



ALL SUBMISSIONS

PART 1



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* This document is in the process of being made accessible. If you require alternate formats or need assistance understanding any maps, drawings, or any other content in the meantime, please contact TUDA@toronto.ca.

Land Acknowledgement for Toronto

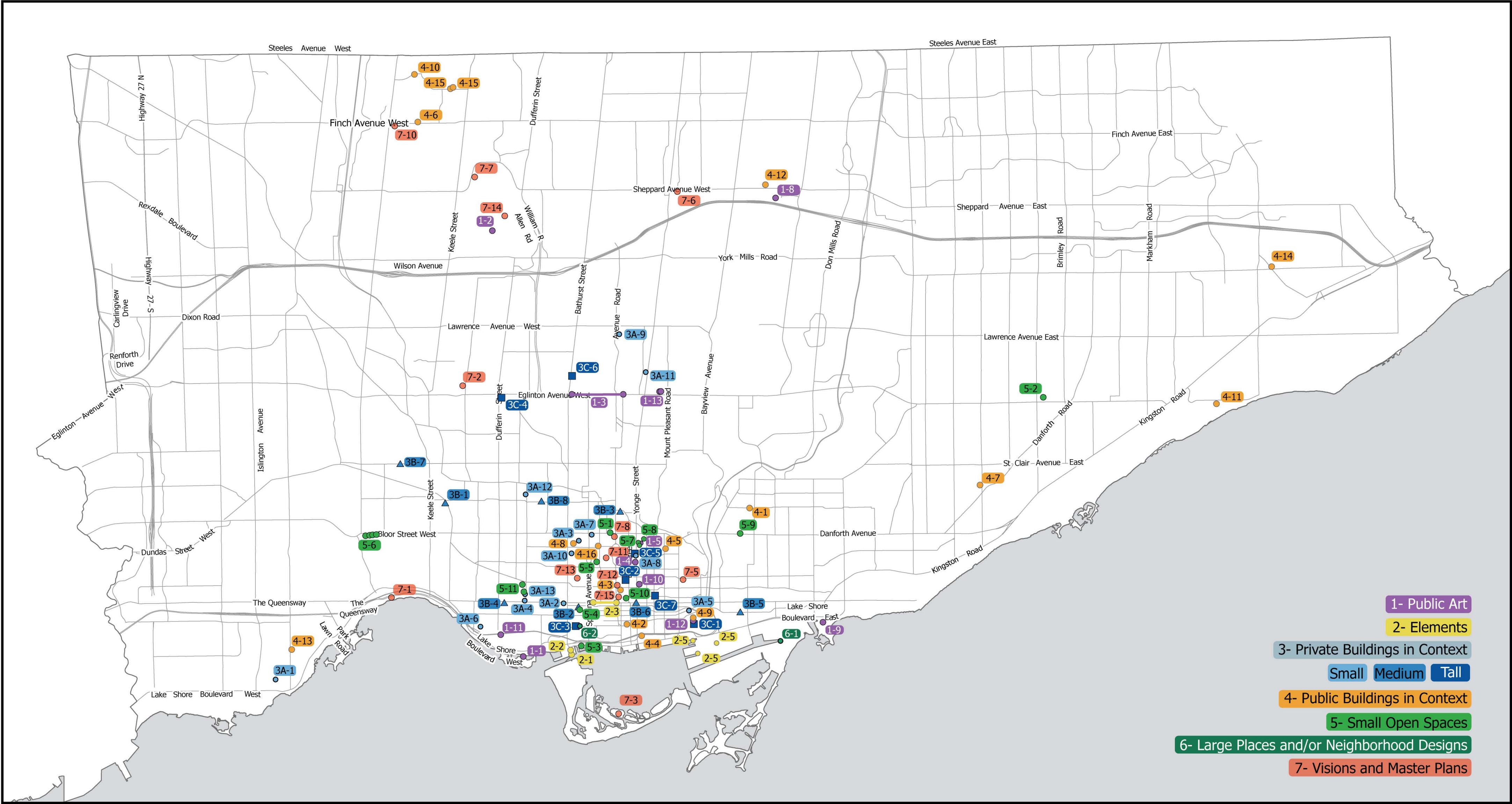
We acknowledge the land we are meeting on is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples and is now home to many diverse First Nations, Inuit and Métis peoples. We also acknowledge that Toronto is covered by Treaty 13 with the Mississaugas of the Credit.

Land Acknowledgement for Scarborough

The land I am standing on today is the traditional territory of many nations including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee and the Wendat peoples and is now home to many diverse First Nations, Inuit and Métis peoples. I also acknowledge that Toronto is covered by Treaty 13 signed with the Mississaugas of the Credit, and the Williams Treaties signed with multiple Mississaugas and Chippewa bands.

African Ancestral Acknowledgement

The City of Toronto acknowledges all Treaty peoples – including those who came here as settlers – as migrants either in this generation or in generations past – and those of us who came here involuntarily, particularly those brought to these lands as a result of the Trans-Atlantic Slave Trade and Slavery. We pay tribute to those ancestors of African origin and descent.





SUBMISSIONS | PUBLIC ART

The Public Art category, which had been captured under the Elements category in the previous years, is now introduced as a standalone category in the 2025 Toronto Urban Design Awards. This change highlights the importance of public art in shaping Toronto's urban landscape and cultural identity. This category celebrates artistic works that enrich Toronto's cultural fabric by transforming publicly accessible spaces into environments that inspire connection, dialogue, and reflection. These site-specific works, whether permanent or temporary, are designed to engage the public, integrate seamlessly into their surroundings, and enhance the city's identity and quality of life.

Submissions may include, but are not limited to: sculptures, murals, digital or interactive installations, integrated artistic features, and other creative works designed to engage and inspire the public. These site-specific works of art must be designed for publicly accessible spaces, such as parks, community centers, bridges, underpasses, laneways, or privately owned public spaces (POPs). Both permanent installations and temporary projects with a significant impact on the public realm are welcome. Submissions should include a 200-300 word written statement outlining the artistic intent, site-specific integration, and how the artwork enhances the community.

OVER FLOE

Ontario Place, 955 Lake Shore Boulevard West (Temporary Installation)



Project Description

In Over Floe, five geometric forms floated across Toronto. First viewed in the sheltered lagoon within Ontario Place's West Island in 2021, this five-component installation was animated by the gentle rise and fall of Lake Ontario under the hot summer sun. Migrating over to the shallow reflecting pool of Nathan Philip Square in 2022, it offered a curious spectacle in the shadow of Toronto's City Hall. It finally made its way uptown to Mel Lastman Square where it offered a surprising appearance surrounded by the busy urban landscape of North York.

Over Floe is a temporary floating installation whose five components combine to offer alternative perspectives depending on the angle from which it is viewed. Initially presenting itself as simplified, angular iceberg forms, this work takes on new meanings when viewed from the reverse angle. Surprisingly, the angular forms of floating chunks of ice reveal themselves to be five iconic symbols of society: a bank, a school, a house, a factory, and a truck.

Over Floe is a work that only fully reveals itself through the active participation of the viewer. Full engagement with the work is required for it to become clear that all is not as it seems. More than merely chunks of ice floating in the hot sun, this work fuses the natural world with the constructed world and, in so doing, offers much for the viewer to consider.

Made almost entirely from styrofoam salvaged from a Toronto demolition site, Over Floe stops this potentially toxic material from its destiny of ending up in a landfill. But its presence in Lake Ontario makes this material an ironic choice. On one hand, it takes on the appearance of clean, white ice sheets that shine in the summer Toronto sun. However, the problematic permanence of this plastic menace as it invades this planet's water sources makes it the opposite of the fragile impermanence of actual ice, particularly in view of a dramatically changing climate.

Over Floe attempts to achieve all of the objectives of public art. Never stationary, it is a work that is fully accessible to everyone in Toronto as (in the true manner of floating icebergs) it floats from location to location. Experiencing Over Floe is never passive. It requires participation, immersing the viewer in a fully engaging interaction with the piece. And it combines material choice, aesthetic design, and conceptual ideas that activates the spaces it occupies.

Project Team
Artist: John Notten
Developer/Owner/Client
Toronto's Year of Public Art 2021-22

General Contractor
John Notten
Photographer
John Notten



Sustainability Statement

Over Floe conceptually and literally addresses the climate emergency. Every aspect of this work, from its overarching concept to the thematic choice of materials, sourcing of these materials, transformation of these materials, and the ultimate disposal of these materials adheres to the spirit and requirements of the Toronto Green Standard.

Conceptually, Over Floe's depiction of icebergs as a bank, house, school, factory and truck pose questions about the role these institutions play in contributing (or offsetting) dramatic climate change. Each of these institutions have an effect on (and are affected by) the condition of their natural environment. And each must play a role in change.

In many ways, one should avoid putting Expanded Polystyrene (EPS or styrofoam) in a natural water setting. As a plastic product it is a prime contributor to the contamination of the planet's bodies of water. For me though, EPS was a logical (if challenging) material to use for Over Floe. I was inspired by the irony of creating an iceberg, such an impermanent, natural object, from a notoriously permanent, unnatural material such as EPS.

To do so, I found large pieces of styrofoam that were being excavated from a demolition site and destined for a landfill to be buried forever. Happy to 'rescue' these pieces from this toxic fate, I am indebted to the Toronto company that donated it. Each piece has been coated with a thin resin skin to ensure that pieces could not be broken off or become a danger to the native wildlife that might interact with it.

To further the circular economy of this material, I am entrusting an EPS recycling company to the task of reconstituting it for further use as a new useful object. The resin skin will be sliced off becoming the only waste from this project.

Equity, Reconciliation and Diversity Statement

Art in galleries and museums offer an exclusive, sometimes elite experience to those who are in a position to visit them. Conversely, public art, at its best, is fully inclusive. It brings art into the public domain so that it can be experienced by all. Public Art shows up in people's neighbourhoods, is free and accessible. And Public Art can address the needs of all individuals who may encounter it.

Over Floe is designed for everyone. Its concept is relatable to all since the issues it addresses affects all people. But climate change has been shown to have a disproportionate impact on communities that are marginalized as it can emphasize inequity that already exists. This makes Over Floe particularly timely as extreme weather events further food insecurity, health problems, and shelter challenges.

This place we now call Toronto has a rich history that starts (and continues) with a vibrant Indigenous presence in this area. As caring stewards of the environment, these communities were challenged by a legacy of colonialism with its resulting excessive resource extraction and pollution of the landscape.

Over Floe points to five colonial structures of society that continue to contribute to the reshaping of the environment. It offers the opportunity to acknowledge one's role in climate change along with the challenge to work towards curbing its destructive impact. My art practice continues to seek consultations with Indigenous knowledge keepers on this (and other) issues, and, most recently, I've benefitted greatly from my discussions with members of the Mississaugas of the Credit First Nation.





Public Art Statement

Over Floe was fully integrated into the three Toronto locations it travelled to from 2021-2022. Whether firmly anchored in Lake Ontario or held firm with ballasts in the Nathan Philips Square and Mel Lastman Square reflecting pools, it was kinetic, always moving as it responded to the changing wind and water currents. Each specific location was chosen with care since the fundamental requirement for this work was that it could be viewed from all sides. At Ontario Place, it was anchored in the (relatively) calm lagoon adjacent to a West-Island bridge. This allowed the viewer to experience an intriguing changing perspective of it as they moved from land to bridge to land.

On the day of installation, when I finally had a chance to sit down and take in the results of my labour, I observed Over Floe's very first viewer. I watched her as she took in the initial view of the geometric iceberg forms. Then, she walked over the bridge to see the alternate face of these structures. I was gratified to see that she was gleeful upon discovering that they were more than they first appeared. She saw me, and not even knowing I was the artist, ran over to excitedly exclaim, "Have you seen the other side?" This has been the consistent reaction of the public to this work. I believe that these repeated moments of 'discovery' have added much to the communities in which it was installed bringing a sense of joy, awareness, and beauty.

FLOAT

YZD 34 Hanover Road

 [@northcrest-developments](#)

 [@northcrestdev](#)

 [@yzdtoronto](#)



Project Description

FLOAT is a site-specific mural by Jacquie Comrie situated on the expansive facade of an old airplane hangar within YZD, the site of the former 370-acre Downsview Airport lands. The work transforms this canvas of metal and steel into a place of mindfulness, public reflection, and possibility—a true juxtaposition at play. Activated by the universal language of colour, FLOAT offers a contemplative environment where emotional connection, self-awareness, and gentle encounter become part of everyday experience. It unfolds across the industrial surface of the hangar, where its scale and setting contribute to its quiet, enduring presence within the landscape.

Grounded in the science of colour psychology, FLOAT draws upon the therapeutic potential of colour to support collective and individual well-being. Rather than imposing meaning, the work invites viewers to pause, to notice the interplay of colour and scale, and to consider how spaces shape emotional states. The former aviation infrastructure is not concealed but celebrated, with the mural working in concert with the materiality and spatial memory of the site. In this act of adaptive reuse, the project reimagines the hangar not as a relic of the past, but as a vessel for healing and creative engagement. The mural serves as a beacon for YZD, immediately visible upon entering the site, inviting visitors to discover a place historically closed

off to the public. FLOAT is the backdrop of the outdoor plaza at YZD—which features free passive and active programming including winter skating, mini golf and more.

Comrie’s approach to public art emerges from a commitment to mental health advocacy and social impact, informed by her practice as a multimedia artist and her lived experience. FLOAT creates a space that acknowledges the often-unspoken mental health needs of urban life, while expanding the role of public art beyond beautification. The work brings care into the public realm by inviting viewers to connect with themselves and their surroundings, without prescription or spectacle.

As part of Northcrest’s transformation of YZD, FLOAT exemplifies how public art can both animate and reinterpret existing spaces. It respects the industrial heritage of the site while encouraging reflection, contributing to Toronto’s ongoing evolution as a city that values inclusivity, well-being, and meaningful public encounters.

Canadian charity and social enterprise STEPS Public Art led this large-scale mural project for Northcrest. Jacquie Comrie worked alongside artist mentees Jasmine Vanstone and Serene Chan.

Project Team

Architects: Northcrest Developments

Artist: Jacquie Comrie

Artist Mentees: Jasmine Vanstone and Serene Chan

Project Managers: STEPS Public Art

Developer/Owner/Client

Northcrest Developments

Photographer

Garcia Creative Inc.



Sustainability Statement

FLOAT exemplifies sustainability through its integration with an existing airplane hangar, demonstrating the environmental value of adaptive reuse. Rather than requiring new construction or energy-intensive fabrication, the project draws its strength from the transformation of an underutilized structure—one that represents an industrial past and is now turning into a vibrant, meaningful public space. By using the hangar's architectural surfaces as the canvas, the mural avoids material waste and leverages the embodied energy already present within the site. This approach showcases the potential of a former industrial space to serve new civic and cultural purposes.

The project aligns with the objectives of the Toronto Green Standard by reinforcing the role of adaptive reuse as a critical strategy in climate change mitigation and resilience. Reimagining the hangar as a backdrop to a space for reflection and connection, FLOAT addresses the need for more sustainable forms of public art that minimize resource consumption. The hangar's large-scale surfaces enable a monumental artistic gesture without adding physical structures or compromising the site's ecological footprint.

By focusing on existing assets, FLOAT contributes to extending the lifespan of a key architectural feature of the 370-acre YZD site, offering a renewed public use without compromising future flexibility. Through this gentle intervention, the project models a regenerative approach to placemaking—one that prioritizes care for both people and the environment.

Equity, Reconciliation and Diversity Statement

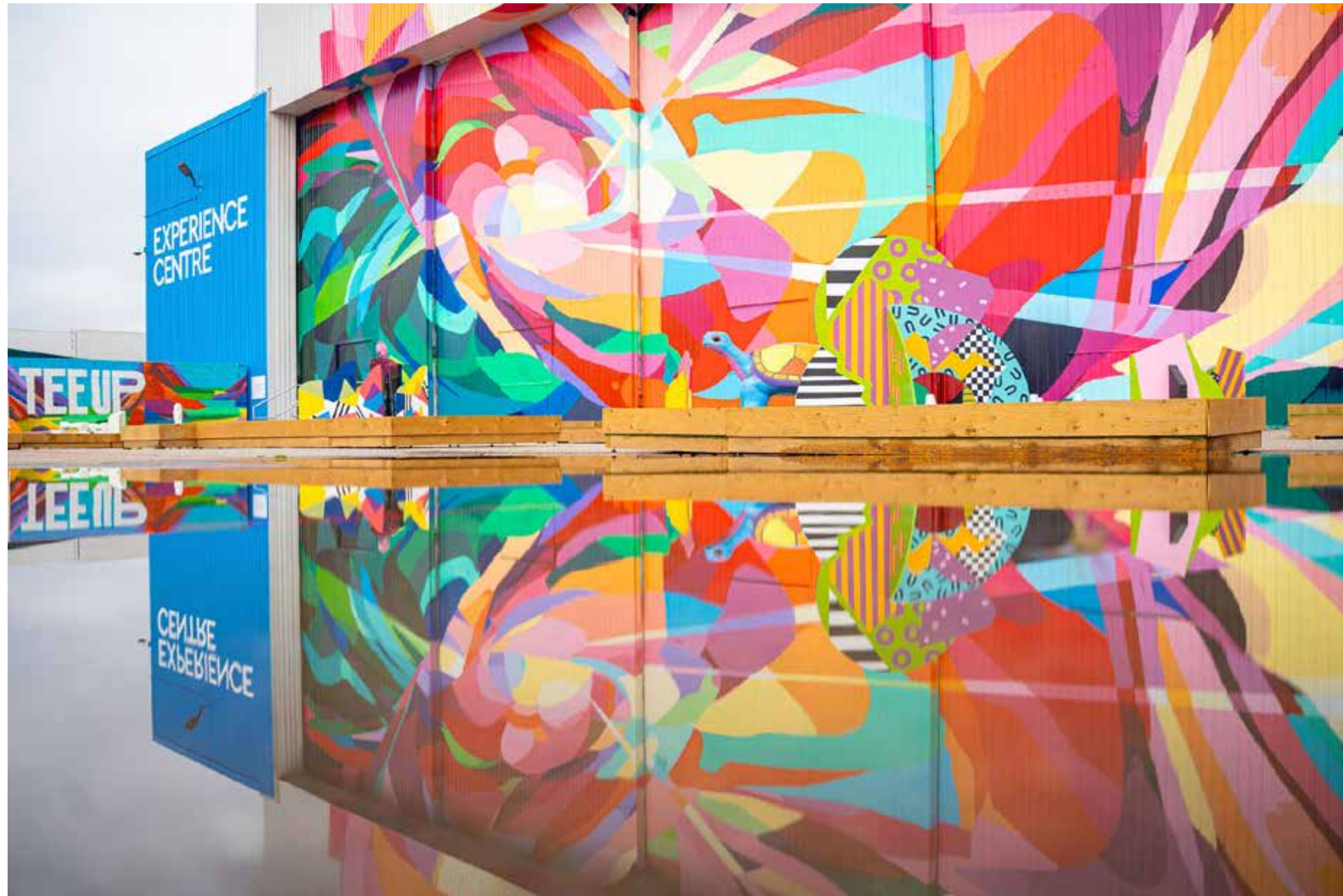
FLOAT reflects Jackie Comrie's lifelong commitment to equity, wellness, and social impact through public art. As a Panamanian-Canadian artist, mother, and mental health advocate, Comrie brings a personal and intersectional perspective to the work, informed by her lived experience and professional practice. FLOAT emerges from a deep understanding of how public space can be both a place of exclusion and a site for healing, particularly for those historically underrepresented or underserved in the design of cities.

The project invites reflection on mental health, treating it as a shared condition shaped by environments and collective histories. For Indigenous, Black, and equity-deserving communities in Toronto, the opportunity to encounter a space that acknowledges care, emotional well-being, and cultural presence affirms the possibility of belonging within the city's evolving landscape. The use of colour, central to Comrie's practice, is deployed both as a visual strategy and a vehicle for emotional connection and healing, resonating across diverse cultural understandings of colour symbolism and expression.

The methodology behind FLOAT prioritizes accessibility, openness, and non-prescriptive engagement, making space for viewers to bring their own meaning and experience to the work. Comrie's approach reflects an understanding that reconciliation and equity require not only representation but the creation of spaces where reflection and restoration are possible. FLOAT is a quiet yet deliberate contribution to Toronto's public realm, inviting all who encounter it to consider how wellness, creativity, and identity reside within the everyday fabric of the city.

FLOAT showcases the power of collective creativity and art's ability to unite people around a positive vision. Local artists Serene Chan and Jasmine Vanstone were mentored by Comrie during FLOAT's creation, gaining hands-on experience, strengthening their technical skills and building creative confidence. Equally, it provided valuable insight into public art processes, from cultural considerations to the logistical planning behind impactful mural-making.





Public Art Statement

Colour is the universal language of emotions.

A science of light and energy, known to possess healing properties and the ability to change our thoughts and the way we feel. Mental Health is often considered an imaginary, abstract concept, separate from the human body. This project aims to bring awareness to the importance of taking care of your mind as much as your physical health, as they are ONE unit. Mental Health is overall Health.

In a trauma driven world, many of us are hurting. Through colour psychology as a main focus, this is not just a mural but a much-needed space of healing, mindful self-reflection, and connecting with ourselves. What emotions come up for you in the presence of colour and its therapeutic, healing energy? If your mind were a colour, what colour would it be and why? Please pause, breathe deep, and let your imagination float.

THE EGLINTON WAY ARTWALK

Eglinton Avenue West Between Chaplin Crescent & Oriole Parkway



Project Description

The Artwalk Sculpture Project is a public art initiative developed by The Eglinton Way Business Improvement Area (BIA) to bring creativity, beauty, and connection to Eglinton Avenue West. Spanning the length of our BIA from Chaplin Crescent to Oriole Parkway, the project currently features seven installed sculptures, with three more set to be added this year. These original site-specific artworks were designed to animate our streetscape, spark curiosity, and offer a vibrant, walkable experience that invites both residents and visitors to explore our neighbourhood.

Artwalk reflects our broader vision to embed art as a guiding principle in all our projects and activities. With this initiative, we established a clear mandate to support public art and integrate it meaningfully into the public realm. The sculptures serve not only as visual landmarks, but as interactive, inspiring pieces that foster community pride and engagement.

By encouraging people to walk along the street to discover each sculpture, the project promotes foot traffic for local businesses and helps transform our area into a destination. This has been especially important considering the many years of long-term construction our community endured from the new Eglinton Crosstown LRT. We sought to enhance the vibrancy of the area around the new transit line in anticipation of its opening date and the inevitable development that would follow in the years to come. Artwalk brings people together, sparks conversation, and contributes to the ongoing revitalization of Eglinton Avenue West—enhancing our neighbourhood with colour, culture, and a lasting sense of place.

Project Team

Artist: W.W. Hung, Ted Fullerton, Trevor Mahovsky & Rhonda Weppner, Kyle Thornley, Soheyl Bastami, Mark Puigmarti, Vahid Misaghi
Others: City of Toronto Streetscape Designer & Capital Projects Coordinator, STEPS Public Art

Developer/Owner/Client

The Eglinton Way BIA

Photographer

W.W. Hung, Soheyl Bastami, The Eglinton Way BIA



Sustainability Statement

Our art sculpture project aligns closely with the City of Toronto's sustainability requirements and strategies by integrating environmentally responsible design, materials, and community engagement. Constructed using recycled and locally sourced materials in Canada, our sculptures minimize carbon emissions associated with transportation and manufacturing, contributing to the City's goal of reducing greenhouse gases as outlined in the TransformTO Net Zero Strategy.

The project also supports the City's Green Streets initiative by enhancing the public realm with creative installations that promotes environmental awareness and encourages pedestrian activity. In addition, the sculptures serve as a platform for public education by including interpretive elements that inform viewers about sustainability and environmental stewardship. This complements the City's Toronto Green Standard objectives, especially in fostering green culture and promoting sustainable behaviors.

By engaging local artists and community groups, the project fosters inclusivity and builds local capacity for sustainable development. Overall, the sculptures are not only an aesthetic enhancement but also a meaningful contribution to a healthier, more sustainable Toronto.

Equity, Reconciliation and Diversity Statement

Our art sculpture project was designed with a strong commitment to equity and inclusion, ensuring that Indigenous, Black, and other equity-deserving groups were supported and empowered from the outset of the application process. We implemented an inclusive outreach strategy to promote the opportunity to a wide and diverse audience.

To reduce barriers, we offered further consultation with STEPS Public Art, which allowed for flexible submission formats (including video and oral applications), and technical support, ensuring all applicants—regardless of background—had a fair opportunity to participate. Selection criteria emphasized lived experience and cultural connection, valuing a range of creative voices and perspectives.

As a result of this intentional approach, the project was awarded to a diverse team of artists that reflects the wide array of backgrounds and experiences we find here on Eglinton Avenue West. The artists selected emphasize our commitment to equitable representation and the recognition of talent from all walks of life.





Public Art Statement

The location selection process for the Artwalk sculptures was a thoughtful and collaborative effort involving close coordination with the City of Toronto. Our goal was to ensure that each sculpture would not only be visually impactful but also safe, accessible, and meaningfully integrated into the public realm along Eglinton Avenue West, between Chaplin Crescent and Oriole Parkway. Working within the City’s Right of Way guidelines, we carefully selected locations that complied with regulations around sightlines, accessibility, and pedestrian flow.

Artists submitted their proposed works with a vision for how they could interact with the environment. Once selected, each sculpture was matched to a site that best complemented its scale, theme, and context. The result is a series of site-specific installations that enhance their surroundings while contributing to the overall narrative of Artwalk.

Each sculpture carries a unique meaning rooted in the neighbourhood’s identity. Kyle Thornley’s piece, featuring over 200 delicately crafted butterflies, brings the natural world into our urban landscape. Symbolizing transformation, it reflects the community’s resilience through severe transit development and construction. Mark Puigmarti’s Gathering, composed of three hand-forged metal herons, represents unity and diversity, celebrating the strength of community in motion. Meanwhile, Trevor Mahovsky and Rhonda Wepppler’s A Tangential View of Eglinton West captures a fleeting moment in time—January 1st, 2022—freezing the streetscape as a sculptural still and creating a visual time capsule for future reflection.

Through this thoughtful process, Artwalk has not only beautified Eglinton Avenue West but has created a meaningful, walkable gallery that reflects the identity, challenges, and spirit of our community. Each site and sculpture is a purposeful contribution to the evolving story of our neighbourhood.

CITY OF LETTERS

IMMIX 7 Grosvenor Street



Project Description

Grids of small, shiny uppercase letters are placed on three key surfaces of the IMMIX tower, one of Toronto's newest downtown residential rental complexes, built on the site of the historically significant St. Charles Tavern. When seen from afar, these grids of letters sparkle and shimmer. On closer inspection the viewer begins to realize that these seemingly random letters are in fact a sequence of vertical sentences. Each vertical line is its own discrete sentence which joins with the next to tell a larger story. Each sentence is a bit of a puzzle to read as there are no spaces or punctuation marks, but when you break the code, a playful, poetic, anecdote-filled text illuminating the important 2SLGBTQI+ history of this site is revealed.

City of Letters is first and foremost a public artwork that engages and animates its site in a playful, light-responsive way. The collection of letters produces a reflective texture that responds to the nuances of light throughout the day. Once drawn to this animated surface, the passing viewers will inevitably catch a word or two, and from this discovery realize that the letters are not random but are in fact an intentional text that is to be deciphered. It is an artwork that reveals itself over time

and viewers who do spend time with it will be pleasantly rewarded. There is a rich and culturally important history to this building and to the site, and City of Letters illuminates and pays homage to that history. Lexier engaged the research and writing skills of celebrated Toronto author Derek McCormack, who, after a deep dive in the site's history, emerged with a cheeky, clever, historically accurate, pun-filled text brimming with stories and anecdotes from the many incarnations of the St. Charles Tavern and its site.

The text in the clocktower speaks to the building's history as a fire station. The text on the corner acts as an extended plaque and introduction to the public artwork itself. The text on St. Luke Lane reveals the building's past as the famous St. Charles Tavern, an early and important community hub for Toronto's 2SLGBTQI+ community. Hidden within this minimalistic, beautifully fabricated public artwork is a deeply researched tale of the role that the St. Charles Tavern played in the city's queer history.

Project Team

Artist: Micah Lexier and Derek McCormack

Art Consultant: Irene Szylinger

Developer/Owner/Client

QuadReal Property Group

General Contractor

Punchclock Metalworks

Photographer

Micah Lexier



Sustainability Statement

City of Letters amply fulfills the sustainability element required by the guidelines of Public Art for Toronto. The Public Art Plan was written based on consultations with the 2SLGBTQI+ community, and the brief given to the artist stipulated that the artwork should reflect the historical significance of the site. Consequently, a significant component of the artist's response considers the historic and social importance of St. Charles Tavern. A major aspect of the artist's concept of City of Letters is in the telling of the history of the site and its significance for the 2SLGBTQI+ community.

It is through the lens of social sustainability that the art installation contributes to the public realm, the site and the City of Toronto. The texts employed in the artwork were provided by Derek McCormack, a Toronto-based writer with an international reputation. Texts appear in the clock tower, at the corner of the building, and along St. Luke Lane. Each of the texts describes a different aspect of the site, including its former life as fire hall and as the historically significant St. Charles Tavern.

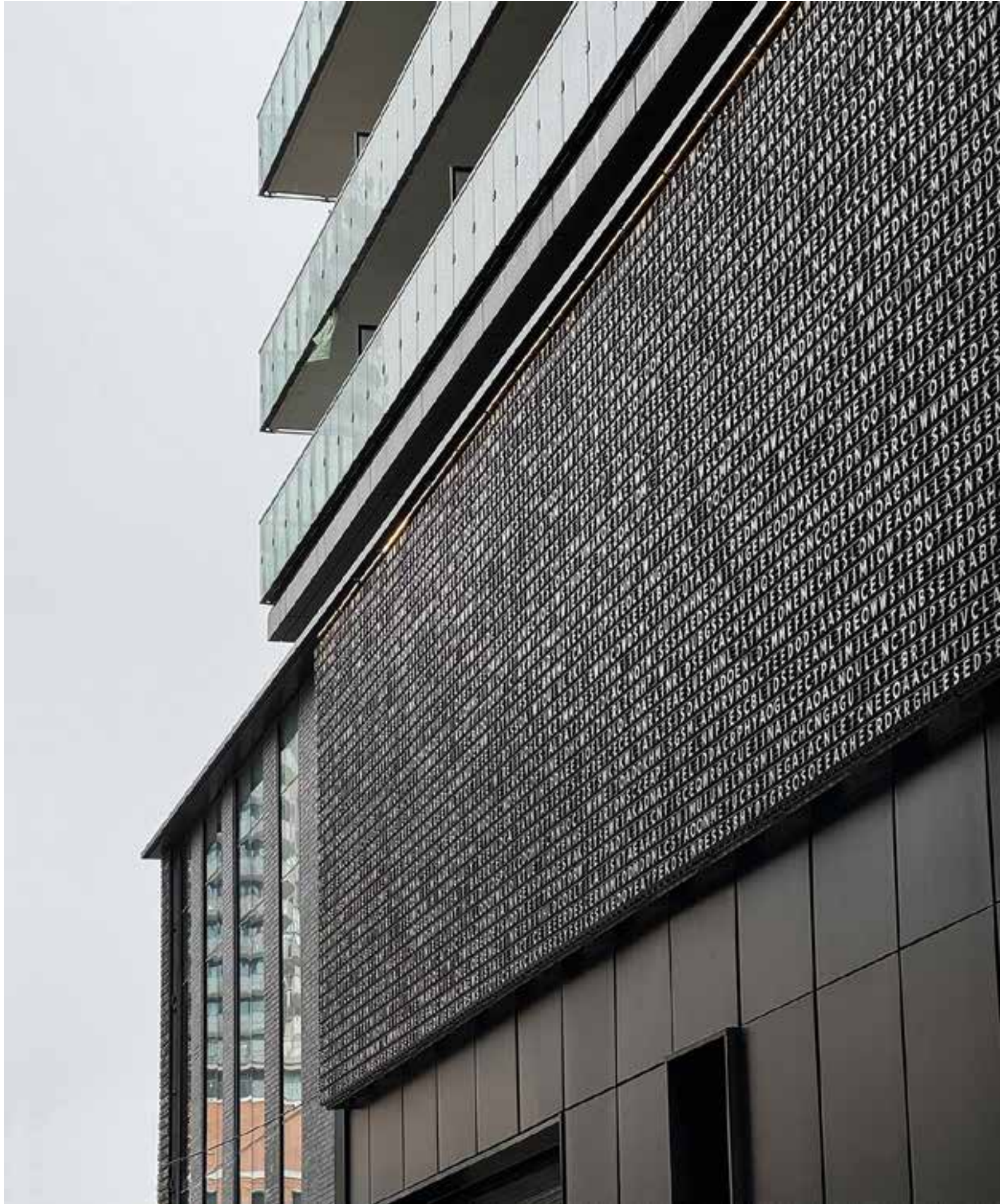
On a physical level, the idea of sustainability was further reinforced by the design and material choices, fabricated and installed by a local, independently owned Toronto metal shop. The main material is high-quality, marine-grade stainless steel which is robust, long-lasting and corrosion-resistant. It does not require any maintenance or cleaning. Installed by a local crew, the artwork was designed with long-term sustainability in mind and is intended to age gracefully. The minimal lighting which caps the laneway grid is not there to light the artwork but to illuminate St. Luke Lane at night, providing a safe environment for pedestrians.

Accessible to all, this elegant, minimal, subtle installation invites the public to engage with it, and in doing so, uncover the site's rich history.

Equity, Reconciliation and Diversity Statement

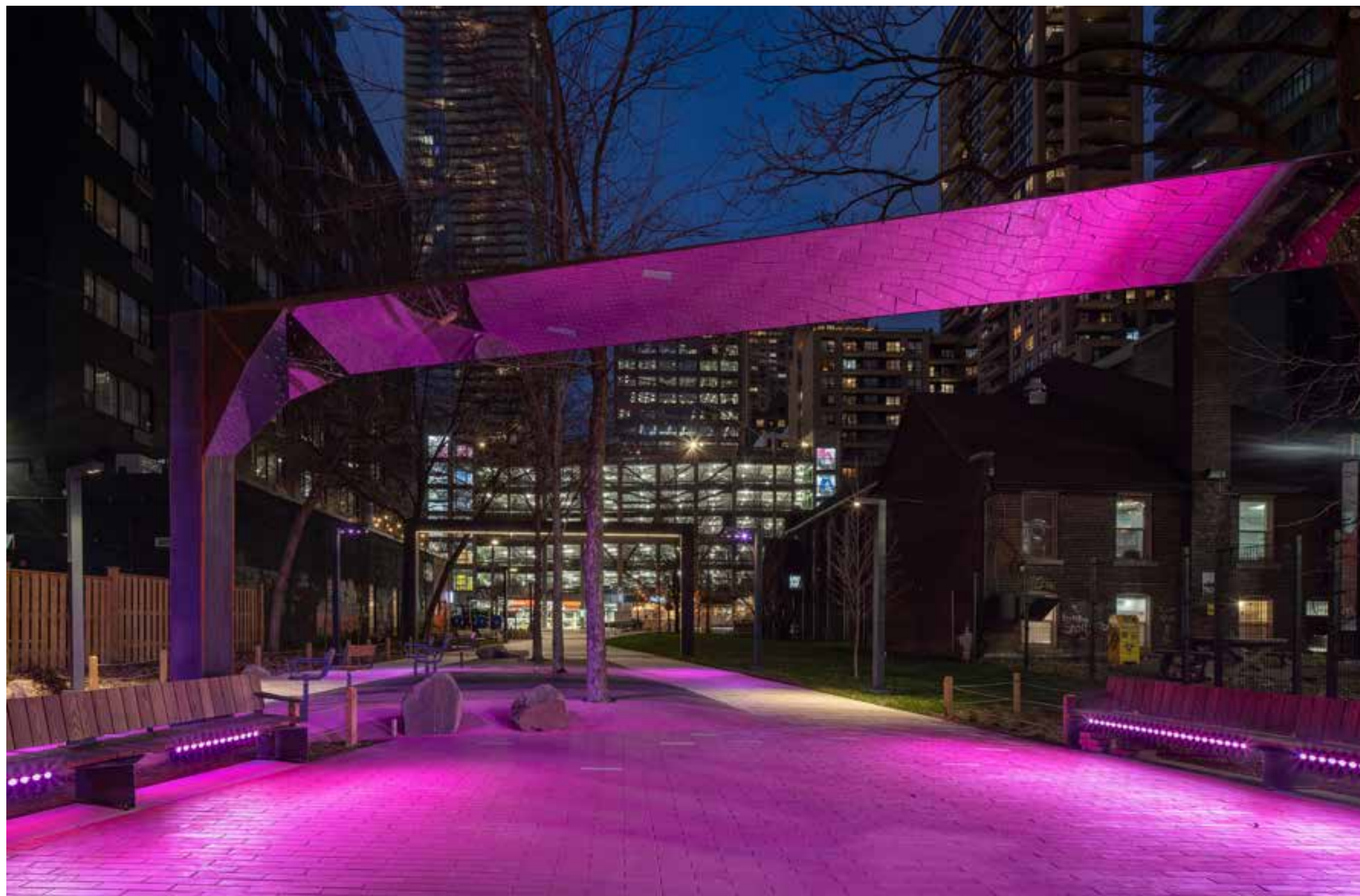
City of Letters is equal parts public art and public service. It takes as its content the important historical role that bars, particularly the St. Charles Tavern, played in Toronto's 2SLGBTQI+ history. The text that constitutes the artwork is a deeply researched document that uncovers the often-overlooked role that social spaces have played in that history. The text was written by Derek McCormack, a local writer who undertook research at the Canadian Lesbian and Gay Archives but also conducted interviews with people who had a personal connection to the site. The St. Charles Tavern is sometimes referred to as Canada's Stonewall Tavern and was a location where the community came to party, strategize, retreat and celebrate. It was also a flashpoint – a site of confrontation with neighbours (notoriously so on Halloween) – but also a place to relax and find community. Derek's text is not a dry history but a playful, poetic, irreverent, cheeky text that not only lists the names of some of the cocktails that were served and the drag queens who performed but also mentions by name many of the other gay and lesbian bars and as well as many political organizations of the time. Perhaps one day in the future when all digital information is wiped out, this stainless-steel story will be all that is left to remind us that, at one time, this was a site of historical importance.





THE DANCE

20 Isabella Street (George Hislop Park)

[in @uoai_architects](#) [@uoai_studio](#)

Project Description

The Dance marks and celebrates 2SLGBTQ+ history, presence, and community within the City of Toronto. A dance floor, revealed outside the confines of obscuring walls, publicly presents itself as an ‘other’ space within George Hislop Park and the Church-Wellesley Village. The Dance stands in for spaces created, appropriated, and claimed by members of the 2SLGBTQ+ community to celebrate, love, play, exist, resist, demand, care and remember. Whether private, public or civic, these spaces witnessed the resilience and success of the community. In turn, the actions within these spaces altered and evolved Toronto towards the inclusive city we celebrate and hold accountable today.

Intentionally avoiding a token sculptural element into the park that could as easily be removed, the Dance exists of the material fabric of the park itself. It is the park, but distinct; simultaneously holding the same and separate ground. Individual materials present differently creating new relationships suggesting an ephemeral counter space within the

landscape. Colour distinct pavers and aggregate ground cover, cut and polished granite boulders, steel arches that flare open with exposed reflective bodies, and shifting coloured lighting are the manipulated materials that behave independently and communally to evoke a three-dimensional environment of the Dance.

Coded with references at various scales of detail and urban reference, the artwork is intentionally non-demanding but open to multivalent interpretation. Whether in distracted passing, finding delight while inhabiting the colour, unlocking coded references or seeing oneself reflected as an individual or group within the Dance, the artwork aims to engage with the public at an individual’s respective willingness and scale of attention. At times it is a dancefloor, a queer civic space. At other times it appears emptied after an event and remaining still with a nostalgic air or waiting patiently for future actions that awaken a new Dance.

Project Team

Engineers: Blackwell Structural Engineers
Landscape Architects: PMA Landscape Architects
Artist: Uoai
Lighting Design: Marcel Dion Lighting Design
Fabrication: Punchclock Metalworks

Developer/Owner/Client

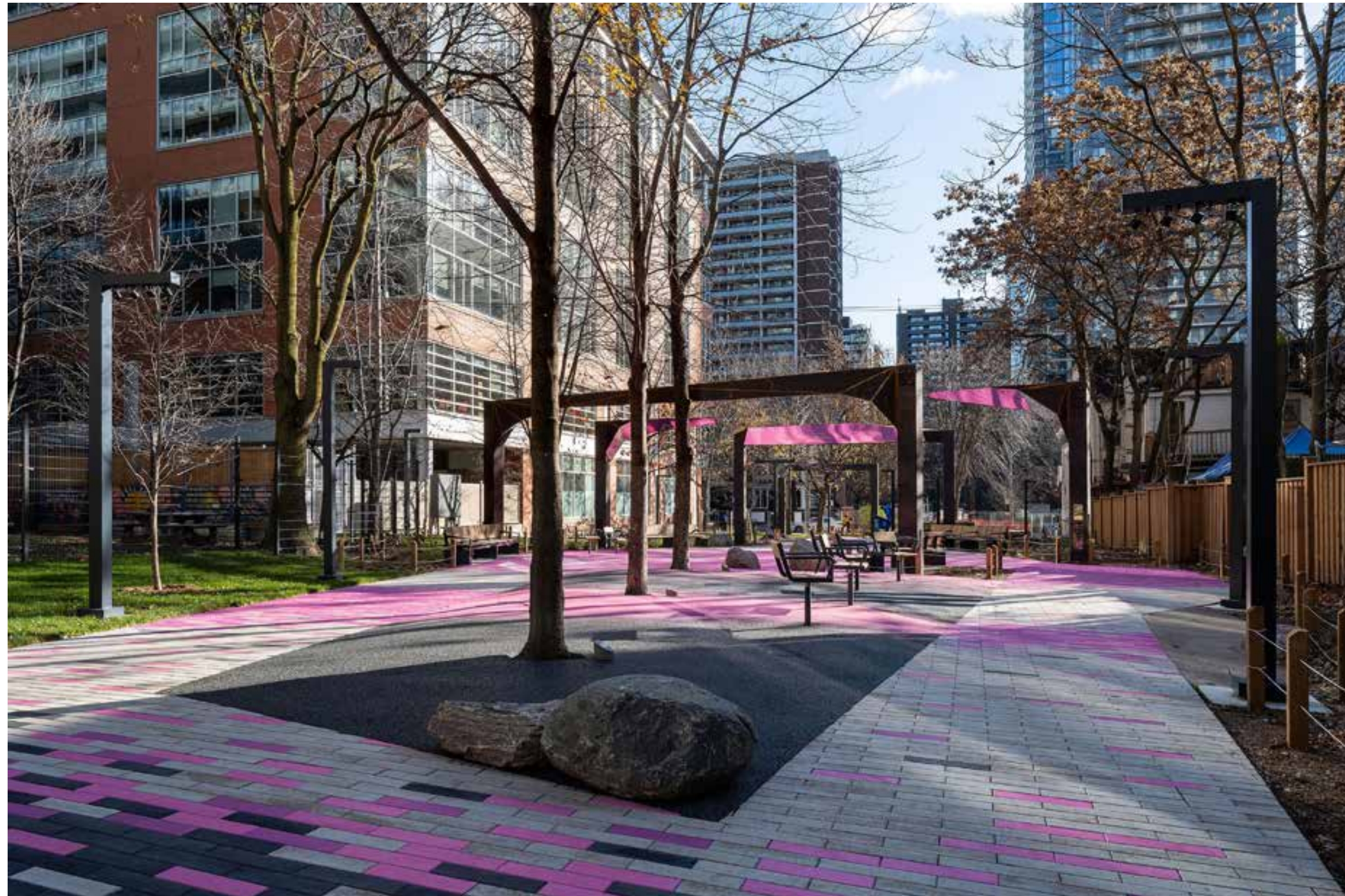
City of Toronto

General Contractor

Somerville Construction

Photographer

Scott Norsworthy



Sustainability Statement

The nature of the project as a limited scope artwork doesn't immediately instigate the metrics that are associated with sustainability objectives and climate change mitigation. However, the Dance has been developed and executed with several considerations towards minimizing resources and ecosystem conservancy.

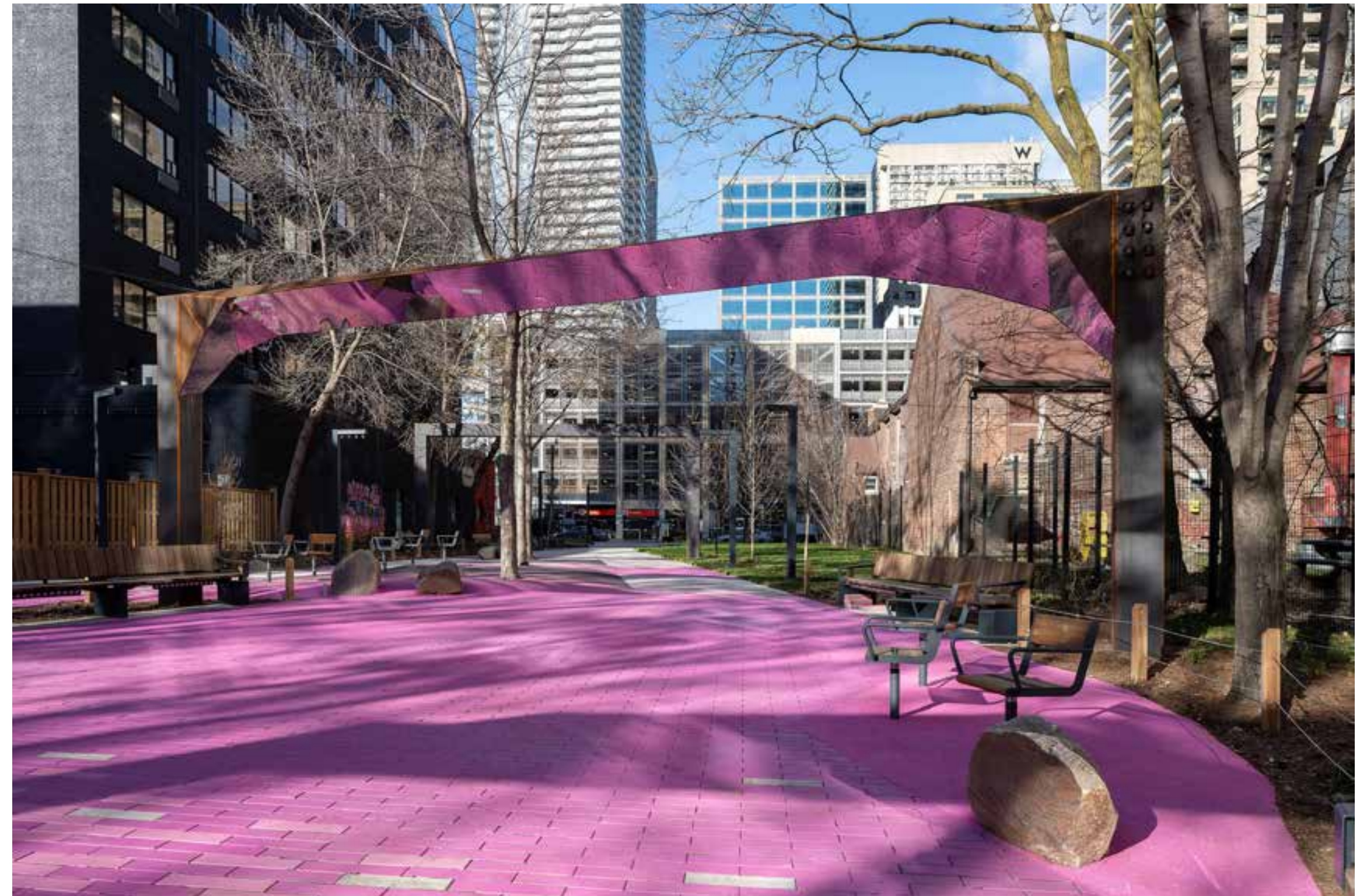
While the approach to work with manipulations of the base park materials originated from a conceptualization of making a queer space integral to the park fabric, it was also identified early on as a material conservation strategy. In not introducing a third party object or installation into the park, there is little to no introduction of additional materials that would not have been introduced in the making of the park itself. Limited to using the standard elements of the park, components already identified were utilized in manipulated finish or form to create a variation within the landscape that become the distinct artwork.

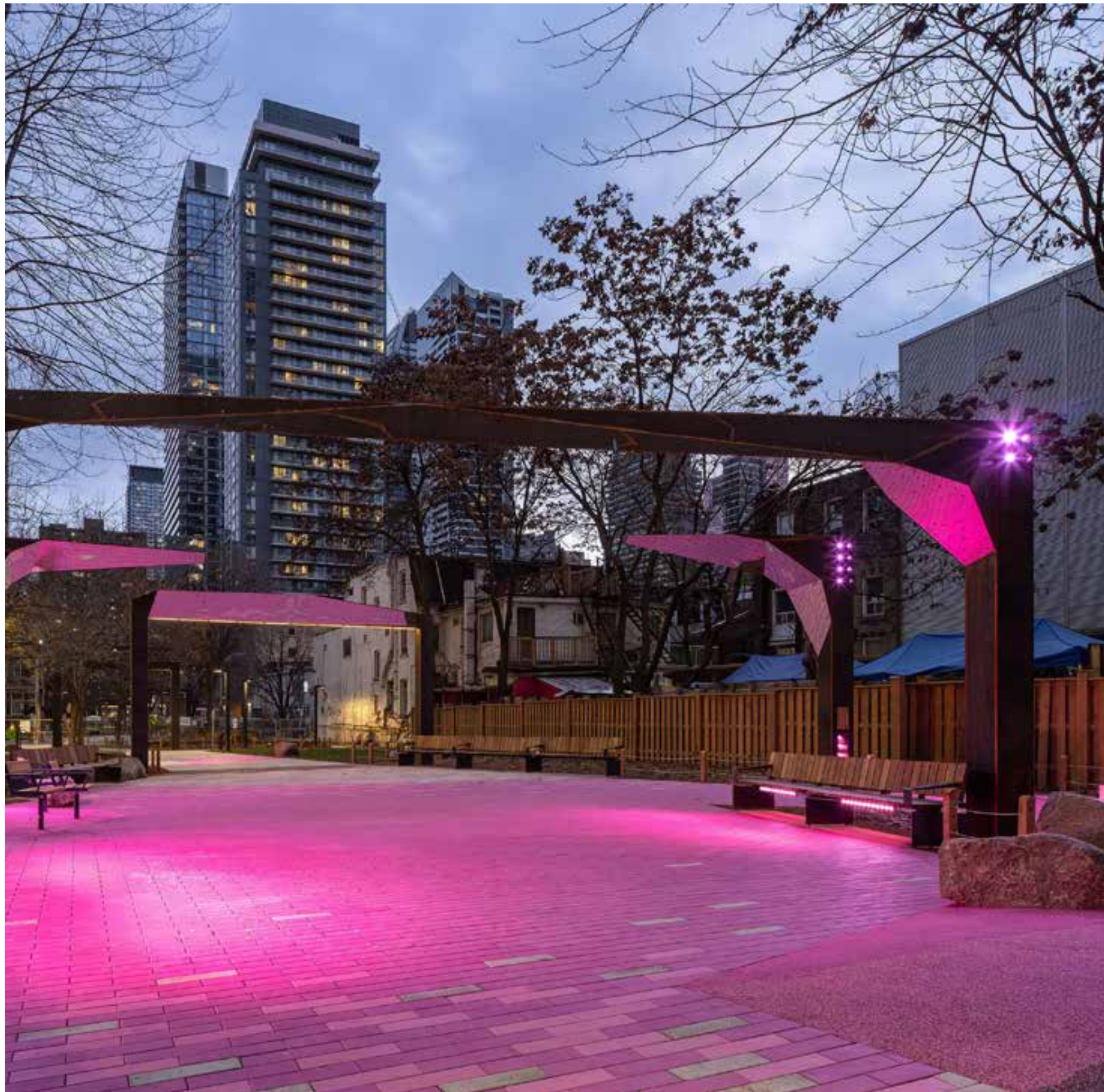
The mirror reflective elements of the manipulated arches that reflect and draw up the ground finish were designed with integral strategies to prevent bird collision and fatality by working with the City of Toronto Bird Friendly Design Guidelines. At the widest areas of the mirror panel as they contort back to the arch frames, a series of 3 dimensional stainless steel studs were designed that in form and spacing act as deterrent to bird while reinforcing coded references within the project concept. The remaining areas received a vinyl dot frit coating to address the reflective areas where protrusions were not desired.

Equity, Reconciliation and Diversity Statement

The Dance is the making/marking of queer space that stands in for the private, public and civic spaces in which 2SLGBTQ+ lives were lived and fought for within the City of Toronto. The project originated with a call from the City of Toronto to include a self-identifying 2SLGBTQ+ artist/designer to be included on the Consultant team for the redevelopment of a series of linear parks along Yonge Street. The project location was identified to be within George Hislop Park with the intention to commemorate and celebrate the City's 2SLGBTQ+ history, leadership, excellence and resiliency. The park is located within the city's largest 2SLGBTQ+ neighbourhood, Church-Wellesley Village and named after the influential gay rights activist and one of the first openly gay candidates for Toronto City Council and the Ontario Provincial Legislature.

The Dance public art project was led by a 2SLGBTQ+ identifying individual and was supported by the broader project team including a number of self-identifying members of the community. During the development of the project, several engagement sessions were held with 2SLGBTQ+ individuals with recognized standing in the arts, academics and community organizations to discuss underlying concepts, approaches and concerns aiming to arrive at an open and inclusive response. The project took great effort to broaden references to address the various perspectives, histories, and positions contained within the 2SLGBTQ+ collective identities.





RED EMBERS

Toronto City Hall Lobby, Allan Gardens (Temporary Installation), Ashbridges Bay (Temporary Installation)



Project Description

Red Embers' public art installation was created as both a sacred memorial and as a site-specific work of civic beautification in two prominent Toronto parks. It was conceived and produced by Indigenous designers Tiffany Creyke, Larissa Roque and Citylab's Lisa Rochon in partnership with Native Women's Resource Centre of Toronto and with guidance by Elder Jacque (Jacqueline) Lavalley. Winner of a Park People grant, the installation featured thirteen charred eastern cedar gates with a monumental red banner suspended from each one. Each of the fabric banners were individually painted and interpreted by Indigenous womxn, including celebrated designers and artists from across Turtle Island, drawing thousands of visitors to the powerful, kinetic art, the banners lifting and falling in the wind. The thirteen charred cedar gates and their great banners framed an intimate procession through Allan Gardens (2019 - 2020) and along a major path at the Beach's Ashbridges Bay Park (2021 - 2022). In both of the outdoor public

parks, Red Embers served to memorialize the Missing and Murdered Indigenous Women and Girls (MMIWG), Trans, Two Spirited as well as to serve as a healing space for Indigenous Communities. Both outdoor park unveilings were accompanied by a ceremonial sacred fire, Indigenous and non-Indigenous speakers, hand drummers and trans dancers. The installation honoured the thirteen Grandmother Moons within the Lunar System, as it is the Grandmother Moon that provides healing and a re-balancing of energy for women who have experienced domestic violence or sexual assault. Red Embers has heightened the public's awareness of the journey and the artistic genius of Indigenous womxn. From 2022-2025, Red Embers has been prominently displayed in the ground floor lobby of Toronto's City Hall.

Project Team

Architects: Smoke Architecture - Eladia Smoke

Engineers: ARUP Structural Engineering - Ophelia Bojari, Madina Guillerm

Artist: Lisa Rochon (CityLab), Larissa Roque, Tiffany Creyke

Indigenous Artists: Hannah Claus; Sarah Biscarra Dilley; Rosalie Favell; Rolande Souliere;

Louise Solomon; Lido Pimienta; Eladia Smoke and Larissa Roque; Annie Beach; Kristy Auger and Adrienne Greyeyes; Lindsey Lickers, Tash Naveau; Catherine Tammaro

Others: Regent Park Sewing Collective - Banner Fabricator, Elder Jacque (Jacquiline) Lavalley

Developer/Owner/Client

Native Women's Resource Centre of Toronto

General Contractor

ANEX Works

Photographer

Lisa Rochon

Larissa Roque



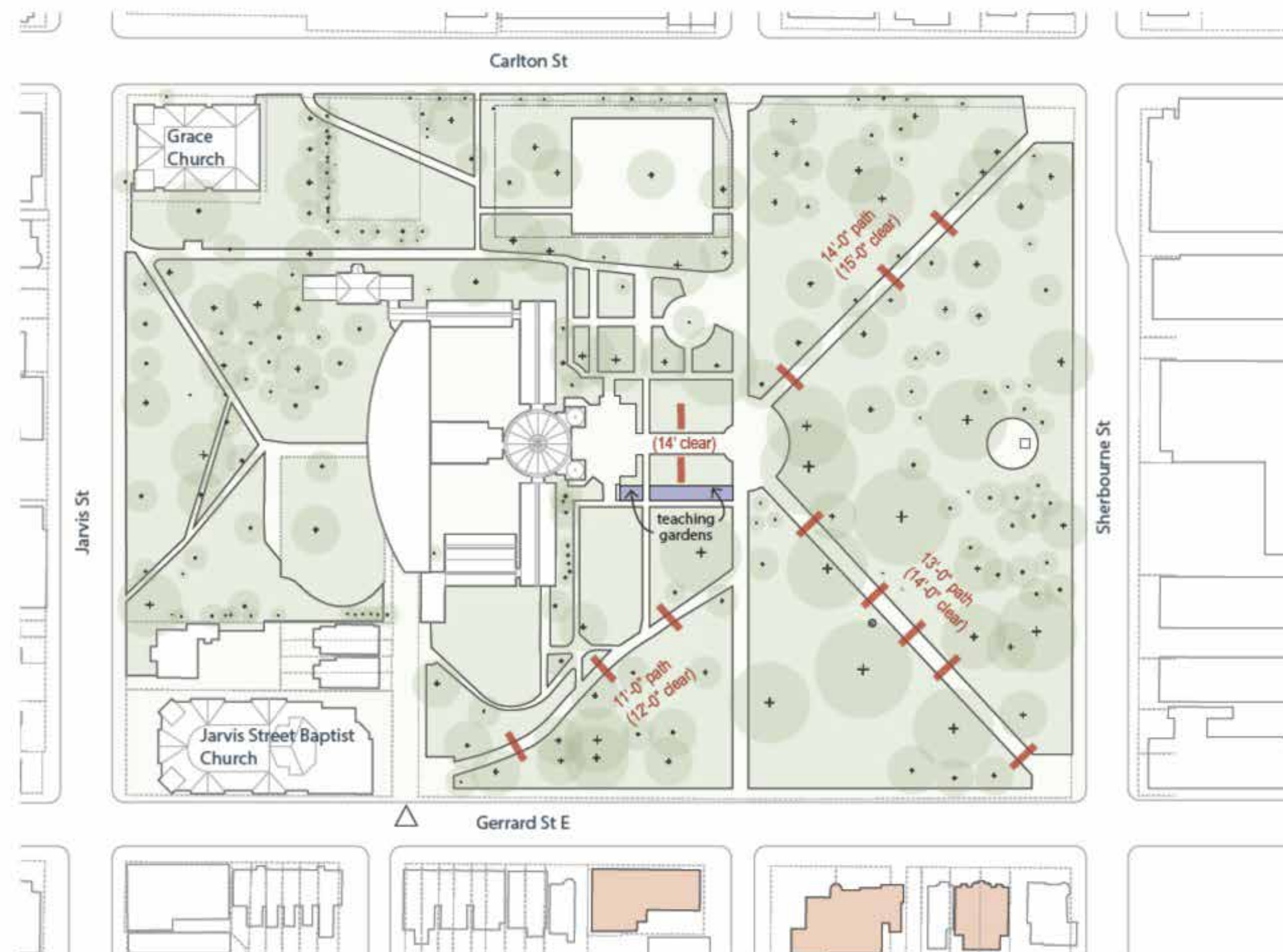
Sustainability Statement

The Red Embers project imagines itself as a low-carbon protector of natural spaces and of natural resources. Each of the cedar gate structures were made from Ontario eastern cedar, which, upon completion of the monuments' third installation, were returned to a local cedar lot where their reuse was made possible. The structures themselves lived lightly on the land, having been designed to protect the roots of existing trees and to leave no trace once removed. Beyond its two parkland sites across Toronto, the installation has inspired a series of tactile urban ecological interventions, including an Indigenous-designed garden featuring a medicine wheel garden in which tobacco, cedar, sage and sweet grass were planted, and around the medicine wheel, pollinator plants and healing herbs were planted. By treading lightly on the land, accounting for a cradle-to-cradle lifespan of its structure, and inspiring a lasting urban ecological renewal, Red Embers promotes a land and resource sensitivity that is pivotal to how humans navigate sustainability initiatives in urban environments. Careful consideration was given by the structural engineers and builders to secure the heavy cedar posts into the ground without leaving any permanent damage to the park. Canvas was selected to resist all weather and high winds, allowing for the red banners to look vivid through multiple outdoor seasons. The siting of Red Embers was carefully considered with parks management to avoid hurting the tree canopy and to provide some shade and gentle breezes for visitors during the hot summer season. Red Embers was conceived as a sacred memorial but also as a work of civic beautification. The installation attracted many thousands of visitors to walk through parkland and along the boardwalk of the Beaches to reach Red Embers.

Equity, Reconciliation and Diversity Statement

Red Embers was envisioned and designed by an all-women team of designers and Indigenous artists as a sacred memorial to the Missing and Murdered Indigenous Women and Girls, Trans, Two Spirited. Before being selected for prominent display at City Hall, all thirteen structures populated the Beach's Ashbridges Bay and Allan Gardens. In these urban parks, the monuments were conceived to beautify the pedestrian experience, preserve native ecology and celebrate the brilliance of Indigenous womxn artists. The idea of setting the banners high on the cedar structure was to allow visitors to walk below and feel a kind of healing or blessing. Set between the mature trees, designed to heighten civic procession through Allan Gardens, the banners also floated between land and water at Ashbridges' Bay, providing a destination for community gatherings, learning and listening. Guided tours of the banners were regularly arranged in Allan Gardens. Friends of Allan Gardens were supporters of the public art installation not only as a work of civic beautification but for its qualities as a sacred memorial. Red Embers has provided a safe space for women and has acted as a powerful backdrop for the Annual Sisters in Spirit Vigil for MMIWG and the weekly Neechi Circle Gathering. In each of its homes, the installation has been curated to evoke conceptual parallels, frame specific paths and enhance the human experience in urban space through sound and sight.





Public Art Statement

Red Embers honours the Missing and Murdered Indigenous Women, Girls, and 2SLGBTQQIA, with 13 large-scale banners using animal bones, beads, tin jingles, reflective fabric or moose hide. The installation consists of wooden gates standing 20 feet tall, constructed from local Eastern Cedar poles. The installation was initially presented at Allan Gardens, followed by its installation at Ashbridges Bay (2021 - 2022), before several banners were displayed in large glass cases on the ground floor lobby of Toronto City Hall (2022 - 2025.) The banners were created by emerging and celebrated artists (featured in major museum exhibitions), and two of the banners were produced at Native Women's Resource Centre by participating artists aided by women whose friends or family members had gone missing. The making of the banners was emotionally difficult and meaningful. Currently, four of the installation's monumental structures stand as a testament to the strength and resilience of Indigenous women within the ground floor lobby of Toronto City Hall. Each banner is accompanied by the artist's name, Indigenous community and by an artist's statement about materials, form and symbolism.

REFLECTOR

Queen Street West and Soho Street

**Project Team**

Engineers: Blackwell Structural Engineers
Landscape Architects: PMA Landscape Architects
Artist: Jyhling Lee
Lighting Consultant: MJS Consultants

Developer/Owner/Client

Queen Street West Business Improvement Area and
the City of Toronto

General Contractor

Sanscon Contractors, Metalshapes

Photographer

Eng C. Lau
Kurtis Chen

Project Description

Reflector is a permanent public artwork in downtown Toronto by Taiwanese-Canadian artist, Jyhling Lee (Founder and Principal, Figureground Studio).

Made from a single continuous sheet of reflective stainless steel, the prismatic sculpture manifests a bold presence amidst the surrounding urban fabric. Its multifaceted mirror-polished surface is powerfully animated by the energy of the site, celebrating the dynamism and diversity of Toronto's urban community.

Reflector is located at the corner of Queen Street West and Soho Street, in one of Toronto's liveliest shopping and culture districts. It is a key public artwork of the Queen Street West Streetscape Revitalization Project (Phase II), thoughtfully networked into larger pedestrian infrastructure enhancements and elevating a form that structurally and materially dialogue with the area's high-rise towers and reflective steel and glass.

The sculpture captures the vibrant energy of one of Toronto's most iconic streets, internationally regarded for its shopping destinations, independent music venues, and the legacy of media hubs like MuchMusic and CityTV. With its kaleidoscopic arrangement of mirrored surfaces, Reflector embodies the essence of the neighbourhood as a place to see and be seen, where myriad tastes, styles, identities, and points of view are both welcomed and celebrated. It reflects and amplifies bustling foot traffic, passing streetcars, changing seasons, and downtown lights, meaningfully activated by the corner's distinct urban context.

Informed by principles around space-making, Reflector takes the shape of an inhabitable structure that inspires engagement and connection. Its large, bowl-like entrance opens toward Queen Street, inviting people to occupy and share space within the sculpture's footprint and interact with its mirrored wings. Importantly, Reflector creates these conditions while strictly adhering to the City of Toronto's accessibility, sustainability, and public safety guidelines. The artwork is barrier-free and completely accessible, made from durable and recyclable materials that mitigate climate change and are reusable after the sculpture's life cycle.

Reflector's innovative self-supporting form was carefully configured by Lee in collaboration with structural engineers and specialized domestic steelworkers — a bold achievement in Canadian design, fabrication, and urban-facing public artwork. Its commanding presence has captured the attention of filmmakers, musicians, performance artists, and multinational brands, all of whom have featured Reflector in their creative projects.

Powerfully enhancing the city's downtown identity through a landmark public artwork, inviting inclusive engagement through its open spatial form, and transforming the corner into a social, community-activated environment, the work establishes new precedents for artistic innovation in Toronto's public realm.



Sustainability Statement

Reflector creatively responds to critical sustainability and climate considerations in both its material composition and fabrication. Artist Jyhling Lee draws on substantial experience creating site-specific public artworks that prioritize sustainability performance and climate mitigation.

One of the key considerations for sustainability as it relates to permanent outdoor public art is the use of durable, long-lasting, and energy-efficient materials that will withstand the elements and ensure its longevity.

Reflector is made from a single continuous sheet of mirror-polished stainless steel, the highest available grade of the material. Low maintenance, extremely durable, and resilient to outdoor conditions and the changing climate, the steel form ensures minimal energy consumption over a considerable lifespan. The mirror-polished finish enhances the resilience of the work, corrosion-resistant and easily repaired if damaged.

Reflector was domestically fabricated by metalworkers specializing in complex mirror-polished stainless steel forms, with whom Lee shares a long-term collaborative history successfully fabricating technically challenging works. This approach streamlined the fabrication process, minimized waste, and ensured a rigorous structure optimized for outdoor conditions within a budget of \$355,000.

Contributing to its reduced energy output, Reflector's prismatic form is dynamically animated by the existing urban fabric, with virtually no additional energy-consuming elements. Apart from in-ground stainless steel studs for the visually impaired, Reflector's sole supplementary components are three in-ground LED lights that enhance public safety by illuminating the sculpture at dark.

Seamlessly integrated into the QSW Streetscape Revitalization Project, Reflector is sited to prohibit negative impact to the surrounding ecology. It employs a coordinated material palette that compliments the project's added tree fences and other landscaping interventions.

In support of Toronto's commitment to building resilient and sustainable communities, Reflector was thoughtfully conceived and produced with longevity in mind, a public artwork that is long-lasting, easily repairable, and fully recyclable at the end of its life cycle.

Equity, Reconciliation and Diversity Statement

At its heart, Reflector is an artwork about visibility and belonging, rooted in artist Jyhling Lee's transformative experience of Queen Street West as a newcomer to Canada — a place where her sense of blended identity was reflected back to her.

Reflector's mirrored form includes the viewer in the artwork, welcoming them to the neighbourhood and its surrounding urban fabric. It playfully captures the strip's cosmopolitan identity as a place to see and be seen, while celebrating its past and present as a multifaceted community where all are welcome.

Reflector is the gateway public artwork of the QSW Streetscape Revitalization Project, which was implemented by a culturally, racially, and gender diverse team, including Indigenous artists and stakeholders, and Lee, herself — a Taiwanese-Canadian artist who immigrated to Toronto in 1983. The sculpture is consciously sited amidst the project's streetscaping enhancements which include the placement of Indigenous Clan Markers and a sidewalk mural.

Designed to invite inclusive engagement, Reflector is barrier-free and fully accessible. It offers a large opening optimized for mobility devices and a perimeter of tactile stainless steel studs to aid those with visual impairments. In-ground LED lights illuminate the piece at dark, enhancing public safety at the site.

Reflector is a socially enabling work, empowering interaction through its interpretive form. At its unveiling, Indigenous Wyandot dancers engaged with the artwork as a stage and backdrop. During community flower markets, crowds gather within Reflector's bowl to take selfies with their bouquets. On weekends, kids weave in and out of the sculpture's lower openings while passersby stop to check their appearance in one of its mirrored facets. In this way, Reflector is designed to empower diverse experiences from the community. Like the Queen West strip itself, it creates a dynamic environment around which to gather, accommodating different needs, perspectives, and identities.





Public Art Statement

A landmark for Queen Street West, Reflector expresses artist Jyhling Lee's personal connection to the neighbourhood and artistic intent to culturally activate the site.

Born in Taiwan, Lee immigrated to Toronto at the age of five, and spent her childhood and college years frequenting Queen Street West. The artist experienced the diverse neighbourhood as a place where her own sense of blended identity was mirrored back to her. Reflector embodies the strip's vibrant history, energetic atmosphere, and capacity for diverse community experiences, its faceted mirrors amplifying the surrounding urban fabric in a kaleidoscopic field of colour, movement, and light.

The prismatic sculpture draws inspiration from Chinese paper craft and Japanese origami, childhood hobbies Lee acquired while growing up next to a public library and checking out countless arts-and-crafts books. Reflector references these paper forms and expressions, which use strategic folds to improve structural rigidity. The artist collaborated closely with engineers to optimize Reflector's prototypical structure and create a self-supporting artwork that evokes the lightness of paper in spite of its rigorous stainless steel form.

Reflector is a projective and social artwork, welcoming interpretation and creative play. Some see the piece as distinctly jewel-like — a gem of the neighbourhood. Others perceive a playful, multi-ped creature, or a futuristic spaceship that's touched down in our contemporary metropolis. Its bold, inhabitable form establishes a strong and fantastical spatial presence that invites the public to be part of a place, encouraging interaction with the sculpture and each other.

As one of the key artworks of the QSW Streetscape Revitalization Project, Reflector represents a carefully integrated component of the larger public use enhancements of the area. Inspired by and in conversation with its immediate urban context, the sculpture meaningfully transforms the corner, establishing a community-activated environment for connection, cultural dialogue, and public engagement.

CONCORD PARKPLACE PUBLIC ART: ETHENNONHAWAHSTIHNEN’ PARK

80 McMahon Drive

 [@concordartspace](#)

 [@ConcordAdex](#)



Project Description

Ethennonhawahstihnen’ Park, a 7-acre green space in North York’s Concord Park Place, exemplifies how public art can shape placemaking and community identity. Designed with DTAH, a Toronto-based landscape architecture, urban design, and planning firm, the park features a multi-use playing field, playground and splash pad, skating pond, and landscaped seating. A robust public art program integrates functionality, sustainability, and cultural recognition, transforming the park into a meaningful civic space.

Wayfinding Through Art: Strategically placed artworks act as intuitive landmarks, guiding visitors through the site while contributing to a layered visual narrative. Michael Belmore’s Ebb and Flow and Ken Lum’s Cracked Ice are sculptural screens that support wayfinding and offer memorable visual cues. An Te Liu’s Tropos (for Elsa von Freytag-Loringhoven), Tropos (for Gertrude Stein), a duo of bronze totems, marks a key park entrance.

Functional and Inviting: Artworks enhance the user experience, offering shade, seating, and space to pause. Studio Kimiis’ Droplet pavilion includes sculptural trellises and integrated seating, while Demakersvan’s Maple Leaf Trellis casts dappled light through oversized maple motifs—offering both visual delight and shelter.

Material Consciousness and Sustainability: Durability and local reuse are key. Boulders unearthed during construction were incorporated into artworks, such as

Michael Belmore’s Ebb and Flow, and landscaping, Google Streetview reducing material transport and anchoring the site in its natural history.

Crafted Through Collaboration: The Droplet pavilion serves as a central meeting place. DTAH collaborated with artists, fabricators, and manufacturers such as Soheil Mosun, MST Bronze, and Spring Valley Manufacturing to integrate artworks with care and precision.

Legacy and Reach: Built in partnership with UCC Group Inc., specialists in complex site construction, the park is a lasting civic amenity. It also anchors the Concord ArtWalk—a walkable route of 13 artworks across Concord Park Place—extending the impact throughout the neighbourhood. The park serves the growing community of 10,000 residents. Guided Concord ArtWalk tours have proven popular, with the first two events in summer 2024 drawing approximately 40 residents and local business owners eager to learn more about the park’s public art collection. Concord also extends its public art outreach online through [@concordartspace](#) —an educational social media initiative built on over two decades of documenting public art in Concord communities across Canada to preserve artists’ voices and share the stories behind their work for generations to come.

The result is a public realm where art enriches experience, invites reflection, and fosters a shared sense of place.

Project Team

Landscape Architects: DTAH

Artist: Demakersvan (Verhoeven Twins), Ken Lum, Michael Belmore, An Te Liu, Steven Beites (Studio Kimis)

Public Art Consultants: Mills + Mills Consulting Services Inc

Social Media: Inkblot Media

Developer/Owner/Client

Concord Adex

Photographer

Laura Rossi

Inkblot Media / Devin Lund



Sustainability Statement

Ethennonnhawahstihnen' Park reflects Concord Adex's long-term commitment to sustainable urban development. The park employs bioswales to manage stormwater runoff, promoting infiltration and groundwater recharge.

Public art in the park also contributes to sustainable design. Demakersvan's Maple Leaf Fence, fabricated from stainless steel, was chosen for its maintenance-free longevity and recyclability. Onsite boulders were reused for landscaping and in the creation of Michael Belmore's Ebb and Flow carved stone sculptures, reducing environmental costs tied to material extraction and transportation.

These efforts are part of Concord's broader environmental strategy. Through the Concord Green Energy initiative, the developer has invested in renewable energy infrastructure across Canada—including wind, solar, and hydro projects—producing more clean energy than is consumed by all Concord developments. Additionally, Concord Pacific has created the world's largest residential EV charging parkade, showcasing a commitment to sustainable infrastructure. Many of Concord's green projects entail partnerships with Indigenous communities. In 2021, Concord Green Energy finalized investments with the Athabasca Chipewyan First Nation in three solar farms in southern Alberta, totaling 67.7 MWAC of installed capacity. Concord also supports the Sole Foods program which provides agricultural training for indigenous people.

By integrating low-impact design, local materials, and forward-looking energy systems, Ethennonnhawahstihnen' Park becomes not only a green space, but a demonstration of ecological responsibility and resilience in the urban fabric.

Equity, Reconciliation and Diversity Statement

Ethennonnhawahstihnen' Park demonstrates how thoughtful public space design can advance equity, reconciliation, and inclusion. The park's name—meaning “where they had a good, beautiful life” in the Wendat language—was gifted by the Huron-Wendat Nation in recognition of the land's layered Indigenous history and a nearby archaeological site.

A stone artwork by Anishinaabe artist Michael Belmore anchors this recognition. Ebb and Flow reflects themes of connection and movement, drawing visitors into a quiet dialogue with the land and its histories. Collaborations with Indigenous communities informed not only the art selection, but also interpretive and educational elements within the park.

The name Ethennonnhawahstihnen' was adopted across the site, including the adjacent community centre and library, with support from Concord and in collaboration with the City of Toronto. While the initiative was led by local civic leadership, Concord contributed financially and supported efforts to honour Indigenous presence in the public realm.

Inclusive design was also a core principle throughout. Barrier-free paths, accessible seating, and open sightlines ensure people of all ages and abilities can enjoy the park. Artistic and architectural features invite everyone to gather, pause, and participate.





Public Art Statement

At Ethennonnhawahstihnen' Park, public art is not an addition—it is foundational to how the space is read and experienced. Conceived in tandem with the landscape architecture, the park features seven distinct works that align with Concord's broader corporate goals: building community, fostering identity, and creating public programs that both engage and inform.

Several artworks respond directly to the land and its layered histories. Carved from granite boulders unearthed during construction, Michael Belmore's Ebb and Flow anchors the park with Indigenous perspectives on place, geological time, and connection—offering a moment of reflection in a space designed for gathering.

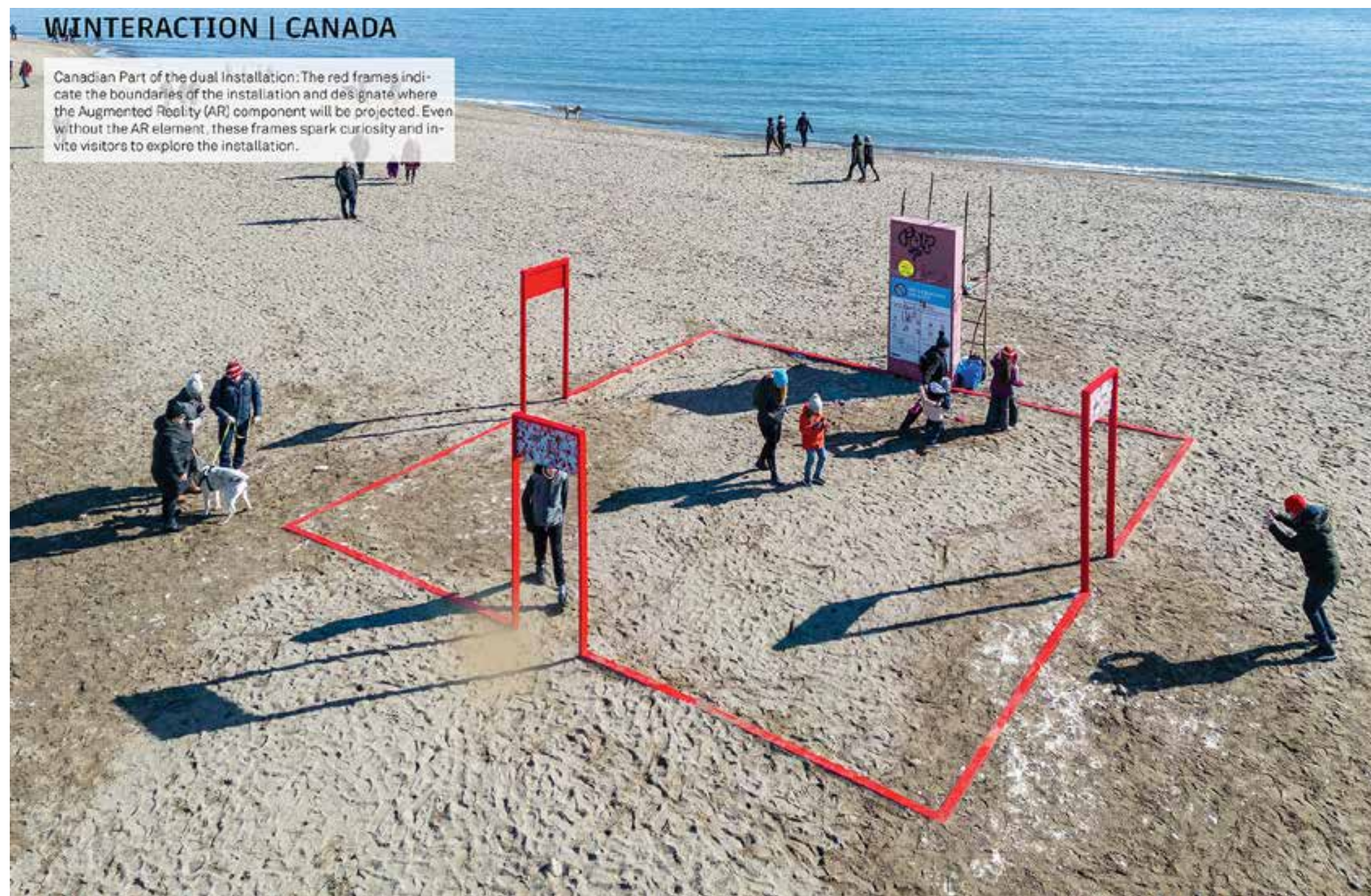
Other installations poetically support movement and orientation. An Te Liu's Tropos (for Elsa von Freytag-Loringhoven), Tropos (for Gertrude Stein) marks a key entrance and mirrors the vertical rhythm of the surrounding towers. Ken Lum's Cracked Ice and Belmore's Ebb and Flow sculptural screens guide visitors through the site, their contrasting palettes and fractured forms evoking water and ice across the land.

Studio Kimiis' Droplet pavilion and the Maple Leaf Trellis by the Verhoeven Twins provide comfort, shade, and space to pause. Even utilitarian infrastructure—like the Maple Leaf Fence—is transformed through material and pattern into something delicate and distinct, reinforcing the park's identity.

Together, these works reflect a commitment to public art that is beautiful, useful, and culturally grounded. They support the park's role as an inclusive, civic space for everyday use—while also holding space for memory, education, and meaning. The park's name, gifted by the Huron-Wendat Nation—Ethennonnhawahstihnen'—translates to "where they had a good, beautiful life." The art carries that intention forward.

WINTERACTION

1675 Lake Shore Boulevard East (Temporary Installation)



Project Description

WINTERACTION is an interactive, cross-border temporary art installation that connects Canada and Iran through a shared experience of movement, storytelling, and digital engagement. The project invites visitors to reflect on personal and cultural journeys while participating in a collective act of place-making that merges the physical and the virtual. Rooted in the concept of the labyrinth from ancient Greek mythology, the installation draws inspiration from the story of Theseus and Ariadne, where the hero, through courage and curiosity, navigates a complex maze to overcome the Minotaur and bring peace to society. WINTERACTION uses this metaphor to explore the themes of challenge, discovery, and unity in a modern, global context.

The installation is composed of two interconnected parts, one located at Woodbine Beach in Toronto, Canada, and the other in a Cineplex complex in Shiraz, Iran. In Canada, visitors encounter a bold red-framed structure that marks the boundaries of the site. The labyrinth is experienced through Augmented Reality (AR), activated by scanning a QR code with a mobile app. As users move through the space, the virtual maze appears on their screens, transforming the physical environment into an immersive experience. In Iran, the installation is physically built with red scaffolding and transparent panels, allowing visitors to walk through a tangible labyrinth. Both installations lead to a central space where participants interact with a shared digital tree.

The virtual tree, visible through the app, evolves with each visitor's interaction. As more people from both locations engage with the installation, the tree grows, branches out, and becomes complete, symbolizing unity, peace, and resilience. This evolving digital element not only connects the two nations but also represents the power of collective participation in shaping shared meaning across borders. The project highlights the potential of art and technology to serve as tools for dialogue, memory, and mutual recognition.

By merging physical design with digital technology, WINTERACTION creates opportunities for curiosity, play, and deeper intercultural understanding. The project is rooted in place-based storytelling, drawing attention to the untold narratives, histories, and aspirations of its two host countries. Through its participatory nature, WINTERACTION emphasizes that art is not only something to observe, but something to be part of, demonstrating how creativity, interaction, and technology can come together to build empathy and solidarity across physical and cultural divides. It invites people to see each other not through difference, but through shared hopes, values, and imagination.

Project Team

Architects: Ashari Architects- Amir Ashari (Lead Architect), Sara Nazemi, Anahita Kazempour, Hakimeh Elahi, Yasaman Sirjani, Zahra Jafari
Landscape Architects: University of Guelph Landscape Architecture students- Afshin Ashari (Team Lead), Ali Ebadi, Ramtin Shafaghathi
IT Project Manager: Kaveh Eshraghian
Media Creative Director: Roozbeh Moayyedian

Developer/Owner/Client

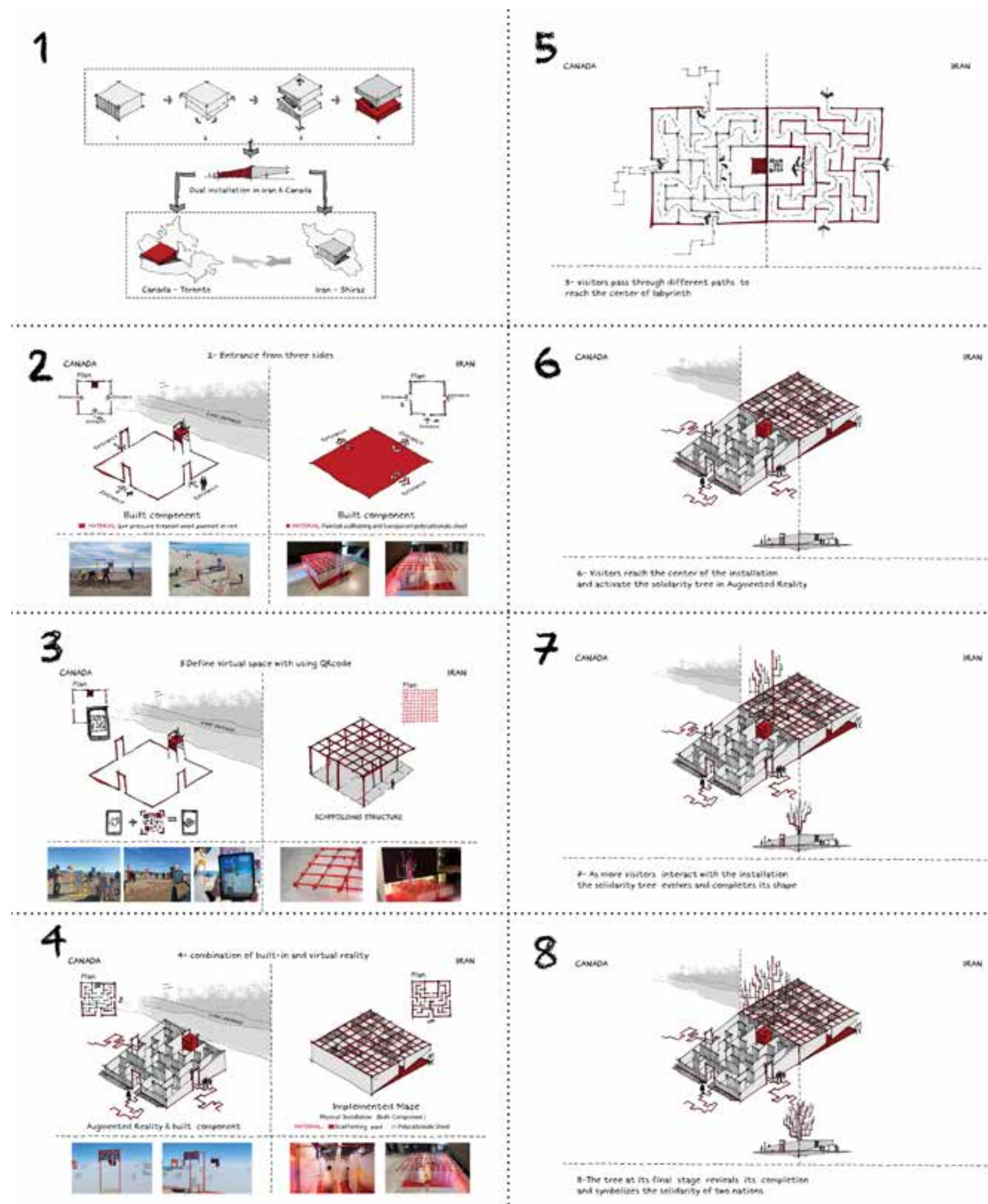
RAW Design, Ferris + Associates Inc., and Curio

General Contractor

University of Guelph Landscape Architecture Students

Photographer

Jonathan Sabeniano
Ashari Architects
Navid Atrvash
Ali Ebadi



Sustainability Statement

WINTERACTION is a temporary, modular installation designed with a minimal environmental footprint, aligning with the intent and spirit of the Toronto Green Standard and the City of Toronto's broader climate and resilience goals. While the project does not include measurable energy performance metrics such as Thermal Energy Demand Intensity or Greenhouse Gas Intensity, its design approach emphasizes material efficiency, adaptability, and reuse, contributing to climate change mitigation in meaningful ways.

The Canadian component of the installation is constructed using lightweight, reusable materials, allowing for complete disassembly and future reuse, which helps reduce material waste and embodied carbon. This aligns with low-impact construction practices and supports long-term sustainability by enabling components to be relocated or reconfigured for future cultural or educational events. The project does not introduce any permanent infrastructure or mechanical systems, thereby maintaining low operational energy use.

The integration of Augmented Reality (AR) further minimizes the need for additional built materials by delivering part of the experience digitally, enhancing engagement while reducing environmental load.

Though WINTERACTION does not include new vegetation or tree canopy cover, it promotes climate-conscious design values through its use of shared digital platforms and modular systems that prioritize flexibility, minimal intervention, and resource consciousness. Its potential to incorporate and repurpose components from its Iranian counterpart(modular scaffolding) in future Canadian contexts further supports sustainable, cross-border design exchange.

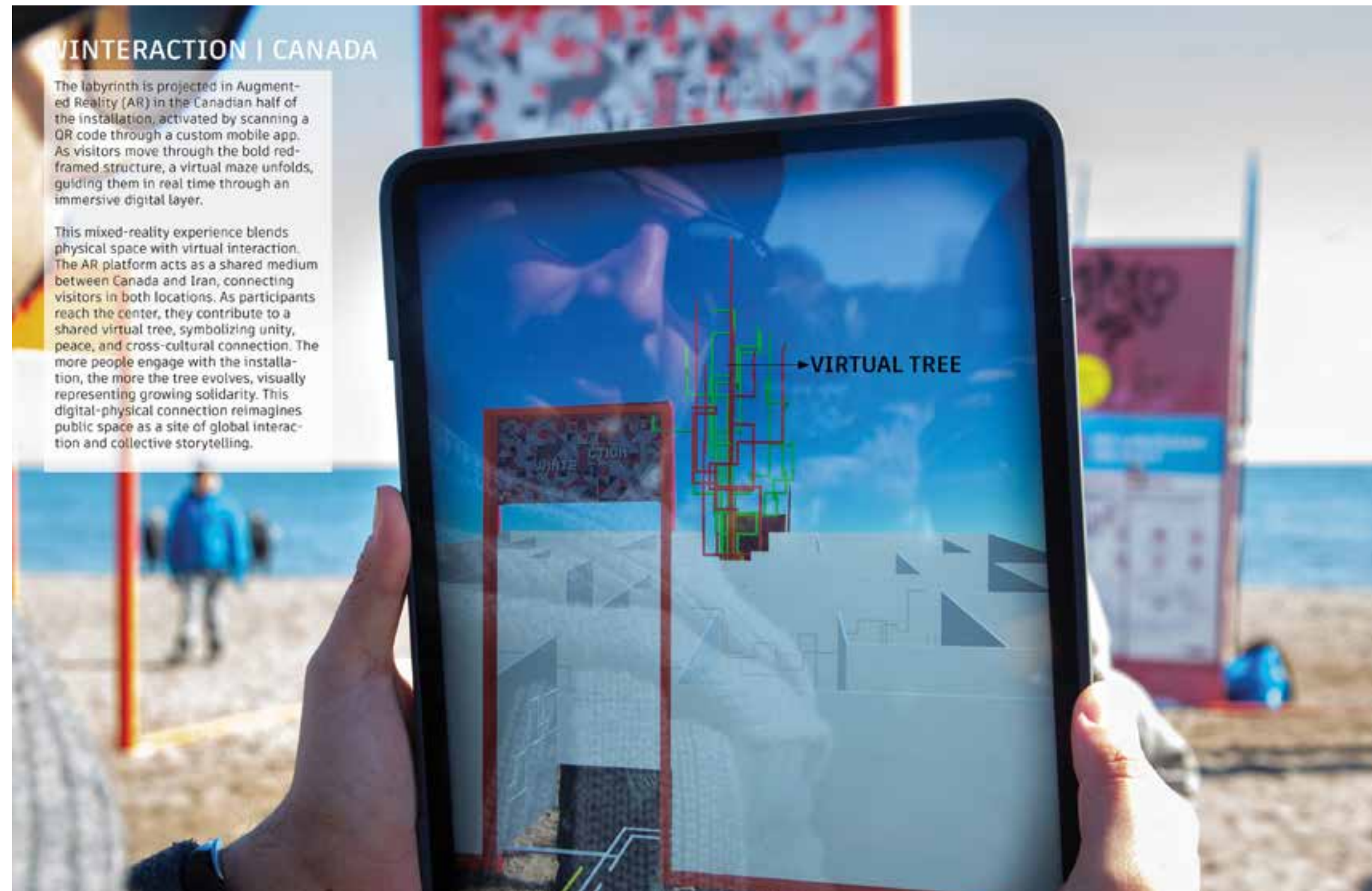
Equity, Reconciliation and Diversity Statement

WINTERACTION is built on the idea that public art should be welcoming, inclusive, and a tool for bringing people together across cultures. As a cross-border installation linking Canada and Iran, the project offers a space for intercultural expression and shared understanding, especially between communities often separated by distance or political differences. It reflects a commitment to equity by making the experience accessible and meaningful to a wide range of participants, both in person and digitally.

The installation invites participation from diverse communities, encouraging people of all backgrounds to engage with the space and its message. The use of the labyrinth, encourages reflection, exploration, and connection. At the center of the installation, a shared virtual tree grows as more people interact with the project, becoming a symbol of unity and collective effort. This visual evolution represents how shared experiences can bring people closer together. Although WINTERACTION is not Indigenous-specific, it respects and aligns with the values of reconciliation through its focus on storytelling, shared experience, and inclusive access. The project is open and free to the public, offering both physical and augmented reality experiences that make participation easy and equitable. The mobile app, which activates the AR component, is available for free on both Google Play and the App Store, ensuring broad accessibility across different devices and communities.

In creating a space where diverse stories, identities, and hopes are acknowledged and valued, WINTERACTION promotes a sense of belonging, empathy, and mutual respect. It aims to be a small but meaningful step toward a more inclusive public realm, where difference is not a barrier but a bridge.





Public Art Statement

This project introduces a hybrid format of public art that merges built form with Augmented Reality (AR), offering a new kind of interaction that extends beyond static installations. In an era increasingly shaped by AI and digital technology, this project demonstrates how integrating emerging tools into the public art realm can foster cross-border participation, allowing people in different parts of the world to connect through a shared virtual experience.

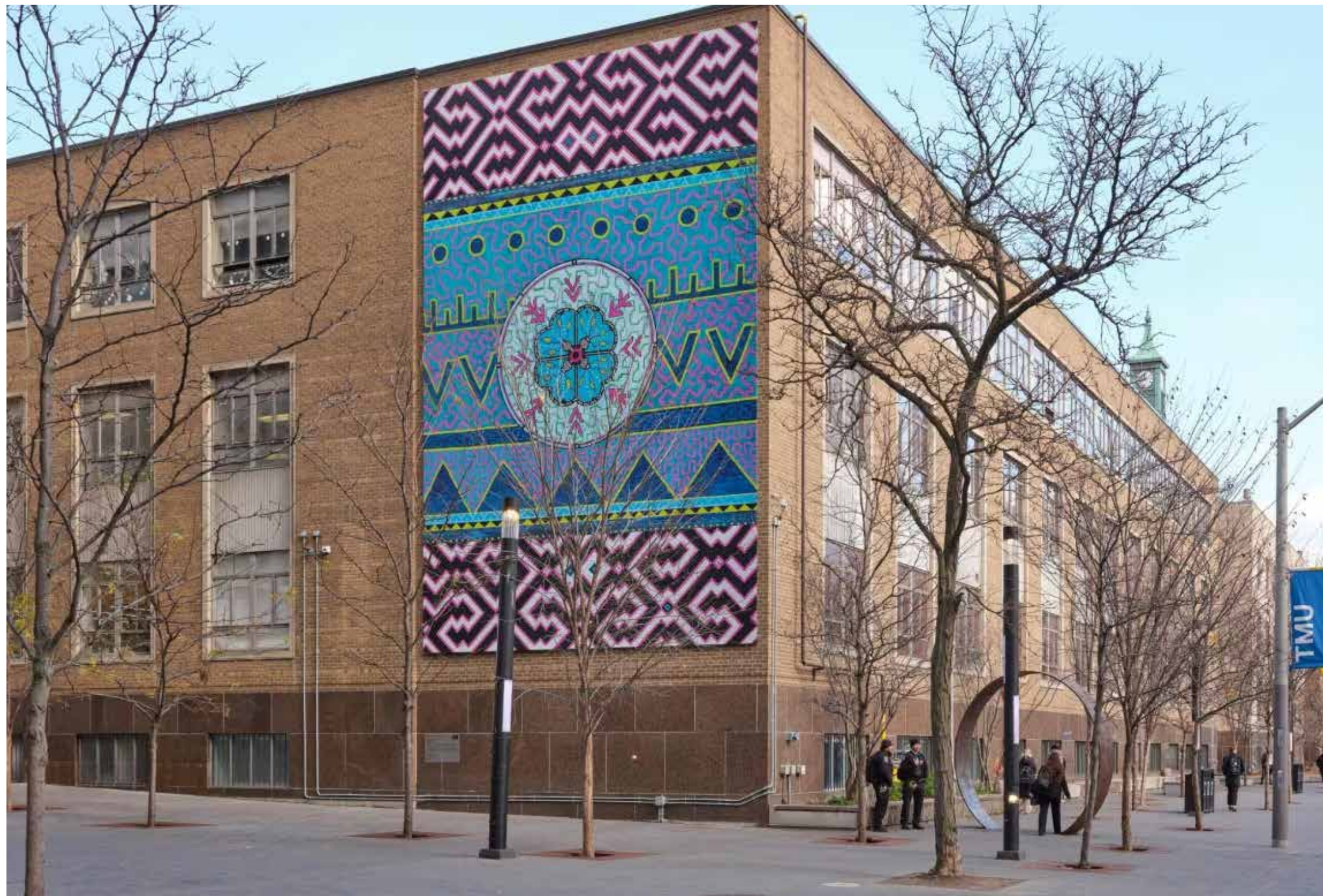
By projecting a labyrinth through AR and linking participants in Canada and Iran via a mobile app, the installation transforms public art into a living, responsive system. This approach challenges the traditional notion of public art as fixed and site-specific, instead proposing a flexible, evolving model that adapts to context and grows through interaction. The shared digital layer invites continued engagement, even after the physical structure is gone, redefining how we think about permanence, place, and accessibility in public space.

This project also represents a new model of interdisciplinary collaboration. The inclusion of tech professionals and computer science specialists as part of the core design team signals a shift in how we approach creative projects. These collaborators are no longer external consultants but integral voices in the design process, helping shape both concept and execution.

Through this integration, WINTERACTION suggests new ways to perceive and experience the urban fabric. It invites users to imagine public space not just as a physical environment, but as a layered, interactive, and globally connected platform. This evolving relationship between technology, art, and space opens doors to more inclusive, imaginative, and forward-thinking public interventions.

PAISAJES DE NOSOTROS (LANDSCAPES OF US)

West-facing wall of Kerr Hall West at Gould Street and Nelson Mandela Walk, Toronto Metropolitan University



Project Description

Toronto Metropolitan University (TMU) has unveiled a large-scale public artwork to celebrate Indigenous placemaking and further the university's commitment to Truth and Reconciliation. Paisajes de Nosotros (Landscapes of Us), a sprawling mural commissioned by the university, is located on the west-facing wall of TMU's historic Kerr Hall West, located at the centre of campus at Gould Street and Nelson Mandela Walk.

Paisajes de Nosotros (Landscapes of Us) is part of Arctic/Amazon: Networks of Global Indigeneity, an expansive curatorial program led by the Wapatah Centre for Indigenous Visual Knowledge. Curated by Gerald McMaster (Order of Canada, Plains Cree member of the Siksika Nation), the mural is a collaboration between Inuit artist Niap (Nancy Saunders) and Indigenous artist Olinda Reshinjabe Silvano, who respectively hail from Canada and Peru within these two regions.

This initiative highlights Indigenous placemaking/ placekeeping on an international scale. Arctic/ Amazon was a multi-phase interdisciplinary project foregrounding how artists integrate spirituality, ancestral respect, traditional knowledge, and political critique into their creative processes, across hemispheres and national borders.

The 12-by-8-metre mural merges traditions, cultural legacies and insights from the Arctic and Amazon regions through the shared values that inform each artist's work. The colour scheme of the mural embodies the ice, northern lights, Inuit cosmologies and symbolism of the North; while the bold graphics of ancient kené designs symbolize woven visualizations of plant songs that serve as a musical score for Shipibo-Konibo peoples of the Amazon.

Situated in a high-traffic, prominent location, the mural provides university staff, students, faculty, and the broader community with an opportunity to experience, engage with, and learn about Indigenous culture and teachings.

Paisajes de Nosotros (Landscapes of Us) was created in the Wapatah Centre studio, with the two artists working side by side during a two-week residency period. The process of creation was a truly reciprocal and collaborative one, with layers of paint evidencing different stages of conversation and exchange, of stories and knowledge systems. The artists worked side by side through an interpreter and through song. The original artwork was then reprinted at larger scale for public display.

Project Team

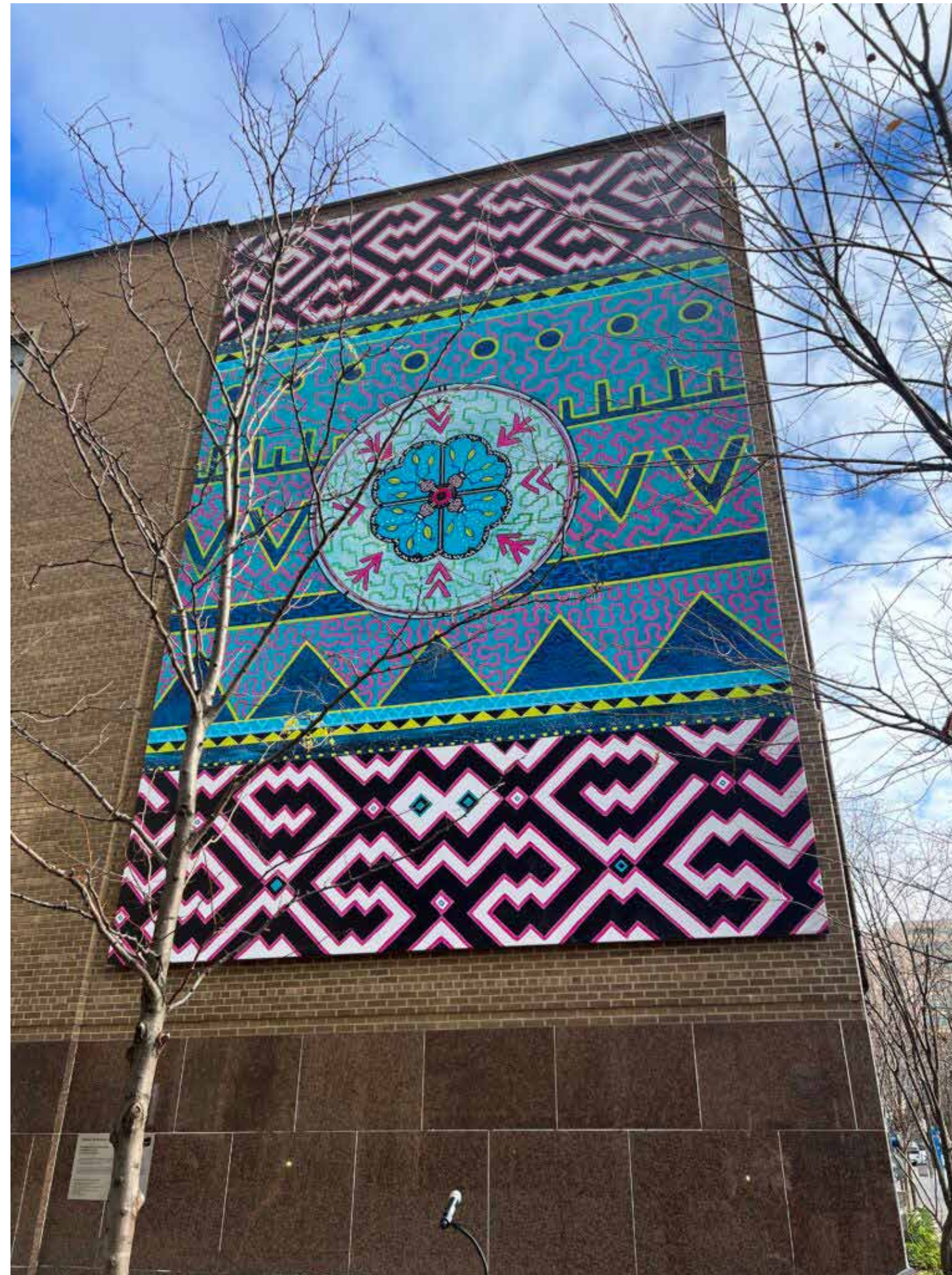
Artist: Niap (Nancy Saunders) and Olinda Reshinjabe Silvano
Curator: Gerald McMaster
Public Art Consultant: Art+Public UnLtd
Project Partner: Wapatah Centre OCADU, The Power Plant Contemporary Art Gallery

Developer/Owner/Client

Commissioner: Toronto Metropolitan University (TMU)

Photographer

Stef & Ethan



Sustainability Statement

Arctic/Amazon: Networks of Global Indigeneity is an interdisciplinary artistic research project with various outputs over time, including a symposium, exhibitions, public artworks, and multiple publications. The project explores the ways in which Indigenous contemporary artists and collaborators take on issues of climate change, globalized Indigeneity, and contact zones in and about the Arctic and the Amazon regions during a time of environmental crisis.

Paisajes de Nosotros heralded a new approach to public art at TMU's centre-city campus. In commissioning this artwork, a permanent aluminum frame was installed with the intention of creating an ongoing platform for temporary public art commissions. It is intended that each commissioned work will be in place for a period of 3-5 years, and each new commission will be an opportunity to work with an artist to develop a project that speaks to the University's core values of education and community: intentionally diverse and inclusive, dedicated to excellence, respectfully collaborative, and championing sustainability.

TMU's sited mural program offers a unique space within the public commons of the campus—and a large-scale expressive opportunity for artists—contributing to a socially sustainable public art field. Additionally, the university is looking into whether the vinyl material of the temporary installation can be recycled or will otherwise be donated to the Artist Material Fund, a not-for-profit artist run service that gathers and shares discarded materials for artists to use.

Equity, Reconciliation and Diversity Statement

Paisajes de Nosotros (Landscapes of Us) is the third public art piece recently installed on campus as part of TMU's response to Truth and Reconciliation. The university's commitment to Indigenous placemaking—the creation of unique, iconic spaces of gathering for learning, teaching, culture and exchange that embody Indigenous culture and traditions—continues to drive the placement of more toward public art on campus. Placemaking ultimately strengthens the connection between public space and the people who use it. The creation and commission of the mural has been a multi-year process drawing on collaboration between the university's public art committee and its Indigenous space sub-working group (ISSWG).

Located on one of the most visible and central corners of TMU's campus, the mural is one of many ways the university is working to implement recommendations from its 2018 Truth and Reconciliation Report, which includes increasing Indigenous visibility at the university and honouring Indigenous history and cultures through symbolic gestures. It also extends the university's commitment, through its 2022 Standing Strong Task Force, to redress the historic role of its former namesake, Egerton Ryerson, in Canada's establishment of the residential school system.





Public Art Statement

Paisajes de Nosotros (Landscapes of Us) was realized collaboratively by two artists, one from Arctic Canada and the other from Peru in the Amazon. Working together, these very different artists, Niap (Nancy Saunders) and Olinda Reshinjabe Silvano, established a common visual symbology to suggest disparate but shared experiences and cosmologies from their ancestral lands and traditions. The mission of Arctic/Amazon has been to find common ground, both literally and figuratively, among Indigenous artists of the Global North and South—providing opportunities to fully express their environmental knowledge to a broader public. According to our curator, Gerald McMaster, Indigenous contemporary art is a highly focused tool for expressing human relationships to land, allowing us as viewers to visualize often abstract concepts of change and ask new questions about how and why environmental disconnect has occurred.

The site, at the southeast corner of TMU's historic Kerr Hall building, is both centrally-located and symbolically rich. Facing toward Yonge Street, the most prominent entry point for the university campus, the mural is seen by an enormous daily population of students, faculty and staff, and passersby from the Toronto community. The site was selected both for its scale and because it is one of the most central and visible locations at TMU. Easily seen from three directions, the mural has become a major focal point for the university's integration of campus and city. It is also a source of great pride—for students and community members of Inuit and Indigenous backgrounds, and for the diverse populations of the university and Toronto.

By helping to reconcile Indigenous and non-Indigenous experiences of the environment, Paisajes de Nosotros (Landscapes of Us) supports new ways of thinking about the interconnectedness of social responsibility, environmental protection and cultural resilience.

MINO BIMAADIZIWIN, GOOD LIFE, 2024

14 Saskatchewan Road



Project Description

Mino Bimaadiziwin, Good Life, 2024 (The Art) is a 50m x 7m permanent art installation located on the treaty and traditional territory of MCFN in Centennial Park in Toronto, ON, commissioned by the Board of Governors of Exhibition Place and designed by a father-son artist duo August and Luke Swinson of the Mississaugas of Scugog Island First Nation, under the direction of MCFN.

As Landscape Architect, STUDIO tla led the concept and design development, tendering, constructability, and monitoring the fabrication and construction activities. We embarked on a collaborative design process that included community input and a comprehensive exploration of cultural significance and technical possibilities. This included a partnership with MCFN that involved comprehensive engagement and meaningful collaboration, two public engagement meetings in 2022 and 2023 with neighboring stakeholders and members of the community, and engagement with the City of Toronto Indigenous Affairs Office.

STUDIO tla worked closely with the Artists through eight design iterations from concept to tender, managing discussions between the Artists, MCFN, and the fabrication consultants. We also led the community and Indigenous engagement process, ensuring the Artists’ original design intent and concepts presented to the community were successfully maintained.

The design intent is conveyed through visual themes—Land, Water, Language, Numbers, the Seven Original Dodems and Four Sacred Medicines—that are represented across the length of The Art and extend horizontally along the ground plane.

The top layer—which is comprised of a naturally oxidizing Corten steel—stands up to six meters in height and holds the artwork representing the Seven Original Dodems: Loon, Crane, Marten, Deer, Eagle, Bear and Fish. The middle layer identified by the dark-blue, marine-grade steel features artistic representations of the Four Sacred Medicines: Tobacco, Sweetgrass, Sage and Cedar—perhaps the most dominant of these visual themes standing seven metres tall in the centre of The Art. The bottom layer features the name of The Art, along with narratives inscribed into the panel that communicate indigenous values.

Perforations in the panels have been designed to give The Art a three-dimensional effect: the perforated layers, the casted shadows through the panels, and the painted water plane on the ground showing representations of life underwater. In the daytime, the sun casts shadows that doubles the size of The Art. At night, strategic placement of in-ground lighting illuminates The Art so it features prominently from views inside and outside the park, including the highway.

Project Team

Engineers: Moses Structural Engineers
Landscape Architects: STUDIO tla
Artist: August Swinson, Luke Swinson
Treaty Rights Holders & Project Team Partner:
Mississaugas of the Credit First Nation
Metal Fabrication: Cobalt Fabrication
Electrical Engineer: Moon-Matz Consulting Engineers

Developer/Owner/Client

Exhibition Place

General Contractor
Duron Ontario Ltd.

Photographer
Michael Muraz



Sustainability Statement

This project signifies a noteworthy advancement in the effort to ensure that the traditions, rituals, and ways of life of the Anishinaabe people are respected and carried forward by future generations. Additionally, it thoughtfully addresses the challenges posed by globalization and cultural exchange, which can sometimes lead to the overshadowing of certain cultures. The shared cultural values and traditions articulated by the Mississaugas of the Credit First Nation (MCFN) through this initiative aim to strengthen social bonds and cultivate a sense of belonging among Urban First Nations communities. The values and teachings conveyed through the artwork align with the priorities of the Toronto Green Standards that aim to protect and enhance ecological functions, and integrate landscapes and habitats. The narrative inscribed along the panels and paintings along the ground convey the Anishinaabe belief in a profound respect for the land, as well as a deep connection to the land. The narrative on The Art also imparts the importance of striving to live in harmony with nature and understanding there is a great responsibility to care for it. One of the goals of communicating these indigenous values about respect and harmony with nature through public art in a prominent urban setting is to educate visitors and inspire them to adopt and reflect these values into their own lives.

Equity, Reconciliation and Diversity Statement

Mino Bimaadiziwin, Good Life, 2024 (The Art) serves as a profoundly personal, cultural and bravely public expression for MCFN. By supporting Indigenous placemaking and celebrating Indigenous arts and culture, The Art creates a landscape that animates the Actions for Justice established by the City of Toronto Reconciliation Action Plan 2022-2032. Like many First Nations, MCFN have faced historical injustices, particularly concerning their right to publicly express their culture and history through built form. The Art's location in a busy, downtown Toronto district visible from the Gardiner Expressway marks a significant step towards giving Indigenous stories their rightful place to be told in prominent public spaces in Canada.

The project reinforces that Landscape Architects can play a unique role to facilitate positive change within our communities through a collaborative design approach that honours and respects First Nations' people. It also underscores that our engagement with public spaces can meaningfully respond to social injustices and inequities.





Public Art Statement

Mino Bimaadiziwin, Good Life, 2024—an Indigenous-led, artist-centered public art installation—stands proudly on the treaty and traditional territory of the Mississaugas of the Credit First Nation (MCFN) at Exhibition Place in Toronto. Located within a highly urbanized setting, the 50m x 7m feature wall is the result of a three-year collaboration between STUDIO tla, Exhibition Place, the MCFN Cultural Committee, and artists August and Luke Swinson from the Mississaugas of Scugog Island First Nation. Mino Bimaadiziwin, Good Life, 2024 represents a commitment to bringing Indigenous culture and ways of life into the present and future. The design intent is conveyed through visual themes—Land, Water, Language, Numbers, the Seven Original Dodems and Four Sacred Medicines—that are represented across the length of The Art and extend horizontally along the ground plane. The narratives inscribed into the panel which describe certain values that the Artists wished to convey.

- I protect Mother Earth
- The trees are my relatives
- The stars are my ancestors
- The moon is my grandmother
- I am part of Creation
- We are all connected
- The sun is my grandfather
- The medicines are my protection
- The animals are my kin
- I protect the water

IN EQUILIBRIUM

425 Cherry Street

[in @uoai architects](#) [@uoai studio](#)



Project Description

In Equilibrium, a monumental artwork by Wendat artist, Ludovic Boney, stands nearly 28 feet high on the open plaza of the Anishnawbe Health Toronto (AHT) Indigenous Hub, prominently located at the intersection of Cherry Street and Mill Street. It consists of a large oval-shaped mirror disc - measuring 24 by 16 feet - standing on two bent columns, as if collapsed, accentuating the precarious balance effect of the sculptural whole. Thousands of stainless-steel cables with heads coloured in warm tones, hang and move with the wind, reminiscent of grass or wild grain at harvest time. An opening in the middle lets the light break through like a sunbeam peeking through the clouds and offers a glimpse and symbolic escape to the sky above. When the viewer looks up at the mirrored surface, they see their own world reflected to them, encouraging contemplation about how they fit into the surrounding landscape.

In Equilibrium is a relational artwork that invites discovery and rediscovery by offering a multitude of interpretations and is in constant search of dialogue and complementarity with the architecture found within the purpose-built Indigenous Hub in Toronto's West Don Lands, the first of its kind in Ontario. Indigenous owned Two Row Architect assisted with designing the masterplan of the health center, while also serving as the

design consultant on the entire project, developing eight Indigenous design guidelines that ensured all aspects of the Hub honoured Indigenous knowledge, history and values, including: materiality, attention to detail through craftsmanship, directionality, movement of the sun, among others.

The Site was conveyed to AHT in 2014 by the Province of Ontario and the Hub spans an entire city block on Cherry Street, between Front and Mill Streets in the West Don Lands. The Hub includes the new AHT Health Center, the Miziwe Biik Training Institute, the Canary House mixed-use condominium building and restored Canary heritage building by Dream Unlimited Corp. (TSX: DRM) and Kilmer Group, along with a purpose-built rental building, developed by Dream, Dream Impact Trust, Kilmer and Tricon Residential (TSX: TCN).

By its form and its layout, the artwork incites contemplation. It presents itself as a curiosity, like an apparition in the sky: a fragment, a testimony that tells of a past world, sunken under the earth, but which is still flowing and refuses to disappear. It is the memories and the sleeping illusions of the ancients, patiently waiting to be reborn.

Project Team

Artist: Ludovic Boney
Project Manager: Waterfront Toronto
Indigenous Curator: Ryan Rice
Others: PRISM Partners Inc.

Developer/Owner/Client

Owners: Anishnawbe Health Toronto (AHT)
Developer Partners: Anishnawbe Health Toronto/ Dream Kilmer Tricon

General Contractor

EllisDon

Photographer

Waterfront Toronto



Sustainability Statement

In Equilibrium by Ludovic Boney reflects key ideas related to sustainability, both in how it's designed and how people interact with it. The sculpture invites reflection on our relationship to the natural world and with each other, encouraging a sense of connection to land, sky, and community. Positioned between earth and sky, it creates a space where people can pause, observe, and consider their role in a shared environment.

The design draws on elements of biologic design—its hanging stems are inspired by cattails and reeds, which are native wetland plants that provide important environmental functions like water filtration and habitat creation. These references ground the artwork in ecological systems and suggest a respect for nature's role in creating livable, resilient environments.

The white canopy of the sculpture is not just visually striking—it also has a functional role. Its reflective surface helps reduce the urban heat island effect by deflecting sunlight, which can help make the surrounding area cooler and more comfortable. This kind of material choice demonstrates how public art can support climate-sensitive urban design.

While In Equilibrium doesn't directly address climate change, it contributes to sustainability through its form, materials, and the way it fosters a deeper awareness of place and ecology. It's a reminder that human and environmental wellbeing are closely linked.

Equity, Reconciliation and Diversity Statement

In Equilibrium creates an instantly recognizable gateway for the new AHT Health Center. Guided by the teachings of Traditional Healers, Elders and Medicine People, AHT aims to build a strong Indigenous community by looking at health holistically and assisting its clients to overcome barriers like homelessness, poverty, trauma, abuse and addiction. AHT is the only fully accredited Community Health Centre in Toronto driven by Indigenous leadership and dedicated to serving the specific needs of urban Indigenous people, and one of the only health centres in Canada with Traditional Healers on staff. For over 35 years, AHT has been a vital part of the city. In Equilibrium celebrates this legacy, highlighting the significance of Indigenous placemaking and placekeeping, and honoring the layers of Indigenous presence, past, present and future, in Toronto.

Following an open call to First Nations, Métis and Inuit curators, the selected Indigenous Public Art Curator at Waterfront Toronto - Ryan Rice - crafted the curatorial vision, helped write the artist call, and reviewed the procurement processes to ensure this opportunity was open, inclusive and free of barriers. The artist, Ludovic Boney, is from Wendake, Quebec and part of the Wendat First Nation. Boney works on large-scale public art projects and regularly presents his work in galleries and museums.

The piece was selected by an Indigenous Evaluation Committee working with Ryan. The Evaluation Committee included Bonnie Devine, artist, curator and founding chair of OCADU's Indigenous Visual Culture program; Ange Loft, artistic director of Jumblies Theatre and performing artist; Jordan Wilson scholar and curator; and Logan MacDonald artist, author and University of Waterloo Canada Research Chair in Indigenous Art, who supported the process of commissioning this work.

This artwork highlights the contributions of contemporary Indigenous art and culture and will become an important part of this vibrant and diverse community.





Public Art Statement

Waterfront Toronto's Permanent Public Art Program integrates artwork throughout the waterfront's public spaces, creating dynamic neighbourhoods that become destinations for residents and visitors alike. In *Equilibrium* is part of Waterfront Toronto's public art master plan for the West Don Lands and joins its collection of curated artworks. Now completed, this installation is owned by AHT.

This permanent public art sculpture features thousands of fire-coloured hanging stems, which evoke a natural landscape with a nod to cattails and reeds. They hang under a mirrored surface, with a view to the sky. When the viewer looks up, instead of sky, they see their own world reflected to them, encouraging contemplation about how they fit into the surrounding landscape.

The piece rekindles relationships to land, not just for Indigenous peoples, but for all the diverse people who call Toronto home. Through this act of introspection, the work promotes hope and healing.

This work is created to engage and inspire the public, celebrating Indigenous artistic expression that enriches Toronto's cultural landscape. By transforming publicly accessible spaces, it fosters a sense of connection—to the land, to ourselves, and to community—while encouraging deep reflection.

Situated within a Privately-Owned Publicly Accessible Space (POPs), this site-specific outdoor sculpture is intended to make a meaningful contribution to the public realm. Thoughtfully integrated into its surroundings, it invites public interaction and offers a healing, contemplative experience—open and accessible to all—while enhancing the city's identity and overall quality of life.

STARGATE

150 & 155 Redpath Avenue



Project Description

STARGATE – Public Art at Yonge & Eglinton

Unveiled in 2020, STARGATE is a landmark public art project created for Toronto’s vibrant Yonge and Eglinton neighbourhood. Commissioned with a \$1.44 million budget, the work was developed in response to a call for a bold, iconic installation that would visually connect two high-rise residential towers at 150 and 155 Redpath Avenue. Blue Republic delivered a spectacular and imaginative response—an exuberant constellation of sciencefiction-inspired characters that bridges the urban space in a celebration of creativity, colour, and community.

STARGATE reimagines the street as a stage, echoing the traditions of urban performance art while employing contemporary visual language in a pop-art style. At its core is a narrative rooted in intergalactic exploration: a cast of otherworldly beings emerging from “portals” on either side of the street. These figures animate the busy intersection, transforming the streetscape into an unexpected window to outer space. The installation includes two massive digitally printed glass curtain walls and a series of vibrant sculptural forms that reflect the architectural colours of the buildings—primary reds and blues—creating cohesion while introducing organic, anthropomorphic contrasts to the towers’ linear geometry.

Rather than static sculpture, STARGATE feels like an event—something immersive, kinetic, and participatory. It invites interaction: visitors walk among the characters, take photos, and engage with the story. The science-fiction theme resonates especially with the young, diverse, and creative demographic of the area. It also invites deeper reflection: who are the “aliens” in today’s world? People of colour, refugees, newcomers—those seeking connection, place, and belonging. This work is a metaphor for their journey, a celebration of diversity, and a call to embrace the unfamiliar.

“STARGATE is one of the most distinct, boundary-pushing public art installations in Toronto,” says Amanda Milbourne-Ireland, VP of Sales and Marketing at Capital Developments. “Its vibrancy reflects the dynamic energy and diversity already here in Midtown. We’re proud to bring these colourful creatures to the base of our residences and see STARGATE becoming a lasting landmark for Yonge and Eglinton—something Torontonians will engage with for years to come.”

Project Team

Artist: Blue Republic- Anna Passakas and Radoslaw Kudlinski

Developer/Owner/Client

Capital Developments and Red Roe Developments
City of Toronto 1% for Art

General Contractor

Broccolini

Photographer

Toni Hafkenschied
Lalu Danzker



Sustainability Statement

STARGATE sculpture installation was made using two highly sustainable materials: bronze and aluminum. Bronze is sustainable due to its durability, recyclability, and ability to develop a protective barrier when exposed to the elements. It is long-lasting, reducing the need for frequent replacement and waste generation. Bronze is also fully recyclable, and the process of melting and remolding doesn't alter its properties.

Durability and Longevity: Bronze's strength and resistance to corrosion mean it can last for thousands of years. This long lifespan reduces the need for frequent replacement, minimizing waste and resource depletion.

Recyclability: Bronze is fully recyclable, and the recycling process doesn't degrade its quality. This allows for the reuse of bronze in new products, reducing the need for raw materials and energy consumption. Bronze, being a copper alloy, develops a protective patina when exposed to the elements, further extending its lifespan and reducing maintenance needs.

Aluminum is sustainable due to its high recyclability and long lifespan, with approximately 75% of all aluminum ever produced still in use. Recycling aluminum requires significantly less energy than producing it from raw materials, making it a more environmentally conscious choice.

Recyclability: Aluminum is 100% recyclable and can be recycled infinitely without losing its quality and its recycling saves 95% of the energy needed to produce new aluminum. This makes aluminum a key component of a circular economy, where resources are reused and recycled rather than discarded.

Energy Efficiency: Recycling aluminum saves a substantial amount of energy compared to producing it from raw materials. This translates to lower greenhouse gas emissions and reduced environmental impact.

Environmental Benefits: The aluminum industry is actively working to reduce its carbon footprint through various initiatives, including using renewable energy sources and implementing more efficient production processes.

Equity, Reconciliation and Diversity Statement

Equity, reconciliation, and diversity are core values at the City of Toronto, and they are equally foundational to Blue Republic. Our collective was formed to embrace those historically excluded—just as artists were banished from Plato’s Republic, which inspired our name. Our practice strives to create space for voices that have been marginalized and to strengthen community bonds through inclusive public art.

For the 2025 Toronto Urban Design Awards, we present STARGATE, a vibrant, boundary-pushing installation at Yonge and Eglinton that reflects the dynamic energy and diversity of Midtown Toronto. While playful and visually striking, the work carries a deeper narrative. As immigrant artists from Poland, we’ve both experienced the feeling of being “othered.” In STARGATE, we use a science fiction lens to ask: Who are the ‘aliens’ among us today? Too often, they are Indigenous, Black, refugee, or newcomer communities. This piece invites reflection on how we welcome, engage, and empower equity-deserving groups in public space.

Our commitment to equity and reconciliation is long-standing and evident in our broader work. Radoslaw has collaborated with Black, Indigenous, and racialized students at York University on extracurricular art initiatives. Anna has engaged in anti-poverty work with youth in Brazil and participated in an international program at the Ontario Correctional Institute.

In our methodology, we apply inclusive practices, actively listening to and learning from diverse communities. STARGATE exemplifies this approach—playful on the surface but rooted in empathy and solidarity. That is the secret of this welcoming landmark that resonates with all Torontonians, especially those who have ever felt like outsiders.





Public Art Statement

Blue Republic is a multidisciplinary collaboration between artists Anna Passakas and Radoslaw Kudlinski. Since 2007, when their bright blue Peer Gynt sculpture won an international competition in Oslo, the duo has been creating dynamic and thought-provoking public art across Canada and internationally.

In Toronto, their site-specific works at Pearson International Airport and Brookfield Place brought bold text-based forms and vibrant colours into architectural spaces. Originally commissioned for just eight days as of the Luminato Festival, their piece *Delightful and Permanent Conditions of Impossibility* remained on view for over two years due to popular demand. A variation of this work was later showcased at the 2013–2014 Bi-City Biennale of Urbanism and Architecture in Shenzhen/Hong Kong—the only Canadian piece independently commissioned as an independent project for the Canadian Pavilion.

In 2021, *On the Road* transformed the Union Station Bus Terminal with a large-scale installation of organic, anthropomorphic 2D forms. The piece animates the commuter journey by enhancing the site’s kinetic energy and offering a vivid, directional narrative that responds to the experience of travel and transition. Blue Republic’s work is rooted in deep engagement with place and community. Their large-scale public artworks are designed in response to specific architectural contexts, creating a dialogue between the art, the built environment, and the people who use the space. Each project is preceded by thorough site analysis, collaboration with architects, design teams, and stakeholders, and research into local histories and communities.

Their goal is to produce striking works that inspire movement, reflection, and joy—art that belongs to and is embraced by its surroundings. Blue Republic’s public art has been featured in BlogTO, Azure Magazine, Spacing, the Toronto Star, and The Globe and Mail.



SUBMISSIONS | ELEMENTS

A stand-alone object, landscape element or small-scale piece of a building which contributes significantly to the quality of the public realm.

Submissions may include, but are not limited to: benches, doorways, signage, canopies, porches or colonnades, gateways, light fixtures, walkways, stairways, barrier-free access and fences.

BATHURST QUAY COMMON - SUN DECK

33 Eireann Quay



Project Description

Located at the terminus of Bathurst Quay, the Sun Deck is a transformative element seamlessly integrated into the fabric of Bathurst Quay Common, a reimagined waterfront park that contributes to Toronto’s diverse and iconic park network. This thoughtfully crafted intervention reclaims a once-overlooked site where heritage and culture converge. Framed by the historic Canada Malting Silos, the Corleck Building, a hub for cultural programming, and the commemorative Ireland Park and the expanse of Lake Ontario, the Sun Deck is a connective civic intervention.

Through careful calibration of form and proportion, the design sensitively responds to the area’s heritage and physical scale, transforming a fragmented edge into a cohesive destination that celebrates the area’s evolving cultural narrative. Informed by extensive community and stakeholder engagement, the design of the Sun Deck reflects local values while forging meaningful connection between the site’s rich history and its reimagined future.

Taking advantage of the southern sun exposure and panoramic lake views, the Sun Deck serves as a vibrant community place, cultural hub, and a city-wide destination. Warm wooden decking cascade to the water’s edge, creating a flexible platform with terraced seating that invites diverse interactions. As an entirely barrier-free design, the Sun Deck supports

inclusive access, fosters community engagement, and strengthens Toronto’s waterfront pedestrian and cyclist network by seamlessly integrating with the promenade and enhancing shoreline connectivity.

As a multi-scalar element, the Sun Deck supports everyday use through a flexible arrangement of moveable tables and chairs. Visitors can sit individually or in groups, adjusting their seating to enjoy either sun or shade beneath the dappled tree canopy. Easily reconfigured or removed, the furnishings allow the space to transform into a venue for a wide range of community programming.

The sculptural terraced seating defines the Sun Deck as a dynamic, multi-directional space of activity and rest. A series of folding and rising planes creates zones ranging from low steps to deep lounge seating, generous plinths for reclining, and accessible, back-rest-supported seating. These varied levels offer countless vantage points, whether gazing over Lake Ontario, reflecting at Ireland Park, admiring the silos, or finding quiet refuge beneath the trees, each elevation fosters a unique relationship with the surrounding context.

As the western threshold of Toronto’s waterfront promenade, the Sun Deck becomes a civic gateway, honoring heritage while shaping new connections between city and lake and fulfilling its role as both local gathering place and waterfront destination.

Project Team

Electrical Engineer: Moon-Matz Limited

Landscape Architects: PFS Studio

Structural Engineer: Blackwell Structural Engineer

Civil and Environmental Engineer: WSP

Irrigation Designer: Smart Watering System

Heritage Consultant: ERA Architect

Lighting Designer: Ombrages

Developer/Owner/Client

City of Toronto

General Contractor

Somerville Construction

Photographer

Maglin Site Furniture

PFS Studio



Sustainability Statement

The Sun Deck was carefully designed through a sustainability lens, with thoughtful consideration given to design, technical systems, and material selection. The result is a multifunctional element that supports programmatic use, expands the urban tree canopy to enhance biodiversity and microclimate, and enables stormwater infiltration. While various materials were considered, wood was selected for its warmth, comfort, durability, and low carbon footprint, especially important in a climate where concrete can feel inhospitable during colder months.

Wood is widely used across Toronto's waterfront, where tropical hardwoods such as Ipe are common due to their strength, resistance to decay and longevity, key attributes for public open spaces. However, rising global demand for tropical hardwood has increased pressure on rainforest ecosystems, contributing to environmental degradation.

Recognizing this, the Sun Deck presented an opportunity to explore sustainable alternatives. Given its scale, exposure to a challenging waterfront environment, and varied horizontal and vertical applications, the project became a testbed for new materials. Thermally Modified Ash was selected for its reduced ecological impact and strong structural properties, achieved through a heat and steam modification process that increases durability without using chemicals.

Sustainability also informed the Sun Deck's structural detailing. The vertical wall elements and horizontal joist system were designed to create an open pit below the decking, supporting greater soil volume and allowing for stormwater infiltration. This underground capacity nurtures the growth of healthy, large-canopy trees, promoting shade, urban ecology, and reduced heat island effect across the sun-exposed surface. A native planting palette further enhances the site's ecological function and biodiversity through drought-tolerant and pollinator-friendly meadow species. By shifting from conventional materials and systems, the Sun Deck embraces innovation aligned with city policies and sustainability goals, positioning the site as a pilot for future projects and a platform to measure and evaluate long-term environmental performance.

Equity, Reconciliation and Diversity Statement

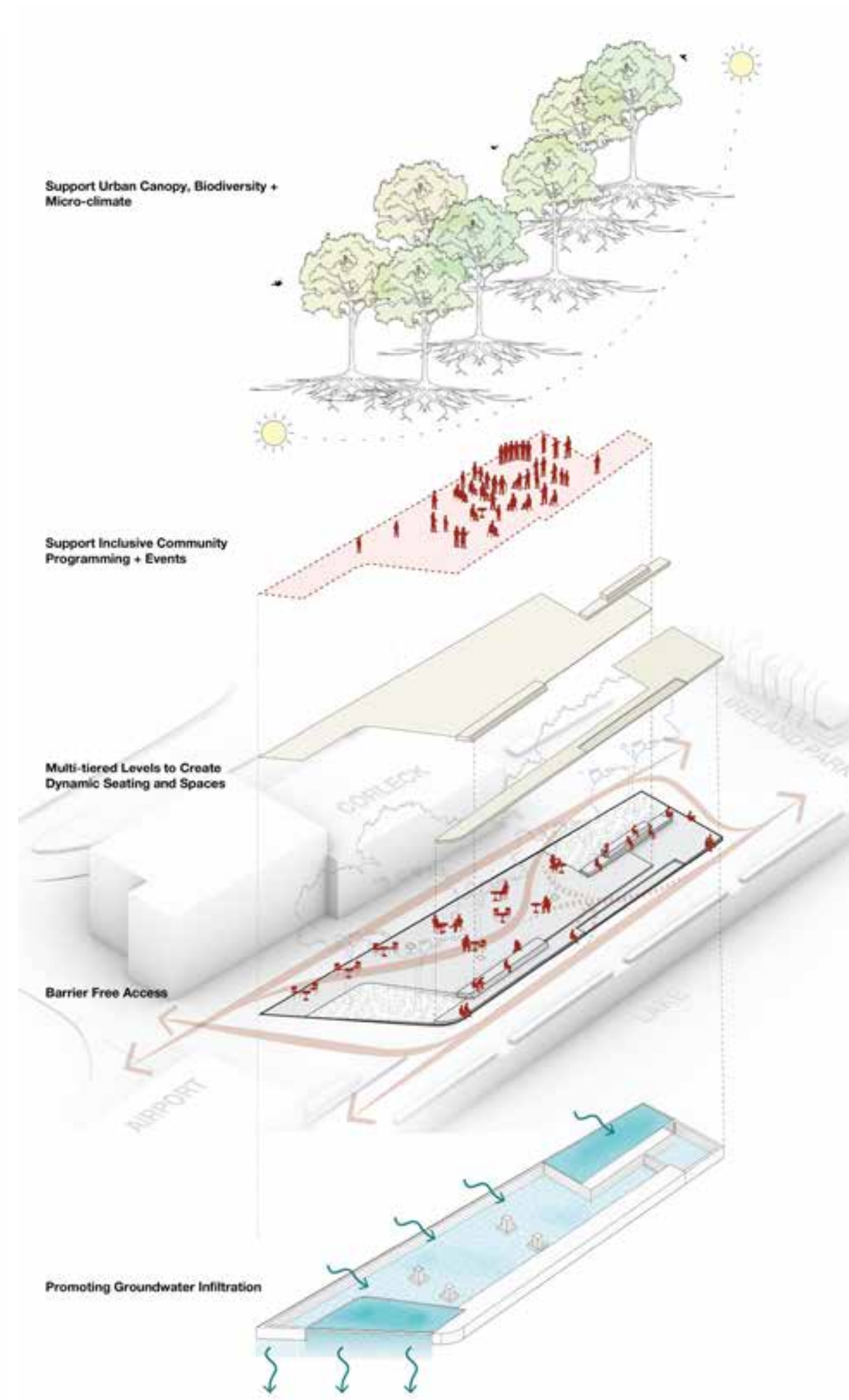
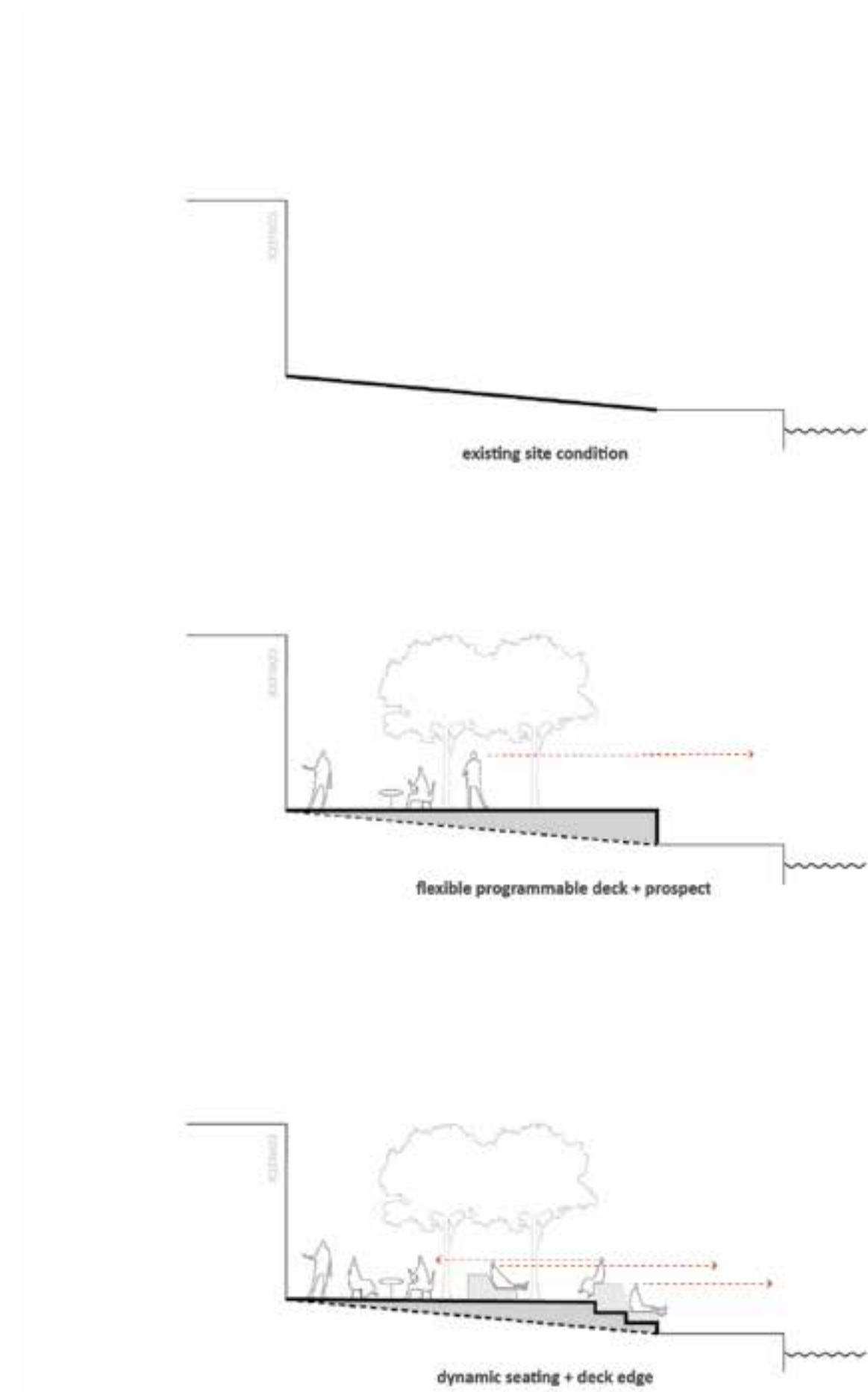
The public engagement process was a key platform for gathering feedback and ensuring community members could meaningfully contribute to both the Sun Deck and the broader Bathurst Quay Common. Input from a diverse range of voices, including the Bathurst Quay Neighbourhood, the Waterfront BIA, Waterfront Toronto, Indigenous Affairs Office, the Ireland Canada Foundation, and PortsToronto, enriched the development of the Sun Deck as an element that serves the local community while supporting the city at large.

As part of a broader vision for inclusive placemaking, the Sun Deck also acts as an extension of a newly created parkette and public art mural along nearby Eireann Quay. This adjacent space was designed to provide a place for rest, reflection, and visibility, framing views of a prominent mural by an Indigenous artist. Together, the seating node and the Sun Deck establish a sequence of civic gestures that celebrate cultural expression and support public life along the waterfront.

The Sun Deck itself offers a fully accessible, barrier-free access throughout, ensuring equitable entry for all mobility levels. A variety of seating options supports different needs, age groups, and orientations, offering a mix of heights for comfort, backrests, and armrests for additional support. Moveable chairs provide flexibility, allowing wheelchair users to easily engage in group settings by pulling up to tables and participating fully in the space.

As with all successful public spaces, the Sun Deck was shaped by the input of a broad and representative group of community voices. It was designed to be as inclusive and welcoming as the neighbourhood and the city it belongs to.





CANADA MALTING SILOS

9 Eireann Quay



Project Description

The iconic Canada Malting Silos have stood at the western entrance to Toronto's harbour for nearly 100 years but have been out of use since the 1980s. Together with the City of Toronto, Brook Restoration, and Moon-Matz Engineers, ERA worked to transform the former industrial site into a new civic and cultural landmark.

The Canada Malting Complex at 5 Eireann Quay displays two rare surviving examples of grain elevators, a building type developed in North America. The 1929 and 1944 reinforced concrete silos are of a monumental scale, functional design and unadorned form that speaks to the technological processes of malt production that took place inside them.

Architects were engaged to provide heritage consulting services on the conservation of the concrete exterior, the restoration of the iconic signage lettering on the east and west facades, and the salvage of metal artifacts associated with the site's industrial history as the largest producer of malt in Canada.

The careful restoration of the historic signage was of the utmost importance for this project, as the lettering on the east and west facades is cemented in the community's memory of this historic landmark structure. Our team took careful measurements of the existing lettering, using Lidar scanning technology to accurately capture the unique font. The letters were then printed out at full scale on Tyvek sheets to create stencils. Full-scale mockups were produced inside the silos to ensure we had it right. The painters worked a durable concrete stain to create the letters; some of which are more than a storey high. The result is a sensitive recreation of the historic signage which contributes to a strong sense of place at this restored landmark structure.

The restoration of the Canada Malting Silos forms an integral part of the redevelopment of the Bathurst Quay Common, a new City of Toronto waterfront park. Together with the park, the restored Canada Malting Silos create a welcoming gateway to the downtown core for visitors to Toronto arriving from the Toronto City Airport.

Project Team

Architects: ERA Architects
Engineers: Moon-Matz Engineers
Others: BEST Painting

Developer/Owner/Client
City of Toronto

General Contractor

Construction Manager: Brook Restoration

Photographer

Adrien Williams
ERA Architects
City of Toronto



Sustainability Statement

The concrete structures of the Canada Malting Silos are monumental in scale and represent a massive amount of embodied carbon in terms of built material. The restoration of the silos and consideration for their adaptive reuse gives new life to the former industrial district and mitigates the environmental impact of demolition. While opportunities for the adaptive reuse of the interior spaces are still being considered, creative approaches to activation and gathering spaces at the exterior are underway. OCAD University is currently exploring the potential to inhabit these buildings as sites of art production and display. While further opportunities are being considered, the restored facades of the Silos are being activated, and have recently been used as a large-scale 'canvas' for the display of video art for Nuit Blanche. The continued revitalization of this site as a gathering place and neighborhood landmark breathes new life into the city and demonstrates the possibility of creative thinking in confronting our current climate challenges.

Equity, Reconciliation and Diversity Statement

The Canada Malting Silos have stood as iconic monuments to the industrial past of Toronto's downtown core since their closure in the 1980s. As the neighborhood transformed around them, their decay was indicative of the need for investment in publicly accessible waterfront spaces in this underserved area. From 'eyesore' to 'icon' the restoration of the Canada Malting Silos and their historic signage represent of the City's investment in creating an accessible and welcoming 'landing' for residents and visitors alike. The project team has worked to remove barriers and to create an inclusive space for everyone in the City of Toronto.





QUEEN STREET WEST STREETSCAPE REVITALIZATION

Queen Street West from Spadina Avenue to Simcoe Street



Project Team

Landscape Architects: PMA Landscape Architects (Prime Consultant)
Artist: Jyhling Lee (figureground studio), Catherine Tàmmaro (TÀMMARO ART/Design), Mairi Brascoupé, Scott Eunson
Others: Blackwell, MJS Consultants

Developer/Owner/Client

City of Toronto Economic Development & Queen St. West BIA

General Contractor

Sanscon Construction Ltd.

Photographer

Kurtis Chen
Joey Ngai Chiu
Fung Lee

Project Description

In 2019, the City of Toronto, in collaboration with the Queen West BIA, engaged PMA Landscape Architects to lead Phase 2 of the streetscape revitalization from Spadina Avenue to Simcoe Street. PMA assembled a multidisciplinary team including public artists Scott Eunson and Jyhling Lee, structural and electrical consultants, and Indigenous artists Catherine Tàmmaro and Mairi Brascoupé.

From February 2020 to March 2021, the team held workshops and presentations with the BIA and the City to review design concepts. Installations began in Summer 2022 and concluded in Summer 2024.

Vision and Design Goals

The project was guided by four key objectives:

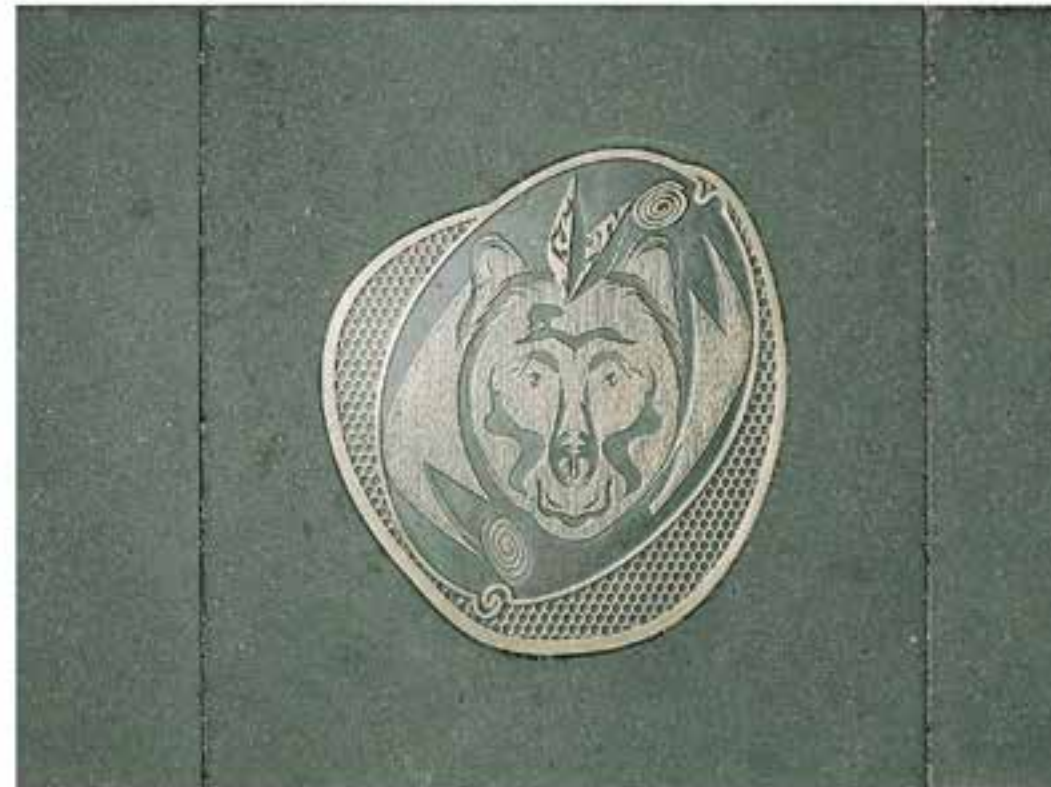
- Placemaking: Celebrate the unique character of Queen West through artistic and functional interventions referencing its cultural heritage.
- Placekeeping: Honour the site’s Indigenous roots and create a legacy through interpretive art.
- Site-Wide Public Art: Support local artists in showcasing Queen West’s identity.
- Extending the Public Realm: Encourage curiosity and interaction while enhancing pedestrian flow.

Art and Design Features

1. Clan Totems “Energetic Signatures”: Wyandot artist Catherine Tàmmaro created interpretive features that reflect Indigenous presence. These ground-level “Clan Markers” symbolize kinship groups from the Wendat, Haudenosaunee, Anishinaabeg, Cree, and Métis, developed in consultation with Elders.

2. Flow/Grow Sidewalk Mural: Mairi Brascoupé, an Anishinaabeg artist, designed a mural extending Queen West’s sidewalk art tradition, referencing stories about land, plants, and waterways.
3. Custom “Ribbon” Seating: PMA designed brightly coloured, flexible seating for perching and socializing, representing the street’s diversity and transformation.
4. Tree Fences: Scott Eunson created abstract tree enclosures inspired by local heritage architecture, harmonizing with the landscape.
5. Bike Spine Bicycle Corral: A sculptural bike stand featuring custom rings by Eunson promotes cycling and complements expanded sidewalks.
6. Lot Line Markers: Bronze inlays by Eunson trace early colonial lot boundaries from an 1827 map.
7. Reflector: Jyhling Lee’s stainless-steel sculpture is both immersive and outreaching, kaleidoscopically reflecting the individual, the collective community and cityscape of Queen West.

This project celebrates Queen West’s legacy as a thriving creative hub defined by art, culture and human energy. Rather than focusing solely on hardscapes and street trees, it introduces a curated collection of small-scale landmarks, in the form of accessible, human-scale public art and custom furnishings, that foster lingering, discovery, and appreciation of the area’s unique cultural fabric. Through this collection of diverse artistic elements, the public is provided with something new that surprises, challenges and enriches the experience of Toronto’s most iconic street.



Sustainability Statement

This streetscape project was conceived with social sustainability at its core, aiming to foster community engagement, inclusivity, and long-term environmental stewardship. At each stage the project emphasized human-scaled design solutions that would bring people together whether through socially orientated seating or playfully engaging art that invites collective participation.

Custom furnishings and art pieces used local materials and craftsmanship, working exclusively with local and Canadian fabricators for metals and metalwork. This not only supported the local economy but also ensured a deep connection between the design and the community it serves.

One of the central elements of the streetscape is the careful integration of green infrastructure. Tree fences were specially designed to protect trees from the urban wear and tear often caused by high foot traffic and street-level activities. These innovative fences safeguard the natural elements, ensuring their continued growth while contributing to the overall environmental health of the neighborhood. Additionally, custom-designed bike racks were strategically placed to promote cycling as a sustainable mode of transportation. These bike racks not only offer convenience for cyclists but also act as a visual representation of the project's commitment to supporting eco-friendly alternatives and active transportation.

By embedding these sustainable features into the design, the Queen Street West Streetscape revitalization promotes a more connected and resilient community. It encourages social interaction, supports environmentally responsible behaviors, and contributes to the ongoing vitality of the neighborhood. This project is a testament to how thoughtful design can enhance both social cohesion and environmental sustainability.

Equity, Reconciliation and Diversity Statement

The Queen Street West Streetscape Revitalization, Phase 2, was driven by a commitment to equity, diversity, and inclusive representation in public art and design.

The original project terms were geared to having a single public artist create a “gateway” feature. The design team at PMA saw an opportunity to embrace local talent and introduced two local public artists, Scott Eunson and Jyhling Lee, to contribute to the project. Scott, who had been involved in Phase 1, and Jyhling, who was assigned to create the “gateway” feature, brought diverse artistic perspectives and deep local ties to the streetscape.

A key moment in this project’s commitment to equity came when the design team raised the importance of Indigenous placekeeping, which was enthusiastically embraced by the City of Toronto Economic Development and the Queen West BIA. The desire to acknowledge and demarcate original heritage lot lines from old Toronto in Phase 1 extended into Phase 2, where the team proposed to incorporate Indigenous artists’ perspectives into this historical narrative.

A call was issued to solicit Indigenous artists for various Queen West sites, with a jury that included client representatives, PMA, and an Indigenous art advisor from OCAD. Catherine Tamaro and Mairi Brascoupe were selected for the project. Tamaro’s work, which aims to honour the historical significance of Tkaronto and its relationship to the land, serves as a powerful form of reconciliation, recognizing Indigenous communities and their deep connection to the natural world. It’s worth noting that during the completion of her sidewalk mural, artist Mairi Brascoupe was approached by Indigenous passersby who expressed directly to her how special the work was and how happy they were to see it.

This unique collaboration of artists and landscape architects and community celebrates diverse cultural narratives and fosters a deeper sense of place for all.





PORT LANDS BRIDGES

Cherry Street North - Cherry Street South - Commissioners Street



Project Team

Architects: Grimshaw Architects

Engineers: Entuitive (Structural & Bridge Engineering),
Mulvey & Banani (Electrical Engineering)

Landscape Architects: Quinn Design Associates

Artist: Mulvey & Banani Lighting (Lighting Design)

Preliminary Bridge Design: sbp

Developer/Owner/Client

Waterfront Toronto

General Contractor

EllisDon

Photographer

Jonathan Bacolor

Olu Joseph

Jonathan Careless

Waterfront Toronto

Project Description

Toronto’s Port Lands Bridges, established in 2022, form a family of four bridges connecting the mainland to the newly formed Villiers Island. The bridges are integral to the Port Lands Flood Protection and Enabling Infrastructure (PLFPEI) Project, a comprehensive plan for flood protecting approximately 230 hectares of urban land in Toronto.

Two of these bridges cross the Keating Channel at the new Cherry Street—one for road traffic (Cherry Street North Road Bridge) and one for Light Rapid Transit (Cherry North LRT Bridge)—both with spans of 56.1 m. The other two are the Cherry Street South Bridge, with a 70 m main span and 20 m end spans, and the Commissioners Street Bridge, which has four spans with middle spans of 56.1 m and end spans of 19.8 m.

The four Port Lands Bridges are composed of structural steel using a tied arch structural system. The arches and domes are made from steel plate curved in two directions and welded together to form open non-prismatic sections. Closed steel box sections are used for the tie girders. Steel variable depth I-beams support the reinforced concrete deck from the tie girders. Steel plate hangers transfer load from the tie girders to the arches at each deck beam grid point.

To complement their sculptural form, architectural lighting and electrical infrastructure were thoughtfully integrated to ensure both performance and aesthetic impact. At night, a network of linear LED luminaires traces the bridges’ sweeping steel arches, transforming them into radiant gateways. Static distribution across pedestrian and cycling paths ensures safety, while concealed fixtures preserve the bridges’ visual purity.

Electrical engineering was instrumental in delivering this vision. New Hydro services were installed for each bridge, terminating in custom cabinets housing lighting controls, power distribution, and grounding. Cabinets were discreet yet accessible, with added capacity for future upgrades. Conduits were routed to avoid deck penetration and concealed behind barriers or in color-matched casing. Lighting systems featured dimming, photo sensors, and time-based scheduling to boost efficiency and reduce light pollution. A lightning protection system was also integrated, using the bridge structure as a conductor to minimize visible cabling while meeting IES and Ontario Electrical Safety Code standards.

With a seamless blend of design, engineering, and innovation, the Portland Bridges stand as iconic infrastructure—defining a new era for Toronto’s waterfront.



Sustainability Statement

The Cherry Street North and Commissioners Street bridges go beyond utility, embodying sustainable infrastructure that supports climate adaptation, enhances biodiversity, and aligns with performance goals of the Toronto Green Standard. They are a compelling example of how infrastructure can exceed performance expectations while actively contributing to Toronto’s climate and sustainability goals.

The bridges and connecting roadways encourage bike lane and foot traffic throughout the Port Lands leading to newly developed parks and a designed river valley. The popular Don Valley Trail will also be reconnected to the eastern region of the Port Lands, serving to extend city cycling and hiking routes. These spaces are already ripe with planting efforts which will lead to around 5,000 new trees, 77,000 shrubs and over 2 million new herbaceous plants.

Through integrated electrical engineering and lighting design, the project prioritizes long-term energy efficiency, safety, and user experience. Electrical systems were designed with resilience and low energy use in mind, supporting the reliable operation of critical infrastructure. The lighting design enhances nighttime visibility and safety while maintaining sensitivity to the surrounding environment, minimizing light pollution through Dark Sky-friendly fixtures and strategic placement to reduce ecological disruption.

Architecturally, the bridges feature a hybrid shell-arch structure that optimizes material use through a balance of compression and tension forces—reducing bending and minimizing embodied carbon. Fabrication methods adapted from shipbuilding enabled the use of thin steel plates with varied thicknesses, reducing material consumption in areas of lower stress and further supporting sustainability goals.

These bridges also serve as essential links within the city’s broader climate adaptation strategy. They maintain key access routes across the newly naturalized Don River mouth, contributing to flood resilience in the emerging Villiers Island precinct. The surrounding public realm integrates with Toronto’s urban canopy, promoting both human and ecological well-being.

Equity, Reconciliation and Diversity Statement

The Cherry Street North and Commissioners Street bridges were designed with a strong emphasis on equity, accessibility, and inclusion—reflecting the City of Toronto’s ongoing commitment to reconciliation and the creation of public spaces that serve all communities.

The bridges act as more than just infrastructure; they serve as connective threads between historically isolated areas, helping to reduce social and physical divides. They were intentionally designed to support inclusive modes of transportation—walking, cycling, and public transit—ensuring that the built environment meets the needs of a wide range of users, including those from equity-deserving communities.

Throughout the planning and design process, efforts were made to engage diverse voices, especially from Indigenous, Black, and marginalized communities. These conversations helped shape an approach rooted in cultural sensitivity and representation. The bridges exist within a broader vision for the Port Lands, which seeks to restore not only the natural environment, but also the social contract with the land’s original stewards. Acknowledging Indigenous relationships to the land and water is a key part of that vision.

Future opportunities for storytelling, placemaking, and public art have been considered within the public realm surrounding the bridges—providing space for Indigenous and equity-deserving voices to be heard, seen, and celebrated.





Public Art Statement

The Cherry Street North and Commissioners Street bridges stand as bold sculptural forms that seamlessly integrate infrastructure with public art. Their striking hybrid shell-arch structures establish a distinctive identity for Toronto's emerging Port Lands, functioning not only as vital transportation links but as monumental gateways into the new Villiers Island precinct.

A defining aspect of the bridges' artistic intent is their integration with light. The lighting design was developed in parallel with the architectural vision—carefully curated to highlight the elegant curvature of the steel arches while providing a safe and welcoming experience for all users. By night, the bridges are transformed into luminous landmarks, their forms softly illuminated to enhance depth, rhythm, and spatial drama. The use of concealed fixtures and precise aiming preserves the integrity of the design, while avoiding glare and minimizing light pollution.

Lighting was approached as both an artistic medium and a placemaking tool. It creates an atmosphere that is as functional as it is evocative—offering a sense of security and orientation for pedestrians and cyclists, while reinforcing the bridges' role as civic icons. The lighting design also reflects environmental responsibility, employing energy-efficient technologies and Dark Sky principles to balance performance with ecological sensitivity.

These bridges have become part of Toronto's evolving nightscape, offering new vantage points to experience the city and its waterfront. They are also embedded within a larger vision for the public realm that includes opportunities for future interpretive elements and community-led art installations—creating space for diverse cultural expression.

Energy Performance Metrics

Energy performance metrics have been included in the submission.



SUBMISSIONS

| PRIVATE BUILDINGS
IN CONTEXT

An individual building or a composition of buildings, that achieve(s) urban design excellence and is precedent setting for a project of its type through its relationship to the public realm, pedestrian amenity, detailing and massing, and the natural environment.

Submissions should document and highlight how the project contributes to successful city-building through its contextual relationship, design quality and measures of sustainable design.

All types of buildings are eligible whether “landmark” or “background,” new construction or a restoration/transformation. Projects in both urban and suburban contexts will be considered.

The Private Buildings in Context category consists of three sub-categories that reflect a range of scales: Low-Scale, Mid-Rise and Tall.



SUBMISSIONS

| PRIVATE BUILDINGS
IN CONTEXT — LOW-SCALE

A low-scale project is four storeys or less, notwithstanding its land use. Submissions may include, but are not limited to: multi-family residential uses such as low-rise apartments and townhouse developments; and retail, office, mixed-use or industrial facilities on main streets and arterials. Single-family dwellings (e.g. houses) are not eligible for entry.

60 BIRMINGHAM

60 Birmingham Street

 [@waremalcombcanda](#)

 [@quadrealpropertygroup](#)



Project Description

Ware Malcomb provided architecture design services for QuadReal Property Group and the 398,000 square foot project, redeveloped as a three-building facility to accommodate light industrial and e-commerce uses in the South Etobicoke district in Toronto. The Birmingham’s three new buildings range from 157,710 to approximately 120,000 square feet, each with 36’ clear heights. The buildings feature flexible floorplans that can accommodate a variety of uses, while outdoor spaces are carefully configured to facilitate efficient logistics use. The site provides a total of 86 loading docks and 80 truck-level doors, proximity to several highways and is less than five kilometers from Downtown Toronto. The objective was to restore the site’s economic and cultural importance in the community, while preserving its history and art deco architecture. The Campbell Soup factory was one of the anchors of what became one of Toronto’s first major employment districts during the 1930s.

Project Team

Architects: Ware Malcomb

Heritage Architects: ERA Architects

Engineers: Stantec, Bailey Engineering, Gravity Engineering, HGC Engineering, Hammerschlag & Joffe, BA Group

Landscape Architects: MHBC

Sustainability: Purpose Building

Environmental: S2S Environmental Inc.

Planning: Weston Consulting

Legal: Stikeman Elliot

Solar: Great Circle Solar

Developer/Owner/Client

Quadreal Property Group

General Contractor

Leeswood Construction

Photographer

Philip Castleton



Sustainability Statement

To contribute to sustainability in the commercial space and reduce tenants' carbon footprint, The Birmingham is designed with several green features, including solar panel rooftops, EV charging stations and solar electric power. Concrete was used in the truck courts to reflect sunlight and reduce urban heat island effects, while the exterior is heavily landscaped.

Equity, Reconciliation and Diversity Statement

The 60 Birmingham Street industrial project is a redevelopment that not only revitalizes a historic site but also embodies our commitment to equity, reconciliation, and diversity. This project has been designed with the community in mind, preserving the cultural heritage of the historic Campbell Soup factory while introducing modern, sustainable facilities. We believe in creating inclusive spaces that honor the past and provide opportunities for all members of the community. Our efforts to incorporate green features and maintain an appealing streetscape reflect our dedication to environmental stewardship and social responsibility. We are committed to fostering a diverse and inclusive environment that supports the growth and well-being of the South Etobicoke district and beyond.





Public Art Statement

Ware Malcomb's design team prioritized creating an appealing streetscape for the community while also concealing truck loading operations from nearby residential housing, which drove a challenging aspect of the site design. Significant attention was focused on the grade differences on the site, the design of retaining walls and associated earth work. The southern façade of the historic factory was preserved and incorporated into one of the new buildings, which helps retain the character of the site and the surrounding neighborhood.

Energy Performance Metrics

We are meeting the supply of all lighting and plug loads and 6 EVSE stations through the initial solar rooftop coverage with potential to scale up as tenant demands increase to full net zero.

RDHA OFFICE

695 Queen Street West



Project Team

Architects: RDH Architects (RDHA): Tyler Sharp (Design Architect), Geoff Miller, Bob Goyeche, Patrick Liu
Engineers: LEA Consulting – Structural, AECOM – Mechanical and Electrical

Developer/Owner/Client

RDH Architects (RDHA)

General Contractor

ROSSCLAIR Contractors

Photographer

Tom Arban

Project Description

This office renovation project represents a new studio location for the Toronto-based architecture firm RDHA. During the pandemic, the firm chose to give up its former leased studio space and purchase a building in the Queen West area of downtown Toronto. The scope of work included the complete transformation of the first two floors of the existing structure, creating approximately 4,000 square feet of space to accommodate 28 workstations, a boardroom, three small meeting rooms, a collaboration bar, a kitchen, three washrooms, a server room, a mechanical room, a sample storage area, a specifications and book library, and the opening up and restoration of the front façade.

The architectural and urban design strategy for the project was three-fold. First, there was an aspiration to create a thoughtful and engaging dialogue between the existing heritage building and the new studio environment. This included adopting a minimal design language that both restores existing decorative elements and neutralizes their appearance through a white-stained brick treatment and a general language of transparency. A large extent of new SSG curtain wall glazing was inserted at the ground level in a complementary manner, with its vertical composition taking divisional cues from

the existing decoration and fenestration above. A deep horizontal reveal above the new glass façade separates the heritage features from the new glass envelope, creating space for a retractable awning that provides shade and marks the public space immediately in front of the building.

Second, there was an aspiration to create an open studio plan and a fully glazed front façade along a busy downtown thoroughfare. This urban design concept included the creation of a small atrium along the street and immediately behind the new glazing. The atrium acts as a physical interconnection between the two levels, an experiential buffer between the street and the studio, and a source of natural light for the lower floor area.

The third aspiration was to embrace the paradigm shift in how people work post-pandemic, including the acceptance and encouragement of hybrid work. This shift enabled the studio to effectively double the number of workstations by creating a shared environment where only 50% of the employees are in the office at a time. This change was a major driving force behind RDHA's decision to reduce the firm's physical footprint and purchase a building.



Sustainability Statement

The project represented an opportunity to both develop and evolve RDHA's design vocabulary of progressive and sustainable, yet economical details which are used in many of the firm's public projects. The project incorporates numerous sustainable features that emphasize energy efficiency, material durability, and innovation. The design explores and integrates material systems, including 4-way capless, SSG curtain walls, large-scale glazed exterior phantom doors, and minimally detailed structural glass walls, which reduce reliance on artificial lighting by promoting transparency and maximizing natural light throughout the space. Custom ceramic frit patterns on the glass, along with structural glass door hardware, allow natural light to enter the building while reducing glare and controlling solar heat gain. The integration of an automated retractable fabric awnings provides shade at street level and further reduces solar heat gain. Additional sustainable design choices include the use of low VOC materials, locally available materials, and minimal, dimmable LED lighting throughout.

Equity, Reconciliation and Diversity Statement

The design approach focused on creating a space that reflects the values of equity, diversity, and respect, allowing the voices of all employees to be heard in the development of the design and use of materials. The creation of a shared studio environment encourages collaboration amongst a group of diverse staff members and supports a culture of mutual respect.





THE BRUNSWICK LOFTS

225 Brunswick Avenue



Project Description

The Brunswick Lofts project repurposed and converted an abandoned community heritage building into seven new residential homes. It serves as a precedent-setting example of a community-sensitive missing middle housing project. The design team successfully created a building that met the exceedingly difficult goals of the builder, community, city planning, and heritage preservation. The outcome is the creation of seven new homes and the revival of a building that had served the community for over a century in various capacities, from a place of worship to a school of the arts but had become irrelevant. This was achieved in an environmentally sustainable manner. It introduced publicly accessible art and high-quality design to the neighborhood while seamlessly integrating into the Brunswick Avenue Annex streetscape. It is a unique project that has garnered recognition in both national and international media.

Project Team

Architects: Suulin Architects
Engineers: WSP and Blackwell
Landscape Architects: Suulin Architects
Heritage Consultant: Michael McClelland
Sales Team: Paul Johnson
PR: Kimberley Riddell

Developer/Owner/Client

Kopas Developments Inc

General Contractor

Oben Build

Photographer

Michael Peart
Kopas developments



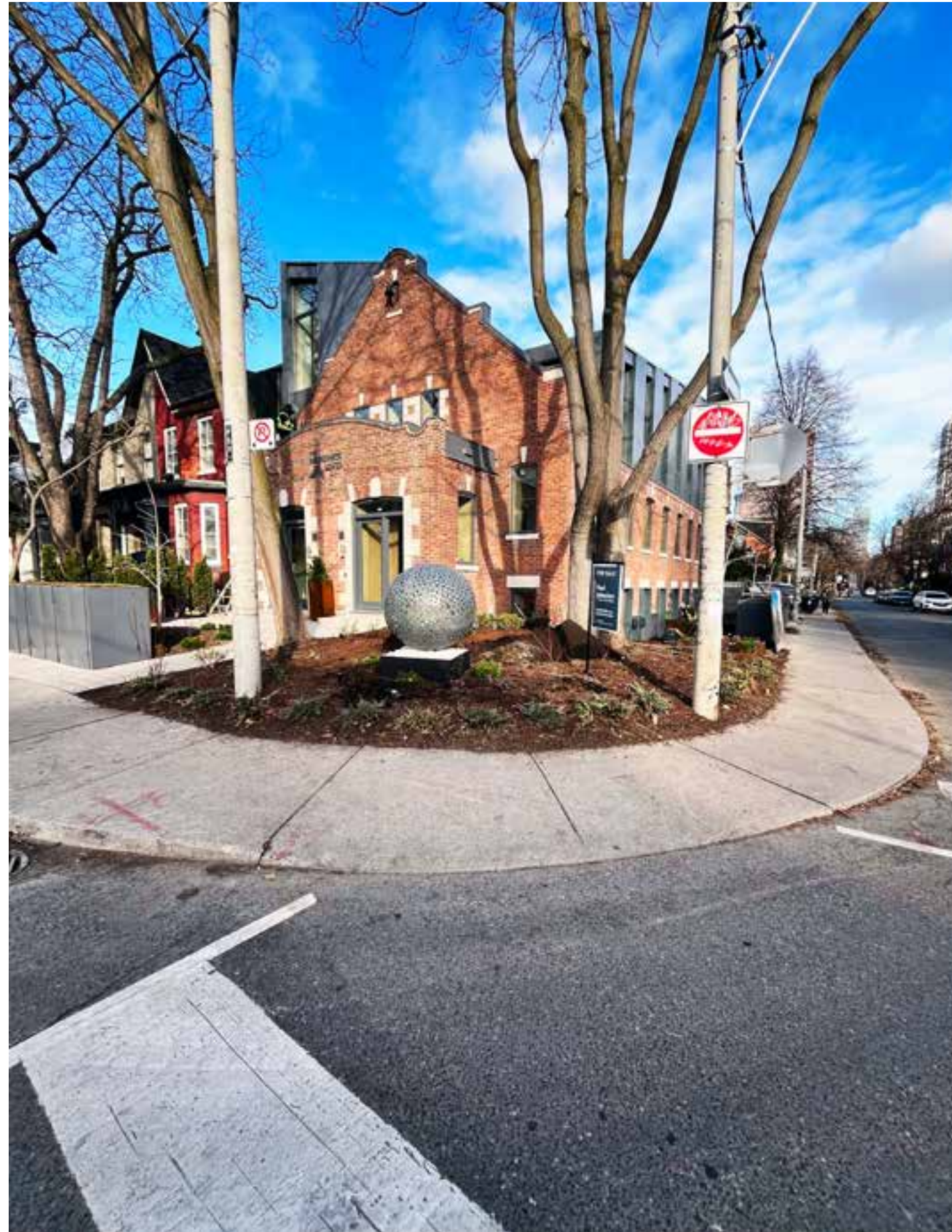
Sustainability Statement

Inherently, by repurposing the existing structure, the project was always focused on its sustainability impact. Beyond this, the insulation, use of integrated lighting, redistribution of rainwater to enhance the improved landscape, integration of energy-efficient appliances and heat pump HVAC, operable windows, and French balcony designs are just a few examples of how the team's goals were further achieved.

Equity, Reconciliation and Diversity Statement

The Brunswick Lofts project has been led by a team of companies whose core values are rooted in the belief that a diverse industry with a focus on equity and reconciliation will strengthen the city and its urban design. As such, the Brunswick Lofts project was designed and built by a diverse team and created for people of all backgrounds.






Public Art Statement

The building itself is a piece of design art inspired by the original church peaked structure. Beyond this, however, local artist Zack Ridgely designed a public art piece for the corner of the building lot at Brunswick and Sussex that was inspired by the Midnight Sun and its relationship to the earth. It is masterfully crafted with two-inch squared steel tiles, forming a structurally intricate globe illuminated by an incandescent light source at its foundation. Captivatingly presented with a contrastive finish of Matte Black and a lustrous inner layer of warm gold leaf that emanates a radiant glow.

12 OSSINGTON

12 Ossington Avenue


[@Hullmark](#)


[@HullmarkTO](#)



Project Team

Architects: Hariri Pontarini Architects

Engineers: RJC Engineers

Others: Hullmark Asset Management Ltd.

Developer/Owner/Client

Hullmark Asset Management Ltd.

Photographer

DoubleSpace Photography

Project Description

12 Ossington is a rare example of a building that understands—and elevates—its context. Completed in late 2022, this low-rise commercial structure, designed by the esteemed and world-renowned Hariri Pontarini Architects, bridges past and future, sitting confidently yet discreetly along the dynamic Ossington strip. In a city increasingly defined by verticality, 12 Ossington is a refreshing anomaly: a human-scaled, thoughtfully designed building that fits its site with quiet sophistication.

Replacing a structure with no heritage value, the project brings new meaning to the street through a contemporary interpretation of historic forms and materials. Drawing inspiration from Toronto’s architectural vernacular, it blends old-world craftsmanship with modern design sensibilities. The lower façade is characterized by richly textured, water-struck brickwork—laid by masons trained in the now-rare technique of rustic mortar application, which gives the surface a monolithic, time-worn quality. Above, clean glass volumes recede, creating stepped terraces that contribute both greenery and lightness to the form.

A defining feature of the façade is the rhythm of syncopated arches—an elegant nod to the heritage storefronts of nearby Queen Street West. These arches are carved into the base of the building to form vaulted canopies: generous, weather-protective entry points that

welcome visitors to street-level retail and the upper office floors. A bronze ribbon traces these forms and continues along the laneway, pairing with subtle lighting to bring warmth and detail to the building’s northern edge.

The architecture is precise yet playful, refined yet approachable. It’s a building that rewards a closer look—revealing layers of design thinking, contextual references, and artisanal execution. Its modest scale belies its impact: 12 Ossington enriches the streetscape through proportion, materiality, and craft.

This project is deeply rooted in place. It draws on the character of late 19th-century commercial buildings while contributing to a forward-looking, design-conscious community. A historic plaque embedded in the south alcove commemorates the site’s past as an early Toronto Public Library branch—an understated but meaningful reminder that buildings shape memory, not just space.

In all, 12 Ossington is a celebration of architectural continuity and thoughtful urban design—modest in stature, but lasting in impression.



Sustainability Statement

12 Ossington takes a holistic, forward-looking approach to sustainable urban design. From structural materials to mechanical systems and site ecology, every element was thoughtfully considered to meet—and in many cases exceed—the requirements of the Toronto Green Standard.

The building features a hybrid heavy timber structure, with Nail-Laminated Timber (NLT) floor plates used on levels two through four and the roof. These 321mm-deep wood slabs with minimal concrete topping significantly reduce embodied carbon—30 tonnes of CO² saved by avoiding conventional concrete construction, and an additional 380 tonnes sequestered through the use of NLT. Only the basement and ground levels use concrete, further emphasizing a reduced-carbon approach.

Natural light and access to outdoor space are integrated into every floor, enhancing tenant well-being. North-facing windows limit solar gain while still offering abundant daylight. Terraces feature native plantings irrigated by a rainwater-harvesting cistern, which also supports toilet flushing and peak stormwater flow management. A green roof, covering most of the building's top surface, mitigates the urban heat island effect and supports local biodiversity.

Bird-friendly fritted glass is used throughout, minimizing avian collisions while allowing light transmission. The building's window-to-wall ratio remains below 40%, optimizing energy performance without sacrificing design integrity.

A high-efficiency HVAC system with a dedicated outdoor air supply ensures continuous fresh air circulation, promoting occupant health and comfort. Overall, 12 Ossington demonstrates that small-scale infill development can be both architecturally compelling and environmentally responsible—offering a model for future mid-rise, mixed-use projects in the urban core.

Equity, Reconciliation and Diversity Statement

12 Ossington was envisioned as a space that celebrates creativity, fosters inclusion, and reflects the layered social and cultural fabric of its neighbourhood. Its modest scale, thoughtful integration, and flexible design support a diverse community of tenants and users.

The building is home to Studio Feather, Animals TV, and Shop Lost & Found—creative and retail tenants whose work contributes meaningfully to the cultural and commercial life of Ossington. Each space was designed to be adaptable, accessible, and supportive of creative practices, reflecting our belief in building for people first.

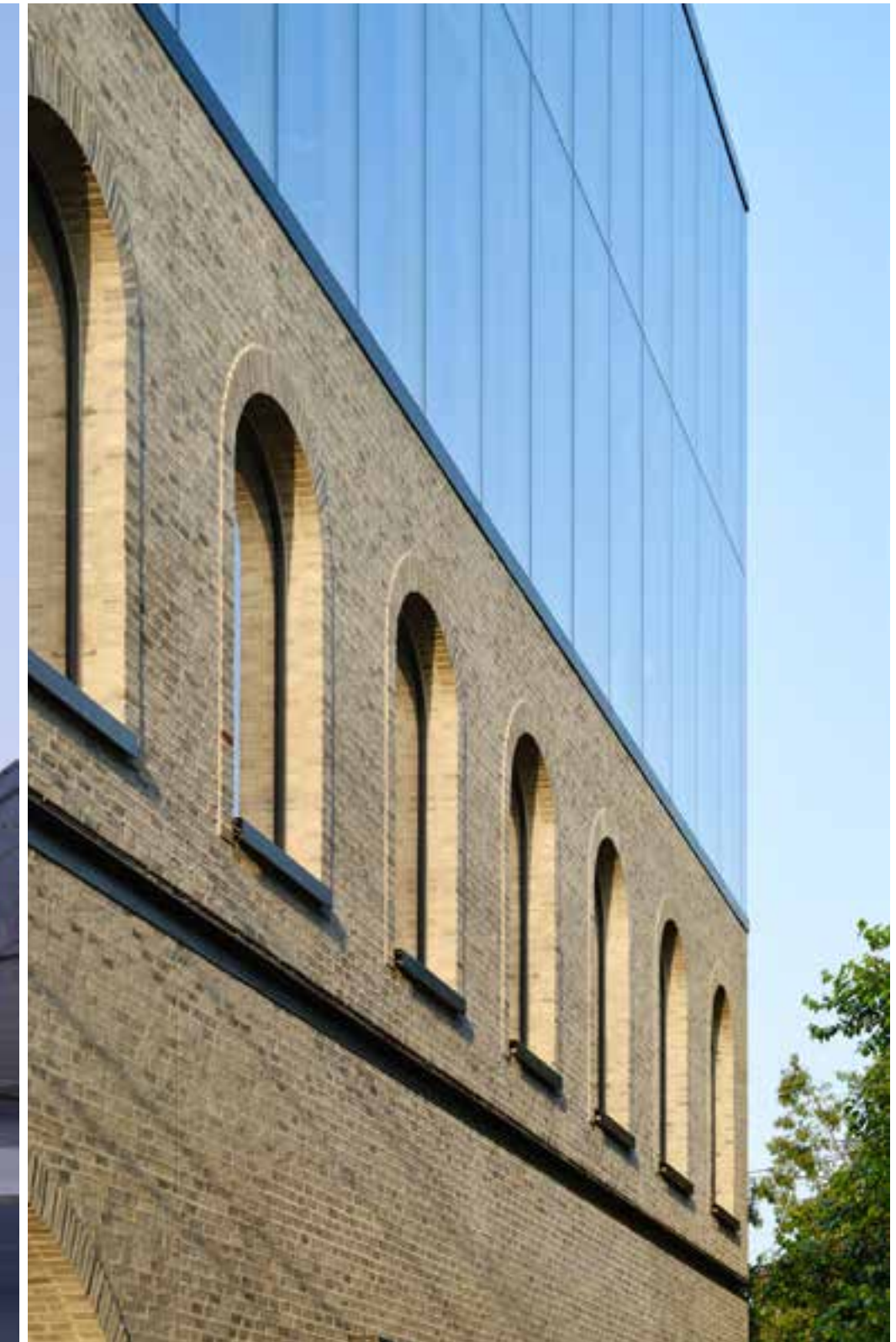
Prior to completion, we collaborated with renowned Canadian artist Micah Lexier to create a public art installation on the construction hoarding. This early artistic engagement animated the site, invited public interaction, and reflected our commitment to supporting the arts and embedding culture into the built environment.

Accessibility and well-being are central to the project. The building offers barrier-free access, universally designed washrooms, and outdoor terraces on each level. Bird-friendly glazing, native plantings, and abundant natural light all contribute to an inclusive, healthy, and ecologically responsible environment.

12 Ossington acknowledges and respects the Indigenous history of the land on which it sits. We recognize that this site is located on the traditional territory of many nations, including the Mississaugas of the Credit, Anishnabeg, Chippewa, Haudenosaunee, and Wendat peoples. We are committed to ongoing learning, reconciliation, and the creation of spaces that foster a sense of belonging for all.

Through every element—from its tenants to its materials—12 Ossington demonstrates how small-scale urban development can reflect and support equity, reconciliation, and diversity in meaningful and lasting ways.





507 KING EAST

507 King Street East



Project Description

At 507 King East, Hullmark partnered 50/50 with East Room to transform a turn-of-the-century warehouse into a vibrant, design-led workspace and cultural destination in the heart of Corktown. Working closely with Superkül, the project's design architect, we brought new life to this heritage building while honouring its industrial character and creative legacy.

Originally built as a button factory, 507 King East has long been tied to the arts. Most notably, it once housed The Funnel, a legendary experimental Super 8 cinema that screened films by iconic artists like Joyce Wieland and Jack Smith. Today, that spirit of creative experimentation lives on through East Room's dynamic programming and cultural events.

The revitalized building includes a range of flexible offices, communal lounges, meeting rooms, and a rooftop bar and terrace. Key heritage elements—exposed brick, timber beams, and original warehouse detailing—were carefully preserved, while modern infrastructure was discreetly integrated to support long-term performance.

One of the most striking interventions is the rooftop addition, a floating pavilion offering panoramic views of the city. Realizing this vision required an ambitious structural retrofit, including reinforcement of the building's aging foundations and timber columns.

The result is a rare indoor-outdoor experience that elevates the tenant experience and redefines the building's presence on the skyline.

We also reimagined the building's arrival sequence, relocating the main entrance to Virgin Place laneway. This new front door—subtle yet brand-defining—marks the building's first-ever accessible entry. A regraded ground floor, new fire-separated stairs, and a converted passenger elevator now connect every level of the building, including the rooftop.

Behind the scenes, building systems were fully modernized—mechanical, electrical, and life safety—ensuring the building is as functional as it is beautiful.

507 King East is more than an adaptive reuse project. It's a thoughtful reinvention, shaped by the strength of our partnership with East Room and the design leadership of Superkül. Together, we've created a cultural anchor for Corktown that bridges past and future, work and creativity, architecture and community.

Project Team

Architects: Superkül Architecture
Engineers: RJC Engineers

Developer/Owner/Client
Hullmark and East Room

General Contractor

Boszko & Verity

Photographer

DoubleSpace Photography



Sustainability Statement

At 507 King East, sustainability was embedded from the start through a commitment to adaptive reuse. Rather than demolish and rebuild, we chose to retain and revitalize the original warehouse structure—preserving the existing brick envelope, heavy timber columns, beams, and floors. This approach significantly reduced embodied carbon while honouring the building’s heritage.

Working closely with Superkül and East Room, we adopted a fabric-first strategy, reinforcing the building’s structure and upgrading its thermal performance. New high-efficiency mechanical, electrical, and life safety systems were introduced to meet current standards for energy performance and occupant comfort. These improvements extend the life of the building and ensure it performs efficiently for decades to come.

A major sustainability milestone was the rooftop addition, which was inserted without removing the existing roof. This complex intervention minimized material waste, protected interior spaces, and simplified construction logistics on a tight urban site—all while adding value through a new indoor-outdoor amenity.

Natural light was prioritized by restoring original window openings, while new layouts support flexibility, collaboration, and long-term adaptability. Water-conserving fixtures and LED lighting were incorporated throughout.

507 King East demonstrates how thoughtful design, technical ingenuity, and a deep respect for context can come together to reduce environmental impact. By extending the life of this building, we’re not just preserving history—we’re investing in a more sustainable future for Corktown.

Equity, Reconciliation and Diversity Statement

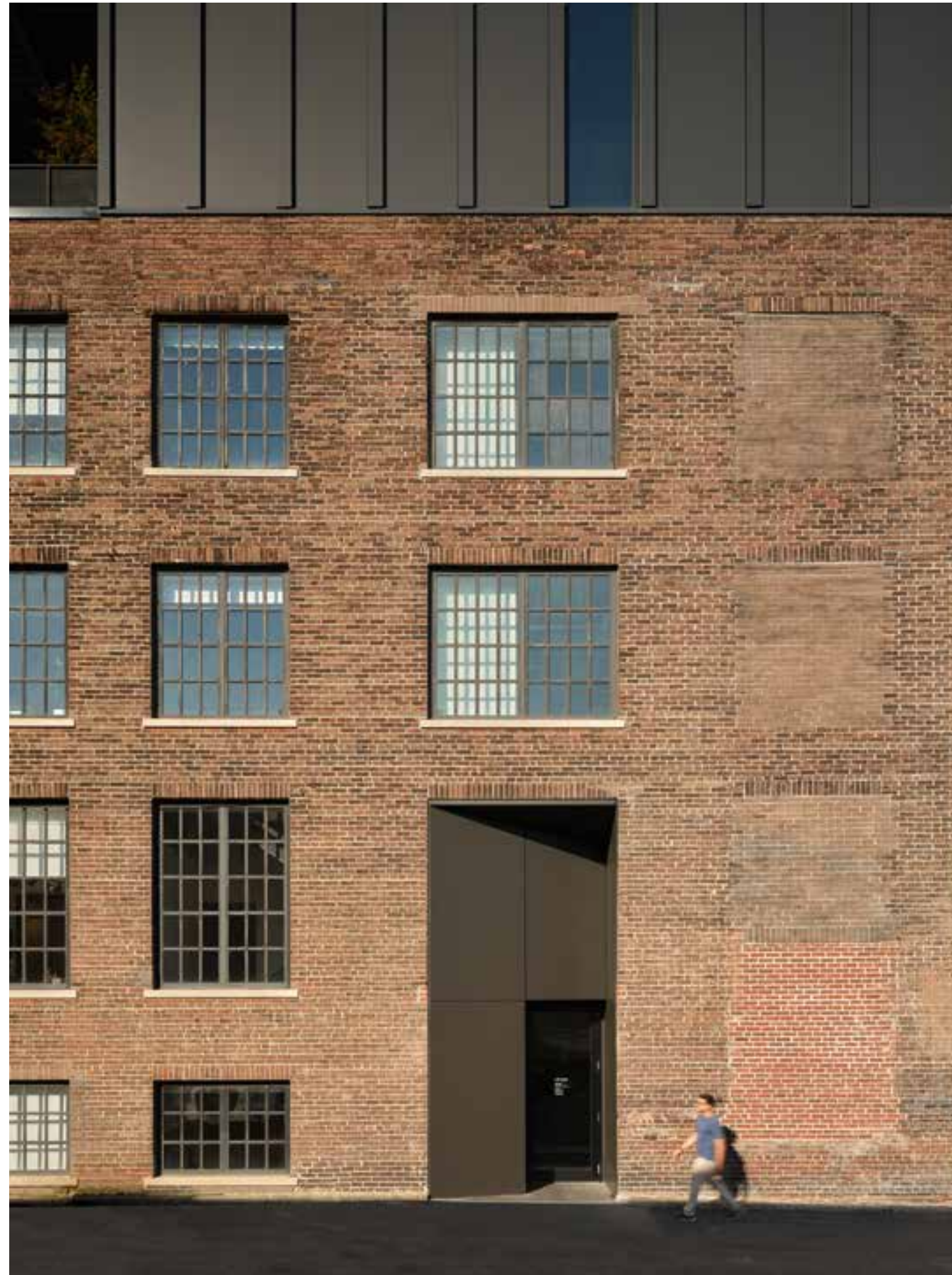
The renewed building now supports a diverse community of artists, entrepreneurs, and creators through a flexible, collaborative environment that encourages connection and expression.

A key equity-driven intervention was the relocation of the building's entrance to Virgin Place alleyway, enabling us to create its first-ever fully accessible entry. By regrading the ground floor and adding a new elevator that connects every level—including the rooftop—we removed physical barriers and created equitable access to the entire building.

Through our partnership with East Room,, we continue to support diverse talent by offering space for inclusive programming, events, and public engagement. Internally, our design and development process prioritized consultation, collaboration, and representation from a broad range of voices.

507 King East reflects our belief that city-building must be inclusive, rooted in place, and open to all. It is a space shaped by history but built for a more equitable and creative future. 507 King East sits on the traditional territory of many Nations, including the Mississaugas of the Credit, the Anishnabeg, the Chippewa, the Haudenosaunee, and the Wendat peoples. It is now home to many diverse First Nations, Inuit, and Métis peoples. As city-builders, we acknowledge our responsibility to engage in the ongoing process of truth and reconciliation by honouring Indigenous histories, supporting inclusive futures, and approaching development with care and respect for land and community.





DUNN HOUSE – SOCIAL MEDICINE HOUSING

90 Dunn Avenue



Project Description

The Social Medicine Housing Initiative at 90 Dunn Avenue, also known as Dunn House, is a groundbreaking project led by the University Health Network (UHN) in partnership with the City of Toronto, United Way Greater Toronto (UWGT), and social service charitable organization, Fred Victor. This initiative is the first hospital-led supportive housing project in Canada and aims to provide safe, permanent, accessible, and affordable housing for UHN's most medically and socially complex patients who are experiencing homelessness.

Located in Parkdale, Toronto, the modular building accommodates 51 pet-friendly studio apartments, including 15 barrier-free units. Collocated with the Parkdale Health Centre, Dunn House is part of a comprehensive campus that aims to enhance and expand community infrastructure and supports. Fred Victor manages and operates the housing units, communal areas, community garden, and on-site commercial kitchen. It also provides housing stabilization supports, social and community integration services, daily meals, integrated mental health support, harm reduction services, personal support worker (PSW) support for clients with physical disabilities, and justice and system navigation support. Health practitioners from the neighbouring health centre also attend the site to provide a range of health services.

More than its program, Dunn House exemplifies the integration of good design and social impact. Not only does it respond to inequity in housing and health services, but socio-spatial exclusion and inequity in the built environment. The simple, four-storey building mass bridges the Victorian house forms to the south and the larger institutional structures to the north. Dark grey siding paired with wood accents imparts visual interest and residential quality to its facade while also allowing the building to recede into the tree-lined streetscape. The modular approach to the building is expressed through the vertical timber panels, designed to accommodate construction tolerances during module seaming. Beyond their functional role, these panels enhance the architectural expression of the building, while distinguishing individual units, fostering a sense of pride among residents who can visually identify their home within the larger structure.

The front porch mimics those of neighbouring homes - a gentle link between building and community that encourages social integration and moments of engagement with passersby. Meanwhile, the back deck provides a safe, private outdoor space for tenants. Beyond the deck is a new community garden that supports food security. The sum of these gestures infuse Dunn House with warmth, dignity and a distinctly contextual feel that promote the premise of inclusionary design.

Project Team

Architects: Montgomery Sisam Architects
Engineers: Design Works - Mechanical, Electrical, Structural, Civil
Landscape Architects: Baker Turner
Modular Manufacturer: NRB Modular Solutions Inc.
Code: Vortex Fire
Transportation: Nextrans

Developer/Owner/Client

University Health Network (UHN)

General Contractor

City of Toronto

Photographer

DoubleSpace Photography
Montgomery Sisam Architects (Drawing)



Sustainability Statement

The Dunn House project is an all-electric building designed to meet Tier 2 of the Toronto Green Standard V3, which includes aggressive reductions in Total Energy Use Intensity, Thermal Energy Demand Intensity, and Greenhouse Gas Emissions Intensity. The building features an air-tight, thermally effective envelope with triple-glazed windows, low lighting power density, high-efficiency mechanical systems, energy recovery ventilation in public spaces and centralized domestic hot water systems. These systems ultimately allowed for a low number of electrical panels in each suite, which produced additional energy savings. The building also underwent airtightness testing in an attempt to monitor the quality of the enclosure. The sum of these sustainable measures allowed for a Thermal Energy Demand Intensity (TEDI) of 39 kWh/m²/yr, Total Energy Use Intensity (TEUI) of 127 kWh/m²/yr and Green House Gas Intensity (GHGI) of 6.4 kg CO₂e/m²/yr.

The selection on modular prefabricated construction supported the sustainability goals for the building. Prefabrication in a controlled factory setting ensured superior assembly conditions and consistent quality control. All modules were manufactured and tested in a factory setting, and once completed, easily transported to the site, assembled, and enclosed within the building envelope. This method of construction greatly reduces the amount of time and resources spent on site, and has an overall smaller carbon footprint than conventional construction methods. Manufacturing and testing the modules within a controlled, indoor environment also ensures tighter quality control and guarantees high performance with respect to the sustainability goals of the project. Together with enhanced commissioning, these high-quality construction practices optimize energy performance and contribute to the operational affordability and sustainability of the building.

Equity, Reconciliation and Diversity Statement

Housing is among the most important determinants of individual and community health. Toronto, like many Canadian cities, is facing a severe housing crisis, with recent reporting by the City of Toronto suggesting that over 11,000 individuals are experiencing homelessness, often paired with recurring and chronic health conditions. To improve the long-term outcomes of these individuals, a coordinated response to housing and healthcare is needed. Dunn House is an integral part of a larger multi-pronged action plan to increase housing and address health disparities by integrating social determinants of health into healthcare delivery. In so doing it strives to reduce Emergency Department visits and hospital readmissions, eliminate historic and systemic barriers to critical infrastructure and resources, and improve long-term outcomes both at an individual and system level.

At 51 units, Dunn House is both large enough to cultivate a sense of community and sufficiently small to impart a sense of safety among tenants, avoid difficult social dynamics, and build strong tenant-staff connections. Shared living and dining help tenants reacclimate to a structured living environment and relearn life skills. In-unit kitchenettes provide opportunities for greater autonomy as tenants regain their independence. Admin and support spaces recognize a diversity of needs. Flexible in their design they can be used for first aid, harm reduction, education, counselling, and virtual consultations with UHN staff. Service spaces draw on design ideas from addictions and mental health, including two means of egress and unobstructed sight lines to common areas. On the exterior, the front porch and back deck honour tenants' preference for being outside.

Dunn House is about more than access to housing and healthcare, it is about creating equitable and dignified conditions of access to these services in a community setting, reducing stigma and promoting social cohesion.

Energy Performance Metrics

Energy performance metrics have been included in the submission.





UNIVERSITY OF TORONTO SCHOOLS

371 Bloor Street West



Project Team

Architects: Diamond Schmitt Architects
Engineers: RJC Engineers (structural)
Landscape Architects: Terraplan Landscape Architects
Mechanical/Electrical: Smith + Andersen
Heritage: ERA Architects
Civil Engineer: Husson

Developer/Owner/Client

Owner: University of Toronto
Client: University of Toronto Schools

General Contractor

Eastern Construction Company Ltd.

Photographer

Tom Arban Photography Inc.

Project Description

The revitalization of the University of Toronto Schools (UTS) is grounded in the School's 110-year history and includes the restoration of heritage wings, while introducing a 60,000 sf expansion of new learning spaces that support the pedagogies of the 21st century.

The merit-based secondary school affiliated with the University of Toronto (UofT) is situated on a large urban block on UofT's St. George campus. It occupies a three-storey neo-gothic building—fronting Bloor Street—designed by Darling and Pearson Architects (1910), who expanded the school with the Huron St. Wing in 1924.

The UTS addition integrates a contemporary addition with the existing heritage architecture and was sited to ensure UofT's comprehensive future block development located at Spadina and Bloor. It illustrates connectivity of landscape, including gardens, quadrangles and pedestrian lanes; and opens UTS to the neighbouring Huron-Washington Parkette.

The heritage wings have been conserved and restored to their former glory. They accommodate a myriad of programs, including music and art labs, science labs, maker spaces, collaboration areas, and the conversion of a former gymnasium into a black box theatre that can be used by the community.

A double gymnasium is located below grade, beneath the parkette. This design strategy preserves and revitalizes landscaped open space and optimizes use of the compact urban site. At grade, the new library overlooks the parkette and is suffused with natural light. The parkette is enhanced with a plaza which provides an outdoor classroom and shelter from inclement weather for students and children from the neighbourhood.

A new 700-seat auditorium is cantilevered above the library, both to take advantage of the tight site and to connect the auditorium to the school's new crossroads. These three new program wings, gymnasium, auditorium and library are connected with the heritage wings around a central forum—an atrium which unites continuous loops of circulation on each floor. The addition is clad in white brick masonry, designed in counterpoint to the red brick and limestone of the restored heritage façade.

The two school entrances are maintained in each of the historic Bloor and Huron wings. In addition to the school's previous north and east-facing orientations, a new south entrance connects to the University campus and its Living Lane. This south orientation recognizes and enables the close affiliation between UTS and the university, further enhancing connection to the UofT campus.



Sustainability Statement

The renovation and addition to UTS incorporates both passive and active sustainable strategies. At UTS, the historic structure was conserved, and the existing building envelope was upgraded to improve energy efficiency. The masonry façade was restored, with joints repointed, and insulation was added to the interior side of the masonry walls. The original heritage windows were replaced with improved thermal performance windows. Existing building reuse minimizes waste and carbon associated with demolition and building new.

The addition features high levels of insulation in the walls and roof, with a low window-to-wall ratio. The glazing includes a high-performance low-e coating with a bird-friendly frit in a custom pattern co-created with a UTS student.

Rainwater is collected from the roof and stored in a cistern for irrigation of grade level planting. To mitigate the urban heat island effect, the school features a low maintenance sedum roof over the auditorium and the green plaza over the sunken gymnasium. Grade level paving is low albedo.

Despite the tight urban site, the project maximizes the planting of large shade trees. 16 large calliper trees have been planted, including eight on the property between existing mature shade trees, and seven along Huron Street, and one on the boulevard along Spadina Avenue.

Energy efficiency was a critical design mandate. M+E systems were carefully integrated to optimize energy use and maximize IAQ and comfort. Strategies and methods include demand control ventilation, displacement ventilation in the Auditorium, energy recovery in all air handling units, 97% efficiency condensing boilers, and VFDs on all motors. Other important energy conservation measures include low flow plumbing fixtures, daylight sensors and LED lighting throughout the building combined with occupancy sensors.

Overall, the UTS renovation and addition project incorporates several sustainable features and strategies to address both the climate and biodiversity emergencies.

Equity, Reconciliation and Diversity Statement

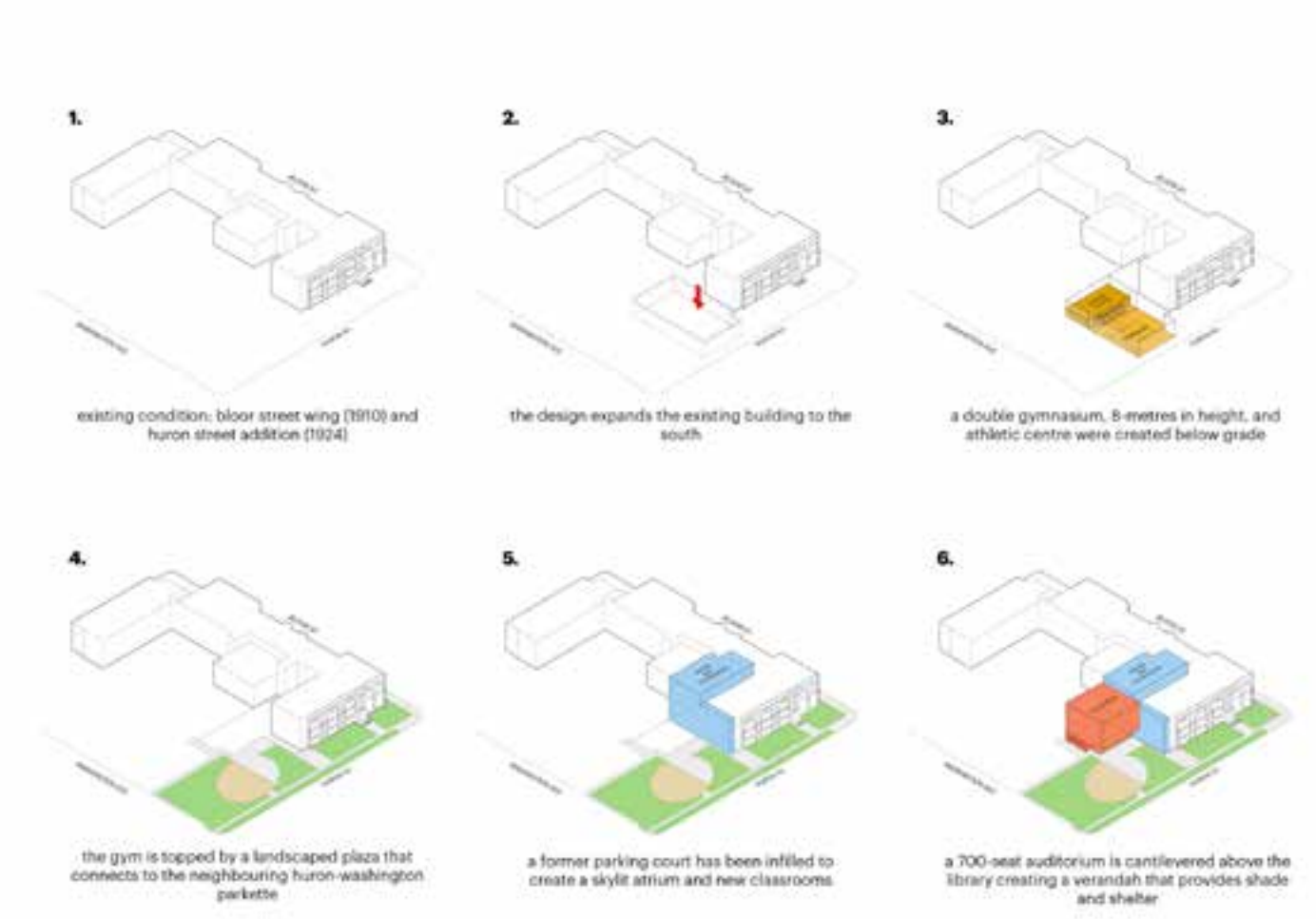
The design of UTS aligns with the core values of equity, diversity, and reconciliation. The school community strives to create a welcoming environment where racism is dismantled, and everyone is treated equitably, with respect and kindness. The design supports this mission by providing open and collaborative spaces that foster inclusivity and encourage participation in various co-curricular activities, such as the Indigenous Solidarity Committee and Gender Equity Committee.

21st century learning ideas are embedded into the design of UTS. The school includes a range of spaces with increased access to technology including, adaptable learning spaces, informal gathering areas, seminar rooms and smaller, quiet spaces for individual or small group use. Furniture is movable with plenty of soft seating. This variety allows students to find learning spaces that are comfortable for them, fostering a sense of belonging and inclusion. The Auditorium and Black-Box Theatre support multidisciplinary performances, taiko drumming, choirs, and instrumental ensembles. Overall, 21st century learning ideas provide a framework for creating a more inclusive and equitable education system, by recognizing the diverse needs and experiences of students and providing opportunities for each student to succeed.

The addition also includes a new accessible main entrance connecting to the parkette to the south and bringing people right into the heart of the central atrium. Accessible bathrooms and showers are in each of the four change rooms, and non-gender bathrooms are provided. The Auditorium provides accessible seating positions in prime locations around both the orchestra and balcony levels. Assistive listening systems and automatic door operators are offered in larger rooms. These features improve accessibility for students with hearing impairments or mobility challenges, further promoting inclusivity and equity.

The school's commitment to equity and reconciliation is interwoven into all that they do, and the design of the school facilitates this approach.





Energy Performance Metrics

Thermal Energy Demand Intensity: +/- 90 ekWh/m² per year

Green House Gas Intensity: 19 kgCO₂e/m² per year

Energy Use Intensity: 153 kWh/m² per year

556 YONGE

556 Yonge Street



Project Description

The property at 556 Yonge was left vacant after a devastating fire flattened the building in 2018. Located in the Historic Yonge Street Heritage Conservation District (HYHCD), the proposed replacement building had to comply with heritage design guidelines to ensure a compatible relationship with the existing urban context.

Owner Kingsett Captial, engaged ERA Architects to advise project architect K&K Architects, on the design of the principal east elevation and liaise with City of Toronto Heritage Staff. Through extensive archival research, analysis of the Yonge Street urban character, and familiarity with heritage best practice (including the Standards and Guidelines), ERA developed a contemporary design approach that was compatible with the historic streetscape. The proposed elevation referenced horizontal datum lines from neighbouring buildings, continued

the size and pattern of punched window openings across the facade, and matched the red-brick masonry construction. More specifically, brick headers above the window openings reference historic construction techniques in a contemporary fashion with bricks playfully staggered vertically. The design also includes a designated signage band above the ground floor storefront which manages sign placement on the facade and integrates with the adjacent retail frontage.

The resulting project is a stunning example of an urban infill project in the HYHCD, successfully balancing modern retail demands, contemporary architectural details, and historic construction techniques. It serves as a welcome addition to the Yonge Street streetscape and sets a precedent for new construction to come.

Project Team

Architects: ERA Architects and K&K Architects - partner
Engineers: Wynspec Engineering

Developer/Owner/Client

Gurd Sanghera
KingSett Capital

General Contractor

CanMar Contracting

Photographer

Nathan Cyprys



Sustainability Statement

The building at 556 Yonge Street is a forward-thinking project which considers the pressing climate and biodiversity emergencies by meeting and exceeding the sustainability performance requirements outlined in the Toronto Green Standard. This project not only adheres to the City of Toronto's guidelines but also integrates key strategies that support climate change mitigation, adaptation, and resilience.

A key feature of the design is the use of smaller punch window openings, which strategically minimize solar heat gain. This reduces the building's energy demand for cooling, contributing to energy efficiency and a lower operating carbon footprint. The thoughtful placement of these windows allows for optimal daylighting without compromising thermal comfort.

Additionally, the building's durable brick construction enhances both the environmental sustainability and longevity of the structure, ensuring that it remains a resilient asset in the urban landscape. The use of durable materials contributes to reducing maintenance needs and extending the life cycle of the building, aligning with sustainable building practices.

The development contributes to adding much-needed density in Toronto's downtown core, supporting the City's goal of creating more sustainable, walkable, and transit-oriented neighborhoods. By encouraging compact urban growth, this project minimizes sprawl and promotes more efficient use of land and resources.

Together, these design elements illustrate a commitment to addressing climate change through both mitigation and adaptation strategies. The project not only contributes to reducing environmental impacts but also fosters a resilient, sustainable urban community in line with Toronto's sustainability goals.

Equity, Reconciliation and Diversity Statement

This project is the outcome of a strong commitment to equity, reconciliation, and diversity throughout its design and development process. In line with ERA Architects' values, the project prioritizes the involvement of equity-deserving groups, ensuring that diverse perspectives are reflected at every stage.

Central to this commitment is the integration of key design elements that prioritize barrier-free design. The building provides unimpeded ground floor wheelchair access, ensuring that individuals with mobility challenges can easily enter the space. Additionally, a new elevator was incorporated to ensure seamless access between floors, further enhancing the building's inclusivity for people of all abilities. These features reflect a broader equity approach that seeks to break down physical and social barriers, creating a built environment that welcomes everyone.

The building layout prioritizes smaller, more affordable, retail units that are accessible to a broad array of independent business owners. This results in a more diverse community with more opportunities for newcomers to enter the marketplace and contribute to the vibrancy of Yonge Street. This approach to design not only ensures physical accessibility but also fosters an environment of respect, dignity, and equality for all people. Through these efforts, 556 Yonge Street stands as a model for inclusive urban development that reflects Toronto's diverse and vibrant community.





HAVERGAL COLLEGE UPPER AND JUNIOR SCHOOL ADDITIONS

1451 Avenue Road



Project Description

Havergal College is a leading independent day and boarding school for girls from Junior Kindergarten to Grade 12. The extent of the campus grounds, the unique topography of the ravine and woodland that traverse the site, the historic architecture, and the placement of all within a diverse highly urban context are unique to Havergal. The master plan builds upon these features to further the site-specific characteristics of the school as an environment for enriched learning, inquiry, and teaching excellence.

The master plan has been implemented through two phased projects: a two-storey expansion to the Junior School and a three-storey expansion and renovation of the Upper School.

The new 22,000 sq.ft addition to the Upper School has transformed an under-utilized service area, creating a new landscaped courtyard alongside three stories of studios, adaptable teaching and gathering space. The efficient narrow floorplates of the new addition provide extensive daylight and views between new and existing architecture, the 'quilted garden' court and the adjacent ravine setting. The new glass façade is punctuated by tall, perforated metal sunshade fins and articulated standing seam copper cladding. A cantilevered two-storey classroom block extends over the south side of the courtyard, providing covered outdoor workspace adjacent to ground floor

studios. A student commons atrium that acts as the main gathering space for Upper School students and opens to the garden court.

The Upper School expansion provides Havergal students an arts and technology-focused space to inspire learning, curiosity and creativity, and to enhance a shared sense of community within a remarkable natural setting.

Alternations and expansion of the Junior School create a series of shared and age-specific spaces for Junior Kindergarten to Grade 6 students. The new addition is designed to blend seamlessly with the existing building through the choices of stone and brick masonry cladding. The new transparent front entrance is marked by an extended copper and wood clad canopy, providing a sheltered area for student drop-off and pick-up and a welcoming point of arrival for visitors to the school.

New spaces include a suite of teaching spaces, a shared dining room and expanded music and STEM programs.

The Havergal values of fostering inquiry, curiosity, and engaging with the world and each other have been integrated into the design both spatially and experientially. New spaces foster the strong sense of community within the school and create an enhanced connection to the natural beauty of the surrounding site.

Project Team

Architects: Diamond Schmitt
Engineers: Blackwell (structural)
Mechanical / Electrical: Smith + Andersen
Civil: SCS Consulting
Footprint: LEED
Landscape Architects: Ferris Associates Inc.

Developer/Owner/Client

Havergal College

General Contractor

Buttcon Limited

Photographer

Tom Arban Photography Inc.



Sustainability Statement

The Havergal additions have achieved Toronto Green Standard Tier 2 and LEED Gold certification, establishing a new energy standard on the campus.

The designs incorporate low-tech passive strategies to minimize reliance exclusively on mechanical and electrical systems for heating and cooling. Large glazed areas have the majority of spaces naturally lit. Roller shades were incorporated into all glazing to manage solar heat gain and glare. Bird-friendly ceramic frit patterns were applied to all new exterior glazing.

The curtainwall and exterior rainscreen building envelope system is an airtight enclosure with minimized thermal bridges. Copper cladding was selected for its versatility, natural resistance to corrosion, low maintenance and long life-cycle. Operable windows and tall vertical perforated metal fins within the curtainwall system help to reduce HVAC loads.

At the Upper School, a small passive PhotoVoltaic array set on the clerestory roof of Upper School will help reduce energy consumption for the addition.

Both additions feature extensive use of wood, certified by the Forest Stewardship Council. Mass timber structure, interior finishes and exterior wood components were designed as signature elements, each relating to the school's woodland grounds – evoking the natural setting of the campus and strengthening bonds between students and environment.

The Upper School atrium, with exposed glulam timber elements, a douglas fir feature stair, and a green wall, acts as the main gathering space for students and opens to the garden court. The three storey green wall helps condition and humidify the mechanical air and promotes user well-being. Green roofs were maximized and reduce the heat island effect and cool the roof itself.

A stormwater collection system feeds into an on-site bio-swale, removing debris and pollution. Both Upper and Junior Schools have energy-efficient lighting and mechanical systems and low-use water fixtures and irrigation systems to reduce indoor water use by thirty-one percent.

Equity, Reconciliation and Diversity Statement

Equity, diversity and inclusion are essential components of Havergal's mission and its core values. As part of Havergal's mission statement, they:

- Seek to identify and remove barriers to equity, and increase access to opportunities.
- Actively pursue diversity to expand the knowledge and perspectives it brings.
- Collectively take responsibility to create a culture of inclusion.

Havergal's values of fostering inquiry, curiosity, and engaging with the world and each other have been integrated into the design both spatially and experientially. 21st century learning ideas are embedded into the design including open and collaborative spaces that foster inclusivity and encourage participation.

Material and colour palettes were chosen to align with early years pedagogy: students and their work are surrounded by the beauty and simplicity of natural materials. Development of the child's 'whole self' is paralleled by the implicit opportunity to see/sense the structural logic of the exposed construction assemblies, and to appreciate the material character of each of the exposed building materials. New spaces foster the strong sense of community within the school and create an enhanced connection to the natural beauty of the surrounding site.

Energy Performance Metrics

Upper School: 157.6 kWh/m²; Junior School: 124.9 kWh/m²

Junior School: 281 kWh/m²; Upper School: 257 kWh/m² (with PV: 249 kWh/m²)





ULSTER HOUSE

84 Ulster Street



Project Team

Architects: LGA Architectural Partners
Engineers: Blackwell Engineering - Structural Engineering
Landscape Architects: Lorraine Johnson - Native Plant Consultant
Building Science: RDH
Civil Engineering: Blue Grove Engineering Group Inc.
Mechanical & Electrical Engineering: RDZ Engineers

Developer/Owner/Client

Janna Levitt and Dean Goodman

General Contractor

Desar Construction Studio inc.

Photographer

Younes Bounhar - Doublespace Photography

Project Description

Ulster House, a pioneering infill housing project exemplifies gentle density, market affordability, thoughtful design, and environmental responsibility. Prior to the 2023 legalization of multiplexes, LGA Architectural Partners sought to create a prototype that would challenge Toronto's restrictive zoning policies and architectural norms. Acting as both architect and developer, LGA transformed a single-family property into Toronto's first multiplex condominium, consisting of five units within a three-storey building and a laneway house. Within a highly connected and amenity-rich mature neighbourhood, Ulster House demonstrates how multiplexes can be beautiful, livable and sustainable and in a condo format, more accessible to all.

The northeast corner of Ulster and Lippincott Streets presented challenges: a narrow lot, an adjoining home, and a mature spruce tree. LGA approached these as design opportunities, maximizing southern exposure for solar energy, integrating an expansive garden through a landscape easement, and meticulously scaling the massing.

Replacing a dilapidated single-family home, Ulster House breathes new life into the neighbourhood with five units dispersed between a three-storey building and a detached laneway house. Unit layouts prioritize livability within compact footprints: each has its own front door and outdoor space, generous windows, decks,

and cross ventilation drawing in natural light and air. The upper units each span two floors, separating living and sleeping spaces. A dimensional lumber structure allows for seamless renovations—already demonstrated by the current integration of the ground floor and laneway units.

To respect the surrounding built heritage, the main building features terracotta shingles that cue to the surrounding brick Victorians without emulating them, and the laneway house is clad in Shou Sugi Ban charred cedar that softly downplays its presence. The landscape reinforces ecological sustainability, with native species, an edible garden, and flood-resistant planting. Despite the yard's compact scale, it is amenity rich with an outdoor dining area, a workshop, a substantial edible garden, and a sauna within a recycled shipping container planted with a green roof. The multiplex's intriguing and uplifting presence has attracted curiosity and conversation well beyond the neighbourhood.

This development helped pave the way for Toronto's 2023 multiplex zoning reform, demonstrating how design can lead both policy and public imagination toward more inclusive, sustainable urban futures. Its modest scale conceals its outsized impact show policymakers, planners, and neighbours alike that urban growth can begin right at the lot line.



Sustainability Statement

The designers analyzed embodied and operational carbon emissions, benchmarking the project's Global Warming Potential (GWP) against the Architecture 2030 Challenge, which calls for a 40% reduction in carbon emissions compared to industry standards.

The project is powered entirely by renewable solar energy, eliminating reliance on fossil fuels. An all-electric mechanical system allows it to function without carbon-based energy sources, while passive lighting and ventilation strategies reduce energy consumption. Window placement optimizes daylight while minimizing heat gain, allowing natural light to permeate interiors without excessive artificial illumination. Cross-ventilation enhances energy performance, reducing mechanical cooling needs and ensuring a stable indoor climate.

Material selection played a critical role in reducing embodied carbon and ensuring efficiency. Stick-frame construction, chosen for its speed, adaptability over time, and low-carbon profile, was complemented by panelized prefabrication to streamline assembly and minimize waste. Concrete was limited to the below-grade foundation slab, significantly reducing carbon emissions.

Building envelopes were designed for durability and thermal efficiency. Masonry shingles are installed on simple wood battens, eliminating steel shelf angles and reducing material-related emissions. Shou Sugi Ban charred cedar, locally sourced from the Ottawa Valley, was selected for its longevity and natural resistance to weathering, requiring no additional treatments. These strategies extend material lifespan while lowering maintenance.

Ulster House incorporates landscaping that reinforces environmental leadership. A former lawn and hedge have been replaced with thriving native species that reduce irrigation and boost biodiversity. The backyard sauna, an exercise in circular design, was constructed from a salvaged shipping container, fully insulated and lined with reclaimed lumber. A green roof atop the sauna contributes to stormwater management while providing additional thermal insulation.

Ulster House's walkable, transit-rich location provides quick access to schools, shops, libraries, community hubs, and downtown life, supporting a car-free lifestyle and vibrant urban living.

Equity, Reconciliation and Diversity Statement

A major barrier to equitable housing in Toronto is restrictive zoning, which limits access to well-serviced neighbourhoods and disproportionately affects marginalized groups. Ulster House directly addresses this issue and sets a precedent for future developments committed to equity and housing as a fundamental right.

By transforming a single-family lot into four or five units, Ulster House fosters community and enables affordable home ownership in a mature, otherwise cost-prohibitive neighbourhood. It creates options for downsizers, first-time buyers, and multi-generational families seeking independent yet connected living.

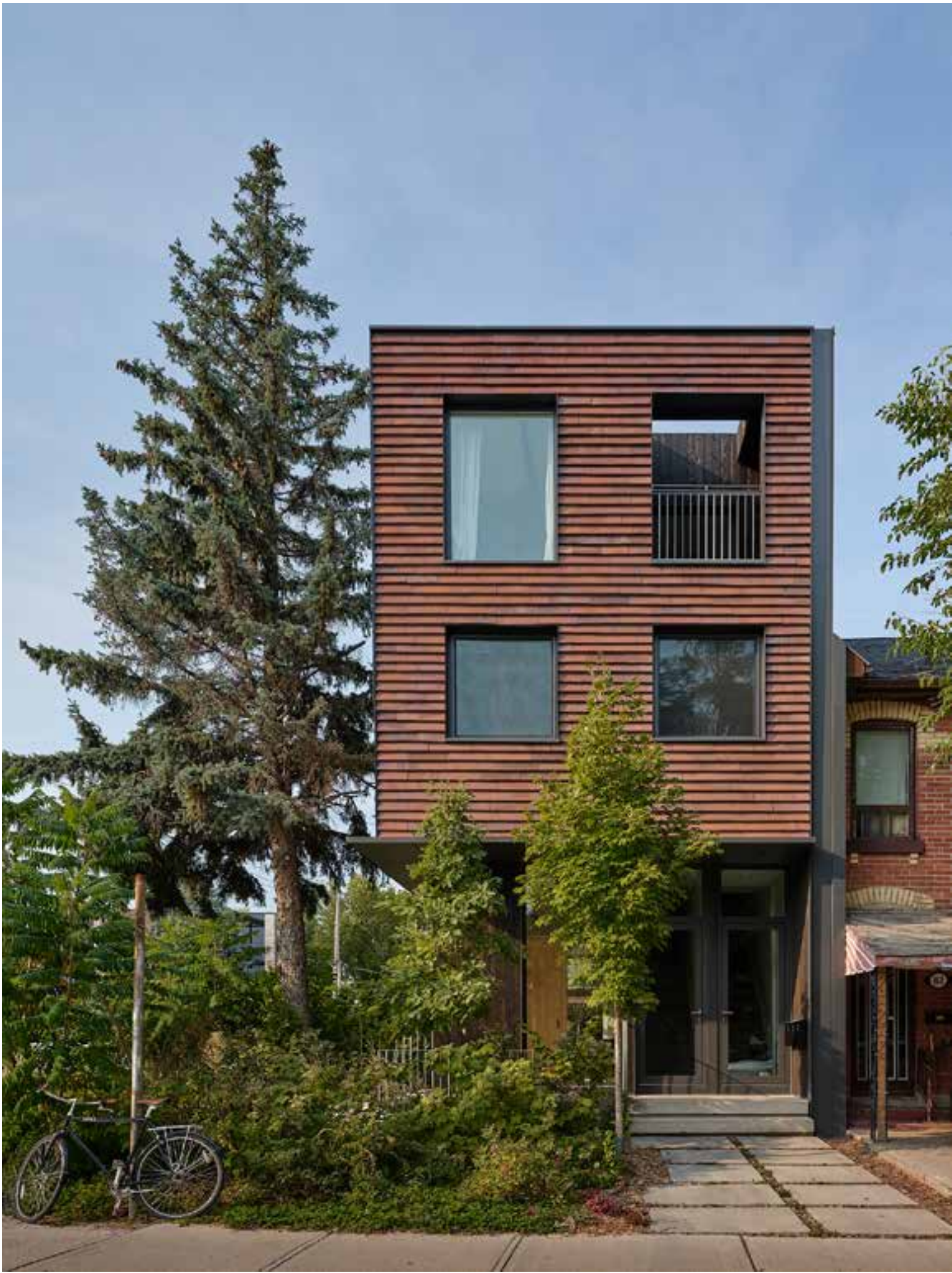
Designed for long-term affordability and flexibility, Ulster House supports residents' evolving needs. Dimensional lumber construction makes unit modifications easier, helping families—particularly racialized and low-income ones—avoid displacement and stay rooted in their communities.

Sustainable design reinforces these equity goals. Features like passive lighting and ventilation, rooftop solar panels, and durable, low-maintenance materials reduce operational costs, making homeownership and rental more economically viable.

Ulster House also reconnects with the land through thoughtful landscape and public realm design. An expanded landscape, native planting, and a shared, accessible courtyard encourage inclusivity and interaction—fostering community in a dense urban setting.

Challenging outdated development norms, Ulster House proves that sustainable, high-quality housing can be equitable, adaptable, and fully integrated into Toronto's evolving cityscape.





ST. CLEMENT'S SCHOOL - ADDITION AND RENOVATION

21 St Clements Avenue



Project Description

St. Clement's School engaged CS&P Architects for an architectural analysis to maximize academic facilities on a tight urban site with a strategy of carefully implemented vertically stacked connectivity.

The all-girls primary and secondary level independent school is privately-funded with a multi-generational alumni heritage with strong local ties. Spanning a process of nearly 10 years, CS&P worked closely with St. Clement's and the City of Toronto, to interpret the school's existing facilities, its context, and its needs. Early strategic renovations facilitated the school's operation throughout construction of a west addition. An aging skylight at the school's centre was replaced with a daylit clerestory, and, an elevator accessing roof-level play areas was renovated to include shade structures, soft surfaces, and didactic roof gardens.

West of the existing building, a new multi-level addition was developed in concert with new strategies for student access - as the addition occupies the School's former gated drop-off zone. Landscaped curb extensions at both ends of the school create a clear lay-by drop-off zone, while the narrowed St Clements Ave passively slows thru traffic.

The project widened municipal sidewalks surrounding the school, and narrowed the pedestrian street crossing at the north west. The site's fence was removed, using landscape and building massing to frame the south playground. This reinforces a civic presence to the single

block of St Clements Ave between Yonge St and Duplex, inviting pedestrian connections between the school and surrounding institutions.

When developing the parti and architectural language for the west addition, CS&P took contextual inspiration from the neighbouring St. Clement's Church spire, dormers, roof, and other limestone details. A monolithic architectural language was employed to strengthen a clear urban design proposition – A two-storey limestone skewed classroom block, elevated and hovering above an undulating landscape of lush new plantings, mature trees, and a generous inviting entrance. The ground floor massing is more opaque. It is inset substantially to create an urban-scaled recessed entrance and protect neighbouring tree root growth.

Massing alignments to Duplex Ave, along with a rigorous alignment to the existing north and south setbacks contribute to the addition's 'jewel-like' sculptural form. Customized chamfered curtainwall caps align with the face of composite stone cladding. At ground level, clever 'monolithic' detailing conceals exterior window frames.

The addition compliments the School's assemblage of previous architectural styles, it engages the street, and references the neighbouring St. Clements Anglican Church from where the school originated.

Project Team

Architects: CS&P Architects Inc.
Engineers: WSP (Structural), Smith + Andersen (Mechanical, Electrical)
Landscape Architects: Forrec
Others: Footprint (Sustainability), SCS Consulting Group, R.E. Millward (Planning)

Developer/Owner/Client

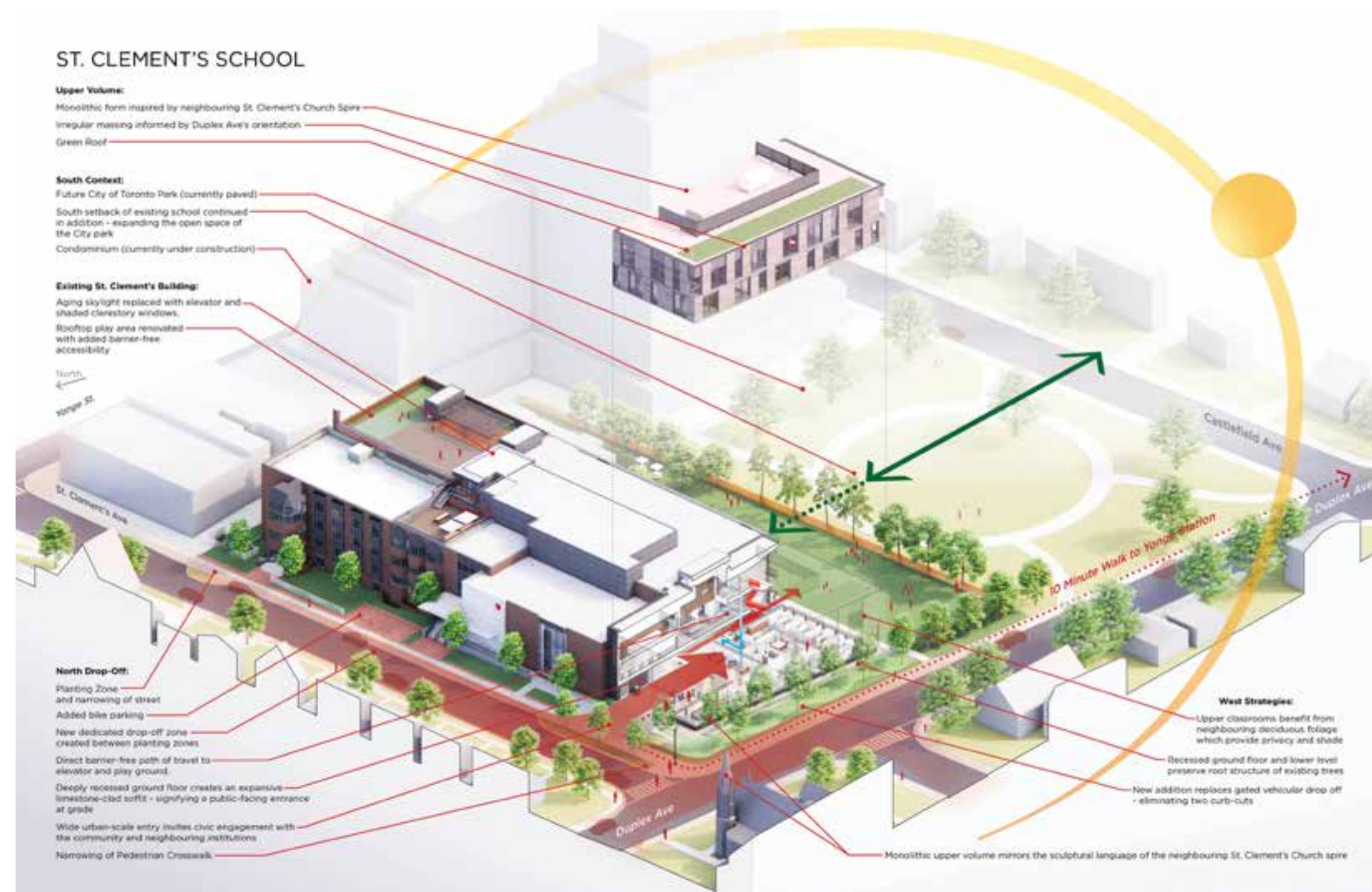
St. Clement's School

General Contractor

Prodigy Group

Photographer

Scott Norsworthy



Sustainability Statement

This project began with an intense engagement process and 'masterplan' for the School and its community. Fundamental to our approach was a deep understanding that the most sustainable building for preserving embodied carbon is adapting existing space as much as possible.

As a result, CS&P developed a hybrid approach involving both renovation and addition. At the east, an aging skylight was replaced with a clerestory volume that features deep overhangs and an accessible lift. This was central to CS&P's strategic alterations to intensify existing spaces, including the occupied roof terrace. Pockets of didactic gardens were incorporated in a revitalized rooftop play area, while the addition accommodates a substantial green roof that slows stormwater runoff, and contributes to a reduced urban heat island affect. The project meets/exceeds Toronto Green Standard requirements (Tier 1, Version 3, In alignment with a December 2019 SPA Submission).

In the new, West Addition, a recessed ground floor and lower-level ensures the health of the adjacent mature trees and their established root structures. Second-floor and third-floor classrooms benefit from the neighbouring deciduous foliage, which provides privacy and seasonal shade.

The façade's deeply recessed glazing partially shades 'punched' windows. This ensures an energy efficient window-to-wall ratio overall, and limits expansive glass curtainwall to the ground-floor north entrance and the south-facing stair.

A key circulation artery, and important conceptual 'void', the stair uses the thermal mass from adjacent shear walls to eliminate its cooling requirements.

The Addition uses a DOAS (Dedicated-Outdoor-Air-System) mechanical strategy. This energy-efficient system employs heat recovery technology, and gives greater control over humidity and indoor air quality. It also offers the added benefit of smaller duct requirements – enabling higher ceilings and brighter, naturally-lit interiors.

These accomplishments were achieved through extensive coordination with Mechanical Engineers and Sustainability Consultants from the project's onset through to completion.

Equity, Reconciliation and Diversity Statement

St. Clement's School has a long history of diversity, equity, and inclusion – dating back to strategic governance, a 2012 mission statement, and 2012-2017 strategic plan.

The Addition and Renovation of St. Clement's School embodies these values. A years-long engagement process included the voice of every student, leading to unique and innovative user-group meetings that solicited meaningful insights from grades 1 through 12.

Fundamental to the project was a strengthening of community connections – which informed the building's clear urban design strategy.

A generously-recessed and visually porous at-grade accessible entrance, crowned with a 'monolithic' two-storey academic volume. This expressive form visually connects classroom activity with street life with large punch windows pulled outwards to the street's setback and towards its neighbourhood.

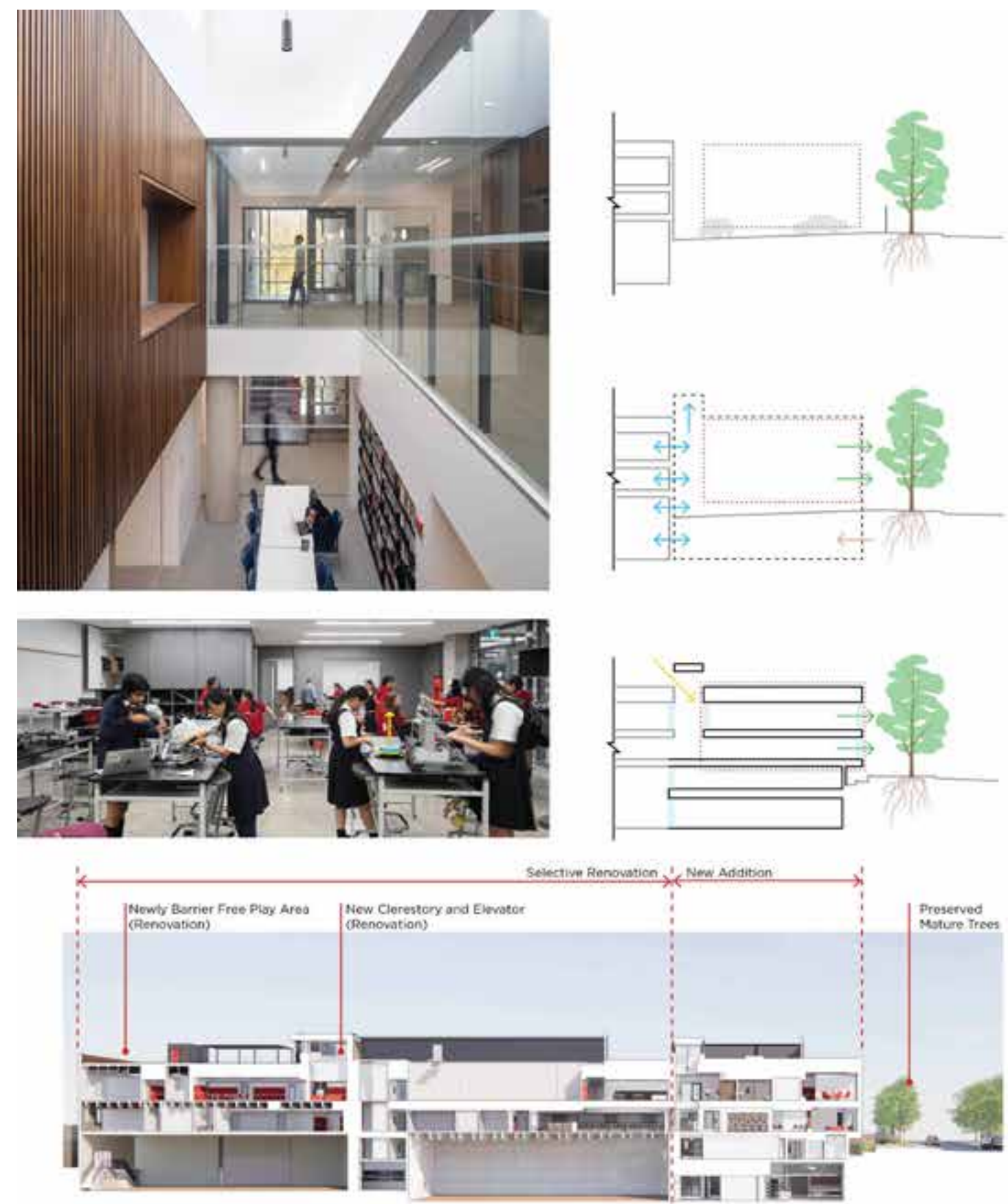
Although a single-gender school for girls, St. Clement's School has taken active steps to include students who do not identify as female, as well as 'Alums' - adopting a gender-neutral term for graduates of the school.

In alignment with the school's Guidelines for Respecting and Accommodating Transgender Students at St. Clement's School (2015), the addition includes the school's first purpose-built gender-neutral bathroom.

The school's lower-level houses an expansive robotics labs and maker spaces. Designed to accommodate a robotics arena in a large column-free space, encircled by storage, break out spaces, and collaborative zones. This program represents a pedagogical shift in the perception of women and girls pursuing careers in STEM related fields. This generous design hopes to enable girls to pursue their passions in traditionally male-dominated fields of study.



SUBMISSIONS PRIVATE BUILDINGS IN CONTEXT — LOW-SCALE 3A-11



DEEPLY AFFORDABLE HOUSING AT 1120 OSSINGTON

1120 Ossington Avenue

 [@st-clare's-multifaith-housing-society](https://www.linkedin.com/company/st-clare-s-multifaith-housing-society)



Project Team

Architects: Smart Density - Site Plan Architect,
mcCallumSather - Architects of Record
Engineers: Fabian Papa + Partners (civil), Hammershlag and
Joffe (mechanical), Birnie (electrical), Aspect (Structural)
Landscape Architects: Quinn
Artist: Leo Krukowski
Others: E5 (CLT), mcCallumSather (AOR), Contract Framing
(Erection)

Developer/Owner/Client

Assembly Corp

General Contractor

Loftin

Photographer

Younes Bounhar
Leo Krukowski
Assembly Corp

Project Description

1120 Ossington is a 25-unit, three-storey supportive housing building developed by the non-profit organization St. Clare's Multifaith Housing Society. It provides permanent, rent-g geared-to-income housing for individuals experiencing chronic homelessness. Built on a surplus portion of land next to a converted church already serving as supportive housing, the project increases the total number of affordable units on site and makes the land more efficient to operate.

The project was made possible through strong financial support from all levels of government, with the City of Toronto playing a key role through its Open Doors and Concept 2 Keys programs, which provided capital funding, fee waivers, and expedited approvals. Additional funding from CMHC, the Province of Ontario, and private donors ensured the project could deliver deep affordability while meeting high standards for design and sustainability.

The building is a simple, L-shaped infill structure designed to fit with the surrounding residential context. It aligns with the height and setback of adjacent properties, follows Toronto's Low-Rise Urban Design Guidelines, and uses materials and tones drawn from the neighboring church to ensure continuity, while is clearly contemporary in form and construction.

The project was built using mass timber and panelized, tilt-up construction, allowing the structure to go up in just 17 days. This offsite fabrication method reduced construction time, waste, and neighbourhood disruption,

while achieving high energy performance. The envelope is R40 nominal, the slab is Passive House-rated, and the building is modelled to perform 40% better than NECB baseline. A Building Automation System is being installed to monitor real-time energy use and compare it to projected performance.

The micro-units each include a kitchenette and private bathroom, providing residents with autonomy and privacy—critical for individuals exiting homelessness. Shared indoor spaces support on-site services and community-building. An exterior corridor and throughout units allow for natural ventilation and improve indoor air quality, while also lowering operating costs.

Design challenges from the mass timber and modular construction process limited articulation. The team responded by using color, pattern, and integrated public art to create a building that contributes visually to the street and showcase that affordable housing could be beautiful.

This project is a clear, replicable model for how supportive housing can be delivered quickly, affordably, and sustainably, without compromising on design quality or community fit. It demonstrates that housing for vulnerable populations can meet high architectural and environmental standards while also strengthening the urban fabric.



Sustainability Statement

1120 Ossington was designed to meet high sustainability standards while delivering permanent supportive housing in an efficient and replicable way. The building is modelled to perform 40% better than the NECB baseline, significantly reducing energy use and operational costs over its lifespan.

The structure is built from 3-ply cross-laminated timber (CLT) sourced from Ontario forests, a renewable material with a lower carbon footprint than conventional concrete or steel. This mass timber system, combined with offsite panelized construction, reduced construction waste and on-site disruption, while improving quality control.

The building envelope is R40 nominal, and the slab is a Passive House-rated system from Legalett, providing a high-performance thermal barrier. These components reduce heat loss, improve occupant comfort, and lower energy consumption throughout the year.

As an infill development, 1120 Ossington adds housing density without expanding the urban footprint. Located directly on a transit line, it supports walkability, reduces car dependency, and makes better use of existing infrastructure—key principles of sustainable urban development.

A Building Automation System (BAS) is being installed to track actual energy performance, allowing the team to compare real usage to the TEDI and TEUI values from the energy model. This data will help refine future projects and ensure continued accountability in building operations.

Equity, Reconciliation and Diversity Statement

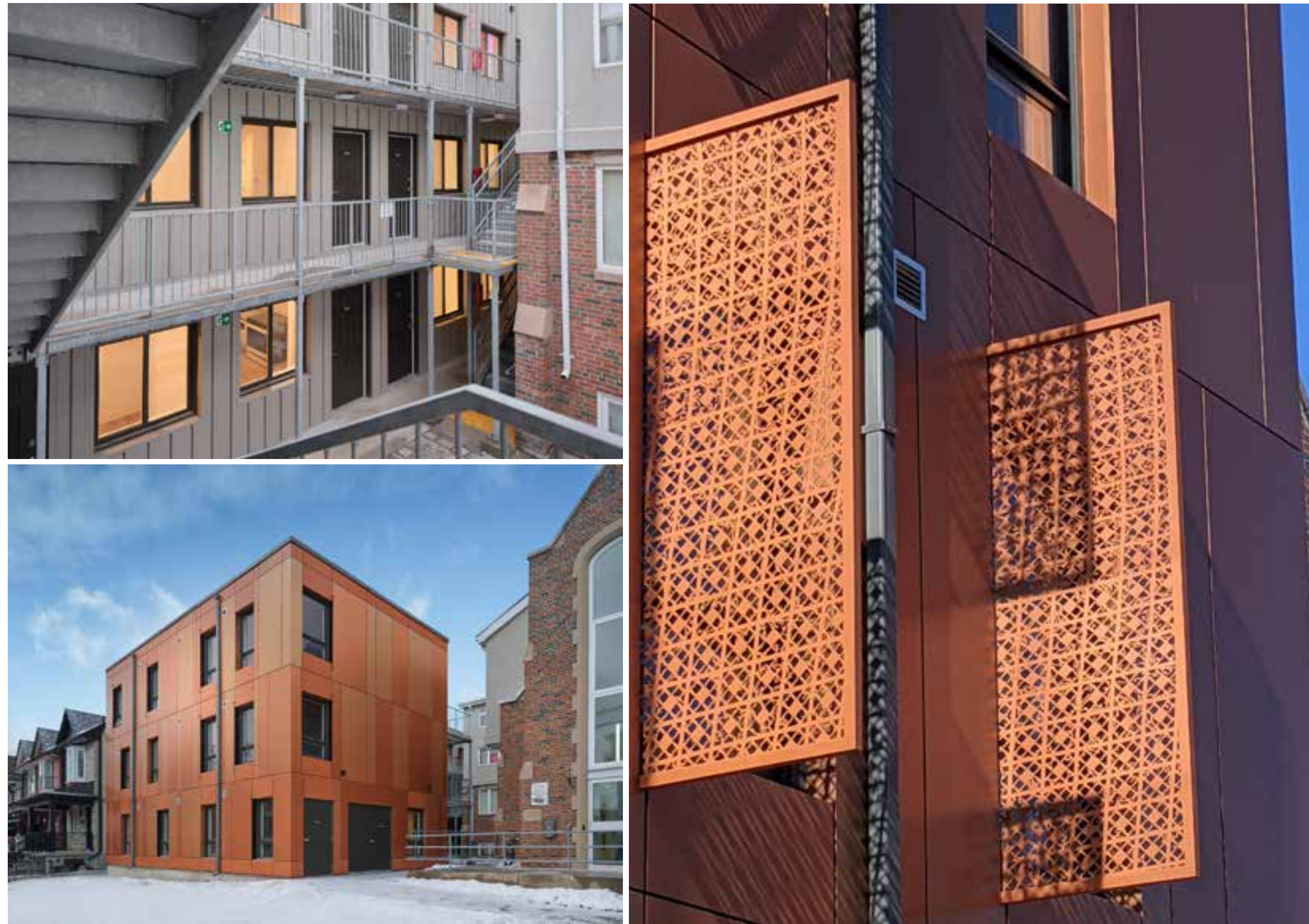
1120 Ossington is grounded in the principle of equity in housing access. All 25 units are rent-geared-to-income, ensuring that individuals who have experienced chronic homelessness—many of whom rely on social assistance—can access permanent, stable housing. Most tenants will pay \$582 per month, the shelter allowance under ODSP, making this project deeply affordable and financially inclusive by design.

This level of affordability is made possible through a collaborative funding model that includes the City of Toronto's Open Doors and Concept 2 Keys programs, along with support from CMHC, the Province of Ontario, and private contributions. These funding mechanisms were critical in ensuring that high-quality housing could be delivered without passing costs on to tenants.

In addition to financial equity, the project includes partnerships with Indigenous-led organizations such as Thunderwoman Lodge and Na-Me-Res, who provide culturally specific support services for Indigenous tenants. This approach helps address systemic barriers to housing and ensures long-term housing stability for marginalized populations.

1120 Ossington demonstrates how equitable housing can be delivered through thoughtful policy alignment, strong partnerships, and a commitment to serving those most often excluded from the housing system.





Public Art Statement

At 1120 Ossington, the public art is not an add-on—it is integrated into the architecture and expresses the same values that guide the project as a whole: dignity, care, and attention to detail. Created by artist Leo Krukowski, Wind Garden is a series of openwork metal screens mounted beside the windows of each apartment. These panels provide shade, privacy, and visual richness, while also acting as a functional extension of the building's façade.

Each screen features a grid of approximately 1,500 unique cells, formed by layering geometric patterns inspired by the growth forms of Indigenous and naturalized plants native to the Great Lakes region—particularly the maple, which is also used in the building's landscaping. The cells vary in density to control light and shadow, creating a gradual transition from lighter panels at the ground level to denser ones above, echoing the experience of light passing through a forest canopy.

These shades interact with the building and its environment throughout the day. As the sun rises, the panels cast dynamic shadows across the façade and into the units, creating moments that connect residents to the natural world in an intimate and ever-changing way. The curvature and flow of each panel are calibrated to evoke wind passing through trees, visible from the street and designed to invite repeated attention.

The artwork's integration into the structure ensures it remains a permanent and purposeful feature, not a decorative afterthought. In the context of affordable housing—where budgets are tight and finishes often utilitarian—Wind Garden serves another important function: it preserves the evidence of care. Its craftsmanship signals to residents that this place was built with intention, and that beauty and privacy are part of what they deserve.

46-54 OSSINGTON AVENUE

46-54 Ossington Avenue



Project Description

Located at the heart of Toronto's Ossington corridor, 46-54 Ossington Avenue exemplifies sensitive infill development that both preserves and reinterprets the character of one of the city's most dynamic main streets. This project transformed a cluster of single-family homes into a vibrant yet cohesive mixed-use development, including retail at grade, and offices and residential uses above, that demonstrate excellence in contextual integration, heritage conservation, and contemporary urban design.

46-54 Ossington Avenue improves the public realm by animating the street edge with active retail frontages that welcome a diverse range of users. Space for outdoor seating, subtle landscaping, and warm materiality make the sidewalk feel like an extension of the public space, reinforcing the street's role as a social connector. By framing the sidewalk with a human-scaled façade, the design enhances the sense of place and human comfort.

A main consideration during its design was how to integrate the project into the existing context by

maintaining the scale and rhythm of the original structures. Rather than imposing a new architectural language, the design carefully reconstructs the front facades with references to traditional proportions and materials—brick, wood, and stone—while providing a fresh take, creating a dialogue between past and present and ensuring the heritage qualities of the streetscape remain legible and intact.

This approach demonstrates a clear and thoughtful urban design intent: to intensify responsibly while preserving the neighbourhood's identity. It aligns with the City of Toronto's Urban Design Guidelines by promoting walkability and supporting a vibrant mixed-use community.

Most importantly, 46–54 Ossington Avenue is a manifestation of Human Architecture, our firm's design philosophy--creating a design that fosters connection, comfort, and belonging. Through scale, material, and use, the building supports the emotional and functional needs of its users and neighbours alike, contributing to a more resilient and inclusive city.

Project Team
Architects: Audax

Developer/Owner/Client
Hullmark

Photographer
James Morley at Double Space Photo



Sustainability Statement

At Audax, sustainability is deeply embedded in our Human Architecture philosophy—an approach that champions design with enduring relevance, human-scale sensitivity, and material integrity. This philosophy guided every aspect of 46–54 Ossington Avenue.

By transforming a row of aging single-family homes into a thoughtfully scaled mixed-use development, the project prioritizes adaptive reuse over demolition. This decision reduces embodied carbon, construction waste, and the environmental burden of rebuilding—acknowledging that the greenest buildings are often those that already exist. Through timeless design—durable materials, contextual massing, and classic proportions—we reduce the risk of obsolescence and demolition in the future, preserving environmental resources across generations. Additionally, public realm improvements include widened sidewalks, and active ground-floor uses.

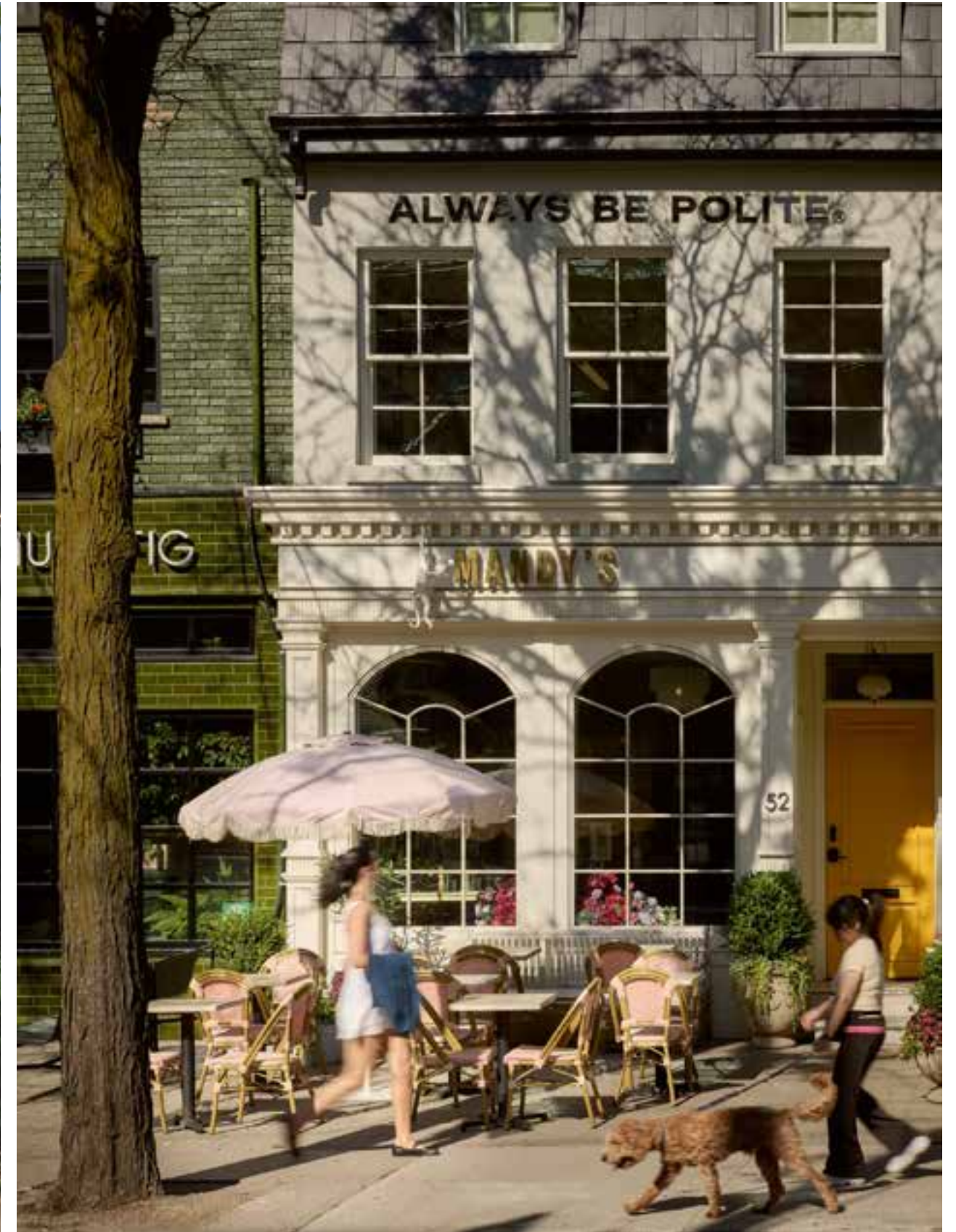
46–54 Ossington Avenue demonstrates that when sustainability is coupled with timeless design and long-term thinking, buildings can become resilient, community-serving fixtures in the city's landscape—built not just for today, but for decades to come.

Equity, Reconciliation and Diversity Statement

At 46–54 Ossington Avenue, our design process was grounded in the belief that good architecture can help foster a more inclusive and equitable city. While modest in scale, this project reimagines a row of former single-family homes as a series of flexible mixed-use spaces—tailored to the needs of small business owners and independent retailers, many of whom represent equity-deserving communities. These types of spaces are increasingly rare in rapidly developing neighborhoods, and we saw an opportunity to preserve Ossington’s creative, community-oriented spirit by making room for the kinds of businesses that shape local identity.

As a practice, Audax is committed to the principles of Human Architecture: design that is rooted in empathy, longevity, and care. We believe that inclusive cities are shaped through everyday interactions with spaces that welcome and reflect a broad range of people and experiences. Though this project doesn’t make bold claims, it works quietly to preserve the diversity of urban life—by supporting local business, respecting neighborhood character, and making space for stories still being written.







SUBMISSIONS

| PRIVATE BUILDINGS
IN CONTEXT — MID-RISE

A mid-rise building is generally taller than four storeys, but no taller than the width of the adjacent street right-of-way (i.e. typically between 5 and 11 storeys). Submissions may include, but are not limited to: mixed-use “Avenue” buildings, small apartment/condo buildings, commercial and industrial buildings.

JUNCTION POINT

2625 Dundas Street West



Project Description

Junction Point is a mid-rise residential project that marks a shift toward context-sensitive density in established neighbourhoods. Located at the eastern gateway to the Junction, the development is both a marker and mediator. Bridging the industrial heritage of the Junction Triangle to the east with the low-rise residential character of West Bend, it introduces a new infill typology that sensitively addresses the “missing middle” in Toronto housing; a mid-rise alternative to single-family houses and high-rise towers, with massing inspired by the proportions and materiality of the 19th-century commercial and warehouse buildings that define the Junction.

The building is an eight-storey prism—robust, sculpted, and contextually responsive, designed “in the round” to address its three highly visible frontages: Dundas Street West, Brad Street, and Indian Road. The prism is set back at grade on Dundas and Annette to create generous sidewalks, while the mid-section is carved to form inset balconies that break down its volume. The top level is stepped back on all sides to reduce mass and shadow impact, and the west elevation steps back to protect the privacy of adjacent homes. Altogether, the building expresses a careful negotiation between density and human scale.

Junction Point’s architectural language is a sophisticated reimagining of the neighbourhood’s industrial and Victorian heritage. It is defined by a rhythmic, two-storey expression that refines the façade and makes the building more approachable at street level. The ground floor townhouses are clad in glass and metal panels to create a transparent, pedestrian-friendly base. From levels two through seven, the building is wrapped in alternating panels of solid and screen brick—each panel spanning two floors and articulated by horizontal channels that emphasize the datum. The use of Nebraska Ironspot brick throughout reinforces the building’s connection to the Junction’s material history. As solid cladding, it evokes the vestigial warehouse architecture of the area; as screening, it references the tradition of ornamental brickwork found in local Victorian homes. These screens perform both aesthetic and environmental roles—softening the mass, filtering daylight into interiors, and providing a sense of permeability between public and private space. At night, the screens allow light from individual units to filter out, and the building glows softly like a lantern—serving as a warm and recognizable presence along Dundas Street. At level eight, the building is fully glazed and stepped back, visually dissolving the uppermost volume and minimizing its apparent height.

Project Team

Architects: Alliance

Engineers: Jablonsky Ast and Partners

(Structural), Smith & Andersen (Mechanical and Electrical), N and N Engineering Ltd. (Civil)

Landscape Architects: NAK Design Strategies

Developer/Owner/Client

Gairloch Developments

General Contractor

Highstar Building Inc.

Photographer

A-Frame Photography



Sustainability Statement

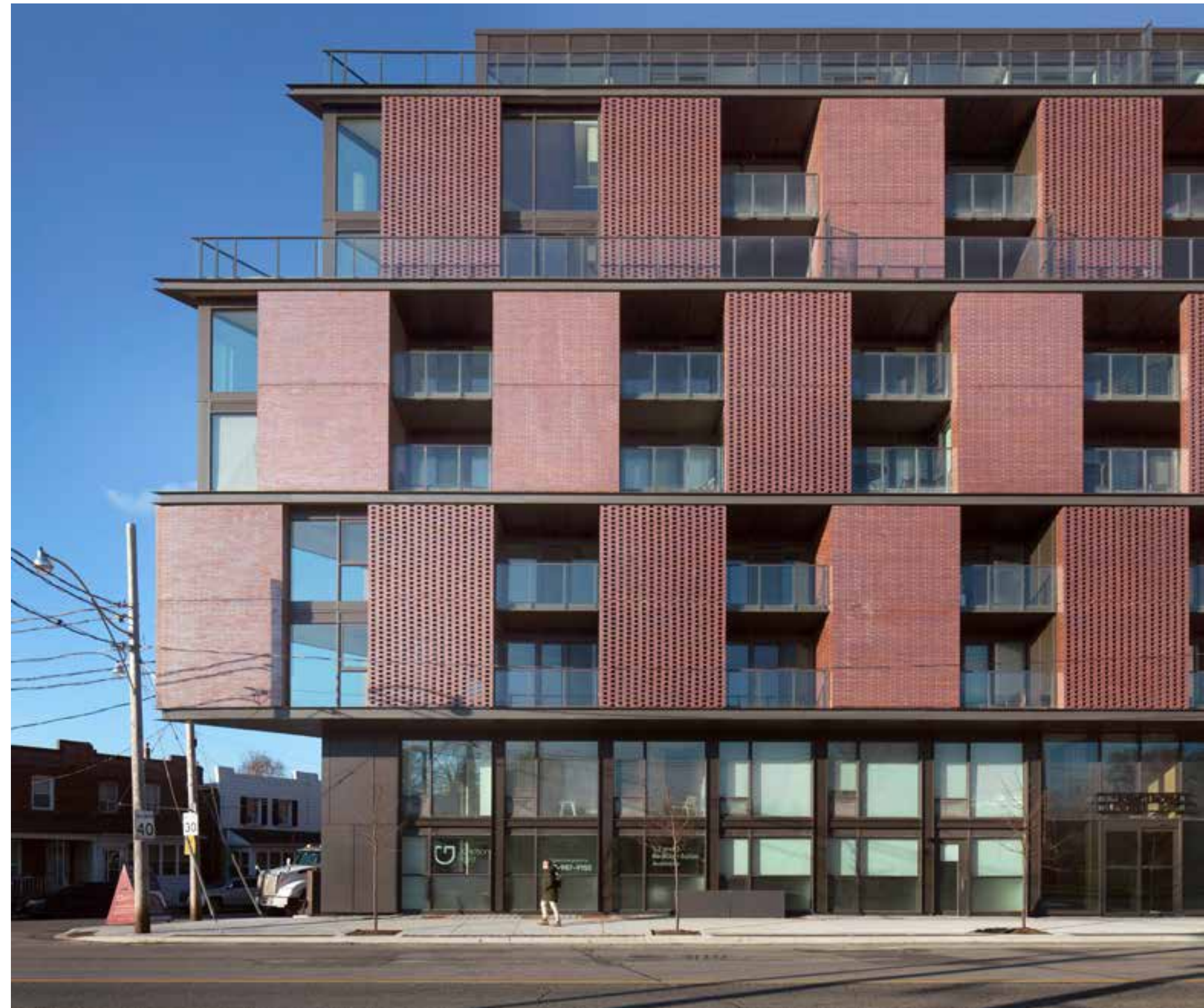
The project meets Toronto Green Standard v3 Tier 1 performance, delivering meaningful reductions in energy use and greenhouse gas emissions. A mix of energy-efficient lighting, air-side heat recovery, condensing boilers, and low-flow plumbing fixtures contribute to a total annual energy use of 345,945.10 kWh, approximately 18% lower than the Ontario Building Code baseline. Electrical use totals 971,031.30 kWh (vs. 975,309.10 kWh for a reference building), and gas use is 612,340.70 kWh (vs. 954,008.00 kWh). The Energy Use Intensity (EUI) is 124.20 kWh/m², Greenhouse Gas Intensity is 12.49 kgCO₂e/m², and the TEDI (Thermal Energy Demand Intensity) is 61.4 kWh/m², with total annual heat demand of 783,055.00 kWh. Major savings were realized in lighting (17,404.20 kWh), space heating (268,153.60 kWh), pumps (13,771.00 kWh), and service hot water (132,758.30 kWh).

Equity, Reconciliation and Diversity Statement

Our project prioritizes design excellence, functionality, and innovation—qualities we believe should stand as the primary measures of urban design merit. To meet the City of Toronto’s mandatory equity, reconciliation, and diversity statement, we assert that our architectural design inherently benefits all communities, by creating accessible, high-quality urban spaces. Community voices in the diverse Junction Neighbourhood were amplified through a detailed consultation processes throughout the almost seven-year design, development and construction process, relationships were strengthened via deep professional collaboration. Our methodology focused on technical and aesthetic outcomes, advancing equitable use through universal design principles.

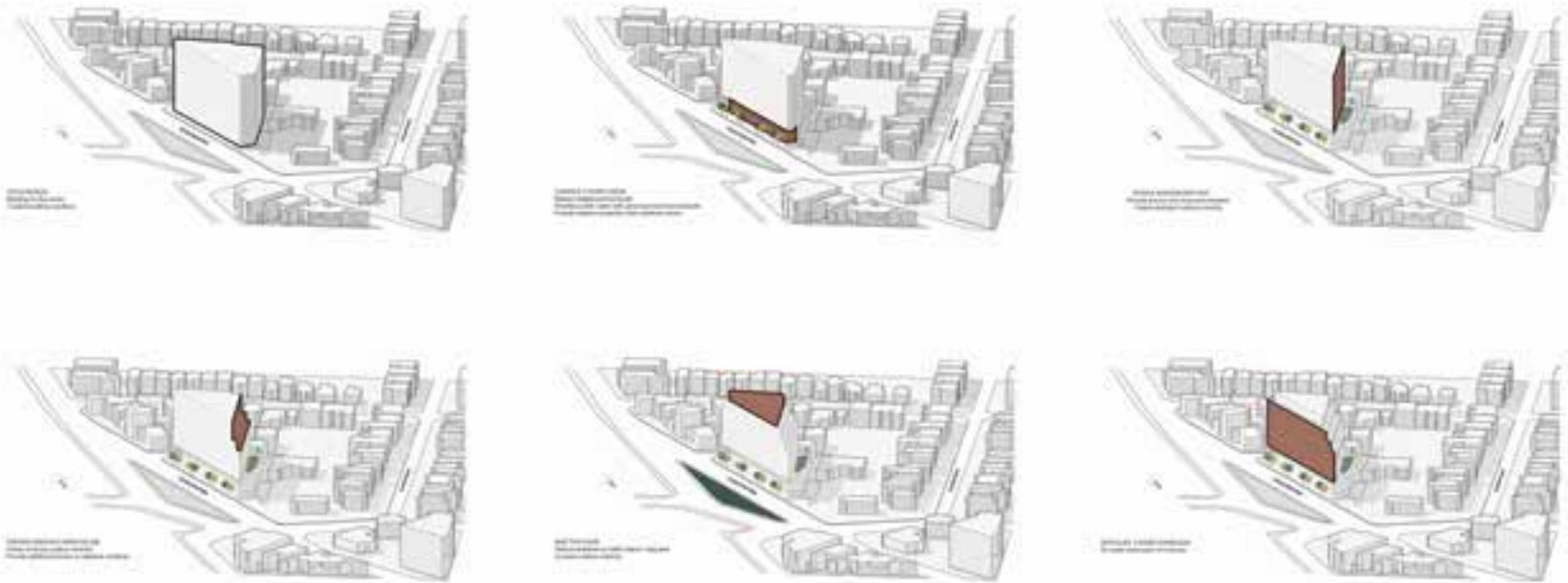
Energy Performance Metrics

Energy performance metrics have been included in the submission.





SCULPTING JUNCTION POINT—AN ITERATIVE PROCESS



WATERWORKS

505 Richmond Street West



Project Team

Architects: Diamond Schmitt Architects
 Engineers: Jablonsky, Ast and Partners - Structural
 Landscape Architects: Janet Rosenberg and Studio
 Food Hall Interior Art: Andre Kan, BORRRIS, Cam Miller,
 Courtney Wotherspoon, Grier Drummond, Jacquie Comrie,
 Jimmy Chiale, Kelcy Timmons Chan, Kellen Hatanaka,
 Michèle Bérard, Priscilla Yu, Thomarya Fergus, Zephyr
 Heritage: ERA Architects
 Mechanical/Electrical: Smith + Anderson
 Exterior Lighting: Marcel Dion Lighting Design

Developer/Owner/Client

MOD Developments Inc., Woodcliffe Landmark Properties

General Contractor

Bluescape Construction Management Inc.

Photographer

Micheal Leckman
 Lisa Logan Photography
 Joy von Tiedemann Photography Inc.
 Stephen Evans Photography
 doublespace photography

Project Description

The Waterworks development has revitalized an historically significant block in downtown Toronto, with a history of public uses that date back to the earliest days of the city. It was granted to the city in 1837 for a Public Market given its central location in the newly developing west-end. The St. Andrew's Market was built in 1850, demolished in 1932, and replaced that year with a complex of art deco public works buildings known as the Waterworks Building. By the 2010's, both the buildings and the park to the south were in a serious state of disrepair, with 20% of the historic park being used as a parking lot. The city declared the buildings surplus in 2011 and the site was put on the market.

When the developers acquired the site in 2015, they shared the city's vision of creating a "complete community", re-integrating the buildings back into the urban fabric, enhancing the public realm, going beyond the minimum in applying the city's urban design guidelines with regards to massing and terracing, and setting a precedent for new developments through design excellence in combining cutting-edge modern architecture with meticulous heritage restoration.

A mix of uses was envisioned including residential (both market and affordable), community (a YMCA)

and retail uses including a Food Hall, all within the context of extensive heritage retention, repurposing and restoration. The block-long Richmond Street façade was retained in situ with numerous ground floor windows becoming doors to permit entrances and sidewalk cafes. A mid-block service carriageway at the foot of Augusta Avenue was transformed into a pedestrian north-south connection into an inner courtyard and the north entrance of the Food Hall. Housed in a former machine hall that extended from Brant Street to Maud Street, this heritage building was completely restored to its original 1932 design by reglazing steel windows that had been bricked-in in the 1950's, and a series of skylights that were covered with plywood.

New openings were added at both the east and west entrances, allowing a new pedestrian connection from Spadina Avenue via Camden Street. New doors and windows were added on the St. Andrews Playground frontage, animating the park space and providing pedestrians a new north-south route from Adelaide Street West to Richmond Street West. The developers participated in the St. Andrew's Playground revitalization and the public realm of the new park has been enhanced with the new Food Hall.



Sustainability Statement

The design of Waterworks embraces current standards of sustainable design through comprehensive heritage preservation, passive design principles, inclusion of high performing energy recovery ventilation in all suites, the inclusion of blinds in all suites, and enhanced roof gardens and green roofing on all available roof areas.

The significant heritage preservation efforts undertaken at Waterworks has effectively reduced resource and material consumption, diverted waste from landfill and significantly reduced carbon emissions. By implementing passive design principles, such as the orientation of the U-shaped residential portion to the south, the articulation of the building, façade design and its window-to-wall ratio, the Waterworks building utilizes a high-performing building envelope to passively shade and significantly reduce energy consumption. Furthermore, the inclusion of energy recovery ventilators (ERV's) in all suites ensures that mechanical systems are optimally utilizing and recovering any available heat that would otherwise be exhausted to the exterior.

New tree planting and streetscaping on the building's three street frontages have enhanced the public realm and added to the city's tree canopy. Close study of the City's Green Streets policies resulted in both wider sidewalks and extensive planting beds (with ginkgoes, hydrangeas and yews) that enhance the extent and longevity of the urban forest by improving conditions for urban tree growth, mitigate urban heat island effect and manage stormwater runoff.

Enhanced green roofs (more like meadows than lawns), also reduce the urban heat island effect while creating a new eco-system encouraging butterfly and bee habitats throughout the roofscape of the project.

In addition to integrating the principles of sustainable design outlined above, Waterworks was designed to Tier 1 of the Toronto Green Standard.

Equity, Reconciliation and Diversity Statement

Waterworks recognizes our responsibility as architects to preserve our cities' historic buildings, while at the same time re-imagining them to appropriately respond to the changing conditions and needs of contemporary society, not only elevating their architectural merit, but their societal contribution to neighbourhood health and wellness value as well. By integrating the history of the industrial site, Waterworks expresses a holistic approach to retaining the stories of our cities, while setting the stage for new narratives and opportunities for urban transformation.

The King-Spadina neighbourhood in Toronto is one of the fastest growing areas of the city. From a residential population of 945 people in 1996, it is projected that by the end of this decade the population will be close to 40,000. However, this explosive growth in population has not been matched by a commensurate growth in community and social services.

Waterworks addresses these needs by offering amenities and services that cater to a wide demographic, fostering inclusivity and maintaining the area's socioeconomic diversity. This approach ensures that all community members have access to resources that enhance their quality of life. The development has transformed a vacant heritage complex and run-down park into a social hub for the entire King West community. The inclusion of a YMCA, restaurants along Richmond Street, and the transformation of a block-long, double-height former machine hall into a Food Hall with new doors that open onto the historic St. Andrew's Playground have all added vitality and new energy to the King West neighbourhood.

The residential portion of Waterworks includes both market and affordable housing (15 units for artists sponsored by Artscape) with larger suites that are suitable for families with children. A portion of the original 1932 building at the north-east corner houses Eva's Phoenix, an existing transitional housing facility for homeless youths.





Public Art Statement

Suspended high above the food hall is an ambitious art installation featuring the work of thirteen diverse artists from across Canada. Painted directly onto spheres, the artworks range from richly-hued and joyous abstractions to playful and dynamic graphic illustrations. These illuminated orbs reflect the vibrancy of Toronto and the vibrancy of the Waterworks Food Hall while introducing playful geometry to the delicately restored heritage hall.

128 HAZELTON AVENUE 128 Hazelton Avenue



Project Description

Designing 128 Hazelton Avenue presented the unique challenge of reconciling traditional architectural principles with contemporary urban living. Inspired by the enduring appeal of Haussmann’s 19th-century Parisian apartment blocks, we looked to these historic precedents to understand the qualities that make them so admired—even after more than a century. Their mid-rise scale, elegant proportions, finely detailed façades, and limestone exteriors coalesce into buildings that are more than just residences—they are integral pieces of a unified city fabric.

Haussmann’s genius lay not only in the architecture itself, but in the way each building contributed to a larger urban vision. This idea—that buildings should be thoughtfully integrated into their surroundings—became central to our approach. Informed by this ethos, we designed 128 Hazelton Avenue to echo those timeless characteristics while tailoring them to the context of contemporary Toronto.

Rather than pursue a monolithic glass tower, we focused on creating a building that felt grounded and human-scaled. French balconies, textured white stone cladding, and progressive step-backs enhance privacy and bring

in natural light, while maintaining a clear rhythm along the street. Larger windows and a flat roof introduce a modern edge, striking a careful balance between classical inspiration and contemporary function.

Located at a transition point between Yorkville’s low-rise heritage homes and the more industrial character of Davenport Road, the site demanded a sensitive response. Our design acts as a mediator between these two distinct urban conditions. The entrance, articulated at the scale of a single-family home, softens the building’s presence at street level and provides a welcoming, domestic feel for residents. Through this gesture, we aimed not only to blend the building into its surroundings, but to elevate the streetscape experience for all who pass by.

128 Hazelton Avenue exemplifies our Human Architecture philosophy—an approach that draws on historical precedent to create spaces that are emotionally resonant, materially rich, and enduring in their relevance. By respecting context, prioritizing beauty, and designing with purpose, we believe this project contributes to the long-term vitality of its neighbourhood and the broader urban fabric.

Project Team

Architects: Audax
Engineers: Stephenson Engineering
Landscape Architects: The Planning Partnership

Developer/Owner/Client

Mizrahi Developments, Constantine Enterprises Inc

Photographer

James Morley at Double Space Photo



Sustainability Statement

128 Hazelton Avenue takes a long-term, thoughtful approach to sustainability by integrating durable materials, energy-conscious design strategies, and a context-sensitive site response in alignment with the City of Toronto’s environmental objectives. The building reflects Audax’s Human Architecture philosophy, which emphasizes longevity, quality craftsmanship, and emotional resonance as fundamental to sustainable development.

A compact mid-rise form reduces shadowing and encourages a walkable, human-scaled environment. The use of stone cladding, selected for their durability and low maintenance, supports long building life cycles and reduces the need for resource-intensive repairs or renovations over time. The design also incorporates green roof coverage to assist with stormwater retention and contribute to mitigating the urban heat island effect. These features work in tandem with the building’s urban location, which is well-served by existing transit and pedestrian infrastructure, encouraging low-impact transportation options.

Most importantly, we believe that 128 Hazelton Avenue takes a unique approach to sustainability by recognizing that beauty, durability, and thoughtful design are key to long-term environmental stewardship. A building constructed with high-quality materials, exceptional craftsmanship, a context-sensitive approach, and especially a timeless design is one that communities value—and motivates its community to preserve it for generations. In contrast, buildings that lack these qualities often fail to inspire attachment, leading to demolition and greater environmental impact when renovations inevitably become necessary.

128 Hazelton Avenue demonstrates that sustainable design can be approached through a lens of quality, durability, and contextual awareness—ensuring not only energy and resource efficiency, but also the creation of a timeless, resilient building that contributes positively to Toronto’s evolving urban fabric.

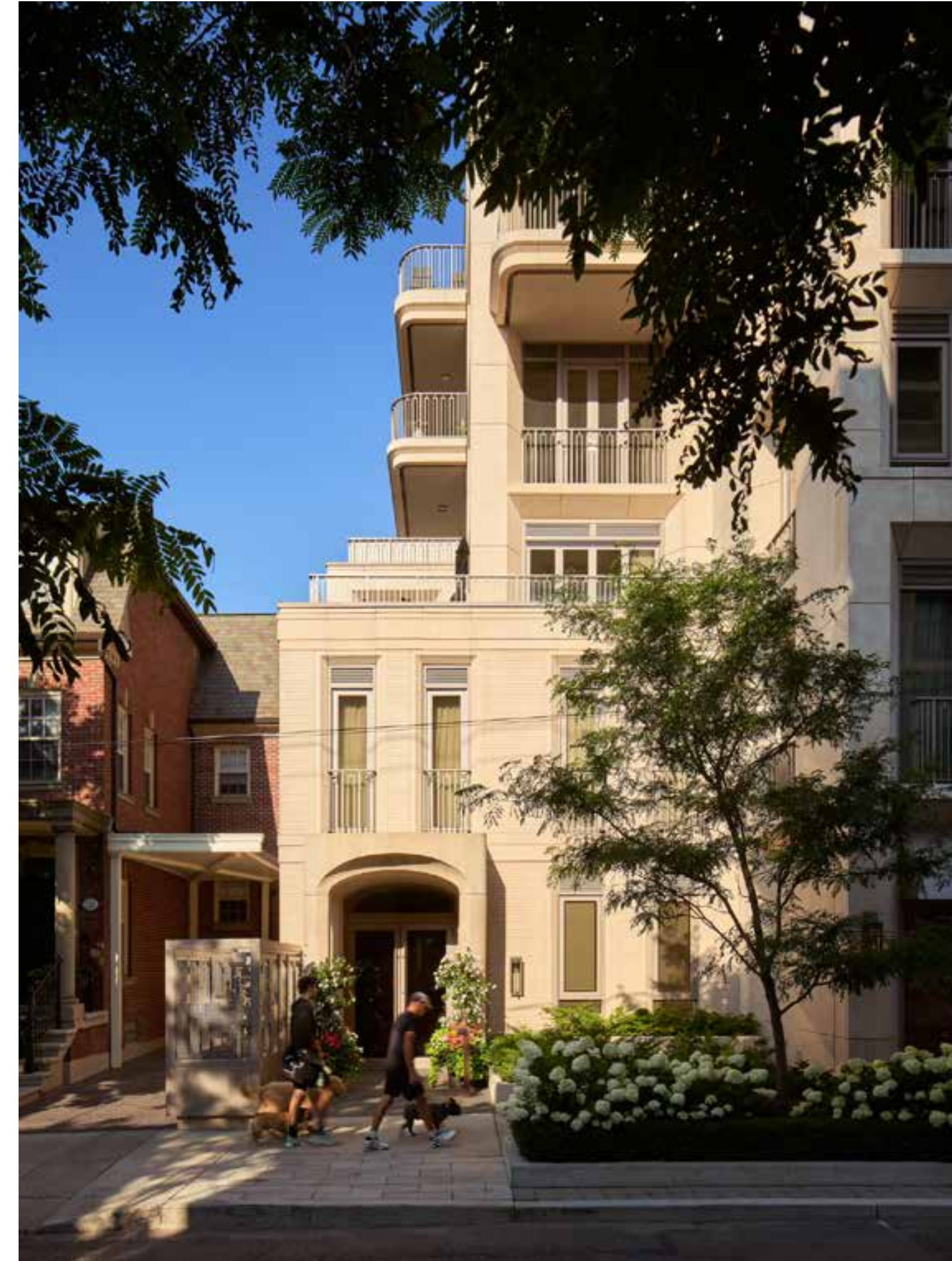
Equity, Reconciliation and Diversity Statement

While 128 Hazelton is a private condominium project with a defined residential scope, we recognize that all architecture—regardless of typology—has the power to shape a more equitable, inclusive, and just city. From the outset, our team approached the design with this responsibility in mind, grounded in a commitment to positively contributing to Toronto’s built environment and fostering a sense of place that supports dignity, safety, and belonging for all.

Informed by early dialogue with the City and shaped by feedback gathered through the community consultation process, the project reflects a collaborative understanding of its urban context. Situated at the intersection of Yorkville’s heritage conservation district and a more industrial urban corridor, 128 Hazelton responds to the complexities of its site by mediating between varied building scales and urban conditions. This approach reinforces continuity, access, and legibility in the public realm. The building’s massing, materiality, and entrance sequence were carefully considered to promote a welcoming, pedestrian-oriented experience that aligns with inclusive design principles.

Although this particular development did not involve direct engagement with Indigenous, Black, or equity-deserving communities during its design phase, Audax remains committed to evolving our practice through reconciliation-informed approaches. We are actively building internal capacity to better understand the role of architecture in Indigenous place-keeping, the importance of truly accessible design, and the ways in which systemic inequities are embedded in the built environment.

By anchoring our work in long-term, context-sensitive thinking—and by designing spaces that invite permanence, stewardship, and care—we aim to contribute to a more inclusive city: one that is built not only for today, but for generations to come.





1181 QUEEN STREET WEST

1181 Queen Street West



Project Description

1181 Queen Street West is a 15-storey boutique condominium that stands as a sculptural gateway into Toronto’s eclectic Queen West neighbourhood. Designed by BDP Quadrangle for Skale Developments and completed in 2024, the 132,000-square-foot development offers 121 uniquely configured residences, 7,500 square feet of vibrant retail at grade, and a curated suite of wellness-focused amenities including a mezzanine fitness centre, a yoga studio, and an outdoor courtyard designed for communal gathering and resident connection.

Responding thoughtfully to a triangular site at the intersection of Queen Street West and Gladstone Avenue, the building’s wedge-shaped form steps back in deep terraces, offering generous private outdoor spaces and minimizing shadow impact on the street. The torqued massing not only enhances solar access but also creates a distinctive silhouette that shifts depending on the viewer’s perspective. Its artful silhouette acts in dialogue with the adjacent heritage architecture—most notably, the historic Gladstone Hotel—through a façade of silver-grey brick chosen to complement the neighbourhood’s character.

Beyond aesthetics, 1181 Queen Street West delivers a meaningful contribution to urban sustainability. The project meets Toronto Green Standard Tier 2 requirements and features green roofs that mitigate the urban heat island effect, support stormwater management, and boost energy efficiency. The building’s

orientation and material choices were informed by climate and wind data to optimize comfort and performance. Its location—within a highly walkable, transit-served area—reduces car dependence while fostering active engagement with the surrounding community of independent shops, galleries, and cultural venues. The project completes the final phase of the Queen West Triangle, bridging the historic Queen Street scale with taller towers on Sudbury Street and resolving massing, shadow, and scale with sensitivity to context.

Internally, the design prioritizes diversity of living arrangements, offering over 50 different floor plans. This level of customization is rare in developments of its size and creates a true alternative to traditional single-family housing, particularly appealing to the “second condo” market. Social interaction is encouraged through shared amenities like a private screening room and dining area, while bike and vehicle parking are sensitively integrated below grade.

By replacing a former strip mall with a forward-thinking mid-rise development, 1181 Queen Street West revitalizes a key urban corner with density, design, and community in mind. Its innovative architecture, sustainable strategies, and contextual sensitivity position it as a standout project that enhances both the built form and the lived experience of Queen West.

Project Team

Architects: BDP Quadrangle
Structural Engineers: Stephenson Engineering
(now Salas O’Brien)
Mechanical & Electrical Engineers: MV Shore
Associates
Landscape Architects: Land Art Design

Developer/Owner/Client
Skale Developments Inc.

General Contractor
Skale Developments Inc.

Photographer
Younes Bounhar



Sustainability Statement

1181 Queen Street West reflects a forward-thinking and holistic approach to sustainability, achieving the City of Toronto's Green Standard Version 2, Tier 2, while supporting broader goals of climate change mitigation, adaptation, and urban resilience. At the time of design, meeting Tier 2 was a significant milestone, requiring at least a 12% energy efficiency improvement over the 2017 Ontario Building Code. The project exceeded this with a 13.6% improvement, supported by as-built metrics: EUI 207, TEDi 62, and GHGi 22.

High-efficiency mechanical systems, a 50% window-to-wall ratio, high R-value envelope assemblies, and in-suite heat recovery support the energy strategy. Other sustainability measures include low-flow plumbing fixtures, ECM motors, and variable-speed pumps that conserve energy and water. A key strategy was placing all of the insulation outside the stud cavity producing deep window reveals while enhancing both the thermal performance and architectural expression. This innovative "envelope-first" design strategy sets the bar for buildings that will be built to higher levels of performance required for the newer versions of the TGS going forward.

The architecture itself supports passive strategies, with stepped terraces that maximize daylighting and natural ventilation, while reducing heat gain through strategic orientation and high-performance glazing designed to limit solar heat gain. Green roofs across multiple levels provide insulation, manage stormwater on-site, and contribute to urban biodiversity. These landscaped terraces help counteract the urban heat island effect and offer visual and environmental benefits to both residents and the surrounding community.

In addition, located in a walkable, transit-rich neighbourhood with limited car parking and 128 bicycle spaces, the project encourages sustainable transportation and vibrant street-level activity.

Equity, Reconciliation and Diversity Statement

1181 Queen Street West was envisioned as more than a residential building—it is a platform for inclusive urban living that reflects the diversity and vibrancy of Toronto’s Queen West neighbourhood. Its design and development were guided by principles of access, equity, and community connection, aiming to create a place where a broader range of people can belong.

At the street level, the integration of retail and public realm enhancements—including widened sidewalks, seating areas, and future tree planting—creates an open, welcoming environment that encourages social interaction across communities. The site, formerly a strip mall, is being transformed into a more socially cohesive and environmentally responsive development that encourages walkability and participation in neighbourhood life.

The project embraced inclusive design from the outset by engaging Human Space, BDP’s inclusive design consultancy, to guide accessibility strategies throughout. Their involvement helped ensure that the building meets accessibility standards, creating a welcoming and supportive environment for people of all abilities. This commitment to accessibility strengthens the project’s goal of fostering a sense of belonging and dignity for all residents and visitors.





Public Art Statement

Public art plays a subtle but integral role in the identity and streetscape presence of 1181 Queen Street West. While the project does not include a standalone public art commission, artistic expression is woven directly into the building's architecture through the use of site-specific, sculptural elements that engage both residents and the wider community.

Artistic expression extends through the building's cladding: a custom long-format manufactured stone brick from Arriscraft, locally sourced in Cambridge, Ontario. Its silver-grey tone and refined texture reference nearby heritage buildings like the Gladstone Hotel, bridging Queen West's historic character with its evolving urban and cultural identity.

Located at a prominent intersection, the building's sculptural form and integrated art features contribute to the vibrancy of Queen Street West, one of Toronto's most celebrated creative districts. The integration of art within the building's fabric—rather than as an object applied after the fact—fosters a stronger connection between the architecture and the artistic energy of the neighbourhood. It enhances the pedestrian experience, signals the building's commitment to design excellence, and reinforces Queen West's identity as a hub for culture and creativity.

Through this approach, 1181 Queen Street West contributes meaningfully to the public realm, offering an architectural expression that is both functional and poetic—where art and design coalesce to enrich the community.

WONDER CONDOS

150 Logan Avenue



Project Description

As the city of Toronto undergoes unprecedented change in its urban fabric, the value of links to its past are more appreciated than ever. Building on an urban brown-field site, Wonder Condominium intensifies the city's density, while sustaining the historic streetscape and a neighbourhood landmark.

Wonder Condos is located on the historic site of the former Weston Bakery in Toronto's east end Leslieville neighbourhood. The Weston Bakery produced the iconic Wonder Bread and consisted of an eclectic mix of one-to-four-storey factory buildings constructed from 1920 to 1929 with later additions added haphazardly to the site as it adapted to changing manufacturing needs. When the bakery closed in 2014, its sturdy industrial fabric presented an opportunity to re-imagine the site, continuing its legacy in response to its ever-changing surroundings.

The approximately 1.54-acre site is now occupied by the U-shaped Wonder Condominium, an eight-storey mid-rise building with 285 residential units including townhouses and hard- and soft-lofts. The base of the U is formed by the Edwardian brick factory building retained along Eastern Avenue to the south with retail spaces at grade and hard loft units on the upper heritage floors. Two new wings along Logan and Booth Avenues blend old with new using carefully chosen complementary masonry. Consisting of two-storey townhouses at the street and new construction above, the wings form a landscaped courtyard space to the north which aligns with a mid-block public laneway, connecting the building to the surrounding neighbourhood. Wider public sidewalks have been provided as well as street landscaping.

New construction above and to the north of the heritage building steps back with private terraces as the building increases in height. A landscaped amenity terrace is located at the eighth floor, set back to minimize overlooking adjacent backyards. Below grade parking for the building was also offered to neighbouring residents for purchase.

An inviting, light-filled double-height lobby is creatively accented with salvaged bakery equipment. This includes large metal cooling racks that now act as chandelier-like artifacts suspended from the lobby ceiling. Metal oven panels, former freight elevator doors and other artifacts are integrated into the design of shared common spaces, fostering a sense of history and place.

As a blend of old and new, Wonder Condos preserves the historical significance of the Weston Bakery while providing modern living spaces. The thoughtful integration respects the neighborhood's heritage making Wonder Condos a cornerstone of Leslieville's transformation.

Project Team

Architects: Diamond Schmitt
Engineers: Entuitive (Structural)
Landscape Architects: Alexander Budrevics & Associates Ltd.
Heritage Architects: GBCA Architects
Mechanical/Electrical Engineers: MCW Consultants
Urban Planning: Bousfields Inc.

Developer/Owner/Client

Graywood Developments / Alterra Developments

General Contractor

Alterra Developments

Photographer

Tom Arban Photography Inc.



Sustainability Statement

The project began with the goal of reusing as much of the former factory's robust concrete and steel structure, reducing the overall embodied carbon footprint.

Contaminated remnants from the previous bakery's equipment and surfaces, including asbestos, lead paint and mercury thermometers were properly remediated and removed from the existing heritage building following provincial standards and regulations before work began to prepare the spaces for residential and retail occupancy.

Integrating the new multi-unit residential building with the reused portion of the original factory called for ingenuity in finding solutions to many existing conditions. This included mediating different floor-to-floor heights; supporting existing structures during construction; diverting materials from landfill by salvaging 180m² of original face brick for heritage repairs and, enlarging or adding windows for sufficient daylight in units while maintaining the heritage fabric. To ensure energy efficiency and thermal comfort, insulation was added to the interior of the original uninsulated mass masonry walls in a carefully-considered manner that preserves the integrity of the existing brick.

Energy efficiency measures were deployed to meet Toronto Green Standard Tier 2, including a window-to-wall ratio of 40%, high-performance glazing, in-suite energy recovery units and high efficiency mechanical equipment throughout that collectively reduces the building's EUI by 22% better than base case scenario. Extensive green roofs cover over 60% of the roof area benefiting biodiversity and pollinator species while absorbing storm surges and reducing the urban heat island effect. The site also captures 100% of all rainwater run-off in underground cisterns that filter and re-use gray water for non-potable irrigation on the site.

What was once a moderately contaminated industrial site, is now a complex of homes in a re-adapted heritage building flooded with natural light, supplied with ample bicycle parking facilities and new retail frontage to bring needed animation to an otherwise under-utilized arterial street.

Equity, Reconciliation and Diversity Statement

Wonder condominium is a community development designed with a commitment to inclusion and values a culture of respect, understanding and engagement with the local neighbourhood.

Part of the underlying fabric of the development is the variety of units available for different users, including 10% of Suites being 3-bedroom homes along with 17 two-storey townhomes sensitively integrated into the residential side streets. These suites provide a flexibility for families to grow and evolve. The entire facility is also built with accessibility and barrier-free design in-mind, including over 15% of suites built to barrier-free guidelines.

Amenities provided to the community at Wonder include a co-working space and family room child-friendly play / gathering space on the main floor, a gym within the heritage building's cellar level with exposed original brick foundation walls, a large outdoor terrace and indoor events space for large gatherings at the rooftop level. Gender-neutral accessible bathrooms are provided for all amenity facilities.

Ground-Level retail along Eastern Avenue is designed with accessible entrances and paths of travel and include five fine-grained retail spaces with large street-facing windows that will contribute to active storefronts, visibility and security that will reanimate of this part of Leslieville. With access to car share and public retail parking on the P1 Level, and a dedicated retail elevator, the facility is designed to welcome all residents and members of the public. By implementing these initiatives, Wonder Condo creates a more inclusive and welcoming environment for all residents, fostering a stronger and more vibrant community.

Energy Performance Metrics

Energy Use Intensity: 169.40 kWh/m².yr





2 QUEEN STREET

2 Queen Street West

in

@Zeidler Architecture Inc.

@wearezeidler



Project Description

Located at the high-profile intersection of Queen and Yonge Streets, 2 Queen Street West represents a precedent-setting urban intervention that redefines heritage renewal and mid-rise densification in Toronto’s downtown core. The project breathes new life into the historic 1896 Philip Jamieson Building through a sensitive, yet bold restoration and addition that exemplifies design excellence, accessibility, and urban renewal.

A key strength of the project lies in its positive contribution to the public realm. The restoration of the building’s façade—with over 40,000 replica bricks and carefully recreated heritage detailing—reinstates a long-lost architectural anchor to Queen Street’s pedestrian experience. The three-storey glass addition is set back from the parapet, appearing to float above the historic cornice line, maintaining the human-scale rhythm of the street while signalling renewal and transparency. The renewed retail frontage and enhanced sidewalk interface activate the streetscape and reinforce Queen Street’s identity as one of Toronto’s most vital public places.

The building’s urban design intent—to revitalize and elevate a cultural landmark while accommodating modern uses—is achieved through a meticulous integration of new and old. The contemporary rooftop volume complements rather than competes with the heritage structure, a strategy that reinforces Toronto’s broader urban design guidelines for

mid-rise development, complete streets, and heritage conservation. The curved corner architecture—designed in 1896 to alleviate pedestrian traffic and provide improved visibility into the store—is continued through the curved glass addition. This careful layering allows 2 Queen to successfully integrate with the surrounding urban fabric, and link internally to the CF Toronto Eaton Centre while enhancing the historic streetscape along Queen and Yonge Streets.

Barrier-free access was fully integrated into the design, with the addition of new elevators, accessible entrances, and unobstructed circulation routes, meeting or exceeding the Toronto Accessibility Design Guidelines. These upgrades support inclusive access for all users, including those with mobility devices, while opening the building to the broader public.

Sustainability was approached holistically. Retention of the façade minimized demolition waste and preserved embodied carbon, while a new high-performance envelope, enhanced insulation, material selection, and 7,100 sq. ft. green roof contribute to energy efficiency, urban biodiversity, and stormwater management—aligning with the Toronto Green Standard and TransformTO goals. Its direct adjacency to streetcar and subway lines, coupled with walkable connections, encourages low-carbon mobility.

Project Team

Architects: Zeidler Architecture Inc.

Engineers: RJC Engineers – Structural Engineer, The HIDI Group – Electrical Engineer

Artist: Toronto Art Restoration – Gilding Conservator

Heritage Consultant: ERA Architects

Steel Fabrication/Erection: Walters Inc.

Lighting Design: Gabriel Mackinnon Lighting Design

Developer/Owner/Client

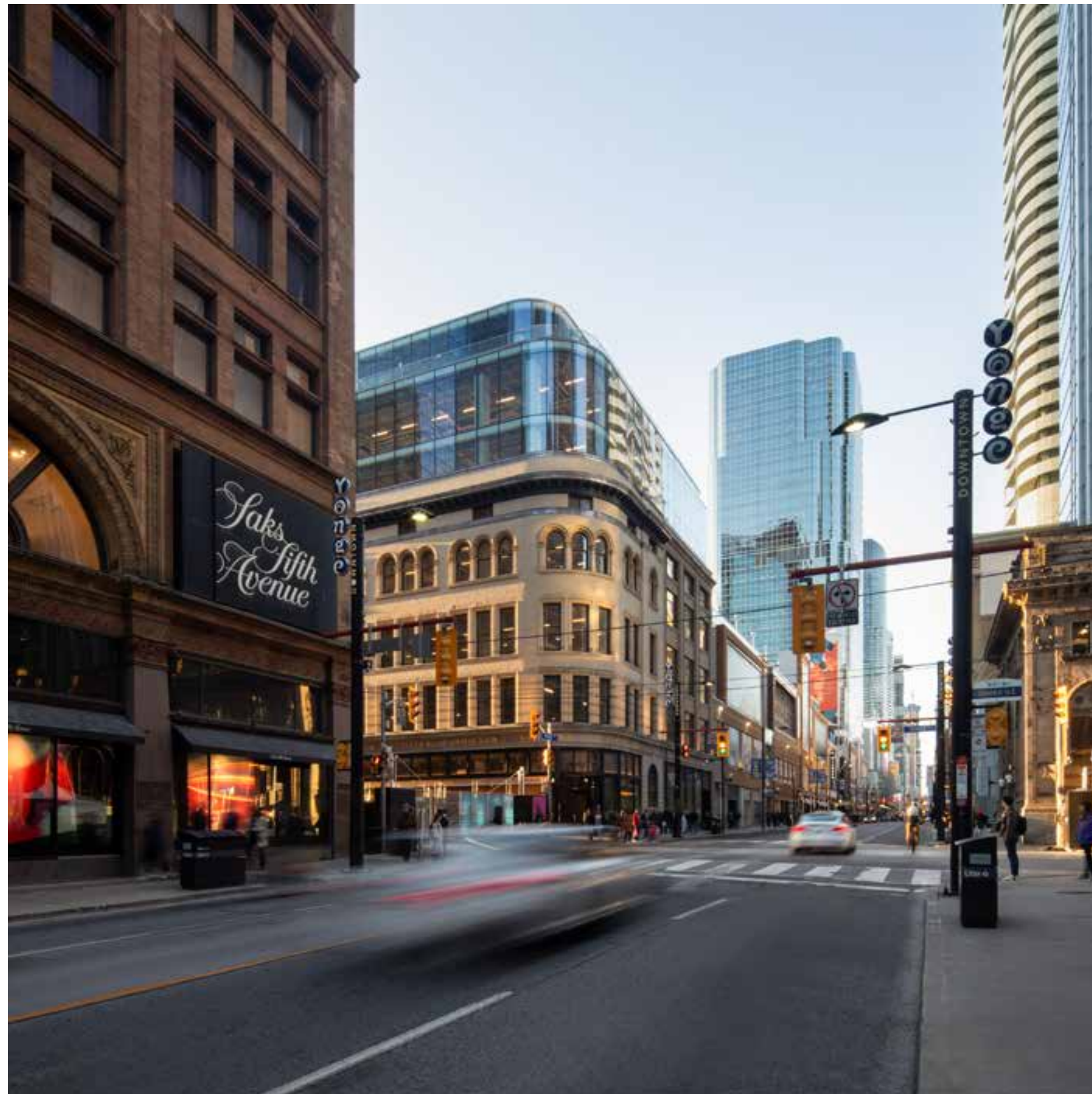
Cadillac Fairview

General Contractor

PCL Construction

Photographer

Adrien Williams



Sustainability Statement

The 2 Queen Street West redevelopment demonstrates a thoughtful integration of sustainability, climate adaptation, and environmental resilience within a dense urban heritage context. Aligned with the objectives of the Toronto Green Standard, TransformTO Net Zero Strategy, and Toronto Resilience Strategy, preserving embodied carbon and reducing construction waste.

A new steel structural frame supports a high-performance envelope, improving thermal insulation and energy efficiency while allowing flexible, future-ready floor plates. The façade was reconstructed using over 40,000 locally sourced and durable replica bricks, minimizing lifecycle impacts. High-performance glazing on the rooftop addition reduces solar gain and optimizes daylighting, lowering the need for artificial lighting.

A 7,100 sq. ft. extensive green roof improves stormwater management, biodiversity, and urban cooling—directly supporting the goals of Toronto’s Green Streets and Biodiversity Strategy. The project design limits the urban heat island effect and provides visual and environmental relief in the city core.

While specific metrics such as TEDI or GHG intensity were not mandated, the building follows key mid-rise performance standards for passive design, resilience, and occupant comfort. Located adjacent to major transit infrastructure, it also supports low-carbon mobility and walkability in line with the Active City Report.

By extending the life cycle of a historic structure while embedding sustainability at every level—from envelope to ecosystem—2 Queen embodies climate-conscious design and a regenerative approach to urban development.

Equity, Reconciliation and Diversity Statement

The revitalization of 2 Queen Street West reflects a values-driven approach to design that prioritizes inclusivity, accessibility, and cultural continuity. Located at the intersection of Queen and Yonge Streets—one of Toronto’s most visible and diverse urban corners—the project acknowledges the responsibility of improving the public realm and serving all Torontonians equitably.

The project’s methodology embraced equity by ensuring the restored and reimagined building is fully accessible to all users. New elevators, barrier-free design, and direct connections to the CF Toronto Eaton Centre provide inclusive access for individuals with varying mobility needs. The flexible, mixed-use programming—retail, office, and hospitality—invites a diverse range of tenants, visitors, and businesses, fostering economic inclusion.

Although the original structure had suffered decades of alteration, the design team honoured the building’s material and cultural history by replicating original masonry and details. In doing so, the project revitalizes a historical asset that forms part of Toronto’s collective identity. 2 Queen contributes to the broader goal of reconciliation and civic trust-building by resisting displacement-oriented redevelopment models. Instead of replacing the site with a high-rise tower, the team preserved and enhanced a human-scaled landmark. This design decision, reached through discussions with City stakeholders, prioritizes cultural stewardship over commercial maximization.

Through its accessible and barrier-free design, respectful preservation, and commitment to inclusive urbanism, 2 Queen Street West reinforces Toronto’s ongoing pursuit of equity, reconciliation, and diversity in the built environment.





STOCKYARDS DISTRICT RESIDENCES

2300 St. Clair Avenue West



Project Description

The Stockyards District Residences at 2300 St. Clair Ave. W. marries the past, present, and future of Toronto's Junction neighbourhood. Located on historically industrial lands, SDR looks to distill that history into a refined modern industrial aesthetic. 10 stories of brick, floor-to-ceiling black window mullions, and modern glass balconies celebrate the history of the neighbourhood while acting as a model for the future mid-rise buildings set to line St. Clair West. Stockyards District Residences take what was vacant land for over a decade and acts on the Official Plan, revitalizing the neighbourhood: activating with adequate density, the numerous shops, transit options, and parks in the surrounding neighbourhood.

However, importantly, the urban design is respectful to the current occupants of the area. Just as much as the building looks appropriate as it emerges on the horizon approaching by car or streetcar from the West or East, it is appropriate from ground level, next to the 2-story housing that sits across the street. SDR employs multiple staples of Toronto Urban Design Guidelines to achieve this symbiosis with the neighbouring homes. On Symes Rd. to the east of the site, and from the lane to the north, SDR's dramatic stepbacks are not only a striking architectural choice but a tool to let

the neighbourhood breathe, transitioning into a low-rise area. Moreover, the building acts to achieve the goals of the Avenue Study it is a part of, limiting street height to 80% of the ROW, providing wide sidewalks, bringing mixed-use spaces to the area, and keeping to a mid-rise form among other successes.

Parallely, the design experiments with the mid-rise form itself, using distinct sections that play off of each other's structure to create visually intriguing exteriors and functional interiors. An L-shaped core topped with a green roof generates unique, eco-conscious homes with abundant light, while the abutting section sports large condos with distinctive terraces, balconies, or both. The design maximizes the potential mid-rise form, allowing for an appropriate density increase without intruding on the existing neighbourhood with sheer towering size or invasive shadow impacts.

All in all, SDR has achieved its goal of providing modern living without sacrificing the authenticity and history of the Junction. It serves as a model for the merits of the Avenue Study, an example of what the future of the neighbourhood may look like and an homage to its industrial roots.

Project Team

Architects: Grazini + Corazza Architects
Engineers: Fabian Papa & Partners
Landscape Architects: Ferris & Associates
Planning Consultant: Bousfields
Transportation Consultant: BA Group

Developer/Owner/Client

Marlin Spring Developments

General Contractor

Marlin Spring Developments

Photographer

Marlin Spring Developments



Sustainability Statement

2300 St. Clair Ave W. does much to combat the climate crisis. Its impact begins with the very transfer of the land from brownfield to residential space. The contamination created by the historic industrial use of the site was contained and rectified with the implementation of housing on the lands. This not only protects the residents from lingering harmful chemicals but also the local ecosystem.

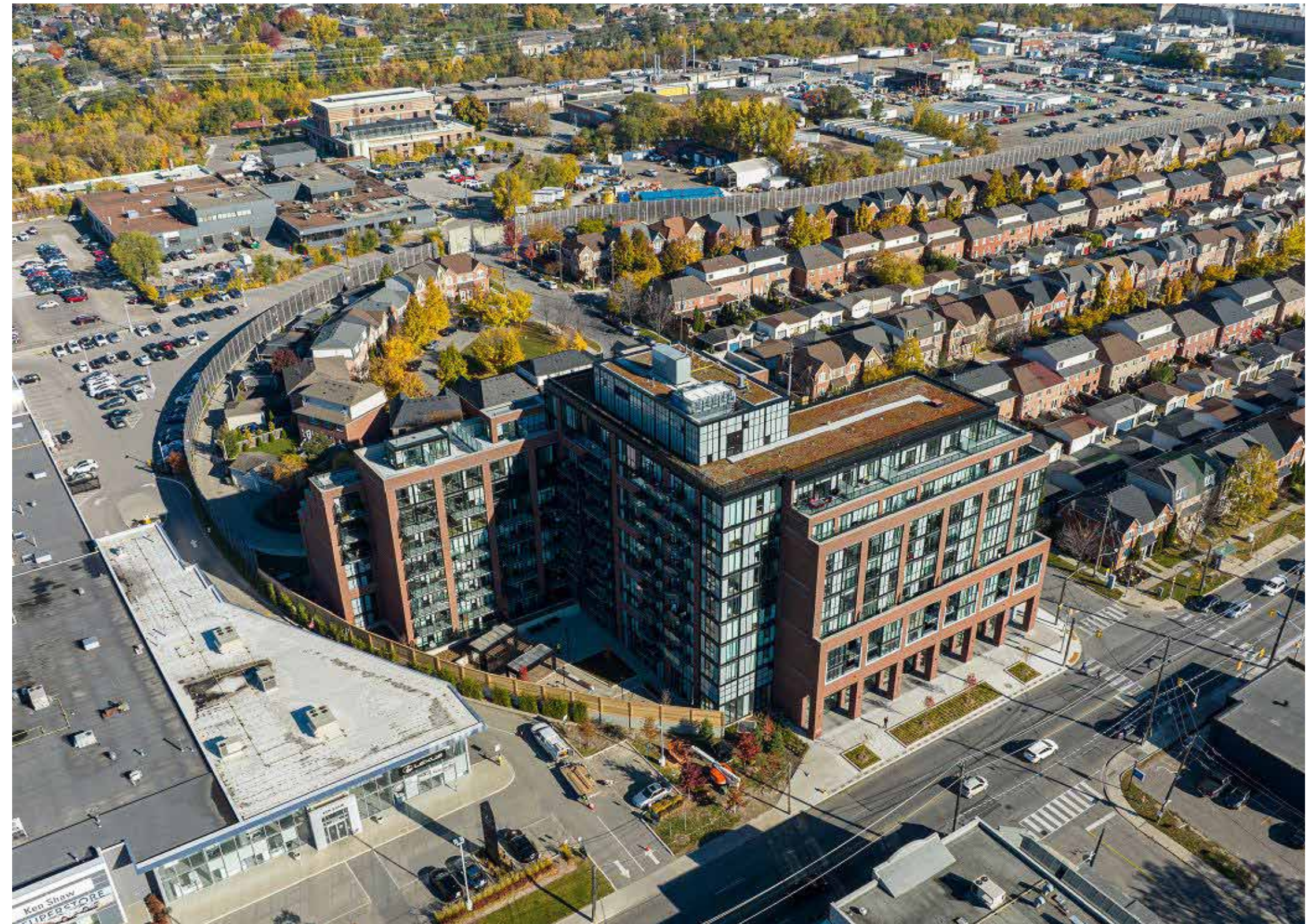
Furthermore, SDR works to adhere to and surpass Version 3 of the Toronto Green Standards. Continuing to benefit the local ecosystem, we made sure to plant more than 50% native species across the site, ensuring that 85% of said plants were drought-resistant. This includes plants on the 791m² green roof that crowns the building. While those plants work to absorb the sun's energy, the unplanted surfaces are high albedo, with 70% of surface area treated to be actively working to combat the Urban Heat Island effect. So do the saplings that will grow into large shade-bearing trees at street level. All together, the landscaping of the site is not just for show, but an active attempt to support the ecosystem native to the Toronto region.

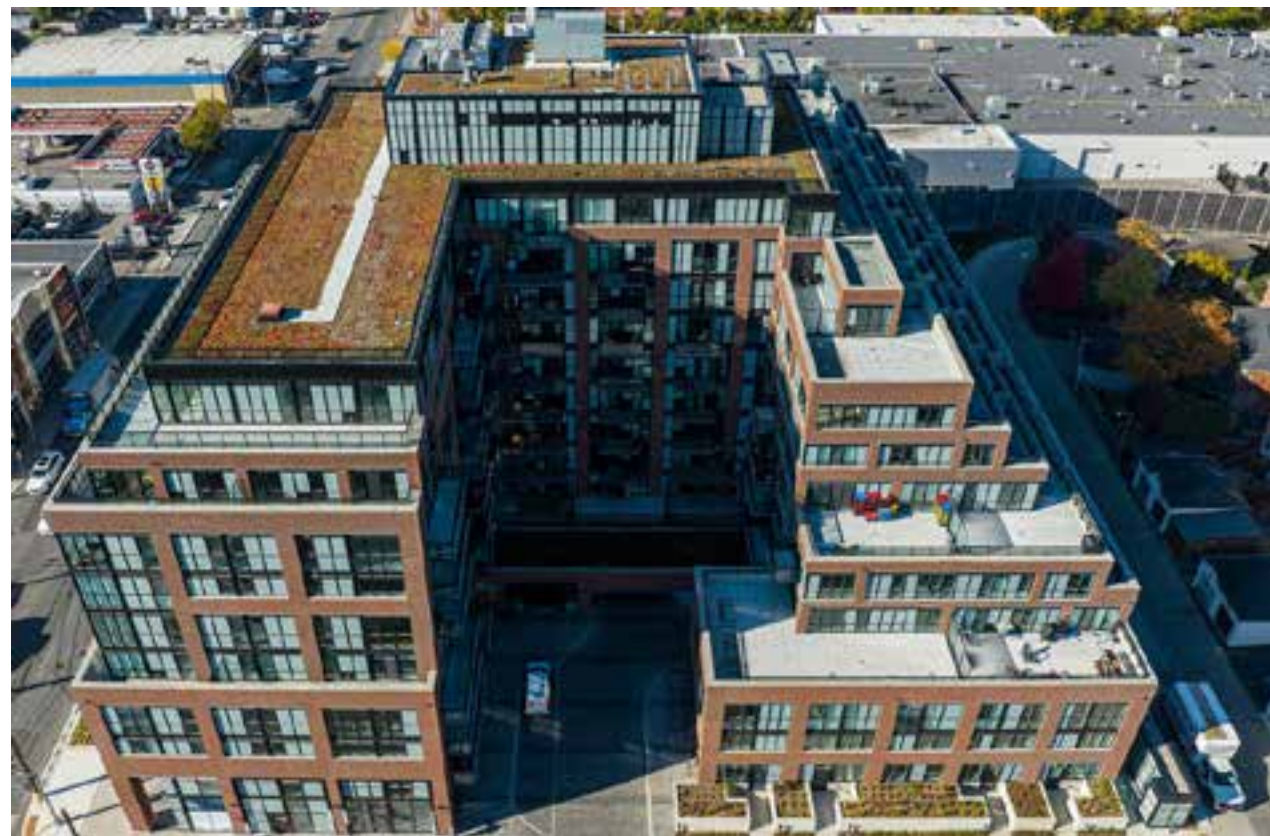
When it comes to reducing environmental impacts, we would like to point to our efforts surrounding green transportation. The very location of the building so close to major order transit, in theory, will push people away from single occupancy trips, and towards using more sustainable modes. Furthermore, bike storage can be found on 6 of 10 stories within the building, providing ample storage, and ample reason for people to prioritize bikes as their chosen transportation method. Finally, if one does choose to take a car, SDR is equipped with 20% of its parking spots ready for electric vehicles. Meaning that whichever method of transit the residents take, the urban design gives them every reason to make it green.

Equity, Reconciliation and Diversity Statement

Throughout the design and construction of 2300 St. Clair Ave W., and to the day, we were very conscious that the land we developed is the traditional territory of several nations including, the Anishnabeg, the Chippewa, the Mississaugas of the Credit, the Haudenosaunee and the Wendat peoples. Moreover, our location is not far from Carrying Place, an important landmark for Indigenous relations in Toronto. It is with this mindset that we looked to develop a space where all groups could equally thrive. Especially considering the Indigenous population of the Junction, which is higher than the city's average.

To accomplish this, SDR starts with the homes themselves. As an early adopter of Toronto's Growing-Up Guidelines, SDR looks to provide family-size units to the diverse community. These family-size units allow for the Junction's residents - over half of which are immigrants according to the 2021 census, with the most visible minority being the Black community - to grow their families within Toronto. We support the size of the units with large amenity spaces geared toward children. We wanted to make a space that appeals to Toronto's diversity and allows people of all faiths, cultures, and backgrounds to feel welcome and supported. However, we understand that equity is also a manner of accessibility, and SDR ensures with accessible parking, amenity spaces, and pick-up and drop-off areas, that it is a community without barriers physical or otherwise.





LITHO

740 Dupont Street

[in @Turner Fleischer](#)



Project Description

Located along the evolving corridor of Dupont Street, Litho on Dupont is a mid-rise mixed-use development that integrates residential and commercial programs within a cohesive architectural vision. The nine-storey, purpose-built rental building comprises 210 residential units, active street-level retail, and two levels of underground parking. Drawing from the area's industrial history, the design reinterprets this legacy through a contemporary material language and refined massing strategy.

The architecture employs terraces, step-backs, and articulated volumes to mitigate the scale of the building, enhancing natural light penetration, views, and the pedestrian experience. A robust masonry podium establishes a strong connection to the street, while upper levels transition to metal, precast panels and glass, expressing a lighter, more modern form. The building's extended frontage animates Dupont Street and contributes to an active, walkable public realm.

The site presented complex constraints due to its adjacency to an active rail corridor and location within a City secondary plan area. A mandated 30-metre setback and height sensitivity required inventive design responses. Working closely with the client's railway consultant, the team developed an engineered crash wall solution that safely reduced the setback to 20 metres—ensuring both regulatory compliance and development viability. Massing and height were carefully calibrated to meet planning guidelines while preserving residential quality and architectural integrity.

The project also demonstrates a broader urban contribution. By leading a coordinated effort with neighbouring developers and City staff, the team helped establish a unified design language across adjacent properties, fostering visual continuity and streetscape cohesion.

Materially, the building expresses both heritage and modernity through brick, precast concrete, metal panels, and glazing—evolving from a grounded base to a refined upper volume. The integrated design approach, involving Residential, Commercial, and Experiential Graphic Design disciplines, delivers a seamless user experience across all spaces.

A custom signage and wayfinding strategy reinforces the architectural identity through tactile elements, high-contrast graphics, and lithography-inspired forms. Even the underground parking was designed with clarity and orientation in mind.

Litho on Dupont exemplifies a sophisticated architectural response to a complex urban condition—merging commercial vibrancy with residential livability in a manner that is both contextually attuned and formally resolved. It contributes meaningfully to the evolving character of Dupont Street.

Project Team

Architects: Turner Fleischer
 Engineers: Structural – Jablonsky Ast and Partners,
 Mechanical – The Mitchel Partnership, Electrical –
 Hammerschlag & Joffe
 Landscape Architects: Nak Design Group Inc.
 Interior Design: II BY IV Design
 Experiential Graphic Design: EGD – Turner Fleischer

Developer/Owner/Client

RioCan

General Contractor

SKYGRID Construction Inc.

Photographer

Robert Lowdon



Sustainability Statement

Litho on Dupont reflects a comprehensive and integrated approach to sustainability, addressing climate and biodiversity emergencies through resilient urban design and high-performance architecture. Aligned with the Toronto Green Standard (TGS) Version 2 – Tier 1, the project incorporates strategies that exceed baseline environmental performance targets while contributing meaningfully to the long-term livability of its surrounding context.

A high-performance building envelope and efficient mechanical systems reduce energy consumption by approximately 15% compared to Ontario Building Code standards at the time of permitting. Water efficiency is achieved through low-flow fixtures and drought-tolerant landscaping, reducing demand on municipal infrastructure and supporting ecological balance.

Extensive green roofs provide thermal, environmental, and biodiversity benefits, mitigating the urban heat island effect, managing stormwater on-site, and introducing habitat in a dense urban setting. At grade, native vegetation and newly planted trees enhance pollinator health and contribute to the City's tree canopy goals—reinforcing the project's commitment to ecological stewardship.

Additional sustainability measures include Tier 1 compliance for air quality, construction waste diversion, and light pollution reduction. The project's transit-oriented design promotes low-carbon mobility through proximity to TTC routes, walkable urban connections, and secure long- and short-term bicycle parking.

Litho integrates sustainable design strategies across all systems—from building performance to landscape design and public realm interface. By embedding climate adaptation and mitigation into every layer of the project, Litho helps advance the City of Toronto's environmental objectives while enriching the urban fabric with a resilient and contextually grounded design.

Equity, Reconciliation and Diversity Statement

While this project did not involve direct engagement with Indigenous, Black, or other equity-deserving groups, our studio is guided by a practice-wide commitment to equity, reconciliation, and social responsibility. We recognize that meaningful design outcomes are rooted in inclusive thinking—applied not only to individual projects, but to the systems and values that shape our work.

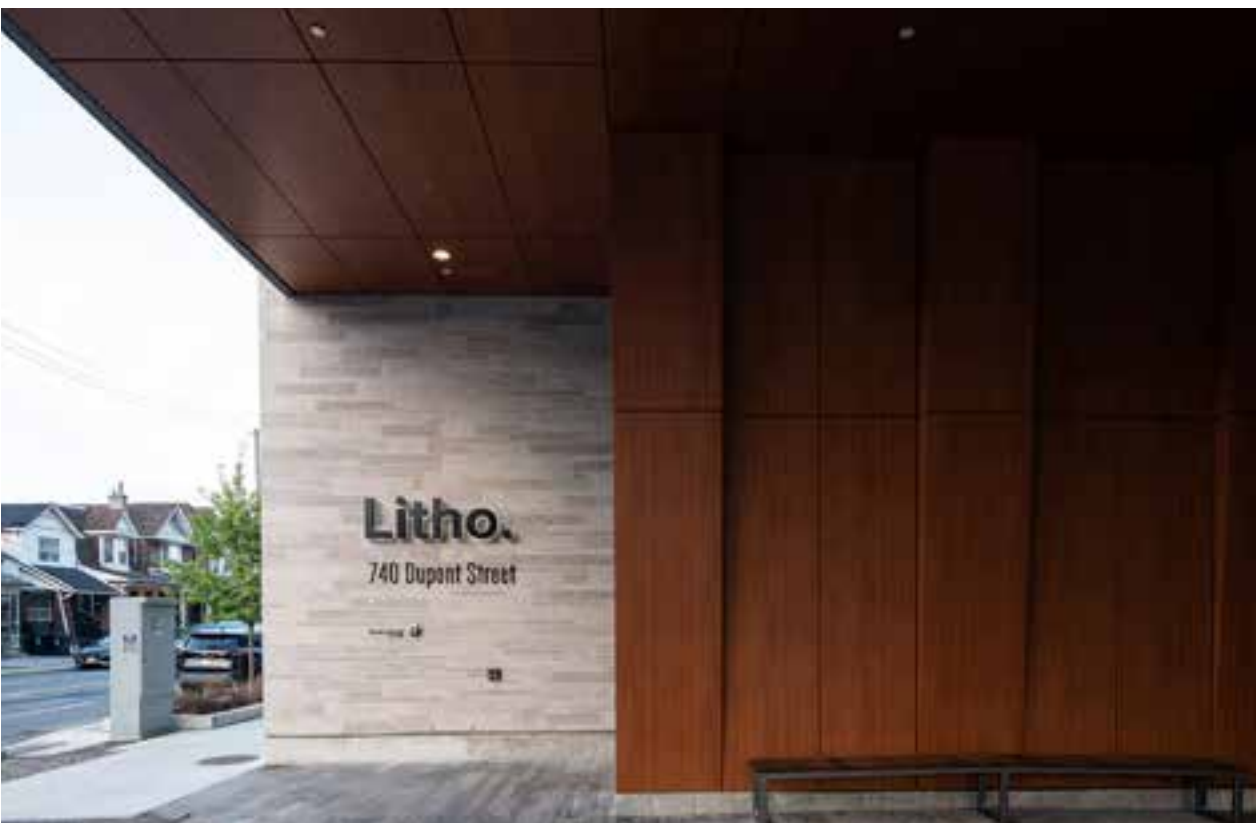
Through TFMovesTogether, our internal social impact program, we turn collective movement into tangible support for equity-deserving communities. Studio members track physical activity, and we match it with a financial contribution to a rotating group of nonprofit partners. These organizations—selected through staff nominations—represent a diverse spectrum of community needs, many serving Indigenous and Black communities, 2SLGBTQ+ individuals, and others who face systemic barriers to safe, inclusive spaces.

To date, we’ve supported groups such as 2-Spirited People of the 1st Nations, Thunder Bay Indigenous Friendship Centre, Water First, Black Health Alliance, Toronto Pflag, The 519, and Rainbow Railroad. In addition to financial support, these organizations are invited to lead in-studio conversations through Lunch + Learn sessions, fostering trust, listening, and education. These engagements help us build cultural awareness, challenge assumptions, and expand our understanding of the social dimensions of design.

We know that design alone cannot advance equity—it must be paired with sustained reflection and action. The insights gained through TFMovesTogether and our broader social impact efforts shape our methodology, deepen our empathy, and strengthen our ability to contribute meaningfully to a more inclusive built environment.

As we continue to grow our practice, we remain committed to listening, learning, and creating space for equity-deserving voices—on our project teams, in our studio, and in the communities we serve.







SUBMISSIONS

| PRIVATE BUILDINGS
IN CONTEXT — TALL

A tall building is generally taller than the width of the adjacent street right-of-way. A building or project that has both tall and mid-rise components should be entered in this category. Submissions may include, but are not limited to: residential or commercial buildings.

MAPLE HOUSE AT CANARY LANDING

131 Mill Street



Project Team

Architects: Alliance, Cobe Architects
Structural Engineers: Thorton Tomasetti
Mechanical and Electrical Engineers: M.V. Shore Associates Ltd.
Landscape Architects: Claude Cormier et Associés
Developer/Owner/Client
Dream Unlimited, Kilmer Group, Tricon Residential

General Contractor

EllisDon

Photographer

Adrian Ozimek
Francisco Tirado
Artem Zavarzin

Project Description

Urban Context

Maple House opened a new chapter in the redevelopment of the West Don Lands (WDL), a 80-hectare brownfields near the Toronto waterfront bordered by the Don River, King Street, Parliament Street and the CN rail corridor. The 59,199 m² project has addressed the pressing need for purpose-built, high-quality rental housing for residents of all income levels. Housing need is tied to explosive population growth: the City of Toronto receives 123,000-160,000 new residents per year, and is expected to grow by more than 48% between 2022 and 2046. The architects, inspired by the site and its context, have responded with an approach that is architecturally inventive, respectful of heritage, environmentally responsible and socially aware. Maple House is an example of how to address the transition from post-industrial wasteland to vibrant mixed-income community, creating a transformed—but not gentrified—new downtown community.

Historic Character, Modern Response

Over the 19th and 20th centuries, the WDL evolved into a patchwork of railyards, industrial warehouses and working class neighbourhoods. Today Maple House is ringed by several WDL neighbourhoods, each with its own unique character and materiality: the brick warehouses of the Distillery District, the glass and steel of the Canary District, the Olmsteadian Corktown Commons, and the last vestiges

of an industrial waterfront where the Don River meets Lake Ontario. The architects drew heavily on this context, their bricolage of the area's diverse typologies resolving into a layered, tripartite massing defined by a robust, low-slung Podium layer, stacked with finely detailed Mid-rise components, and topped with sculpted Towers that identify the new neighbourhood on the skyline.

Design

Maple House transforms a brownfield site into a mixed-income community that draws on the character and materiality of the Distillery District, the Canary District, and the industrial waterfront. It distills Toronto's most compelling features—vibrant street life, wild ravines, 19th-century industrial remnants, and intimate Victorian side streets—into a fabric of interconnected public and private realms.

Tree-lined mews link private townhouse yards to Mill Street and Tank House Lane, where public boulevards and abundant amenities animate the site. Its layered, tripartite massing—defined by robust podiums, finely detailed mid-rise elements, and sculpted towers—anchors the new neighbourhood on the skyline. By burying parking, loading, and services below grade, the design makes space for a fine-grained network of promenades, plazas, semi-private mews, and private townhouse yards, fostering shared ownership and community.



Sustainability Statement

Maple House is designed to meet LEED® Gold and Toronto Green Standards v3, Tier 1, yielding energy savings while also enhancing residents' experience and comfort. Maple House has energy cost savings of 26-30% over NECB 2011, and performance 29% better than NECB 2015. Energy saving strategies include: a 50/50 window/wall ratio; high-performance glazing; R30 green roofs; heat recovery on in-suite ventilation units; highly efficient magnetic-bearing centrifugal chillers; condensing boilers for heating; low-flow hot water fixtures; and high-efficiency LED fixtures in common areas. Measures under discussion include SolarWall systems to preheat corridor ventilation, and integrating Maple House into a WDL district energy system that would mitigate energy use district-wide, and reduce carbon emissions with a heat pump-based solution.

Resident well-being is encouraged with community gardens (supported by a partnership with Evergreen Brick Works), urban beekeeping, ample bike parking, and streetcar connections to the city's transit systems. The LEED Gold standard means that Maple House is also more resilient to the impacts of climate change. The 4,000 m² green roof, copious use of indigenous plant species, and the planting of trees for a continuous green canopy help reduce urban heat island effects. Our design teams have likewise specified soil volumes and depths that reduce stormwater runoff and help create a congenial natural habitat for all living beings.

Equity, Reconciliation and Diversity Statement

Canada faces the most acute housing crisis among G7 countries. According to the Canada Mortgage and Housing Corporation, by 2030 Canada will need an estimated 3.5 million new homes. The urgency of this need is reflected in policy at all three levels of government: from Toronto's HousingTO 2020-2030 Action Plan, to Ontario's More Homes, More Choice Act (2019), and Canada's National Housing Strategy (2017).

In Toronto, the need for affordable rental housing is especially critical: renters comprise 46% of Toronto households, yet new purpose-built rentals contributed only 9% to the total rental supply increase between 2012-2022. Families who need social housing face an 8- to 10-year waitlist.

Economist Raj Chetty identifies five key variables linked to intergenerational economic mobility. As a rental project with 30% affordable units and fully accessible amenities that enhance community cohesion within West Don Lands, Maple House at Canary Landing addresses three of these variables: residential segregation, social capital, and family structure.

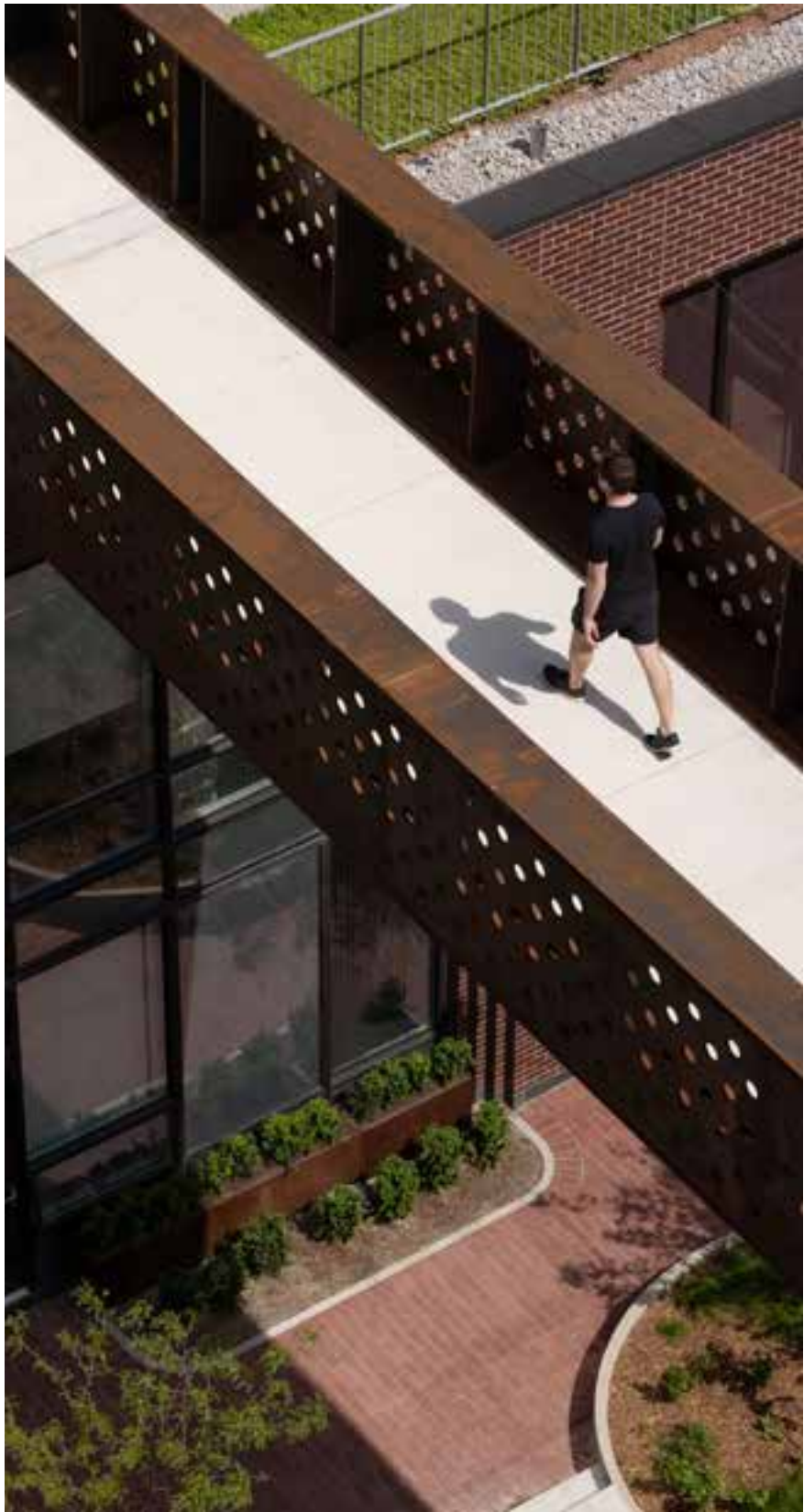
The architects have maximized usable space within units, yielding amenity and equity of access for all residents that surpasses Toronto's affordable housing baseline requirements:

- 1-Bedroom: 65.1 sm (required: 48.7 sm)
- 2-Bedroom: 78.4 sm (required: 60 sm)
- 3-Bedroom: 101 sm (required: 84 sm)
- 4-Bedroom: 120.8 sm (required: 102 sm)

Maple House provides 5% fully accessible units, and 24.7% barrier-free units (required: 15%), enabling residents to age in place and support multi-generational living.

Efficient floor plans have also created significant communal spaces (3,716 sm) that bind the project into the broader West Don Lands communities. Ground-level programming attract local engagement, while upper-level amenities (terraces, lounges, gyms, yoga studios) foster informal social interactions. Additional wellness features include community gardens supported by a partnership with Evergreen at the Brick Works), urban beekeeping, extensive bike parking, and convenient streetcar access.



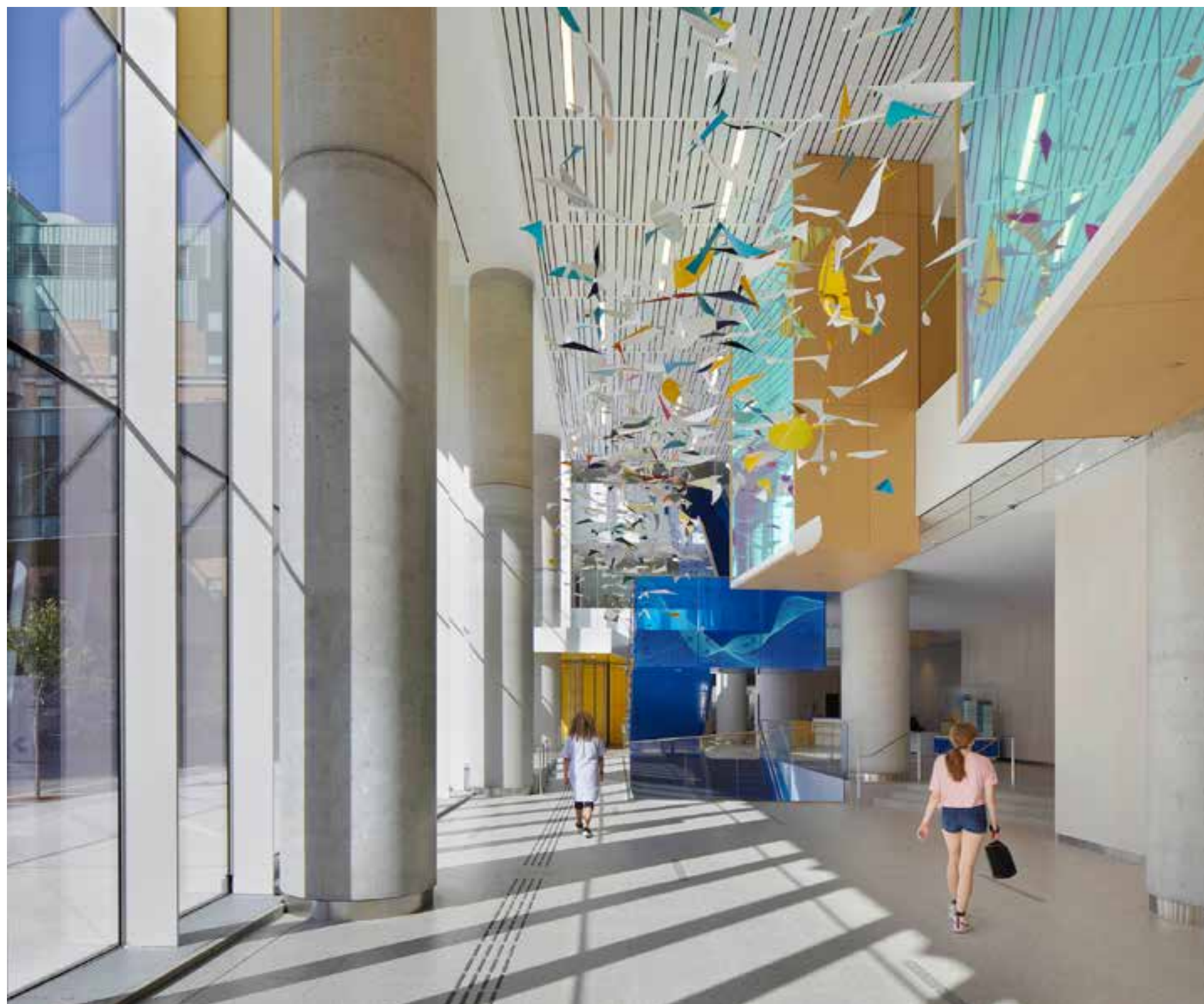


Energy Performance Metrics

Energy performance metrics have been included in the submission.

SICKKIDS PATIENT SUPPORT CENTRE (PSC)

175 Elizabeth Street



Project Description

The 22-storey SickKids Patient Support Centre (PSC) presented a complex design challenge: creating a space that honours SickKids' research culture, fosters collaboration and innovation, and supports the well-being of its 3,000 staff members. As Canada's largest pediatric health and research center, the PSC needed to consolidate administrative services from over 30 departments into a single, functional hub while also integrating diverse educational and wellness spaces. This required a multidisciplinary approach encompassing architecture, workplace interiors, and landscape design.

The PSC acts as a vibrant central hub on campus, connecting the Clinical SickKids Hospital with the Peter Gilgan Centre for Research and Learning. It emphasizes the important relationship between research and patient care.

The PSC maximizes frontage, creating a didactic streetscape revealing an inviting atrium, a Learning Institute, and a Galleria seamlessly extending into the public realm. A central blue-ribbon feature stair serves as a focal point, guiding arrival and connecting to public and collaborative spaces through a luminous double-height lobby. Finally, the tower's transparency at ground level fosters community connectivity, animated by a play of coloured vertical fins and horizontal planes, adding dynamism to its urban presence.

B+H creatively navigated Toronto City Hall's view cone restrictions, optimizing building height while providing an expressive form. A distinctive "rainbow" community staircase serves as both intuitive wayfinding and promotes wellness

and chance interactions. Through meticulous programmatic stacking, the design enhances the interplay between spaces for collaboration between SickKids departments. The strategic placement of a concealed mid-level mechanical floor liberates a rooftop terrace, offering panoramic views of the city skyline. This thoughtful approach redefines the PSC, showcasing an innovative blend of functionality and aesthetic quality.

Patient feedback was crucial during the design process. Several sessions were held with long-term patients, and their insights significantly shaped key design decisions. The vibrant color palette, which features hues not typically found in clinical or workplace settings, was developed based on discussions with these young patients. Yellow, in particular, played a central role in this palette, prominently showcased in the dichroic glass and the vibrant rainbow exit staircase visible from the building's exterior. Yellow symbolizes sunshine, cheerfulness, and joy, which were essential drivers in the design identity of the building.

Beyond its immediate impact on SickKids, the PSC contributes to the broader healthcare ecosystem by creating a model for how purpose-built, adaptive workplaces can enhance hospital efficiency, staff well-being, and ultimately, patient care.

Project Team

Architects: B+H Architects
Structural Engineers: Entuitive
Landscape Architect: Vertechs Design
Artist: Dennis Lin
Sustainability Consultant: Footprint
Electrical Consultant: Mulvey & Banani

Developer/Owner/Client

The Hospital for Sick Children - Owner/Client

General Contractor

PCL Construction

Photographer

Tom Arban Photography
A-Frame Photography



Sustainability Statement

The PSC is the first “smart building” on the SickKids campus, designed to enhance energy performance through an advanced building automation system that adjusts heating, cooling, and lighting based on occupancy. The building also incorporates recycled and low-emission materials, features water conservation fixtures, and utilizes energy-efficient LED lighting. Committed to Toronto’s Tier 2 Green Building Standards, the PSC aims for LEED v4 Gold NC Certification, featuring high-performance envelope systems that improve occupant comfort and utilize natural daylight effectively.

Sustainability is at the heart of the PSC’s design. Features like terraced green roofs for rainwater harvesting and greywater reuse foster a vital connection between hospital staff and the urban environment. To minimize its embodied carbon footprint, the PSC employs strategic design practices, including passive solar shading and an integrated district energy system, reducing reliance on carbon-intensive heating and cooling.

The building adopts a zero-parking footprint to limit vehicle emissions and uses minimal site excavation. In addition, 20% of the raw materials used are sourced sustainably, and transparent reporting on materials chosen for interior finishes is provided. Waste management during construction prioritizes recycling and material reuse, supporting a circular economy.

The PSC Tower’s façade is the result of a comprehensive solar exposure study, maximizing south and west-facing glazing for optimal views while limiting openings to the north and east where views are obstructed. This approach achieves a window-to-wall ratio of 57:43, balancing transparency with insulation. The inclusion of colorful vertical fins on the façade provides passive shading, further reducing heating and cooling loads while enhancing thermal performance. Ample natural daylight reduces dependence on artificial lighting, contributing to overall energy efficiency. Ultimately, the PSC targets a 28% energy reduction compared to Provincial Requirements SB-10, 2017, and Toronto Green Standards V3.

Equity, Reconciliation and Diversity Statement

The PSC exemplifies our dedication to equity, diversity, and inclusion, shaped by the insights of individuals from marginalized communities. This collaborative approach ensured that the design of our spaces, support services, and access points reflects a welcoming and culturally safe environment in line with SickKids' ongoing strategy.

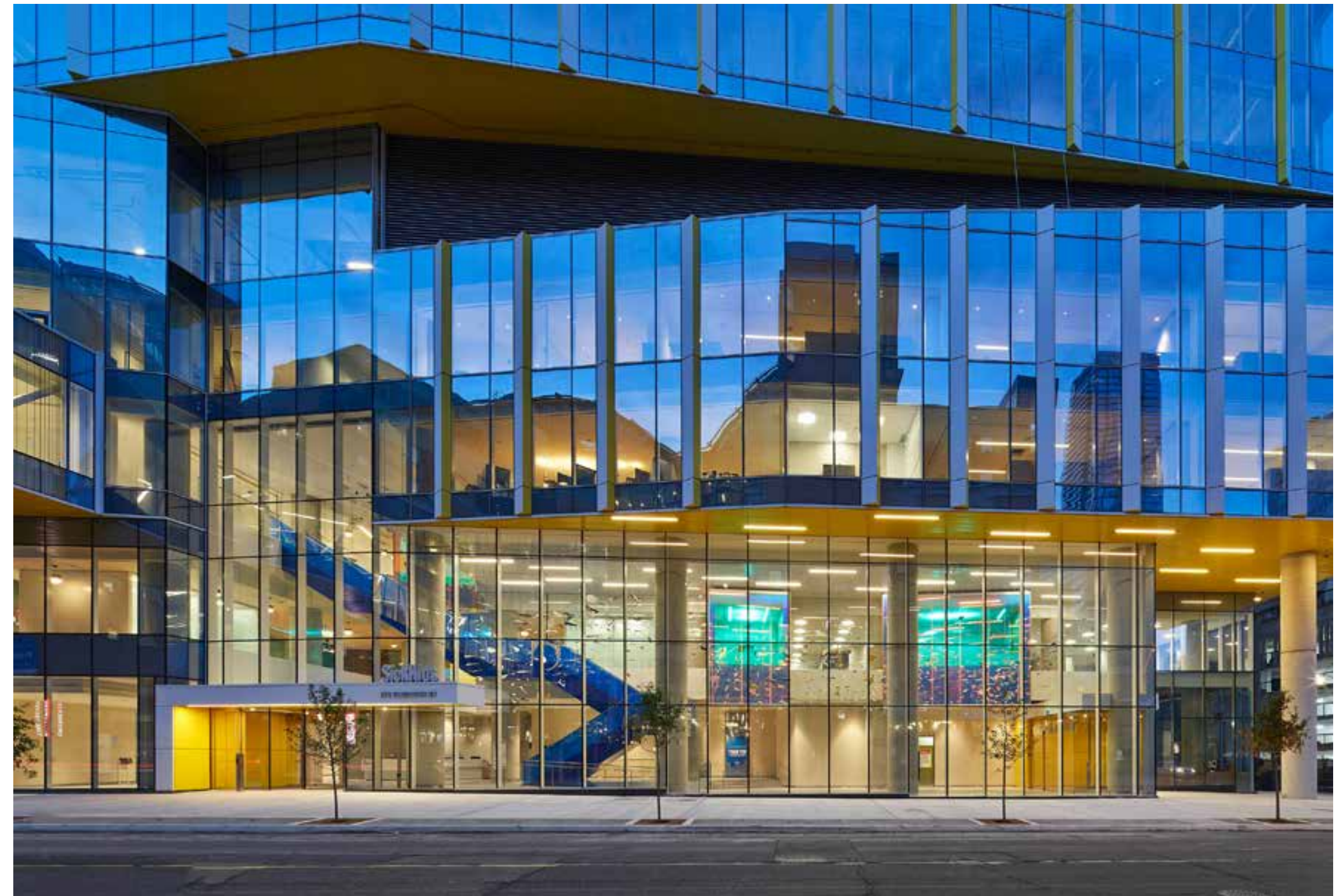
The interior design team worked closely with the SickKids Children's Council, composed of patients and family members empowered to share their experiences. Through interactive workshops, their feedback influenced vibrant design elements throughout the PSC. Inspirational messages are integrated into the cursive LED lighting of the elevator bays on each floor, while murals featuring sketches by the Council and SickKids community members adorn the workplace walls. A whimsical mobile installation by Taiwanese-Canadian artist Dennis Lin, who engaged with the Council, adds a playful touch to the lobby.

The cursive LED lighting on the first floor spells "Anishinaabemowin," honouring the Indigenous nation as the land's stewards. The Indigenous community, through the Native Canadian Centre of Toronto, guided the illuminated words and future artwork, and presented a land acknowledgment at the ribbon-cutting ceremony. The PSC is also planning artwork for L22 and a healing garden on the rooftop.

To enhance accessibility, tactile indicators, maps, and audio guidance assist visually impaired visitors, complemented by Braille signage and accessible, gender-neutral washrooms on every level. Automated doors ensure smooth movement along barrier-free pathways.

Employee well-being is prioritized with dedicated spaces like lactation rooms, multi-faith rooms, and 'Me Time' rooms. These areas provide privacy for various wellness needs, especially for BIPOC staff seeking safe spaces to decompress from intersectional stress.

Women in healthcare and STEM fields still encounter significant barriers, notably during maternity leaves. By offering lactation spaces, the PSC supports their transition back to the workplace, fostering a more inclusive environment.





Public Art Statement

Dennis Lin is a Taiwanese-Canadian artist whose work explores themes of pattern, material nostalgia, and belonging. He delves into the literal and metaphorical layers of energy encapsulated in the salvaged materials he uses.

Lin's mobile artwork animates and welcomes visitors to the lobby of the SickKids PSC. As part of the patient engagement process that reflects SickKids' values of "Healthier Children. A Better World," Lin hosted workshops where patients and staff had the opportunity to create their own mobiles. He aims for his art to provide comfort to patients, families, and staff in what can often be a stressful hospital environment.

PORTLAND COMMONS

530 Front Street West

[@Sweeny & Co Architects Inc.](#)[@sweenyandco](#)

Project Description

Portland Commons reimagines an underutilized parking lot into a sustainable, people-focused workplace campus at the heart of Toronto's King West. Our design integrates architecture, heritage, and the public realm to create a thriving commercial hub that strengthens community ties while setting new benchmarks for wellness and environmental performance.

This 56,000 m² development introduces a porous, pedestrian-first site plan that prioritizes connectivity and accessibility. Anchored by a publicly accessible mews, the design links Victoria Memorial Square with Front Street and the future Spadina-Front GO/TTC hub, establishing a vital mid-block connection within the urban fabric. Our integration of heritage structures respects the site's historic character while framing a network of landscaped courtyards and terraces that foster social interaction and promote biophilia.

The urban design strategy maximizes daylight access, minimizes shadow impact on adjacent parks, and activates the street edge with high-quality retail and restaurant spaces. Along Portland and Front Streets, 6m-wide pedestrian walkways, lush plantings, and stepped massing soften the building's presence and

elevate the public realm experience. Our approach carefully balances density and openness—rising to 16 storeys while stepping back to preserve view corridors and enhance solar exposure.

Portland Commons is designed to achieve LEED Platinum v4, WELL Gold, and LEED Zero Carbon certifications. High-performance glazing, Deep Lake Water Cooling, green roofs, and operable windows work together to optimize occupant comfort while dramatically reducing energy use and carbon emissions. Over 90% of interior spaces lie within 7 meters of an operable window, and every floor offers access to outdoor terraces or gardens.

The result is a workplace that supports physical and mental health while contributing positively to the city's social and ecological systems. As architects, our vision was to create a future-forward development that does not just meet sustainability standards but enriches the community fabric. Portland Commons exemplifies how urban infill can be both ambitious and contextually sensitive—blending heritage, landscape, and performance into a resilient and inspiring model for downtown intensification.

Project Team

Architects: Sweeny&Co Architects Inc.
Civil Engineer: MCM Consulting
Mechanical Engineer: TMP Consulting
Electrical Engineer: Mulvey and Banani International
Structural Engineer: Read Jones Christofferson
Landscape Architect: NAK Design Strategies
Sustainability Consultant: Ecovert

Developer/Owner/Client

Carttera

General Contractor

EllisDon Corporation

Photographer

Gus Sarino

Sweeny&Co Architects Inc./Fusion Studio



Sustainability Statement

Portland Commons is a transformative office development that directly responds to the dual climate and biodiversity crises by integrating deep sustainability and resilience strategies that exceed Tier 2 of the Toronto Green Standard and support the City of Toronto's broader environmental objectives.

Designed to achieve LEED Platinum v4, WELL Gold, and LEED Zero Carbon certification, the project incorporates robust passive and active systems. Enwave's Deep Lake Water Cooling, underfloor air distribution, and high-performance building envelope reduce reliance on fossil fuels. The building targets a Thermal Energy Demand Intensity (TEDI) of 49 kWh/m²/year, a Greenhouse Gas Intensity (GHGI) of 3.1 kgCO₂e/m²/year, and an Energy Use Intensity (EUI) of 137 kWh/m²/year—significantly outperforming baseline models.

The design addresses the urban heat island effect and enhances local biodiversity through extensive green roofs, landscaped terraces, and native plantings. These interventions not only reduce solar heat gain but also contribute to stormwater management, habitat creation, and improved air quality. A permeable ground plane, rainwater harvesting, and low-flow fixtures support a 47% reduction in potable water use.

With more than 90% of regularly occupied spaces within 7 metres of operable windows, Portland Commons offers exceptional daylight access and ventilation. The pedestrian-first plan prioritizes active mobility with wide sidewalks, integrated bike facilities, and reduced vehicle parking, aligning with the City's Complete Streets and climate goals.

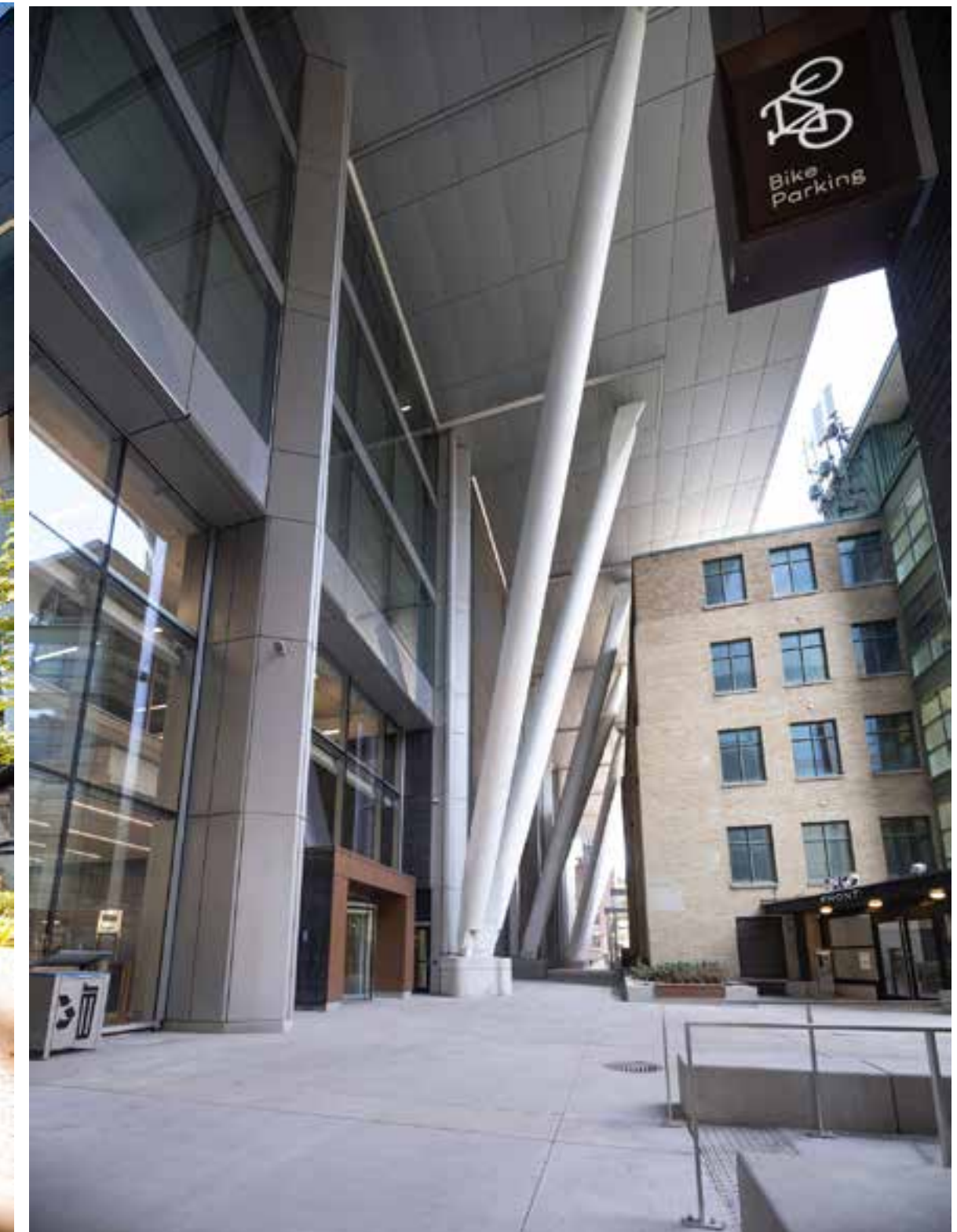
Portland Commons exemplifies resilient, future-ready design—mitigating environmental impact while enhancing health, equity, and livability in Toronto's evolving urban core.

Equity, Reconciliation and Diversity Statement

Portland Commons fosters an inclusive, accessible, and community-centered environment through its pedestrian-first design and integration with the surrounding urban fabric. The project strengthens social equity by enhancing public space, improving access to green areas, and promoting alternative transportation options in a rapidly intensifying urban district.

The design process prioritized preserving and celebrating the site's cultural heritage while creating new spaces that invite diverse community use and interaction. By retaining and restoring heritage buildings and creating a network of open, publicly accessible spaces, the project honours the historical context of place—supporting reconciliation through placekeeping and connection to land.

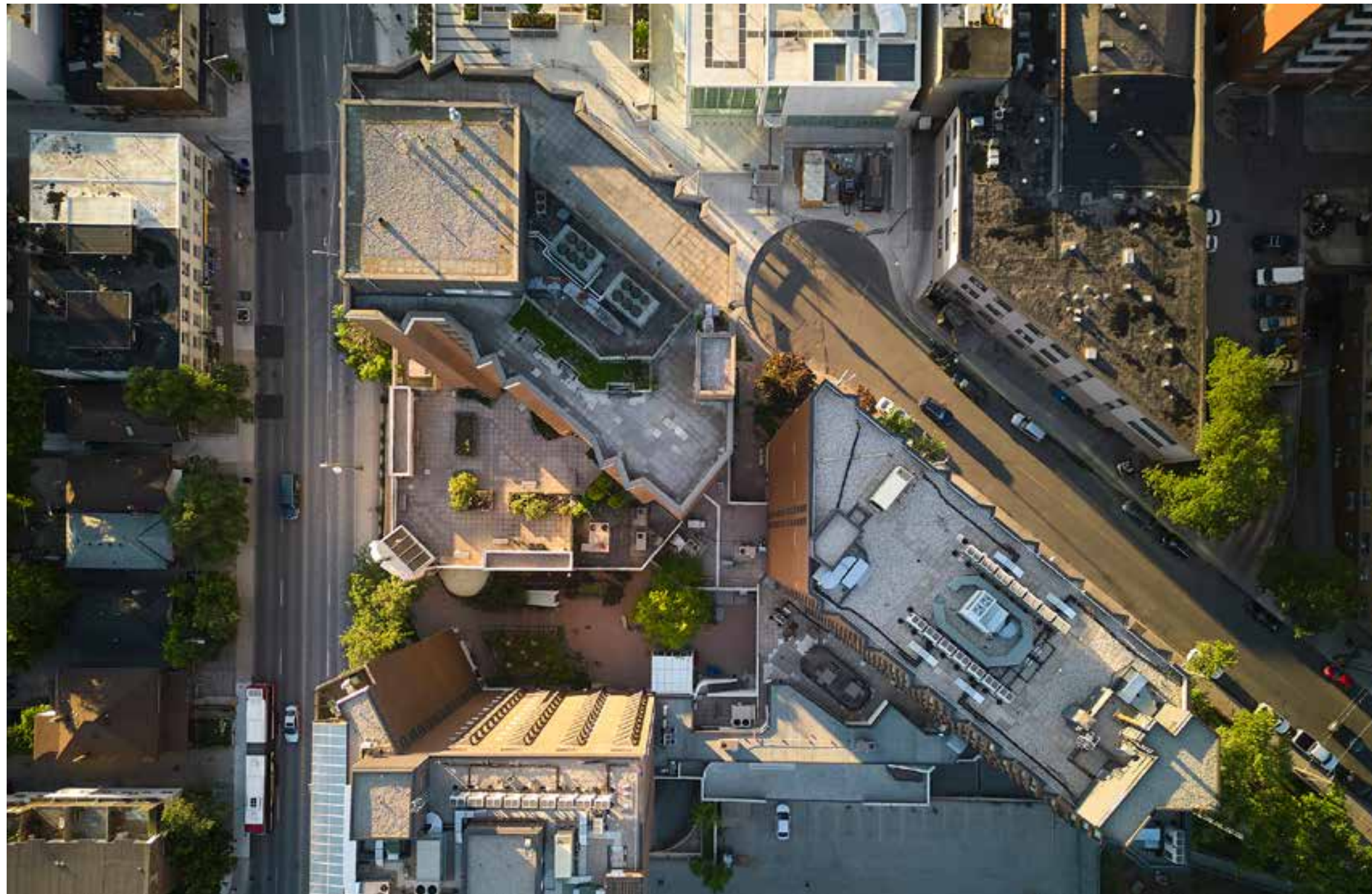
Accessible entrances, wide sidewalks, and equitable access to amenities—including spa-like change facilities and secure bicycle storage—help remove barriers for equity-deserving groups. Portland Commons advances a vision of shared space that values inclusion, wellbeing, and respect for diverse experiences.





ST. HILDA'S TOWERS REHABILITATION

800 Vaughan Road and 2339 Dufferin Street



Project Description

St. Hilda's has been a cornerstone of its community for the past 40 years, providing affordable housing for seniors at the heart of the Eglinton corridor. This modernization project has brought new life to the complex, securing 450 deeply affordable, resilient, and low-carbon homes, fit for the 21st century.

The St. Hilda's Towers Rehabilitation project updated and renovated units of affordable, accessible seniors' housing for the St. Hilda's Senior Care Community across 2 apartment towers in midtown Toronto, representing a model for the modernization of aging residential towers throughout the city. Prior to the renovation, the 2 towers were less than one-third occupied and required significant repairs, upgrades, and maintenance. The careful phasing of construction allowed many residents to remain at St. Hilda's throughout the work, and move back into their original apartments, minimizing disruption and maintaining the extant communities of both residents and staff.

The transformation of the 50-year-old facility involved creating a low-carbon campus by providing much-needed fully accessible suites, reimagining the delivery of services and support, and achieving health, comfort, and resiliency measures through a full systems retrofit. In-suite COVID-resilient ventilation and low-energy full-building cooling are among the key measures ensuring residents are safe and comfortable in a changing climate. Suites were fitted with new finishes and system upgrades, and 20% of the units were made fully accessible with new washrooms and kitchens to meet CSA standards. St Hilda's Revitalization is a model of the potential for tower renewal, and the possibilities for upgrading residential towers

Project Team

Architects: ERA Architects Inc.
Engineer: Entuitive (structural & building envelope), Reinbold Engineering Group (mechanical), Nemetz & Associates (electrical)
Landscape Architect: ERA Architects Inc.
Code Consultant: LMDG
Telecommunications: End2End
Elevator Consultant: Soberman Engineering

Developer/Owner/Client

Owner: St. Hilda's Senior Care Community and Woodgreen
Developer: New Commons Development
Client Representative: Turner & Townsend

General Contractor

Gilliam Group

Photographer

Riley Snelling
ERA Architects



Sustainability Statement

The St. Hilda's Towers Rehabilitation project renovated over 150,000 square feet of space in a pair of late-70s/early-80s rental apartment towers, connected by a 2-storey podium, in midtown Toronto. Upgrades to windows and envelope airtightness, replacement of heating and ventilation systems (including individual environmental controls for residents), replacement of lighting with LED fixtures, increased roof insulation, and installation of low-water-use washroom fixtures, all combined to reduce greenhouse gas emissions by 35% for Canon Ward Tower (2339 Dufferin St) and 39% for Archbishop Finlay Tower (800 Vaughan Rd), and reduce overall energy use by 37% and 43% respectively. These measures exceed the Toronto Green Standard requirements for new developments.

Wherever possible, the decision was taken to retain and repair existing materials rather than replace them with new materials. The retention of most of the buildings' finishes, concrete structure and masonry cladding preserved many tons of embodied carbon.

Equity, Reconciliation and Diversity Statement

Located in a developing neighbourhood in midtown Toronto, immediately adjacent to the Eglinton Crosstown's Fairbank station and Dufferin St bus routes, and run by the St. Hilda's Senior Care Community, the project provides much-needed affordable housing specifically geared towards vulnerable seniors. In an area of the city experiencing significant pressure from gentrification and loss of affordable housing to property development, the owner was under pressure to sell until the three levels of government joined to ensure the long-term viability of the community. Low occupancy rates prior to renovation allowed many residents to remain at St. Hilda's throughout the work, then move back into their original apartments. This increased their sense of belonging while minimizing disruption to the lives of both residents and staff.

The 2 towers included in the renovation project, with a 3rd residential tower and St. Hilda's Anglican Church, are arranged around a shared communal courtyard which acts as a focal point for residents and visitors alike. This reinforces the sense of community and creates an outdoor gathering place, enriching the site. The connecting 2-storey podium also contains communal space with views out over Fairbank Public School to the south and the communal courtyard to the north.

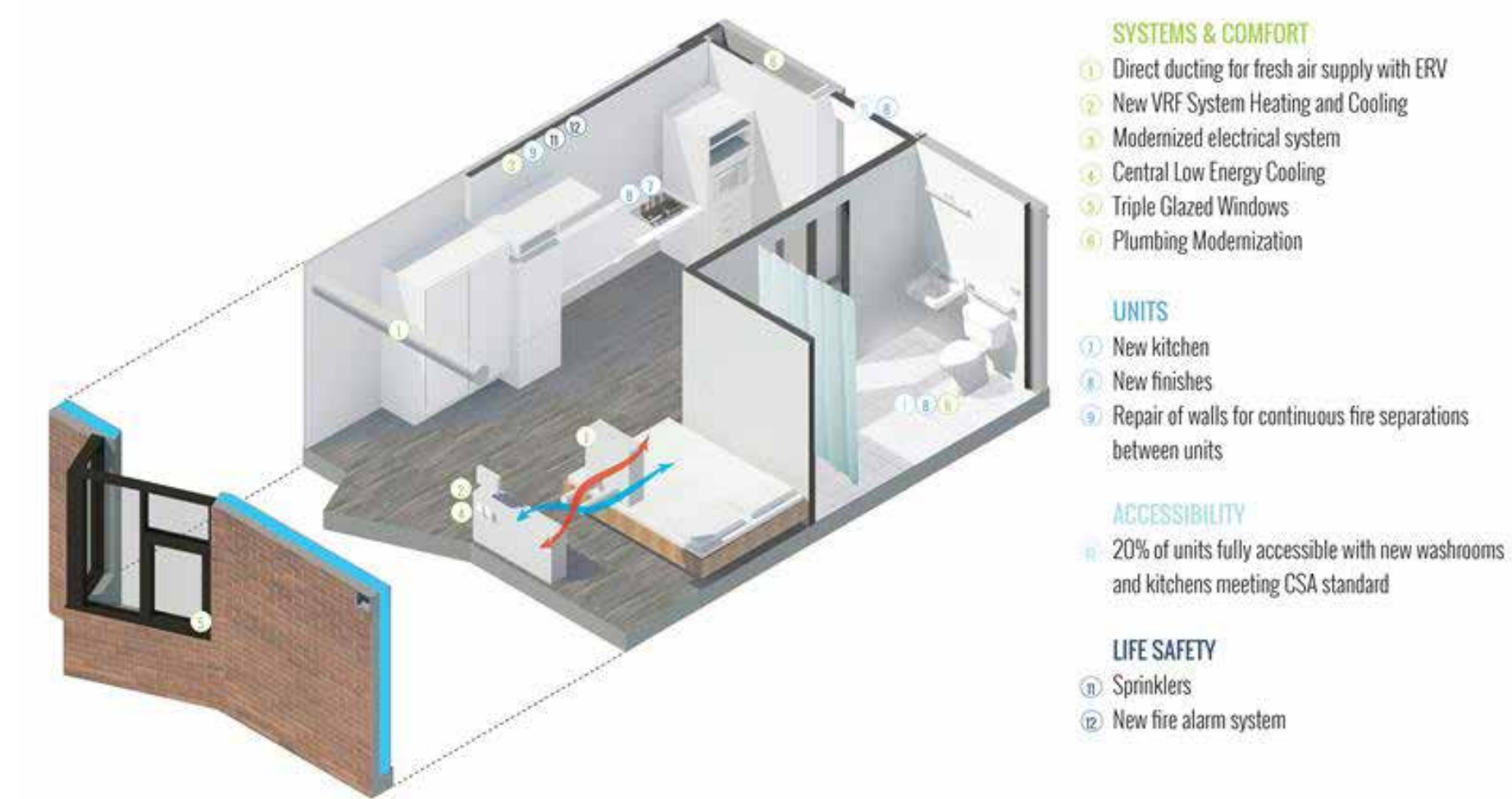
Critical to resident well-being and sense of agency, the project provides individual, in-suite control of ventilation and heating systems, as well as operable windows for passive ventilation in the shoulder months. Each suite features a V-shaped bay window, providing plentiful daylight while allowing a wide angle of views out over the neighbourhood.

This renewal project has improved the quality of housing for over 300 vulnerable seniors, ensured the long-term viability of the affordable housing, reduced the GHG emissions and power usage of the buildings, reinforced and expanded the resident community, and successfully maintained jobs and continuity of staff throughout.





ST HILDA'S RENEWAL: ACCESSIBLE UNITS



Energy Performance Metrics

Thermal Energy Demand Intensity (TEDI)
224.7 kWh/m2/yr, TEDI was reduced by 36.1% of electrified existing building for all electric heating.

Green House Gas Intensity (GHG)
Reduction of 30% GHG Emissions (kg x000)

8 WELLESLEY CONDOMINIUMS

8 Wellesley Street West



Project Description

The project is located at 8 Wellesley Street West (6-16 WELLESLEY ST. WEST, 5-7 NICHOLAS ST. & 586 YONGE ST.,) in Toronto on a 1,449 sqm site, and comprises approximately 472,543 s.f. of gross construction area in a 55 storey residential tower with 600 residential units. The lower podium consists of commercial and amenity spaces and residential units start from level 5 onwards. This development has also 5 levels of below grade parking and a separate retail space along Yonge Street.

The site has designated heritage facades along Wellesley St. West and St. Nicholas St. Heritage along Wellesley was retained and the facade along St. Nicholas Street was reconstructed. The podium material palette has been largely driven by the existing red brick heritage façade that will be preserved and retained. Adjacent to the heritage façade is a highly transparent glass volume, which contains the residential lobby. The remaining parts of the podium contain charcoal grey brick cladding and vision glass.

Due to its location within the Historic Yonge Street (HCD) boundary, the built form was subject to a 75 Degree angular plane from Yonge Street. From the onset, this angular plane was integrated into the design which gives this building a distinct tapered expression towards the top and creates a unique silhouette in the skyline.

The exterior material palette of the tower was conceptualized as having 2 distinct blocks. The south block has a combination of a glossy black metal grid and vision glass. To further accentuate the top, the grid was punctured to create a 'Portal', which is essentially a large picture window located at the mechanical penthouse levels. This is treated with copper coloured metal panel which will act as a warm beacon.

And on the north, black horizontal bands were carried across, which align with the grid on the south block and serve as a subtext to a series of silver vertical extruded fins, which extend the full height of the tower.

Project Team

Architects: Arcadis Architects Canada (inc)
 Engineer: Jablonsky, Ast and Partners - Structural Consultant
 Landscape Architect: Studio TLA
 Mechanical & Electrical Consultant: Able Engineering
 Civil Engineering Consultant: WSP
 Heritage Consultant: GBCA Architects

Developer/Owner/Client

Center Court

General Contractor

Center Court Construction

Photographer

Arcadis Architects Canada (inc)



Sustainability Statement

8 Wellesley development strives to minimize environmental impact while creating a healthy and vibrant space for the tenants and the wider community.

High performance metal panel and glazing envelope is incorporated to optimize natural light and ventilation, with a 40% window-wall ratio, reducing the need for artificial lighting and heating/cooling. Low lighting power densities with controls throughout and in-suite energy recovery systems, high efficiency plant equipment, ECM motors, and VFD pumps further reduce the energy consumption.

This project achieves the energy efficiency levels attained by conforming to the National Energy Code of Canada for Buildings 2015 and Chapter 3 of SB-10

Given the close proximity to Yonge Street and Wellesley TTC subway station, tenants are encouraged to adopt sustainable practices, such as the promotion of the use of public transportation, cycling, and walking, through a low-vehicle parking strategy.

Equity, Reconciliation and Diversity Statement

8 Wellesley development strives to create a welcoming and inclusive environment for all residents, regardless of their background, culture, or identity. These ideas are reflected in the built form with varying expressions of bold grid metal system merging with slender reflective metal fins held together by the brick podium which transitions to street while respecting and retaining the existing heritage facades along Wellesley and St. Nicholas St.

Energy Performance Metrics

Energy performance metrics have been included in the submission.



SUBMISSIONS

PRIVATE BUILDINGS IN CONTEXT — TALL 3C-5



2525 BATHURST STREET

2525 Bathurst Street



Project Description

2525 Bathurst is a 13-storey purpose-built rental building, located at the southeast corner of Bathurst Street and Castlefield Avenue, in the heart of Forest Hill North, Toronto. The building seamlessly blends into the context of this mid-rise apartment node by creating a volumetric transition between the 8-storey retirement residence to the east, along Castlefield Avenue, and the 11-storey apartment building to the south, along Bathurst Street. These two volumes, set at the same 8 and 11-storey heights of their adjacent datums, are defined by strong horizontal expression, treated with a masonry veneer that relates contextually to the red and buff brick buildings found in the area. Of particular interest in this material selection were the midrise apartments of punched window masonry, and the neighbouring Our Lady of the Assumption Church, located just north of the site. Grounding these two volumes at the key northwest corner of the site is a taller 13-storey volume, which in contrast is defined by a lighter, glassy expression and vertical lines. The setback above the 8-storey Castlefield frontage and the 11-storey Bathurst frontage to the 13-storey glass volume is 3m on each side. The tallest portion of the building, including the mechanical penthouse, is setback

even further from the 13-storey datum, with a 9m setback on the Bathurst Street frontage and about 1.5m on the Castlefield Avenue frontage. These setbacks, in combination with the material selection of reflective glazing and dark metal panel C-channel details, allow this volume to connect the two horizontal volumes as a spine, while naturally transitioning from a more solid expression at grade, to a lighter expression above.

At grade, the building offers a wide setback from both street frontages, over 5m from the property line on both Bathurst and Castlefield. This area offers lush plantings of new trees and shrubbery, which transition the public realm to the private terraces offered for the grade-related units which line both public streets. The lobby welcomes users at the northwest corner, pronounced by the light glass volume coming to grade with a defining curve. Vehicular uses, including loading and parking and bike storage, are brought in from Castlefield Avenue, through into the southeast corner of the site.

2525 Bathurst creates a unique and thoughtful juxtaposition of both scale and expression, blending strong mid-rise datums with verticality, and contextual midcentury expression with a modern approach.

Project Team

Architects: Arcadis Architects Canada (Inc)
Engineer: RJ Burnside & Associates Limited, MCW Consulting,
Leonard Kalishenko & Associates
Landscape Architect: Ferris + Associates Inc.
Planning Consultant: WND Associates Ltd.
Interior Design: Arcadis

Developer/Owner/Client

Cromwell Property Management

General Contractor

Ashford Calderdale Group

Photographer

David Xu



Sustainability Statement

2525 Bathurst is well situated to promote the use of public transit, with easy access to north and southbound Bathurst Street buses within the block and the new Forest Hill LRT Station at Bathurst and Eglinton a short 600m (8 minute) walk away. 2 on-site carshare stalls have been provided at the P1 level, in order to promote a reduction of the parking footprint and provide residents with access to a more sustainable option to car ownership. The building design was approached with sustainability in mind, achieving a high solid to glass ratio of 50% to mitigate thermal heat gains and energy loss. Double glazed, Low-E, argon filled glazing has been provided throughout the building. Key mechanical systems, including central heating, HVAC and domestic hot water heating systems are projected to perform above ASHRAE 90.1-2013 and OBC standards. Lastly, with large setbacks at grade, the landscape team at Ferris + Associates was able to design for a total of 13 new trees: 5 new trees along Castlefield Avenue, 6 new trees along Bathurst Street and 2 new trees on the 3rd floor outdoor amenity terrace. The project has also incorporated a large green roof component (79% of available roof space) and the use of high-albedo surface materials (90% of non-roof hardscaping) in order to combat Urban Heat Island effects.

Equity, Reconciliation and Diversity Statement

2525 Bathurst was designed with a focus on inclusion, equity, and access for all residents, including Indigenous, Black, and other equity-deserving groups. The building includes 149 purpose-built rental units, 33 of which are replacement units from the previous building. These replacement units are larger than average (766 sq. ft. for 1-bedroom and 948 sq. ft. for 2-bedroom) and offer the same access to indoor and outdoor amenities as all other units. Every unit also includes private outdoor space, through either a balcony or terrace.

To support affordability and access, the project includes two car-share parking spaces, offering a lower-cost alternative to owning a vehicle. The building's wide setbacks along Bathurst and Castlefield include new trees and plantings that create a more welcoming and accessible public space, while also supporting grade-level units with private terraces.

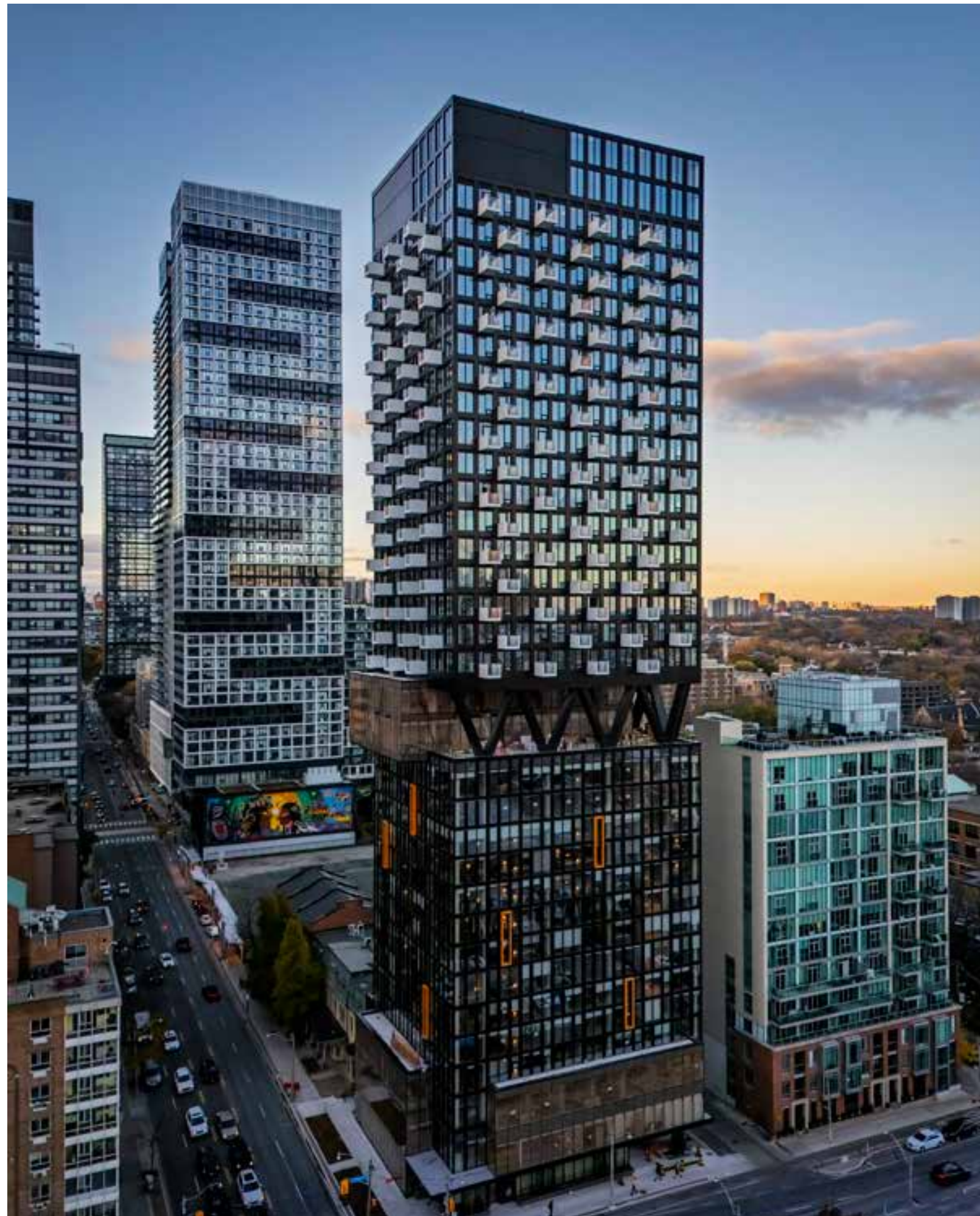
The goal throughout the design was to ensure equal treatment and access for all residents, with no separation between replacement and new units. By focusing on quality, inclusion, and long-term rental housing, 2525 Bathurst aims to contribute to a more equitable community and support stronger relationships with equity-deserving groups through thoughtful, inclusive design.





TOOR HOTEL

203 Jarvis Street



Project Description

The TOOR Hotel, located at 203 Jarvis Street, occupies a pivotal site in Toronto's evolving east end, an area historically challenged by social and economic struggles. This site is strategically positioned within walking distance of Toronto's downtown core and offers excellent access to higher-order transit, connecting it seamlessly to the Greater Toronto Area. Recognizing the need for change, Manga Group proposed a bold mixed-use development to catalyze revitalization in the area, introducing a dynamic urban presence that addresses both local challenges and opportunities.

The project combines much-needed multi-family rental housing with a hotel, a rare pairing in Toronto. This site, by virtue of its proximity to the Toronto Metropolitan University (400 m, 6 mins walk), Key retail and entertainment destinations such as Eaton Centre (600m) the Distillery district (1.5 km,) and Torontos financial district (1km), creates a much needed hotel amenity in the area that will appeal to and attract a wide demographic. Its location in a predominantly residential neighborhood overlooking Moss Park provides excellent views and a sense of integration with the community. By introducing commercial uses, the development enhances safety, increases foot traffic, and activates the streetscape beyond working hours, contributing to the area's vibrancy.

Project Team

Architects: Arcadis Architects Canada (inc)
Engineer: Jablonsky Ast Partnership, MCW Consultants
Developer/Owner/Client
Manga Hotels Group

General Contractor
Manga Hotels Group

Photographer
David Xu



Sustainability Statement

Being the redevelopment of a brownfield site, in close proximity to higher order transit and its high level of walkability, makes this an inherently sustainable project. Having subscribed to the Toronto Green Standards version 3, the project contributes to the City's objective of sustainable design solutions. Specifically, this project introduces Cycling infrastructure including showers and lockers to promote non-vehicular travel, mitigates the impact of urban heat island through the use of high albedo surface material and open grid pavement. It also provides cool roof solutions. Plant selection prioritizes native planting. Bird friendly glazing is deployed up to a height of 12m. Energy modelling was conducted and erosion and sediment control and on-site stormwater management measures deployed. Finally waste sorting and recycling facilities are introduced among a host of other measures driven towards sustainable outcomes.

Equity, Reconciliation and Diversity Statement

By integrating multi-family rental housing with hotel and commercial uses, the project addresses housing access while promoting economic inclusion. Through inclusive design, community engagement, and sustained relationships, the TOOR Hotel aspires to be more than a building—it is a platform for community resilience, cultural recognition, and shared prosperity. This approach ensures the benefits of revitalization are equitably distributed and contribute to long-term trust and social impact.



