronto Community Housing Corporation on the redevelopment of Regent Park. Projects in this development have been recipients of the OAA Award of Design Excellence in the past – for example, the Regent Park Aquatic Centre (2013) and the Daniels Spectrum (2012).

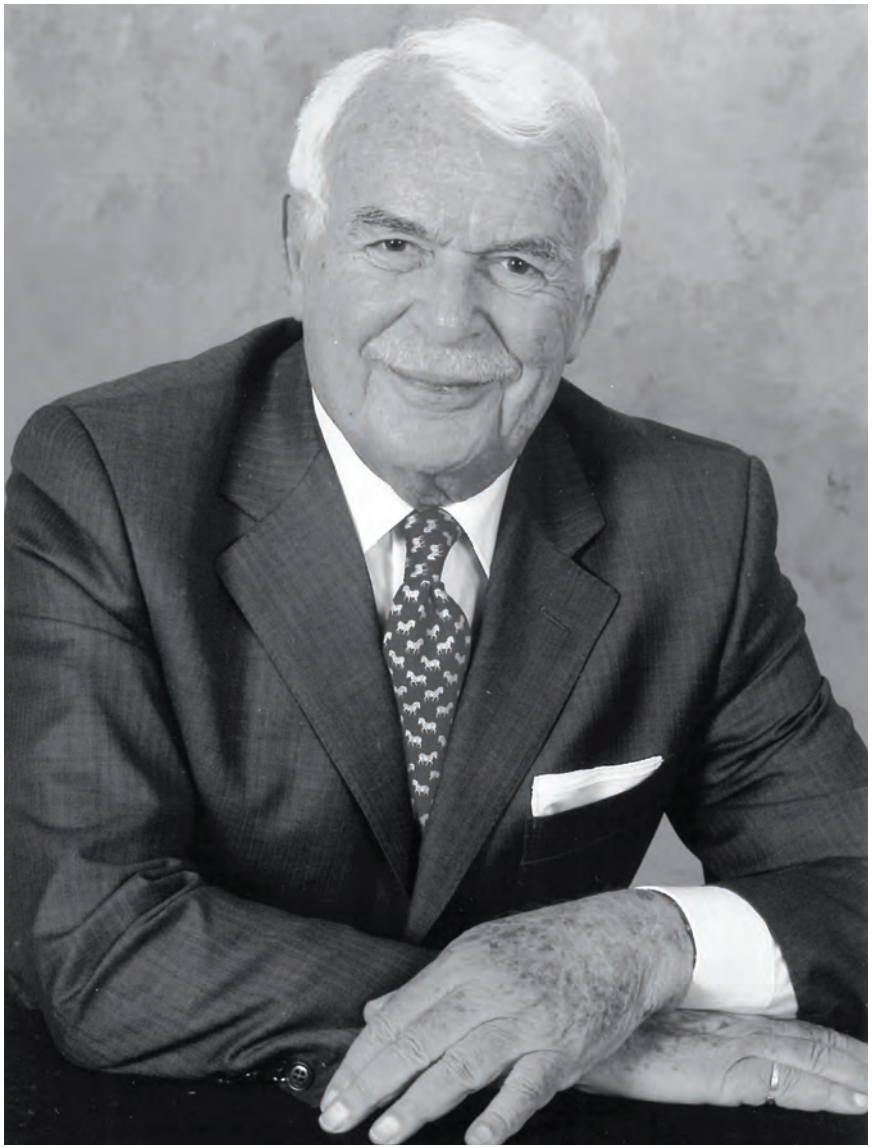
His recent philanthropy towards architecture education is unprecedented in Canada. In his own words: "I hope I can help a lot of young people pursue the kind of dream that I was able to bring to life." Daniels and his wife gave a total of $24 million to the architecture school at the University of Toronto, which renamed itself in recognition to the John H. Daniels Faculty of Architecture, Landscape, and Design. Part of the funds went to establish a scholarship, with the rest funding construction of a new building for the school.

Thanks in large part to his philanthropy, the Faculty moved to a new location at One Spadina Crescent, restoring a heritage-designated 1875 building and adding state-of-the-art facilities in a new addition by NADAAA and Adamson Associates Architects. The new facilities opened in 2017, and will benefit the education of countless future architects.

JURY'S COMMENT

John H. Daniels is a man of great integrity who has stayed true to his vision and values over a long career. He leveraged his success as a developer to support and elevate the value of architecture and the profession. He exemplifies a continuum of support that includes his commitment to supportive housing and the importance of community. As well, he is very supportive of architectural education.

Photograph courtesy of The Daniels Corporation



WINNER

JANNA S. LEVITT

G. RANDY ROBERTS
SERVICE AWARD

Architect Janna S. Levitt has distinguished herself as a leader, mentor, teacher, and architect. The strong principles with which she leads her life are reflected in her professional work, her contributions to the profession, and the pursuits and accomplishments of her personal life.

Levitt is a founder and principal at LGA Architectural Partners Ltd. The body of work that she has led with her firm demonstrates her commitment to creating buildings and spaces that support and motivate those who use them, including those less advantaged in society. Her firm has won countless awards, notably for innovation in wood and efforts in affordable housing.

Levitt has invested herself in upholding the profession. She has volunteered her time for the Canadian Architectural Certification Board (CACB), as well as the Royal Architectural Institute of Canada (RAIC).

A longtime educator, she has been an adjunct professor at the University of Waterloo since 1999, and has also taught at the University of Toronto and Dalhousie University. She regularly participates in design award juries, and both lectures and takes part in industry panels internationally.

Behind the scenes, Levitt gives her time selflessly to young architects as a mentor. She is particularly an inspiration to women architects and women in other allied creative fields; many look to her as a role model.

Levitt has also reached out beyond the architecture profession, engaging actively with other disciplines. She has created opportunities for many Canadian artists to enjoy public commissions, including Kathryn Walter, Melissa Levin, Myfanwy MacLeod, Deborah Moss, and Christi Belcourt, and has been on the jury for many public art installations, including the Metrolinx Crosstown line.

Levitt's design approach to the betterment of living extends to her own residence. Her home is the first instance of a residential green roof in Toronto and is well known as a living laboratory, attracting researchers.

JURY'S COMMENT

Janna Levitt leads by example, by what she does and not just what she says. She exemplifies what architects should strive to do and be as leaders. She has a clear and strong vision supported by an honest and humble effort both within her practice and in what she does beyond the profession.

Photograph courtesy of LGA Architectural Partners Ltd.

2018 OAA AWARD JURIES


18
OAA
AWARDS

DESIGN EXCELLENCE, MICHAEL V. & WANDA PLACHTA, AND LIEUTENANT GOVERNOR'S AWARD

Paul Stevens
Principal Architect, ZAS Architects + Interiors Inc.

Isabelle Bradbury
Principal Architect, Isabelle Bradbury Architecture Inc.

David Theodore
Professor, McGill University Peter Guo-hua Fu School of Architecture

Anne Bordeleau
Director, University of Waterloo School of Architecture

Carl Blanchaer
Principal Architect, WZMH Architects

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

Diana Osborne
Architect, Osborne Architect

Sheila Penny
Vice President, Facilities Management
Toronto Community Housing

John K. Stephenson
OAA President

Amber Salach
Chair of the Northern Society of Architects

Photographs by Jalani Morgan

ACKNOWLEDGEMENTS

The Ontario Association of Architects wishes to thank all those who contributed to the success of the 2018 OAA Awards. The Awards were presented in Toronto on May 25, 2018 as part of the OAA Annual Conference. Additional awards were announced at that time, including the Michael V. and Wanda Plachta Award, People's Choice Award, and the Lieutenant Governor's Award for Design Excellence in Architecture. For more information, please visit www.oaa.on.ca.

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.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