

COMPETING FOR EXCELLENCE IN ARCHITECTURE

editorials from the
CANADIAN COMPETITIONS CATALOGUE
2006 – 2016

edited by
JEAN-PIERRE CHUPIN

POTENTIAL
ARCHITECTURE
BOOKS



COMPETING FOR EXCELLENCE IN ARCHITECTURE

Published in 2017 by
Potential Architecture Books

T2 – 511 Place d'Armes
Montreal (Quebec), Canada
H2Y 2W7
www.potentialarchitecture books.com

Copyright © 2017 Potential Architecture Books

No part of this book may be used or reproduced in any manner without written permission from the publisher, except in the context of reviews. Every reasonable attempt has been made to identify owners of copyright. Errors or omissions will be corrected in subsequent editions.

© *Université de Montréal* Research Chair on Competitions and Contemporary Practices in Architecture

The Copyright Act indicates that “fair dealing for the purpose of research, private study [...] does not infringe copyright. Fair dealing for the purpose of criticism or review does not infringe copyright if the following are mentioned: the source, and if given in the source, the name of the author, in the case of a work.” (Copyright Act C-42, art. 29 et 29.1)

Important notice: Unless otherwise indicated, photographs of buildings and projects come from professional or institutional archives. All reproduction is prohibited unless authorized by the architects, designers, office managers, consortiums or archives centers involved. The researchers of the Research Chair on Competitions and Contemporary Practices in Architecture cannot be held responsible for omissions or inaccuracies, but appreciate all comments and pertinent information. Errors or omissions will be corrected in subsequent editions. (info@ccc.umontreal.ca)

Library and Archives Canada Cataloguing in Publication

Concourir à l'excellence en architecture. English
Competing for excellence in architecture : editorials from
the Canadian Competitions Catalogue (2006-2016) / edited by
Jean-Pierre Chupin.

Translation of: *Concourir à l'excellence en architecture, éditoriaux
du Catalogue des Concours Canadiens (2006-2016).*
Includes bibliographical references.
ISBN 978-0-9921317-5-3 (hardcover)

1. Architectural drawing--Canada. 2. Architecture--Competitions--
Canada. I. Chupin, Jean-Pierre, 1960-, editor II. Title.

NA2345.C3C6613 2017 720.971 C2017-902710-7

Art direction and graphic design: Marie-Saskia Monsaingeon
Infography: Camille Lefebvre
Proofreading and translation: Marie-Saskia Monsaingeon, Chantal Auger, Joel Friesen

COMPETING FOR EXCELLENCE IN ARCHITECTURE

editorials from the
CANADIAN COMPETITIONS CATALOGUE
2006 – 2016

edited by
JEAN-PIERRE CHUPIN

Table of Contents

024	Foreword Ewa Bieniecka
028	Competing for Excellence in Architecture: Five Points of a Potential Manifesto Jean-Pierre Chupin
050	Canadian Competitions Statistical Overview
058	Editorials
058	Public Spaces and Private Investors Jean-Pierre Chupin, 2006-08-01
062	Canadian Landscape: A Deferred Invention? Jean-Pierre Chupin, 2006-09-01
066	RE-Marking Architecture's Territory Jean-Pierre Chupin, 2006-11-01

Competition

Absolute Design Ideas Competition	Ontario	2005
Centre financier boulevard de la Caisse populaire Desjardins à Drummondville	Quebec	1991
Point Pleasant Park	Nova Scotia	2005
Centre de production des arts de la scène Jean-Besré	Quebec	2004

070	Private Competitions: Anamorphosis of Profitability Jacques Lachapelle, 2007-01-01
074	The Future of the Canadian House in...1954 Izabel Amaral, 2007-03-01
076	Benny Farm: Managing Complexity Jacques Lachapelle, 2007-05-01
080	Towards a Canadian Tectonic? Jean-Pierre Chupin, 2007-09-01
082	Recreating Social Housing Anne Cormier, 2007-10-01
084	Sustainable Libraries Jean-Pierre Chupin, 2007-12-01
088	Îlot des Palais, Suspended Project, Heritage on Probation Jacques White, 2008-02-01

Tip Top Tailors	Ontario	1994
Calvert House <i>pour la maison canadienne de demain/</i> International Calvert House Competition for the Canadian home of tomorrow	Quebec	1954
Benny Farm	Quebec	2002
<i>Galerie canadienne de la céramique et du verre/</i> Canadian Clay and Glass Gallery	Ontario	1986
<i>Repenser et redéfinir le logement social au centre-ville,</i> <i>concours étudiant/Rethinking and Redefining Social Housing</i> in the City Centre, Student Competition	Canada	2006
<i>Agrandissement de la bibliothèque Félix-Leclerc</i>	Quebec	2006
<i>Îlot des Palais</i>	Quebec	2006

090	11 Built Gardens, 92 Potential Gardens Jean-Pierre Chupin, 2008-07-01
092	Beyond the Wall of Mental Health Isabelle Le Clair et Jean-Pierre Chupin, 2008-09-01
096	The CCA and the Promotion of Young Canadian Architecture Jean-Pierre Chupin, 2009-02-01
098	Rejuvenating Cultural Equipment: Expanding Our Libraries Denis Bilodeau, 2009-06-01
100	A Competition on the Intangible Jacques Lachapelle, 2009-09-01
102	The Saint-Hubert Library Pierre Boyer-Mercier, 2009-10-01
104	<i>Paysages Suspendus: A New Step Towards the Diversification of Competitions?</i> Jacques White, 2010-01-01

<i>Jardins Éphémères du 400^e</i>	Quebec	2006
Centre for Addiction and Mental Health	Ontario	2001
<i>Concours pour la représentation Canadienne à la Biennale de Venise/Canadian participation to the Venise Biennale</i>	Italy	1995
<i>Agrandissement de la Bibliothèque Montarville-Boucher de la Bruère</i>	Quebec	2007
<i>Mise en lumière de la façade du Gesù</i>	Quebec	2008
<i>Nouvelle Bibliothèque de Saint-Hubert</i>	Quebec	2008
<i>Paysages Suspendus</i>	Quebec	2008

110	276 Gardens of Delight for Métis 2010 Jean-Pierre Chupin, 2010-02-01
112	Northern Ontario School of Architecture Anne Cormier, 2010-03-01
116	OMA in Quebec: Office for MNBAQ Architecture Jean-Pierre Chupin, 2010-04-01
122	Competition for the 1970 Osaka Expo: When Canadian Identity Was Not a Circus Affair Izabel Amaral, 2010-06-01
126	New Montreal Planetarium: Stars of the Underground Carmela Cucuzzella, 2010-10-01
128	Toronto Update: Dundas Square (1998) and Fort York Visitor Centre (2009) Anne Cormier, 2011-02-11
130	Brainstorming Vancouver Camille Crossman, 2011-04-22

<i>Jardins de Métis 2010</i>	Quebec	2009
<i>L'École d'architecture du Nord de l'Ontario/</i> Northern Ontario School of Architecture	Ontario	2009
<i>Musée national des beaux-arts du Québec</i>	Quebec	2009
<i>Pavillon du gouvernement canadien pour l'Exposition</i> <i>universelle d'Osaka de 1970/Canadian Government Pavilion</i> Japan World Exposition Osaka 1970	Japon	1966
<i>Planétarium de Montréal</i>	Quebec	2008
Dundas Square	Ontario	1998
Fort York Visitor Centre	Ontario	2009
FormShift Vancouver: Primary	British Columbia	2009

132	The Civil Sense of Architecture Jacques Lachapelle, 2011-06-18
136	When a Competition's Design in Quebec Innovates in Urban Design Camille Crossman, 2011-09-25
138	Urban Shifting in Suburban Surrey Carmela Cucuzzella, 2011-11-12
140	Champ-de-Mars Neighborhood: A Crossroads to Urban Innovation Simon D. Bergeron, 2011-12-09
144	A Library for the City Georges Adamczyk, 2012-09-08
148	Saint-Laurent Library—When LEED Becomes the Competition Prize Carmela Cucuzzella, 2012-10-13
152	Beyond Branding: Design Competition and Urban Identity Denis Bilodeau, 2012-11-03

St. Lawrence Market North Building	Ontario	2009
<i>Le Triangle — Namur/Jean-Talon Ouest</i>	Quebec	2011
TOWNSHIFT Suburb into City/Cloverdale: Round Up	British Columbia	2009
<i>Aménagement des abords de la station de métro Champ-de-Mars</i>	Quebec	2009
<i>Bibliothèque Marc-Favreau</i>	Quebec	2009
<i>Nouvelle bibliothèque de Saint-Laurent</i>	Quebec	2009
Poto:Type	British Columbia	2007

158	Competing for the Spirit of Competing Jean-Pierre Chupin, 2012-11-16
164	One Step Forward, Two Steps Back Camille Crossman, 2012-12-01
168	Ideas, Vinyl, and Pan American Games in Toronto Georges Adamczyk, 2013-01-25
172	Can You Win Without Innovating? Camille Crossman, 2013-02-08
174	Fresh Firms, Opacity of Judgment Konstantina Theodosopoulos, 2013-02-22
176	A Literature House for Quebec, Architecture and/or scenography? Louis Destombes, 2013-03-08
182	Landscape Lessons by Students Jean-Pierre Chupin, 2013-03-22

<i>Complexe Sportif Saint-Laurent</i>	Quebec	2010
<i>Centre Culturel Notre-Dame-de-Grâce</i>	Quebec	2010
Pan Am Games Award — Pavilion Competition	Ontario	2010
<i>Promenade Smith</i>	Quebec	2011
<i>Aménagement du parc de Place de l'Acadie</i>	Quebec	2011
<i>Maison de la littérature de l'Institut Canadien de Québec</i>	Quebec	2011
resTOre	Ontario	2011

184	What Future for Built Heritage? Nicholas Roquet, 2013-04-05
190	From Winning Project to Public Controversy Nicholas Roquet, 2013-04-19
194	To Embody or Pay Tribute? Konstantina Theodosopoulos, 2013-05-10
198	Life in High REZ Anne Cormier, 2013-07-05
202	University of Manitoba, 2012: An Ambitious University Campus Project Under High Organization Carmela Cucuzzella et Camille Crossman, 2014-01-23
206	7 Doigts De La Main, Four Teams, One Venue for Circus and Theatre Jean-Pierre Chupin, 2014-03-19
212	Greening While Line Dancing Anne Saint-Laurent, 2014-04-02

<i>Ajout Manifeste</i>	Quebec	2010
Lower Don Lands	Ontario	2007
June Callwood Park	Ontario	2008
Ryerson Post-Secondary International Student Housing	Ontario	2009
Visionary (re)Generation	Manitoba	2012
<i>Centre de diffusion culturel Guy-Gagnon</i>	Quebec	2011
Green Line — Vision	Ontario	2012

214	How to Bury the Imagination Jean-Pierre Chupin, 2014-04-16
218	Covering a Stadium Without Retraction Bechara Helal, 2014-04-30
224	Saul-Bellow, an Integrated Design Library Louis Destombes, 2014-05-20
228	When Young Firms Were Still Welcome to Competitions: Three 1980's City Hall Competitions in Ontario Jean-Pierre Chupin, 2014-07-01
232	What Life after Death? A Competition to Rebuild the Church of Saint-Paul in Aylmer Nicholas Roquet, 2014-08-20
238	National Housing Design Competition: a 1979 Monster Competition by the CMHC and the Canadian Housing Design Council Georges Adamczyk, 2014-09-03

Green Line — Underpass Solutions	Ontario	2012
<i>Complexe de soccer au CESM</i>	Quebec	2011
<i>Agrandissement de la bibliothèque Saul-Bellow</i>	Quebec	2011
Kitchener City Hall	Ontario	1989
Markham City Hall		1982
Mississauga City Hall		1986
<i>Concours d'idées pour la reconstruction et la réutilisation de l'église Saint-Paul d'Aylmer</i>	Quebec	2009
National Housing Design Competition: Shawinigan Mississauga Vancouver Saskatoon Saint John	Quebec Ontario British Columbia Saskatchewan Newfoundland	1979

242	Pierrefonds Library Expansion: An Urban Connector Carmela Cucuzzella, 2014-10-08
246	National Music Centre of Canada (Calgary, 2009): A Top-Level Summit Camille Crossman, 2014-10-22
252	The Museum That Wanted to Eat the City Nicholas Roquet, 2014-11-05
256	Canadian Small House Competition, 1946: The First CMHC Postwar Initiative Marie-Saskia Monsaingeon, 2015-12-03
260	Edmonton Park Pavilions (2011): 1 Single Jury for 5 Simultaneous Competitions Hugo Duguay, Benoit Avarello et Alexandre Cameron, 2016-01-26
266	Warming Huts V. 2012: Conceptual Shelters on Ice Milosz Jurkiewicz, 2016-02-16

<i>Réaménagement et agrandissement de la bibliothèque de Pierrefonds</i>	Quebec	2013
National Music Centre of Canada	Alberta	2009
<i>Pôle muséal du quartier Montcalm</i>	Quebec	2013
Canadian Small House Competition	Canada	1946
Edmonton Park Pavilions : Borden Park Castle Downs Park John Fry Sports Park Mill Woods Sports Park Victoria Park	Alberta	2011
Warming Huts: An Art + Architecture Competition on Ice	Manitoba	2012

270	Amateur Ideas for Expert Projects? Olivier Guertin, 2016-03-14
276	Too Much Architecture, Not Enough Landscape? Bernard-Félix Chénier, 2016-03-29
282	My (International) Cabin in Eastern Canada Adrien Python, 2016-04-19
286	Laval, Projected City Alessandra Mariani, 2016-05-09
294	The Delicate Expression of a Composite Culture Simon Bélisle, 2016-06-23
298	Waiting for the Bus While Reflecting on Climate Change Cheryl Gladu et Carmela Cucuzzella, 2016-06-30
304	Author Biographies
310	Acknowledgments

re:CONNECT: Visualizing the Viaducts	British Columbia	2011
<i>Design de la plage de l'Est</i>	Quebec	2013
Cabin Design Challenge	New Brunswick	2014
<i>Centre civique de Chomedey</i>	Quebec	1961
Chinese Cultural Center	British Columbia	1978
Solar Powered Bus Shelter + Interactive & Educational	Quebec	2016



Foreword



Foreword

Ewa Bieniecka, architect MOAQ, 78th President of the Royal Architectural Institute of Canada (RAIC)

Architecture and the built environment in Canada require public debate. Highlighting and creating architectural awareness encourages excellence and stimulates society towards sustainable, healthy and quality environments. Doing so spurs creativity and innovation, essential components of a 21st century information based economy. Though the argument in favor of quality architecture is as old as the profession of architecture, recently, there has been a vigorous and steady mobilization to address architecture as an intrinsic and necessary cultural asset.

In 2015, the Ontario Association of Architects (OAA), in response to the Ontario Ministry of Tourism, Culture and Sport's objective to develop the first Cultural Strategy for Ontario, participated and advocated during the public consultation process, that architecture's cultural value be recognized as product and process. In June 2016, the *Ordre des architectes du Québec* presented to the *Ministre de la culture et des communications du Québec* a *mémoire* arguing in favor of the basic premise that Quebec's social and cultural development as well as its wellbeing is intrinsically linked to excellence in architecture and the built environment. These two professional associations bemoan the lack of public realm discussion of architecture's meaning and value and architectural excellence's role as stewards of social and the built environments. These associations recognize the need for a far more reflective society where serious debate is encouraged.

Since its founding in 1907, Architecture Canada—RAIC's (the Royal Architectural Institute of Canada) mission is to promote excellence in the built environment and advocate for responsible architecture. An important contribution towards achieving its mission was the development of guidelines for how competitions should be undertaken with the publication in 1988 of *Canadian Rules for the Conduct of Architectural Competitions*. As Architecture Canada—RAIC's Regional Director for Quebec, I had the privilege of acquainting myself with dynamic architecture and design communities in Quebec and introduce to colleagues from across Canada the importance of regional events and debates on community issues. While attending in Montreal the book launch of *Architecture Competitions and the Production of Culture, Quality and Knowledge* (2015), I was impressed by the research undertaken at the

Université de Montréal's Research Chair on Competitions and Contemporary Practices in Architecture, in a series of international inquiries on design competitions. This led me to accept the opportunity to further encourage and promote this most recent study of Canadian architecture competitions lead by the same group of dedicated researchers.

Created in 2002, the *Canadian Competition Catalogue (CCC)* is the digital and bilingual library for architecture, urban design, and landscape architecture projects designed in the context of competitions in Canada. The *CCC* became accessible to the public in 2006, it is constantly updated and has gradually become a worldwide resource. The *CCC's* fundamental premise is that every project, even those that are not competition winners and the ones that are not built, are a source of knowledge for comparative research and are an inspiration for new ideas. Thus, non-winning projects share "an equally important role in the edification of cultures and societies" as the winning schemes. The *CCC's* digital library permits a systematized study of competitions, allows for a comparative analysis of design concept strategies and technical innovations and contributes to the evolution of knowledge and history of the built environment.

Under the direction of Professor Jean-Pierre Chupin, the *CCC* has compiled in this publication—*Competing for Excellence in Architecture, Editorials from the Canadian Competitions Catalogue 2006–2016*, numerous editorials, which are a testament to the rigor of the *CCC's* work founded on a long process, intense dialogue and extensive participation. This collection of essays and research on more than 60 competitions over a span of 70 years contributes to the evolution of knowledge and history of Canada's built environment. It raises issues that have frequently failed to be addressed in today's architecture debates. The *CCC's* efforts of sharing all competition projects thus nourishes discourse on societies' values, and as such constitutes, I believe, a dissemination of culture and knowledge. This study should contribute to helping to shape public policy that advances the profession. Like any architect who has participated in an architectural competition process, I can only aspire to its transformative role, and the improvement of future architectural quality in Canada.



Architecture Competitions and the Production of Culture Quality and Knowledge: An International Inquiry. Edited by Jean-Pierre Chupin, Carmela Cucuzzella, Bechara Helal, Montreal, Potential Architecture Books, 2015.



Introduction



Competing for Excellence in Architecture: Five Points of a Potential Manifesto

Jean-Pierre Chupin, PhD,
architect MOAQ, MRAIC

A travel guide for those in search of architectural quality, this book can be browsed in many ways. Written in a clear and concise manner by about thirty authors, it features a collection of editorials from the *Canadian Competitions Catalogue (CCC)*, a large online digital archive open to the public since 2006. The editorials explore more than sixty Canadian architecture competitions held in the last seventy years. Especially in recent years, both public and private institutions have organized competitions across Canada, producing hundreds of architectural, urban planning, and landscape design projects. Together these proposals, most of which remain unbuilt, constitute a fantastic treasure in our tangible and intangible common heritage. Given that competition organizers, designers, juries, and critics never operate alone, there is no doubt whatsoever that this book results from the collaboration of a myriad of people, contributing to and competing for excellence in architecture.

While readers are encouraged to browse intuitively from competition to project, this introduction suggests reading perspectives, which emerge from Canadian experience with competitions. Our interpretations and comments are based on a comparative analysis conducted by our inter-university team of researchers at the *Laboratoire d'étude de l'architecture potentielle* since 2002 and, as of 2012, at the Research Chair on Competitions and Contemporary Practices in Architecture at the *Université de Montréal*. By mobilizing the reflexive dimension of editorial writing, these principles could serve as a framework for a manifesto working towards the quality of urban environments, from the digital archiving of projects to the very definition of the competition, and from the modern history of Canadian architecture to the definition of excellence.

1. Striving for Excellence in Public and Private Environments

Understanding excellence requires the ability to know and recognize collectively higher levels of success and quality, and determines the social and cultural development of many disciplines centred on art and creation. The Royal Architectural Institute of Canada, whose mission is “to promote the excellence of the built environment and advocate a responsible architecture,” has a section on its website entitled “*Reconnaître l’excellence/Recognizing Excellence*” which outline about ten distinctions—or awards: Gold Medal, Student Honor Roll, Award of Excellence, Governor General’s Medals, Young Architect Award, etc. Across Canada, the situation varies, but every province now awards prizes in the hopes of collectively improving architectural quality. These prizes include: The Lieutenant Governor’s awards, the Design Excellence awards, the *Canadian Architect* Awards of Excellence (awarded since 1968), the Prix de Rome, administered by the Canada Council for the Arts, and, more recently, the Prairie Design Awards. There has been a rise in the number and diversity of these distinctions awarded in Ontario and Quebec since the late 1980s, and in British Columbia since the mid-1990s. Yet, it was not until the early 2000s that other provinces established recognition awards in architecture, urban planning and landscape architecture.

Project competitions also act as devices to recognize architectural excellence, as they share, with awards, the following procedural characteristics: a jury, preselection, jury reports, etc. Nevertheless, even more so than awards, competitions intend to implement the stimulation of design, ensuring a level of rigour suitable for collective and qualitative judgment. Competitions play a crucial role, exemplified by their historical recurrence. Many outstanding buildings of humanity’s heritage were developed and designed within the framework of a competition [Fig. 1].

If social and situational factors insist on avoiding the confusion between awards and competitions, it appears that the lists of competition winners and award recipients often share exemplary projects. Yet, although there is increasingly more work on competitions, both in Canada and worldwide²—work on architecture awards is rare, even in the European context.³ In 1994, *Canadian Architect* outlined a first attempt at a census nationwide. However, this jour-

nalistic mapping did not identify either historical or theoretical elements of excellence.⁴ In its own way, this book takes up this issue with a scientific aim. The following additional questions will guide the analysis of these sixty-three competitions:

- A. How do we define architectural excellence in Canada when it comes to judging a competition?
- B. Over the past three decades, what determining factors were brought to light regarding Canadian architectural and urban quality?

2. Competitions That Answer to a Collective Ambition and Create Environments That Are Both Sustainable and Have Multiple Qualities

What do we know of the architecture competition’s role in planning, design, and construction of public buildings? Like many democratic systems, competitions are subject to strong views and preconceived ideas that may prevail over data comparison. Between opponents and developers, there is often a lack of distance. This distance is necessary for the scientific evaluation and criticism of this old modality that can be complex. It should be mentioned that, before the CCC was established—a bilingual digital database that is amongst the most comprehensive and rigorous in its field—information about competitions in Canada were mostly scattered in the private archives of professional advisors and similar organizations.⁵

Competitions can be qualified as a means to achieve excellence by engaging a wide diversity of projects conceived in fair and comparable conditions, provided that these projects are subject to judgment that is collective, deliberative and qualitative. After all, competitions are first and foremost judgment situations.⁶ As revealed by research held in a large international study published in 2015 entitled *Architecture Competitions and the Production of Culture, Quality and Knowledge: An International Inquiry*⁷, competitions are neither an infallible recipe, nor a mechanic or a lottery, but rather a matter of democratic transparency. A good competition relies on a great deal of preparation and critical debate at all stages, including after the selection of the winning project.

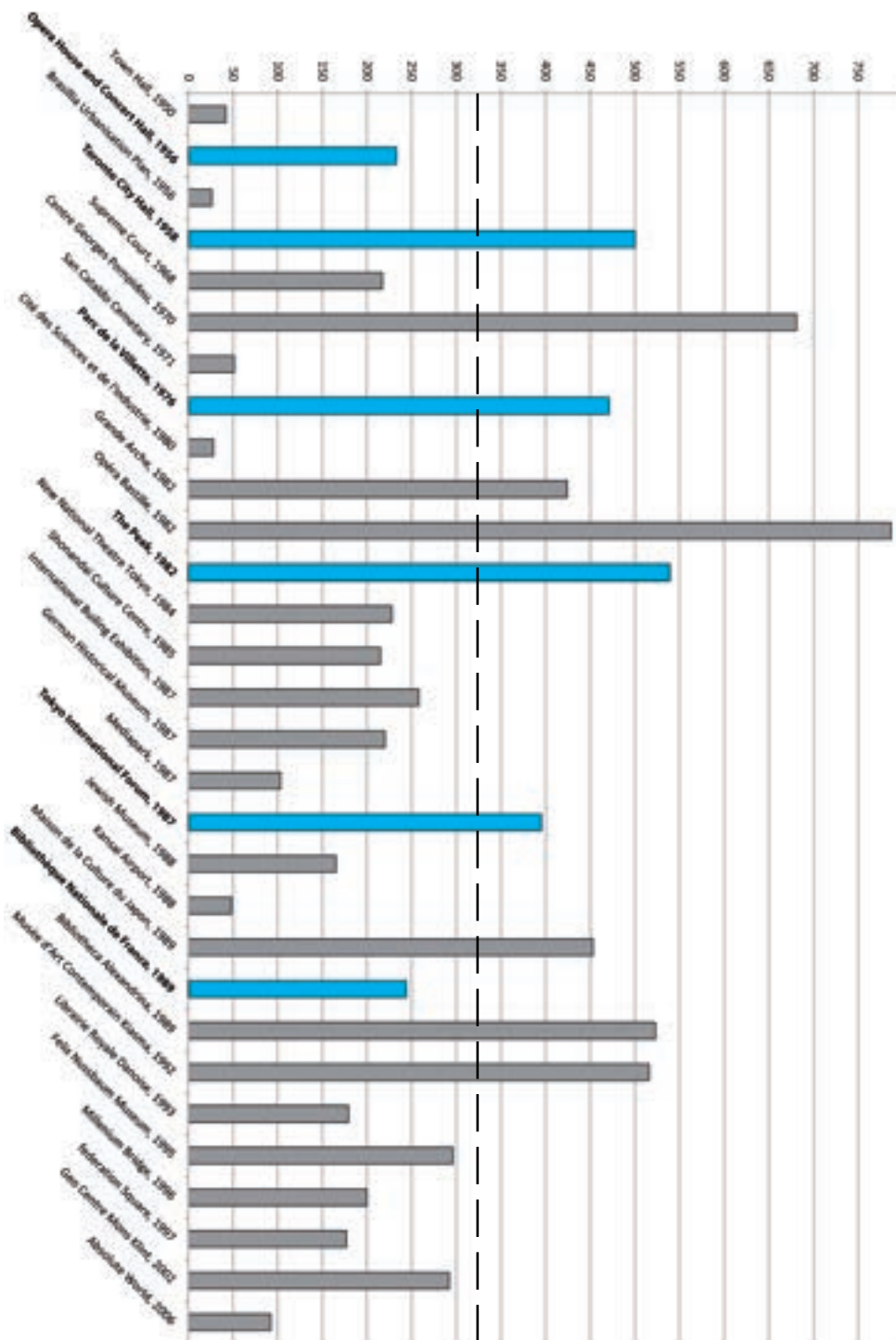


Fig. 1
List of large international competitions organized between 1945 and 2010, showing an average number of participants above 250 teams per competition. In blue: UIA-approved competitions.

The minimum expectation for a qualitative device is that it demonstrates merits. We stress that the quality of a competition relies on the balance between audacity and rigour, between perspicacity and equity, which will be showcased in the organization and the formulation of a preferably concise and stimulating competition question. A project will not be well received if it does not step beyond the boundaries of the competition parameters, especially with regards to contextual needs of collective spaces. Like most built environment projects, competitions rely on a clever mix of listening and anticipation: qualities found in the best of juries, and observable only in the jury report, in the case, of course, that it's been made public.

Yet, the quality of the jury's work may depend as much on the selection criteria and the richness of the deliberations, as on the number of projects. Hence, in the rare case that there are too few projects to judge (only three, for example) the selection process may look like counting-out games, while, on the other hand, too many submissions may give the impression of an international lottery. This is no exaggeration, considering the famous competition for the Toronto City Hall (1958) counted over 500 participants from around the world, whereas the number of teams that participate in international competitions usually averages 300 **[Fig. 1]**. When organizers opt to open a competition at a national level (and even more so at an international level), calling upon talent must be combined with wisdom, judgment and the jury's resilience. They must wisely gauge the number of proposals in conjunction with the jury's capacity. In 2014, the Guggenheim Helsinki Design Competition received no fewer than 1715 proposals, which corresponds to about 15% of all architecture, urban planning and landscape architecture projects designed, in Canada, since 1945, for over 400 competitions!

This being said, the authors of the *Canadian Competitions Catalogue* editorials are constantly encouraged to revisit jury reports and to summarize key points, not to reformulate them. Individual appreciation, even in retrospective, cannot be a substitute for the exercise of collective deliberation that is specific to a jury.

Still, most of these editorials do not fail to emphasize the differences between judgment *a priori* and analysis *a posteriori*. Again, it would be misleading to seek a form of editori-

al opinion rather than to recognize a complex phenomenon that has yet to be clarified. Indeed, for both competitions and awards, judgment is fragmented and, by extension, distorts the global appreciation of excellence. As evidenced by several editorials, it is common for environmental strategy to contradict aesthetic innovation, for visual communication to prevail over conceptualization, and for the overall image to compete with site integration. Our recent research shows that the tendency for fragmented judgment criteria of quality attempts to address the critical disjunctions between expert assessment and common appreciation. With all due respect to consultants who intend to "supervise" the jury with experts on constructive, budgetary and environmental matters, our personal observations and analysis on juries show that each member considers himself an expert and asserts his judgment like so.⁸ Tensions associated with competition procedures are not trivial. They have ethical and aesthetic impacts and lead to mixed positions that can undermine the winners' credibility, and even weaken the reliability of the juries.

Although architecture competitions are aimed at identifying the highest level of perfection in an array of projects, in the end, the winning project might very well prevail on just a few aspects. This phenomenon is neither unique to Canada, nor to the period of time covered in this publication. Some historians and architecture theorists suggest that a conceptual void has replaced modernist doctrines, an aftermath of postmodern historicism failure, since the mid-1980s. From the 1990s onward, the emergence of environmental and digital cultures, at times contradictory, gave momentum to this cognitive relativism and to these fragmented representations in art, science, and architecture.⁹ Although it would be wrong to attribute these disjunctions to architecture competitions or to awards of excellence, it is clear that they contribute to making them more tangible.

The competitions discussed in this book go all the way back to the Canadian Small House Competition, organized by the Canadian Mortgage and Housing Corporation (CMHC) in 1946. While this landmark initiated our line of documentation, it should not be understood as a historical origin. When browsing the editorials that have been written since the opening of the *Canadian Competitions Catalogue* to the public in 2006, several evaluation criteria seem to foreshadow a model for assessing excellence in the built envi-

ronment. These determining factors, currently under study by our research team, can be summarized as follows, the order holding no significance:¹⁰

- A. The degree of innovation (spatial, formal, functional, technical, constructive);
- B. The degree of integration of sustainable strategies (superficial, partial, global, etc.);
- C. The degree of integration in the local context (history, geography, climate, etc.);
- D. The typological categorization (programs, form/program relationships, symbolism, etc.);
- E. The strength of the visual representation (its degree of figurative clarity);
- F. The ability to draw an analogy between texts (the degree of discursive clarity).

It is our hypothesis that these analysis criteria of figures of contemporary projects could become sources of indicators and benchmarking in the development of an assessment of qualities that could be rigorous.

3. Taking into Consideration the Rich History of Canadian Competitions

We have identified more than 400 competitions held in Canada since the Second World War. However, the historical timeline by Marie-Saskia Monsaingeon goes all the way back to the Canadian Confederation to identify the first competitions that were held: the competition for the parliament buildings in Ottawa (1858–1859) and a series of competitions for legislative buildings in Ontario (1880), in British Columbia (1892), Saskatchewan (1907) and Manitoba (1913). Additionally, competitions were held following World War I, such as the Vimy Memorial in 1921 **[Fig. 2, pp. 36–37]**. Nevertheless, it was the Canada Mortgage and Housing Corporation's first competition following World War II that would inaugurate a new relationship to innovation solicited through open consultations.

By 2017, the *Canadian Competitions Catalogue* will have documented over 150 competitions, which is more than 4,500 projects across the three disciplines of environmental design. If all Canadian competitions were properly documented, the number of projects would go up to 11,500. Designed in less than a century, this collection of architectural, urban planning and landscape projects represents a huge

investment in brainpower and creativity and an important financial investment for the firms and the organizers. On a human investment level, this common heritage cannot be considered as scattered or insignificant! We know from our own experience, however, that it is not certain that competition organizers uphold the responsibility of sharing and disseminating, especially once the operation is complete and media momentum has waned.

While it is tempting to make statistical surveys, let's project these figures on the backdrop of a historical evolution. Regardless of the Canadian situation, the histogram of the number of competitions held in a given country follows the curve of the major social and financial crises that mark our modern history. In other words, when we look at the number of competitions held each year since the end of World War II, we note a strong correlation between the decrease in the number of competitions (approved by the UIA) and the great social, economic and energy crisis **[Fig. 3]**. The number of competitions is not independent of the current state of the societies that turn competitions into competitive devices. This illustrates the degree of democratic progress of the nations that refuse to submit their most significant projects to the collective test of the competition process.

In this sense, studying competitions tells the story of a society by shedding light on its relationship to emulation, to innovation, and to the pursuit of excellence. Yet, sometimes, these windows are more translucent than transparent. Consequently, growth in the number of international competitions held in Canada since the late 1980s does not fully coincide with the growth in the number of competitions organized by the International Union of Architects **[Fig. 4a]**. We have raised a hypothesis based on the socio-political phenomenon of the implementation of multicultural laws in Canada since the late 1980s, in an effort to explain this sudden "openness to the outside world" **[Fig. 4b]**. A systematic comparison suggests, however, that this would rely more upon multipolar geopolitical power relations, rather than specific national policies, as international competitions extend well beyond the borders and the national objectives, far more often than the organizers think.¹¹

Beyond the statistics, analyzing the various competitions held in Canada from coast to coast, shows—and sometimes contradicts—a few preconceptions. The miscon-

ceptions include the idea that international competitions should concern exclusively highly symbolic programs and important cultural projects is particularly widespread. When reviewing some of the CCC's data concerning the percentage of national and international competitions held in Canada, we found significant differences between the provinces on many of these aspects. On the one hand, the ratio of international competitions rarely exceeds 30% over a documented period covering nearly 70 years. By comparison, let's note that the vast majority of the 200 competitions held annually in Switzerland are international and 575 of the 667 competitions held in Germany between 2007 and 2010 were international competitions—which is more than 85%! Moreover, 46% of Canadian international competitions were ideas competitions, with only 54% of the projects actually leading to construction. Although neither British Columbia nor Alberta held competitions between 1945

and 2005, nearly all the competitions they launched in the last decade were international. On the other hand, Ontario and Quebec, which represent about 83% of all competitions held in Canada since 1945, have focused on national competitions and have even restricted consultations to the provincial level.

In Quebec, the situation is especially paradoxical. Quebec has hosted 50% of all Canadian competitions, regarding all categories, but only 11% of these competitions were open internationally. This is two times less than in Ontario. In other words, Quebec is the province the most willing to engage in transparency and emulation through competition, but remains more reticent when it comes to opening up internationally. In fact, since 1945, a little over sixty cultural competitions were organized in Quebec, including 15 libraries and 17 museums, but only 8 were international (of

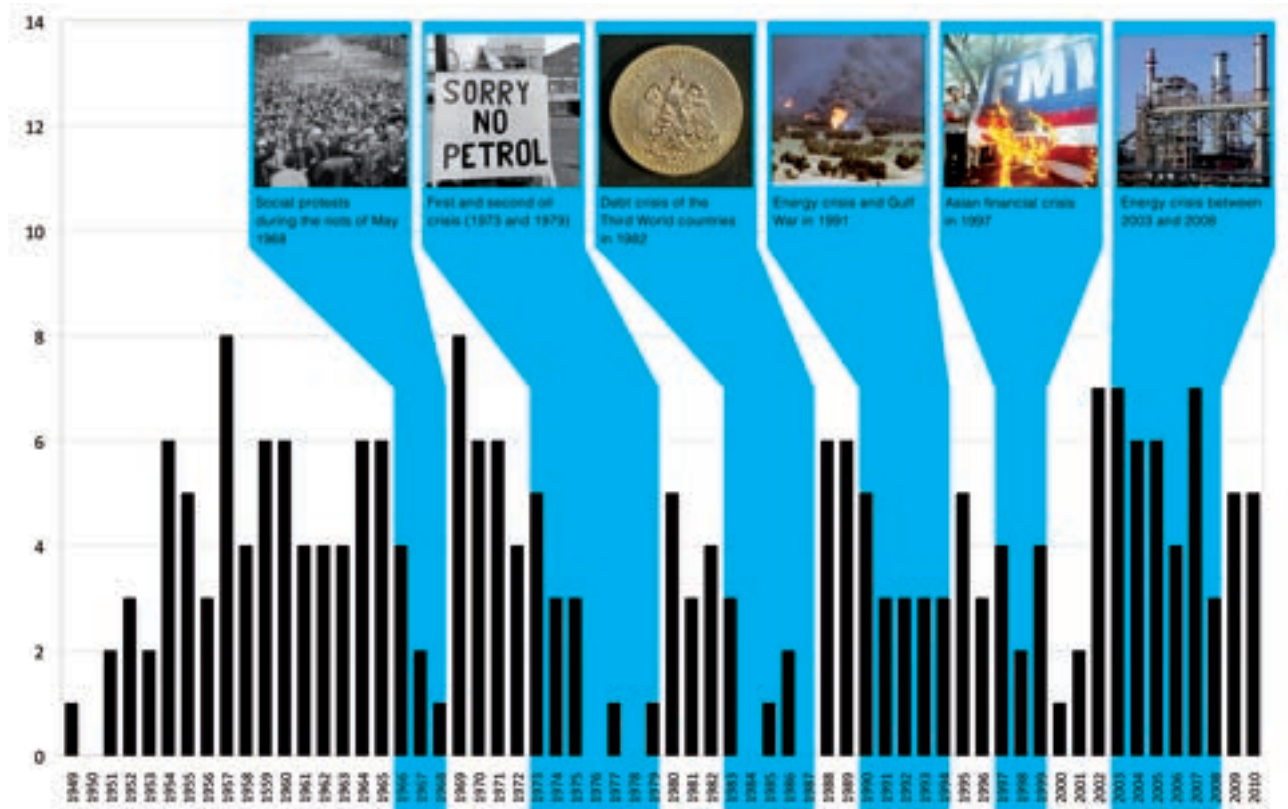


Fig. 3
Correlation between the decrease in the number of international competitions (approved by the UIA) and the great social, economic and energy crises, between 1949 and 2010.

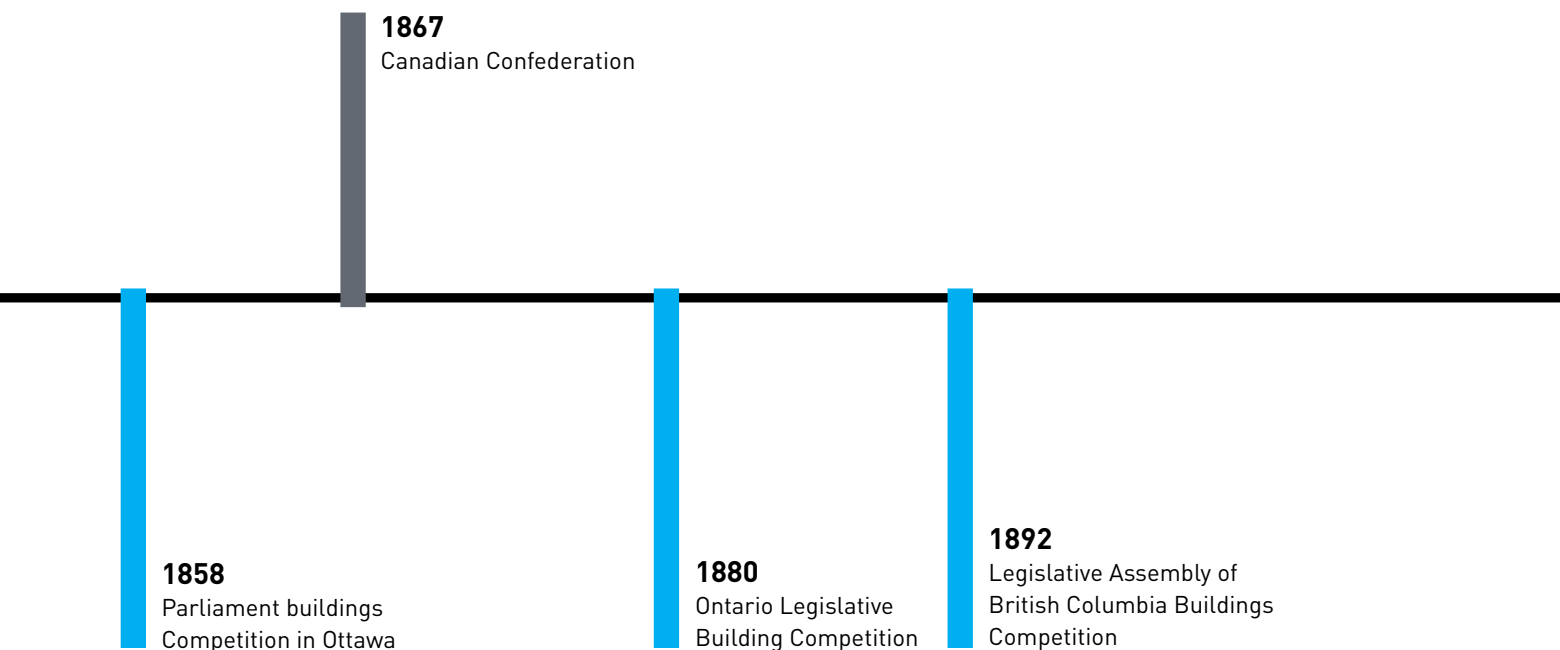


Fig. 2
Preliminary historical timeline of Canadian competitions held before 1947.

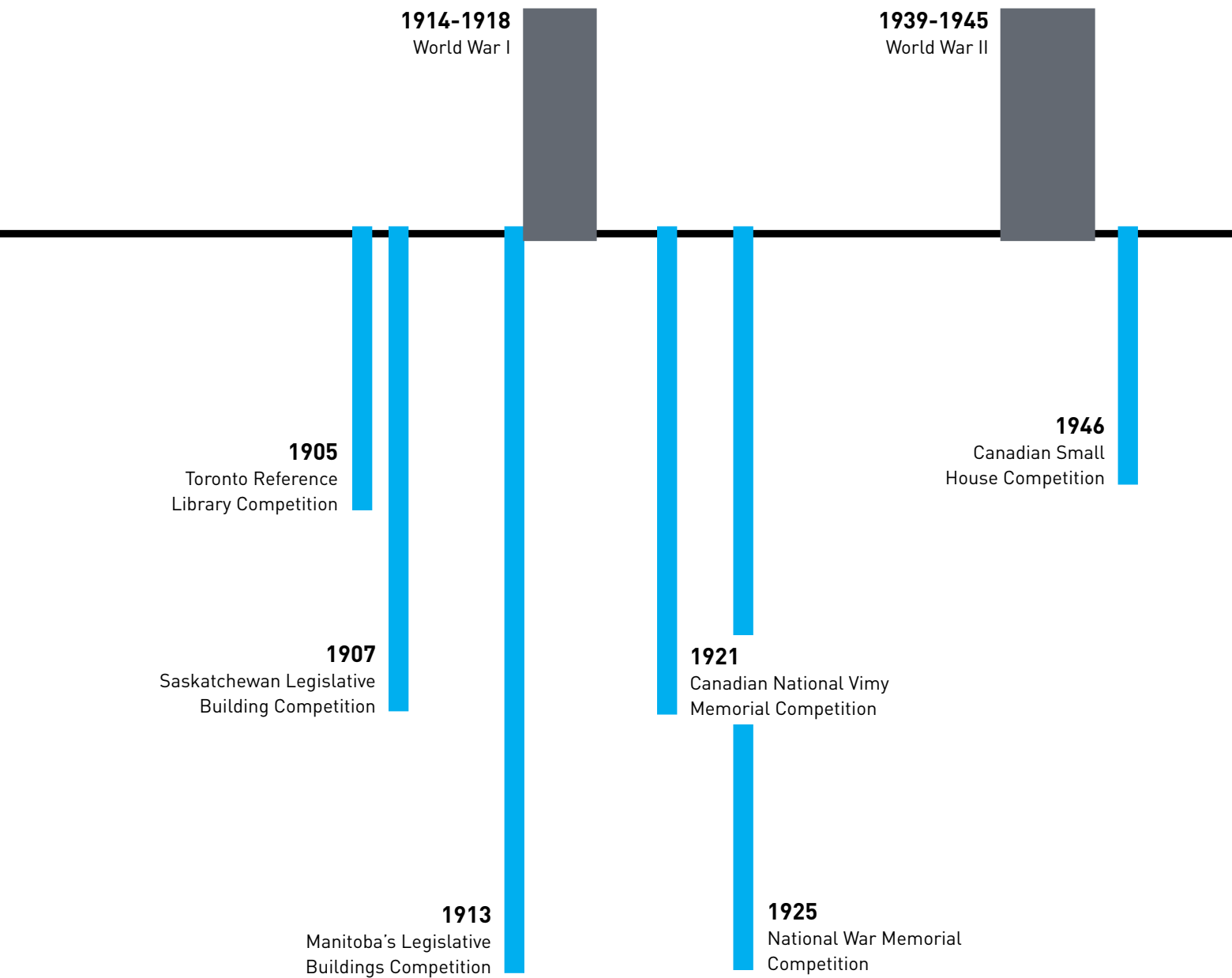
This historical timeline compiles information on competitions held during the second half of the 19th century and the first half of the 20th century. These competitions are not yet documented in the CCC.

Presuming that the history of competitions begins on the historic year of 1867, which marks the creation of the Canadian Confederation, this timeline would not do justice to the complexity of Canada's architectural history, as shown by the great competition held previously in 1858 for the parliament buildings in Ottawa. This non-exhaustive list of competitions shows the political role given by the Fathers of Confederation to competitions. The organization of competitions goes hand in hand with the establishment of the Canadian Confederation by introducing, from 1880 to 1913, remarkable legislative buildings in Ontario, British Columbia, Saskatchewan and Manitoba. In that sense, the first library competition, organized in Toronto in 1905 for

the Toronto Reference Library, is an exception. After 1921, following World War I, competition programs shifted towards memorial buildings such as the renowned Canadian National Vimy Memorial, and, four years later, the National War Memorial.

Launched in 1946 by the Canadian Mortgage and Housing Corporation (CMHC), the Canadian Small House Competition urged architects across the country to design innovative and affordable single-family houses in the aftermath of World War II. It received a record number of three hundred and thirty-one design submissions. This historic competition launched a series of research studies for new model homes which remained at the core of the CMHC's mandate.

—Marie-Saskia Monsaingeon (M.Arch., Université de Montréal)



which, 3 constituting elements of the same competition): the *Grande Bibliothèque du Québec* (2000), the Cultural and Administrative Complex of Montreal (OSM) (2002), *La mise en lumière de la façade du Gesù* (2008), the Montreal Planetarium (2008), the *Musée national des beaux-arts du Québec* (2009) and the 3 phases of the *Espace pour la vie* competition (2014).¹²

In addition, as opposed to what the above list suggests, resorting to major international competitions is not the prerogative of major cultural projects, far from it. In Canada, between 1988 and 2012, twice as many urbanism and city planning international competitions were organized than international competitions for cultural buildings. On average, over the last three decades, there has been as many international competitions for housing programs as international cultural competitions.

Some types of programs predominate in the Canadian context: cultural, sports and administrative programs. Since the beginning of the Confederation, many city halls and great legislative buildings were designed by means of a competition. However, some programmatic groups are rare or absent. Hospitals, for instance, never go through the competition process, despite the discrepancy regularly recorded in the organization of tenders and, more recently, notorious abuses relating to public-private partnerships. Furthermore, in contrast with most European situations, in Canada, most medical and penal institutions are seldom subject to competitions, and surprisingly, neither are educational institutions. Note, however, that universities sometimes have access to international consultation for plans and landscaping. But if major research universities often consider themselves stakeholders in the realm of international competition through the knowledge-based

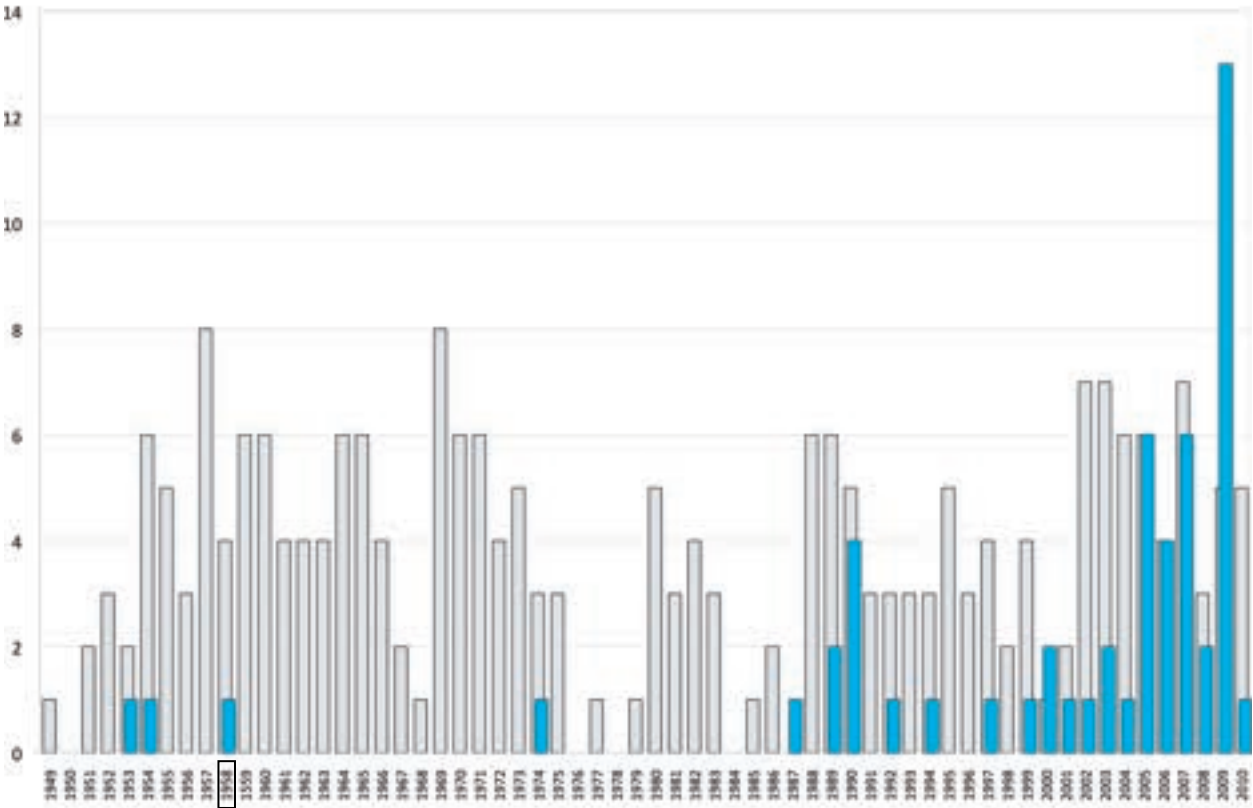


Fig. 4a
Bar chart representing changes in the number of Canadian competitions (in blue) in comparison with international competitions approved by the UIA (in grey), between 1949 and 2010. The frame indicates the well-known 1958 competition for the Toronto City Hall which received 509 submissions.

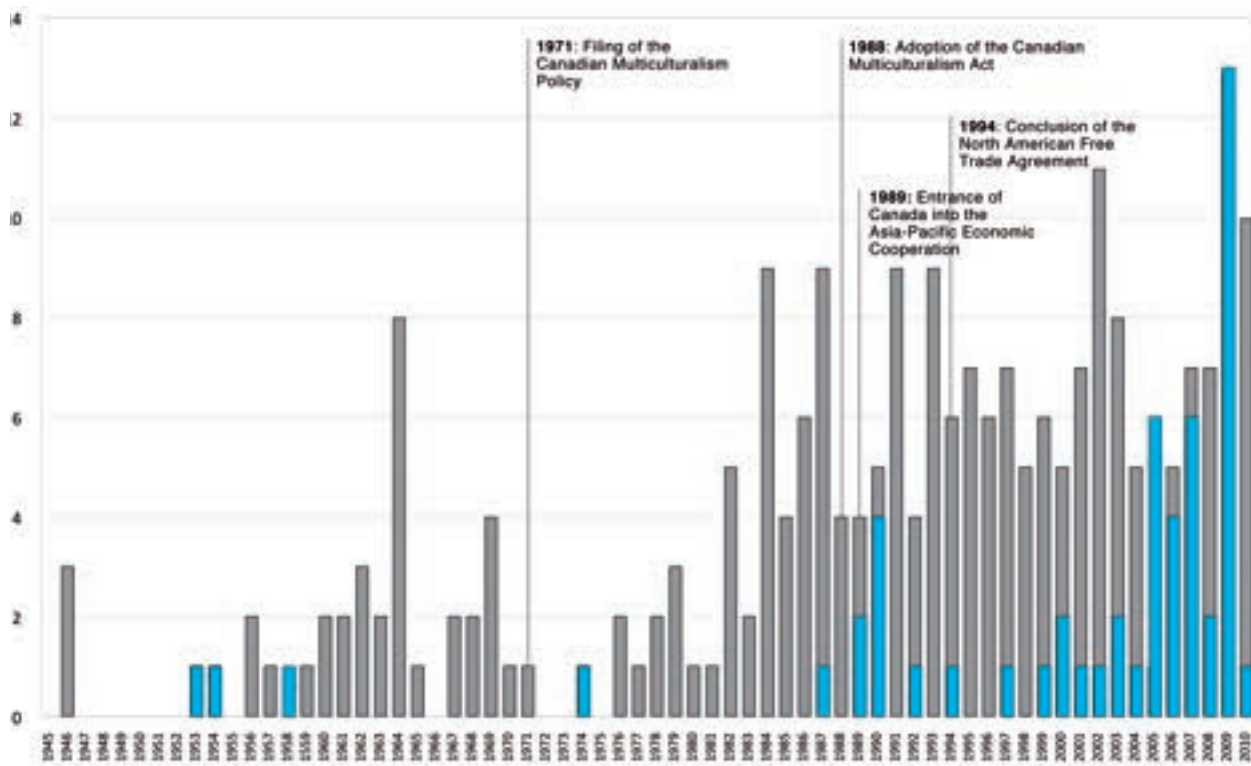


Fig. 4b

Number of international and national competitions held in Canada each year between 1945 and 2010, compared to the major stages of Canada's cultural and economic openness to the international scene.

economy—emphasized by the market business—this Canadian rivalry does not seem to occur in the organization of major architecture competitions.

While a third of competitions presented in this book were open internationally, it is important to point out that over one third of Canadian competitions embrace ideas competition, that is, overflowing creativity not resulting in actual realization. Yet, at the same time, many of these competitions refer to complex issues at the urban scale. As researchers dedicating significant energy towards the documentation and the understanding of competitions, as well as to contemporary project practice, both in Canada and around the world, we will take this opportunity to stress out that ideas competition cannot be taken lightly, as their growing number appears directly proportional to the magnitude of urban issues that motivate them. The International Union of Architects' regulations on international competitions insist on the distinction between ideas competi-

tion and project competition. Some will stress the misuse of language, as it could imply that projects do not "have" ideas. However, the distinction falls under the clarification of the objectives of each type of competition. Project competitions measure the degree of feasibility and suitability of proposals, and so, there is always a degree of realism, as the winning project is not necessarily the most daring, nor does it necessarily bring forward new ideas. Adolf Loos' famous response to the *Chicago Tribune* in 1922, for instance, is etched in the history of architecture for its critical value, but organizers were expecting a "solution," besides their desire to hold a major event [Fig. 5]. On the other hand, organizing ideas competitions calls for a strong willingness to raise questions open to a variety of answers, including those that will question the question itself, the site, and even the realization. In that sense, we will appreciate the richness of projects brought forward by ideas competitions, as shown in the CCC, because we believe that these proposals—and probably even more so than the proposals

leading to completion—create spaces for reflection that demonstrate both the creativity and the generosity of the design teams [Fig. 6]. In addition, when organizers uphold their responsibilities with regards to the strenuous investment of the design teams, in both competitions and consultations, an open dialogue on ideas may be the best method to pave the way for major project competitions. Still, this has to encourage, based on the proposals, a reformulation of the problematic, rather than a consultation under false pretense for media or political strategies.

4. Considering Editorial Commentary as a Form of Reflexive Practice

As you can see, it is difficult not to implement critical arguments and devices when investigating competitions.

From the competition's premises to media exposure—which sometimes continues for several years after the designation of the winner—the competition is, without a doubt, conducive to controversy. This should not conceal, however, the reflexive potential of such collective ambition. Yet, who wields the power of criticism in competitions?

Long focused on the issue of judgment, a dilemma was particularly well articulated by the famous and fascinating nineteenth century architectural theorist Antoine Chrysostome Quatremère de Quincy. He was one of the first to pinpoint the problem in the tension in a jury between intrigue and ignorance, and published his analysis in a remarkable article in the *Methodical Encyclopedia* in 1800:



Fig. 5

The *Chicago Tribune*, one of the largest American newspapers of the early 20th century, organized a historical competition for the design of a tower in 1922. Nearly one third of the 263 projects submitted were designed by foreign architects, although the jury clearly insisted on pointing out the American superiority in the jury report. Although Howells and Hood's project was awarded first place, architecture history books show Adolf Loos' striking critical proposal, as well as those of Walter Gropius, Hannes Meyer and Bruno Taut, who also participated in the equally famous competition for the Palace of Nations in Geneva, which saw, in 1927, Le Corbusier's now famous "lost" project put aside by a jury with neo-classical taste. In both competitions, the dismissed projects (the unbuilt projects), became more important for the history of architecture, than those that were built. This is what the LEAP calls historical cases of "potential architecture." Left: Howells and Hood's winning project. Right: Gropius' and Loos' projects.

"The competition's main purpose is to remove from the ignoramus the choice of the artists who are responsible for public works and to prevent that scheming does not usurp the work due to talent. Therefore, on the one hand, artists should not be able to plot, and on the other, ignoramuses must not be able to choose: but if artists judge, or appoint themselves as judges, then intrigue reappears, and if they do not judge themselves, or do not appoint their own judges, then we can see that ignorance influences the order of things again."¹³

Confronted with this paradox, Quatremère de Quincy called for the institutionalization of public competitions, and the competition policies that followed have had a significant impact on public procurement, as well as on the education of artists and architects of nineteenth century France.

Let's refrain, however, from making snap judgments on controversies that seem more explicit, by definition, by the competition process. This process is all the more transparent when compared to the worrisome opacity of the tender process. It is only logical that there is less debate around the public tender process because we don't really know what occurs behind closed doors. This opacity also concerns the remuneration of design teams, as seen in cases of large infrastructure projects.¹⁴ Besides the fact that costs often overrun the initial budget due to undervaluation—or what passes for preliminary political acceptance strategy—it is easier to explain the differences with regards to adjustments of the site and construction retrospectively than to understand the compensatory envelopes of tenders. In other words, we can debate on the competition, including the budgetary aspects, first and foremost because the competition itself is a place for debate, a forum. This also explains the growing place for public votes and it is therefore inappropriate—if not malicious—to accuse competitions of inducing controversy. As stated earlier, competitions reveal controversy. Things have changed since the early nineteenth century and we can say that Quatremère de Quincy's formulation fails to take into account the fact that competitions are phenomena subject to critiques at every stage, from the early phases of organization and drafting of the program until long after the announcement of the results. To reword this using a key term of contemporary theory, competitions are "reflexive devices," for their

capacity to mobilize different forms of reflexive criticism, notions that psychologist Donald A. Schön has particularly brought to light in his work.¹⁵ By carefully observing architectural project design process deliberations, Schön was able to establish a correlation between reflexivity and conceptualization strength, and demonstrated what he called "thinking through action" in the project. The best design situations—starting with the best design teams—do not settle for a few tricks of "creativity", instead, they welcome the reassessment of preconceptions, allow for a critical distance regarding the project, and are open to "rethinking" their own approach, including the organization of the competition or the jury. In the end, beyond pragmatic situations, a reflexive practice is characterized by its own ability to question the very foundations of a disciplinary field.

In order to bypass Quatremère de Quincy's dilemma, it is necessary to develop a reflexive approach to judgment. Hence, we can consider that not all jurors have the same capacity for reflexivity, a skill that comes with experience, habit, critical thinking and especially the inherent culture of the field: the many elements that were particularly stressed by Schön. Furthermore, the jury must not drown in the only idea they have of the winner, or their favourite project, for example, or the project they would have designed themselves in the case that the jurors are also architects. It also requires the ability to reconsider a project that had been dismissed too quickly in a previous phase. In this sense, the jury would be analog to leaders of large architectural firms who hardly touch pencils or computers, and that we convene to criticize, unravel, approve, evaluate, assess, redirect, etc. These reactions external to the project are reflexive operations which are necessary to represent client expectations and requirements. A jury—therefore a competition—represents the client's interests, and so, a fortiori, the public at large. These reflexive operations aim to discourage clear-cut recipes, repetition and self-identification, to find the main design element of the project, a constitutive element of any architecture intended for the public. It is an essential quality of a project to exceed the merit of its original designers. The more jurors can be reflexive, the more they will be able to take ownership of a project, and the more the project will represent collective interests. In this sense, the competition jury should be considered as a co-designer of the winning project.¹⁶ This means reflexive consciousness, to which we will gladly add

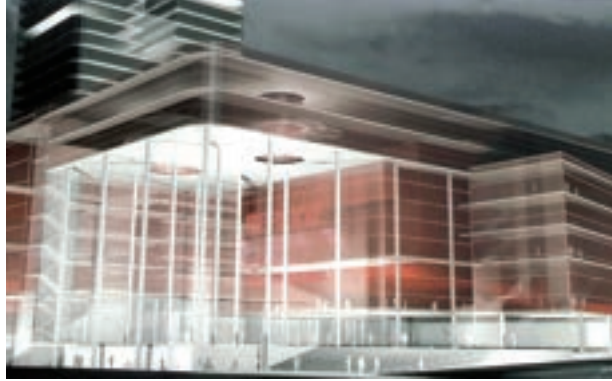
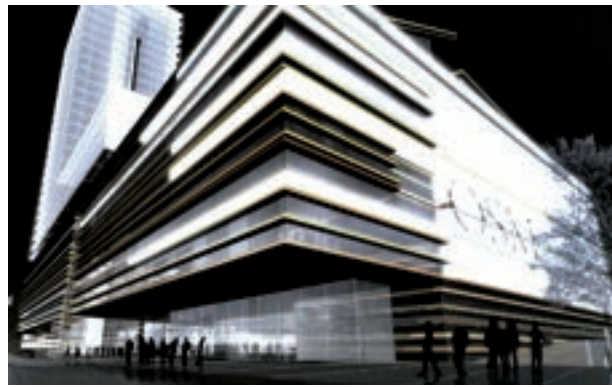


Fig. 6

Top left: winning project for the 2nd phase of the *Complexe administratif et culturel de l'Orchestre Symphonique de Montréal* international competition (2002) by the consortium De Architekten Cie./Aedifica Inc./Tétrault Parent Languedoc et Associés Architectes. Cancelled following the change in provincial government. Lower left: Alsop Architects Ltd. Upper right: Saucier+Perrotte/Menkès Shooner Dagenais architects consortium. Lower right: Bernard Tschumi Architect.

ethical considerations and aesthetic ambitions, two key terms in the contemporary formulation of the dilemma of design and, of course, of judgment.

If competing is conceiving (as much as judging and comparing) and if judging a project is also redesigning it (or getting to know it over again), we must consider the editorial writing as a form of judgment, retrospectively or retroactively, participating in architectural design. It's very much in this sense that real "architecture criticism" helps to drive excellence.¹⁷ There can be no excellence without criticism to put things into question. This last assertion ties back to the qualitative disjunction phenomenon mentioned above.

The same goes for critics and media coverage, which are clearly both part of the reflexive nature of competitions, as shown in the *Canadian Competitions Catalogue* editorials presented in this book. Given the variety of points of view, we would like to introduce an instrument of orientation and categorization for these editorials, rather than sketching the improbable synthesis of their content.

Before venturing into a mapping of the plurality of editorial writing, since no fewer than thirty authors were invited to contribute to the CCC over the last decade, note that the editorials that accompany each update of the *Canadian Competitions Catalogue* are not written as tribunes of opinions, nor are they intended for promotion, to praise the winners

or to console the losers. Reading over the jury reports does not mean the rewriting of the verdicts, just as the contribution of some editorials to Canadian history of architecture does not imply that the other editorials fall into revisionism.

A theoretical model of architectural writing—which would be tedious to explain in detail in this introduction and which has been previously laid out in various scientific publications—can help attentive readers point out various poles of editorial writing and what we can now qualify as reflexive writing. A wind rose is formed at the crossroads of two key trends [Fig. 7].

One axis distinguishes writings focused on history, from those that focus on science (humanities, social sciences and engineering). The second axis compiles texts that present themselves as projects of reconstruction of models, including historical models and even editorial writing, and texts representing projects that establish new standards. It is important to mention that we do not encourage this method in our publications, because it's important to stay objective when looking at competitions since, after all, by definition, they have already been subject to collective judgment.

The theoretical model shows a distinction between texts which look at the past (retrospective) and those that look at the future (prospective). It is a predictable future (like the scientific future) constituting at the very least the backdrop of an anticipated aim. The model can also situate texts that intend to act, texts in the form of projects that aim for prescription or even disciplinary reflexivity. The latter are not uncommon and will be qualified as “retroactive” since they bear some disciplinary historical elements [Fig. 8]. Any form of writing in architecture, starting with “architectural theory,” continues to revolve around the unattainable centre of the island of Utopia. Architectural thought—even the most doctrinal—never ceases to exchange with other disciplines. At the extreme, and without excluding this form of writing, editorial writing can venture where the theoretical project turns into a transformation project, moving away from speculation and towards a manifesto. When closing this escapade into the theory of reflexive writing, it should be noted that, while most of the texts bring together several intentions, we talked about categorizing a dominant feature which gives the general tone since, after all, the role of an

editorial is to inform and to make people want to know more. An editorial fulfills its role as an opening when it is read like an invitation to travel!

5. To enrich the *Canadian Competitions Catalogue* to preserve a collective heritage of ideas and potential architecture

When describing the *Canadian Competitions Catalogue*, the metaphor of a journey into the unknown is not just a mere form of language regarding this constantly changing territory. We will close this long introduction with a few elements that will enlighten readers regarding this collective project.

As both a public resource and a research infrastructure for Canadian and international researchers, the CCC is now internationally recognized as a framework surrounding contemporary architecture in Canada. Its online public interface is an interactive publication based on a database intended for the archiving and the analysis of the history of Canadian architecture, which is mainly composed of “projects.” It is therefore both a library of projects and a competition catalogue.

The CCC leans on the principle that all projects, even the ones not built, should be considered as a source of knowledge and ideas and the Canada Foundation for Innovation (CFI)¹⁸ has been offering recognition and financial support to the CCC since 2012. While building the present, each project anticipates the future by reflecting on the past. Paradoxically, projects submitted for competitions are regularly threatened by the spectacular nature of the event and, of course, the spotlight on the winners. The media spotlight on the winner tends to dismiss the other projects that were left out of the selection process. We believe, however, that all projects of a competition represent “potential architecture.” Their historical role is crucial in building cultures and societies. Architecture is a historical discipline that feeds from its past and draws from the infinite variations of the present time to create, by analogy, its heritage of the future. It is important to recognize that each project subject to the competition process and the requirements of collective qualitative judgment, looks for the best way to redefine our living spaces, and can be regarded as a manifesto for quality spaces and places.

The energy we have devoted for over a decade to the documentation of competitions will, in the near future, be joined by a digital cataloguing of awards of excellence across Canada to facilitate the connections and to improve our understanding of the paths leading to environmental quality.

If we consider that, in a digital library of projects, each competition is conducive to scientific comparisons and is a research project in its own—and if we consider that each architecture, design, urban planning and landscape project is a true object of research and culture, it is possible to foresee the future of the *Canadian Competitions Catalogue*, as an impressive database that can cross-reference information on several thousand projects, as it will be

in a few years a first level scientific resource, proportionally comparable to the large databases that have generated the rapid expansion of knowledge in many areas.

Although this university initiative may seem generous, we think it shouldn't be left only to the hands of the private sector, as some companies do by getting a hold of libraries or of our private lives. The free internet access to all or parts of these archives should allow design teams to share this ambition for architecture and urban planning with the public at large, and only one public policy will guarantee the continuity of these libraries of projects, by recognizing that these wonderful tanks of ideas and potential architecture do indeed form a collective heritage.

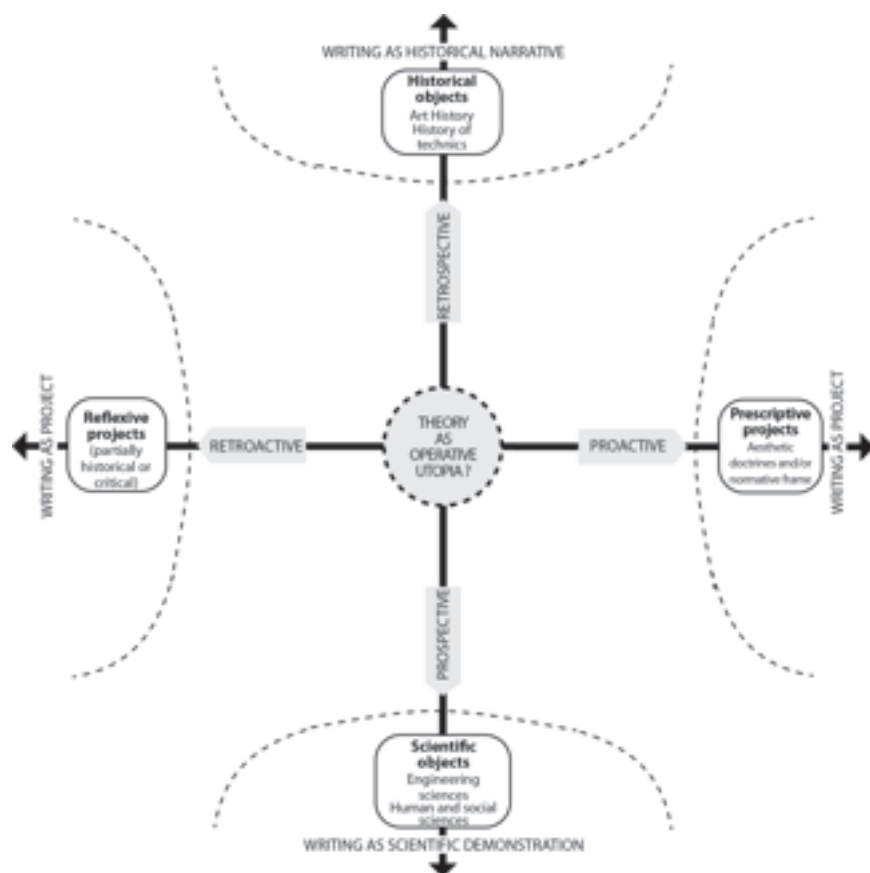


Fig. 7

Theoretical model of the forms of writing in architecture to distinguish editorial writing, situated at the crossroads of two opposing axis: 1. Prospective outlook and retrospective outlook. 2. Proactive outlook and retroactive outlook. Theoretical model developed by Jean-Pierre Chupin and published for the first time in 2014 in the *Cahiers de la recherche architecturale urbaine et paysagère* (Paris).

In fact, when designers participate in public or private competitions and accept that their projects be archived in the CCC, they directly contribute to the debate on the quality of our environment. Both the Canada Foundation for Innovation (CFI) and the Royal Architectural Institute of Canada (RAIC) now acknowledge that it is essential to disseminate information both downstream and upstream of the achievements, that it is important to spread innovative practices as freely as possible, if only to bring the search for excellence beyond the controversies surrounding particular competitions, or awards.

All in all, the study of competitions reveals how architecture, urban planning and landscape architecture participate at least in two complementary ways in shaping culture.

Firstly, on a material and physical level, by constructing the living heritage, and secondly on an intellectual and immaterial level, by contributing to the world of ideas. Building and educating, while one is concrete and the other is virtual, converge towards edification. The *Canadian Competitions Catalogue* is unique in that it brings together both sides into a single coherent and systematic resource. Everything rests on the digital archiving and the organization of competitions, as we have shown, and therefore on the richness of these potential worlds to “compete for excellence.”

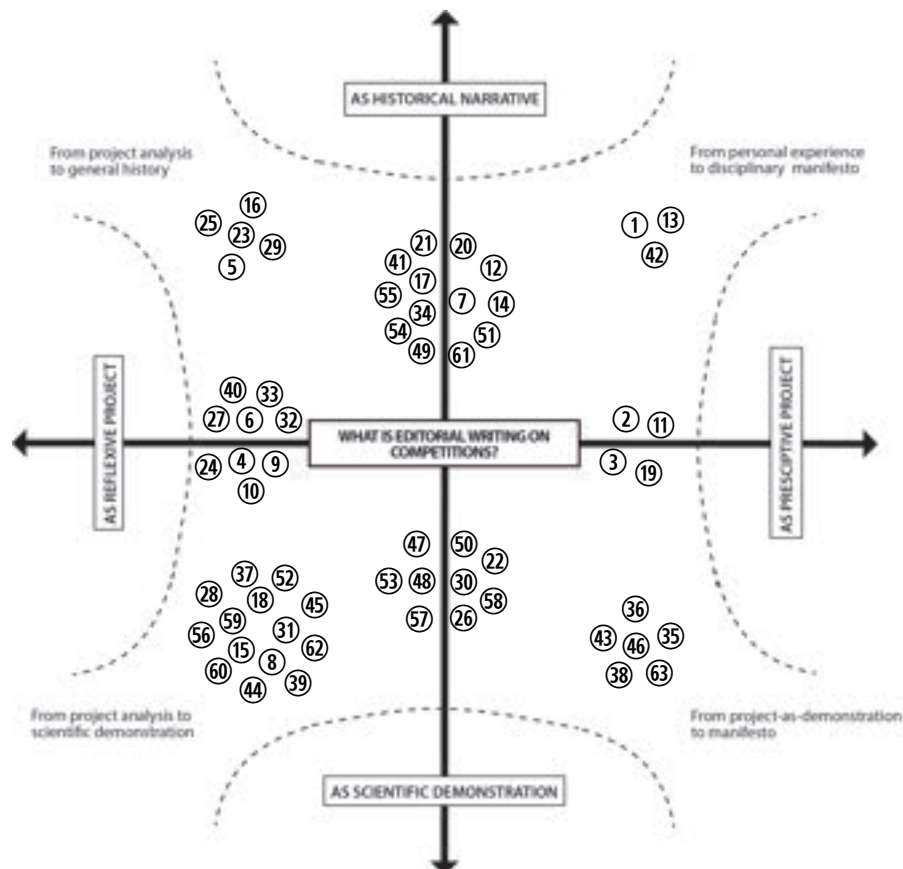


Fig. 8

Theoretical model of the forms of editorial writing, positioning the 63 editorials published in the CCC between 2006 and 2016. The numbers refer to the chronological order of publication. It should be noted that the most filled quadrants are historical or based on project analysis. A second group of texts is reflexive and retroactive, while a dozen editorials are based on scientific means.

Notes

- ¹ To visit the *Canadian Competitions Catalogue*: www.ccc.umontreal.ca
- ² Apart from the famous sections of Peter Collins's book on the Toronto City Hall competition, a few monographies of Canadian competitions as well as some exhibition catalogues have led the way. Let's mention, in chronological order:
Collins, P., *Changing Ideals in Modern Architecture*. Montreal, McGill Queen's University Press, 1965
Spreiregen, P. D., *Design competitions*. New York, McGraw-Hill, 1979.
Witzling, L., & Farmer, P., *Anatomy of a competition*. Milwaukee, University of Wisconsin-Milwaukee, Center for Architecture and Urban Planning Research, 1982.
Arnell, P., & Bickford, T. (under the direction of). *Mississauga City Hall: A Canadian competition*. New York, Rizzoli, 1984.
De Haan, H., & Haagsma, I., *Architects in competition. International architectural competitions of the last 200 years*. London, Thames and Hudson, 1988.
Lipstadt, H., (under the direction of), *The Experimental Tradition: Essays on Competitions in Architecture*. New York, Princeton Architectural Press, 1989.
Kalman, H., *A History of Canadian Architecture*. Toronto, Oxford University Press, 1994.
Taschen, B., *Architectural Competitions (Volume 1, 1792–1949)*. Naarden, Cees de Jong, 1994.
Taschen, B., *Architectural Competitions (Volume 2, 1950–today)*. Naarden, Cees de Jong, 1994.
Strong, J., *Winning by design: architectural competitions*. Oxford, Butterworth-Heinemann Architecture, 1996.
Chupin, J.P., *Acrobaties de l'architecture potentielle*. *Architecture Québec ARQ* no.118, 2002. pp. 6-9.
Adamczyk G., *Concours et qualité architecturale, Culture urbaine et concours d'architecture au Québec*, *Architecture Québec ARQ* n° 126, 2004, pp.4-24
McMinn, J., Polo, M., 41° to 66° : Regional Responses to Architecture in Canada. Cambridge, Riverside Galleries, 2005.
Bilodeau, D., (under the direction of), *Concours d'architecture et imaginaire territorial : Les projets culturels au Québec de 1991 à 2006*, Montréal, LEAP and Centre de Design de l'UQAM, 2006.
White, J., *Les dessous et les déçus des concours d'architecture*, *Architecture Québec ARQ* no.139. 2007. pp. 46-48.
Chupin, Jean-Pierre, Lino José Gomes, and Jason Goorts. "Le ciel des idées, l'horizon des connaissances." In *European France 1998 - 2007 (Innover, Dialoguer, Réaliser)*, (under the direction of) European France et Frédérique de Gravelaine, 39–52. Paris, Jean-Michel Place, 2007.
Nicolas, Aymone. *L'Apogée des concours internationaux d'architecture : l'action de l'uia, 1948-1975*. Paris, Picard, 2007.
Union Internationale des Architectes (UIA). *Uia Guide for International Competitions in Architecture and Town Planning (Unesco Regulations/ Terms of Application)*. Paris, Union Internationale des Architectes, 2008.
Adamczyk, Georges. « Le concours d'architecture comme mise en scène. » In *Architecture et spectacle au Québec*, (under the direction of) Jacques Plante. Québec, Les publications du Québec, 2008.
Chupin, Jean-Pierre. "Documenting Competitions, Contribution to Research, Archiving Events." Chap. 29 In *Architecture and Digital Archives (Architecture in the Digital Age: A Question of Memory)*, edited by David Peyceré and Françoise Wierre, 523-34. Gollion, Éditions Infolio, 2008.
Rönn, Magnus, Reza Kazemian, and Jonas E. Andersson. *The Architectural Competition: Research Inquiries and Experiences*. Stockholm, Axl Books, 2010.
Kapelos, George Thomas, *Competing Modernisms: Toronto's New City Hall and Square*. Halifax, Dalhousie Architectural Press, 2014.
- ³ Research on awards of excellence finds its origins in the sociology of literary prizes:
Kanters, R., « Esquisse d'une sociologie des prix littéraires », *Preuves*, n° 35, 1954.
Pérouse de Montclos, J.-M., « *Les prix de Rome* » *Concours de l'Académie Royale d'Architecture au XVIIIe siècle*, Paris, Berger-Levrault, École nationale supérieure des Beaux-Arts, 1984.
Bourdieu, P., *Les règles de l'art : genèse et structure du champ littéraire*, Paris, Seuil, 1992
Clusiau, D., "Mapping Excellence: 25 Years of Awards for Canadian Architecture (1969–1994)", *The Canadian Architect*, March 1994, pp. 31–39
English, J.F., *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value*, Cambridge (Mass), Harvard University Press, 2005.
Gruft, A., with essays by Georges Adamczyk... [et al.], *Substance over spectacle: contemporary Canadian architecture*. Vancouver, Arsenal Pulp Press, 2005.
Polo, M., *The Prix de Rome in Architecture: a Retrospective*. Toronto, Coach House Books, 2006.
Heinich, N., *De la visibilité : excellence et singularité en régime médiatique*, Paris, Gallimard, 2012.
Moogin, Typhaine, « Dis-moi ce que tu fais et je te dirais ce que tu me fais faire : Le Prix Van De Ven comme objet de recherche » in *CLARA #3*, *Penser les rencontres entre architecture et sciences humaines*, Bruxelles, 2015, pp. 45–62.
- ⁴ Clusiau, D., "Mapping Excellence: 25 Years of Awards for Canadian Architecture (1969 - 1994)", *Canadian Architect*, March 1994, pp. 31–39
- ⁵ The *Canadian Competitions Catalogue* is an initiative by the researchers of the *Laboratoire d'étude de l'architecture potentielle (LEAP)* of the *Université de Montréal*. The work started in 2002 after receiving a funding from the Social Sciences and Humanities Research Council (Chupin, Adamczyk, Bilodeau). The *CCC* became accessible online for the first time in 2006. In 2012, within the framework of a grant from the Canada Foundation for Innovation (CFI) attributed to Jean-Pierre Chupin for the new Research Chair on Competitions and Contemporary Practices in Architecture of the *Université de Montréal*, the *CCC* has been entirely redesigned and installed on a new digital platform to ensure its durability and reliability. An exhaustive list of publications can be found on the following websites: www.leap-architecture.org and www.crc.umfmontreal.ca.
- ⁶ Chupin, Jean-Pierre. "Judgement by Design: Towards a Model for Studying and Improving the Competition Process in Architecture and Urban Design." *The Scandinavian Journal of Management* (Elsevier) 27, no. 1 (Special topic forum on Architectural Competitions) (2011): 173-84.
Chupin, Jean-Pierre, and Carmela Cucuzzella. "Environmental Standards and Judgment Processes in Competitions for Public Buildings." *Geographica Helvetica* 66, no. 1 (special issue on competitions research directed by Joris Van Wezemael) (2011): 13–23.
We have published a special issue of ARQ magazine (*Architecture Québec*) on this question in 2011. Chupin, Jean-Pierre, « Le concours : une affaire de jugement » in *ARQ — La revue d'architecture*, Québec, Québec, février 2011, numéro 154. See also; Van Wezemael, Joris, Silberberger, Jan et Paisiou Sofia, "Collective decision-making in juries of urban design competitions". *Scandinavian Journal of Management*, 2011, vol. 27, #1.
- ⁷ Chupin, Jean-Pierre, Cucuzzella, Carmela et Helal Bechara (under the direction of), *Architecture Competitions and the Production of Culture, Quality and Knowledge: An International Inquiry*, Montréal, Potential Architecture Books, 2015.
- ⁸ On the question of overbidding of expertise in competition juries, see Carmela Cucuzzella and Camille Crossman's studies published in *Architecture Competitions and the Production of Culture, Quality and Knowledge*, op. cit., pp. 144–161.

⁹ These problematic of history and theory of architecture are still the subject of an abundant literature. Let's mention:

Frampton, K., Studies in Tectonic Culture, [The Poetics of Construction in Nineteenth and Twentieth Century Architecture], Cambridge, The MIT Press, 1995.

Frampton, K., Labour, Work and Architecture, London, Phaidon Press, 2002.

Lefavre, L., Tzonis, A.C., Critical regionalism: architecture and identity in a globalized world, Architecture in focus, Munich, Prestel, 2003.

Vesely, D., Architecture in the Age of Divided Representation [The Question of Creativity in the Shadow of Production], Cambridge, Mass., The MIT Press, 2004.

Wallenstein S. O., La biopolitique et l'émergence de l'architecture moderne. New York: Princeton Architectural Press, 2009.

Picon, A., Culture numérique et architecture : une introduction, Birkhauser, Bâle, 2010.

¹⁰ These indicators are currently the subject of various works at the *Laboratoire d'étude de l'architecture potentielle* and at this point they are presented as work hypothesis.

¹¹ Chupin, Jean-Pierre, "Should Competitions Always be International? Political Reasons in a Multipolar World (1988–2012)", in Chupin, Jean-Pierre, Cucuzzella, Carmela and Helal Bechara (under the direction of), Architecture Competitions and the Production of Culture, Quality and Knowledge. Op. cit. pp. 110–131.

¹² See Chupin, Jean-Pierre, « Concours culturels et ouverture au monde : mythes et réalités » in Jacques Plante and Nicholas Roquet (under the direction of) Architectures d'exposition au Québec, Québec, Les publications du Québec, 2016. pp. 56–60.

¹³ Quatremère de Quincy (Antoine Chrysostome), Encyclopédie méthodique : Dictionnaire d'architecture (3 volumes). Vol. 2, Paris, Panckoucke, 1788 - 1801 - 1820, p.38. On the impact of competitions around the French Revolution, Szambien's work is a must; Werner Szambien, Les projets de l'an II : concours d'architecture de la période révolutionnaire, Paris, École nationale supérieure des beaux-arts, 1986.

¹⁴ The comparison of the respective merits of the competition devices deserved further development, but recent events related to abuses in public Canadian markets can already show this. The little money paid to the unfortunate tenderers of the construction of the Champlain Bridge, of the federal jurisdiction or to the partnerships for the construction of provincial jurisdiction hospitals testify to the situation. Hugo de Grandpré, in articles published in *La Presse* on November 6th and December 7th 2015, explained how "Ottawa (had) discretely compensated the losing tenderers" for the Champlain Bridge. With numbers as backup, he further specified that the federal government had given more than 17 million dollars in compensation to PPP competitors for the two large Montreal hospitals and more than 10 million dollars of compensation to the losing tenderers of the new bridge.

¹⁵ Schön Donald A., The Reflective Practitioner: How Professionals Think in Action. New York, Basic Books. 1983. Schön, Donald A. Le praticien réflexif (À la recherche du savoir caché dans l'agir professionnel). Translated by Jacques Heynemann and Dolorès Gagnon. Montréal: Les Éditions Logiques, 1994.

¹⁶ We have developed this hypothetical model in: Chupin, Jean-Pierre. "Judgement by Design: Towards a Model for Studying and Improving the Competition Process in Architecture and Urban Design." The Scandinavian Journal of Management (Elsevier) 27, no. 1 (Special topic forum on Architectural Competitions) (2011): 173–84.

¹⁷ We have organized an international conference on this subject in the framework of a congress of the ACFAS at Concordia University in 2014. Videos are available online: www.leap-architecture.org/index.php?id=168&lang=fr. For a bibliographical overview, let's mention:

Deboulet, Agnès, Hoddé Rainier et alii, La critique architecturale : questions, frontières, desseins. Paris, Editions de la Villette, 2008.

Jannié, Hélène, « Pour une "cartographie" de la critique architecturale », in Les cahiers de la recherche architecturale, Paris, Editions du patrimoine, 2009, p. 15–19.

¹⁸ In 2012, in the context of a subvention given by the Canada Foundation for Innovation and the *Ministère de l'Enseignement supérieur, de la Recherche, de la Science et de la Technologie* of Québec, but also thanks to the support of the *Fonds de recherche du Québec – Société et culture (FRQSC)*, of the *Bureau Recherche et Développement* of the *Université de Montréal* and of the *Faculté de l'aménagement*, the Research Chair on Competitions and Contemporary Practices in Architecture has proceeded to a complete makeover of the digital structure of the database of the *Canadian Competitions Catalogue*.

Figures

- *Canadian Competitions Catalogue*: www.ccc.umontreal.ca
- Aymone, Nicolas. L'apogée des concours d'architecture: l'action de l'UIA. Paris: Picard. c2007
- De Jong, Cees & Erik Mattie. Concours d'Architecture 1950 à nos jours. Naarden : V+K publishing, 1994
- International Union of Architects : www.uia-architectes.org

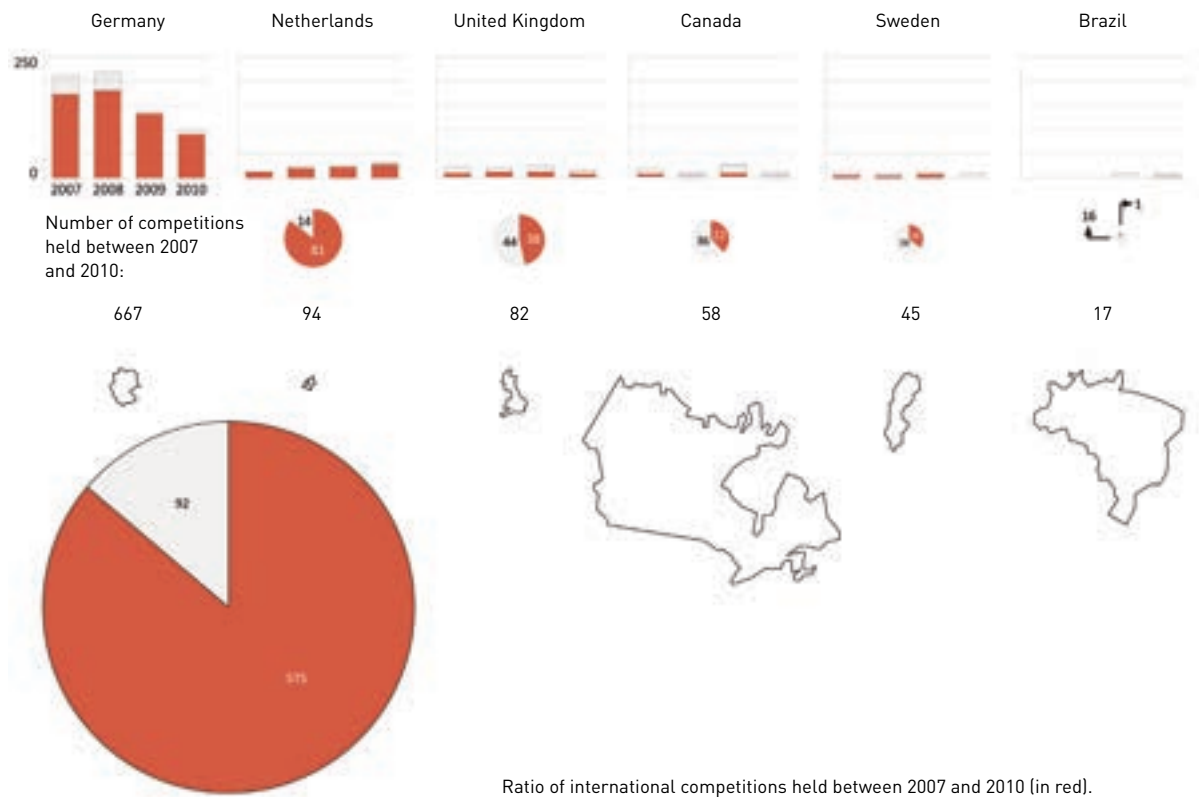


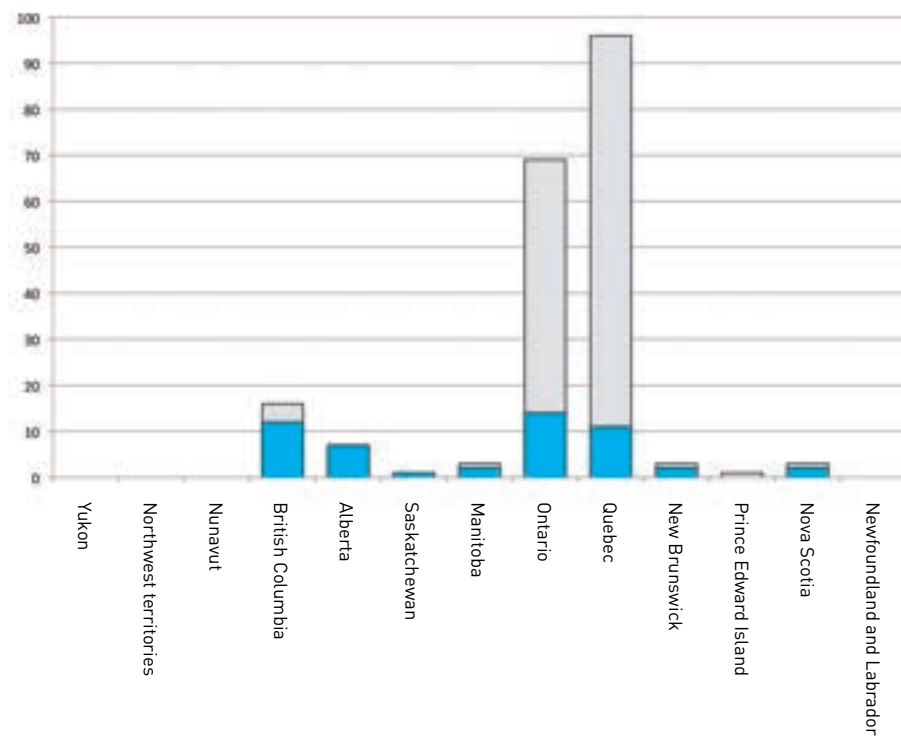
Canadian Competitions Statistical Overview



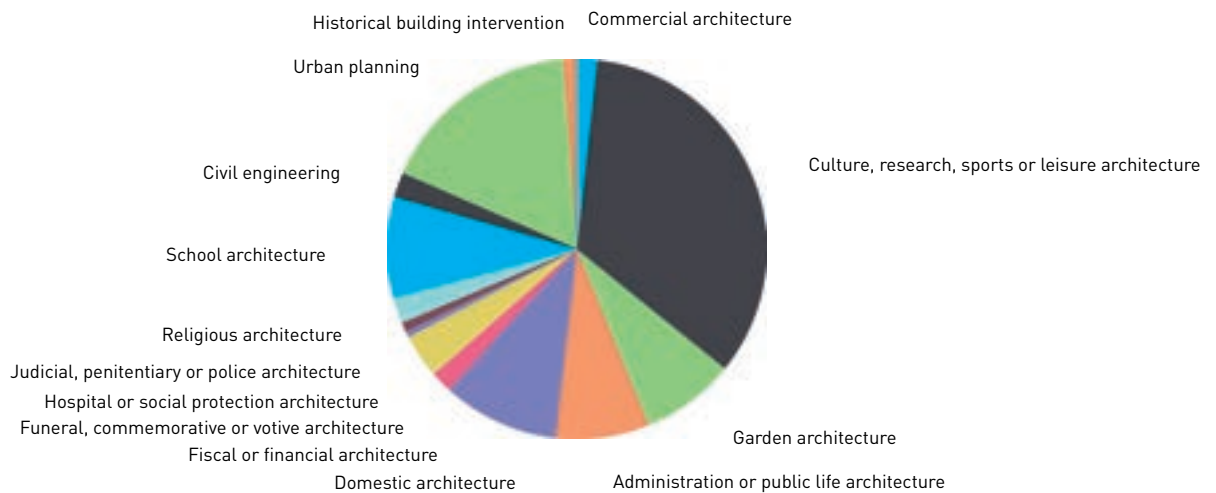


Ideas competitions and project competitions held in Canada since 1945.

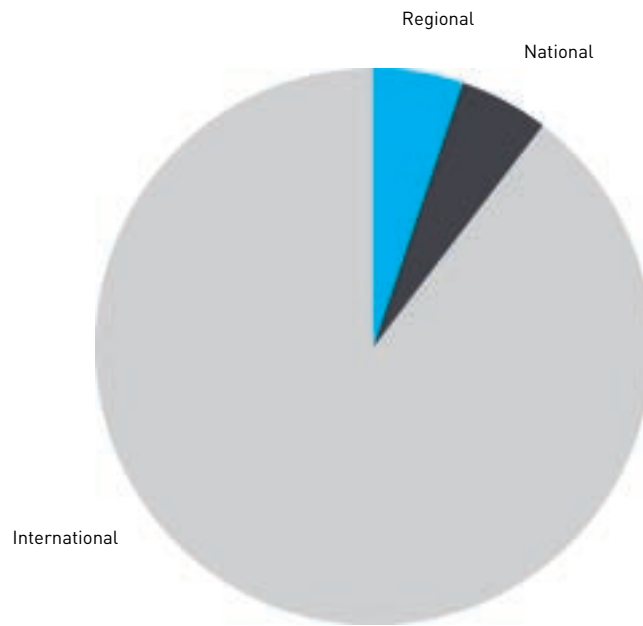




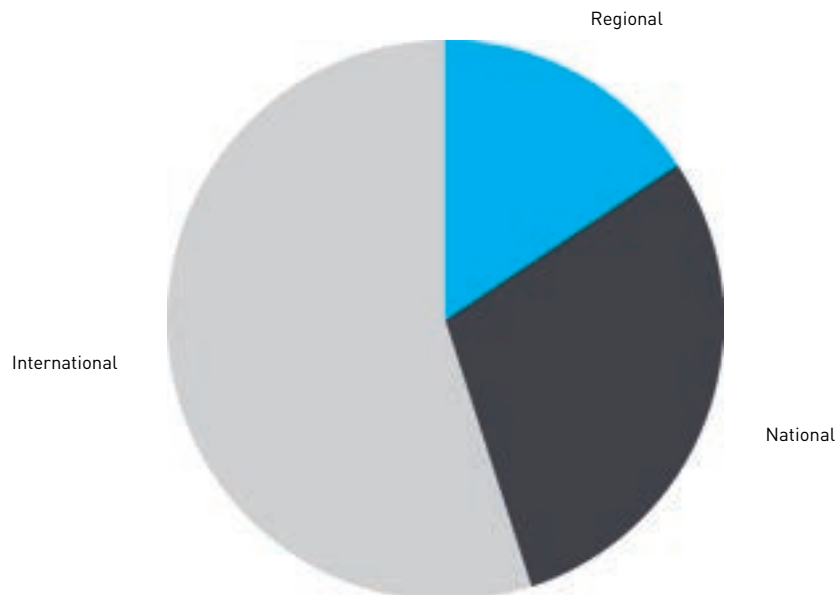
Ratio of international competitions held in Canada between 1988 and 2010 (in blue).



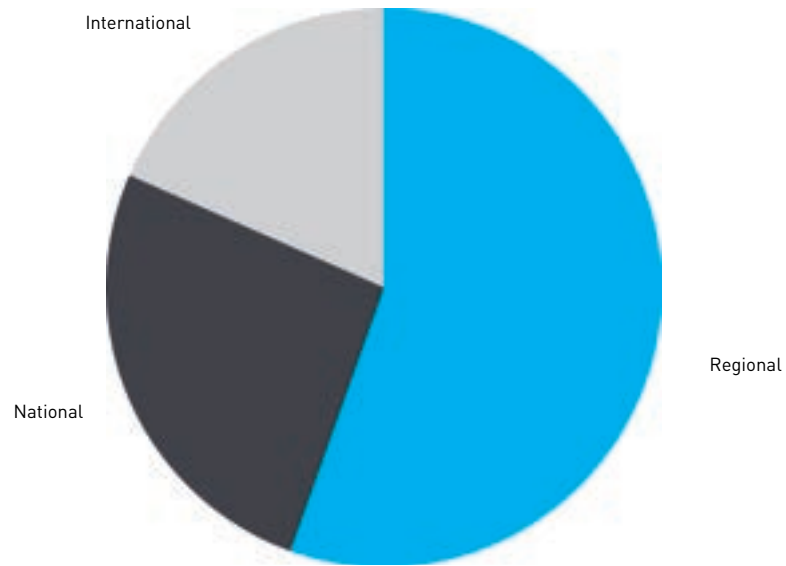
Distribution of Canadian competitions by program, between 1945 and 2016.



Ratio of international competitions held in British Columbia between 1945 and 2016 (CCC).



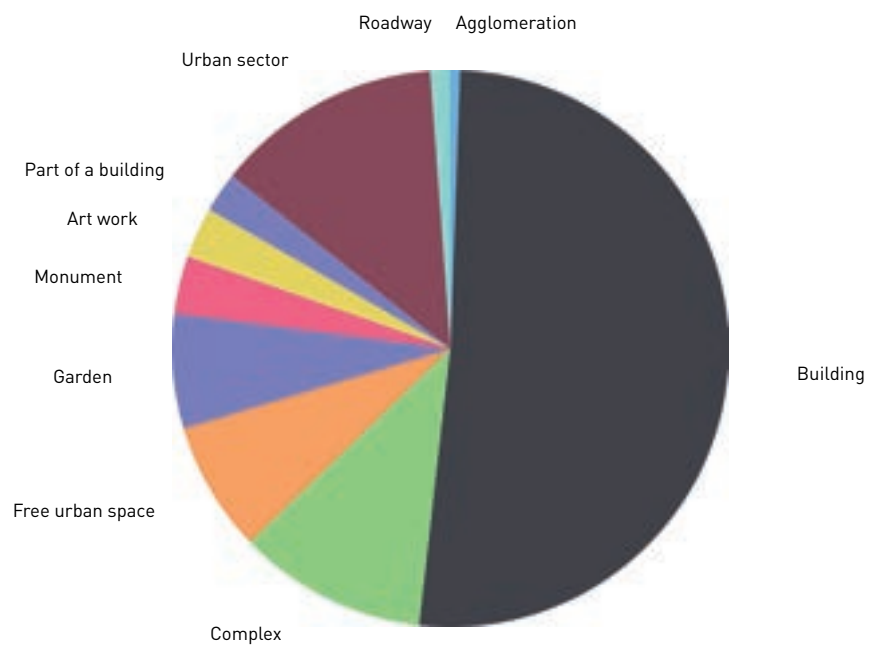
Ratio of international competitions held in Ontario between 1945 and 2016 (CCC).



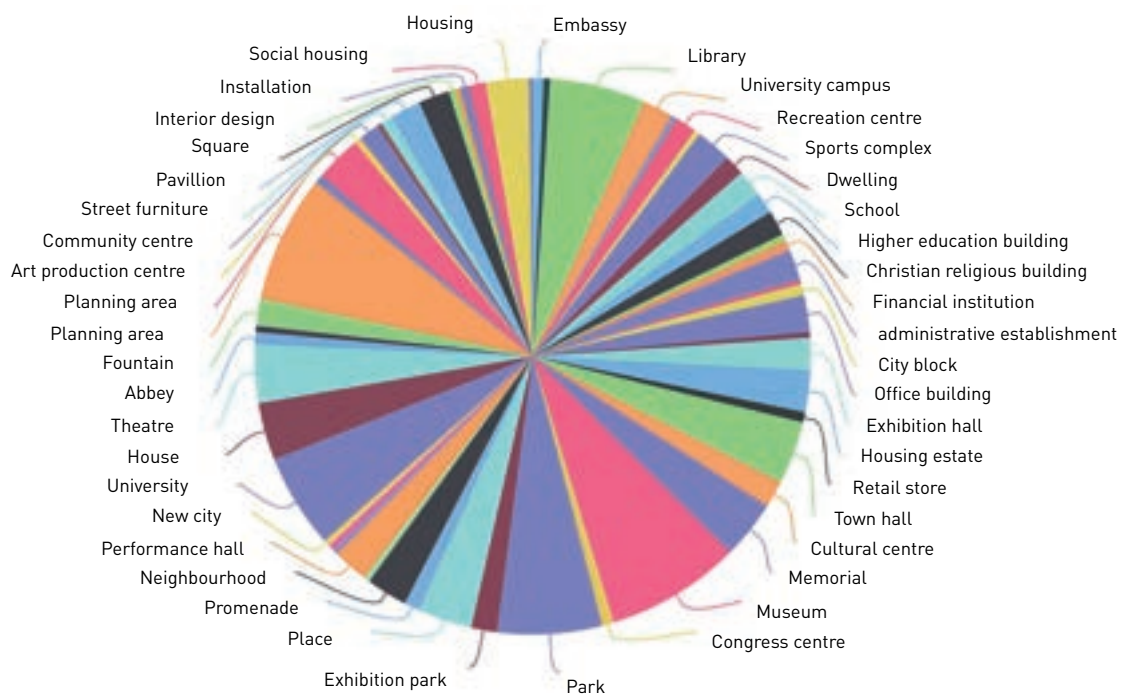
Ratio of international competitions held in Quebec between 1945 and 2016 (CCC).



Ratio of international competitions held in Alberta between 1945 and 2016 (CCC).



Distribution of Canadian competitions held between 1945 and 2016, according to landscape, urban and architectural scales.



Distribution of Canadian competitions held between 1945 and 2016, by program type.



Editorials

In chronological order by publication date in the *Canadian Competitions Catalogue*, from 2006 to 2016

Absolute Design Ideas Competition (2005)/*Centre financier boulevard de la Caisse populaire Desjardins à Drummondville* (1991)

General information

- △ Location: Mississauga, Ontario
- △ Commissioned by: Fernbrook Homes and Cityzen Development Group
- △ International ideas competition

Projects — 90 (stage 1) — 6 (stage 2)

- ① MAD office (Yansong Ma, Shen Huihui, Yosuke Hayano, Dang Qun, Shen Jun)
- ② Boyarsky Murphy Architects (Nicholas Boyarsky) [...]

General information

- △ Location: Drummondville, Quebec
- △ Commissioned by: Drummondville Caisse populaire Desjardins
- △ Project competition

Projects — 4 (1 stage)

- ③ Gilles Chagnon, Louis Paul Lemieux
- ④ André Camirand, Dupuis and LeTourneux [...]

Competition details on www.ccc.umontreal.ca

Public Spaces and Private Investors

Jean-Pierre Chupin, 2006-08-01

The two competitions presented here share the characteristic of having been organized by private investors eager to increase both their commitment to architecture and their responsibility for the creation of public space. They are given as examples in the hope of opening up a debate on this particular intersection of private interests and public responsibility. Mississauga's 2005 Absolute Design Ideas Competition garnered ninety-one proposals for a high-rise residential construction (eventually won by the talented, young Chinese firm MAD Office) while Drummondville's 1991 *Caisses populaires Desjardins* featured four residential designs on a smaller scale. While the Mississauga competition will no doubt impress future architects with the audacity of its submissions, the Drummondville competition was nevertheless equally grand in architectural ambition despite its more modest budget and locale. Many Quebecois architects will remember that the instigator of the Drummondville competition, Professor Jean-Louis Robillard of the *Université du Québec à Montréal* (known for his devotion to architectural quality and love of polemics), clearly sought to engage in a debate with the management at Desjardins by pressing provincial decision makers to become involved. To this formula of "public spaces and private investors," Robillard added "the promotion of young architecture." In honour of the

25th anniversary of *ARQ (Architecture Québec)*, which Robillard founded with Pierre Beaupré and Pierre Boyer-Mercier, it seems an appropriate time to dust off this perhaps forgotten competition by showcasing sections from ARQ's 65th issue, fifteen years after its original publication.

Additionally, thirty projects submitted in the first phase of the Dolbeau-Mistassini Performance Space are presented, along with images of Croft-Pelletier's winning project for the Wendake Huron-Wendat Nation Museum.

With these 600 new images, the *Laboratoire d'étude de l'architecture potentielle* (LEAP), by means of the *Canadian Competitions Catalogue* (CCC) database, is now composed of over 5,000 pieces of potential architecture made available to the public. The question is as follows: who is ready for a debate on public space?



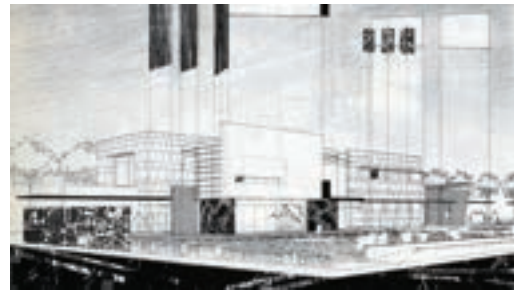
①



③



②



④





Point Pleasant Park Competition (2005)

General information

- Δ Location: Halifax, Nova Scotia
- Δ Commissioned by: Halifax Regional Municipality
- Δ International ideas competition

Jury

Peter Jacobs*
John Abel
Bernard Bormann
Mark Laird
John E. Zvonar

Projects — 26 (stage 1) — 5 (stage 2)

- ① NIPpaysage
- ② Ekistics Planning + Design
- ③ Janis Fedorowick
- ④ North Design Office
- ⑤ Takano Landscape Planning Company Ltd.
- ⑥ Papatheodorou & Wodkiewicks Architects
- ⑦ BAZO Design International Limited
- ⑧ Environmental Design
- ⑨ Lifeform
- ⑩ Okanta Leonard
- [...]

Competition details on www.ccc.umontreal.ca

Canadian Landscape: A Deferred Invention?

Jean-Pierre Chupin, 2006-09-01

It is often said that Canadians, enthusiasts of wide-open spaces, are particularly sensitive to the quality of landscapes. However, beyond clichés, examples of this are few and far between. Out of nearly 180 competitions inventoried in the CCC, fewer than ten are devoted to landscape. Canada does not lack talented landscape architects, so why do we defer the innovation of tomorrow's landscapes?

This update presents projects submitted for the 2005 Point Pleasant Park competition held in Halifax. Twenty-six competitors participated in the competition's first stage, and five teams (four Canadian and one Japanese) were selected to further develop their ideas during the second stage. It is important to mention that the jury, proceeding cautiously with an approach heavily dependent on compromise, proposed that the services of two winning teams be used: the master plan prepared by NIP Paysage, and the strategic management of Ekistics Planning + Design. Is it necessary to choose the best of both worlds? Project completion will tell, as organizers requested that the two teams work together.

In addition, the CCC invites readers to discover—or rediscover—the many projects submitted during the competition organized for the 2004 replanning of the Montmorency Falls area in Quebec City. Entitled *Perspective*

Littoral, it was an astonishingly fruitful competition that had professionals and students working simultaneously, and revealed an international interest in powerful sites. The unstructured environment of the Montmorency Falls is indeed a blemish in the landscape, and in light of the competition it becomes informative to compare Canadian and foreign attitudes towards territorial and cultural issues of such valuable natural heritage.

Please note that the *Laboratoire d'étude de l'architecture potentielle* has not had the chance to document other competitions dealing with parks and gardens organized in Ontario, Alberta and British Columbia. We invite landscape architects interested in contributing to this archiving and communication endeavour to contact our research team.

Leaving the question of the deferral of landscape invention in Canada unresolved, we end by mentioning Atelier In Situ's beautiful project for the Welcome Pavilions of the *Jardins de Métis*. This notable competition, which has generated a form of "invention" with regard to its conceptual approach, invited competitors to work on site, within the garden itself, over the summer of 1999. At the turn of the 20th century, the "call of the landscape" could not have been clearer: architects, to the fields!



①



③



②



④





Centre de production des arts de la scène Jean-Besré Competition (2004)

General information

- △ Location: Sherbrooke, Quebec
- △ Commissioned by: City of Sherbrooke
- △ Project competition

Projects — 3 (1 stage)

- ① Saucier + Perrotte
- ② Pierre Thibault architecte
- ③ Tardif, Faucher, Coutu, Faucher et Jacques Plante

Competition details on www.ccc.umontreal.ca

RE-Marking Architecture's Territory

Jean-Pierre Chupin, 2006-11-01

Montreal: City of Design; Quebec: Land of Architecture? Denis Bilodeau, Marc Choko and Georges Labrecque's travelling exhibition avoids falling victim to simplified formulas and seeks to grasp close to 15 years of cultural architecture in Quebec, from 1991 to 2005.

Presented in Montreal until December 17, 2006, before heading to Rimouski, Chicoutimi, and Paris, this retrospective exhibit links the phenomena of architecture competitions, still rather sluggish in Quebec and even more so throughout Canada, with "territorial imagination"—something which is even more deeply rooted. At a time when architectural exhibitions are desperately seeking to become events by addressing specific aspects of architecture (which are by no means always glamorous) as little as possible, and when political powers are discovering design's ability to contribute to a corporate image, it was important that the *LEAP* compare several dozen projects, whether they were built or not. Accustomed browsers of the *Canadian Competitions Catalogue* will undoubtedly recognize a number of these projects, but, until now, neither a comparative analysis nor a synoptic outline were available. They were lacking, as photographer Pierre Lahoud would say, "an aerial view!"

In this update, the *CCC* presents projects conceived by three of the most active teams in Quebec for the *Centre de production des arts de la scène Jean-Besré* competition that took place in Sherbrooke in 2004. Two of these projects caught the eye of Stéphane Baillargeon, a journalist at *Le Devoir* who, in a full page spread published on November 19, 2006, emphasized these "salvos of hope". Territory is not necessarily an easy thing for architects to handle; often seeking openness, sometimes choosing withdrawal, they easily confuse it with "backyard". Swamped with project and construction site details, architects at times forget to consider the bigger picture, or how their intervention is linked with other architecture. We hope that this exhibition and its richly illustrated catalogue will help architects to "re-mark", with a renewed vision, the territory of architecture.



①



③



②





Tip Top Tailors Competition (1994)

General information

- △ Location: Toronto, Ontario
- △ Commissioned by: Dylex Ltd. (competition organization: Urban Strategies Inc. — formerly Berridge, Lewinberg, Greenberg, Dark Gabor)
- △ Ideas competition

Jury

Ruth Cawker, David Crombie,
Gary Hack, Sydney Loftus,
David Mirvish, Wilfred Posluns,
Larry Wayne Richards

Projects — 5 (1 stage)

- ① Quadrangle Architects, Ellerbe Becket (Peter Pran)
- ② Henriquez Production Ltd.
- ③ Kuwabara Payne McKenna Blumberg Architects
- ④ Barton Myers Associates
- ⑤ Dan Hanganu Architects

Competition details on www.ccc.umontreal.ca

Private Competitions: Anamorphosis of Profitability

Jacques Lachapelle, 2007-01-01

Quadrangle and Peter Pran, the winning project for the Tip Top Tailors competition, proposed a deformed curvilinear tower following deconstructivist trends. If the competition were reduced to the simple design of an iconic tower that would stand out in the urban landscape, it would be of little interest. This, however, is not the case.

Launched in 1994, it is one of the few competitions to be initiated by a private company: Dylex Limited. The site, located at the edge of the Harbourfront—the successfully redeveloped old port of Toronto—and Corona Park, in the hip neighbourhood of Garrison Common, contains a wealth of qualities highlighted by Professional Consultants Urban Strategies Inc. in the competition brief. The property itself included the Tip Top Tailors factory, an Art Deco style building known for its historic value.

As a port and landscape site that offers views of the city and of Lake Ontario, the range of possible sources of inspiration was very extensive. Out of the five participants, only Dan Hanganu insisted on a more horizontal volume in order to structure his proposal in response to the existing building. Justifying forms and designs by axes, views, and site opportunities, the other competitors chose to add a tower which contrasts, at times, with the historical

building left on its own. The change in attitude is clear: historicism, for some, is a thing of the past.

This process gained popularity amongst developers, who stepped off the beaten path and took advantage of the competition formula. Ultimately, the winning project was not built, as Dylex was unable to follow through. Yet, a single case does not form a rule, and more examples are needed in order to determine whether the competition formula is profitable for the private sector. The CCC has published another competition initiated by the private sector, the Absolute Design Ideas Competition, which also took place in Toronto. MAD Office's winning project proposed an elegantly deformed tower which, in addition to the Tip Top Tailors case, could add up to an ironic commentary on the anamorphosis which is the current fixation of real estate profitability in urban centres. The careful comparison of these two competitions can reassure us of the serendipity of analyses and solutions proposed by architects.



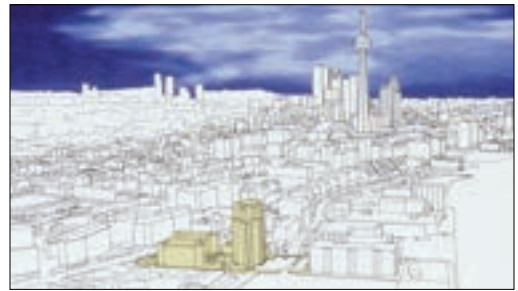
①



③

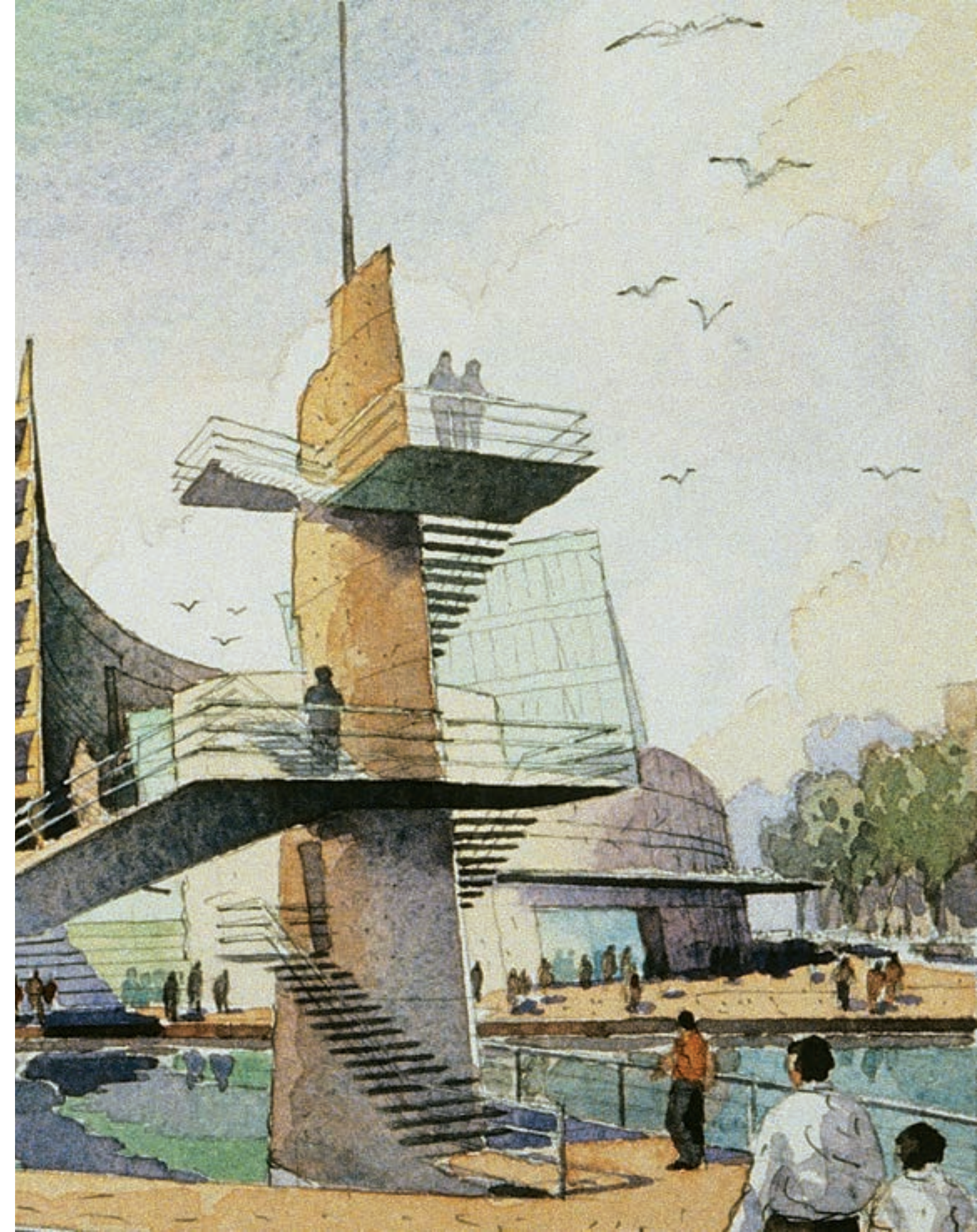


②



④





Calvert House *pour la maison canadienne de demain*/International Calvert House Competition for the Canadian home of tomorrow (1954)

General information

- △ Location: Montreal, Quebec
- △ Commissioned by: McGill University's School of Architecture/Calvert's Distillers Ltd.
- △ Ideas competition

Jury

Gio Ponti*
Eric Arthur
Humphrey Carver

Projects — 13 (1 stage)

- ① Knud Peter Harboe
- ② Garder Ertman
- ③ Geoffrey E. Hacker
- ④ Eric Defty
- ⑤ Victor Prus
- ⑥ Thomas Barron Gourlay
- ⑦ Georges Abram/James Craig
- ⑧ James Donald Cordwell
- ⑨ Richard R. Söderlind
- [...]

Competition details on www.ccc.umontreal.ca

The Future of the Canadian House in...1954

Izabel Amaral, 2007-03-01

With caution, and without nostalgia, the CCC presents the winning projects of the 1954 International Calvert House Competition for the Canadian Home of Tomorrow. 1600 registrants and an astounding 661 submissions from 17 countries made this a major event in Canadian architecture circles in the 1950s. Considering these mid-century predictions of houses and homes, where have we ended up with our present-day domestic architecture?

In the 1950s, there were a number of important competitions for public buildings: The National Gallery in Ottawa (1953), The Civic Auditorium in Vancouver (1956), and Toronto City Hall (1958). As symbols of civic power, these prominent buildings have maintained meaning within their respective urban environments. The same cannot be said of the projects proposed for the Calvert House Competition, whose domestic framework was a limiting factor preventing the project from shaping Canadian architecture. What should we make of this missed opportunity for architects to rethink domestic environments, especially considering the current interest in the topic of homes? At the time, the Calvert House projects were published in a catalogue available for sale—a concerted effort to make them accessible to the population at large. Consequently, it is of interest to

reconstitute the development of some of these homes, in an effort to better comprehend the outcome of this unusual and large-scale meeting of architecture and the domestic environment. After World War II, housing in Canada was a top priority, and projects selected in the 1954 Calvert House Competition mark the entry of modernist architectural values into the domestic realm. Manifested through technical and aesthetic innovations, the Calvert House entries were a far cry from the 1946 CMHC housing competition. A quick glance at the CCC documentation of both these competitions reveals a dramatic change. The traditional homes with decorated façades, presented in 1946, moved aside in 1954 for modern characteristics such as flat roofs, continuity of space, ribbon windows, pergolas, abstract compositions, and asymmetry. Should this emulation of the International Style be attributed to the favourable reputation of Calvert House's jury members: professors John Bland and Pierre Morency as professional advisors, and Italian architect Gio Ponti as jury president? It is interesting to note that LEAP researchers have determined through comparative research methods that, in most cases, a good competition is highly dependent on the calibre of its jury.



①



③



②



④

Benny Farm Competition (2002)

General information

- △ Location: Montreal, Quebec
- △ Commissioned by: *Société Immobilière du Canada*
- △ Project competition

Projects — 4 (1 stage)

- ① Saia Barbarese architectes/Claude Cormier architectes-paysagistes
- ② atelier Braq/atelier In Situ
- ③ Daoust Lestage inc. Architecture et design urbain
- ④ L'OEUF

Competition details on www.ccc.umontreal.ca

Benny Farm: Managing Complexity

Jacques Lachapelle, 2007-05-01

Designed to accommodate veterans, Benny Farm has recently avoided demolition in order to become a sustainable development project, internationally recognized thanks to the Holcim Foundation Award presented to l'OEUF.

This journey was not all plain sailing, and involved several stages, one of which resembled a competition: the definition of a master plan. But was it really a competition per se? In a fashion similar to a conventional ideas competition, four agencies did present master plans, but there was no jury. Prior to this, a task force comprised of residents of Benny Farm and the surrounding neighbourhood had developed objectives. The architects were present during the meetings and the submitted projects were discussed by the Task Force before being presented to the public for comments. Saia, Barbarese, Topouzanov Architectes was appointed by the Canada Lands Company (CLC), the principal developer, but their master plan continuously evolved, and part of its completion was assigned to l'OEUF.

In view of all the uncertainties linked to the project, the competition became a means to channel and put forward ideas. In comparison with the typical competition aimed at providing a creative solution, what becomes of the role

of a competition in an open and participative planning process? In this situation, the competition reveals itself to be a way to monitor the process more closely, leaving no room for authoritarianism. Such a competition only seems to be justified in cases of great social complexities where contributors are not mere consumers, but full users and citizens.

In any case, Benny Farm can certainly be placed among Montreal's successful social projects, such as Milton Park. However, on another level, it brings up the question of social housing's place in contemporary architecture, as well as the relevance of competitions in regard to this issue. With this in mind, the *LEAP* is involved through the competition launched by Anne Cormier for Canadian architecture students. The second part of this competition will be launched in the summer of 2007.



①



③

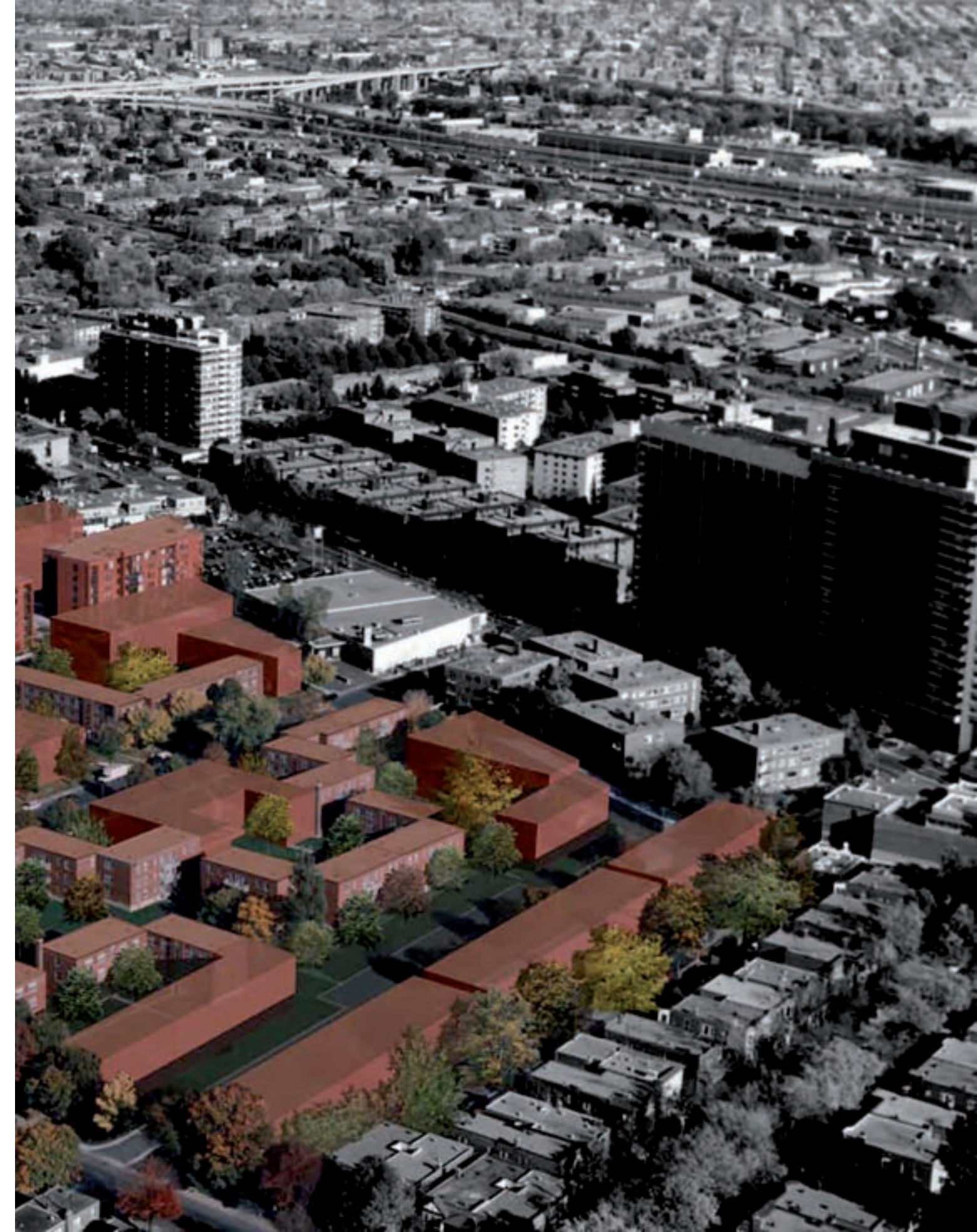


②



④





Galerie canadienne de la céramique et du verre/Canadian Clay and Glass Gallery Competition (1986)

General information

- Δ Location: Waterloo, Ontario
- Δ Commissioned by: Board of Directors of the Canadian Clay and Glass Gallery, and the Ontario Ministry of Citizenship and Culture
- Δ Project competition

Jury

Larry Wayne Richards*, Kenneth Frampton, Dan S. Hanganu, Ann Roberts, Donald Roughley, Eberhard Heinrich Zeidler

Projects — 8 (1 stage)

- ① Patkau Architects
- ② Jones & Kirkland
- ③ Peter Rose
- ④ Wiens Architects
- ⑤ Baird/Sampson Architects
- ⑥ Rieder, Hymen & Lobban Architects
- ⑦ Diamond Schmitt Company
- ⑧ Bryan Mackay - Lyon Architecture & Urban design

Competition details on www.ccc.umontreal.ca

Towards a Canadian Tectonic?

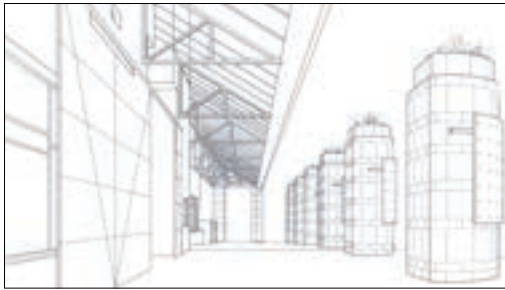
Jean-Pierre Chupin, 2007-09-01

Patkau's winning submission for the Canadian Clay and Glass Gallery (1986) is a work of architecture that marked the end of the monolithic modernity of the 1960s, as well as the dissonant postmodernism of the 1980s. Kenneth Frampton recognized early on that Patkau's architecture was the sign of a new tectonic culture.

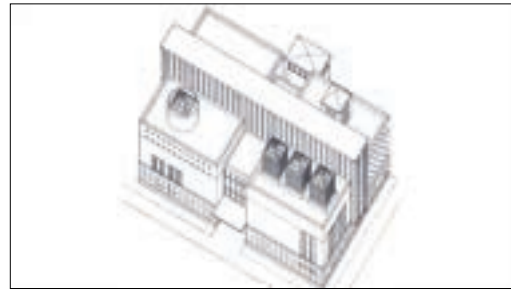
The competition was organized by Larry Wayne Richards, alongside a jury consisting of three well-established architectural personalities: Kenneth Frampton, Eberhard Zeidler and Dan Hanganu. Out of a five-member panel there were three architects, reaching the desired 50% ratio—something that is still problematic for many competition organizers! Brian Carter's monograph (TUNS, 1992) gave an excellent account of this competition, and, thanks to the collaboration of the Patkau and Diamond Schmitt firms, we are pleased to offer extra documentation as well as some food for thought on the originality of a Canadian model for poetics of construction. In this era of digital dematerialization and environmental anxiety, we should appreciate the quality and appropriateness of the details and materials presented in Patkau's dark and massive models. Unpublished drawings indicate—while the final outcome confirms—that carpentry is essential in linking the fragments, all of which are held

together by a skillful composition. It is not merely an artistic pavilion, elegantly set on undisturbed ground; it is an emergence, a sudden appearance of architecture, navigating the fragile encounters of concrete, brick, and wood. Who said we need less concrete and more intellect? Those that associate concrete and architecture—when criticizing the squandering of budgets?—would do well to compare Patkau's project with Montreal-based Atelier TAG's winning entry for the 2001 Châteauguay Library competition. The analysis is apt to bring about the understanding of a new, coherent tectonic model of the concrete/spatial refinement/urban insertion equation which has been brought to light in Canada over the past two decades.

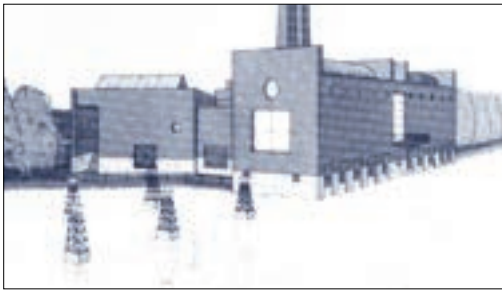
In the following months, the CCC will be presenting projects submitted for both the Félix-Leclerc Library (2006) and the *Ilôt des Palais* (2006) competitions. This would not have been possible without the collaboration of Professor Jacques White, newly appointed director of the Laval University School of Architecture, and professional advisor for recent cultural contests. Furthermore, the Toronto-based agency Urban Strategies has generously shared their archives pertaining to numerous events organized in Ontario over the past decade.



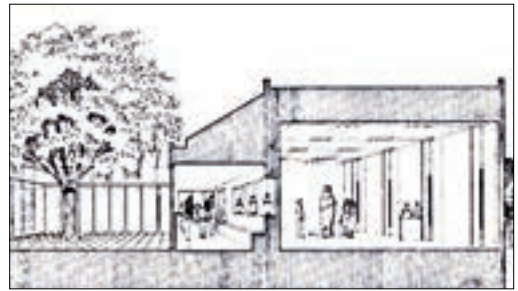
①



③



②



④

Repenser et redéfinir le logement social au centre-ville, concours étudiant/Rethinking and Redefining Social Housing in the City Centre, Student Competition (2006 and 2007)

General information

- Δ Location: Toronto, Vancouver, Winnipeg, Halifax, Ottawa, Calgary, Montreal, Quebec
- Δ Commissioned by: *Laboratoire d'étude de l'architecture potentielle*
- Δ Ideas competition

Jury

G. Teyssot*, R. Boutros, F. Dansereau, É. Girard, O. Lang, I. Macburnie, A. Ponte*, G. Affleck, X. Leloup, J. Levitt, M. Wexler

Projects (2006) — 15 (1 stage)

- ① Derrick Lai/Kevin James/Mandy Wong
- ② Jennifer Reynolds/Tom Alston/Rebecca Loewen [...]

Projects (2007) — 15 (1 stage)

- ③ Lynden Giles, Sara Stratton, Jonathan Mandville
- ④ William MacIvor, Gillian Savigny, Barbra Moss [...]

Competition details on www.ccc.umontreal.ca

Recreating Social Housing

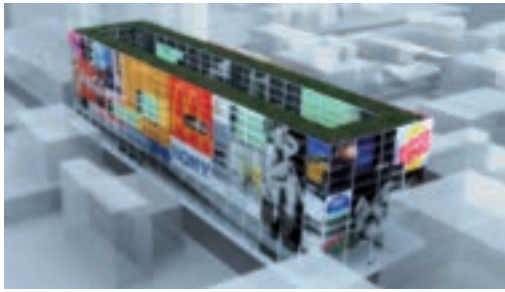
Anne Cormier, 2007-10-01

This month, the CCC presents projects and winning entries of the second *LEAP* competition: Rethinking and Redefining Social Housing in the City Centre. This competition is part of a research-creation project entitled "Social Housing as a Creative and Innovative Space and Critical Agent of Canadian City Centres," subsidized by the Social Sciences and Humanities Research Council of Canada program to support and assist in research-creation. This program has, for the past few years, contributed to the renewal and invigoration of research that is now facing impending suspension. This suspension is very unfortunate since it is the only national program promoting collaboration between researchers and creators. Indeed, research-creation is research directly linked to the work of artistic or literary creation; it encourages its advancement and contributes to student training.

Just like the first *LEAP* competition held in the spring of 2006, this second competition aims to explore new ideas that could result from the establishment of social housing in the city centre, as well as to initiate an urban, architectural, and political reflection on the definition of city centres, by suggesting, this time, a city and location. The location is in Montreal and is

bounded by the streets Guy, Saint Catherine and Peel, as well as the René Lévesque Boulevard. This sector is located at the junction of significant zones, such as the *Cité de la Technologie*, Concordia University, the large commercial sector of Saint Catherine Street, the Museum of Fine Arts, and the Canadian Centre for Architecture (CCA). This area has suffered considerable deconstruction over the past forty-five years, and its core is predominantly made up of vacant lots used for parking. Today, Montreal's city centre is characterized by the return of the upper class, and a transformation of the neighbourhood due to the construction of luxury condominiums. This sector seems to represent, within the frame of the competition, an ideal place for experimentation.

The result of this research-creation presents student thoughts on social housing and the city. Both the first and second competitions generally focused on a detailed study of living spaces, as if the study of domestic spaces only offered a limited field of research and creation. In the second competition, it seemed that the importance of the urban problematic and the desire to transgress the established order of alignments, gauges and distance took up most of the competitors' energy.



①



③



②



④

Many of the proposals of the second *LEAP* competition bear witness to the transgression of the grid, and resort to modular architecture—which could have been inspired by Archigram or Team Ten projects—recapturing, 40 years later, some of the ideas of Habitat 67. We could also mention the urban pedestal of the Saint-Martin apartment blocks, Benny Farm's irregular façade and the *Habitations Jeanne-Mance*'s wide spaces; all of them incorporate features revisited with great enthusiasm by a new, ecologically enamoured generation with a vision of urban life, social diversity and a slight sense of chaos, which appears to be more serene than that of its elders. In the end, the jury was charmed by a sensitive, imaginative and very modest project that dealt both with housing at the scale of Montreal's neighbourhoods, as well as with its graphic design, allowing it to transcend digital ubiquity.

Agrandissement de la bibliothèque Félix-Leclerc Competition (2006)

General information

- Δ Location: Quebec City, Quebec
- Δ Commissioned by: Quebec City
- Δ Project competition

Jury

Denise Gendron*
Richard De la Riva
Rémi Morency
Peter Murphy
Jean Payeur
Rhonda Rioux
Anik Shooner

Projects — 4 (1 stage)

- ① Anne Carrier architectes
- ② Atelier Big City
- ③ Les architectes Boutros et Pratte
- ④ Croft Pelletier architectes

Competition details on www.ccc.umontreal.ca

Sustainable Libraries

Jean-Pierre Chupin, 2007-12-01

In his famous 1995 manifesto *City of Bits*, William J. Mitchell announced the end of paper and brick libraries in favour of digital ones. The new addition to the Félix-Leclerc library in Quebec—modest in size yet very much frequented—proves, once again, how wrong this cyber-evangelist prediction was.

One of the major characteristics of contemporary architectural practice is certainly the desire of architects to reformulate design briefs and programs that were believed to be set in stone. A library cannot stand to be reduced to a box of books, a reading salon or checkout desk. A public library is first and foremost a public place, as demonstrated by the success of the *Grande Bibliothèque du Québec*.

If architecture has indeed contributed to the present infatuation with libraries, some of this success should be attributed to librarians who have renewed their practices, as well as the politicians who have not ceased to consider new means of intellectual satisfaction for citizens. However, no battle is ever won. The long gone royal and religious literary censorship has nowadays been replaced by a new kind of governance and expurgation, driven by the economic profitability assigned to our places of

knowledge. Soon enough, someone will come along and ask for a comparison between the cost of a traditional library and the cost of a digital database of literary titles, realizing William J. Mitchell's prediction.

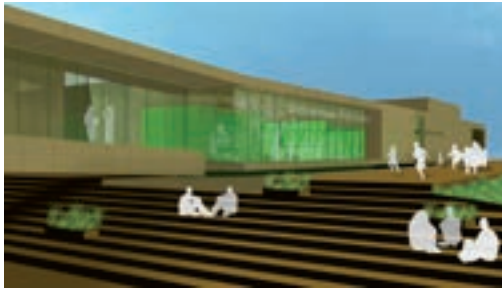
This update of the CCC presents the Félix-Leclerc Library expansion competition organized in 2006 under the supervision of Professor Jacques White. The competition design brief insisted on an expansion, but addressed the question of sustainable architectural practices as well. Anne Carrier's project, which demonstrated elegant yet conventional modernity, ultimately won over the jury. Its form elongated and re-equilibrated the existing edifice without obliterating it. Atelier Big City's project played the green card, insisting on a natural park environment that would bring together the existing library and its addition, while Boutros + Pratte's proposal was adamant about the insularity of the building and proposed to treat it as a point of assembly and convergence. Finally, Croft Pelletier Architect's project aimed to evoke a kind of new morphology that would envelop the existing library in a distinct and experimental wood cladding material. In retrospect, we notice quite notable differences between the four projects, although they all emphasize the importance of creating places for gathering and public reception.



①



③



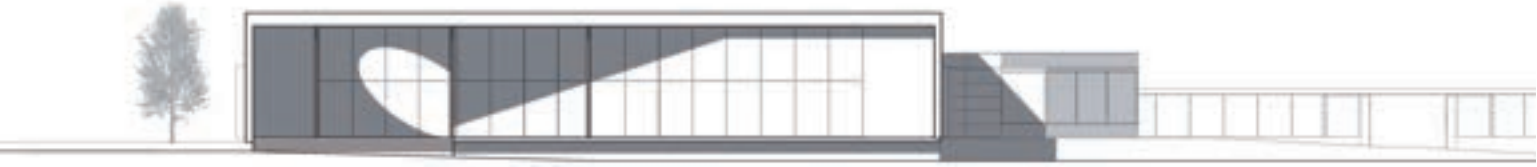
②



④

This competition will be our last publication before the end of 2007, and will coincide with an event that we consider highly important in the realm of contemporary Canadian architecture: the elegant, analytical exhibition organized for the *LEAP* by Denis Bilodeau, in close collaboration with the *Centre de design de l'UQAM*, to be presented at the *Pavillon de l'Arsenal* in Paris in December. Selected cultural projects from competitions organized between 1991 and 2005 will be subject to the critical consideration of the Parisian public, and the reflection on the coherence of this new cultural territoriality raised by the assembly of such a considerable number of projects will undoubtedly produce substantial interest in a country where more than a thousand competitions are organized every year.

As of 2008, the *LEAP* will ensure access to the database conceived for *European France*, and, with the collaboration of a number of Canadian schools, an online forum will be launched, aiming to question and assess the role of environmental conception in architectural education. Another sustainable library!





Îlot des Palais Competition (2006)

General information

- Δ Location: Quebec City, Quebec
- Δ Commissioned by: Quebec City
- Δ Ideas competition

Jury

Robert Castonguay*
George Baird
Clément Demers
Marie-Dominic Labelle
Claire Simard
Cyril Simard
Guy Simard
Mirko Zardini

Projects — 13 (1 stage)

- ① Bélanger Beauchemin, architectes
et Anne Vallières, architecte
- ② Gagnon Letellier Cyr Ricard Mathieu architectes
[S. Brochu et F. Paradis]
- ③ Consortium L'Architecte Jacques Plante/
Schème/St-Gelais Montminy + Associates
- ④ Atelier 21/BTAE/AD
- ⑤ Le consortium Dan Hanganu
et Lemay associés, architectes
- ⑥ Côté Leahy Cardas architectes
[...]

Competition details on www.ccc.umontreal.ca

Îlot des Palais, Suspended Project, Heritage on Probation

Jacques White, 2008-02-01

For the architects involved, the aftermath of the *Îlot des Palais* competition resulted in a verbal upheaval rather than a return to the drawing board. After the unexpected resurgence of the chosen project amongst the recipients of the 2007 Canadian Architect Awards of Excellence—despite the recent decision of the Quebec mayor to suspend the project—the *Îlot des Palais* competition remains a hot topic. Not all the details regarding the peculiar story behind the project and its competition have yet been revealed or understood. The two belated and quite meagre exhibitions held in Quebec City have not been able to quell the outrage that resulted from the mysterious publication—apparently a leak—of a much-revised version of the winning project prior to the official announcement of the competition results. The submissions have since been featured, in their entirety, in the *Canadian Competitions Catalogue*. Those advocating architecture competition transparency and the creation of conditions favouring the development of contemporary architectural ideas in Quebec, will be glad to know that the potential architecture generated by the *Îlot des Palais* competition will at last be able to publicly address questions initially raised by the project developer.

The purpose of broadcasting the entries of the *Îlot des Palais* competition lies less in the implied political and

procedural answers—which still remain foggy in light of some manipulation of received competition information—than in the focusing on architectural issues. Which proposals were the fruit of the determinist stance of the developer with regard to the commemoration of important historical remains? How can a tectonic approach from the end of last century be transformed into one appropriate for the beginning of the 21st century, under a myriad of physical and virtual influences? In which form, and using which devices, is the contemporary nature of an architectural gesture devalued in a milieu sensitive to, and loaded with, memory? Despite the relatively small amount of competition proposals received, interesting ideas emerged with regard to these questions—as well as others—which lie in wait for those able to decipher them.

Until the competition proposals—which patiently sat in the shadows over the past few months—get reintroduced in a new light, the future of the *Îlot des Palais* site is being put to the test. Historians and archaeologists are publicly expressing their support to maintain the project, while architects discuss its future behind closed doors. The premature deterioration of the unprotected relics is causing much concern about their conservation. Ironically, the foundations of the first phase of the project, erected



①



③



②



④

before construction was stopped, have added yet another archaeological layer to those that were there before the project had even begun. Perhaps these post-competition consequences will have an important impact on the reputation of competitions. Yet, if archaeology is defined as a science of ancient artifacts, we must not forget that architecture has the power to forge the future. It is up to us, as architects, to see to this and believe it.

Jardins Éphémères du 400^e Competition (2006)

General information

- Δ Location: Quebec City, Quebec
- Δ Commissioned by: *La Société du 400^e anniversaire de Québec*
- Δ Project competition

Jury

Pierre Thibault*
Ian Chodikoff
Ann Prendletin-Jullian
Alexander Reford
Georges Teyssot
Jacques White

Projects — 103 (stage 1) — 17 (stage 2)

- ① Marie-Josée Matte/Zora Sander
- ② Catherine Mosbach
- ③ Sonya M. Lee/Inderbir Singh Riar
- ④ CÉDULE 40 [Sonia Boudreau/Julien Boily/
Noémie Payant-Hébert/Étienne Boulanger]
- ⑤ Jean-Philippe Saucier/David Brassard
- ⑥ Denise Hoffman
- ⑦ Pierre Gendron/Stephan Kowal/Katherine Lapierre
- ⑧ Olivier Vallerand/Emmanuelle Champagne/
Laurie Gosselin
[...]

Competition details on www.ccc.umontreal.ca

11 Built Gardens, 92 Potential Gardens

Jean-Pierre Chupin, 2008-07-01

In this July 2008 update, the *LEAP* celebrates Quebec City's 400th anniversary by presenting the proposals for the Ephemeral Gardens competition. Six firms were invited to compete, five proposals received awards, while 92 projects have yet to be discovered. The jury was chaired by architect Pierre Thibault.

The winning projects were presented to the public in Quebec City and are on display on the official website of the 400th anniversary. Unfortunately, organizers do not give themselves the means, or consider it necessary, to do justice to all the proposals submitted, which came from several American and European countries. The *Laboratoire d'étude de l'architecture potentielle* picks up where it left off, taking on the academic mission of archiving, analyzing and disseminating all of the projects, in compliance with the principle that competitions are first and foremost a place of convergence, debate, comparison, judgment and knowledge.

It is essential to introduce the projects on equal terms in order to appreciate their diversity and inventiveness. Landscape architecture is certainly one of the fields that has been most open to creativeness and experimentation in the first part of the 21st century. The *LEAP* will take

more time in the next few months to document landscape architecture competitions. As for the 400th anniversary, visitors will greatly benefit from discovering the gardens in Quebec, but they will have to do so before the end of the summer. Others will only hear about these potential gardens through the *Canadian Competitions Catalogue* where the projects will last as long as the *CCC* lives. Note that the *CCC* has over 3,000 visitors a month worldwide and up to 5,000 visitors for more influential competitions!

Politically speaking, the current state of Canadian competitions is moving slowly. However, some indicators show a change of opinion coming from institutional decision makers. As for Quebec, which has recently slowed down after being quite active, there is word of an international competition for the new *Musée national des beaux-arts du Québec*, which should be launched by the end of 2008. Furthermore, a few competitions have been announced for other cultural buildings, particularly public libraries. Still, it is a far cry from the 200 annual competitions launched in Switzerland, for example. With that in mind, researchers from the prestigious ETH Zurich, under the direction of Joris van Wezemael, are collaborating with researchers of the *LEAP* in order to set up a systematic documentation of the numerous competitions.



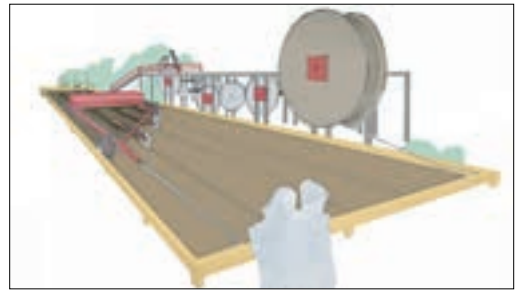
①



③



②



④

Center for Addiction and Mental Health Competition (2001)

General information

- Δ Location: Toronto, Ontario
- Δ Commissioned by: Center for Addiction and Mental Health
- Δ Project competition

Projects — 4 (1 stage)

- ① Community Care Consortium
- ② B+H architects
- ③ Diamond + Schmitt Architects Inc
- ④ Zeidler Partnership Architects

Jury

Paul Garfinkel*, George Baird,
Joanne Campbell, Tannis Chefurka,
George Dark, Henri Dekker,
Frank Lewinberg, Jean Simpson,
Dr Patrick Smith

Competition details on www.ccc.umontreal.ca

Beyond the Wall of Mental Health

Isabelle Le Clair et Jean-Pierre Chupin, 2008-09-01

This update addresses two competitions organized by Urban Strategies, a Toronto-based firm. Unfortunately, the two events have not benefited from the attention that the delicate subject, mental health, was expected to garner.

The competitions were organized in 2001 and 2003 on behalf of the Centre for Addiction and Mental Health, with the help of Urban Strategies. Located in downtown Toronto, it was the site's specificities that became the competition's primary interest, in addition to the brief's particularities. The site seems to be an aging enclave on the verge of stigmatizing its environment. It seems like a place where people are considered undesired and are cloistered; a place for those that our urban society is not ready to welcome, but would rather lock up.

A venerable institution of the mid-19th century—at one point evocatively yet worrisomely named the Toronto Lunatic Asylum—the Centre for Addiction and Mental Health is today associated with the University of Toronto's Health Centre. In collaborating on a competition, the institution wished to open itself up to the city and to the world in order for a new generation of psychiatric methods to benefit from an updated environment.

Urban Strategies chose to work with a consultation formula, initiating a dialogue with the general public. The first competition was aimed at developing a general plan, which would be submitted to the Ministry of Health and Long-Term Care. The second competition, The Wall, was intended to symbolically and artistically qualify the limits of the property. Classified as a historic monument by the Toronto authorities, this wall was to become a threshold and, in a way, a public event.

Carried off in the early 21st century by the Community Care Consortium (Kuwabara Payne McKenna Blumberg Architects/Montgomery Sisam Architects Inc./Kearns Mancini Architects Inc.), the Centre for Addiction and Mental Health competition has paved the way for a renewed thought process on the role of care facilities in an urban environment. As Montreal is painstakingly questioning the construction of two mega-hospitals over the next decades, some decision makers and commentators could benefit from a prolonged stay in Toronto.



①



③



②



④





Concours pour la représentation Canadienne à la Biennale de Venise/ Canadian participation to the Venice Biennale Competition (1995)

General information

- Δ Location: Venice, Italy
- Δ Commissioned by: *Représentation Canadienne à la Biennale de Venise*
- Δ Ideas competition

Jury

Sandy Hirshen*
Phyllis Lambert
Patricia Patkau
Kim Storey

Projects — 16 (1 stage)

- ① Annette Dudek, Timothy E.G. McDonald
et Jamie Meunier, architectes/
Donald Weikert, danseur
- ② Arriz Hassam et John Tong, architectes/
Kevin R. Sudgen, concepteur graphique
- ③ Ewan Branda et Kati Rubinyi, architectes/
Chris Ludwig, compositeur
- ④ Jean-Pierre Chupin, Lea Zeppetelli, architectes/
Pierre Boudon, philosophe
[...]

Competition details on www.ccc.umontreal.ca

The CCA and the Promotion of Young Canadian Architecture

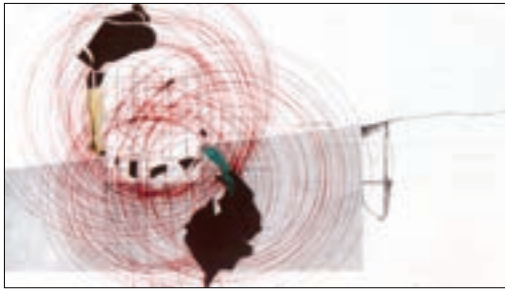
Jean-Pierre Chupin, 2009-02-01

To commemorate the twentieth anniversary of the Canadian Centre for Architecture (CCA), the *LEAP* collected unpublished documents from the competitions organized by Phyllis Lambert in 1994 and 1995. These two competitions invited young architects, artists, philosophers and scientists to collectively explore new disciplinary expanses.

The 1995 selection for the Canadian representation at the Venice Biennale was a nationwide ideas competition organized on the basis of anonymity by the CCA, the Canadian Council for the Schools of Architecture, and the Royal Architectural Institute of Canada under the auspices and with the support of the Department of Foreign Affairs and International Trade of Canada. Under the theme "Reciprocity. New Territories for Canadian Architecture," the competition sought to select sixteen projects representing young Canadian architecture at the International Architecture Biennale in Venice, and involved the design of an 800 cubic metres Canadian pavilion hosting an architecture exhibition. The project was to rely on a true interdisciplinary collaboration, and was to suggest, by means of images and texts, an original vision of reciprocity.

This update of the *CCC* exhibits a collection of documents. Most of these documents were kept safe by their respective authors. These fragments show great invention, maturity and bear witness to an era, not so distant, when architecture was conceived without much support from computer technology, but rather was conceived in a spectrum of media such as collages, drawings, videos, photographs, and so forth.

Thorough research revealed the diversity of the professional career paths since taken by these young architects. While some have become prominent figures in the profession and are regularly seen in the media (*Atelier In Situ*, built around Annie Lebel and Stéphane Pratte), others work patiently and discreetly in municipal town planning (François Gagné), are teaching and directing schools of architecture (Marc Boutin), or work in the field through teaching and research, all the while maintaining an architecture firm (Lea Zeppetelli, whom I had the pleasure of collaborating with on the competition, alongside our friend and philosopher Pierre Boudon). We should without a doubt drive this investigation of the various trades of architecture forward, encouraging young architects to help extend the scope of professional practice



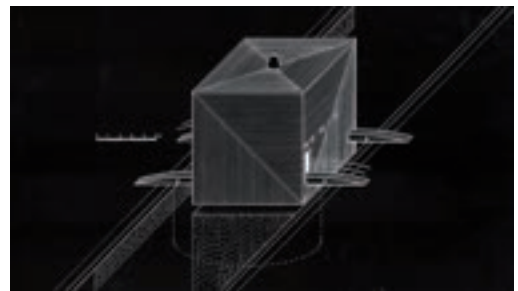
①



③



②



④

to one beyond that of the architecture firm. Collaboration and the participation of architects in the future of the city were the foci of this competition.

Political issues delayed the presentation of the projects from 1995 to 1996. The Patkau firm, official representative and jury member, was already a Canadian symbol at this time. The firm's reputation for excellence has never wavered.

We are confident that over the next 20 years the CCA will continue to provide initiatives to stimulate, identify, bring forward and carry the ideas and talent of young Canadian architects to Venice and elsewhere. Happy anniversary!

Agrandissement de la Bibliothèque Montarville-Boucher-De la Bruère Competition (2007)

General information

- △ Location: Boucherville, Quebec
- △ Commissioned by: Groupe BPR — Sylvain Rioux
- △ Project competition

Projects — 3 (1 stage)

- ① Brière-Gilbert et Associés + Denis St-Louis
- ② Les Architectes FABG
- ③ Atelier TAG

Jury

Francine Gadbois*
Claude Cloutier
Annie Fontaine
Claude Hamelin-Lalonde
Louise Hogue
Sylvie Provost

Competition details on www.ccc.umontreal.ca

Rejuvenating Cultural Equipment: Expanding Our Libraries

Denis Bilodeau, 2009-06-01

During the last two decades, the renewal of cultural amenities has been one of the main strategies political decision makers have used in order to bring out and amend the territories and landscapes of the Quebec regions. This movement has benefited from the collective creativity and reflection encouraged by the recurrent launch of public architecture competitions, in particular projects involving financing from the provincial Ministry of Culture and Communications. This was documented in the *LEAP* exhibition entitled “Architectural Competitions and Territorial Imagination: Cultural Projects in Quebec, 1991–2005,” which travelled between 2006 and 2008.

A big part of the amenities budget of the Ministry of Culture and Communications is allotted to maintaining, renovating and general upkeep of this “cultural equipment”. New projects for theatres, museums and libraries are scarce, hence opportunities for competition, debate and architectural experimentation fade. The competition launched for the expansion of the Montarville-Boucher-De La Bruère Library in the Boucherville Borough is therefore an opportunity to celebrate.

Out of the twenty-one portfolios submitted for preselection in 2008, three teams were invited to submit proposals.

Several of these were competition winners for similar cultural projects in Quebec, such as Brière-Gilbert et Associés + Denis St-Louis, for the *Musée de la Gaspésie* in 2002; Atelier TAG, for the Châteauguay Library in 2001 and the Vieux-Terrebonne Theatre in 2002; and FABG Architectes for the *Salle de spectacle de l'Assomption* in 1996 and the Production and Cultural Broadcast Centre of Carleton in 2000.

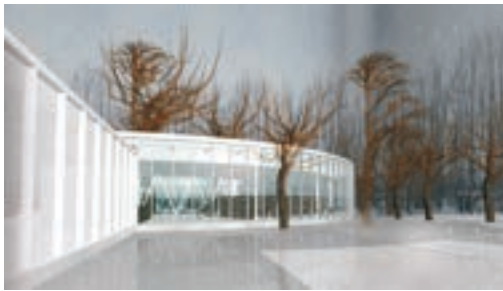
The expansion of the existing building was enriched by the enhancement of the natural characteristics of the Rivière-aux-Pins Park woods. Through individual response to this problem, each project significantly distinguished itself. Brière-Gilbert et Associés + Denis St-Louis' winning entry was inspired by the formal logic of the existing building and proposed to add a new volume that would open up to the woods with a large bay window. Atelier TAG's project utilized ideas of nature through the concepts of meadow clearing and tectonic plates, whereas FABG proposed an open, circular shaped extension, surrounded and inhabited by the woods.



①



③



②

Mise en lumière de la façade du Gesù Competition (2008)

General information

- △ Location: Montreal, Quebec
- △ Commissioned by: The Creativity Centre of Gesù
- △ Ideas competition

Jury

Éric Gauthier*
Ruedi Baur
Louis Brilliant
Alexandre Colombani
Jacques Lachapelle
Daniel LeBlond
Ginette Noiseux

Projects — 37 (1 stage)

- ① Mathieu Koch
- ② Martin Labrecque
- ③ James Long
- ④ Jonathan Barro
- ⑤ Marco Palandella
- ⑥ Jocelyn Labonté
- ⑦ Etienne Pelletier
- ⑧ Xavier de Richemont
- ⑨ Enrique Enriquez
- ⑩ Vincent Leclerc
- [...]

Competition details on www.ccc.umontreal.ca

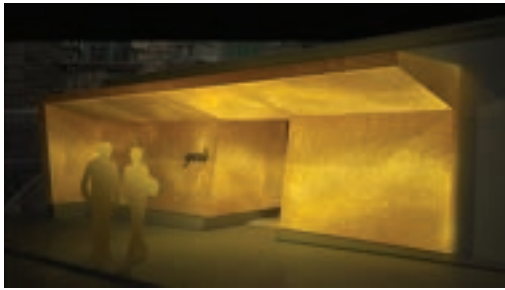
A Competition on the Intangible

Jacques Lachapelle, 2009-09-01

Initiated by the Creativity Centre of Gesù in partnership with the entertainment district and Design Montreal, this ideas competition, held in 2008, provided a central challenge for both the jury and the competitors: lighting in architecture, and more specifically, the artifice of light. Initially, the project meets a need. Nestled in the shadow of Bleury Street, the Creativity Centre of Gesù lacks visibility and requires a signal to assert its presence. The pretext of the competition was to incite reflections on a rich theme: the intersection of religion and performance. Inspired by this theme, projects expressed ideas through performances, projectors and scenography; the church, the shadow of its incomplete nature or the desire to help read its architecture; and from religion, and the divine light. Outlining such thematic guidelines was a risk in terms of the potential results of the project. All would need to tackle the inherent issues of intangibility, the invasiveness of a sophisticated mechanism to provide lighting, the escalation of a mercantile vision at the expense of religious character, and, for some, the realization that light does not exist unless it hits matter.

The competition's remarkable potential for imagination explains its success, as it received thirty-seven submissions at an international scale for what was,

after all, a rather small project. We must note how the project manager—the Creativity Centre of Gesù—has recognized, in the form of an open ideas competition, a way of asserting its own mission: artistic exploration. Moreover, this experience demonstrates the collective value of competitions. By exhibiting the projects, submitting them to a popular vote, and then presenting the choices of the jury, the competition has become an event space that applies dialogue and action to public architecture. This formula, used by Design Montreal on other occasions, reveals yet again the richness of this transparent process, a process that is in opposition to the opacity of most large public projects, which, in fact, avoid carrying out competitions.



①



③



②



④

Nouvelle Bibliothèque de Saint-Hubert Competition (2008)

General information

- Δ Location: Longueuil, Quebec
- Δ Commissioned by: City of Longueuil
- Δ Project competition

Jury

Pierre Beaupré*
Claude Cloutier
Yves Demers
Dan S. Hanganu
Hélène Ladouceur
Micheline Perreault
Jacques E. Poitras
Vladimir Topouzanov

Projects — 3 (1 stage)

- ① Manon Asselin architecte +
Jodoin Lamarre Pratte architectes
- ② acdf* architecture_urbanisme_intérieur
- ③ Saucier + Perrotte, architectes

Competition details on www.ccc.umontreal.ca

The Saint-Hubert Library

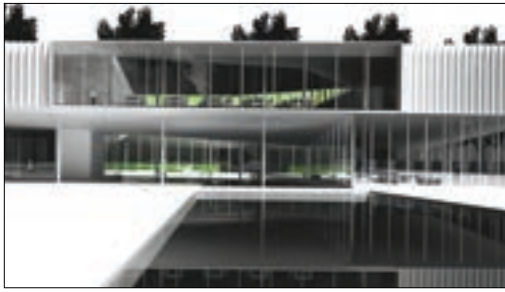
Pierre Boyer-Mercier, 2009-10-01

The project for the Saint-Hubert library, long expected by the Hubertins and their city officials, commenced in September 2007 following the announcement of 4.4 million dollars of financial aid by the *Ministère de la Culture, des Communications et de la Condition Féminine (MCCCF)*. With close to 4000 square metres, this building will become Longueuil's main library. Rooted in the *Parc de la Cité*, a very popular place among citizens, it will not only benefit from a green space, but will also become a meeting point within the park. Consequently, it will establish itself within the existing management plans of the park, creating a new institutional focal point for the district, in addition to the local community service centre (CLSC), the two secondary schools and the police station.

As stated in the brief, Longueuil launched, in 2008, a call for members of the *Ordre des architectes du Québec*, to make "an innovative project, which is inventive, positions itself on the various environmental choices such as the selection of materials, the planning of facilities, the effective management of water and air quality". Three teams were selected as finalists: Saucier + Perrotte architectes, Manon Asselin architecte in consortium with Jodoin Lamarre Pratte Architectes, and acdf* architecture_urbanisme_intérieur.

After jury deliberations and recommendations from a technical committee, the proposal designed by the consortium of Manon Asselin architecte and Jodoin Lamarre Pratte architectes was selected as the winning entry. The building, an off-centre hollow square, is modulated with facades that orchestrate with the functional interior plan and carefully chosen points of view, in order to enrich the user's experience. The irregular plan gives an impression of openness and diversity of spatial experiences, and the shape of the building "ripples and floats" lightly above the ground like a "flying carpet"—an image suggested by the architects. It is supported at ground level by a "skirt" that flows in accordance with the alternating solids and voids, and from which access to the building emerges.

The jury appreciated the particular attention given to the readers and to the places that were dedicated to reading. They were sensitive to the efforts regarding the implementation of a clever environmental monitoring system, and to the "subtleties suggested by the treatment of the envelope", especially with regard to the green roof, in which parts were folded in order to flood the central terrace with light and to feed a storm water pond.



①



③



②

Saucier + Perrotte's rectangular proposal evoked the sky, through an illuminated appendix springing from its dark mass—an effort of imagination which, nevertheless, left the jury skeptical regarding its feasibility and semantic argument. While embedded within the mass of vegetation, the library, wrapped in reflective material, dissolved into the greenery. Paradoxically, the jury concluded that the general tonality did not respond to the “bucolic context of the *Parc de la Cité*.”

acdf* architecture_urbanisme_intérieur's proposition, despite its obvious merit, left the jury in a state of great perplexity—the building was seen as an embarrassing presence, rather than an invitation to visit the park. The plan, despite its functionalist rigour, includes various areas such as the “tree house”, favourably met by the jury. The treatment of the facades and the modulation of the ceilings, which were derived from a “fragmentation of the volume” concept, were particularly successful, but the placement of the reading and working areas along the sides of the building and oriented directly south seemed problematic.

In September 2009, acdf* architecture_urbanisme_intérieur was selected, along with three other finalists,

to participate in the Saint-Laurent library competition. Similarly, Manon Asselin, in consortium with Jodoin Lamarre Pratte architectes will participate in the final phase of the Marc-Favreau library competition in the Rosemont-La Petite-Patrie district with three other teams.

***Paysages Suspendus* Competition (2008)**

General information

- Δ Location: Quebec City, Quebec
- Δ Commissioned by: *Commission de la capitale nationale du Québec (CCNQ)*
- Δ Project competition

Jury

Robert Lepage*
Malaka Ackaoui
Philippe Barrière
Réal Lestage
Marie Nolet
Louis A. Pageau
Nathalie Prud'homme

Projects — 21 (1 stage)

- ① Côté Leahy Cardas, architectes/SNC-Lavalin
- ② Équipe BDA/EMS ingénierie
- ③ Florent Cousineau inc./CIME Consultants inc./Gerpatec inc./Côté, Chabot, Morel architectes/LNC inc.
- ④ Beauregard et associés/La Vie en vert/SNC-Lavalin
- ⑤ NIPpaysage/Nicolet Chartrand Knoll
- ⑥ Atelier Urban Face inc./Sylvie Perrault architectes/Sylvain Parr & associés
[...]

Competition details on www.ccc.umontreal.ca

***Paysages Suspendus*: A New Step Towards the Diversification of Competitions?**

Jacques White, 2010-01-01

In Quebec, the format of competitions has gradually evolved into a model that finds part of its coherence in the long list of projects funded by the *Ministère de la Culture, des Communications et de la Condition Féminine (MCCCF)* within the past twenty years. On this empirical basis, the most recent Guide on Competitions by the *Ordre des Architectes du Québec* has highlighted what should be common to all architectural competitions, while opening the door to certain variations. Having acknowledged the high rate of national recognition awarded to projects resulting from Quebec's standardized practice of competitions, it is rational to point out that competitions contribute to the quality of architectural production.

Two trends that could shake things up are currently emerging. On the one hand, greater rigidity is looming on the horizon, since the *MCCCF* is preparing a guide for their own competitions, a move which is expected to lead to a drastic decline in their diversity. Under the new rules, competitions open to anonymous proposals will no longer be permitted, the pre-selection criteria for the finalists of the applicant submissions would be the same for all competitions, and the planning of technical systems for the buildings would be validated upstream. Ironically, while the administrative considerations with

respect to the project as an investment property appear to be increasingly important, concerns for the social and cultural challenges raised through competitions do not appear in the documents provided by the Ministry—surprising considering its primary aim. The new rules would result in always favouring the same teams based on what they have achieved in the past, and would invariably eliminate competitors that might present better ideas for the unique challenges of a particular project, a function which represents—and it must be emphasized—the essence of the competition.

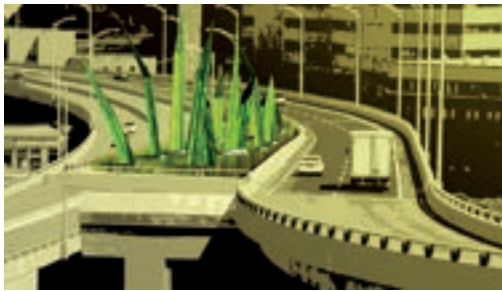
On the other hand, the domain of competitions is currently jostled by the rapid evolution of projects through public-private partnerships (PPP). Despite this trend's recent troubles, the competition formula has endured, although the adaptation remains unresolved. We now see the emergence of competitions that include engineers and specialized consultants in the logical deployment of concerns for sustainable development and integrated design. Drawing inspiration directly from architectural competitions, Montreal and Quebec have mobilized groups and services to invent new mechanisms for the selection of professionals and non-professionals (such as designers, artists and scenographers) using a multidisciplinary



①



③



②



④

approach, one that is based not only on curriculum vitae and costs, but on the strength of the developed solutions and ideas tailored to the project. Thus, a new future is in store for competitions even if the path is strewn with obstacles, such as those imposed by the Municipal Code of Quebec and the Cities and Towns Act, as well as the various ministries and agencies concerned.

It is in this context of emerging mutations that the multidisciplinary competition *Paysages Suspendus* should reside, with its requested “designers” (indiscriminately architects, landscape architects, urban planners and artists) and structural engineers. Resulting from an unprecedented collaboration between the *Commission de la capitale nationale du Québec* (CCNQ) and the Ministry of Transport of Quebec (MTQ)—whose objectives do not necessarily always align—the contest was born out of patient and meticulous work from several representatives of both organizations and from the professional counsellor, ultimately constructing, through a series of contortions, an unusual procedure that was accepted by all involved. For example, in order to obtain the right to be launched, the competition had to be referred to as a “call for candidacies, without prizes, in two stages, in the form of a competition”, and had to use a vocabulary

belonging to other procedures. Although not everything has been solved and alternatives are yet to be found, it is nonetheless a step that deserves attention.

The *Paysages suspendus* competition focused on the development of residual spaces along the Dufferin-Montmorency highway, close to the Upper Town of Quebec. The intent was to propose a permanent facility designed to elevate the existing infrastructure, to enhance the experience for road users, and to compose a new landscape in the suspended space that defines the highway above the ground. The project was part of a series of other redevelopment projects by the CCNQ destined to improve access to the national capital. The budget was very small considering the surface area to be covered, and there were particularly severe technical constraints as well, forcing competitors to step up their imagination so that they could intervene in spaces where neither the MTQ nor the CCNQ knew what to do.

The jury, chaired by Robert Lepage, explicitly promoted innovation and its associated risks by awarding first prize to the team of Côté Leahy Cardas and the engineers of SNC-Lavalin. His report read as follows: “This proposal quickly distinguished itself from the others by its boldness,



①



③



②



④

its contemporaneity and the impact that the work could have on the experience for those moving along the highway or for those looking from a distance from various points of view in the city... Finally, the jury wishes to highlight that it is worth the effort to build this bold project rather than adopting a solution that would be more reassuring, yet might not live up to the ambition of the client.” However, following the outcome of the competition, many competitors expressed reservations regarding the feasibility of the winning project. So far, technical research is productive and the results encouraging, although the outcome of experiments remains hypothetical. It will be important to monitor the reception of the project by the public, whose initial reaction to the announcement of the competition results was rather divided, due to the recent events surrounding the *Milieu humide* competition at Île-des-Sœurs.

Beyond the analysis that can be made of this competition’s process, or what it has produced as “potential architecture”, the ownership of its tangible result does not appear as a mere consequence of this process. It serves instead as an end, something we have a tendency to forget. We should undoubtedly retain from the *Paysages suspendus* competition, and from its findings, that the question

deserved a competition, that all conditions were met so that the best project emerged from the process and, above all, that a competent jury had chosen the winning project which, in their opinion, had the best chance of success in the long term, despite the concerns raised.



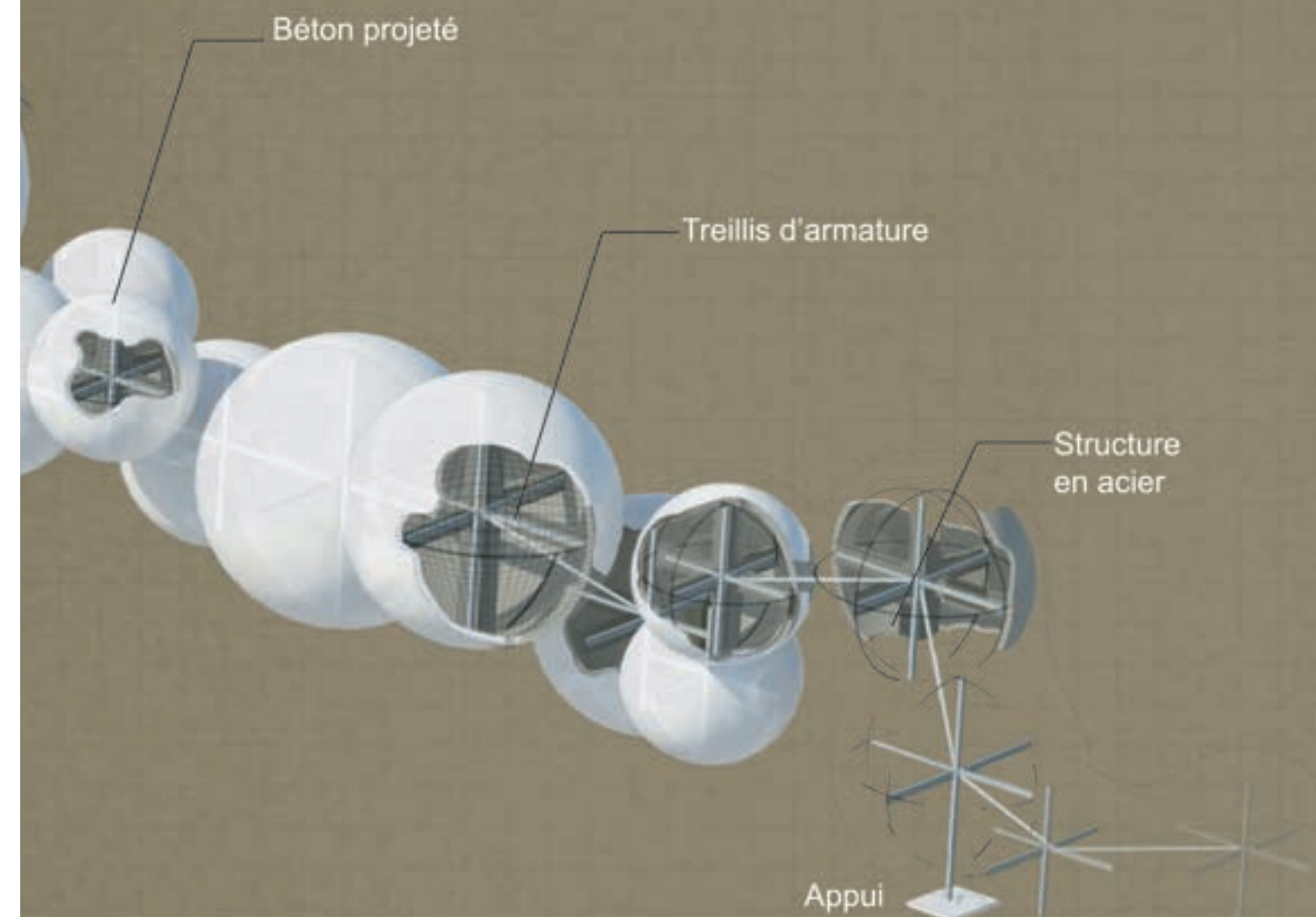


Béton projeté

Treillis d'armature

Structure
en acier

Appui



Jardins de Métis 2010 Competition (2009)

General information

- △ Location: Grand-Métis, Quebec
- △ Commissioned by: *Les Jardins de Métis*
- △ Project competition

Jury

Angela Grauerholz
Martin Leblanc
Mélanie Mignault
Alexander Reford
Lisa Rochon
Bernard St-Denis
Emmanuelle Vieira

Projects — 276 (1 stage)

- ① Studio Bryan Hanes — DIGSAU
- ② Habitation
- ③ Rosetta Sarah Elkin
- ④ Leena Cho + Dr Matthew Jull
- ⑤ ekip + Momentum + Wanted
- ⑥ Christos Marcopoulos
- ⑦ Ondrej Semotán
- ⑧ Kees Lokman
- ⑨ Ning Huang
- ⑩ Collectif barda
[...]

Competition details on www.ccc.umontreal.ca

276 Gardens of Delight for Métis 2010

Jean-Pierre Chupin, 2010-02-01

276 teams from thirty-four countries responded with talent and generosity to the open international competition for the design of the *Jardins de Métis* 2010 (Reford Gardens). One thing is certain: these competitors did not ask anyone for the keys to paradise—they designed its outline, imagined its forms, and sensed its fragrance.

For this abundant meeting of creativity, the question posed to those involved was a challenging one: “what does paradise look like today?” In fact, the question called for an extraordinary amount of brainstorming on current concepts and practices of landscape architecture. The result was a dizzying, kaleidoscopic range of projects, which surely made the board’s work in selecting the winners a daunting task. Five projects emerged with honours. The Veil Garden, by architect and landscape team DIGSAU, relies on the ancient idea of the four elements (wind, fire, water, earth), organizing spaces through the use of a perforated metal enclosure. The project by the Australian Housing Group plays on the desire for transgression, on the need to taste greener pastures. In it, a ladder placed in equilibrium allows the crossing of a boundary between two backdrops hung with greenery. The third project, by a Canadian landscape architect living in the Netherlands, reminds us, with humour and critical thinking, of the

importance of the little worlds on the forest floor that our distracted feet tread upon. These micro-natures (hence the project name Tiny Taxonomy) become much smaller gardens of wonder. The jury awarded mentions to two other projects: Dirt Roll, which rethinks with great spirit the principle of rolls of lawn, while Ekip—well known in Montreal and its suburbs—reminds us of “the other side of paradise”, with an open-pit mine project, a landscape of desire and, lest we forget, devastation.

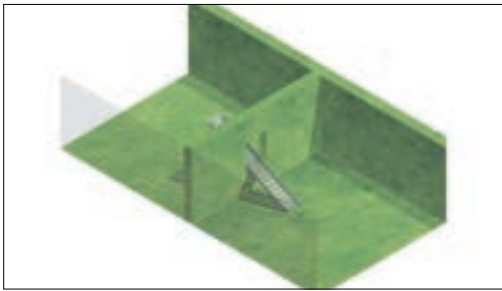
There is still much to say about the hundreds of ideas and points of view—not to mention hours of pleasure—that this extraordinary edition of Métis 2010 delivers to our insatiable curiosity. We will point out that the *LEAP* had, thus far, never documented as many projects for the same competition. It took over three weeks of work for students and assistants to index thousands of documents, but we believe that the entirety of the projects are accessible to as many as possible. Those who will not have the chance to discover firsthand the three selected gardens will discover them through the *CCC*. Bear in mind that the *CCC* is visited every month by thousands of visitors from around the world. This update marks the 2,000th documented project (out of seventy-three documented competitions)!



①



③



②



④

In his triptych entitled *The Garden of Earthly Delights* (1504), Hieronymus Bosch, the last great painter of the Middle Ages, imagined thousands of wild forms, human and fantastic, unfolding between heaven and hell. Here are at least 276 more to put into the account of this great collective myth.

L'École d'architecture du Nord de l'Ontario/Northern Ontario School of Architecture Competition (2009)

General information

- △ Location: Sudbury, Ontario
- △ Commissioned by: *Comité d'orientation de l'École d'architecture du Nord de l'Ontario*/City of Sudbury
- △ International ideas competition

Jury

Douglas Cardinal
Anne Cormier
Craig Dykers
Dominic Giroux

Projects — 59 (1 stage)

- ① Daniele Rocchio, Ferdinando Mazza
- ② Dylan Sauer, Joe Smith
- ③ Michael Blois, Sean MacLean, Jason Fung
- ④ Marcos Houssay, Leonardo Gabriel Borlenghi, Maria Florencia Patronis
- ⑤ Evgeniya Yatsyuk, Olga Yatsyuk
- ⑥ Kate Busby, Michael Thicke
- ⑦ Nicole LeBlanc
- ⑧ Jonathan Mandville, Lynden Giles
[...]

Competition details on www.ccc.umontreal.ca

Northern Ontario School of Architecture

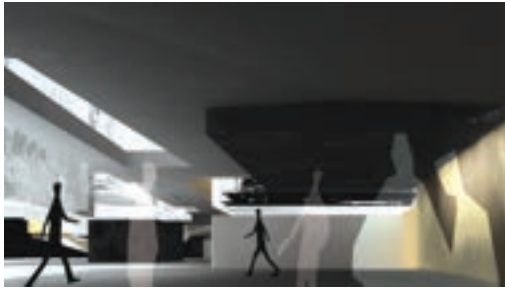
Anne Cormier, 2010-03-01

The new School of Architecture at Laurentian University has been germinating over the past few years and has been guided by the impact such a school would have in Sudbury. Some of the anticipated outcomes include the cultural contribution of the school by its activities and programs, as well as the possible dialogue with local industries. In fact, a possible urban renewal could be caused by its location. From the very beginning it was clear to the promoters that a school of architecture should be in the heart of the city, rather than on the Laurentian campus.

Seeking to meet multiple objectives, an international ideas competition was held in 2009. The goal was to evoke both in Sudbury and in the architectural community at large, an interest in this project and its urban impact. If the characteristics of the city were clearly expressed in the brief, it was up to the competitors to situate the school within this urban context, taking into account a broad exploration of possibilities and the recognition of the development potential offered by downtown Sudbury. Located on the rocky outcrops of the Canadian Shield, in a relatively isolated town in the middle of the boreal forest in northern Ontario, it also ambitiously intended to be a bilingual school. The Northern Ontario School

of Architecture (NOSOA) competition, or, in French, *ÉANO (École d'architecture du Nord de l'Ontario)* meant to answer the intriguing question: "What could a school of architecture be?" In addition, the aboriginal communities were invited to have a hand in the activities of the school. There was speculation that they would generally support the promotion of sustainable lifestyles and innovation in the forestry and entrepreneurial sectors.

This vast program and ambitious competition was fruitful. The fifty-nine proposals, received from nine countries, exceeded the expectations of the organizers and the citizens of Sudbury, who are, in a way, the real winners of this competition. The richness of ideas and the range of projects presented allowed them to appreciate a wide range of urban, landscape, and architectural strategies, from the consolidation of the urban fabric, to the gentle infiltration of downtown, where the most interesting proposals sought to repair the disrupted urban fabric through landscaped and built interventions. It's now up to Laurentian University and Sudbury to move forward!



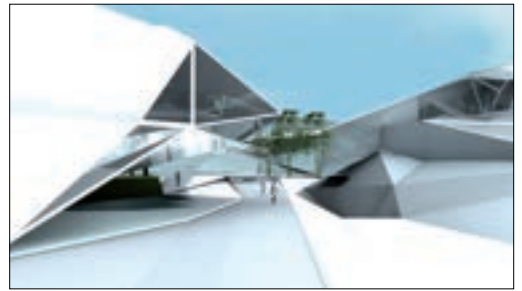
①



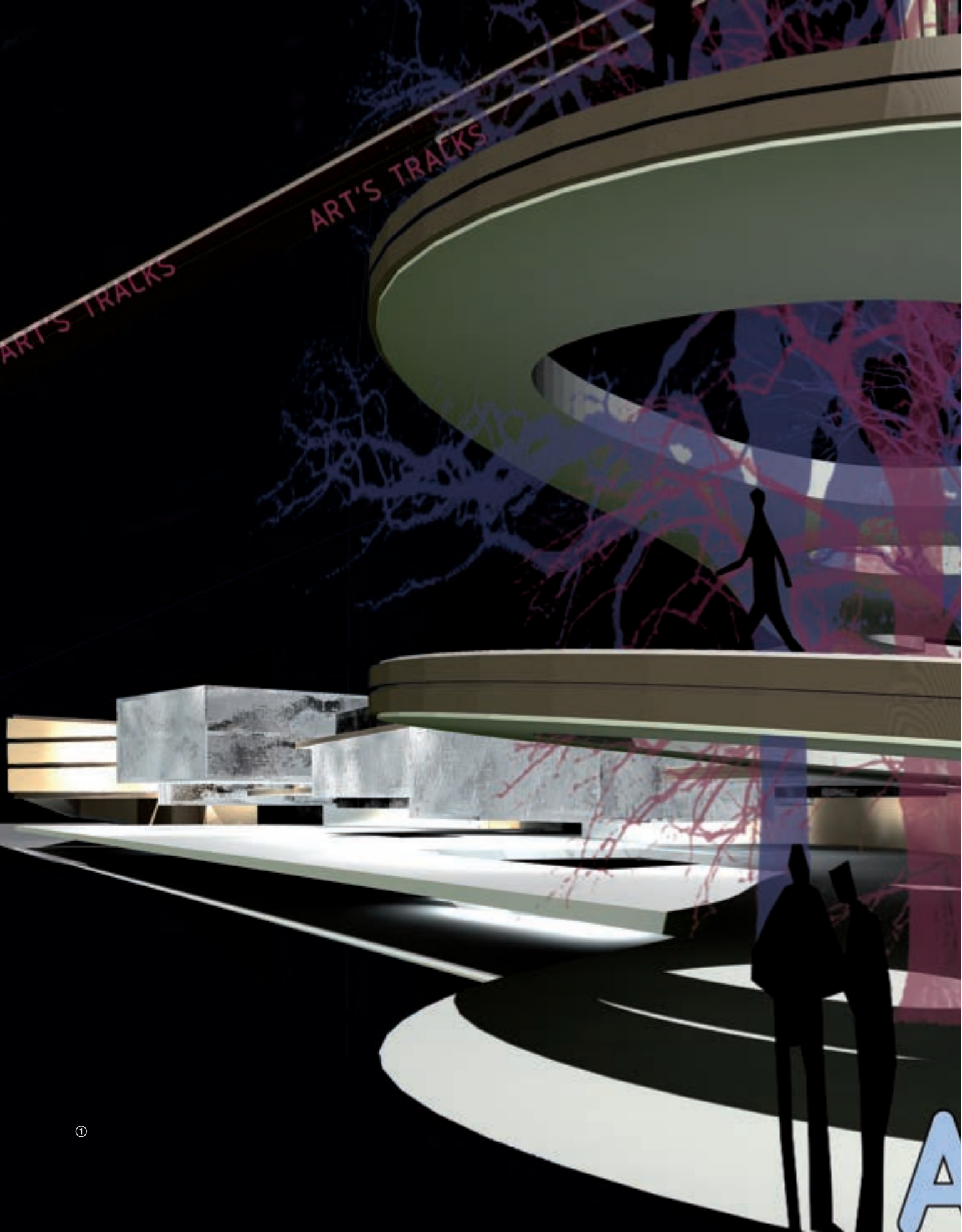
③



②



④





Musée national des beaux-arts du Québec Competition (2009)

General information

- Δ Location: Quebec City, Quebec
- Δ Commissioned by: *Le Musée national des beaux-arts du Québec*
- Δ Project competition

Jury

Charles-Mathieu Brunelle*
André Bourassa
Xaveer De Geyter
John R. Porter
Nasrine Seraji
Esther Trépanier
Jacques White

Projects — 15 (stage 1) — 5 (stage 2)

- ① OMA/Provencher Roy et Associés, architectes
- ② Barkow Leibinger Architekten/Imrey Culbert
- ③ Nieto Sobejano & Brière Gilbert + associés, architectes
- ④ Allied Works Architecture/Fichten Soiferman et Associés Architectes
- ⑤ Groupe Arcop architectes/
David Chipperfield architects
- ⑥ Behnisch architekten
[...]

Competition details on www.ccc.umontreal.ca

OMA in Quebec: Office for MNBAQ Architecture

Jean-Pierre Chupin, 2010-04-01

As a sign of true cultural maturity, the province of Quebec chose to open this design competition to international competitors, and Quebec architects were given a chance to measure up to the top firms in the world. The competition for the *Musée national des beaux-arts du Québec (MNBAQ)* was based on a three-step process that was as balanced as it was rigorous and would drive the province to the major league of international competitions.

A brief historical overview of the past fifty years reveals that the world of architecture has not always been as open as we may think in the *belle province*. In the fall of 2013, when the new pavilion will have been built by the consortium of OMA, the leading Dutch agency (under the direction of Rem Koolhaas), and the leading office in Quebec, Provencher Roy and Associates, architectural historians may say—and this in itself is surprising—that this is the first time in Quebec history that a foreign team will have been authorized to build here following a competition.

Let's be clear: there have been many other foreign competitions and architects that have thrived in Quebec, but when consulting the CCC, we found no foreign winners nor any projects built by foreigners. The painful

episode of the Olympic stadium, by the visionary mayor and the French Mandarin, doesn't count because the stadium was primarily a princely order. Neither are we comparing the MNBAQ competition to the extraordinary competition for Toronto City Hall in 1958, which brought together over 520 participants from around the world—a shocking figure that undermines any procedure of fair judgment—because this competition primarily allowed architects from Quebec to measure themselves against their Canadian counterparts. A few major competitions were organized in the 1980s, especially for museums (the National Museum of Civilization in 1980 and the Museum of Contemporary Art in 1983), but whether they involved 5 or 101 competitors, these came exclusively from Quebec. Neither are we referring to ideas competitions, open at an international level, primarily because they were “just” ideas. A first breach was opened in 1990 with the Place Jacques-Cartier competition, which brought together eight international teams, and was won by promising Quebec architect Jacques Rousseau.

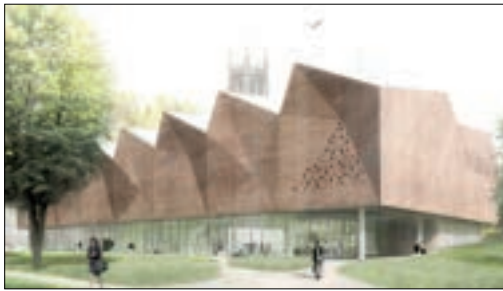
The cultural competitions of the 1990s, often small scale, were systematically restricted to Quebec practitioners, but had a very important role. The exhibition organized within the framework of research by Professor Denis Bilodeau,



①



③



②



④

for the period 1990–2005, showed the considerable impact that these competitions (museums, libraries, cultural centres, etc.) had at the time for the recognition of a territorial imagination across Quebec. It is difficult to understand why the competition procedure continues to create distrust in the profession, when we measure the educative power competitions have over decision makers and those that provide the work, as many of them recognize *a posteriori*. This cultural policy was intended to stimulate architecture in Quebec, and it was a success.

Only at the turn of the century, in 2000, was architecture in Quebec accepted to compete on an international scale, heralded by the competition for the *Grande Bibliothèque du Québec*. The result was relatively conclusive, although the collaboration between the Canadian and Quebec winners was rough at times, and the jury's verdict gave rise to much speculation—fuelled by the fact that the government has not yet released the jury report more than ten years after the verdict. Although the competition was not transparent, the building continues to demonstrate relevance to its users.

This leaves the competition held in 2002 for the Cultural and Administrative Complex (MSO). Remember that from

the outset the cultural program was engulfed by the surface area allocated for offices, which, however, led to a major two-stage competition. The first phase was open and gathered more than a hundred projects from around the world, while the second phase positioned five teams, with at least two comprised entirely of Quebec practitioners, on equal footing. The winner was both Dutch and Quebecois: the consortium of De Architekten, Aedifica and TPL and associates. Ultimately, a change of government precipitated the cancellation of the project. The government never authorized the release of the jury report, a perfect recipe to undermine the process (presumably for the benefit of public-private partnership), to frustrate the professionals (an aborted competition is not good for anyone), and to give free reign to the journalists (always quick to reduce the complexity of an architectural project to some metaphorical caricature. It is easy to mock the “big box” since the 100,000 square metres of the brief were difficult to contain in a small box).

It is therefore slightly easier to understand the enthusiasm of the architects (both young and old) that are conscious of the international recognition of their discipline and concerned with quality and excellence, as well as the surprise of critics and historians who realize that when



⑤



⑥

the result is announced by the management of the *Musée national des beaux-arts du Québec*—and if all proceeds as planned—the shock waves and influence of the outcome should have exemplary effects. History will tell if this is really the first competition in which the search for the best project took precedence over other considerations. The fact that it is a foreign team leading the development of a national project is not a failure of architecture in Quebec; rather, in its quest for excellence, it can be seen as an encouraging sign of cultural maturity.

We will leave out comments on the architectural projects because it is important to highlight one final aspect of this great event. It is essentially the first time that a competition organizer for a public building has ensured the dissemination of all projects immediately after the announcement of the result, out of an obvious concern for transparency. Hoping that the *Canadian Competitions Catalogue* serves as a platform for dissemination to the widest audience, both here and internationally, the management of the *Musée national des beaux-arts du Québec* recognizes the importance of the mission that the researchers of the *LEAP* were given for the diffusion of contemporary architecture, confirming the status of this competition as an exemplary event.







Pavillon du gouvernement canadien pour l'Exposition universelle d'Osaka de 1970/Canadian Government Pavilion Japan World Exposition Osaka 1970 Competition (1966)

General information

- Δ Location: Osaka, Japan
- Δ Commissioned by: *Ministère du commerce* and *Commission des expositions du gouvernement canadien*
- Δ Project competition

Jury

Matthew Stankiewicz*, Warnett Kennedy,
J. A. Langford, Gilles Marchand, Frank B. Mayrs,
Patrick Reid, Douglas Shadbolt,
Z. Matthew Stankiewicz, Tom C. Wood

Projects — 44 (stage 1) — 6 (stage 2)

- ① Erickson/Massey
- ② Affleck, Desbarats, Dimakopoulos, Lebensold, Sise
- ③ Marcel Gagné & Leonard Warshaw
- ④ John Gallop
- ⑤ Gardiner, Thornton, Davidson, Garrett, Masson et Associés
- ⑥ Ian Martin
[...]

Competition details on www.ccc.umontreal.ca

Competition for the 1970 Osaka Expo: When Canadian Identity Was Not a Circus Affair

Izabel Amaral, 2010-06-01

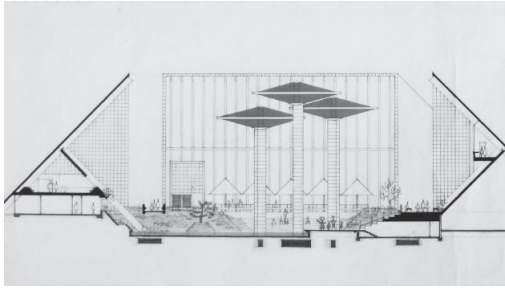
The 2010 Shanghai Expo is a reminder that major events, both in the present and in the past, can still make us dream. However, the 1970 Osaka Expo, an important Canadian competition, is rather perplexing with regard to what architects would know about circus arts. Since the mid-19th century, exhibitions have given rise to memorable buildings, whether they are great halls housing exhibitions (from London's Crystal Palace to the *Galerie des Machines* in Paris), or national pavilions (the 1929 German Pavilion in Barcelona by Mies van der Rohe, the 1967 American Pavilion in Montreal by Buckminster Fuller, or the 1958 Philips Pavilion in Brussels, the famous *poème électronique* by Le Corbusier and Xenakis).

When it comes to national pavilions, architecture not only has the role of hosting exhibitions, but also of representing a country in an international context. A national pavilion is a sort of temporary embassy, where architecture plays the role of the country's diplomatic representative abroad. At World's Fairs, architectural competitions can be considered a privileged milieu for the discussion of societal values. In this context, the jury's task is even more difficult, because the choice is not confined to matters related to innovation or architectural quality, but rather involves very broad socio-political

issues. In such cases, albeit rare, the delicate subject of the representation of the country's image is predominant. As Canada was represented by a pavilion endorsed by the *Cirque du Soleil* in Shanghai, relegating architects to the role of technical consultants, it is perhaps time to revisit historical episodes of which there are still lessons to be learned, for Arthur Erickson's winning project for Osaka, was actually a success on all levels.

The construction of Expo 67 was still underway when the Canadian government decided to confirm its participation in the following exhibition, the 1970 Osaka Expo (the first of its kind in Asia). The theme, Progress and Harmony for Mankind, revealed to the world the image of a developed and forward-thinking Japan, far from the depravity and aftermath of the Second World War. Some of the countries participating in the exhibition organized national architectural competitions in order to select their own national pavilions, and this was particularly the case in the United States, Finland, Brazil, and Canada.

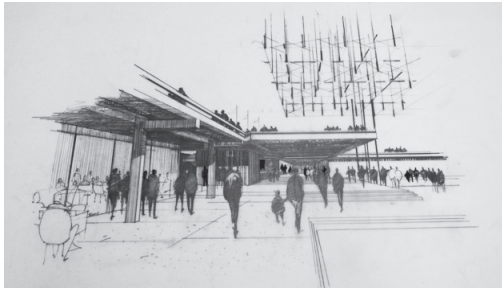
The competition for the Canadian pavilion of the Osaka Expo brought together 208 architects, many of whom had also participated in Expo 67. Winning architects Arthur Erickson and Geoffrey Massey were the designers of the



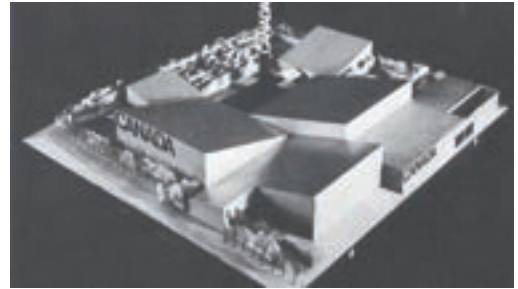
①



③



②



④

pavilion of Man in the Community, its annex, the pavilion of Man and his Health, as well as the Canadian pavilion! In hindsight, historically speaking, we can say that this multiple election was not the result of coincidence or manipulation, but a direct consequence of the designers' particular sensitivity towards the image of a country that sought to assert its modernity. The 1970 Canadian pavilion in Osaka evoked the grandeur and simplicity of the Canadian territory: its mountains, its vast sky, great forests, and abundant water. Four volumes covered with mirrors formed a truncated pyramid with a central courtyard. The project was heavy with symbolism and kaleidoscopic visual effects, which delighted the jury members and visitors of the Expo. At the time, it made the cover of almost every Japanese catalogue and magazine, and was the most visited foreign pavilion, receiving an award from the Architectural Institute of Japan and the Massey Medal. This month, the *Canadian Competitions Catalogue* invites you to discover projects by Melvin Charney, Roger D'Astous, the group Affleck, Desbarats, Dimakopoulos, Lebensold, Sise, and others, who have since become renowned across Canada.

Coincidence or not, a little more than a decade after the Osaka Expo, Arthur Erickson designed the Canadian

Embassy in Washington. Between the architecture of a World's Fair event and that of a permanent architecture, questions of diplomatic and cultural representation arise, just like questions of creativity and imagination—though not questions of procedural transparency or judgment. The enthusiasm with which Canada received both the 1967 Montreal and the 1986 Vancouver World's Fair deserves a closer look.





Planétarium de Montréal Competition (2008)

General information

- △ Location: Montreal, Quebec
- △ Commissioned by: City of Montreal
- △ Project competition

Jury

Charles-Mathieu Brunelle*, Louise Amiot,
Louise Bédard, Julia Bourke, Marc Boutin,
Sophie Charlebois, Luc Courchesne,
Lise-Anne Couture, Normand Girard,
Pierre Lacombe, Maya Raic, Stéphane Roy

Projects — 61 (stage 1) — 5 (stage 2)

- ① Cardin Ramirez + Aedifica
- ② Croft Pelletier + JLP
- ③ Atelier Big City & L'OEUF
- ④ Saucier + Perrotte
- ⑤ Chevalier Morales + FABG
- ⑥ Aedifica
- ⑦ Affleck + De la Riva
- ⑧ Allaire Courchesne Dupuis architectes
- ⑨ Anne Vallières architecte
- ⑩ AP(G)PA
- [...]

Competition details on www.ccc.umontreal.ca

New Montreal Planetarium: Stars of the Underground

Carmela Cucuzzella, 2010-10-01

Presented with the opportunity to design a new planetarium, an inevitable question arises: where does one start, and where can one end? The five finalist projects, selected by a jury of ten, ranged from dynamic to ephemeral, from constellation maps to super ecological designs to black holes, from angular structures to skin-like envelopes. Each one projected its own vision of an immersive experience that is at once educational, entertaining, cultural, and emotional.

With the new planetarium being four times the size of its predecessor, and hosting not one, but two star theatres, as well as a multitude of new technological advancements, architects responded with resounding enthusiasm. The results were remarkable. This competition, an anonymous two-stage process, fostered ideas spanning a staggering spectrum. The ideas proposed by the sixty-two teams came mostly from Quebec, while the rest came from Italy, Germany, France, the United States, and China.

The question remains: did this competition bypass an extraordinary opportunity to renew the architectural form because of a strict emphasis on sustainability, or more specifically on LEED? The winning project, whose

main components visible from the street level are the telescopic, conic-shaped theatres (blatantly symbolizing astronomical instruments), is mostly immersed underground—a conservative proposal at best. One thing is certain, however: the new planetarium offers a green oasis within this site of concrete structures. It meets the highest standards of green building design, attaining a LEED platinum certification—an obligation, one could say, given that it seeks such proximity with nature. But what was compromised so that this high LEED standard could be upheld? As the only Francophone institution of its kind in North America, and as the first city to open a planetarium to the public in Canada, one cannot cease to wonder if the winning project fell short of such grand expectations.

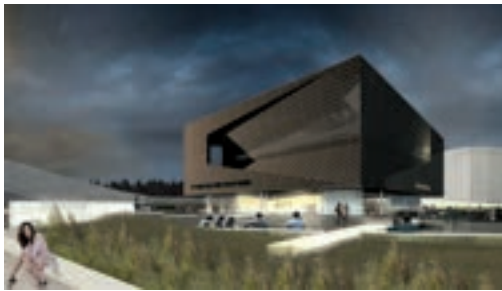
The existing planetarium, located near Old Montreal, was inaugurated in 1966, one year earlier than its expected opening date of 1967, to coincide with Expo 67. This expo put Montreal on the international scene, endowing the city with a unique modern heritage, and at the time, the planetarium was a key testament to Montreal's strong expertise in the fields of museology, science and technology—an important milestone for the city of Montreal.



①



③



②



④

What was the driving force for the new planetarium this time around? The multitude of press releases and documents confirm that this project would become yet another example to help position Montreal as a leader in sustainable development. Is the goal of attaining LEED accreditation on public projects the new political and cultural impetus for Montreal? There are examples of projects adopting the LEED norm with hardly any redeeming architectural qualities. Is the prominence of LEED in architectural competitions forging a path for avoiding the very crucial architectural questions of urban form? Although LEED remains a very significant analytical tool for helping address a series of ecological concerns, its heavy focus in architecture competitions may be at the detriment of addressing other important architectural concerns, and may obscure the cultural and social motivations that projects as unique as the planetarium may provide.

Regardless, there is still much to appreciate. The two-phase, anonymous competition format allowed an energetic display of originality by the sixty-two competitors—from space ship enterprises, to planets in orbit, to representations of children’s toys, to landscapes of Neverland—where creativity was both the point of

departure, inciting the desire to participate, and, as seen through the ideas presented, the outcome. Even if, in the end, the opportunity to shine was circumvented for the more grounded and conservative goal of attaining LEED accreditation, this open competition was yet another exceptional example of potential architecture.

The *Canadian Competitions Catalogue* invites you to dream of cosmic experiences with the five finalists, as well as the other fifty-seven projects, whose contributions were undeniable. A planetarium’s form and structure may hint at the celestial experience within; for this competition, the clichéd forms so prevalent in earlier planetariums were successfully dodged by many competitors.

Dundas Square Competition (1998)

General information

- △ Location: Toronto, Ontario
- △ Commissioned by: City of Toronto
- △ Project competition

Jury

Karen Alschuler
Gary Michael Dault
Eric Haldenby
Susie Kim
Ron Soskolne

Projects — 6 (1 stage)

- ① Brown and Storey Architects
- ② Oleson Worland Architects
- ③ Bregman and Hamann Architects
- ④ Kohn Shnier Architects
- ⑤ Ian Macdonald Architect Inc. +
Blackwell Structural Engineers
- ⑥ Sterling Finlayson Architecture +
Corban And Goode

Competition details on www.ccc.umontreal.ca

Toronto Update: Dundas Square (1998) and Fort York Visitor Centre (2009)

Anne Cormier, 2011-02-11

The elected officials of the Queen City did not hesitate over the last years to use the competition process to transform large public spaces such as the Nathan Phillips Square and the shores of Lake Ontario. Today, Toronto seems to be the top-ranking city in terms of urban design competitions.

Documentation about Toronto, however, has arrived in dribs and drabs, and the *Laboratoire d'étude de l'architecture potentielle (LEAP)* presents two competitions of great interest a few years after they were held. Their archival in the CCC will contribute to a more complete picture of the role of competitions in the development of the city of Toronto, as well as to architectural and urban ideas that we will be able to draw from. The winning project of the first competition introduced this month, Dundas Square, has been built. Meanwhile, the Fort York Visitor Centre is awaiting funding and should be built shortly. Eleven years have passed between these two competitions; a decade characterized mainly by digital methods of representation and the emergence of obvious concerns for sustainable development.

Dundas Square is located at the heart of the city, at the intersection of Yonge Street, the main thoroughfare, and

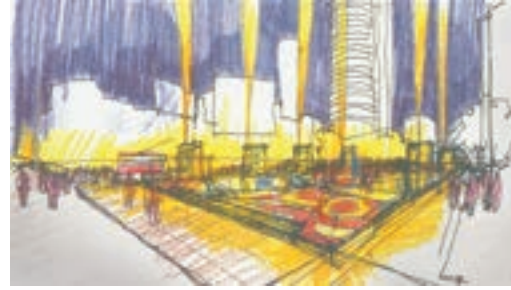
Dundas Street. This new urban space was destined to become the Times Square of Toronto, compromising a section of the urban fabric. The small shops interspersed in the area, typical of Yonge Street, did not take kindly to the news.

In the first phase, forty-eight teams submitted their candidacy and outlined their intentions. Of these, six competitors were selected to develop a project in the second phase, with remuneration. Competitors had to deal with an irregular site perimeter, an underground parkade on three-and-a-half floors built by a third party, a connection to the subway and PATH (the Toronto underground system), a ticket office (T.O. TIX, the Toronto equivalent to the New York TKTS), and the site's many popular activities. The program also announced the installation of giant screens in front of the buildings at the edge of the square.

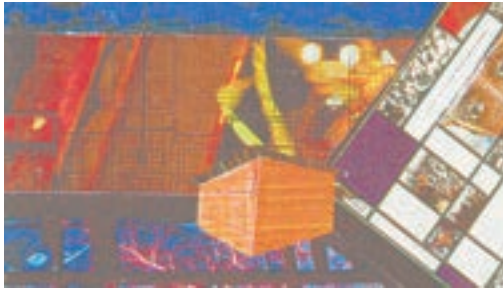
Curiously, this context inspired at least two of the soberest proposals, including that of the winners Brown and Storey Architects, a firm renowned for its sensitive urban interventions, and was inspired by its own work on the ravines of Toronto to develop a nuanced project that relied on the history of the site. Kohn Shnier Architects,



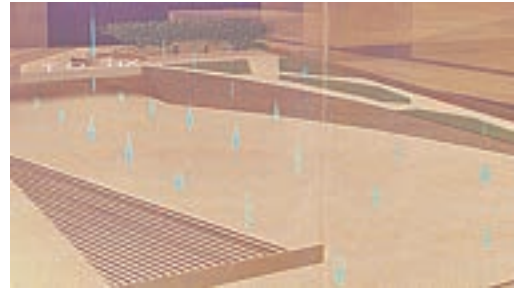
①



③



②



④

known less for the discretion of their interventions, also opted for serenity nestled “in the eye of the tornado”. However, once the winning design and adjacent buildings were completed, it appears the tornado prevailed.

The competition for the Fort York Visitor Centre, launched in anticipation of the bicentennial celebrations of the War of 1812, offered a fascinating architectural design exercise with regard to history and territory, as well as the notions of limits and scale. As a reminder, the War of 1812 was between Great Britain and the United States, and Fort York, located in Upper Canada, had twice been looted during the clashes.

The fort, built on the shores of Lake Ontario at the mouth of Garrison Creek (garrison from the French word *garnison*), is now surrounded by the huge pillars of the Gardiner Expressway, an endless, elevated piece of infrastructure that separates Toronto’s downtown and lakefront, with the important footprint of the CN rail and Bathurst Street. With time and urbanization, embankments have erased Garrison Creek and moved the lake’s shore five hundred metres south. The territorial context of the fort was upset to the point of becoming completely incomprehensible.

The four firms that participated in the competition proposed highly developed projects, with each team offering an original strategy to reinterpret this very challenging context. In any case, the projects located under the pillars of the Gardiner Expressway engaged in a dialogue between the strangely bucolic nature of the “commons” (situated near the fort), the reality of the contemporary city, and the Gardiner highway. In the end, the sharpness and strength of the peaceful representation of the winning proposal by Patkau Architects/Kearns Mancini Architects, which offered a skillful and idyllic understanding of the highway, significantly weighed in favour of the juror’s decision.

FormShift Vancouver: Primary Competition (2009)

General information

- △ Location: Vancouver, British Columbia
- △ Commissioned by: City of Vancouver
- △ Ideas competition

Jury

Walter Francl*
Ian Chodikoff
Stan Douglas
Nancy Knight
Gordon Price
Brent Toderian

Projects — 24 (1 stage)

- ① Sturgess Architecture
- ② Romses Architects
- ③ Sebastian Garon, Chris Foyd
- ④ 21 Van
- ⑤ AK Murphy Architect, Phillippa Atwood
- ⑥ BNODE Design
- ⑦ Busby Thicke
- ⑧ Clement Pun Salimkumar Narayanan Yi Luo
- ⑨ GBL Architects
- ⑩ Iconstrux
- [...]

Competition details on www.ccc.umontreal.ca

Brainstorming Vancouver

Camille Crossman, 2011-04-22

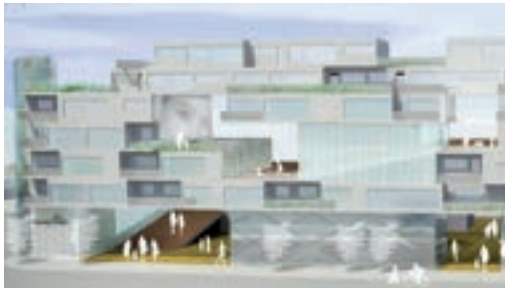
We are already familiar with Western Canada's vitality, but with the 2009 Formshift Vancouver: Primary competition, Vancouver has shown that we can rely on architectural exploration to reflect upon the city's future. As opposed to one standard theme, the competition organizers asked the participants three questions. Although the first two phases consisted of fictional sites representing standard organizational realities different from those present in Vancouver (such as primary and commercial circulation versus secondary and residential circulation), for the third component the choice of the site was left to the participants.

The first phase (Vancouver: Primary) was sited on the main artery of an urban city block, and the objective was to rethink urban diversity. In addition to having access to a metro station, participants were free to add multiple functions to the design brief, such as residential spaces, food services and shops. Over twenty projects were received, many of which included shared outdoor spaces or walkways that offered intimate living spaces, as opposed to the public space located on the main urban artery. Proposals divided built space, allowing each living unit to be in relationship with the next. Finally, participants seized the opportunity to create impressive and innovative

green systems, given that integration and exploration of new sustainable strategies was emphasized in the brief.

The second phase (Vancouver: Secondary) was projected towards a higher density residential neighbourhood. Participants were invited to rethink the traditional city block configuration, while conserving the individual homes that occupy them. Out of the twenty-four submissions, many projects proposed a lifestyle based on sharing green space, and developed "interior densification" by creating small, individual homes that would occupy part of the large backyards belonging to existing homes. One of the projects imagined an underground densification. With housing proximity in mind, many submissions planned for intergenerational housing, developing projects capable of evolving with families, thus permitting long-term growth of the single-family home.

The third phase (Vancouver: Wild Card) was an exploratory and open reflection for which the boundaries of sustainable design were removed, with regard to both the building envelope as well as innovative living styles. Nonetheless, ideas providing advancements in environmentally friendly architecture were applauded, and over forty projects were submitted. Urban agriculture has been growing in



①



③



②



④

popularity and was a recurring idea in the competition, although it took on surprising shapes (green roofs and vertical walls of greenery). The scale changed between projects, as participants were free to choose the site, providing them with a unique opportunity to voice their ideas on particular sites or neighbourhoods within Vancouver. For example, a team submitted a detailed plan for a pedestrian bridge, acting as an “eco-connector” between two peninsulas, and offering a variety of cultural and agricultural spaces.

This competition was very much open to innovation and exploration in the study of formal, technical, social, and ethical practices. Without having to worry about the immediate feasibility of the projects, organizers will have attained a great deal of innovative reflection regarding Vancouver’s future. With a total of eighty-four submissions, this large-scale brainstorming involved a few hundred designers which, thanks to a public sharing of the projects, will have planted a seed in a big part of Canada’s architectural community, if not internationally.

St. Lawrence Market North Building Competition (2009)

General information

- △ Location: Toronto, Ontario
- △ Commissioned by: City of Toronto
- △ Project competition

Jury

Christine Couvelier
Ron Dembo
William N. Greer
Andrea P. Leers
Peter Ortvad
Russell Smith
Claire Weisz

Projects — 5 (1 stage)

- ① Adamson Associates Architects/
Rogers Stirk Harbour + Partners
- ② Cohos Evamy + Hotson Bakker Boniface
Haden Architects
- ③ Kuwabara Payne McKenna Blumberg Architects
- ④ NORR Limited, Architects Engineers Planners
- ⑤ Taylor Hazell Architects and Montgomery Sisam

Competition details on www.ccc.umontreal.ca

The Civil Sense of Architecture

Jacques Lachapelle, 2011-06-18

In a quest for a greater degree of globalization, Toronto has recently leaped forward by promoting a more iconic brand of architecture. This type of architecture, not without limits, gives greater importance to the designers' individuality, and furthermore, increases publicity for the projects. But there is another side of Toronto which requires architects to act upon the constant adverse effects of urban renewal, giving meaning to citizens' living spaces. By its nature and architectural program, the Saint Lawrence Market competition has a goal to reflect upon that civil sense of architecture.

The site is blessed with a rich history, located among some of Toronto's most interesting heritage, which has survived despite the Central District's urban transformations. The Saint James Anglican Cathedral (Cumberland and Ridout, 1853; Langley, 1871–1874) dominates the sector, while the site itself is in front of a series of modest buildings constituting a traditional urban structure based on street space. Moreover, among these buildings, the Army and Navy surplus store was given an exemplary renovation by architects Kuwabara Payne McKenna and Blumberg, who brought to light the potential of these heritage buildings.

Of all the neighbouring buildings, it is the Saint Lawrence Hall and its associated market that constitute the competition's anchorage point. In the nineteenth century, architects knew how to imbue institutional architecture with the realities of a new democratic era; markets located in the heart of daily life were often associated with entertaining community events (dance or concert hall, for instance) and, at times, administrative functions (municipal and governmental). A common strategy was to move these activities to floors above the markets themselves. In comparison, William Thomas decided to divide the Saint Lawrence Hall (1849–1850) into two sections, with a hierarchy clearly noticeable by their relationship: the hall in front, located along King Street, and the market in the back. Taking the form of a compact structure, the ornamented hall is now one of the finest examples of neoclassical architecture in Canada.

This general plan explains the development of the market's activities in a building that has been demolished and replaced with a modern but more basic building. The initial axial development logic, centred on the hall, continues with the vast hall south of Front Street. Since market activities are held on site,



①



③



②



④

one of the competition's challenges was not only to maintain these activities, but to reinforce them as well. With this in mind, the decision to link the market to a provincial courthouse and administrative offices is interesting, since it blends with the initial topology of public markets in Canada.

Unfortunately, the jury's comments were not submitted to the CCC. There is, of course, not one good answer to a competition, but many. Each participant contributes to the project's development, as do the jury members, who become an integral part of the process well beyond their final decision. Given the quality of the five projects, the jury's report would have provided valuable insight. Nevertheless, the ideas behind the various projects are historically interesting, regarding both the location and the sector. Concerning the market topology, three out of five projects heightened the stacking effect above the markets, doing so by accentuating the walls and roofs. Their design varied between imitating the forms of the southern market, and the desire to design something iconic and sculptural (as these three projects contrast with their environment). The fourth project confronts a cubic structure on the front side with a series of steps behind the Saint Lawrence Hall,

offering a dynamic relationship with the surrounding environment.

In comparison, Adamson Associates and Rogers Stirk Harbour + Partners's winning project had the simplest volumetric construction. The plan, following a strict design direction, is divided into two wings on either side of a central axis, providing interior views of the Saint Lawrence Hall—an ingenious process. The project's context becomes the benchmark to the interior's organization. In addition, this plan upholds the traditional composition originally found on the site, something no one else developed with much stringency, and so the solution highlights the historical building.

In many ways, the plan recalls the conventional nature of shopping centres, such as Toronto's Eaton Centre, for which the architects decided to make extensive use of glass. Following the logic of the alcove and of the room that governed 19th-century architecture, justice is both staged inside and outside. Its extroverted character contrasts with the introversion of the other projects. The ground floor offers fluidity of movement into urban spaces, for the benefit of both the surrounding streets and the green space that runs along the western building.



⑤



①

Beneath its apparent simplicity, the project involves an appropriate, well-thought-out, and convincing clarity. Instead of amplifying the sector's contrasting elements—a sector that still has a few historical traits—its spirit and form are renewed. The project not only gives purpose to the civil architecture as requested by the design brief, but it does so with civility towards the city.



Le Triangle — Namur/Jean-Talon Ouest Competition (2011)

General information

- △ Location: Montreal, Quebec
- △ Commissioned by: City of Montreal
- △ Urban design competition

Jury

Ken Greenberg*
Martin Brière
Daniel Lafond
Gérald Lajeunesse
Brian Smith
Annie Tardivon
Geneviève Vachon

Projects — 13 (stage 1) — 4 (stage 2)

- ① Catalyse Urbaine architecture et paysages
- ② Groupe CHB-IBI Inc.
- ③ aRD + CTA + Vinci
- ④ Miguel Escobar Architecte+Urbaniste
- ⑤ Urban Soland
- ⑥ Pelletier De Fontenay
- ⑦ BCK Design inc.
- ⑧ L'OEUF/École de design UQAM
- ⑨ Rayside Labossière
- [...]

Competition details on www.ccc.umontreal.ca

When a Competition's Design in Quebec Innovates in Urban Design

Camille Crossman, 2011-09-25

Launched in May 2011, the Namur/Jean-Talon Ouest urban design competition was innovative for its two-phase organization process, its development of unprecedented judgment criteria, and for allowing the *Laboratoire d'étude de l'architecture potentielle* (LEAP) to post the projects online at the same time as the results were unveiled.

This audacity and openness to criticism is most likely related to the fact that the competition's new formula was organized by one of Quebec's experts in architecture, Professor Jacques White from Laval University, as well as Isabelle Leclair, former research coordinator at the LEAP. The first phase of this nationwide competition was anonymous, but restricted to teams of professionals in the field of architecture, urbanism, and landscape architecture. The site for the competition is located in Côte-des-Neiges in Montreal, a neighbourhood nicknamed "the triangle" due to its geometry. This large industrial zone is now undergoing a major change in vocation, with a few hundred condominiums under construction to meet the ever-growing housing demand. It is the city's most dense neighbourhood, and is expecting nearly 6,000 new residents, including a high proportion of immigrant families, who will be settling on

the outskirts of the Namur metro station in the coming years. The site's concrete landscape, built primarily for the circulation of trucks and cars, is anything but suitable for welcoming a residential clientele, families, pedestrians, cyclists, and so forth.

Aware of the stakes and the scale of this development plan, Mr. Marvin Rotrand and Mrs. Helen Fotopulos, advisors to the Snowdon and Cote-des-Neiges districts, supported the idea to hold an urban design ideas competition. This competition has a peculiarity that is important to bring to attention since it could give new life to competitions in Quebec and Canada. Indeed, we have, on the one hand, a traditional competition, leading to a contract and the execution of the winning project, and, on the other hand, an ideas competition, organized to foster creative emulation and feel out a new development method; this competition's hybrid solution is brand new. Without delving into land issues related to the nature of public and private properties on the site, organizers decided that this competition would be hybrid in the sense that participants had two components (idea and project development), which they would have to handle in a single proposal. The first component was to feasibly redesign a publicly owned area near the site's



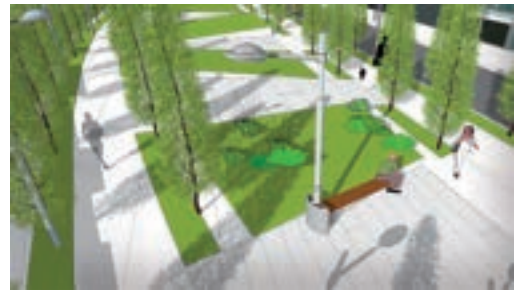
①



③



②



④

main entrance, near Namur metro station. The second component could be applied to all undeveloped urban space within “the triangle”, whether or not the land is private or publicly owned. In these areas, participants were invited to propose ideas for urban development, including the integration of new parks, closing or opening roads, developing new ecological strategies for rainwater recovery on an urban scale, a master plan, and so forth. Since the competition was organized this way, organizers were able to get the most out of the competition, as they were sure to have a high-quality project for at least part of the site. Furthermore, by asking participants to offer a vision for the entire district, the city also had a potential project in mind that would be developed over a longer period of time. While private developers were essential to the idea component of the competition, we are confident that they too will enjoy an agreeable, cohesive, and green urban environment for the future residents, thanks to public funding.

It is therefore necessary to emphasize the judgment criteria’s capacity to consider a wide range of issues in a subtle and sensible manner, thus testifying to the competition organizers’ great reflection. Through a series of precise objectives, this preliminary development plan

allowed participants to develop and submit projects of a very high quality, and allowed the jury’s deliberation to be a fair and informed evaluation. Following this commitment to openness regarding the judgment process, Design Montreal has organized, for the second time in Quebec, a public presentation featuring the four finalists.

TOWNSHIFT Suburb into City/Cloverdale: Round Up Competition (2009)

General information

- △ Location: Surrey, British Columbia
- △ Commissioned by: City of Surrey
- △ International ideas competition

Jury

Scott Kemp*
Jane Durante
Scott Kemp
David Miller
Mary Beth Rondeau
Stephen Teeple
Peter Webb

Projects — 27 (1 stage)

- ① ph5 architecture inc.
- ② Claudia Moreira/Hugo Moreira/Robert Tensen
- ③ Jesse Ratcliffe/Robert Toth
- ④ Team 52
- ⑤ Carole Levesque/Todd Ashton
- ⑥ Fernando Donis
- ⑦ Kelly Wang, Jeff Wu
- ⑧ Rebecca Esau/Kevin Zhang/Laura Kozak
- ⑨ Mason Lampard
- ⑩ Sherwin Ruiz
- [...]

Competition details on www.ccc.umontreal.ca

Urban Shifting in Suburban Surrey

Carmela Cucuzzella, 2011-11-12

Launched in November 2009, the Townshift competition was the largest international ideas competition of its time. The competition involved five challenges in the city of Surrey, all of which were at a different scale. With 138 competitors for the combined five competitions (Fleetwood, Semiahmoo, Guildford, Newton, and Cloverdale), the city centres were infused with fresh and innovative ideas from all over the world. The proposals came from thirty-one different countries, therefore representing a true international ideas competition.

Surrey, the second most populated city in British Columbia, is fast becoming the largest city in the province due to urban sprawl. It has sought a shift towards a future that is built along the lines of inclusion (public-oriented community), boldness (identity), sustainability (walkability), and productive urban futures (vitality), thus transforming the city's suburban qualities into a vibrant urban city.

The five different challenges ranged from public art installations (Fleetwood), to both private and public architectural projects (Semiahmoo and Guildford), to urban planning exercises (Newton and Cloverdale). The Fleetwood competition had the greatest freedom

of proposal: to boldly name and locate the city centre. For Semiahmoo, the challenge was to humanize high-rise residential housing through the introduction of a plaza. Guildford's focus was to energize its heart by creating a sense of place-making and a future less dominated by cars. Connecting new housing to existing public institutions, particularly the public transit, was the challenge for Newton. Finally, Cloverdale's main concern was to build affordable, medium-density housing. The common thread for each of the competitions was to shift the city of Surrey from a suburb into an animated and vibrant urban area. Therefore, the main concerns were to infuse energy, a sense of identity, densification and inter-connectivity, into existing public institutions, as well as walkability and citizen engagement.

Each competition was meant to offer transformative changes to the city fabric through its own scale, intervention, and intrinsic organization, while enriching and energizing their respective contexts. Rather than tearing down to eventually build up large areas of each of the centres in order to infuse the vitality desired, these competitions chose to create a maximum effect through limited urban stimuli. The idea that profound urban transformations can occur through minimal intervention



①



③



②



④

is based on the assumption that the urban fabric is interconnected and complex, and that, for the most part, repercussions can only be anticipated. What better way to anticipate the future of the city than to create it?

This is why the selected interventions were seen as opportunities for revitalization rather than marginal locations or objects of each of the city centres. The ideas were intended to address the global issues of each of the centres, through varying scales of design intervention, in order to shift the suburban areas that discourage walkability, livability, and sustainability, into ones that do.

The jury had their work cut out for themselves in order to understand the issues of each of the town centres and how these may best be addressed. Whether the 5 winners were the safest or most politically correct entries, whether any of the other ideas better touched the complex concerns of each of the centres, or whether some ideas were just too ahead of their time for the jury, is now your judgment to make through this *CCC* update.

Aménagement des abords de la station de métro Champ-de-Mars Competition (2009)

General information

- △ Location: Montreal, Quebec
- △ Commissioned by: City of Montreal
- △ Ideas competition

Jury

Melvin Charney*
Odile Decq
Jacques Des Rochers
Michel Dionne
Raphaël Fischler
Mario Masson
Alessandra Ponte
Philippe Poullaouec-Gonidec

Projects (professionals) — 46 (1 stage)

- ① Poncelet/Pariseau/Pelletier
- ② Beaudoin/Barré/Rendon/Indries
- ③ Morency/Paradis
[...]

Projets (students) — 31 (1 stage)

- ④ Petkova
- ⑤ Blanchette
- ⑥ Aubin/Carrière Marleau
- ⑦ Therriault/Malderis
[...]

Competition details on www.ccc.umontreal.ca

Champ-de-Mars Neighborhood: A Crossroads to Urban Innovation

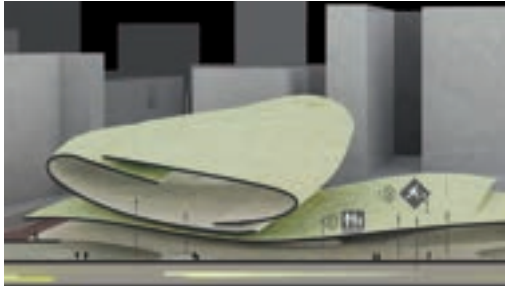
Simon D. Bergeron, 2011-12-09

Two competitions, attracting a total of seventy-eight submissions, were stepping stones towards a great collection of innovative ideas regarding the rethinking of planning and development around the Champ-de-Mars metro station—the goal of this two-in-one competition. The first phase was aimed at professionals and the second at students. This event has not only provided a great variety of contemporary ideas, but has also allowed both students and professionals to work side by side.

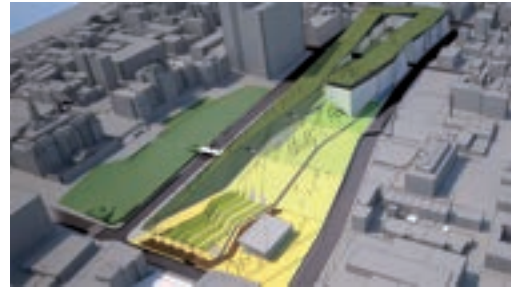
The questionable nature of the crossroads formed by the Saint-Laurent Boulevard and the Ville-Marie highway is not a recent topic of discussion. In June of 1997, the Royal Architectural Institute of Canada (RAIC) launched an international competition with the goal of gathering ideas on how to occupy the space at the crossroads between these urban arteries. While this competition received 116 submissions, it did not result in urban redevelopment. Twelve years later, the City of Montreal proposed a competition of greater ambition, for which a larger surface area was to be involved. The site would span from the future site of the *Université de Montréal's* Hospital Centre, all the way to the Courthouse—its northern border being the Saint-Laurent neighbourhood, and its southern border being the Champ-de-Mars.

This competition received seventy-eight submissions: forty-seven in the professional category and thirty-one in the students' category. The challenge presented by this competition was to develop a 75,000 square-metre zone located in front of Montreal's City Hall. Located at the intersection between old and new Montreal, and separated by the Saint-Laurent Boulevard (which acts as the city's east—west divide), proposals had to transform this urban epicentre into an innovative architectural fulcrum. The competition managed to spark a great variety of forms and designs while generating multiple visions on how the space must not only be occupied, but lived as well.

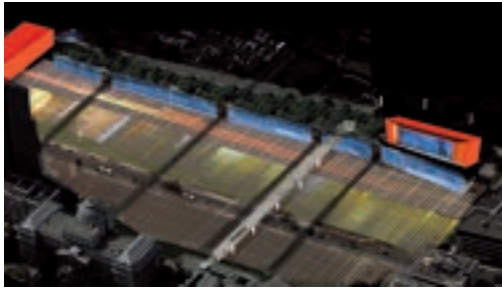
In regard to the professional phase of the competition, two methods emerged from the proposals. Some teams, inspired by the writings of Melvin Charney, opted to develop forms and architectural figures typical to Montreal; however, most teams decided to develop a contemporary and urban architectural landscape. The way the teams interpreted the context to develop their strategies varied widely; some teams kept Marcelle-Ferron's canopy in mind, intending to commemorate the atmosphere generated by the creative movement *Total Refusal (Refus Global)*, some sought inspiration in global urban culture, while others did not hesitate to



①



③



②



④

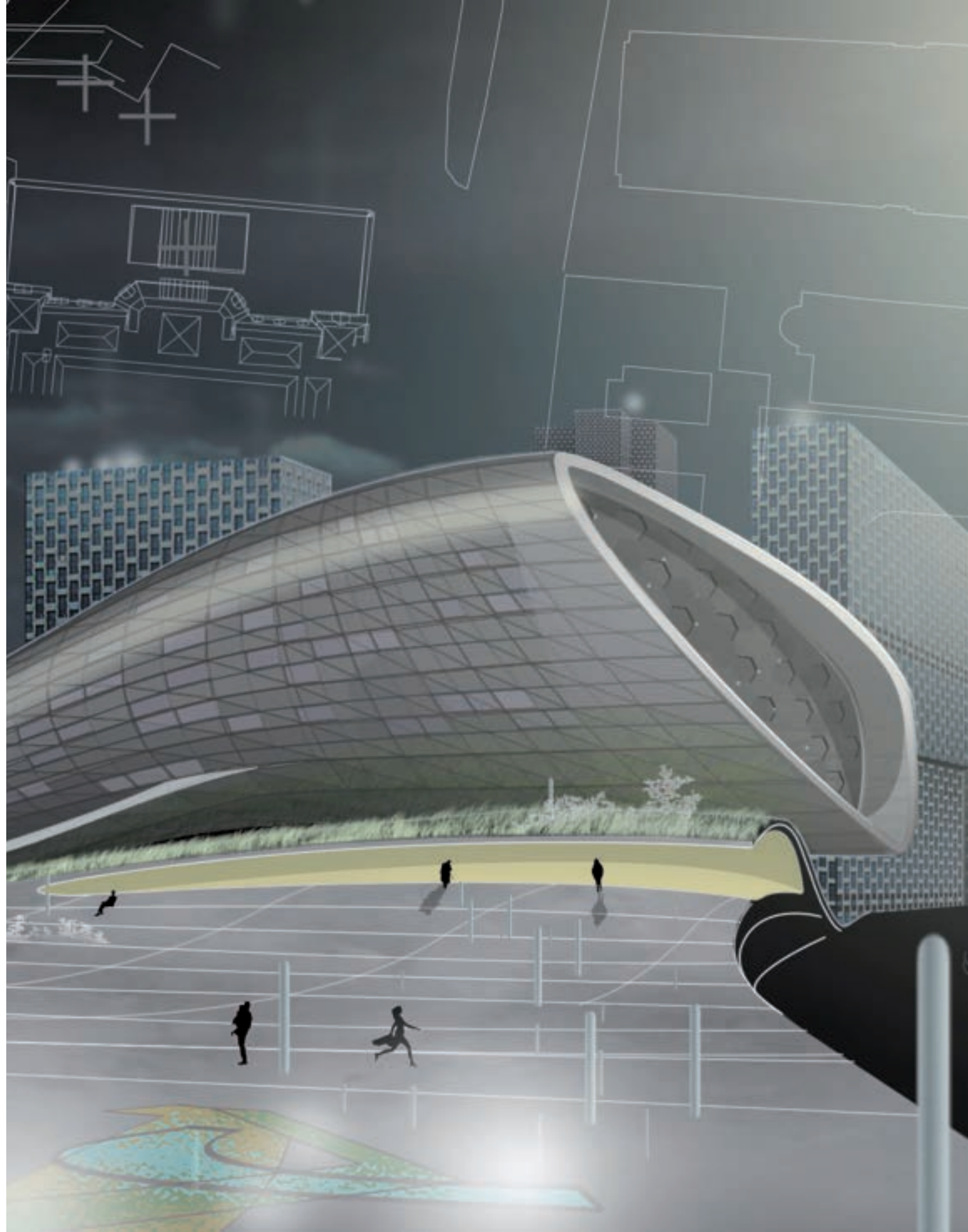
develop a singular approach, something spectacular in communication and spatial experience. Overall, each team managed to find its particular methodology and approach to spatial appropriation with the liberty provided by competitions looking for ideas.

The students' submissions were developed in a very different tone in comparison to those of the professionals. The ideas showed great freedom with regard to constraints imposed by reality and most proposals tried to stimulate the imagination and appeal to an emotional experience. Rather than stating directly what should be physically built in provided spaces, the proposals revealed an ambiance that is meant to represent the spirit of this cornerstone of Montreal. These ambiances are often generated through processes that rely on the urban grid or the history between the old and new Montreal, with many references to Marcelle-Ferron's work. Despite their diversity, a unanimous desire emerges to create a pleasant urban space where austerity is relegated to the past.

This event reinforced the idea that Montreal is becoming a theatre for architectural competitions and urban projects, especially since the arrival of the *Réalisons Montréal* initiative: to be declared a UNESCO City of

Design. Of all the competitions supported by this initiative, the development of the Champ-de-Mars neighbourhood gathered the largest number of submissions. Having been free of cost and architectural program constraints, each and every project provided its own vision on how to live our city, as opposed to simply building it. Furthermore, this competition has imprinted on national architecture a large body of rich ideas, for which the impact will manifest itself in the effervescence of architecture and urbanism.





Bibliothèque Marc-Favreau Competition (2009)

General information

- △ Location: Montreal, Quebec
- △ Commissioned by: City of Montreal, borough of Rosemont-La Petite-Patrie
- △ Project competition

Jury

Mario Saia*
Claude Boudreault
Jean Cadieux
Caroline Dubuc
Diane Dupré
Josée Poirier

Projects — 4 (1 stage)

- ① Dan Hanganu architectes
- ② Manon Asselin architecte + Jodoin Lamarre Pratte architectes en consortium
- ③ Les architectes FABG
- ④ Corriveau Girard et Éric Pelletier, architectes

Competition details on www.ccc.umontreal.ca

A Library for the City

Georges Adamczyk, 2012-09-08

The competition for the Marc Favreau Library in Rosemont-La Petite-Patrie arrived just in time to take an important step in the regeneration of the site's former municipal workshops. The site, located along a railway occupied by labour facilities disconnected from residential zoning, interrupts the typical fabric of the city. In the late 1980s, a public consultation offered a shared vision suggesting a redevelopment strategy for the site. The bus terminal, subway station, and the existing Art Deco building, dating back to 1932, defined a civil space which offered great potential. The rest of the site would be dedicated to residential occupation.

In 1990, at the corner of Saint-Denis and des Carrières, the first 150 homes were built by the Municipal Housing Bureau of Montreal. It was after the public consultation of 2006 that the proposal for a civil front on Rosemont Street took shape, and a comprehensive plan was developed. It leaned towards two possible solutions: the concept of a super block, and the idea of extending the street grid with higher buildings around the perimeter of the site, with landscaping in the centre. The project, developed by Rachel & Julien and designed by Cardinal Hardy, strengthened this idea with a residential building composed of 335 units, giving a strong presence to the

eastern edge of the site, along Saint-Hubert Street. Still, we are left anticipating the public space or building that will in turn strengthen the western edge, at the corner of Saint-Denis and Rosemont, at the steps of the subway station.

In 2007, the City of Montreal unveiled the project for a new, family-oriented, library that would allow this area, identified as one of the most underserved in Montreal, access to a collection of books. The district came out of "the era of darkness," as evoked by the borough mayor at the time. In 2008, the names of the library and of the park were announced to the public. As a tribute to "Sol et Gobelet," the library adopted the name Marc-Favreau, and the park, Luc-Durand.

During the summer of 2009, a two-stage competition was launched. The first step was to select four finalists, including engineers and appraisers, based solely on their professional resumes, rather than sketches or concepts. The site's area was 3,000 square metres, 500 of which were within the existing building to be renovated. The proposal for the project had to meet LEED certification requirements, and had a budget set at \$7,564,000. Four "avant-garde" concepts were suggested: a family-oriented



①



③



②



④

environment (for adults, teenagers, and children), the integration of new information technologies, the quality of the design, and sustainability.

At the end of the first phase, the four selected teams were: Corriveau Girard and Eric Pelletier, architectes; Dan Hanganu, architectes; FABG architectes; and finally, Manon Asselin (Atelier TAG) working with Jodoin Lamarre Pratte (JLP Architectes).

The jury, chaired by Mario Saia, evaluated the finalists on December 15, 2009, and announced the results the following day. The jury report is available, and reflects the discussion between the jurors. It is very informative with regard to the relative importance given to design principles and evaluation criteria, all of which were covered. Generally, the discussion was directed towards both the criteria related to form and program, and around those involving the technical aspects. Comments on the architectural form were more subjective, while those concerning technical aspects seemed to be more objective.

If we give more importance to public space in the jury's decision, then Dan Hanganu's submission becomes the

most obvious choice. Given that masonry is part of the winning project, it is often cited as a positive reference in response to the popular representation of the city. But in this case, it is the context which seems more important, a dimension that was not really discussed by the jury. Dan Hanganu's proposal was not composed as a unique architectural gesture, which usually emphasizes interior spatial arrangement and paths shaped by the intersection between volumes and light. Breaking away from this design strategy, the composition is much more urban-oriented, and brings together several elements, including the existing building; the approach could be described as a heterotopic composition. The façade is constructed by creating a second masonry wall facing the metro station (perpendicular to the existing building), shedding its base to the south, and slightly bending to the west. The link with the existing building is made through a well-marked entrance on Rosemont, aligned with the Art Deco building. Enclosed between the old and the new, a glass volume can be found, allowing interior and exterior spaces to mix, creating a dialogue between the park and the library. This approach, which owes as much to Alvar Aalto as to the inflections of modern critical regionalism, has the merit of demonstrating that a small project can help build the great city.





Nouvelle Bibliothèque de Saint-Laurent Competition (2009)

General information

- Δ Location: Montreal, Quebec
- Δ Commissioned by: City of Montreal, borough Saint-Laurent
- Δ Project competition

Jury

Lise Bissonnette*
Jean-Pierre Chupin
Marie-Claude Le Sauter
Claude Létourneau
Éric Paquet
Peter Alan Soland
Lyse Tremblay

Projects — 4 (1 stage)

- ① Cardinal Hardy/Labonté Marcil/
Éric Pelletier Architecte
- ② acdf* architecture
- ③ Chevalier Morales Architectes/
Les Architectes FABG
- ④ Provencher Roy + Associés/
Anne Carrier Architectes

Competition details on www.ccc.umontreal.ca

Saint-Laurent Library—When LEED Becomes the Competition Prize

Carmela Cucuzzella, 2012-10-13

The Saint-Laurent Library competition, launched in 2009 for the borough of Saint-Laurent in Montreal, presented a great opportunity to envision a new cultural centre north of Montreal. The district selected a project through a process that had a disproportionate concern for environmental standards.

This was a two-stage competition process. The first stage was not concerned with ideas but rather a submission of past realizations. In order to be considered a finalist, a team had to have strong engineering and LEED expertise. Out of the twenty-eight first-stage candidates, four finalists were invited to the second phase:

- Provencher Roy + associés/Anne Carrier Architectes in consortium;
- acdf* architecture;
- Chevalier Morales Architectes/ Les Architectes FABG;
- Cardinal Hardy/Labonté Marcil/Éric Pelletier Architectes in consortium.

The competition called for a new library, where visibility from the main boulevard and the upgrading of the surrounding wooded area were as important as the strict

requirement for LEED Gold certification. It is important to recall that the borough mayor of Saint-Laurent, Alan DeSousa, is also the vice-chairman in charge of sustainable development, the environment, parks and green spaces for the City of Montreal. Could this be the reason LEED was granted such an unusually important role for this competition?

Even though the four projects had diverging focuses, each finalist was very concerned with the sustainability criteria. The jury report stated that “all [finalists] achieve [ed] the points for LEED Gold certification”. acdf* based their design on the notion of compactness—a true sustainability principle that resulted in an elegant, minimalistic architecture. Chevalier Morales/FABG proposed a double envelope meant to address a series of environmental and social benefits for the project—not only emphasizing a connection with the forest because of its aesthetic aspects, but also to provide and control natural light throughout the day, and provide reading comfort in an atmosphere of tranquility. This team also determined the position of the building with respect to the preservation of existing trees on the site. Neither Provencher Roy/Anne Carrier nor Cardinal Hardy/Labonté Marcil/Éric Pelletier adopted a global or sustainable design strategy aside from the



①



③



②



④

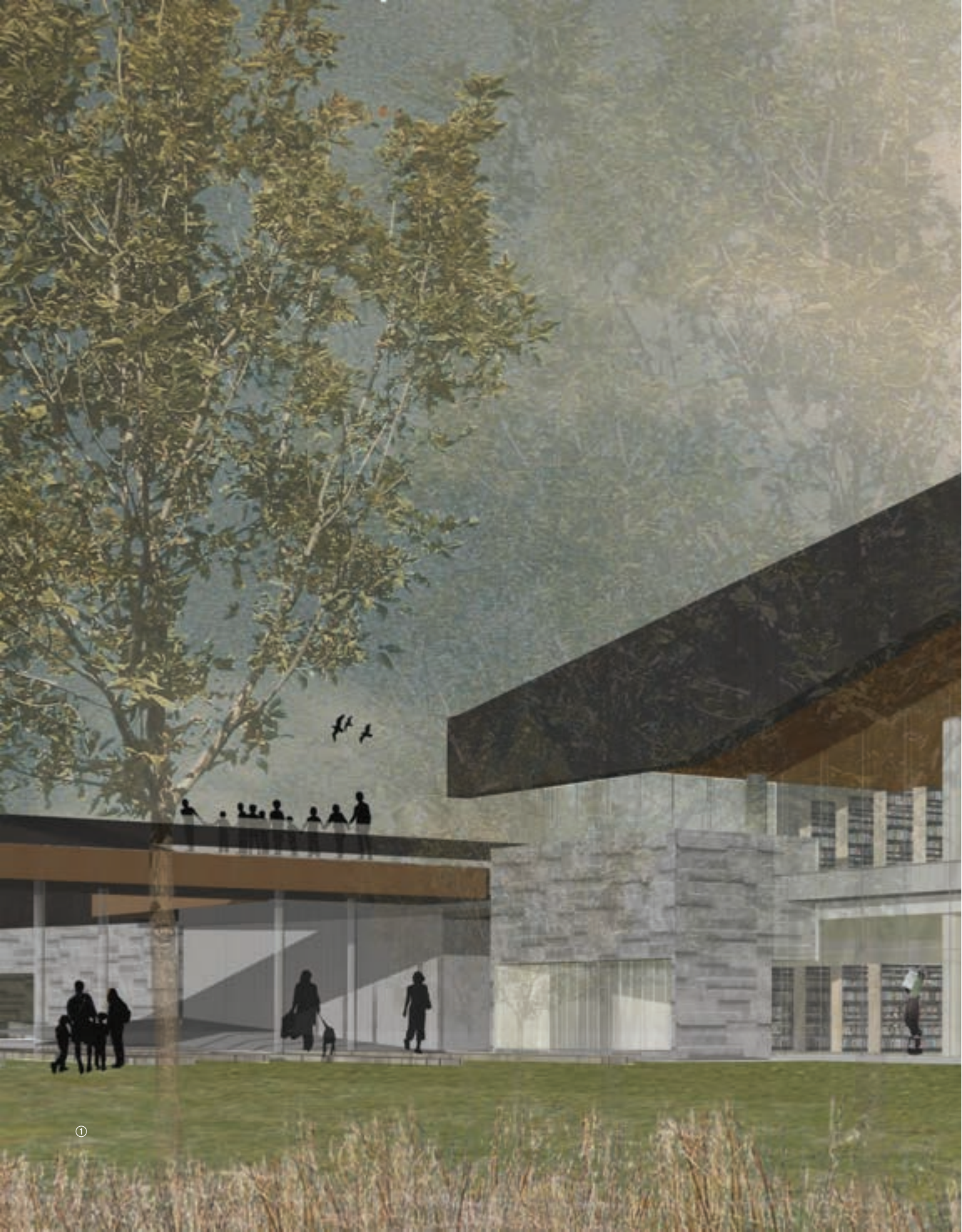
enumeration of the various technologies included in their proposal. Cardinal Hardy/Labonté Marcil/Éric Pelletier's winning project proposed a monumental structure that satisfied the main criteria in the program: visibility. Yet, it was not clear how this monumentality uplifted the wooded area behind the structure, aside from acting as a new, massive door to protect it—which in the end is not very different from the typical monumental concepts found in most competitions.

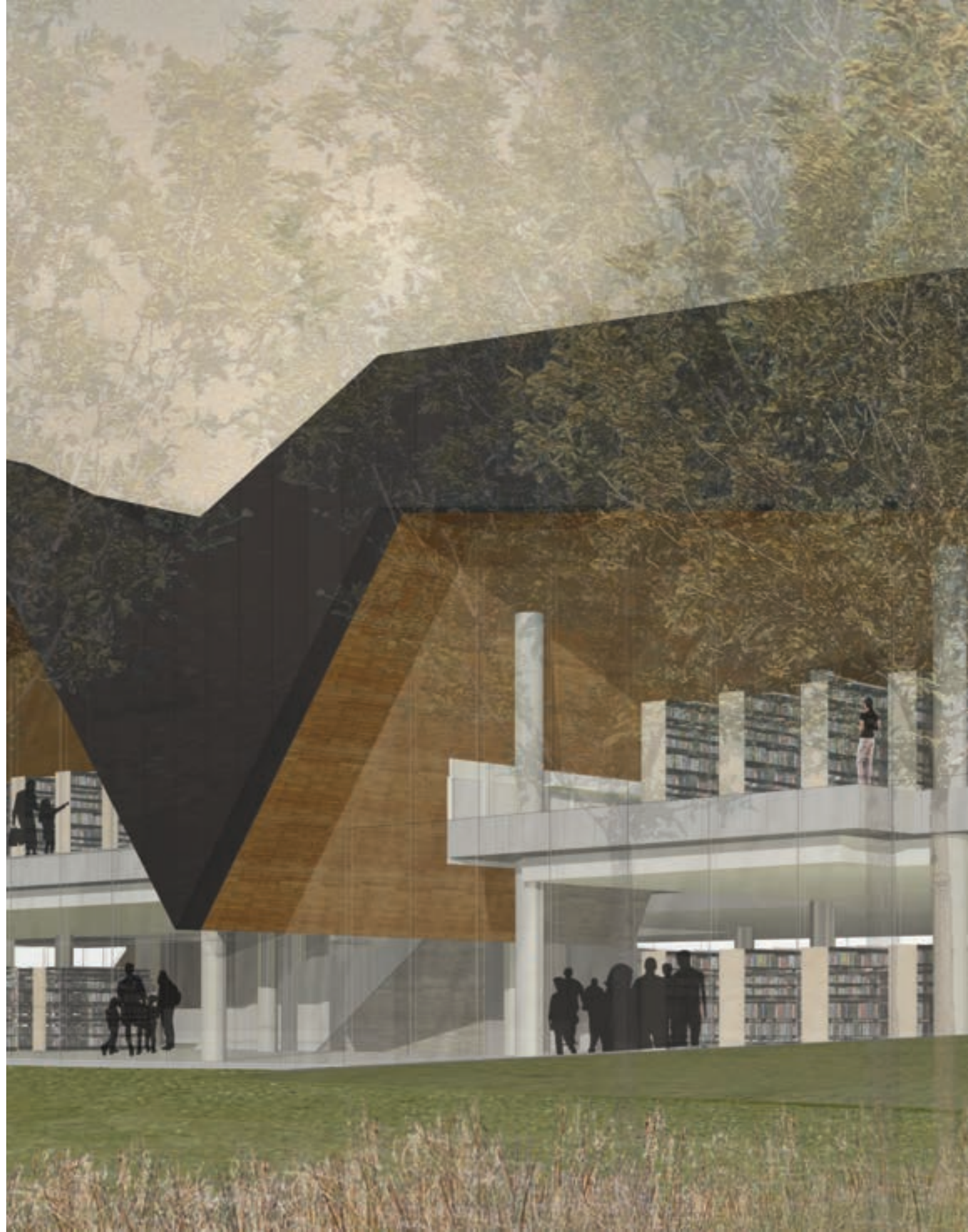
It is difficult to end this editorial without making a commentary on LEED. LEED Gold certification calls for 39–51 credits. Yet, teams had to demonstrate that they could obtain between 44 and 46 credits—even though 39 would do. Why were finalists asked for these extra credits? The brief stated that they needed this as a buffer in order to accommodate changes leading up to the final construction, though it seems unlikely to make such a prediction this early in the design process. How is it possible to know this early if the team proposing 39, 40, 43, or even 55 credits, will obtain a LEED Gold certification when the building will be built?

The brief was very strict with the LEED Gold requirement. The jurors, whether they liked it or not, could not ignore

the precision imposed by the expert evaluators in their judgment, and had to address the prominence of LEED during the jury debate. There was a clearly unbalanced emphasis on LEED in the competition. This obsession caused a barrier to a proper judgment: was the winner the safest project in terms of LEED certification, or was it actually the best project overall? This issue is important to address when there is such a divergence of design ideals.

This competition was exemplary in highlighting the many difficulties of incorporating concerns of sustainability into the program as well as the jury deliberation. Despite the goal being to select the best overall project (both an individual as well as a collective jury objective), the intense pressure to satisfy LEED certification in the competition rendered this objective impossible. There is still much needed research to be done on this subject; the documentation and archival of various competitions allows researchers the opportunity for these analyses. One of the goals of such studies is to provide suggestions for improvement, especially in the current, global era of sustainability. This new addition to the *Canadian Competitions Catalogue* is one among many future updates to be considered as a contribution to the sustainability debate.





Poto:Type Competition (2007)

General information

- △ Location: Vancouver, British Columbia
- △ Commissioned by: Potogroup
- △ Ideas competition

Jury

James Cheng
Patricia Patkau
Brent Toderian
Rhodri Windsor-Liscombe
George Yu

Projects — 45 (1 stage)

- ① Papitto/Evels
- ② Kakavandi/Seiehkalam/Lotfi/
Jahanian/Bahmani/Rezmani
- ③ Kurtz/Stitak/May/McKeown
- ④ Wai/Min
- ⑤ Jacobson
- ⑥ Chan
- ⑦ Madkour/Eldin
- ⑧ Funk/Colin/Kabantsor/Santana/Andriesh
- ⑨ Bragg/Bruce/Kuhlmann/Vancaille/Corbett/Corbett
[...]

Competition details on www.ccc.umontreal.ca

Beyond Branding: Design Competition and Urban Identity

Denis Bilodeau, 2012-11-03

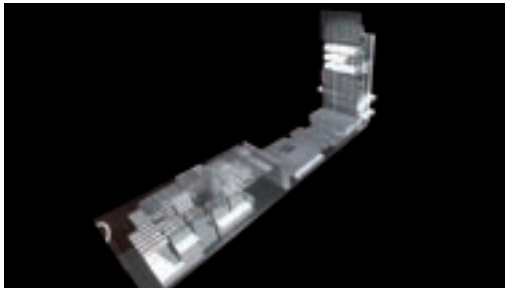
Launched in 2007, the Poto:Type design competition set the stage for a critical reflection and exploratory study of the high-rise, high-density residential typology of downtown Vancouver. The word “Poto:Type” is generated from the union of podium and tower typologies. As such, it refers to a tall, narrow tower atop a roughly four-story high podium. The result is enhanced views as well as a closer relation to the street’s scale. Also found in Manhattan and Hong Kong, this skyscraper typology, developed in the 1990s, has become part of Vancouver’s metropolitan identity.

In the design competition brief, however, the uniform expansion of this mono-functional typology on expanding urban territories is perceived as an environmental, socioeconomic, and cultural problem. Due to real estate pressure, this typology of buildings is endangering the urban identity of Vancouver’s various neighbourhoods by creating a banal cityscape. Thus, alternative solutions to the podium/tower type must be studied in order to promote sustainable development of the city and respect urban diversity.

The Poto:Type design competition was held at a critical time in Vancouver’s politics of urban planning. It was initially organized by a group of architectural interns before being sponsored by several cultural and professional organizations

that hold the promotion of excellence in architecture at heart, such as the Architectural Foundation of British Columbia, the Architectural Institute of British Columbia, the Royal Architectural Institute of Canada, the Canada Council for the Arts, the Canadian Centre for Architecture, and, last but not least, the School of Architecture and Landscape Architecture at the University of British Columbia. In 2006, Vancouver hosted the World Urban Forum, an event organized under the aegis of the United Nations. It was a particularly symbolic event for the city, as it commemorated the first World Urban Forum, an event launched forty years earlier in Vancouver in response to the exemplary position the city had taken regarding environmental issues. Newly elected Mayor Sam Sullivan took this opportunity to collaborate with environmentalists and community activist groups in order to launch the Eco Density program. The program was established to highlight the importance of densification in Vancouver as the basis for a sustainable development approach that would respect its environmental diversity.

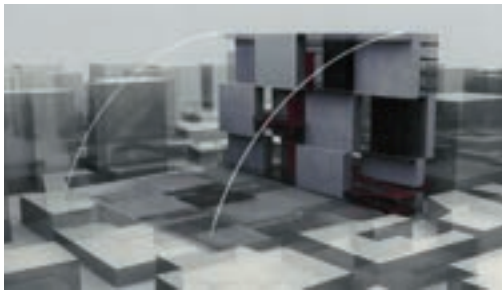
Brent Toderian, the new Director of Planning for the City of Vancouver, was in charge of the Eco Density program and involved in the Poto:Type design competition as a member of the jury. The jury was composed of several committed professionals and institutional officials that were highly



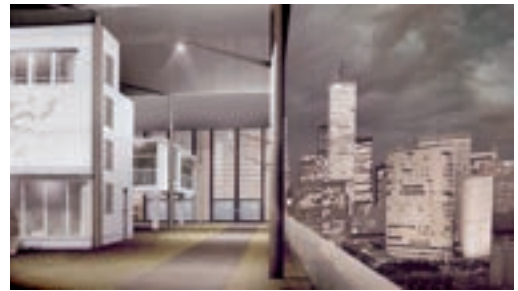
①



③



②



④

aware of the issues concerning architectural modernity and cultural specificity in Canada. Leading figures such as James Cheng, Patricia Patkau, and George Yu sat on the board, along with Rhodri Windsor-Liscombe, an architectural historian and Director of the Art History, Visual Art and Theory Department at the University of British Columbia, as well as a renowned specialist of Vancouver's modern architecture. Architect Scott Kemp acted as the professional advisor during the process.

James Cheng's presence on the jury is particularly significant, for he is considered the principal instigator of the podium/tower typology. The extent of his architectural practice and the impact of the "poto type" on urban regulations are in part responsible for the particular quality of Vancouver's urban landscape. However, as pointed out by Trevor Boddy, James Cheng is also one of the first to have promoted the development of new solutions in order to renew, enhance, and diversify residential architecture in Vancouver.

Forty-five proposals from six different countries were submitted for the Poto:Type design competition, resulting in a three-way tie for the winning proposals, and two other honourable mentions. As for recurring themes, the most popular was hybridization, characterized mainly by

the increase in programmatic diversity among buildings, combining residential functions, office functions, various services, recreational functions, and commercial spaces. Another recurring key element in the proposals was flexible space, which enabled spaces to change according to occupancy. Finally, several projects proposed an architecture that blends with the environment, promoting a better relationship between the building and its surroundings.

Regarding typologies, the design competition showed an extensive catalogue of solutions that can be linked to various contemporary experimental approaches in high-rise building development.

Among the winners, the Folding Scraper project by Italian architects Stefania Papitto and Gianluca Evals is a formal and spatial fusion between the podium and tower types, merged together by a continuous surface bending and folding onto itself. Distributed inside a structure of columns and cantilevered slabs, container boxes were part of the main spatial strategy as a way of providing numerous interstitial spaces for public activities.

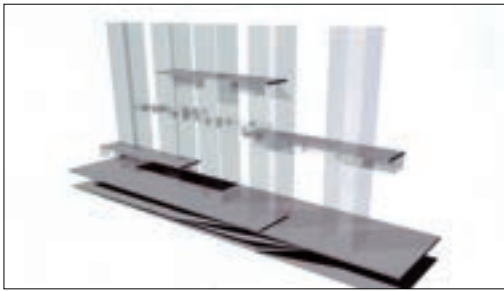
Along those lines, a team from Toronto imagined a high-rise building as a vertical strip, a direct result of a perpendicular



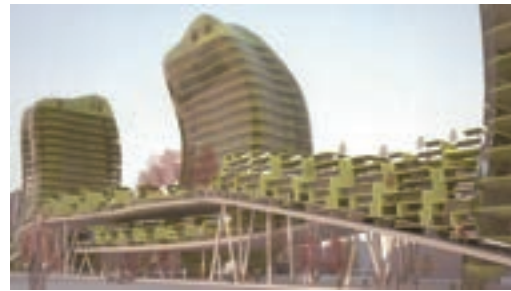
⑤



⑦



⑥



⑧

projection of the podium type, resulting in a tower that would span several city blocks.

In the third winning proposal, OTO, by a team from Cleveland Heights, Ohio, addressed the tower type more specifically, by proposing an alternative that falls somewhere between the POTO (Podium Tower) and COTO (Courtyard Tower) types. The Tower is open, perforated, cut down, and raised, in order to allow a fluid relationship with urban life, environment, air, and light, while the Podium, with its public spaces and gardens, undulates and slides beneath the tower.

Both honourable mentions were awarded to teams from Vancouver, and they both proposed more radical typological solutions. Tony Wai and Christa Min's Stackhouse was a reinterpretation of the *theorem*, first published in Life magazine in 1909 and used by Rem Koolhaas in Delirious New York. It is a tower comprised of an open infrastructure and surfaces, also called "generic fields," which, when overlapped, allow a gradual accumulation of multiple self-standing projects.

Lastly, The Lost Typology: Rebuilding Diversity in the Shadow of Big Development project presented what could be perceived as the biggest critique of the "poto type"

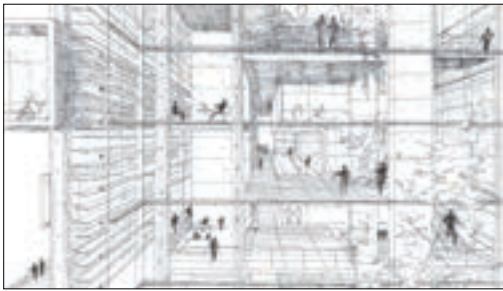
hegemony by proposing a completely different typology based on buildings with mixed functions, which addressed a more intimate approach to the scale of the block.

Among the other submissions, there were examples of Inverted Towers, Green Towers, Twisted Towers, and Bridge Towers. Submissions included such imaginative proposals as Aerial Vancouver, a floating megastructure recalling the technological utopias of the 1970s, and Viral City, an organic system of horizontal and vertical spatial sprawl able to contaminate the entire city. Others followed the new trend of landscape urbanism; the Vancouverism, Changing the Rules of the Game project proposed a transformation of the urban regulations that guided the development of Vancouver over the past few decades, to encourage an ecological reinvention of Vancouver's urban identity by putting the market forces at the service of the city. From this perspective, the "poto type," and typological normalization efforts, are problematic. Bottom/up planning process, networking urbanism, local opportunity, genius loci, and diversity are the terms that make up the new vocabulary of urban planning.

Very few design competitions in Canada have allowed the architectural community to address the design of extensive real estate developments in the same way that

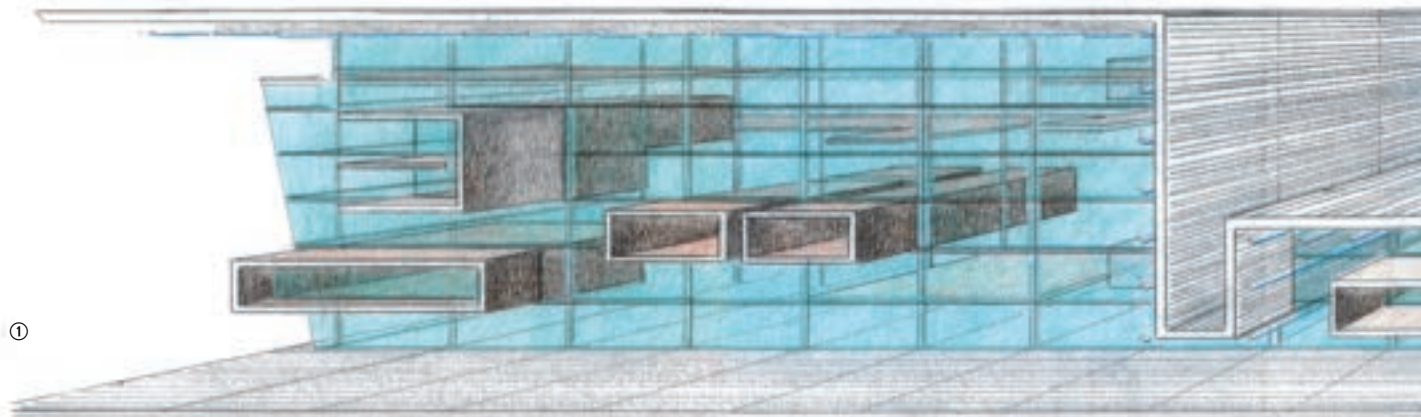


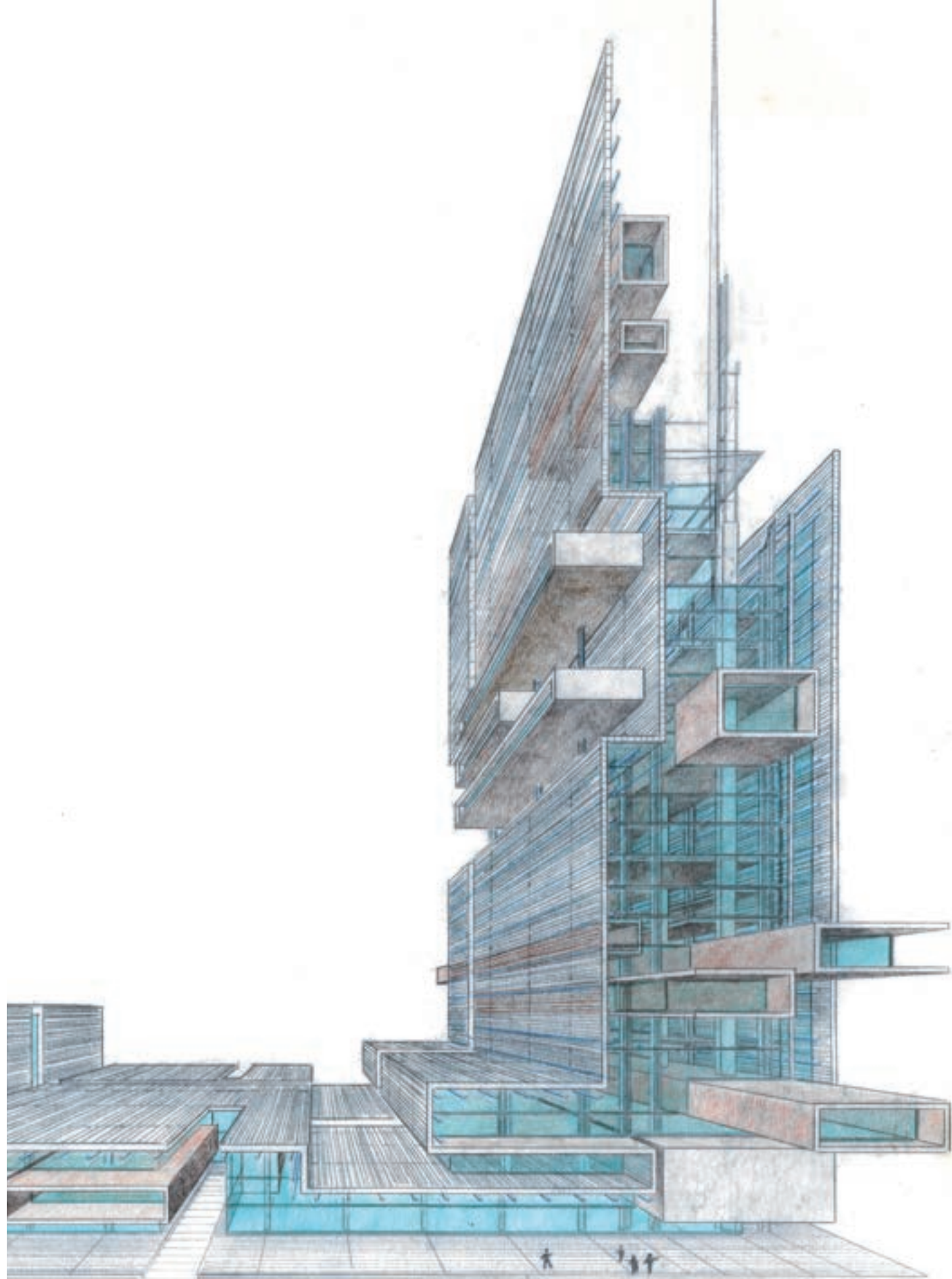
⑨



①

Poto:Type has. These projects are generally initiated and funded by private developers with little interest in submitting their projects to public debates and consultations. However, the design of residential towers, office buildings, and commercial complexes often has a far greater influence on the urban landscape than the construction of museums, theatres, and even city halls. Contrary to the latter, the repetition and proliferation of these ordinary typologies raises a key question regarding environmental quality and community welfare. It so happens that the originality of the Poto:Type design competition lies in this opportunity to attract attention to these crucial issues in an encouraging political context.





Complexe Sportif Saint-Laurent Competition (2010)

General information

- Δ Location: Montreal, Quebec
- Δ Commissioned by: City of Montreal, borough Saint-Laurent
- Δ Project competition

Jury

Richard Garneau*
Patrick Igual
Suzanne Lasnier
Mathieu Morel
André Potvin
Normand Pratte
Serge Robidoux
Isabelle Séguin

Projects — 4 (1 stage)

- ① Saucier + Perrotte Architectes/
Hughes Condon Marler, architectes
- ② Affleck + De la Riva/Cannon Design
- ③ Lapointe Magne et Associés/L'OEUF
- ④ Saia Barbarese Topouzanov/
Hudon Julien Croft associés architects

Competition details on www.ccc.umontreal.ca

Competing for the Spirit of Competing

Jean-Pierre Chupin, 2012-11-16

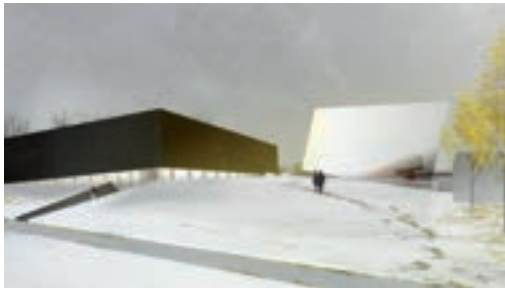
With the current lack of faith in municipal administrations, it might be time to advise town representatives and citizens to discover how design competitions can help build and improve the quality of our cities. Competitions may not be the perfect procedure, but they are far more transparent than brown envelopes and socks stuffed with cash. The borough of Saint-Laurent in Montreal has organized its second design competition in two years; its first was the renewal of the public library in 2009. This second design competition, launched in 2010, brought sports centres to attention and revealed the city's desire to mobilize architecture's vital forces by challenging designers in a spirit of fairness and competition inspired by sports.

Although design competitions are sometimes controversial, the entire history of international design competitions doesn't contain one tenth of the scandals and other cunning ploys that currently undermine the credibility of investments in Quebec municipalities. Design competitions bring together competing expertise and skills—skills which must be continuously renewed, as good ideas are never set in stone!

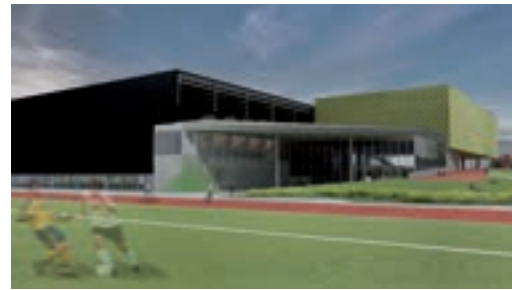
The request articulated by the borough of Saint-Laurent in 2010 was for a design that went beyond a facility with

basic sports equipment and included pools, a soccer stadium, various training rooms, a gymnasium, as well as a café and offices. On paper it didn't seem that complex. However, the distended urban context along Thimens Boulevard, paired with the ambition to reinforce the urban form of this dynamic borough in the north of Montreal, called into action four of the best Montreal firms: Saucier + Perrotte with Hughes Condon Marler, Affleck + De la Riva with Cannon Design, Lapointe Magne et Associés with L'OEUF, and last but not least Saia Barbarese Topouzanov with Hudon Julien Croft. These well-known names, who some would argue are the regular players in these design competitions, are in fact on a level playing field, with equal competence and commitment to architectural quality.

The jury, mainly comprised of architects, was led by the legendary sports commentator Richard Garneau, whose knowledge and ability to make an accurate analysis are only accentuated by his legacy. If we were to compare the jury process during this competition to that of the borough's design competition for the 2009 public library, as detailed by Professor Cucuzzella in her 2012 editorial for the CCC, there could be cause for concern that a disproportionate amount of importance was given to the need for a LEED Gold certification. But in this case the jury



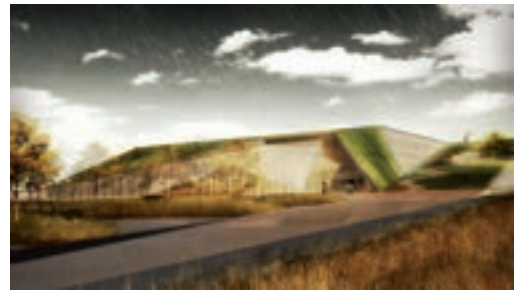
①



③



②



④

did not mistake LEED Gold for “gold medal,” and awards were given for the “quality of the architectural gesture, the relevance of the innovation of the envelope, the simplicity of the concept, the creation of a distinct image on an urban scale, as well as the sustainable development strategy”. The winners of the competition, a collaboration between Saucier + Perrotte and Hughes Condon Marler architects, presented a project that contained all the elements required by the jury. Over fifteen years had passed since Saucier + Perrotte had won a competition on Quebec soil—their last being the *Faculté de l’Aménagement* design competition in 1994. Nevertheless, they continue to accumulate prizes, gain recognition, and find success both in Canada and abroad. One success leads to another for Saucier + Perrotte, as they won the competition for the *Complexe de soccer intérieur* in 2012.

This editorial has two important topics; the first is the question of architectural composition and the second revolves around the notion of architectural judgment. Regarding the first topic, planning a sports facility brings to light the need to go beyond what is purely functional and addresses the problem of formal composition—something that is ultimately conducive to a distinctive building envelope. Two of the proposals dealt with topographic

schemes in an extreme manner: The projects by Saucier + Perrotte and Saïa Barbarese Topouzanov suggested lifting up the earth’s surface in a tectonic movement, a speculative proposal that oscillates between the design of a new topography and the notion of a buried project. For Saïa Barbarese Topouzanov’s proposal, the jury was concerned with the “extent of excavations,” the complexity of the roof’s structure and pointed out the importance of a “green roof.” Because of the borough’s specific request for a complex that reinforces the urban image along Thiemens Boulevard, we can deduce that a landscape approach was probably the team’s strategic error. The two other teams approached the issue of urban image by designing large “sport-boxes.” Affleck + De la Riva proposed an extension of interior activities into exterior spaces, which they called “event” spaces, and can be explained by the need to propose creative uses of the large parking areas necessary for sporting equipment. We remain doubtful regarding the audacious methodology of Lapointe Magne’s project. They took a gamble on an “integrated design” strategy, an approach made mainstream over the years by their partner team, l’OEUF. The panels submitted highlighted, via a photographic *exposé*, the working method to implement the interdisciplinary strategy rather than the project itself, which didn’t convince the jury.



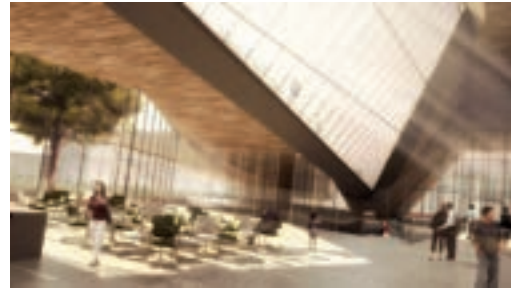
①



③



②



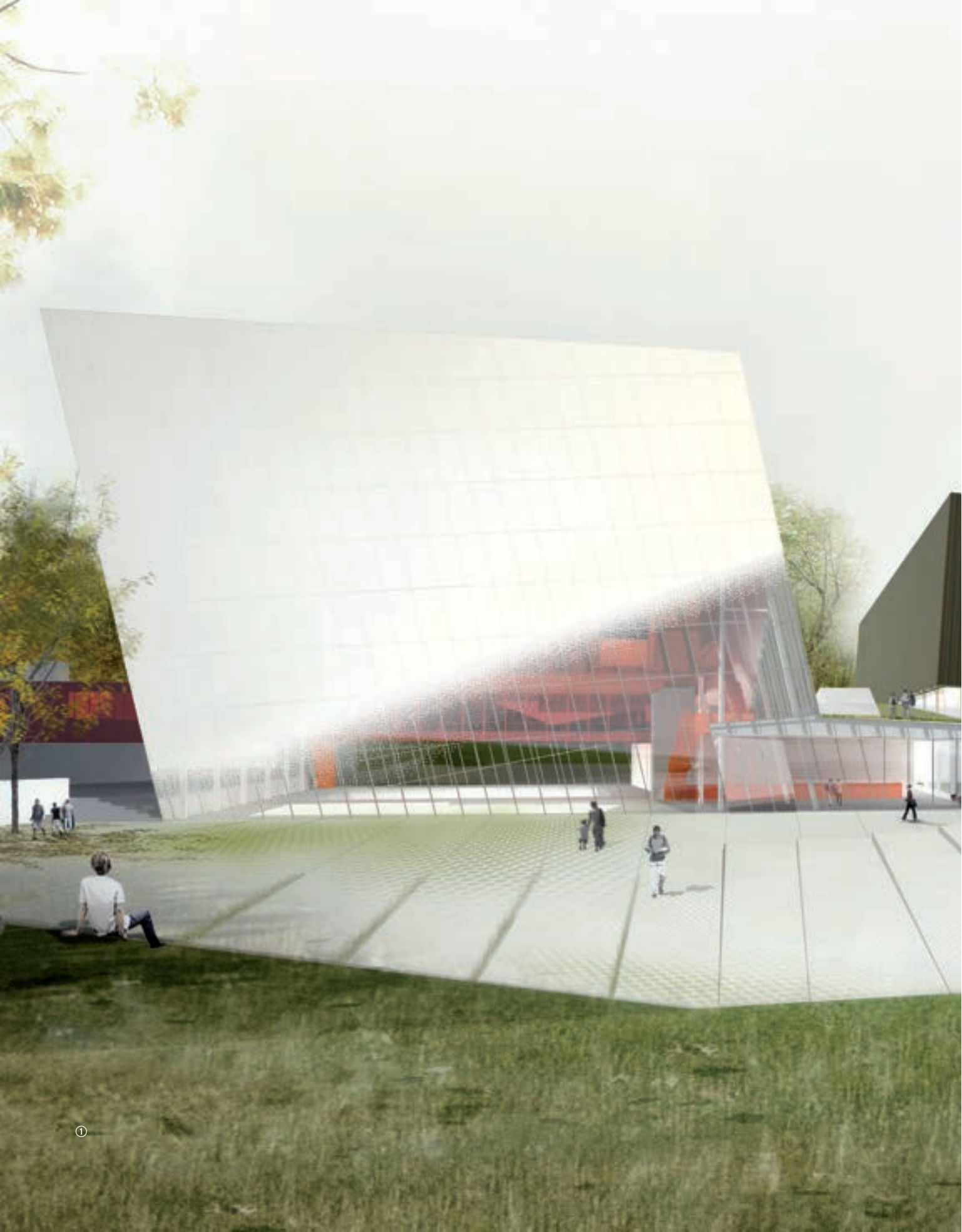
④

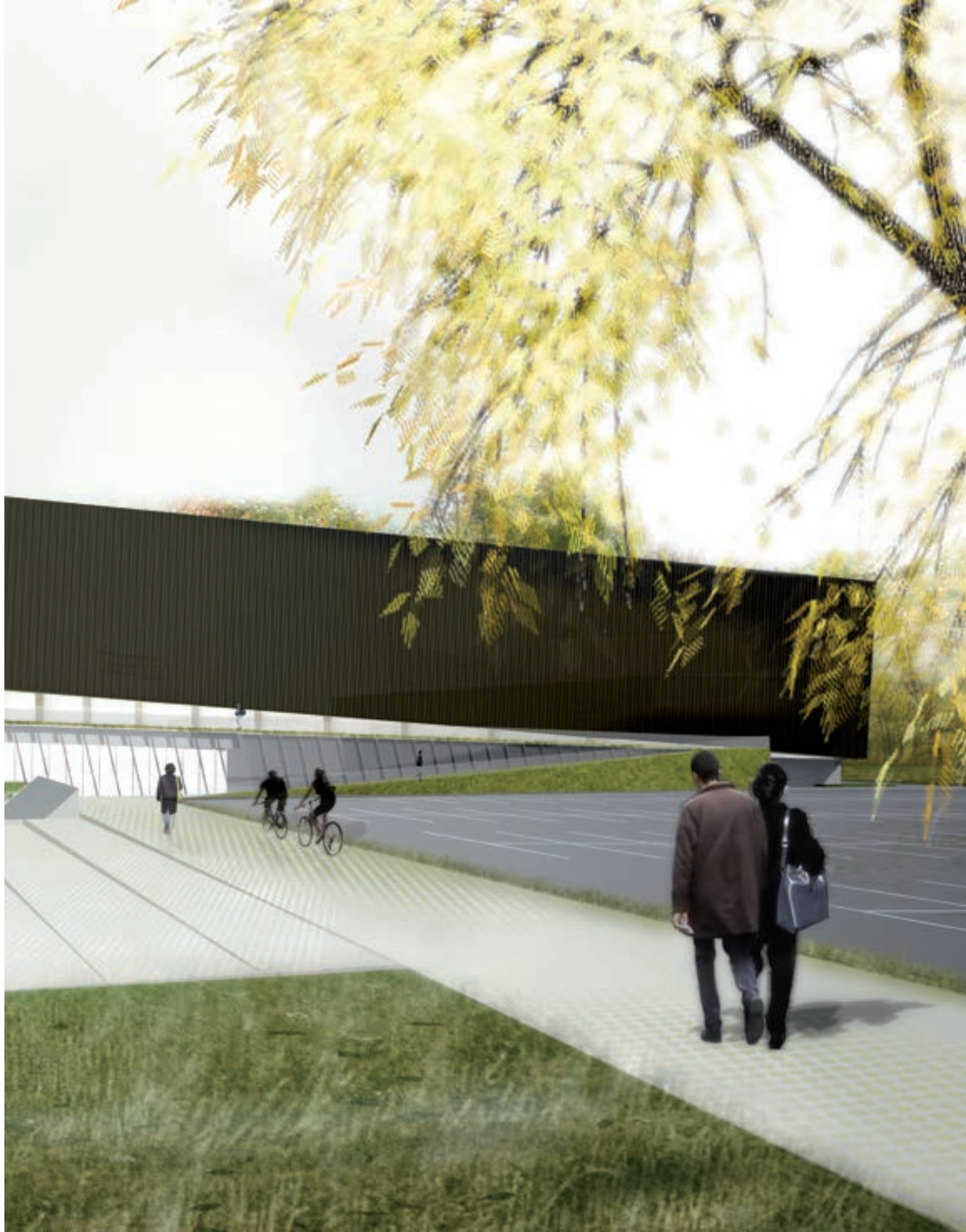
Could there be, in this competition, a contradiction between the environmental calculations necessary to obtain LEED certification and the communication strategy necessary in any competition? According to the jury's report, they did not adhere to an integrated design process, which required a multiple-stage project, as they preferred to limit the risks by satisfying the borough's wish for an instantly recognizable urban form.

The second aspect that we would like to underline in the analysis of this competition is the decisive role of judgment. Indeed, the jury made the unusual decision to publish the judgment in its entirety; more specifically, the long list of recommendations for the winning project. We advise visitors of the *CCC* to read the competition's "General Information" section to fully comprehend the test of humility imposed on the winning team through nearly twenty recommendations "conditional to the choice" of the jury. Should we take offence that a jury felt the need to verbalize very specific recommendations for what is, after all, a draft of a project at a competition level? Should we accept that a jury demands that the project ensure easy access for maintenance personnel to mechanical rooms? And what should we think of a panel of expert architects seeking to "correct the public access

to the soccer bleachers so that they may be accessed via the hall?" There is no need for these comments because they are clearly aspects that any self-respecting architect will revise in the subsequent stages of formalization of the project. Is there really a need for comments such as: "the extent of the red colour on the ceiling of the pool is seen as oppressive"? Does this reflect a real collective judgment or the simple chromatic anxiety of a jury member wishing for soothing pastel tones? We won't question the ability of the competition jury to make recommendations for the improvement of projects, for it is not only the prerogative but the duty of every qualitative judgment in architecture. Still, this would imply that the jury is granted the power to go beyond the judgment, in whole or in part, and to monitor the transformations in subsequent steps of the project. We had the opportunity to present this model, which details the practice of "judgment by design," in the 154th issue of *ARQ magazine*, published in February 2011. While architects and designers have to accept criticism, they expect, at the very least, a final report that deals with the larger issues and contains more architectural criticism and less micromanaging.







Centre Culturel Notre-Dame-de-Grâce Competition (2010)

General information

- Δ Location: Montreal, Quebec
- Δ Commissioned by: City of Montreal, borough Côte-des-Neiges–Notre-Dame-de-Grâce
- Δ Project competition

Jury

Dan S. Hanganu*, Gilles Bergeron,
Julia Bourque, Diane Dupré,
Yves Gagné, Louise Guillemette-Labory,
Daniel Lafond, Louis Robitaille, Patricia-Ann,
Sarrazin-Sullivan, Julie Thouin

Projects — 4 (1 stage)

- ① Atelier Big City, Fichten Soiferman et associés, L'OEUF
- ② Chevalier Morales architectes, Busby Perkins + Will
- ③ Les architectes FABG
- ④ Menkès Shooner Dagenais Letourneux Architectes

Competition details on www.ccc.umontreal.ca

One Step Forward, Two Steps Back

Camille Crossman, 2012-12-01

The controversy that often surrounds design competitions tends to make us forget that they are an opportunity to examine particular issues, such as architectural judgment. While the competition process is probably the most democratic way to grant contracts, the judgment process and the evaluation of projects remains to this day puzzling and downright incomprehensible. In 2010, the Notre-Dame-de-Grâce Cultural Centre competition organizers made the bold choice to open one phase of the judgment to the general public.

The NDG Cultural Centre located in Montreal is part of a series of public library competitions that included the Saint-Hubert Library competition (2008), the Saint-Laurent Library competition (2009), the Marc-Favreau Library competition (2009), the Saint-Eustache Library competition (2010), and the Saul-Bellow Library competition (2011). Since the Notre-Dame-de-Grâce Library shares its space with the borough's cultural centre, the competition offered a mixed program: each project needed to incorporate a library as well as a performance hall that could accommodate a resident dance troupe.

Wanting to show transparency with regard to the competition process, as well as wanting to raise the

residents' awareness of architectural questions, Design Montréal and the competition presented, for the first time in Quebec's history, the finalist projects to the general public—the last stage in the judgment proceedings before the jury's closed-door deliberation. Architects were invited to present their project to the members of the jury, who had at this point been given a few days to familiarize themselves with the proposals, allowing for the opportunity to formulate questions. The public did not have the right to speak, much less vote, and was not directly involved in the articulation of the architectural judgment. It is difficult to say whether the hitherto unheard-of presence of an audience had an impact on the conduct of the presentation process, the discourse of the architects, or even the critical eye of the jury members. It is equally difficult to predict how the public will receive this type of initiative. Despite the relatively low audience estimate of fifty to sixty people during this first attempt, it is important to mention that later competitions with the same formula, such as the Namur/Jean-Talon West urban design competition (2011) and the Smith Promenade urban design competition (2011), attracted a growing number of spectators (100 to 150 people). This clearly shows the growing interest of the residents in the architectural and urban fate of their neighbourhood and city.



①



③



②



④

While it is important to acknowledge the initiative to open one of the crucial stages of judgment to the public, other aspects send a contradictory message as to the willingness to show transparency in the competition. Firstly, the competition was held in one stage, the finalists being selected on the basis of their portfolio. Architects were required to have previous experience with that specific typology—is this practice really democratic? Also, it has been over two years since the announcement of the winner, and neither the jury's judgment nor the jury report has been published. This makes us question the organizers' commitment to making the process more transparent. Let's reiterate that the *Ordre des Architectes du Québec*'s competition guide clearly specifies that "after the launch of the design competition, the professional advisor must [...] forward the competition's folder to the OAQ, including [...] the jury report, with written confirmation of the acceptance of this report by each jury member."

Regarding the four projects, each team stands apart by delving deeper into a particular theme. Chevalier Morales architectes, in consortium with Busby Perkins + Will, developed a project based on programmatic opportunities when the community engages with nature. FABG's project

is based on memory relating to the historic Benny Farm neighbourhood built for war veterans. The approach chosen by Menkès Shooner Dagenais Letourneux Architectes was based on a mediation between the existing architectural context and the modernity of the project. Ultimately, the jury chose to reward a project that combined the theme of friendliness with the spirit of community, by Atelier Big City in consortium with Fichten Soiferman et associés and l'OEUF. Atelier Big City's text and presentation panels speak eloquently of their project, as each proposed architectural gesture was carefully designed with the site in mind. The space and the architecture encourage future users to meet and occupy this new cultural centre. One of the most obvious examples of this idea is embodied in the exterior staircase, located in the middle of the façade, right near the bus stop. Despite several differences of opinion regarding this gesture, it must be judged for its social value more than its aesthetic value. Foremost, it affirms the public aspect of the building by inviting users to sit on the steps, use it as a rendezvous point, etc. The winning project surpasses the mere notions of space and function, transforming into a livable object.

These design principles are developed throughout the project, especially at the entrance, where the limit



①



②

between the interior and exterior of the library is blurred by a space covered with a perforated surface.

Inside the actual building there are separate sections reserved for children, teens, and adults, which allow visual connections while remaining separate. Furthermore, a large central platform (which doubles as the main staircase) creates a place where one can read alone but never be lonely. In addition, architects imagined an edible garden where apple, pear, and plum trees grow behind the building. To conclude, this library is a first for Atelier Big City, as it had participated without success in similar competitions, such as the Alexandria Library (1989), the Outremont Library (1995), the Châteauguay Library (2002), the Charlesburg Library (2003), and the Félix-Leclerc Library (2007). The recognition from the jury in this instance is even more important for Atelier Big City, as it is a one-stage competition where finalists are selected based on their experience drawn from previous similar, completed projects. Therefore, it may be one step forward, two steps back for the Notre-Dame-de-Grâce Cultural Centre, but a double victory for the winners.



Pan Am Games Award — Pavilion Competition (2010)

General information

- △ Location: Toronto, Ontario
- △ Commissioned by: American Institute of Architecture Students
- △ Project competition

Jury

Anirban Adhya
Jamie Lee
Daniel Ling
George Middleton
Frank D. Nemeth
James N. Parakh
Daniel Teramura

Projects — 7 (1 stage)

- ① Gross/Vorberg/Staub/Vetsch
- ② Collins
- ③ Kletter/Han/Hazelwood/Ostman
- ④ Durkin
- ⑤ Kakizaki/Tang
- ⑥ Hallett
- ⑦ Kunkel/Albrecht

Competition details on www.ccc.umontreal.ca

Ideas, Vinyl, and Pan American Games in Toronto

Georges Adamczyk, 2013-01-25

A year before the 2016 Olympic Games in Rio de Janeiro, athletes from over forty American countries will gather in Toronto for the Pan American Games. The area chosen for the games lies to the east of the downtown core, thus extending the urban renewal that had begun several decades prior in the Saint Lawrence Market area and Distillery District. The chosen area lies immediately north of the waterfront, where a need for redevelopment resulted in several major design competitions dealing with questions of urban landscape.

With the Pan American Games as a backdrop, in 2010 an international design competition for architecture students was organized by the American Institute of Architecture Students (AIAS), and was supported by two sponsors: The Vinyl Institute and the Canadian Plastics Industry Association (CPIA). The main objective of the competition was to design a pavilion for an outdoor ceremony, with seating for 4,000 people and which could accommodate up to 7,000 people in an open space. The stage, along with the proscenium, was set at 4,400 square feet. To this were added technical rooms, locker rooms, and other services.

The projects, which were submitted as graphic panels and thirty-second videos, had strict judgment criteria:

- The intelligent and appropriate use of products (not restricted to those available on the market), and the exploration of the potential applications of vinyl as a building material;
- The application of the principles of sustainable and universal design for the development of the building and site;
- Originality of the concept.

In the area dedicated to the Pan American Games, competitors could choose to intervene on one of three sites, on either side of the Gardiner Expressway:

- The Athletes Village;
- The athletic fields;
- The banks/Toronto Waterfront.

The competition was of great complexity and combined issues of scale, industrial innovations, a need for originality, and logistical requirements. This may explain why only the seven winning projects are available for viewing. The other entries may have lacked the criteria that the judges were looking for, and so they were not made available to the general public.



①



③



②



④

Competitors were interested in two sites in particular. Chosen by two winners, the Athletes Village required teams to consider the long-term development of this new area and the implementation of sustainable equipment. The Waterfront had the potential to inspire more symbolic and creative projects, and was chosen by five of the winners.

Out of the seven proposals that we received, the first-place winner is without a doubt the most original project, and it fulfills the three criteria mentioned above. Students from Switzerland named their project TKARONTO, Toronto's original name. Inspired by trees, they made a canopy out of weather balloons filled with helium. The proposal shared traits with Yves Klein's Air Architecture from the 1950s; Ron Herron and Peter Cook's Instant City from the 1960s; the American Pavilion at the 1970 Osaka Universal Exposition; as well as Yona Friedman, Frei Otto, and Hans-Walter Müller's work on light, suspended architectures. The team hinted at *Vers une architecture* and the Victory Soya Mills Silo, a strong symbol. This architecture of light and air, floating between heaven and earth and from which emerges the large silo, is quite "intelligent and appropriate" for the ready-made applications of vinyl and the use of found objects on a unique site.

Other proposals often failed to work with the chosen site, thus engaging in complex maneuvers such as the levelling, filling-in, or excavation of the site. These maneuvers are often too big for the scale of the project. A particularly important aspect of three of the projects is the use of images inspired by muscle tension, circulatory pathways, and the grace of geese in flight. Two projects explored lightweight structural systems, the first in a more classic way by using a kit of parts, similar to Renzo Piano, as an answer to the requirements of assembly and disassembly, whereas the other is inspired by the Voronoï diagram and its algorithmic computation. The last proposal is a nod to research in kinetic architecture, which peaked in the 1970s due to a fascination with the F-111 fighter plane with convertible wings, the coming of the Goldorak to Japanese television in 1975, and the Transformers in the United States in 1984. These planes became moving avatars of metabolic architecture.

This type of student competition has many merits, one being its capacity to open the mind to an architectural imagination that is forever regenerating. The projects are far from a vinylic vision of the world, presenting, on the contrary, a rather joyful and reassuring utopia. Even the projects that are inaccessible to us are just as important



⑤



⑥

as the winning entries, and deserve to be assembled by the AIAS and presented to architecture students as a vector for reflection, no matter how far-fetched they were deemed by the jury.



Promenade Smith Competition (2011)

General information

- Δ Location: Montreal, Quebec
- Δ Commissioned by: City of Montreal/
*Direction du développement économique et urbain/
Arrondissement du Sud-Ouest*
- Δ Project competition

Jury

Georges Adamczyk*, George Baird,
Eric Bunge, Sophie Charlebois,
Dominique Côté, Wade Eide,
Bernard Girard, Peter Soland

Projects — 25 (stage 1) — 4 (stage 2)

- ① NIPpaysage
- ② The commons Inc
- ③ Atelier VAP
- ④ Groupe IBI DAA CHBA
- ⑤ Agence Relief Design + Christian Thiffault Architecte
- ⑥ Jean-Christophe Leblond
- ⑦ Atelier Big City
- ⑧ Affleck de la Riva architectes
- ⑨ Bosses Design
- ⑩ Poncelet — Bouchard — Boucher
[...]

Competition details on www.ccc.umontreal.ca

Can You Win Without Innovating?

Camille Crossman, 2013-02-08

Are innovative projects that take on new aesthetics riskier than more conventional projects? The Griffintown neighbourhood of Montreal has seen major changes over the past decade and was recently the object of a design competition for a new boardwalk and public space. With the competition, Griffintown wishes to consolidate the repurposing of the old industrial sector, and use this example for future reference. The competition highlights the usual tension between winning strategies and innovative strategies.

As in all major cities around the world where residential architecture rhymes with intense densification, condos and low-income housing towers grow by the dozens in former industrial and commercial areas. Under these circumstances, Griffintown, which, historically, was a gradually constituted area, is now the subject of an organized pacification through public consultations and design competitions. The objective is to define an identity for these new living areas, which are often of contrasting scales and a somewhat repetitive architecture. However, when the time comes to create a place with a strong identity, which issues and criteria should be put forward? Originality, feasibility, integration or innovation?

In the context of design competitions, these questions are all the more important. The reflections they evoke may participate in the articulation of an architectural strategy, or even the adoption of positions regarding the role of design competitions, both from the designer's point of view and that of the organizers and members of the jury. For the designers, there is a tension between wanting to elaborate a "winning" proposal, clearly feasible and fulfilling the program's expectations, and an "innovative" proposal, thereby taking a risk. The jury, meanwhile, is confronted with tension between feasibility and originality. Evidently, the design and judgment strategies at play in a design competition are much more complex than what has been described. Although this division remains somewhat simplistic, it has the advantage of exposing a twofold tension that includes organizers and competitors.

According to the jury, NIPpaysage's proposal "[...] was deemed the richest project, both in its ideas and its integration into the urban redevelopment project. The main idea was to develop the site with a simple and intelligent project, responding with flexibility to the competition requirements." On the other hand, the report states that "the jury wanted to give a special mention to [The



①



③



②



④

Commons Inc.'s project], due to the exceptional sensibility it showed with regard to the site's singularities, as well as the innovative character of its solutions." They added that "this project [represented] an innovative, poetic, and fresh approach [...] and that the project itself was very innovative, almost provocative." Finally, "despite the interest [the project] raised in terms of originality, innovation and sensibility, [the jury members have judged that] the concept is coherent but the design is problematic."

Testifying to the tensions that are at play in "risk societies," the jury decided to grant an honourable mention to The Commons Inc. for the reason that "the proposal was evocative for the jury due to its originality with regard to the renewal of public spaces, and recognition of the potential of the site." The competition process involved a number of unusually exemplary traits: it was open within Canada; it was held in two phases, with the first being anonymous; the finalists' presentations were open to the public; the jury was balanced; and the dissemination of the competition documents was fast and detailed.

To what extent can the fear related to the unknown dimensions of more "innovative" projects bias the

judgment on the intrinsic or real quality of projects? Must the design competition represent a space where ideologies and aesthetics are consolidated, or, on the contrary, are they an opportunity to take reasonable risks? In what way does this duality participate in the strategic architectural choices of the participants?

The thirteen projects in the first phase, as well as the four finalists, possess various strategies: a green strategy, an urban strategy, a contemporary strategy, strategies more sensitive to historical traces, etc.

Aménagement du parc de Place de l'Acadie Competition (2011)

General information

- △ Location: Montreal, Quebec
- △ Commissioned by: City of Montreal, borough Ahuntsic-Cartierville
- △ Project competition

Projects — 3 (1 stage)

- ① NIPpaysage
- ② Version et Vlan paysage
- ③ Groupe Rousseau Lefebvre

Jury

Marie-Claude Robert*
Danielle Dagenais
Suzanne Gasse
Chantal Prud'homme
Nicolas Reeves
Vicky Saint-Pierre

Competition details on www.ccc.umontreal.ca

Fresh Firms, Opacity of Judgment

Konstantina Theodosopoulos, 2013-02-22

As a metropolis, Montreal offers very little undeveloped land. The planning of a new public park represents a unique opportunity for landscape architecture firms to address issues such as counteracting heat islands, meeting places, circulation strategies, as well as redefine the notion of contemporary green space. For future designers and students alike, every competition becomes a learning experience, one that should be educational and transparent.

Three landscape architecture firms were selected for the *Place de l'Acadie* landscape architecture competition (launched in 2010 by the Ahuntsic-Cartierville borough), which raised the question of how to plan urban green spaces: NIPpaysage, the Version Paysage + Vlan paysages consortium, and Groupe Rousseau Lefebvre. The competition brief stated the objective of creating a new “fresh public space” that would contribute to reducing heat islands. The challenge was the planning of a site of approximately 3,200 square metres located southwest of the intersection of *de l'Acadie* and Henri-Bourassa Boulevard, near several parks, arenas, and residential developments. The competition is part of a broader context of the redevelopment of *Place de l'Acadie* and

Place Henri-Bourassa, which includes the demolition and reconstruction of substandard housing.

The three competing teams, with diverging visions, developed three surprisingly different proposals. NIPpaysage's winning project defined the park by radial circulation leading to a central public square. Version Paysage + Vlan Paysages' proposal presented a linear circulation route through the park, whereas Groupe Rousseau Lefebvre presented a closed loop circulation route centred around water, a fundamental part of Acadia's history. The circular and fluid circulation emphasized the presence of water on the site, primarily as a cooling element. On the contrary, Version Paysage + Vlan Paysages' linear circulation through the site, called “landscape bar,” extended past the limits of the park to affect the urban scale.

As was previously mentioned, NIPpaysage's winning proposal relies on radial circulation leading to a focal meeting point. Entitled “Mosaics,” it is in fact a “soundproof island,” an area protected from the noise of the adjacent boulevards by the placement of mounds on the periphery of the park. The project offers a variety of experiences to future users, including the planting



①



③



②

of diverse vegetation and the integration of a handful of elements, such as a slide inserted into a slope, a winter skating rink, misters timed to a light show in the summer, a rock-climbing area, a playground for children, garden spaces, stone benches, and an amphitheatre. Many elements reference the history of the borough, and the presentation boards show a particularly interesting design process. The jury report states that the project stands out with regard to the competition rules by “the variety, the quality, and the coherence of the proposed areas; the intelligence of the concept’s response in relation to the context; the potential freshness producing performance; the sensitivity towards ambiance as a result of the humanist approach of the concept; the subtle and evocative quality of the commemorative elements; the conviviality of the meeting spaces; the technical feasibility; and the viability of the concept with regard to its adaptability to subsequent phases.”

However, the succinct official document, entitled Jury Report,” limited itself to revealing the qualities of the winning project, but offered no comment on the strengths and weaknesses of the two other projects. Thus, it is not a report but merely a statement of the

outcome, and it should be noted that the competition organizers have left us pondering on three questions:

- Are three answers to a specific question sufficient in order to fully discuss the issue at hand?
- Does the selection of three competitors based on previous work contribute or diminish the relevance of the principle of judgment by competition?
- What were the strengths and weaknesses of the two other projects submitted for the competition?

Maison de la littérature de l'Institut Canadien de Québec Competition (2011)

General information

- △ Location: Quebec City, Quebec
- △ Commissioned by: Quebec City
- △ Project competition

Jury

Jean-Pierre LeTourneux
Philippe Lupien
Benoît Milord
Jean Payeur
Rhonda Rioux
Anne Vallières

Projects — 4 (1 stage)

- ① Chevalier Morales Architectes
- ② Éric Pelletier/GSMRJCT°
- ③ Plante et Brière Gilbert/In Situ
- ④ Ramoisy Tremblay/Moment Factory

Competition details on www.ccc.umontreal.ca

A Literature House for Quebec, Architecture and/or Scenography?

Louis Destombes, 2013-03-08

Literature houses, whether they are in Europe or anywhere else in the world, have received writers-in-residence since the 19th century. In order to confirm Quebec City's status as a showplace for literary creation, the *Institut Canadien de Québec* oriented itself toward a new programmatic type inspired by similar institutions that have recently opened their doors (Oslo in 2007, Geneva in 2012). The concept from the digital age is explained using an obscure but enlightening analogy: "a place that is to literature what a library is to reading." The literature house of the 21st century is oriented towards both memory and creation, combining the writers' residences with the public spaces, while accommodating events and exhibitions around literature written and read on digital mediums. According to the competition brief, the literature house is a "unique and surprising" place that should provoke a feeling of "never before seen" within the user.

The project takes place in the old Wesley Temple, the site of the city's first established library, inaugurated in 1946 by the *Institut Canadien de Québec*, the cultural organization currently occupying the building. The temple, built in 1848 under the direction of architect Edward Staveley, is a Neo-Gothic style building listed on the cultural heritage register of Quebec, and has a strong presence in Old

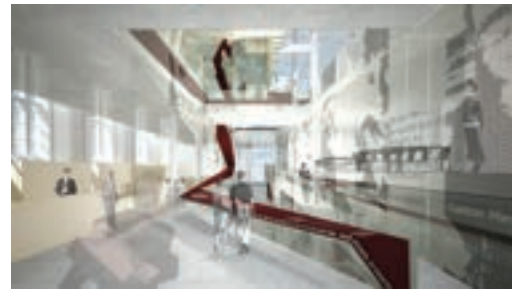
Quebec as well as in the city's cultural history. To build a literature house within the walls of this historical building was twice the architectural challenge, bringing to light the questions: How to reconcile the exceptional spatial qualities of the temple with a new experience that renews the literary imagination? How to assert the 21st century cultural institution while respecting the monumental character of historical buildings?

Some elements of the competition's description foreshadow possible answers to the aforementioned questions. "No expansion is planned in the competition, and the work is essentially limited to within the existing envelope." The teams of architects had to work on their proposal with a scenographer. Reading the program, one could gather that the expected answer is a spatial staging contained within the Temple's envelope, a staging that offers the visitor a sensory and interactive experience. Of the four teams selected, three responded to this expectation, but Chevalier Morales and scenographer Luc Plamondon adopted a different position.

The teams Éric Pelletier, GSMRJCT° and Brière Gilbert, In Situ and Plante addressed the question of the experience of the site by using the notion of circulation. Their project



①



③



②



④

took the form of a succession of thematic sequences where, in the words of the designers, architecture and scenography make a “symbiotic” relationship. Scenes, passages, and alcoves, each setting a specific ambiance, are intermingled in a three-dimensional labyrinth. This autonomous device occupies the entire volume, maintaining indifference for the existing architecture, which has been reduced to a mere shell. The jury, although seduced by the scenographic qualities of the proposal, was put off by the lack of adaptability of a device in which “everything is measured and calibrated in order to produce the desired effect in a rich sequence which, in itself, is rather inflexible.” In Brière Gilbert, In Situ and Plante’s proposal, the circulation unfolded around a central void, guided by a “scenographic [and interactive] ribbon,” a type of golden thread. Despite the emphasis placed on the verticality of the circulation space, the interior volume of the Temple is restrained by the addition of two new floors and two separate, large vertical circulation pieces, deemed “spatially invasive” by the jury.

Ramoisy Tremblay architects, in collaboration with Moment Factory, developed a radically different relationship between architecture and scenography with a device based on the immateriality of new communication

technologies: an electronic “bookmark” given to every visitor. The lightness of the architectural intervention reflects this minimalism, creating an open space where wandering is done at the discretion of the individual. The related programs are hidden in the basement and attic of the building, with the exception of the café, expressed like a suspended bridge in the volume of the nave. Lacking tangibility, the project was perceived by the jury as “too conventional” to make the *Maison de la littérature* an “exceptional project.”

The strength of these three proposals relies on the balance between the scenographic concept and the architectural intent that follows it. To paraphrase Éric Pelletier, these symbiotic design approaches, although they answer the brief, did not allow the teams to profit from the exceptional qualities of Staveley’s temple. In contrast, Chevalier Morales proposed a project that begins with a strong architectural gesture, one that is simple yet risky vis-à-vis the program. While the other candidates accommodated the writers’ residences and creative areas in the residual spaces of their proposals, Chevalier Morales decided to place these programs in an annex adjoining the original building. This bold choice emphasized at least two advantages:



①



③



②



④

firstly, the possibility of freeing the entire main space of the temple, and secondly, the possibility of signalling the new cultural institution by adding an iconic building, an “urban lantern,” without the risk of losing the character of the existing building. Relieved of this programmatic overload, the project is developed in an obvious manner between the two existing levels. Scenographic installations of a rich materiality distinguish themselves from the white and pure architectural backdrop. Rather than a symbiotic relationship, the scenographic installations are complimentary to the volume of the temple in order to accentuate the architectural features.

While some proposals had stronger scenographic design elements, Chevalier Morales and Luc Plamondon’s proposal was chosen unanimously among the jury, the reason being that their inventive proposal managed to merge the Temple’s architectural qualities and the project’s scenographic qualities whilst being innovative; literature is well worth such an inflection to the rules.

A design competition is an opportunity to confront one question with different proposals. In this case, the exceptional circumstances provided by the rehabilitation of the Wesley Temple question the relevance of rigorous predetermination in the programmatic sense. Therefore, Chevalier Morales and Luc Plamondon’s blatant disregard of the instruction “no expansion is planned in the competition, and the work is limited essentially to within the existing envelope,” left the other teams deceptively out of the spotlight. Additionally, the initiative to combine the skills of a scenographer with those of an architect, from the very beginning of the project, must be applauded.





Regina Victoria
[Text in a historical script, likely a letter or document related to the exhibition.]



resTOre Competition (2011)

General information

- △ Location: Toronto, Ontario
- △ Commissioned by: Students of Ryerson University
- △ Ideas competition

Jury

Ken Greenberg
Pat Hanson
Janet Rosenberg

Projects — 5 (1 stage)

- ① Darryl Rahim
- ② Sam Ghantous, Faiyaz Khan
- ③ Karl van Es, Maria Ng
- ④ Anthony Gugliotta, Chris Chown, Jessica Walker
- ⑤ Ken Percy, Tim Birchard

Competition details on www.ccc.umontreal.ca

Landscape Lessons by Students

Jean-Pierre Chupin, 2013-03-22

Organized in 2011 as a student-led response to honour the late Professor Margery Winkler, the resTOre design competition addressed the problem of underutilized green spaces in the greater Toronto area. More than just a modest student competition, it was a triple act of generosity, creativity, and pedagogy. The site chosen for the occasion, at the Bay Street/York Street exit of the Gardiner expressway, led to three winning projects and two honourable mentions. These various lessons in landscape architecture, offered by the students, are anything but ordinary.

The students from the effervescent Ryerson University convinced Ken Greenberg, Pat Hanson, and Janet Rosenberg to join the jury for the resTOre design competition in May 2011. These students wanted to pay tribute to a great teacher through an exercise dealing with the complex problem of “harsh” sites on the periphery of most North American cities. In this case, the site is a wasteland adjacent to a highway ramp in Toronto. The honourable mentions and winning projects all rose to the challenge by merging architecture, urban planning, and landscape design. They teach us true lessons in landscape architecture.

Lesson 1: Landscape as Realism. Rahim’s winning project creates the site in the centre of the ramp in order to conceal

a public market. The curved shape, while a tad awkward, captivated the jury with its feasibility regarding the program, the use of recycled materials, and the livability of the design on every level. This lesson in realism is in stark contrast to the other proposals that played the urban utopia card. Is anyone opposed to public markets? The volutes on the roof evoke both protection and topography.

Lesson 2: Landscape as Sophistication. Ghantous’ project, the runner-up, displays a daring project that is both aesthetic and critical, qualities that were not found in the winning entry. By designing a “variable space,” the project aims to redefine the landscape as a balance between infrastructure, ecology, and public space. The jury surely hesitated between the lesson in realism and this theoretical one, especially as the latter clearly recognized the technological aesthetic of the “alpha city” in movement. In this proposal, the landscape is as much mineral and media-centric as it is urban and green.

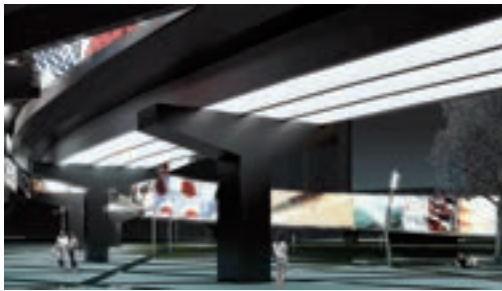
Lesson 3: Landscape as a Matter of Time. The third-place proposal, from Karl van Es, revisits the reliable theme of the urban and social incubator. It demonstrates a mastery of the tools and principles of the contemporary landscaper, and an even bigger mastery of the landscape architect’s tools of



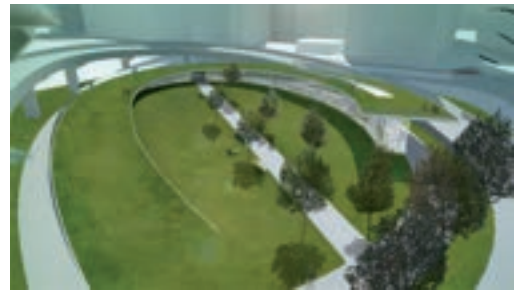
①



③



②



④

representation. The project sculpts the landscape and pays attention to its deployment over time. Some would say that it may have too much greenery for a highway site, and that it does not specify how to deal with snow in the winter, or that the furniture is taken directly from upmarket magazines. However, the project manages to illustrate the temporal particularity of landscape projects.

Gugliotta, Chown and Walker's project is also important because it demonstrates the potential naiveté of this type of exercise. It treats the landscape as "ecological poetry." The presentation boards are as elegant as they are formal, which is not necessarily negative, except when you realize how unforgiving this site can actually be. The competitors strongly smoothed and blurred the site conditions—the background of their project—as if creating the ideal site.

The fourth lesson (this time from the teacher to the students) is that the landscape is not perfect!

Nevertheless, the quality of this student competition (also run by students) gives some tips on professionalism to Canadian competition organizers for upcoming ideas competitions. It is a shame that they did not open the competition internationally, because more than 50% of the

international Canadian competitions address questions of urbanism and landscape architecture. And, while on the subject of statistics compiled by our Research Chair on Competitions and Contemporary Practices in Architecture since 2012, we should point out that 30.9% of international competitions in Canada are ideas competitions, whereas the ratio jumps to 36.8% in Ontario and 50% in Quebec.

Ajout Manifeste Competition (2010)

General information

- △ Location: Quebec City, Quebec
- △ Commissioned by: The Laval University School of Architecture
- △ Ideas competition

Jury

Philippe Barrière
Emmanuelle Champagne
Mathieu Dugal
Joan Ockman
André Perrotte
Gilles Saucier

Projects — 115 (1 stage)

- ① Aljebouri/Guthrie/Socha
- ② Houle/Lapalme/Poirier
- ③ JKSP
- ④ Bouchard/Boucher
- ⑤ HBGB
- ⑥ Odile Decq Benoit Cornette Architectes Urbanistes
- ⑦ Akarchitectes
- ⑧ Opus Architecture
- ⑨ T&M
- ⑩ Giroux/Zouaoui
- [...]

Competition details on www.ccc.umontreal.ca

What Future for Built Heritage?

Nicholas Roquet, 2013-04-05

With only reputation at stake as opposed to a construction mandate, ideas competitions have become increasingly rare over the past twenty years. The Laval University School of Architecture must be commended for having marked the 50th anniversary of its founding by holding an international ideas competition in 2010. The School of Architecture, an environment which nurtures exploration, hosted a competition that offered students and teachers alike a rare opportunity to imagine an alternative pedagogy, and for professionals to return to the core of the discipline.

Since its founding in 1960, the Laval University School of Architecture has strived to be a modern school run by young professionals. Paradoxically, the school is housed within one of the oldest buildings in Canada, the Seminary of Quebec. Built between the late 17th and late 19th centuries, the Seminary is a dominant structure with no equal in the city. Its vast quad breaks with the geometry and scale of the surrounding streets, while its rooftops and steeples blend with the views of Old Quebec.

Although the seminary stands out in the landscape, at street level it is austere and withdrawn. In fact, the school is practically invisible to the untrained eye; it is located mainly

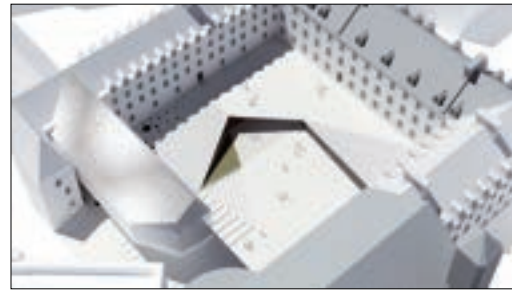
on the upper floors and faces the courtyard rather than the street. Consequently, the competition brief asked the competitors to rethink the school's relationship to the site, doing so by using new equipment, reorienting the public circulation and creating a symbol that would promote the school (and, by extension, architectural creation) within the city. The exact nature of the new functions and their implementation are left to the competitors.

Despite these rather modest ambitions, the competition's name—Ajout Manifeste—possesses a certain provocative nature, in the hopes that a simple addition to a heritage building might spark controversy. Indeed, in the modernism of the early 20th century, the architectural manifesto was utilized as a tool to call for rupture, for the theorization of new goals and means for architecture, and consequently, for a new foundation for architectural practice. From this standpoint, the competition implicitly invited competitors to rethink the architect's training with regard to history, materials and technology.

Were these ambitions met? Not entirely. Despite nearly a hundred submissions from several countries, the six projects selected and exhibited at Laval University in the



①



③



②



④

spring of 2011 reflected profound indecisiveness between two opposing approaches. The jury and competitors alike couldn't agree whether the manifesto was a theoretical program or a spectacular object.

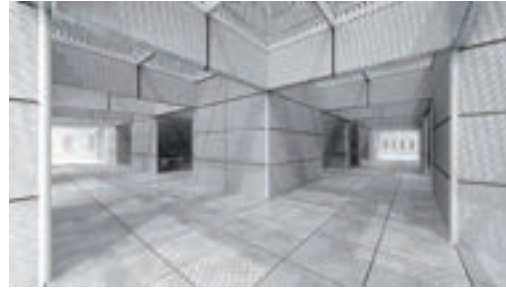
Out of the six winning entries, three projects responded to the competition brief by highlighting the formal autonomy of the intervention. Based on the prior evolution of the Seminary through the addition of new wings, Aljebouri's (are these figures introduced elsewhere? If not, first names would help. Also browsing the competition site I can see that there were other members on those design teams) winning project proposed a new volume inserted within the existing circulation of the site. The implementation stems from a freehand gesture which pierces the walls of the Seminary's courtyard in order to reveal the hitherto concealed river landscape. The autonomy of this addition is solidified by the dynamic promenade as well as the cantilevered structure which acts to project the visitor toward the expanse of the city. Despite the project's many spectacular qualities, it was only a reiteration of the picturesque vision which reconfigured Quebec City at the end of the 19th century, where architecture and the city were considered as merely eye candy.

Optical qualities also prevailed in Decq's project, which received an honourable mention. The design consisted of a shimmering "bean" placed in the middle of the Seminary's courtyard, with only a visual relationship between the existing buildings and the addition. The new volume was intended to act as a hermetically sealed programmatic box which would animate the courtyard, the most interesting aspect of which is without a doubt the ambiguity it proposed between autonomy and inflection. The design of the addition was generated by a sphere which slowly deformed when in contact with the physical site, but on the contrary it is the Seminary's façades which were deformed, even dissolved, by the complex stereometry of the addition's reflective skin.

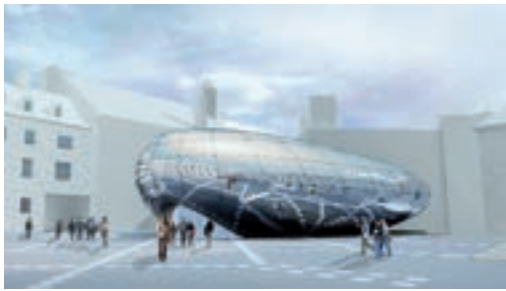
In a more conservative vein, Kim's winning project focused on historical fiction by building the "fourth side" of the courtyard, which had never been constructed. The contemporary feel of the intervention translated into a play between similarity and dissimilarity with the existing buildings. While borrowing narrow plans and pitched roofs from the original construction, the project subverted the historical model by making the new volume float above a sunken courtyard, and by substituting the traditional window with a light and translucent outer shell.



⑤



⑦



⑥



⑧

All things considered, the most energetic and provocative projects are those that bet on the theoretical or educational potential of the addition. Thus, Boucher's project, which received an honourable mention, seems at first glance to present a contemporary formal paradigm: architecture as an atmospheric bubble, liberated from earthly gravity and the weight of the past. This turns out not to be the case, however, as the abstract spheres which constitute the intervention are in fact "found objects," a reference to Buckminster Fuller, Haus-Rucker-Co and Rem Koolhaas. The "new" is in fact the "old," suggests the designers, and, at its core, architecture is really just the recycling of history.

In contrast to this disenchanted vision, HBGB's winning proposal states loud and clear its utopianism and cavalier approach. With a resounding "thwack!" they cut, lift and suspend the Seminary's buildings into the air in order to insert a playful megastructure dedicated to the mutant arts. Inspired by collages, comics and photomontages à la Superstudio, the project features an educational space without the need for teachers, where students may roam freely and blissfully in a fluid and boundless interior, laptops in hand. Without going so far as to call into question the basis of the design competition, Lapalme's winning project

utilizes a more practical approach by articulating a vision of the School of Architecture based on its daily use and a mastery of technical elements. It is not an emblem, but an iconoclastic "shed" which advocates production over exhibition, prototype over final image, and loading dock over public entry. The project is based on an ethical position which favours minimal but necessary actions, as well as the rigour of the plastic effect design process.

As for the disappointments of the competition, it is necessary to bring to light the near absence of projects dealing with the new digital culture and its possible dialogue with more antiquated artifacts from a bygone age of manual and artisanal production. Just as surprising is the small number of projects that sought to establish a concrete and daily link with the old city at the gates of the school. Nearly fifty years ago, Austrian architect Hans Hollein was already parodying the tendency for modern architecture to produce unusual monuments in a blank landscape through his work with surrealist photomontage (such as *Aircraft Carrier City in Landscape*, 1964). A large number of entries in the competition seem to have followed the same process—unfortunately without the same sense of irony.







Lower Don Lands Competition (2007)

General information

- △ Location: Toronto, Ontario
- △ Commissioned by: Toronto Waterfront Revitalization Corporation, Toronto and Region Conservation, and City of Toronto
- △ Ideas competition

Jury

Bruce Kuwabara*
Edward Burtynsky
Renée Daoust
Charles Waldheim
Morden Yolles

Projects — 4 (1 stage)

- ① Micheal Van Valkenburgh Associates, Inc.
- ② Stoss Landscape Urbanism/
Brown + Storey Architects/Zas Architects
- ③ Weiss/Manfredi/du Toit Allsopp Hillier
- ④ Atelier Girot

Competition details on www.ccc.umontreal.ca

From Winning Project to Public Controversy

Carmela Cucuzzella, 2013-04-19

Competitions are often accused of generating controversy, yet, the projects themselves, at the urban scale, unveil vulnerability and controversy. The Lower Don Lands competition, launched in February of 2007 by the Toronto Waterfront Revitalization Corporation (TWRC) in co-operation with the Toronto and Region Conservation Agency (TRCA) and the City of Toronto, was an international competition looking for ideas to bring the river back to the city, after many years of seeking to reframe the industrially focused site. This public space project competition, with the unique opportunity to harmonize the riverbanks with the urban space, was exemplary, not only for designers, but for citizens as well, as this was the realization of a long-standing community ambition.

Following the first phase, when twenty-nine design teams from thirteen countries submitted qualifying dossiers, four teams were selected to participate in the design competition:

- Stoss, Boston; Brown + Storey Architects, Toronto; Zas Architects, Toronto;
- Michael Van Valkenburgh Associates, New York; Behnisch Architects, Los Angeles;

Greenberg Consultants, Toronto; Great Eastern Ecology, New York;

- Weiss/Manfredi, New York; du Toit Allsopp Hillier, Toronto;
- Atelier Girot, Zurich; Office of Landscape Morphology, Paris; ReK Productions, Toronto.

These four teams, coming from all over the world, had about eight weeks to come up with proposals.

The redevelopment of the 40-hectare Lower Don Lands, a great opportunity to rebuild a river in an urban centre, called for two broad goals. The first was for “an iconic identity for the Don River, that accommodates crucial flood protection and habitat restoration requirements.” The main idea here was to reframe the river as a space that is striking and memorable, analogous to the Seine in Paris or the Fens in Boston. The second general objective was “a bold and comprehensive-concept design that integrates development, transportation infrastructure, and the river mouth into a harmonious whole.” The focus here was to ensure that a balance is achieved between the various infrastructure changes that must be implemented (such as mass transit, new



①



③



②



④

roads and trails, and waterfront development projects) and the central focal point of this redevelopment, which is the river.

The winning project, Michael Van Valkenburgh and Associates' proposal, called Port Lands Estuary, was bold and, among all finalists, best integrated the urban and naturalized environments, by creating a stunning vision for the area through a deeply thought out implementation and phased strategy. The project by Weiss/Manfredi/du Toit Allsopp Hillier, although architecturally elegant, as it nicely reconciled contemporary approaches to landscape with the naturalized river mouth, was seen as less effective in the way it addressed the ecological function of the river. Atelier Girot's proposal was considered ambitious in its integration of the morphology of the river into an urban context, however, it did not carefully consider transportation into the site and the network of movement within the urban neighbourhoods. Stross Landscape Urbanism/Brown + Storey Architects/ZAS Architects provided many innovative ideas, contributing to both sustainable natural and urban environments, however, they did not provide an effective overall approach to the Lower Don Lands.

Since 2007, the winning project has received a variety of awards. There has been much preparation in trying to implement the project, but in 2010 it was finally approved. However, in 2011, after the municipal election, there was an attempted takeover of the project by the new municipal administration, claiming that the current proposal was a "socialist utopia," was too frivolous, and that the city couldn't afford such a plan. The new plan, endorsed by the hand-picked City Executive Committee, was that the public sector would withdraw and let the private sector take over. This was an obviously short-sighted, quick-fix solution that promised instant success. So, instead of the site-sensitive winning competition project, in which the community had much opportunity for involvement, the new shift promised a mega-mall, a Ferris wheel, and a luxury hotel, among other private development plans. There would be no river park, no flooding solutions, just more development. The enormous community reaction that followed (once the initial shock turned to defence) resulted in the creation of a community network among citizens, and an institutional coalition among organizations. After a few tense weeks there was a consensus vote at City Hall to take back the project from the private sector. This story has a happy ending so far, but what happens next?



①

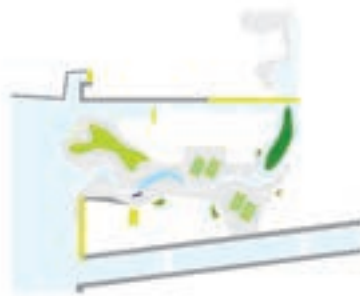


②

This was a case where the reflective exercise of urban planning through a competition process almost turned into a market game, had it not been for the community reaction. While it is debatable that competitions have the upper hand in controversies, it is undeniable that they possess the inherent quality of stimulating public debate before, during, and after they are held.



Hard and Soft Edges



Landscape Types



Stormwater Collection and Treatment



Heritage Corridor



Building Types



Neighbourhoods



Institutions



Bridges



Streets



Hydraulic Flow



Habitat Types



Green Network

June Callwood Park Competition (2008)

General information

- △ Location: Toronto, Ontario
- △ Commissioned by: City of Toronto
- △ Project competition

Jury

Nina-Marie Lister
Rocco Maragna
Lisa Rochon
Greg Smallenberg
Laura Solano
Margery Winkler

Projects — 4 (1 stage)

- ① gh3
- ② Balmori & Associates/Du Toit Allsopp Hillier
- ③ Janet Rosenberg + Associates
- ④ PMA Landscape Architects Ltd./Ground

Competition details on www.ccc.umontreal.ca

To Embody or Pay Tribute?

Konstantina Theodosopoulos, 2013-05-10

Held in 2008 in Toronto, the June Callwood Park design competition urged designers to reconsider the development of public community spaces. The organizers wished for the project to be inspired by June Callwood's remarkable philosophy. The death in 2007 of this journalist, fervent activist, and militant of social justice left the Torontonians community grieving. The decision to honour her became the central theme of the design competition. June Callwood Park is part of a series of design competitions that target revaluing the area as well as evolving the Toronto cityscape. Can a park both embody and honour the ideas of such a personality?

The site is 4,000 square metres located at the intersection of Fleet and Bathurst Street, and adjacent to Fort York, itself the subject of a design competition in 2009. It is also near the Waterfront area, the subject of a series of competitions starting in 2006, including the Central Waterfront Design Competition (2006), the East Bayfront/Jarvis Slip Design Competition (2007), and the Lower Don Lands Design Competition (2007). This part of the city is in an intense and ongoing process of redefinition, in search of a new identity after many years of neglect.

The organizers made a series of program suggestions such as: "the flexibility of the program, and the ability to modify the program as it moves forward. There must be creative and interactive play spaces for children, and multifunctional sculptural and architectural water features. More than an open and permeable park with links to the surrounding community, June Callwood Park must recognize the role of historic Fort York, and be sheltered from extreme weather changes in summer and winter. Last but not least, the park must create a strong statement about the exceptional life of June Callwood." How were the proposals able to integrate so many injunctions and constraints?

The four teams selected presented different visions for the generally linear park. Some proposals adopted a more ecological approach, whereas others relied on an interpretation of June Callwood's philosophy.

Gh3's winning proposal did not hesitate to draw from a voice recording from June Callwood's final interview. Her words, "I believe in kindness," became the central element of the project. The park is organized through the geometricization and physical realization of the voice recording, giving rise to the promenade. According



①



③



②



④

to the designers, the sound waves “[create] the abstract geometric pattern of openings and clearings within the dense groves of the Super-Real Forest,” with a winding road through the park linking the clearings. These clearings encourage unrestricted play, all the while serving particular functions, and the interactive promenade invites the user to make use of the spaces for a varied experience.

In Janet Rosenberg + Associates’ project, the circle is used as a symbol of June Callwood’s philosophy. It evokes, at the risk of an oversimplification, how “one act can radiate through the community.” The circular areas are integrated into the middle of the circulation axis, each with their own planned program encouraging community exchange. The project is truly a staging of spaces, intended to highlight these circular areas, visible from all points of the promenade. Balmori & Associates’ project, in collaboration with Du Toit Allsopp Hillier, presents “a simple articulation of the Fort York-Lake Ontario axis,” linking the important parts of the area. The fact is that the project seems to present linear circulation within a creased landscape, without any particular planning. This “land art” advocates more of a promenade *through* rather than an interaction *with*

the park. Their attempt at programming the spaces is difficult to grasp from the renderings, with the exception of a public space for events. They place more of an emphasis on the ecological aspect of the proposal, implementing a greenery strategy that aims to protect the site from dominant winds. In a nod to Callwood, this strategy includes her favourite childhood trees: maple and cherry. All in all, quite the subtle nod.

Finally, PMA Landscape Architects’ proposal, in collaboration with Ground, further develops the ecological aspect and the desire to ensure the health and vitality of the community. The park offers Torontonians a break from their stressful and hectic everyday lives, a place where neighbours and families can build bonds through social commitment. The unifying element in the proposal is agriculture; a grid superimposed on the site determines different plots within distinct agricultural zones. This vision seems quite idealistic for an urban park, seeing as user interest may be difficult to provoke. However, if we consider Châteaufort community garden in Montreal, at the corner of Van Horne and Darlington Avenue, it is not impossible to imagine that this type of system may not only be well received, but even in demand by the community.

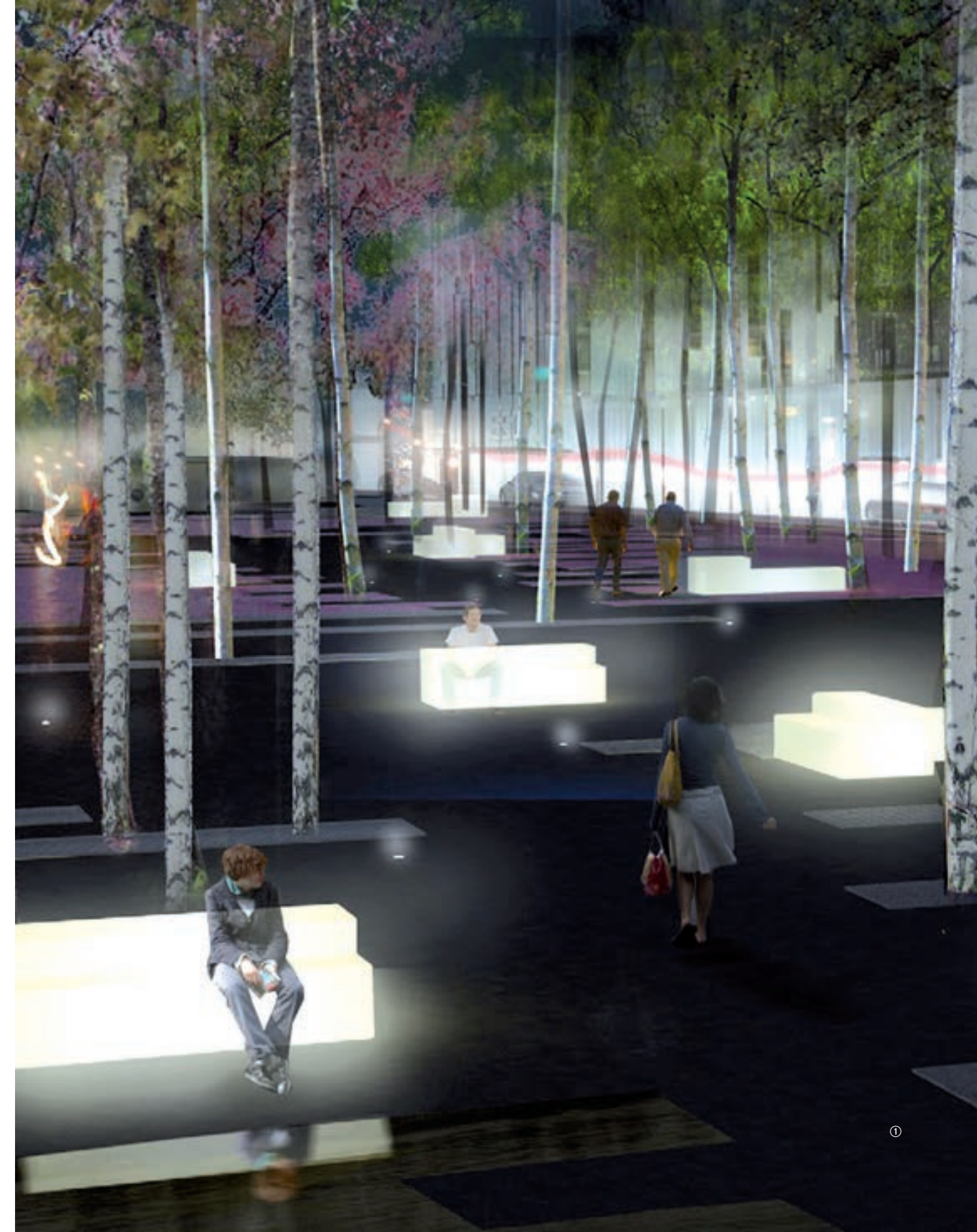


①



②

While seeking a balance between the qualities required by this tribute to June Callwood, the jury declared it was “very supportive of the voice waveform taken from June Callwood’s last interview and its articulation into the ground plane as a subtle organizing element. This overall organizing element and the ‘urban forest’ design idea were graphically communicated very powerfully and resulted in an exciting scheme.” While the “urban forest” was convincing with regard to solar and wind strategies, this didn’t stop the jury from making a long list of recommendations to improve the winning project. This type of competition, paved with good intentions, requires designers to bet on the level of expectation to be met, all the while avoiding expected ideas—this is quite the bet!



Ryerson Post-Secondary International Student Housing Competition (2009)

General information

- △ Location: Toronto, Ontario
- △ Commissioned by: Ryerson University
- △ International ideas competition

Jury

Anne Cormier
Ken Greenberg
Samantha Sannella
Kendra Schank Smith
James Timberlake

Projects — 23 (1 stage)

- ① Kaatman
- ② Cogliati
- ③ Wojcik
- ④ Pedrini
- ⑤ Chola
- ⑥ Jang
- ⑦ Caron
- ⑧ Kalt
- ⑨ Caio
- ⑩ Longo
- [...]

Competition details on www.ccc.umontreal.ca

Life in High REZ

Anne Cormier, 2013-07-05

With the launch of the REZ—Student Competition for the Design of a University Residence Building in Downtown Toronto, competition organizers invited students in the fields of architecture, engineering, interior design, urban planning, and landscape architecture to reflect on the nature of universities today, as well as on the social, intellectual, and urban role of a student residence in the heart of Toronto. There was a commitment to the excellence of the architectural project and a conviction that creative partnerships were essential in order to conceive a better downtown. In the end, out of the 23 high-rises submitted for the competition, the playful HAVE A NICE DAY! project came out on top. It was the unanimous winner due to its clear visuals and explanation.

Ryerson University was established as an institute of technology in 1948, obtaining its current status in 1993. As the third-largest university in Toronto and the second largest in the downtown area, it has distinguished itself by its urban setting (a tough district east of Yonge Street), as well as the inventive development strategies employed due to lack of land. For example, classrooms built in Dundas Square have dual uses, alternately functioning as movie theatres; thus the permanent smell of popcorn lingers in the classroom. Another example

of this flexibility is the acquisition and transformation of the Maple Leaf Garden into the university's sports centre and commercial spaces. This is made possible by raising the central ice up a floor, freeing the ground floor for commercial use.

Organized by the university and by the Design Exchange (DX) under the direction of Professor Ian MacBurnie of the Department of Architectural Science, the ideas competition's objective was to renew the typology of the university residence, as well as that of the urban, residential high-rise. Residence life contributes to the overall university experience. A top-notch residence attracts both high-quality students and professors, encouraging the intellectual development of its inhabitants. The contest was open to students, for their experience would act as the basis for their explorations with the program, helping them conceive innovative propositions. The program reflects Toronto's ethnic diversity, the scarcity of affordable housing, as well as the increasing distance between students' place of residence and the university campus. The program also referred to the objectives of the master plan—largely thought out by the students and professors of the school's architecture department—and to the university's mission. The master



①



③



②



④

plan outlines a vertical development of the campus, with increased attention to pedestrian circulation, inclusion of green spaces, and the promotion of high-quality architectural and urban projects. The proposed location for the residence, nicknamed REZ, is at the intersection of Gerrard and Mutual Street, in the campus vicinity. The residence becomes an urban threshold as well as a catalyst for the growth and renewal of the eastern downtown core.

In response to the program, the competitors focused on the design of the tower itself; more specifically, spaces enabling social interaction, as well as personal spaces. In addition to the usual perspective, a handful of sections, drawings, and diagrams contributed to the overall understanding of the best projects. In many cases, the section is elegant and simple, open to the street on the ground floor, punctuated by collective spaces, multi-level gardens, and roof terraces. These sections and the countless colourful diagrams are no doubt a testimony to the continued influence in schools of similar drawings by OMA and MVRDV. They convey a sincere desire to inhabit luminous, open spaces. The students/competitors, born in the digital age, used powerful software in order to generate hyper-real images of their projects. These

images show a seductive, chic, and idealistic student life, without a trace of end-of-semester stress. There is an obvious influence of video games in this representation of space, which is food for thought. Many proposals describe private space in a way reminiscent of games like SimCity (people included!), in a possible attempt at humour. The theme of the high-rise offering spectacular views of the city was curiously underused in the proposals, as if it was altogether trivial to live high above the city, or that the inside world offered a much more interesting view than the Torontonians panorama. The study of the presence of a high-rise within the city, at sky level or ground level, was also barely addressed.

The jury, which I was a member of, quickly noticed an optimistic proposal, user-friendly with regard to its use of speech bubbles to clarify the section, and enthusiastic, engaging, extremely detailed, and hyper-real images which quickly stood out from the group. The Swedish team from Chalmers tekniska högskola (Chalmers University of Technology) was awarded first prize for their HAVE A NICE DAY—A brand new way of life! project. Despite a sugar-coated view of daily student life, the impeccably presented project offered the most complete and communicative answer to the competition requirements.

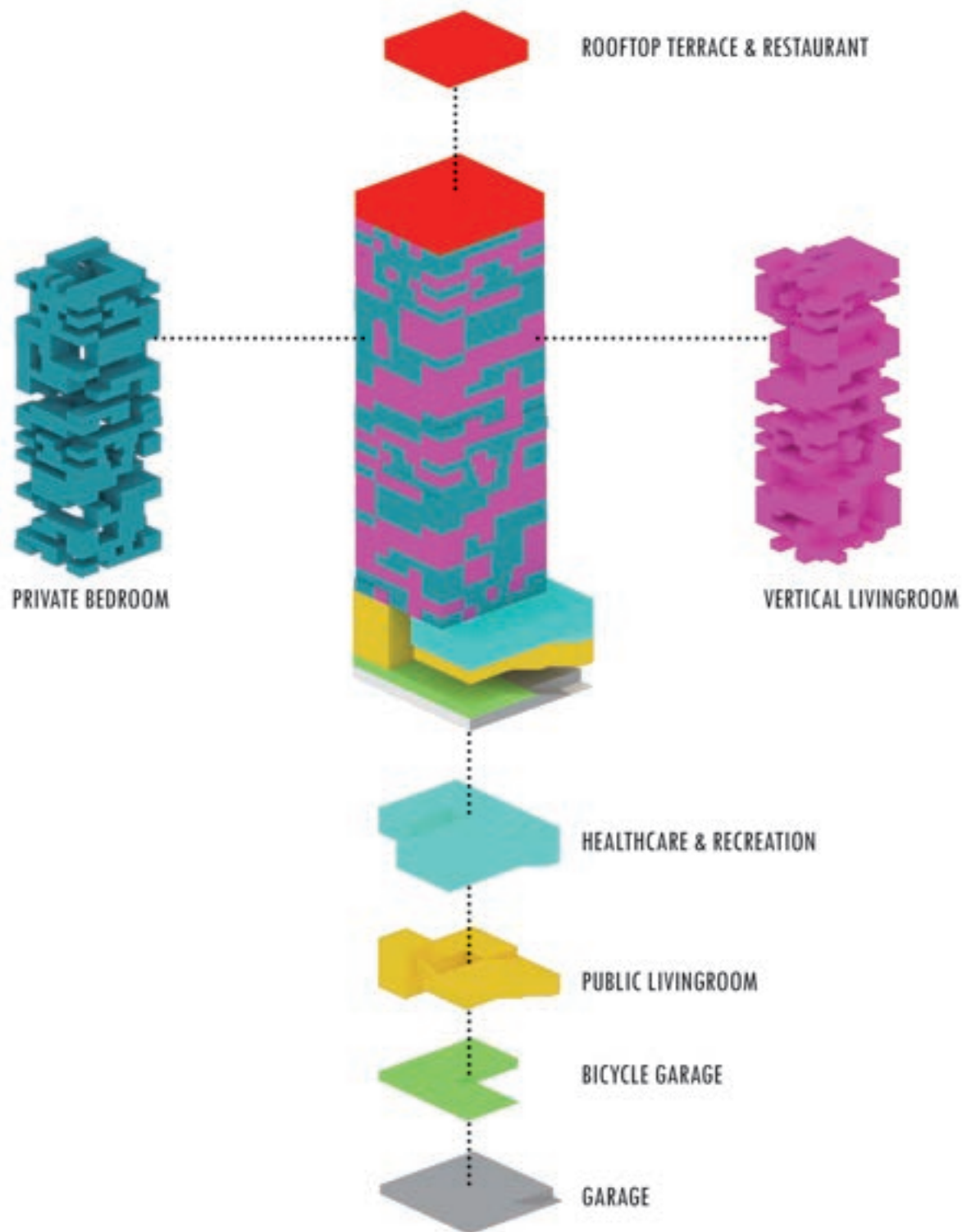


⑤



⑥

Four years after the competition, it would seem that opportunistic development strategies have prevailed over architectural, landscape, and urban ideals within the ambitious master plan of the university, with the student ideas competition being but a distant memory to administrators. In a context where project developers have abandoned a saturated condo market for rental properties (there are an estimated 3,000 rental units to be built within the next ten years in Toronto), the university has little interest in building a student residence on one of the rare sites it owns. It is, however, associated with an existing student housing project located on Jarvis Street, in the vicinity of the university, to be completed by 2016 by MPI, with plans drawn by the IBI Group. Meanwhile, a new Student Learning Centre, designed by Snøhetta and Zeidler Partnership Architects, is under construction on Yonge Street at the location of the famous Sam the Record Man store. With these two very real projects, it remains to be seen whether we will ever live life in (high) REZ...



Visionary (re)Generation Competition (2012)

General information

- △ Location: Winnipeg, Manitoba
- △ Commissioned by: University of Manitoba
- △ International project competition

Jury

Tom Akerstream, Marc Angélil,
Geni Bahar, David T. Barnard, Ray Cole,
Kiki Delaney, Lloyd Kuczek,
Kerry McQuarrie Smith,
Ovide Mercredi, Tobias Micke,
Michael Robertson, Julie Snow,
Deborah Young

Projects — 45 (stage 1) — 6 (stage 2)

- ① Janet Rosenberg & Studio inc./Cibinel Architects Ltd./
Landmark Planning & Design inc./
ARUP Canada Inc.
- ② Perkins+Will/1X1 Architecture/PFS
- ③ DTAH/Cohlmeier Architecture Limited/
Integral Group/BA Group
- ④ IAD Independent Architectural Diplomacy S.A./
Bomainpasa and PGIGRUP
- ⑤ nodo17 Architects/ARUP/Design Convergence
Urbanism/Miguel Perez Carballo
[...]

Competition details on www.ccc.umontreal.ca

University of Manitoba, 2012: An Ambitious University Campus Project Under High Organization

Carmela Cucuzzella and Camille Crossman, 2014-01-23

At a time when universities are called on to assume their responsibilities in the shaping of major urban areas, in an era of ferocious educational competition in which benchmarking and the Academic Ranking of World Universities (ARWU) released by Shanghai Jiao Tong University rule the educational market, some universities have decided to utilize the potential power of competitions to seek excellence in a very serious manner. This was the case when the University of Manitoba launched its competition for a new campus in December 2012.

The Visionary (re)Generation competition was an open, international, anonymous, two-phase competition. In the first stage, 45 teams participated from all over the world, including Canada, Spain, Italy, The Netherlands, and Germany. Of these 45 projects, only 6 were selected, although the original plan was to select 7 finalists.

The stakes were high, as were the expectations of the academic community and ambitions of the university's president. With a ratio of 15%, Manitoba is by far the Canadian Province in which First Nations have most become an integral part of the community. It was no surprise that the "spirit of place" and the responsibility towards First Nations people was at once a central and extremely

sensitive issue during the entire process. Furthermore, the extreme climate conditions required rigorous consideration to render the campus walkable. Finally, the complexity of the urban scale required teams to reflect on the connection of the somewhat isolated campus to the city. In order to tackle such difficult and complex expectations and issues, the University of Manitoba requested the services of an internationally renowned German firm that specializes in the organization of competitions, called [phase eins].

In the redesigned public interface of the *Canadian Competitions Catalogue*, and thanks to the organizers of this competition, we can now showcase substantial data about the 45 proposals. As a way to suggest a possible categorization of the variety of ideas coming from 17 countries, we propose to follow a spread summarized in the jury report. Indeed, the proposals ranged from more conventional master plans that favoured an orthogonal grid plan, to more innovative ones that proposed less conventional strategies, with grids that functioned autonomously as a "city within a city" while linking to the existing main circulation system.

In what the jury called the more traditional category, the team Perkins and Will + 1X1 Architecture + PFS proposed



①



③



②



④

a project that was highly praised by the jury yet provoked controversial discussion. The jury report praised this project because of “its feasible reflection on major parts of the brief, creating a well-balanced urban pattern with traditional blocks, and defining a centre with the potential for establishing a new heart or neighbourhood at the edge of the core campus.” Yet the most discussed issue by the jury pertained to the project’s vision, “which relies on a traditional adaptation of an urban type form that might appear foreign to the existing physical and cultural context.”

Janet Rosenberg and Studio Inc. + Cibinel Architects Ltd. + Landmark Planning and Design Inc.’s winning proposal was considered by the jury as a promising long-term strategy conducive to the regeneration of the site. The clarity of this concept, which proposed the densification of the existing campus plus a series of new distinct neighbourhoods, also triggered insightful discussion within the jury regarding the “relation between fundamental principles of urban design and the value of visionary strategies for the creation of discrete places for living and working.” This project was considered by the jury as the most appropriate because it sought to connect to the river both spatially and visually, and proposed an atypical neighbourhood plan sensitive to place and space.

With an increasing number of competitions organized every year in Canada, why has the University of Manitoba decided to hire the services of the European group [phase eins] to help them in organizing an international competition? As invited scientific observers, we can offer a few clues to this question. First, the issue of transparency was never compromised; on the contrary, the fact that we were warmly welcomed to observe the two phases of the jury deliberation process is in itself uncharacteristic of most competitions in Canada. As regular contributors and analysts of the *CCC*, we could also see that the organization of the competition was not “copied and pasted” from another competition, but rather a serious and meticulously planned process of both quantitative and qualitative judgment. The European team of experts pre-analyzed all projects, provided a diversity of very informative statistics to the jurors, and provided all these in a very organized and comparable manner. Last but not least, the organizers not only agreed, but insisted, on displaying all proposals in the *CCC*.

Even if universities have a responsibility to assume their role in the re-shaping of public space, it certainly takes a high degree of organization to deliver the three pillars of competitions: quality, fairness, and transparency.





Centre de diffusion culturel Guy-Gagnon Competition (2011)

General information

- Δ Location: Montreal, Quebec
- Δ Commissioned by: City of Montreal
- Δ Project competition

Jury

Louise Cayer
Frédéric Dubé
Benoît Dupuis
Antonin Labossière
Stéphane Lavoie
Pierre Morel
Jean Pelland
Diane Vallée

Projects — 4 (1 stage)

- ① Architectes FABG
- ② Manon Asselin, architecte/
Jodoin Lamarre Pratte, architectes
- ③ Saucier + Perrotte, architectes
- ④ Dan S. Hanganu, architectes

Competition details on www.ccc.umontreal.ca

7 Doigts De La Main, Four Teams, One Venue for Circus and Theatre

Jean-Pierre Chupin, 2014-03-19

The competition process is often blamed for construction delays; however, the *Centre de diffusion culturel Guy-Gagnon* competition, organized in the Montreal borough of Verdun in 2011, went rather smoothly. With four well-known architectural teams participating, a perfectly functioning jury, and respect for established criteria, the construction delays cannot be attributed to the competition process, but rather to the failed financial commitments at the municipal level and to an accumulation of political circuses.

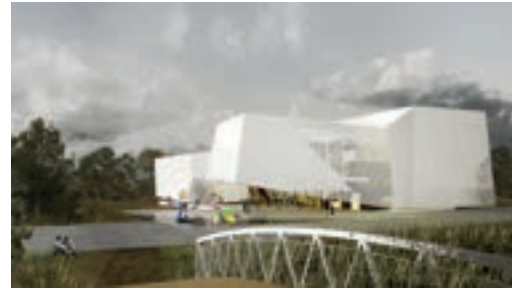
As of 2014, the winning proposal has yet to be built. Despite this and its small budget, it is a project of great importance to Verdun and should be emphasized in the history of competitions in Quebec, mainly for providing a basis for comparison. Before discussing the momentous occasion in which four teams were reunited in a single competition for the first time, let us underline a few paradoxes. Firstly, this competition proves that controversies are more often revealed by, rather than provoked by, the competition process. It is a paradoxical situation, as all four projects have already been published in the 2013 annual edition of the *International Competitions* magazine, directed in Louisville by our American counterpart Stanley Collyer. The proposals for the *Édifice Guy-Gagnon*, disseminated via thousands of copies of the magazine, are included in the

same volume that revealed the finalists for the famous international competition for the National Museum of Fine Arts of Quebec, along with other influential competitions organized in Taiwan, Scotland, the US, Germany, Great Britain, and Denmark. These four proposals have already travelled far, much like the famous circus troupe *Les 7 doigts de la main*, who made frequent use of this community space along the St-Lawrence before travelling the world. As late as autumn 2013, unions were still attempting to mobilize municipal players—while hoping to gain leverage from the upcoming election—to finally invest the reserved funds destined for the *École de cirque de Verdun (ÉCV)*.

The competition program called for the redevelopment of an old arena, transforming it into a centre for performance and circus art, including a performance hall with seating for approximately 400 individuals. The terms of the competition clearly demonstrated its ambitions: “An architectural work of great quality requires that translucence, material eloquence, etc. must be displayed. The renewal of this building includes the remodeling of the envelope to be in harmony with its site on the banks of the St-Lawrence.” What is noteworthy is the jury’s well-defined criteria throughout the judgment process. The two published jury reports clearly summarize how the teams were selected,



①



③



②



④

before summing up the stages in the judgment of proposals. This level of detail is rare enough to warrant notice, for jury reports often water-down or even omit information. This is a shame, as detailed reports give a glimpse into the dynamics and issues of the jury process. We come to the realization that the risk of controversy is thus diminished.

Four teams spearheading the advancement of architectural quality competed on this occasion. Éric Gauthier represented FABG, Manon Asselin the TAG/JLP consortium, Gilles Saucier and André Perrotte their eponymous agency, while Dan Hanganu represented his team. The judgment must not have been easy, as both quality and experience were brought to the table. FABG's project emerged victorious due to its great spatial flexibility—a necessity for versatile equipment—as well as the promise of the lateral hall, lit up in warm amber and opening towards the river. All proposals drew from the site's riverside potential, favouring its importance over that of integration into the urban fabric. For Saucier + Perrotte, it was a question of "taking advantage of the bucolic character of the site by creating an architectural form that would impose itself upon the landscape in a unique manner." Unifying the programmatic elements allowed the team to work on covering the built entities. An analogous ambition emerged from TAG/JLP's

proposal, with an oft-perceived exaggerated emphasis on "potential heritage." That is to say, the designers displayed it as the fifth element of a monumental sequence of "modern architectural heritage of the river landscape in Montreal," a sequence beginning with the cross atop Mount Royal, passing through the Biodome, the French Pavilion at Expo 67 (now a casino), and Habitat 67, before finally ending in Verdun—no fear for comparison here! In a project that is seemingly troubled—in comparison to the great conceptual sobriety displayed by FABG's "neutral" proposal—Hanganu's team worked on the idea of dual frontality, and on articulating the façades, which has become Hanganu's signature. His project can be summarized as such: an architectural promenade consisting of a large and modern double-height space with zenithal lights, accentuating the city's relation to the river's edge.

What were the judgment criteria that guided the process up until the final jury report? Under the rather vague emblem of a "strong identity," five qualitative levels were evaluated:

1. Atmosphere (an ancient term; fashionable, but overall rather ageless);
2. The quality of the building's relationship to its site between the river and the city, in an



①



②

- effort to include transparency;
3. The functionality and innovation of the project (a possibly paradoxical double injunction, but those are often necessary to get designers thinking);
4. Volumetric questions and questions of integration and materials;
5. The inevitable “technical feasibility and potential to respect the budget”.

In this editorial, we have not paraphrased what the jury expressed with regard to the criteria. Rather, we will invite readers to consult the jury report under the “General” heading on the competition’s page. They will discover excellent proposals which constitute a true example of what history will no doubt come to call the “Quebec school of the 2000s.”

These four firms participated in the broadcasting of a culture of innovation, and most of all to the edification of a Circus—with a capital C—which has absolutely no derogatory connotations when one considers Quebec’s international level of expertise in the field.







Green Line — Vision Competition (2012)

General information

- △ Location: Toronto, Ontario
- △ Ideas competition

Jury

Evan Castel
Diana Gerrard
Joe Lobko
Shawn Micallef
Netami Stuart

Projects — 62 (1 stage)

- ① Gabriel Wulf
- ② Spiegel/Spiegel/Mozafari/Suraga/Garnet-White
- ③ Antti Auvinen
- ④ Temple/Gallegos
- ⑤ Hugh Lawson
- ⑥ Bose/Singh
- ⑦ Sony Rai
- ⑧ Sara Shonk
- ⑨ Rayes/Sharpe/Bryson
- ⑩ Dehond/Wenzel
- [...]

Competition details on www.ccc.umontreal.ca

Greening While Line Dancing

Anne Saint-Laurent, 2014-04-02

Launched in 2012 by Workshop Architecture in Toronto, the Green Line—Vision competition is one in a series of rehabilitation operations organized in the past decade in Toronto. In this instance, promoting the spirit of ideation, composite teams comprised of designers and citizens were invited to imagine the landscape of the hydro corridor spanning the city of Toronto, and to create a linear green space on the ground as a canvas for things to come.

The competitors were asked to imagine an innovative use of this five kilometre-long space in order to reveal its potential. The organizers anticipated the implementation of a program consisting of a pedestrian and cyclist link between neighbourhoods abutting the Green Line, as well as a series of communal and sporting spaces yet to be defined. Particular attention was given to sustainable development as well as the need to complete the project in stages. In this respect, multidisciplinary teams were formed in order to create balanced proposals in terms of urbanity, sustainability, and logistics. In this two-part architecture competition, the first of which is presented in this update of the CCC, it was clearly stated that the submitted ideas would not immediately be realized, but rather assembled into a catalogue of possibilities, aiding

Torontonians in their reflections on the future of a large-scale urban space.

Of the sixty-two projects submitted to the Vision competition, some offered planning solutions (thus conforming to the demands of the competition), whereas others took a risk and envisioned proposals based on energy or profit, going far beyond the initial program. In almost all cases, however, teams never strayed from the development of a linear park. Surprisingly, most projects literally ignore the presence of the imposing power lines, without giving them a particular use. Indeed, Bradt, Wisniewski and Halladay's project proposed to weave nature into the city and preserve the site's ecosystem without addressing the power lines. Gabriel Wulf's winning proposal, an urban linear park with an abundance of vegetation, has no real critical stance with regard to the presence of this major infrastructure, as if he were designing a simple garden. The projects that attempted to work with the electrical and technological character of the site generally imagined new uses, thus instilling a new atmosphere to the Green Line. This is illustrated in Justin Hui's proposal entitled "Light Corridor," in which electricity is used to generate an urban experience through the installation of a lighting



①



③



②



④

system, or in Duarte Aznar, Marin Trejo, Gomez Arana, Estudillo Robleda and Parra Roca's project, "The Green Light," in which projected light corridors are created to link neighbourhoods.

Contrary to the jury's decisions, we would have been more likely to find meaningful and rich uses of the electrical infrastructure in proposals dealing with energy and financial solutions. Windmill Developments and Susan Speigel Architect's "Power Play" attached windmills and photovoltaic panels to electric pylons in order to generate clean electricity, which would be sold to finance the necessary maintenance of the Green Line urban park. This type of project is a business plan in itself; without proposing any specific territorial planning/landscape intervention, it manages to blend the landscape project into an economical endeavour.

When awarding the first, second, and third prizes, the jury confirmed the importance of multidisciplinary teams. It seems like the jury hesitated to grasp the freedom offered by the ideas competition, bringing forth questions such as: Should a planning solution with immediate use to Torontonians be prioritized, or should it be a financial solution that makes use of the electric

infrastructure, which would eventually enable a planning project to be successfully implemented?

Unable to make a decision, the jury designated three winners and proposed to compile their respective solutions into a hybrid project. In this context, Gabriel Wulf's proposal provided the overall plan and management strategy, based on the involvement of the community in the development of community spaces along the Green Line. Windmill Developments and Susan Speigel Architect's project provided a business plan, which would ensure the financial viability of the project. Antti Auvinen's third place entry provided the form of the project.

This is an odd conclusion for a competition so rich in ideas. It testifies to the difficulty in leaving room for debate and imagination. It is impossible to say whether the constraint of multidisciplinary teams yielded better-integrated solutions, but opening the competition to competitors from different disciplines raised a multitude of issues, which highlights the fact that proposals are always expected to go beyond the virtual line drawn by competition briefs.

Green Line — Underpass Solutions Competition (2012)

General information

- △ Location: Toronto, Ontario
- △ Ideas competition

Jury

Evan Castel
Diana Gerrard
Joe Lobko
Shawn Micallef
Netami Stuart

Projects — 15 (1 stage)

- ① James Brown/Kim Storey/Stephen King/
Richard Averill/Emma Brown
- ② Janet Rosenberg/Glenn Herman/
Justin Miron/Brian Jacobs
- ③ Michael Warren/Sarah Massey-Warren
- ④ Vinicius Kuboyama Nakama/
Mariana Simeos da Costa
- ⑤ Kfir Gluzberg/Devin Glowinski
- ⑥ Chabungbam Joy Singh
- ⑦ Aidan Acker/Benjamin Winters
[...]

Competition details on www.ccc.umontreal.ca

How to Bury the Imagination

Jean-Pierre Chupin, 2014-04-16

If it is useless to hold a competition when there are no beliefs in the virtues of emulation and collective judgment, it is, above all, futile to hold an ideas competition when one fears the surprises of imagination and experimentation. The first part of the Green Line ideas competition (Toronto, 2012), presented in the most recent update of the *Canadian Competitions Catalogue*, proposed an ideation exercise aiming to generate public debate. However, it is harder to understand the relevance of the second part, entitled “Underpass Solutions,” which asked designers to stick to “realistic and feasible ideas.”

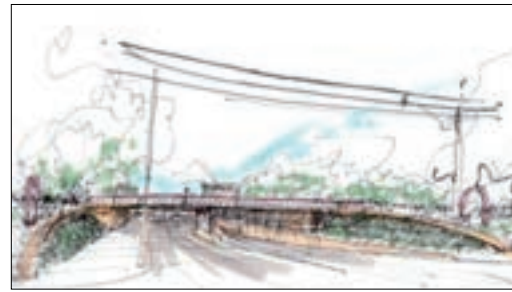
Editorials of the CCC are not written as part of a platform for opinions or for the promotion of a particular competition, nor do they try to praise the winners or console the losers. Nonetheless, as researchers devoting a significant part of our scientific activities to the documentation and understanding of competitions and contemporary practices of projects, both in Canada and elsewhere in the world, it behooves us all to take this opportunity to emphasize the belief that idea competitions require a minimum of respect for design teams. In its rules for international competitions, the International Union of Architects insists on the distinction, perhaps exaggerated, between idea and project competitions. Some people will

emphasize the inherent misnomer associated with this distinction, as it implies that most projects are separated from ideas; however, this distinction is generally understood as stemming from a clarification of the objectives of any type of competition. The organization of a project competition always entails a measure of feasibility and appropriateness for each proposal. There is always a form of realism since the winning project is not necessarily the most daring and the most innovative. Adolf Loos’ famous response to the great competition for the Chicago Tribune in 1922 remained in people’s minds precisely for its critical capacity, but the competition’s organizers expected a “good solution,” in addition to their desire to have a successful event. That being said, the organization of an ideas competition requires a willingness to open the question to all possible forms of responses, including, and perhaps especially, answers that will challenge the question, the site, and the very idea of the competition. A non-restrictive ideas competition is perhaps the best way to prepare a great project competition, as it opens the door to a reformulation of the issues addressed by the competition, based on the contenders’ proposals.

As for the Underpass Solutions part of the Green Line competition (Toronto, 2012), 15 projects were



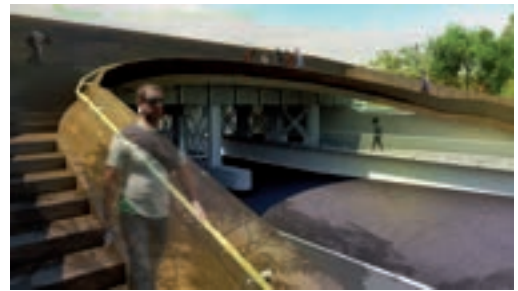
①



③



②



④

submitted and they all reflected the characteristics of the contradictory injunction imposed by the organizers: mediocre, confused, and uninteresting. The aim of the competition was to address these crossing places. There are at least eight underpasses along the five-kilometre-long power line corridor crossing the city of Toronto, often disturbing, for which designers were invited to address the issues of mobility, security, and visibility. The program stressed the need to provide “realistic and achievable” ideas in addition to sticking to a modest budget, although no further precision was provided about this financial constraint. The issue was very interesting, potentially a real competition question, especially as there is no lack of comparable situations in Canada. The act of reflecting on the quality of these underpasses is, indeed, well worth the exercise of collective intelligence that makes up a design competition.

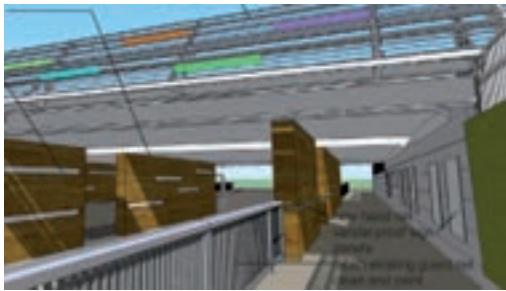
So, what is the problem? Looking through the 15 proposals, we can’t find one real model in the true sense of the term. We find underpasses poorly designed (see the horseshoe project), figurative green projects (an attempt to design an arc of greenery is rather elegant), as well as literally green projects covering the lanes with a synthetic green carpet. When it comes to functional and utilitarian

projects, there is an attempt for an “underground theatre,” which will be particularly disrupted by the deafening noise of the trains—the project cross section betrays the weakness of the idea. Speaking of sound, the winning team proposed acoustic walls that broadcast artistic interventions. Among the other propositions, we find a large mirror wall that attempts to hide the gateway behind an electronic wall, a device project to circumvent flooding in underground passages (a lesson in how to create a problem just before solving it), and, most frequently, we find ideas from contenders who seem to be completely inhibited by the contradictory rules of the competition, to the point of regurgitating the original message. This is the case for the Watershed Refuge project, which concludes with: “The solutions are cognizant of the fiscal realities facing municipal governments and stakeholders today. These solutions are submitted through a lens of what is practical to implement and replicable at other underpasses within the city.”

Fortunately for the world of ideas—although to the jury’s dismay—several competitors focused on the symbolic representation of the “light at the end of the tunnel,” thus, proposing different lights or illumination devices in accordance with underpasses, bystanders, and situations.



⑤



⑥

One proposal played with magnetic fields, remembering that the site is, after all, a large power line corridor. Another proposed a rainbow-shaped decomposition, very useful in this type of underground situation, despite it being a small intervention.

In some cases, competitions generate ideas that should not be followed; the Green Line—Underpass Solution idea competition has become an example of this. An idea competition does not seek a solution, but rather encourages imagination, validates the complexity of an issue, or even identifies the most innovative teams. Ideas first, please!



Complexe de soccer au CESM Competition (2011)

General information

- △ Location: Montreal, Quebec
- △ Commissioned by: City of Montreal
- △ Project competition

Jury

Isabel Hérault*, Jean-Claude Boisvert,
Johanne Derome, Peter Jacobs,
Antonin Labossière, Rémy-Paul Laporte,
Marc Letellier, Francis Millien,
Jacques Plante, Ron Rayside,
Michel Rose

Projects — 30 (stage 1) — 4 (stage 2)

- ① Saucier + Perrotte/
Hughes Condon Marler Architectes
- ② Éric Pelletier/
Gagnon Letellier Cyr Ricard Mathieu Architectes
- ③ Côté Leahy Cardas/
Provencher Roy Associés Architectes
- ④ Affleck de la Riva architectes/Cannon Design
- ⑤ ABCP + FSA
- ⑥ Atelier Big City
- ⑦ Atelier Paul Laurendeau
[...]

Competition details on www.ccc.umontreal.ca

Covering a Stadium Without Retraction

Bechara Helal, 2014-04-30

The Montreal Olympic Stadium has been a recurring problem, yet we will have to wait until 2019 before it can potentially be fixed. In the meantime, engineers are debating, asking questions such as: Could a retractable and flexible canvas be the solution, or could it be a fixed, traditional roof? What if the stadium remained roofless? And what if the entire building needs to be demolished? Architects, on the other hand, are exploring the construction problem of massive spans in sports stadiums by means of architectural design competitions.

Organized by the City of Montreal in 2011, a two-stage competition aimed for the construction of a municipal soccer complex in the Villeray/Saint-Michel/Parc-Extension borough on the western perimeter of the *Complexe environnemental de Saint-Michel (CESM)*. The program of this 12,700-square-metre project included two soccer fields (one indoors and another outdoors) serviced by connecting spaces such as the lobby, bleachers, locker rooms, and a multipurpose room, among others. Out of the thirty competitors who submitted proposals in the anonymous first stage of the competition, the jury selected four teams to proceed to the second stage: Saucier + Perrotte/Hughes Condon Marler Architectes, Éric Pelletier/GLCRM, Côté Leahy Cardas/Provencher Roy

Associés Architectes, and Affleck de la Riva Architectes/Cannon Design.

The competition program identified three challenges that the future stadium needed to address: the “architectural expression” (volumetric concerns, treatment of the long walls, relationship with the street and the site), the “structural challenge of an unobstructed span over the playing field,” and the “principles of a sustainable sport-oriented architecture that integrates into the CESM park” (the LEED-NC Gold standard was used as a measure of sustainable development performance). This editorial examines how these challenges were addressed by the competitors, with a particular emphasis on the architectural figure of the roof.

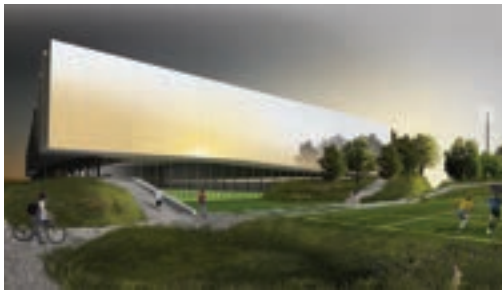
First, let’s look at the “architectural expression” component. The competition program goes beyond the traditional problem of architectural composition by mentioning the idea of “architectural identity”: the building should portray a “strong image.” These terms are found more than once in the jury’s comments on each of the second stage proposals. A volumetric analysis of the thirty first-round proposals reveals a clear division into two categories according to the general formal



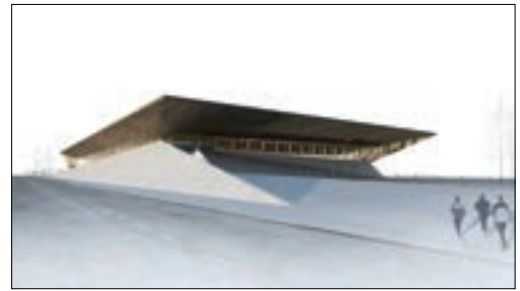
①



③



②



④

schemes of the projects: the “volume” type buildings and the “roof” type buildings. The former are buildings that appear as monoliths, containing all interior functions, whereas the latter projects appear as elongated elements that cover the functions without necessarily containing them. Some proposals are situated at the cusp of the two categories, as is the case for Atelier Pierre Thibault Martin and Marcotte/Bienhaker’s proposals, for example, in which a “roof” type building folds onto itself to become a “volume” type building. The formalization of the “roof” style buildings varies greatly. Thus, some can be identified by the strong expression of their upper section, which is the case with the non-planar surfaces of Cardin Ramirez Julien and Thibodeau Architecture + Design’s proposals. In other projects, the roof is not limited to a simple surface but becomes a floating volume that integrates functions into its thickness. This is the case in projects such as those of Labonté Marcil/Bourgeois Lechasseur and Ruccolo + Faubert Architectes. Overall, there is an equal number of projects of each type both in the first and second rounds. If Éric Pelletier/GLCRM’s and Côté Leahy Cardas/Provencher Roy Associés Architectes’ projects fall into the “volume” category, Saucier + Perrotte/Hughes Condon Marler Architectes’ and Affleck de la Riva Architectes/Cannon Design’s proposals are

definite “roof” type projects. The jury comments clearly reveal a preference for the latter category. Thus, the roof is immediately seen as a “strong image” (a comment on Affleck de la Riva Architectes/Cannon Design’s project) “with a simple and strong identity” (a comment on Saucier + Perrotte/Hughes Condon Marler Architectes’ project). On the other hand, the jury qualifies one of the monolithic volumes as a project “whose identity lacks character” (a comment on Éric Pelletier/GLCRM’s project), and questions the architectural reading of another: “this concept is ambiguous on a volumetric level; regarding the guiding principles that generated this form, is it a shell? Or a box with four different sides and a roof?” (a comment on Côté Leahy Cardas/Provencher Roy Associés Architectes’ project). One could conclude that “roof” type buildings responded better to the question of “architectural expression,” regardless of the quality of the projects’ architectural solutions.

The concept of the roof is directly tied to the “structural challenge of an unobstructed span over the playing field,” as stressed in the competition’s program. The question remains—how do we architecturally design a roof capable of spanning a soccer field? The buildings in both aforementioned categories envision vastly different



⑤



⑦



⑥



①

solutions. As shown in the sections, the roof over the playing field is envisioned by projects in the first category more as a technical problem: Côté Leahy Cardas/Provencher Roy Associés Architectes' project details a complex construction composition, while Éric Pelletier/GLCRM considers it a simple large-spanning roof without further detailing it in the presentation documents. In the "roof" type buildings, the roof is developed in a more expressive manner, a sort of interior fifth façade. Both teams presenting such proposals push this approach of architectural composition to a level of detail that includes reflected roof/ceiling plans. For Affleck de la Riva Architectes/Cannon Design, the aforementioned plan is akin to an abstract graphic work of art, whereas for Saucier + Perrotte/Hughes Condon Marler Architectes, it is used to simultaneously express the complexity and aesthetics of the structural concept, left exposed in the project.

Now let's consider the notion of "sustainable architecture" mentioned in the program. Numerous competition juries attach what may seem like a disproportionate amount of importance to the LEED-NC Gold standard. This is not the case in this competition; the LEED-NC standard was barely mentioned in the jury's comments. In reality, the

jury does not see the notion of "sustainable architecture" as a mere materialization of the technical requirements, but as the integration of the building within the existing context of the *CESM* park as well. Here too, the "roof" style buildings have an advantage: they are perceived as horizontal, floating above the ground and thus not conflicting with the park. Better yet, Saucier + Perrotte/Hughes Condon Marler Architectes' proposal shows a strong intention of fluidly linking the floating roof and the ground; the presentation documents explain that the roof is not a mere floating plane but a result of the delamination of a layer of the ground itself following a folding operation.

"A pavilion in the park, with a simple and strong architectural identity," is how the jury qualified Saucier + Perrotte and Hughes Condon Marler Architectes' winning project. Although it may be surprising to call a 12,700-square-metre project a "pavilion," it is to emphasize the building's simple and light impression. In the case of the Olympic Stadium, the roof is seen as a problematic element, furthermore materializing the crisis, or even the ruin, of a radical architecture, whereas the future *CESM* Soccer Complex should be seen as the very heart of an adventurous and integrated architecture.

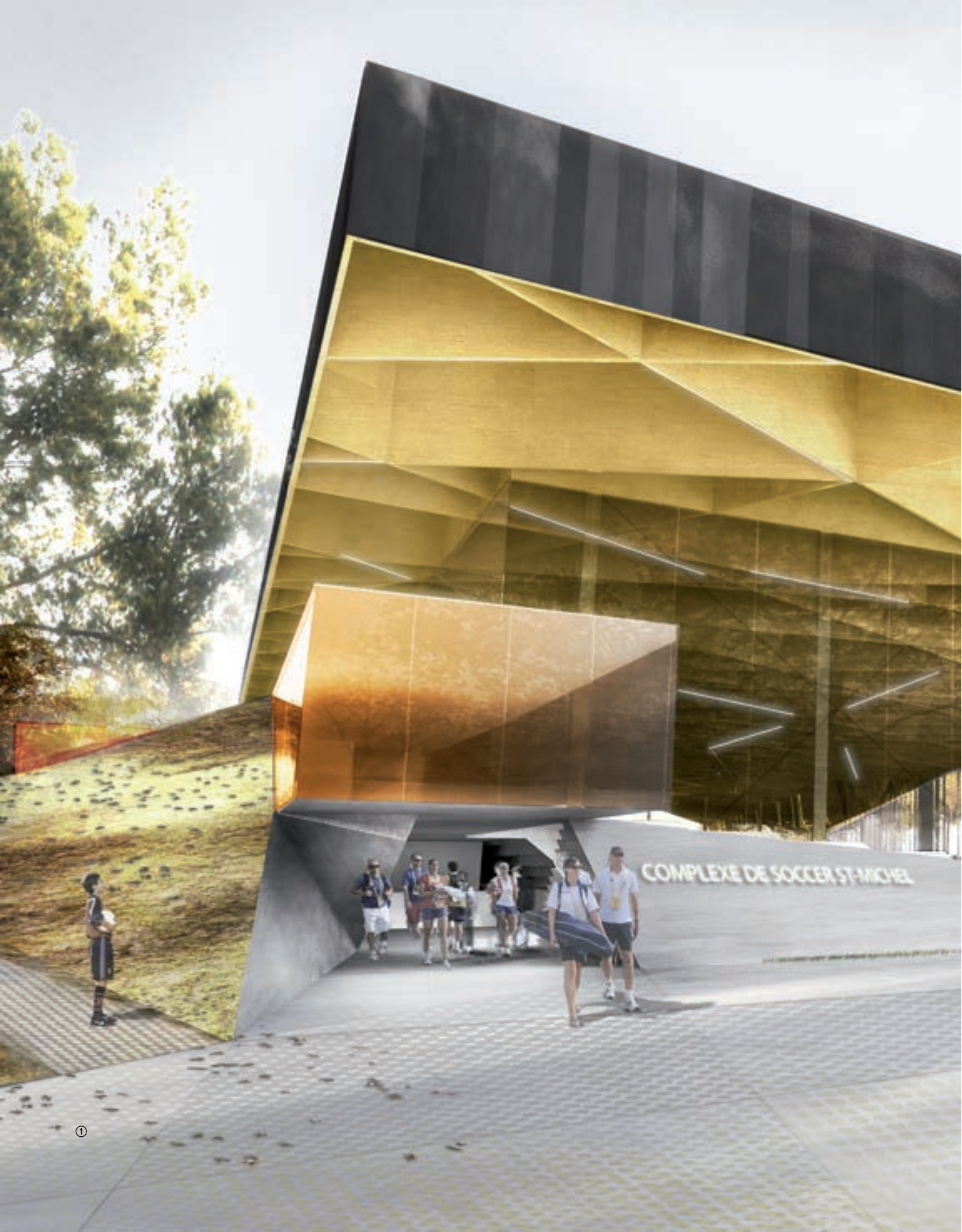


②

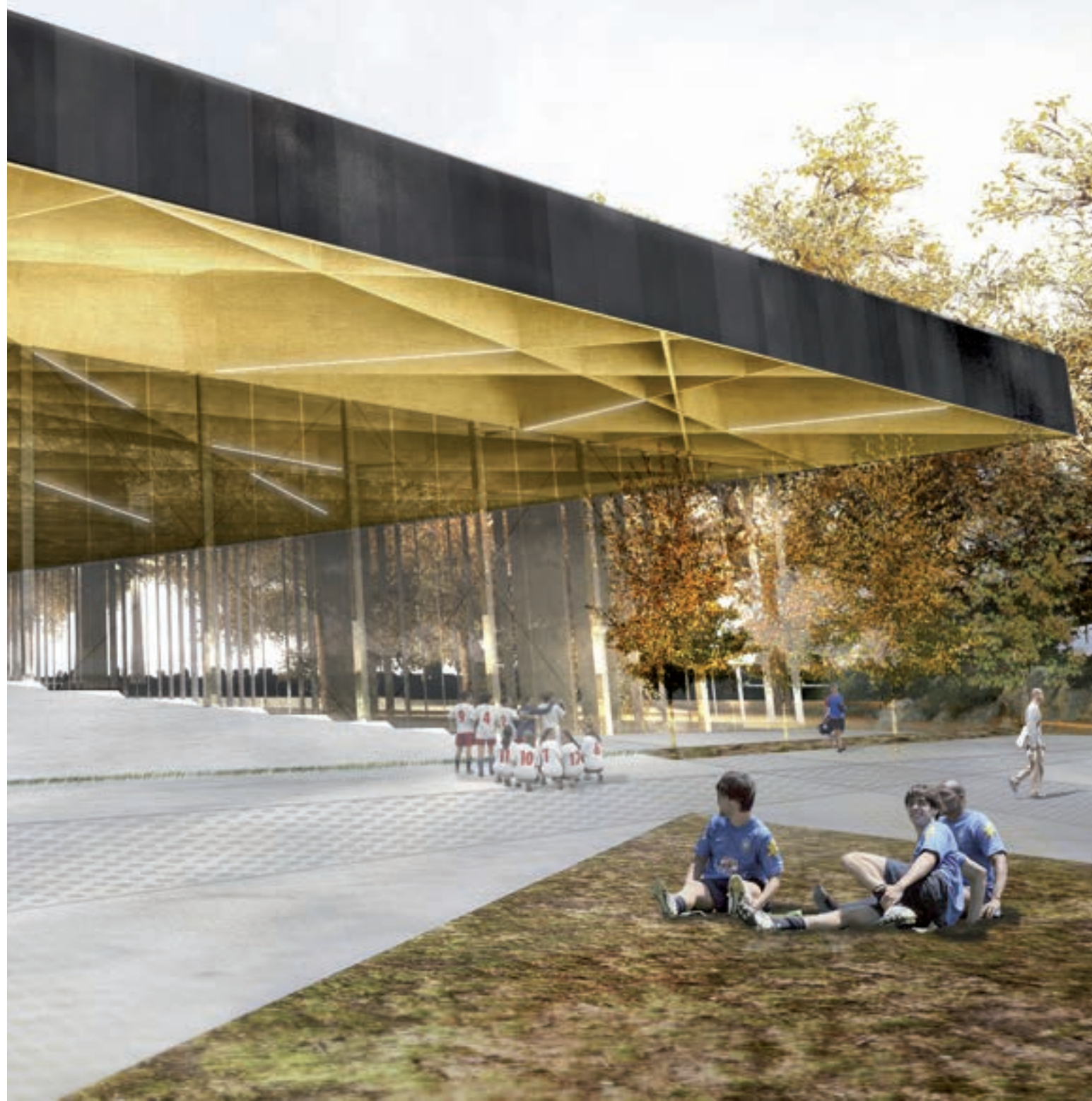


③

Finally, we should highlight two unusual conclusions drawn by the jury. Firstly, as it was the case for the Saint-Laurent Sports Complex competition in 2010, and as Jean-Pierre Chupin mentioned in his editorial on the competition (November 2012), the jury decided to publish not only the winning proposal but also a list of recommendations to the winners, which they considered to be “essential to the development of the project.” This highly unusual double operation enabled the jury to assume a more complete role in the design process than is normally seen in design competitions. Secondly, in addition to naming a winner, the jury awarded a special mention to Éric Pelletier/GLCRM, thus recognizing the quality of the architectural ideas of a non-winning project. The history of architectural design competitions is rich with projects that, while not being identified as winners, deserve this level of appreciation, either for the quality of the design solution they propose or for the relevance of the disciplinary questions they raise. The fact that the jury report ends with these unusual conclusions, reminds us that architectural competitions should not be solely seen as the means of selecting a solution to a given problem, but also as a process of collective construction.



COMPLEXE DE SOCCER ST-MICHEL



Agrandissement de la bibliothèque Saul-Bellow Competition (2011)

General information

- Δ Location: Montreal, Quebec
- Δ Commissioned by: City of Montreal, borough Lachine
- Δ Project competition

Jury

Daniel S Pearl*
Louise Bédard
Julie-Anne Cadella
Anne Carrier
Maxime-Alexis Frappier
Alex Polevoy
Patrice Poulin

Projects — 7 (1 stage)

- ① Chevalier Morales Architectes
- ② Manon Asselin + Jodoin Lamarre Pratte, architectes en consortium
- ③ Le consortium Brière/Gilbert/Blouin/Tardif + associés
- ④ Les architectes Faucher Aubertin Brodeur Gauthier
- ⑤ Dan Hanganu, architectes
- ⑥ Labonté Marcil/Cimaise-FBA/Éric Pelletier, architectes en consortium
- ⑦ Atelier In Situ

Competition details on www.ccc.umontreal.ca

Saul-Bellow, an Integrated Design Library

Louis Destombes, 2014-05-20

The expansion of the Saul-Bellow Library was subject to a design competition in 2011, the first of its kind to insist on an “integrated design process.” Three years later, with Chevalier Morales’ winning proposal now under construction, it is interesting to review how the architects responded to the challenges presented by this qualitative process, and moreover, to recognize their particular methods.

In 1984, the City of Montreal decided to honour the famous Canadian-American author Saul Bellow by naming the public library in his home borough of Lachine after him. The building was built in 1975, a year before he won the Nobel Prize for literature. Years after Bellow’s death in 2005, the borough planned a project for the expansion of the library to increase the floor area by more than 80%, totalling 2,600 square metres, simultaneously changing the way the library functions as well as its capacity. The objective was to give the library an “innovative image,” which has come to be expected of 21st century libraries, knowing that the existing building needed to be conserved and integrated into the new building. The project is part of a larger trend in Quebec, in a decade rich with new public library projects. Beginning with the *Grande Bibliothèque du Québec* competition in 2000, no fewer than 13 library

design competitions were organized in the subsequent 13 years, resulting in 140 projects.

The organization of the Saul-Bellow Library competition distinguishes itself from this long list of competitions for a number of reasons, including an unusually high number of teams selected to compete: seven teams, three of which were consortia, whereas the average for this type of competition is four competitors. The jury adopted a scoring system, weighted according to the judgment criteria, in order to rank the competitors, with the winner being the one to accumulate the most points. Another notable particularity of the competition is the request for an integrated design process (IDP) from the onset, in order to ensure consistency between the environmental requirements, the goal to attain LEED Gold certification, and, of course, the architectural quality in the development of the project. The competition program specified that all relevant stakeholders would revise the winning proposal afterwards. On top of this, the competitors needed to convince the jury of their proposal’s strength, as well as its openness to integrated design. Even though this aspect of the competition was more or less important to each competitor, it certainly influenced the judgment insofar as “the potential for the



①



③



②



④

evolution of the concept in the future with regard to IDP” was one of the seven criteria, accounting for 25% of the grade along with the “flexibility of the planning.”

In spite of these unusual constraints, the question of the integration of the existing building into a new one produced remarkably varied architectural responses. While some teams, such as Faucher, Aubertin, Brodeur, Gauthier (FABG) and Atelier In Situ, relied on the addition of a prominent roof to ensure the unity of their proposal, others, such as the Labonté Marcil, Cimaïse-FBA and Éric Pelletier consortium, presented a project based on the existence of an articulated façade that encompassed both the old and the new. A handful of projects proposed a volume around the existing volume, such as Dan Hanganu and Chevalier Morales, who both favoured the expression of a suspended box. The Manon Asselin and Jodoin Lamarre Pratte (JLP) consortium, as well as Brière Gilbert and Blouin Tardif, presented partially opened forms. The jury report reveals that in the first round three projects were eliminated based on arguments related to their architectural quality—a lack of articulation, unnecessary complexity of circulation, or even the inadequacy of the architectural approach. FABG’s project was eliminated in the second round,

deemed too costly and “difficult to rationalize,” despite a particularly developed concept that had earned a high score. Chevalier Morales’ project, deemed “flexible, nonrigid” and “responding to criteria without formal dogmatism,” was declared the winner, ranking above Manon Asselin/JLP and Brière Gilbert/Blouin Tardif, whose projects offered simpler spaces with less interesting interior circulation.

When reading the jury report, you might think that the project is rather banal and sober, but that is not the case. From the outside, the new building asserts its presence with a suspended and partially cantilevered volume, as well as an elegant profile, which creates a contemporary signal. The variable thicknesses of the volumes—sometimes treated as technical areas, sometimes as livable space—demonstrates the team’s ability to play with perception of scale in order to create a building integrated into its urban context. Inside, these architectural devices define autonomous spaces while ensuring transparency and continuity in plan and section, through the use of hoppers, mezzanines, and double heights. This volumetric and spatial work is complemented by the building’s envelope, which is at times a curtain wall and at times a translucent screen



⑤



⑦



⑥

whose design holds the potential for a rich tectonic expression. The project's approach, its quality of spaces, and architectural language are clearly expressed without being too rigid. This strategy is also apparent in Chevalier Morales' other recent proposals, for the schemes developed were also successful in winning other competitions.

Implementing the IDP process allowed the jury to consider projects more openly, keeping in mind the subsequent step where the winning project would go through the necessary technical adjustments. Despite using a quantitative evaluation system based on a specific assessment scale, the potential of the architectural approach to achieve LEED Gold certification and respect the budget were evaluated, for in the jury report it is clearly stated that "the IDP represents an effective tool to meet these requirements." This freedom clearly had an enormous impact on the judgment process, as the jurors were able to focus on the "potential" architectural qualities (as the LEAP researchers are fond of saying) of each proposal. Postponing the technical aspects tied to the construction of the project until a post-competition stage helped raise the level of discussion in terms of architecture, albeit leaving unresolved the

aspect of effective economic and ecological construction solutions for the building process. In this case, how can we be sure that IDP discussions really are related to the improvement of architectural solutions given during a competition, rather than to the systematic questioning of their pertinence?



3 Competitions in Ontario : Kitchener City Hall (1989), Markham Municipal Building (1986) and Mississauga City Hall (1982)

General information

- △ Location: Kitchener, Markham and Mississauga
- △ Commissioned by: Cities of Kitchener, Markham and Mississauga
- △ Project competition

Jury

Jan Ciuciura, Alan Colquhoun, Richard Henriquez, Beverley Hummitzsch, Peter Rose, Tom Januszewski, Ron Moran, Larry Wayne Richards, James C. Strasman, Ronald J. Thom, George Baird*, Russell Edmunds, Douglas Kilher, Phyllis Lambert, Jerome Markson, James Stirling

Kitchener City Hall — 11 (stage 1) — 5 (stage 2)

- ① Kuwabara Payne McKenna Blumberg
- ② Dunlop Farrow
- ③ Teeple Stephen [...]

Markham Municipal Building — 3 (1 stage)

- ④ Arthur Erickson Architects
- ⑤ Moriama & Teshima Architects [...]

Mississauga City Hall — 246 (1 stage)

- ⑥ Jones & Kirkland Architects
- ⑦ Barton Myers Associates Architects/Planners [...]

Competition details on www.ccc.umontreal.ca

When Young Firms Were Still Welcome to Competitions: Three 1980's City Hall Competitions in Ontario

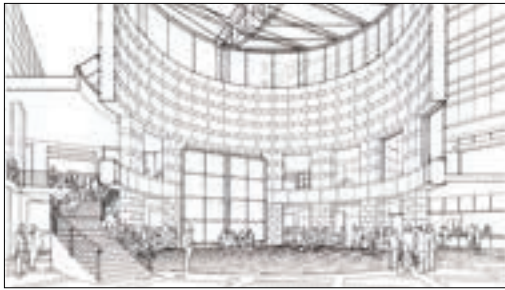
Jean-Pierre Chupin, 2014-07-01

Who among us can recall that the symbolic civic buildings of Markham, Mississauga and Kitchener, which so accurately captured the zeitgeist of the 1980s, came about through design competitions? Or additionally, that those competitions were accessible to young architecture firms? Competitions are means rather than ends and it is normal to forget buildings origins once we are left with the concrete result. Yet, the history of these competitions deserves to be revisited; twenty-five years later the comparison is illuminating.

The *Canadian Competitions Catalogue* has recorded only eleven competitions concerning town or city halls. Of these, the most historically remarkable—if only for the sheer quantity of submissions (over 500 from around the world)—remains Toronto's City Hall competition, held in 1958. This remains one of the few international competitions to be held in Canada until the end of the 1980s. It is also worth noting the fact that Toronto's City Hall was again the object of a competition forty years later, this time for its renovation. The idea of a competition for a city hall design was taken up by Winnipeg in 1959, Red Deer and Chomedey (Laval) in 1961 and Brantford at the end of the 1960s. The idea was picked back up again in Edmonton in 1979 and Calgary in 1981, before

culminating with Mississauga, Markham and Kitchener in 1982, 1986 and 1989 respectively. Thus, six of the eleven competitions were held in Ontario, three in Alberta and merely one each for Quebec and Manitoba. What do these competitions have in common? Surely, they constitute a sort of timeline for the emergence of a symbolic Canadian modernity, as these cities were experiencing an economic and demographic boom at the time.

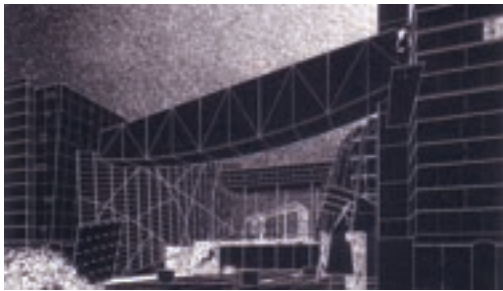
Only three of these competitions are documented in the *CCC*, as, surprisingly, the archives are not easily accessible. Even the large administrative machine that is the City of Toronto has never taken the time to properly archive its competitions, beginning with the international one in 1958. For Mississauga, Markham and Kitchener, the simple fact that public figures such as James Stirling, Phyllis Lambert, Arthur Erickson, George Baird and Larry Richards played a decisive role in the competition, fuelled publications to follow and, in a way, inscribed these civic endeavours firmly within a Canadian history. The Mississauga City Hall competition garnered no fewer than 246 projects. While the number of firms engaged in the process was notably smaller than that number, one will notice that some architects submitted more than one proposal, resulting in many versions of the civic building/



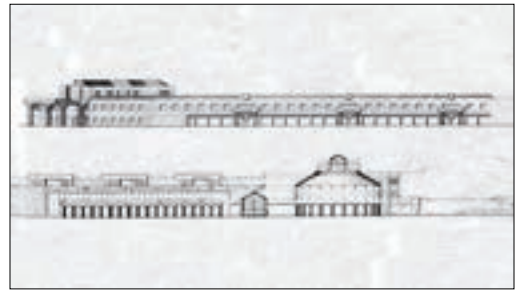
①



③



②

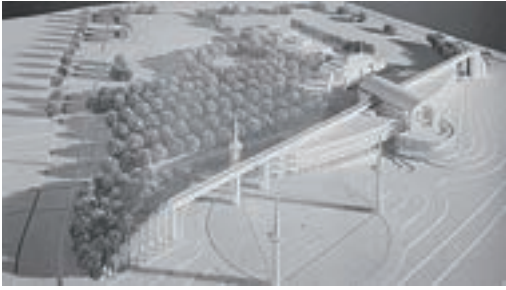


④

civic square configuration requested in the competition brief. Nearly every Ontarian practice in business at the time competed in the Mississauga competition, no doubt placing much hope, in a period of economic downturn, in this far-reaching initiative organized by George Baird. As an architect and theoretician whose career reached its apex in the early 2000s, Baird played a decisive role in the outcome of many civic building competitions of the era. Phyllis Lambert, who was at the time actively preparing her Canadian Centre for Architecture project, participated in the jury, as did James Stirling, an English modernist and recent convert to the historicizing delights of postmodernism due to the influence of Leon Krier and Charles Jencks, both of whom must have certainly appreciated the outcome of the Mississauga competition. Architects from across Canada—including Quebec—risked participating in this international competition, eventually won by the Toronto firm Jones and Kirkland which had been founded four years earlier and would, in the following two decades, go on to specialize in urban design. Jones, a British expatriate, later joined Jeremy Dixon in London where they founded Dixon Jones Architects, while Kirkland, educated in the United States and having worked for a brief moment with Barton Myers in 1976, would turn to urban planning and found The

Kirkland Partnership Inc. in Toronto. The competition result was purely a product of the postmodern algorithm: complex yet 'significant' forms, changes in scale, grand perspectives and strong, cut-out geometries. The project was featured on the cover of *Progressive Architecture* in 1987, the year of its inauguration, and the architects received a medal from the Governor General in 1990. In the June 1987 edition of *Canadian Architect*, Ed Zeidler—a defeated contestant in the competition—bitterly critiqued the built project, criticizing the competition, the urban context and "architecture of the postmodern condition" in equal measure. Twenty years later, the project was still considered a "touchstone of Mississauga's architecture" in local print, but its symbolic value started to wither and lose its strength of civic constitution by way of a vain polemic concerning its aesthetic. In 2013 it was featured in an online poll of 'ugly' city halls in which commentary compared its appearance to that of a prison, leading to the local headline: "Do we have the world's ugliest city hall?" (Mississauga News, October 24, 2013).

The Markham City Hall competition was organized by George Baird as well, though this time with strict competition rules as only three firms were invited to participate. Arthur Erickson was encouraged to compete,



⑤



⑦



⑥



①

and ultimately his proposal was preferred over that of Moriyama and Teshima Architects, and even more so over the scheme presented by Barton Myers Associates (who had almost won the Mississauga competition four years earlier). Excluding Ronald J. Thom or Larry Wayne Richards, the jury was far more anonymous and less deterministic than it had been in the case of Mississauga. The program clearly requested a “symbolic embodiment of the city...an identifiable image,” and asked that the competitors take into account the duality between a multicultural and technological city. Erickson, who was at the time busy with various projects in the Middle East, signed the concept but had little to do with the construction, the bulk of which he encountered at the time of the building’s inauguration. The genesis of the construction and Erickson’s involvement was recounted in an ingenuous yet respectful article written by the project manager, Joseph Galea, in the July 2009 issue of the *Architect’s Journal*. The reflecting pool, a typical attribute of institutional constructions at the time, certainly caused a few headaches for the design team on a technical level, but it softened the building’s symmetrical geometry and convinced the jury, who praised the symbolic image as the “most appropriate to represent the city of Markham.” Technical compromises were necessary however, as the

porous surface of the basin did not sufficiently retain water, and the introduction of chlorine—a harsh solution—saddened Erickson, nixing his intention for a natural lake. For many reasons this was not Erickson’s greatest project, despite the fact that he was awarded, that same year, the gold medal from both the American Institute of Architects and the *Académie d’Architecture* in France. Erickson’s website later displayed the project under the “conceptual design” category, as its construction had been entrusted to a local firm.

Clearly abandoning postmodern recipes, Kuwabara Payne McKenna Blumberg’s winning proposal for the 1989 Kitchener City Hall relied on a composition of complex forms and volumes in order to tie the building into its urban surroundings in a subtle yet distinctive manner. The competition, organized by Detlef Mertins, gathered a balanced yet demanding jury, drawing Canadian architects Peter Rose and Richard Henriquez around the influential theoretician and historian Alan Colquhoun in a two-stage enterprise which produced high quality projects and presented a great opportunity for less experienced firms. Most notable is the proposal by the young firm Saucier et Perrotte (the ‘+’ had not yet linked their perfect tandem), which, while not winning first prize,



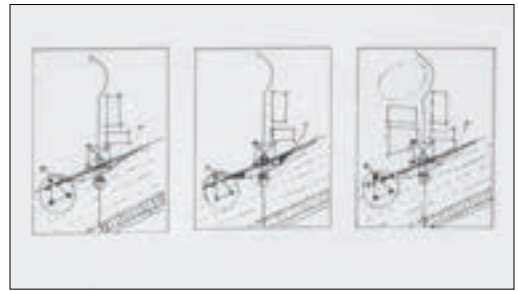
②



④



③



⑤

maintained the jury's attention into the second phase. This began a prosperous period for this new Quebec firm in the Ontarian context. The Kitchener competition, however, allowed for the construction of a flagship project for the young firm Kuwabara Payne McKenna Blumberg, founded two years earlier in 1987. To this day, the project manages to mark its urban environment, no doubt because it did not seek to organize it within a classical geometry or reflect it in a basin of still water. The competition was presented in a superb monograph, the likes of which are no longer published today; it gathered Larry Richards and George Baird around Tom McKay, Detlef Mertins and Douglas Shadbolt, and even rallied the reflections of Brigitte Shim, who continues to represent the newfound place of female architects in the Canadian architectural canon. In an interesting aside, Brigitte Shim, co-founder of the brilliant Shim-Sutcliffe team, was working in Baird Sampson's Toronto office at the time, a position she would resign from in 1987 in order to found her own firm, while Howard Sutcliffe was still a member of the team behind the winning proposal at Kuwabara Payne McKenna Blumberg. A few years later, in 1991, Sutcliffe became the first recipient of the Ronald J. Thom award for Early Design Achievement granted by the Canada Council for the Arts, while the new Shim-Sutcliffe team

was preparing to receive the Governor General's Award for the Don Mills Garden Pavilion and Reflecting Pool. As for Bruce Kuwabara, he now presides over the Canadian Centre for Architecture alongside Phyllis Lambert.

With the current regulations penalizing young architects in many Canadian competitions, particularly in Quebec where these rules are intended to protect clients against the inexperience of young firms, only Erickson would have been authorized to participate in any of these three Ontarian examples of the 1980s. Neither Jones, Kuwabara, Payne, McKenna, Blumberg, nor Saucier or Perrotte, would have had a chance in these important public commissions. Although competitions may not change the world, studying them is often very telling; it allows us a better understanding of both the history of architecture and the history of prejudice, both of which competitions tend to underline, including here in Canada.

Concours d'idées pour la reconstruction et la réutilisation de l'église Saint-Paul d'Aylmer Competition (2009)

General information

- △ Location: Gatineau, Quebec
- △ Commissioned by: *Le Conseil de fabrique de la paroisse Saint-Paul d'Aylmer*
- △ Ideas competition

Jury

María Inés Subercaseaux*, Lyne Blanchet, Dinu Bumbaru, Claude Charbonneau, Jean-Charles Ferland, Michel-Rémi Lafond, Sylvie Lauzon, Marie Roy, Pierre Tanguay

Projects — 9 (1 stage)

- ① Brault/Lapointe Magne
- ② Labonté Marcil
- ③ Jodoin Lamarre Pratte
- ④ Fraser
- ⑤ Eustache/Humphreys/Miron
- ⑥ Baczynski/McEvoy/Nadon
- ⑦ Kerba-Landry
- ⑧ Campos/Gupta
- ⑨ Ed. Brunet et associés

Competition details on www.ccc.umontreal.ca

What Life After Death? A Competition to Rebuild the Church of Saint-Paul in Aylmer

Nicholas Roquet, 2014-08-20

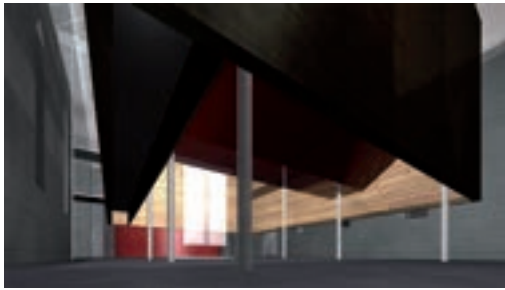
Held in 2009 by a Catholic parish in the Gatineau neighborhood of Aylmer, this one-stage competition aimed to develop ideas for the reconstruction and reuse of a late 19th century that had been gutted by fire. While it attracted only nine proposals by Canadian architects, and little media exposure outside the Outaouais region, it is noteworthy both for the quality of the winning entries and for that of the jury, three members of which are nationally renowned heritage experts. For the most part, the competition results offer an unusual perspective on architects' current attitudes toward the overlooked importance of cultural heritage. Should we leave it as is? Should we restore it to its original state? Or, should we take advantage of a catastrophic event in order to rethink the monument in a different way?

While relatively rare, this type of intervention is a powerful indicator of how approaches to architectural conservation evolve over time. When the campanile of Saint Mark's in Venice collapsed in 1902, the architect and restorer Luca Beltrami exclaimed, "*Dov'era, com'era.*" From this point of view, Italy had no choice but to rebuild the structure exactly where it stood before, in strict accordance with its original appearance. Likewise, when Notre-Dame cathedral in Quebec City burnt down in 1922, architects Raoul Chênevert and Maxime Roisin undertook the reconstruction of the same

sumptuous interior decor that was first created in the 18th century. In this case, only the outer walls were spared.

In the aftermath of World War II, however, the extent of destruction and, especially, the rise of architectural modernism led to other, more restrained solutions. For instance, in Coventry, British architect Basil Spence chose to leave the walls of the medieval cathedral in a state of ruin, as a memorial to the martyrdom endured by the city during the Blitz. To accommodate worship, he built a new nave with a reinforced concrete structure and sandstone façades.

This mixture of respect and distance toward historical monuments also characterizes several modernist architectural projects in Canada—most notably the reconstruction of the Saint Boniface Cathedral in Winnipeg (1972) and the Sacré-Coeur Chapel inside the Notre-Dame Basilica in Montreal (1978). Each of these projects represents destruction by fire, an irreparable break in the life of the monument. In Saint Boniface, Étienne Gaboury erected a smaller church over the former chancel, but left the remainder of the ruined cathedral open to the sky—thus turning the original nave into an immense and solemn antechamber. In Montreal, architects Jodoin Lamarre Pratte faithfully recreated the Sacré-Coeur Chapel's carved



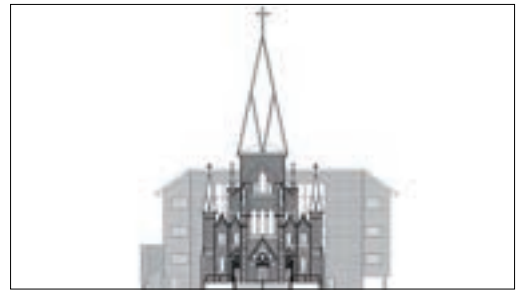
①



③



②



④

woodwork, but without its original polychromy. Above, they suspended an austere wooden vault to protect—without touching—the reconstructed decor. Stripped of colour and lit from above, this chapel seems more a vestige than a living place of worship.

Unlike the examples discussed so far, the Church of Saint-Paul is neither a major religious monument nor an architectural landmark. Nonetheless, both the competition's premise and its results suggest that a new approach to religious heritage is emerging. Indeed, in contemporary Quebec, to rebuild a church has essentially become a problem of scale and use. How does one adapt the vast interior of a traditional church to the very modest scale of present-day religious practice? If worship is made to coexist with other, more mundane uses, how can we reconcile the church as an architectural sign with its reality as a place? And since a church becomes a building like any other when it is stripped of its sanctity, how can it maintain its importance within the community? At Saint-Paul, competitors were confronted with these issues, as the brief asked them not only to develop a formal strategy for rebuilding, but also to imagine new uses for the future.

Brault/Lapointe Magne Architects' winning entry proposed minimal interventions on the outside, treating the church

walls as a neutral envelope. As for inside the church, there were major changes, including reshaping the interior by inserting bold new volumes into it. In the nave, a wooden hull suspended from the roof and hovering above the floor creates a space for intimate worship. Thanks to its variable configuration, it can also be used as a venue for theatre and concerts. Lodged in the chancel, there is also a four-story silo-like structure containing community and rental spaces.

Labonté Marcil Architects' second-place winning entry relied on a very different strategy; it was above all an intervention on the surrounding landscape, thus determining the site's meaning and new collective purpose. Largely reused as a public library, with a small space set aside for worship, the church opens to the east onto a large, festive plaza, which features a stage and a sloping, lawn-like auditorium, as well as a public market. This institutional block is completed at one end by a new apartment complex facing the street.

The most radical questions, however, are raised by architects Jodoin Lamarre Pratte, who won third prize. While the other winning entries seek to recreate the original church's massing, Jodoin Lamarre Pratte exalts the ruins' spectral quality by wrapping them in steel mesh. The main access to the building is provided by a ramp that slopes down towards



⑤

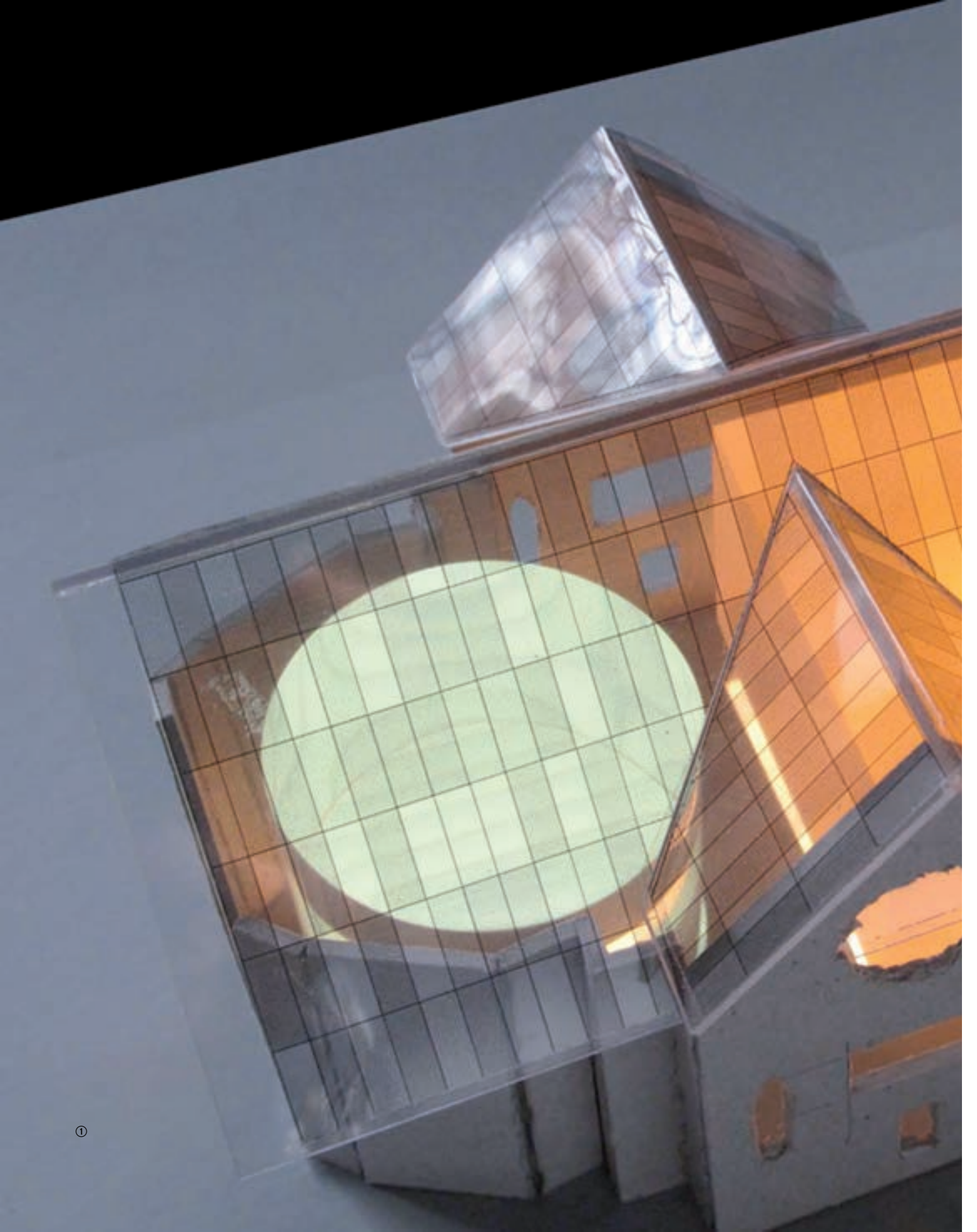


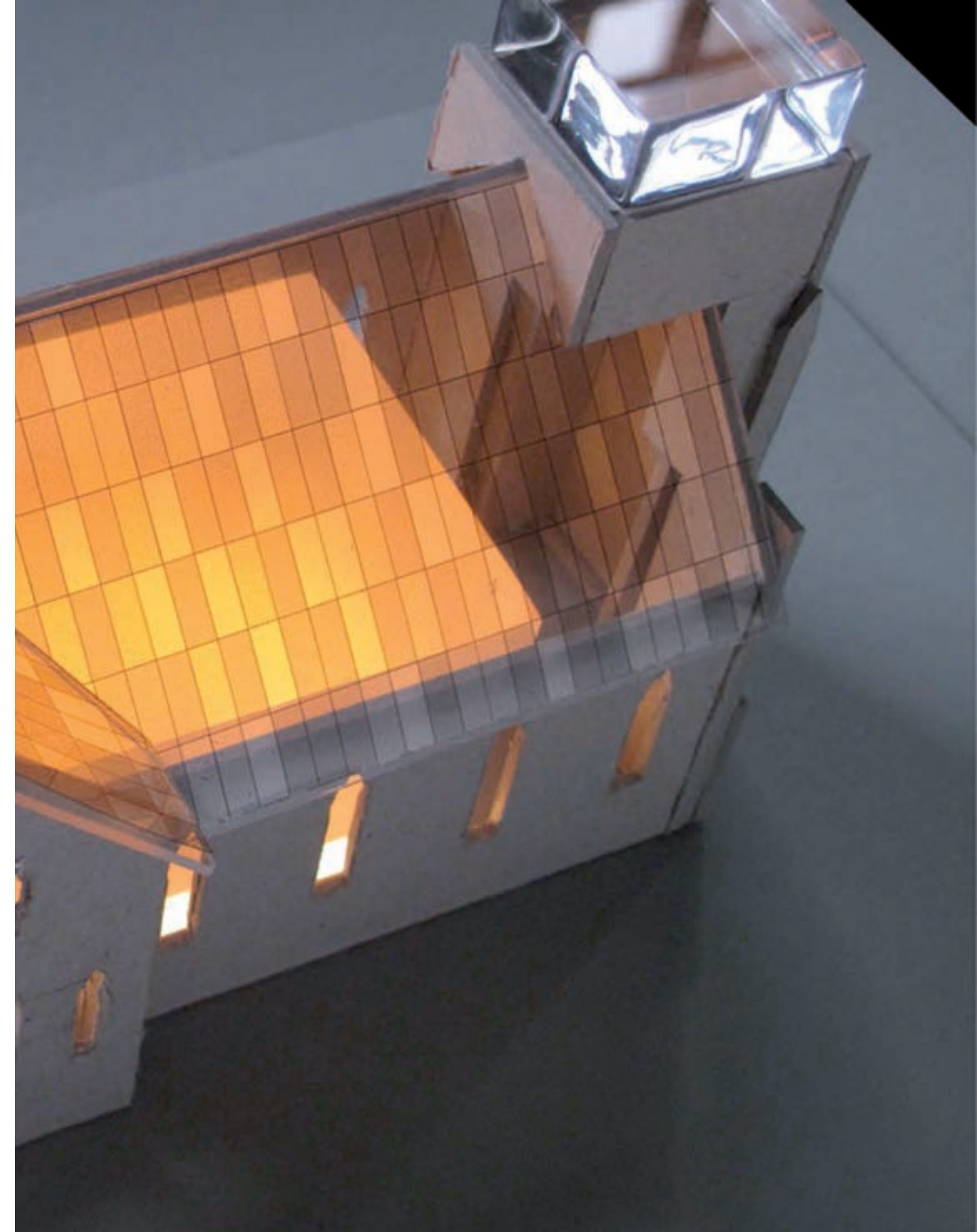
⑥

new public spaces located below ground. While this idea suggests a wide range of possible uses inside the building, none are fixed to a specific location. Here, worship has evolved into a transparent public space.

None of these winning entries are fully developed, and they all refrain from transgressing late 19th century church typology (the bell tower, the gabled roof, and the axial layout). Nor will they ever be built, because of the instability of the masonry and the high cost of reconstruction, which led to Saint-Paul's demolition shortly after the competition. Viewed as imaginary schemes, even these proposals contain many challenging hypotheses that will eventually need to be tested. After all, a great number of churches elsewhere in Quebec are likewise fated; they are closed to worship, wholly or in part.







National Housing Design Competition: Shawinigan, Mississauga, Vancouver, Saskatoon, Saint John (1979)

General information

- Δ Location: Saskatoon, Saskatchewan
- Δ Commissioned by: *Société canadienne d'hypothèques et de logement (SCHL)*
- Δ Ideas competition

Jury

G. Baird*, G. Anderson, J. Rockliff, C. Stecheson, C. Wiens, J. Baker, L. Birtz, G. Legault, J. Ouellet, H. Fliess, M. Kirkland, J. Russell, W. Sanderson, J. Shimwell, F. Chan, B. Hemingway, A. Lloyd, L. Tye, C. Cullum, C. Hennessy, D. Johnston, R. Player, P. Skerry, L. Ricard

Shawinigan — 5 (1 stage)

- ① Felice Vaccaro [...]

Mississauga — 11 (1 stage)

- ② Aldo Piccaluga [...]

Vancouver — 8 (1 stage)

- ③ Paul A. Grant [...]

Saskatoon — 3 (1 stage)

- ④ Sturgess Donnell Associate [...]

Saint John — 4 (1 stage)

- ⑤ Terence Cecil [...]

Competition details on www.ccc.umontreal.ca

National Housing Design Competition: a 1979 Monster Competition by the CMHC and the Canadian Housing Design Council

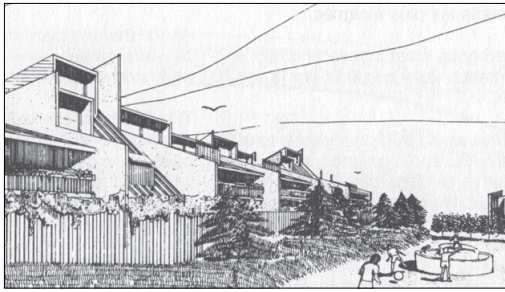
Georges Adamczyk, 2014-09-03

The Canada Mortgage and Housing Corporation (CMHC) is an integral player in the development of urban forms in Canada. Not only does the CMHC provide recommendations for viable domestic space planning, it also promotes the use of safe, affordable, and sustainable constructive principles, and stimulates the creativity of developers, contractors, municipal officials, planners, and architects. In the same vein, the CMHC has produced numerous publications focused on technical, social, and economic research that have contributed to the enhancement of Canada's architectural culture. The planning of domestic spaces has been further advanced by *Habitat* magazine. The magazine served as an enlightening guide for residential architectural projects from the 1950s until the 1980s. Additionally, *La construction à ossature de bois* is a book that has been regularly republished since its first publication in 1967. Many consider it the authority on housing construction in Canada; could say that it is the Vitruvius of the North American home.

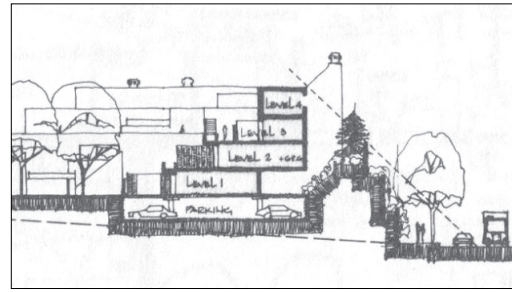
Launched during the 1979 energy crisis, the National Housing Design Competition, organized by the CMHC and the Canadian Housing Design Council, fell within the aforementioned proactive approach.

The competition focused its intentions on finding innovative solutions that encouraged the densification of suburban territories and addressed looming energy concerns, while combining elements of accessibility to individual housing with the desire for sustainable communities. During this competition, the CMHC put aside its usual focus on individual homes. Instead, the organization concentrated on high-density housing that incorporated landscape and recreational amenities, while taking into account the inevitable constraints of suburban sprawl. In sum, the competition's question was: How do we design residential models that generate high-quality environments, good neighbourliness, and the enhancement of family life?

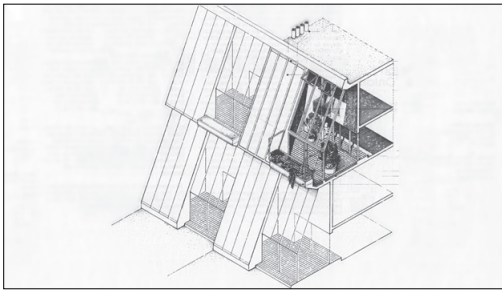
George Baird was the professional advisor and the president of the jury—or more precisely the five juries, since the competition spanned five regions. The regional breakdown included the Atlantic region, the Quebec region, the Ontario region, the Prairies region, and the British Columbia region. In fact, the competition was comprised of five sub-competitions, each with its own site. The only changing variable in the program for each was density, ranging from 25 to 75 houses per hectare. Furthermore, the competition strived to promote the



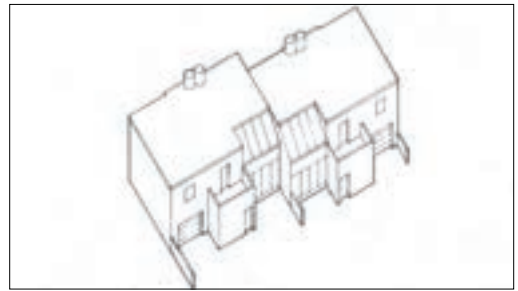
①



③



②



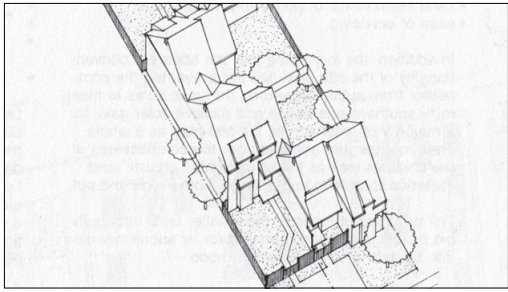
④

idea of regionalism in the proposals, which indeed impacted the residential models being proposed, by adding climatic, cultural, and historical particularities.

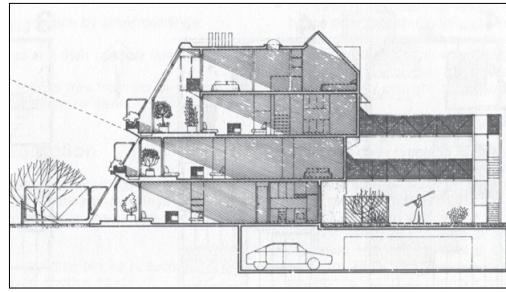
Density and regionalism were at the core of each proposal's contextual interpretation of the site. The sites were envisioned as a representation of the five regions' suburban development, which, in turn, lead to a different research perspective for each region. For example, many competitors from the Mississauga, Ontario, region, whose site required a very high density, saw the competition as an urban composition exercise based on generative morphological innovations of public spaces. As for the competitors from the Atlantic and the Prairies regions, whose respective sites did not require a very high density, they put more emphasis on the individual dwelling and its private outdoor extensions. The competition was unable to determine a winner, which inevitably conveyed a sense of failure. Here, the architectural potential resides in the competition brief rather than in the proposals. The jury members' comments, which were structured based on different priorities, illustrate the lack of consensus between "progressive" and "culturalist" trends, highlighting the still-relevant distinction proposed by Françoise Choay in

her studies on the history of urban planning. However, this distinction is influenced by other trends that were timidly considered by the jury: Pop Art for Sturges Donnell and Associates' project in the Prairies region, Historical Pastiche for Andrew Lynch's project, Evolution (Grow Home Concept) for Terence Cecil's project in the Atlantic region, Irony for James H. Jorden's project, and Rationalist for Dunker Associates' project in Ontario. Even today we can be surprised by the utopian twist of the Piccaluga brothers' project in Ontario, and we can still be in awe of Naomi Neumann's sensible approach, in which the meaning of amenities is magnificently illustrated in her drawings. Her drawings resemble those of Atelier Bow Wow; it is probably the most interesting project out of the five that were awarded a mention for Shawinigan in the Quebec region.

Finally, the region that seemed to stand out was British Columbia. The Vancouver site was presented almost as an autonomous island, bordered by streets on three sides. The site conditions and the very high density that was required favoured very unique projects. Instead of proposing a prototype stemming directly from the site, Paul A. Grant's project, which is the only project that received a special mention in this region, offered



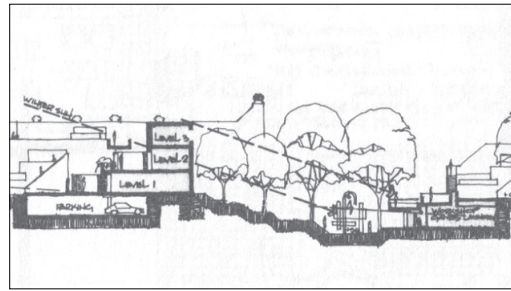
⑤



②



①



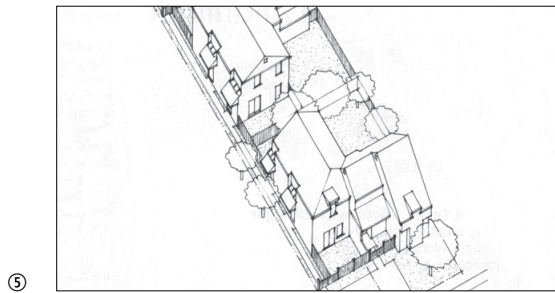
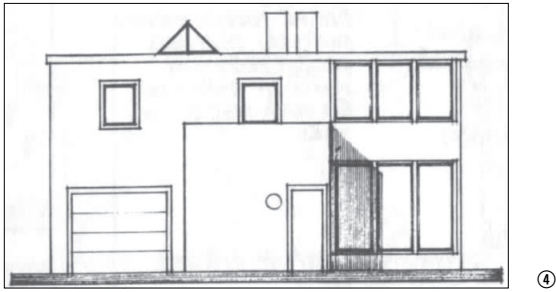
③

an effective implementation of a conceptual model on a specific site. Examining the competition results, we can see that the jury was more or less selective:

- For Mississauga (Ontario region), eleven projects were selected out of twenty-two submissions;
- For Shawinigan (Quebec region), five projects were selected out of fifteen submissions;
- For Vancouver (British Columbia region), eight projects were selected out of fifteen submissions;
- For Saskatoon (Prairies region), only three projects were selected out of nineteen submissions;
- For Saint John (Atlantic region), four projects were selected out of seventeen submissions.

The jury report indicates that the projects were either judged as a whole or judged taking into account the potential of some aspects of a project for its overall benefit. The harmonization of the different juries in the five regions clearly presented some difficulties. This certainly explains the lack of positive feedback obtained by the competition at the time.

To critically review the entire body of projects would be a difficult task, because not all of them are accessible. Indeed, we only have the proposals that were selected. Is there a singular project that could have escaped the jury's attention? Would the outcome of this "monster" competition have been better if young architects could have participated? According to George Baird, division among jury members was strong. He writes in the jury report's introduction, "It is partly a matter of philosophy and partly a matter of generational conflicts." More generally, if some projects vaguely evoke the *Siedlungs* by Bruno Taut (in Berlin) and Ernst May (in Frankfurt) in the thirties, while some others are inspired by new, postwar Scandinavian cities like Tapiola in Finland, none actually manage to meet the ideal ambitions of city suburbs as imagined by Humphrey Carver in his famous book *Cities in the Suburbs*, published in 1962. Humphrey Carver chaired the CMHC research committee from 1948 to 1965 and was well known for being involved in his community. Attentive to the development of cities (just like Lewis Mumford), very socially committed, and doubtfully inspired by the garden cities and new towns in his home country of England, Humphrey Carver saw the development of the suburbs as an opportunity to reinvent the city. His lessons have seemingly been



forgotten by competitors, or they were perhaps already subject to questions raised by Jane Jacobs in her 1961 book *The Death and Life of Great American Cities*, which paved the way for harsh criticism of urban sprawl. After all, we must not forget that the design of Seaside, Florida, began in 1979. This competition may have been a missed opportunity, as it could have spared us the “McMansions” that are proliferating in our suburbs.

Réaménagement et agrandissement de la bibliothèque de Pierrefonds Competition (2013)

General information

- △ Location: Pierrefonds, Quebec
- △ Commissioned by: City of Montreal, borough Pierrefonds-Roxboro
- △ Project competition

Jury

Jacques Plante*, Guylaine Beaudry,
Michel Beaudry, Sophie Charlebois,
Dominique Jacob, Phyllis Lambert,
Oscar Ramirez

Projects — 4 (1 stage)

- ① Chevalier Morales Architectes + DMA architectes
- ② Atelier Big City + FSA Architecture + L'OEUF
- ③ BGLA + coarchitecture
- ④ Dan Hanganu + Groupe A

Competition details on www.ccc.umontreal.ca

Pierrefonds Library Expansion: An Urban Connector

Carmela Cucuzzella, 2014-10-08

Twice since the turn of the century, Phyllis Lambert has been part of the jury for a Quebec library competition. The first competition was in 2000 for the *Grande Bibliothèque du Québec*, and the second was in 2013 for the expansion of the Pierrefonds Library. The *GBQ* was the beginning of a rich legacy of library competitions in Quebec, as Quebec has organized close to 15 library competitions since. The Quebec population is now in an ideal position to ask for a public debate on quality and innovation in this field.

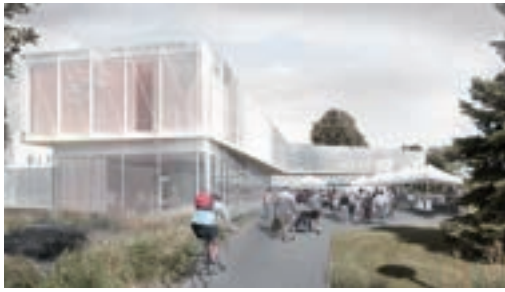
With a budget under 20M\$, the Pierrefonds Library competition was not only about a library; it was equally about integration with an existing building, the reconstruction of the urban form, and showcasing the surrounding park. In some ways, it was analogous to the 2009 Saint-Laurent Library competition, where competitors were required to “design an urban landmark.” Both libraries are located at the periphery of downtown Montreal and both had to showcase the surrounding green space. But there was a fundamental difference with Pierrefonds, a historical library from the 1980s that had to be repurposed, which brought on its own share of constraints and opportunities. Chevalier Morales Architectes participated in both competitions and won the Pierrefonds Library competition. Observed in most competitions today, sustainability was an important

criterion, however, the general sustainable features of the building were not the focus. Instead, the organizers emphasized the location, including the local richness of the site as a place of abundant resources, the stimulation of local citizen engagement and activity, and the local cultural development that such a place could engender in terms of creativity and knowledge. In other words, competitors were asked to think of the library as an ecosystem.

How did the finalists innovate within these possibly conflicting requirements, with projects that had to dialogue with this heterogeneous context? The four finalists included:

- Atelier Big City + FSA Architecture + L'OEUF;
- BGLA + coarchitecture;
- Dan Hanganu + Groupe A;
- Chevalier Morales Architectes + DMA architects.

Atelier Big City + FSA Architecture + L'OEUF chose to gather the majority of the library on one floor, and included a rhythmic series of skylights and courtyards. This frank and bold decision provided an effective connection to the surrounding garden, however, in the eyes of the jury the schema presented a series of challenges in terms of access



①



③



②



④

and control of entrances—crucial questions of security for a library. The fact that complementary services were located in the only vertical element, in the form of a tower, was not convincing.

The BGLA + coarchitecture proposal gathered a series of classic tectonic devices interpreted almost literally. The intricate brickwork, which constitutes the majority of the project's materiality, covers the entire form. Surprisingly, included is a large hearth in the main space (Semperian?), perhaps pushing the metaphor of a "home away from home" too far.

The modernist flavour of Dan Hanganu + Groupe A's project focused on an entirely different element. Hanganu, in a lyrical voice, did not hide from a certain admiration for the existing building, designed in the 1980s by one of his former mentors, A. Vecsei, a member of the team of Rosen Caruso Vecsei + Gagnier Gagnon. The oral presentation was largely dedicated to the existing context, leaving little room to explain the new project. Tension between the old and the new somehow failed to convey a clear project.

This confusion was unlike the extreme pedagogical clarity of Chevalier Morales architectes + DMA architects' winning

proposal during the public presentations. At first glance we might have thought that the irregularity of the star-shaped composition would be seen as too complex, in that it could not be explained in a simple elevation or perspective. This was not the case during the public presentation. The architects began their explanation by contextualizing the larger urban space, considering Pierrefonds in the greater Montreal picture. They progressively zoomed in on the local structure, the park and its components, and the accesses, carefully focusing on the architectonic details and aesthetics of their proposal. The jury unanimously recognized the degree of innovation on many levels: the bold yet convincing form in the hybrid context of the park and the existing building, the integrative approach to design, and their typically nuanced attention to context, which models the project from the outside in order to liberate the interior spaces. The culminating point of their approach was the aesthetic of the whiteness focusing on the slightest variations of light.

Can we conclude that a library judged as excellent starts with a clear perception of the relationship with its larger context, the fluidity of spaces, its clarity of vision, of discourse, and of presentation? This is up to the visitor to decide.





National Music Centre of Canada Competition (2009)

General information

- △ Location: Calgary, Alberta
- △ Commissioned by: Cantos Music Foundation
- △ Project competition

Jury

Chris Cran, Thomas d'Aquino,
Diane Deacon, Joe Geurts,
Tony Luppino, Steve McConnell,
Andrew Mosker, Richard Singleton,
Pamela Wallin, Jason Wilson

Projects — 5 (1 stage)

- ① Allied Works Architecture/BKDI
- ② Saucier + Perrotte/Graham Edmunds
- ③ Diller Scofidio + Renfro/Kasian
- ④ Studio Pali Fekete Architects
- ⑤ Jean Nouvel Workshop

Competition details on www.ccc.umontreal.ca

National Music Centre of Canada (Calgary, 2009): A Top-Level Summit

Camille Crossman, 2014-10-22

Dialogue between music and architecture is far from absent, despite the fact that both disciplines are carried out in very different universes. Music is a virtual art, while architecture is an art of concrete materials. The competition for the National Music Centre in Calgary (NMC)—which will conclude with the construction of one out of the five proposed projects—shows the simplistic distinction between the virtual and the real. Music needs the material conditions of architectural spaces to flourish, while architecture offers itself to be enjoyed as early as the project stage, especially when renowned and thorough designers are involved.

Launched in 2009, with an inauguration planned for 2016, the competition for the National Music Centre in Calgary marks the beginning of a new chapter for this organization, which was founded in 1987. In addition to training musicians of all styles and all levels, the NMC intends to provide a space for artistic representations, and to exhibit a collection of over 1,000 instruments. The chosen site for the NMC is over two plots of land that are required to be connected by the building. The smallest plot includes a heritage building that must be preserved and integrated with the new construction. After taking note of the unusual nature of the site and program,

the organizers opted for an international competition. Five firms were invited to reflect on this important project dedicated to music.

Comparisons amongst the five projects lead to almost no point of commonality, except the fact that all the proposals present overall aesthetic approaches that reflect the architectural signature of their authors:

- Saucier + Perrotte/Graham Edmunds;
- Diller Scofidio + Renfro/Kasian;
- Studio Pali Fekete Architects;
- Jean Nouvel Workshop;
- Allied Works Architecture/BKDI.

Turning heads, Saucier + Perrotte/Graham Edmunds's project paints the urban landscape with volumes that are shades of dark gray, metallic gray, and glass. In their proposal for the National Music Centre, the Quebec-based team has opted for an architectural promenade that links the programs and the two plots. Bystanders, pedestrians, bike riders, and motorists are not to be outdone: the horizontal frame placed above the street allows people to experience a sense of interiority while offering the opportunity for outdoor events.



①



③



②



④

Diller Scofidio + Renfro/Kasian's proposal is reminiscent of OMA's Seattle Central Library but with the addition of immaterial effects, similar to their famous Blur Building. While the envelope and circulation in the project are freely developed, the program is distributed in a very rational and rigid way. The small spaces devoted to lessons are more akin to jail cells than to an environment conducive to creativity. We also question the material realization of the concept and its apparent lightness, which will inevitably be weighed down by the supporting structural elements. Nevertheless, this project is worth being examined as it offers the most unconventional formal exploration, while giving a sensible response to the notion of urban integration.

While these two projects proposed to implement separate buildings on the two plots of land and to link them with a high-rise walkway, Studio Pali Fekete Architects' proposal generated a raised horizontal block from the site, which supports the whole program. Placed on two glass boxes, this horizontal volume connects both plots, frames the street, and strongly asserts its presence at the city level. Furthermore, the volume is pierced by large windows, allowing visual connections between the inside and outside. A large atrium, which showcases the use of

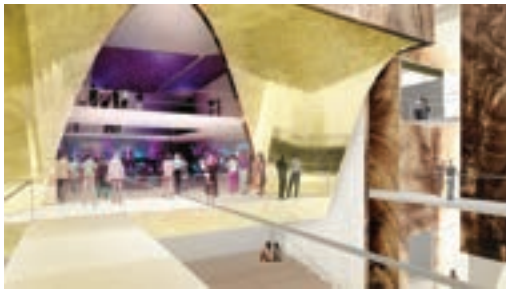
wood, runs vertically through the simple geometry of the rectangular block. Between transparency and opacity, the materiality of this proposal is both simple and warm.

Jean Nouvel Workshop's proposal differs in that the project's implementation strategy is very similar to the one developed by Piano and Rogers for the Pompidou Centre. Buildings are only on one half of the site, and the other half becomes a public square. In his proposal for the NMC, Nouvel suggests a large tower on one side of the street, and a public space on the other. Like the Torre Agbar he designed in Barcelona, Nouvel's tower in Calgary acts as a new landmark in the landscape, intended to create a real skyline for downtown Calgary. Despite the simplicity of the architectural volume, the delamination of the main facade lets the project breathe and gives it its own identity. The distribution of the program, though repetitive from floor to floor, proposes to place the concert hall at the top of the tower—an inversion of concepts, typically associated with Jean Nouvel and his team. A public terrace located on the tower's roof top will showcase Calgary's skyline to visitors.

Finally, Allied Works Architecture/BKDI's winning project brings to mind their 2009 proposal for the *Musée national*



⑤



①

des beaux-arts du Québec (MNBAQ). The NMC competition was launched a few months before the MNBAQ competition. Allied Works Architecture/BKDI's project offers a surprising geometry: volumes demonstrate the importance of this new place in the renewal of its immediate urban fabric and cavities punctuate masses. These volumetric subtractions, analogous to most instruments, themselves appear to emit sounds. Their projects, corresponding to different cultural contexts, impose a dense programmatic structure, generating compact volumes and light-coloured surfaces to reduce the appearance of that density. As these volumes evolve, they gain spatial qualities that are both delicate and rich, using shades of beige and gold.

As an initiative of the Cantos Music Foundation, which is responsible for the collection of musical instruments, this competition carries unequivocal ambitions: "Cantos envisions a world-class destination for public programs, civic engagement, music education, creativity and learning..." To put it in a nutshell, there is a motto written on the homepage of the National Music Centre website that reads: "What if visiting a museum was as exciting as going to a music festival?"







Pôle muséal du quartier Montcalm Competition (2013)

General information

- △ Location: Quebec City, Quebec
- △ Commissioned by: Quebec City
- △ Ideas competition

Jury

Michel Lemieux*
Sonia Gagné
Daniel Gélinas
Denis Jean
Solène Le Hin
Michel Morelli
Sylvie Perrault
Lise Santerre
Peter Soland

Projects — 18 (1 stage)

- ① BouchardBoucher Architecture
- ② Atelier Christian Thiffault
- ③ Delort & Brochu Architectes
- ④ Groupe A/Annexe U
- ⑤ Hatem+D Architecture
- ⑥ Ruesécure
- ⑦ Atelier B.R.I.C., Architectes + urbaniste
- ⑧ Métivier urbaniste-conseil et Dessein-de-ville
- ⑨ Ncube Architecture Conseil inc.
- ⑩ Fugère Architectes
[...]

Competition details on www.ccc.umontreal.ca

The Museum That Wanted to Eat the City

Nicholas Roquet, 2014-11-05

Launched in 2013 by Quebec City, the *Pôle muséal du Quartier Montcalm* one-stage ideas competition promised to be an exceptional event. First, rather than designing a circumscribed architectural project, competitors were asked to rethink urban public space in a prospective way—an issue rarely addressed through design competitions in Quebec. Secondly, the competition was open not only to architects, but to urban planners, landscape architects, urban designers, industrial designers, and visual artists as well, provided the visual artists joined a professional team. Finally, as the competition would not necessarily lead to a built project, winners were offered generous remuneration and exposure for their work.

How could this ambitious competition generate such meager results? The disappointment begins with a list of competitors that is absent of any emerging representatives of Quebec's landscape architecture community. Where are Claude Cormier, Vlan, NIP, and BEAU? Where are the young architectural firms like In Situ, who have proven their skill at transgressing disciplinary boundaries in favour of a more comprehensive view on built environments? A general sense of disappointment is felt after reviewing all the submissions. Despite the competitors' talent and imagination, few succeeded in freeing themselves from

the restrictions imposed on them. If the competition had a fundamental flaw, it lies in its goal: to reduce the experience of the city to a simple graphic identity that is merely easy to remember.

Admittedly, my comments are coloured by my familiarity with the competition's site, which is the neighborhood of Montcalm in Quebec City. I have been living there for the past twenty years. Built between 1913 and 1930, Montcalm has wide, shaded streets, lined by three-story and four-story walkups. It is both utterly ordinary and a model of effective urban density. If Quebec City and its institutional partners have both the means and the ambition to invest in public space, why do so in an area that is already extraordinarily well endowed with parks, shops, workplaces, and transport infrastructure? How can the project really serve the public good, given that the sector's potential for redevelopment is so limited?

Historically, Quebec City's development has been marked by repeated conflicts between its citizens and the power of the state. In the 18th century, its suburbs were partly razed to maintain the walled city's military effectiveness. In the 19th century, the fortifications' expansion hindered trade and residential development. In the 20th century,



①



③



②



④

the suburbs of Saint-Jean and Saint-Louis were gutted to make way for a new governmental district, which is still incomplete. Nowadays, the threat comes from the culture and tourism industry.

The idea of Montcalm as a “museum pole” does not stem from a real urban dynamic. Rather, it is the product of an ideal alliance of institutional interests, including the *Musée national des beaux-arts du Québec*, which hopes to increase its visibility and attendance (the opening of its new pavilion on *Grande-Allée* is expected in 2015); the *Commission de la capitale nationale du Québec*, for whom the city is primarily a space of political representation; the City of Quebec and the *Festival d’été de Québec*, for whom blockbuster shows on the nearby Plains of Abraham are a major tourist attraction; and finally, the local business association, which seems to fear the competition of rivals such as Laurier (a major shopping mall in Sainte-Foy) or Nouvo Saint-Roch (the trendy moniker given to Quebec’s lower town by its commercial real estate owners).

For these partners, the conceit of turning Montcalm into an “Arts and Cultural District” quickly became a consensus, even though—apart from the *Musée national des beaux-arts du Québec*—this identity relies solely on the presence

of two art galleries, two theatres, a couturier, and an art cinema. The plan to link the small businesses on Cartier Avenue with the institutional presence of the Museum was quickly hatched, regardless of whether this idea made any sense in terms of urban design. In practice, the new cultural axis is a bizarre triangle that encroaches both on historical landmarks—*Grande-Allée* and Battlefields Park—and mundane residential and commercial streets. We can imagine the project’s initiators exclaiming: “Away, grocers and publicans, barbers and cobblers; we want Art, Culture, something truly Grandiose!”

Despite its ingenuity and conceptual clarity, Éliane Bouchard and Éric Boucher’s winning project inevitably plays into the hands of the competition’s promoters. Jean-Paul Riopelle’s monumental triptych *Hommage à Rosa Luxembourg* is abstracted into a bright pattern of paving blocks in front of the Cartier Avenue pubs, and the hovering planes of OMA and Provencher Roy’s design for the *Musée national des beaux-arts du Québec* are reinterpreted as an iconic range of streetlamps, benches, and planters.

Is all this really necessary? The references shown by Quebec City at the competition’s public launch include very famous examples of public art, such as the *Île de*

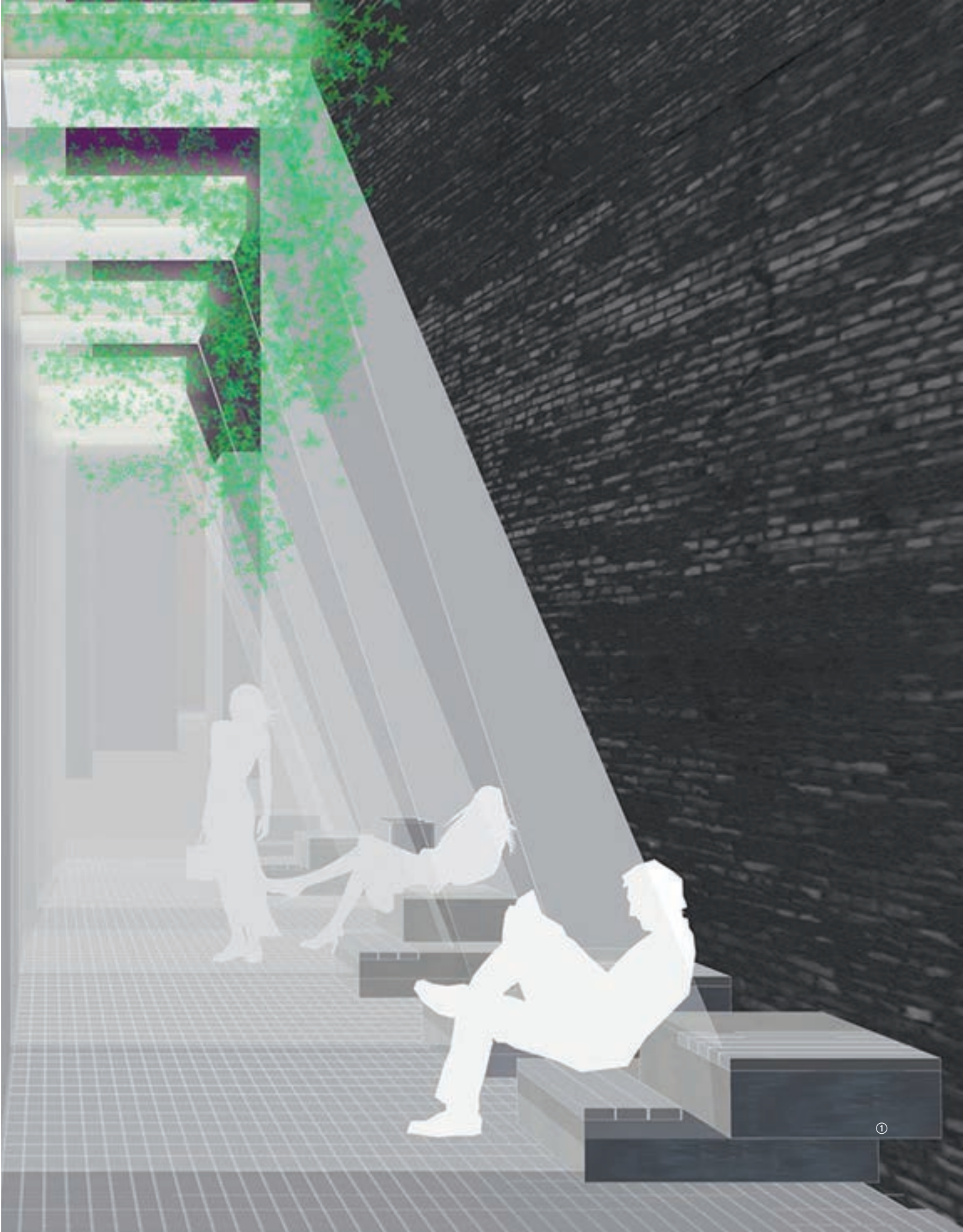


⑤



⑥

Nantes in France and Chicago's Millennium Park. But we are not trying to reinvent a rail yard or a derelict industrial site. It is worth noting that the city's presence can already be felt: On Cartier Avenue, the grocers at Provisions have been peddling their apples and turnips on the sidewalk for the past fifty years, and on the Plains of Abraham, in front of the Museum, joggers run and dogs do their business every morning. If our public institutions feel the need to draw inspiration from international projects, they would do well to avoid grotesque "urban icons" like those erected on the industrial wastelands east of Barcelona's *Avinguda Diagonal*. More limited and sustainable investments on public land—such as the recent refurbishment of the Rambla de Poblenou—would no doubt prove a more appropriate model.



Canadian Small House Competition (1946)

General information

- △ Location: across Canada
- △ Commissioned by: the Central Mortgage and Housing Corporation (CMHC)
- △ Ideas competition

Jury

Humphrey Carver, Ernest Cormier,
L. R. Fairn, William Fredk. Gardiner,
L. J. Green, Ernest Ingles,
Monica McQueen, Bruce Riddell

Projects — 337 (1 stage)

- ① G. Burniston & J. Storey (Maritimes region)
- ② Roland Dumais (Quebec region)
- ③ E. C. S. Cox (Ontario region)
- ④ Andrew P. Chowick (Prairie region)
- ⑤ E. A. Mulford (West Coast region)
- ⑥ Michael G. Dixon (Maritimes region)
- ⑦ Michael G. Dixon (Quebec region)
- ⑧ John C. Parkin (Ontario region)
- ⑨ A. B. Stovel (Prairie region)
- ⑩ Harry Leblond (West Coast region)
- [...]

Competition details on www.ccc.umontreal.ca

Canadian Small House Competition, 1946: The First CMHC Postwar Initiative

Marie-Saskia Monsaingeon, 2015-12-03

Held in 1946 by the Central Mortgage and Housing Corporation (CMHC), the Canadian Small House Competition urged architects across the country to design innovative and affordable single-family houses. This idea competition received a massive response of three hundred and thirty-one design submissions. Despite the fact that—as pointed out by the jury—the elite of the architectural profession failed to show up, thirty-seven designs were recognized across the five regions. This competition takes us back in time to the first CMHC initiative to address Canada's housing needs post-World War II.

Countless Canadian families were looking to settle into affordable and well-designed single-family houses following the end of the Second World War. In response to the housing demands, the competition focused its intentions on the design of convenient and innovative plan arrangements in line with a family of four's needs, new building techniques, and a budget of approximately 6,000 Canadian dollars (about 77,000 Canadian dollars in 2015).

Hence, in a time of material shortage, architects were faced with the challenge of designing well-planned

domestic spaces at minimum cost. They were to follow guidelines such as: interior space was to be bright, furniture was to be built-in, and rooms were to be large and arranged so that it would be possible to watch children all the while doing housework. Lots that were considered were flat and up to 40 feet wide, and the jury report points out that “a fundamental issue of consideration was [...] land coverage, since the bungalow type occupies a large proportion of the lot while a two-storey house economizes on roof and lot areas.”

This initiative was launched right when the Central Mortgage and Housing Corporation (now Canada Mortgage and Housing Corporation) was created in 1946. The CMHC was established to carry out the National Housing Act, adopted two years earlier in 1944. It was meant to act as an intermediary between landlords and architects.

First, second, and third prizes, as well as honourable mentions, were awarded in each of the five sub-competitions (the Maritimes region, the Quebec region, the Ontario region, the Prairie region, and the West Coast region). Regrettably, out of the three hundred and thirty-one design submissions, the CCC was only able to gather



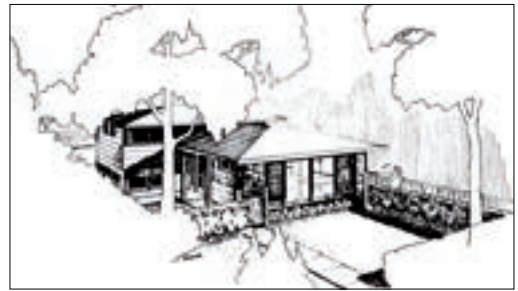
①



③



②



④

material for these thirty-seven designs. The jury, which included Humphrey Carver and Ernest Cormier, agreed that the outcome represented an “exhaustive study of different ways of putting together the elements of the small house plan,” and thus it was very evident that the plan arrangements presented to them were the fruit of rigorous efforts, but they “doubted whether there had emerged any great distinction between the regions in the form of the plan.” The jury added that a design submitted in any region may very well be “suitable” in another.

As for the Maritimes region, it did stand out from the others. It was awarded only two honourable mentions (whereas the four other regions were awarded five), yet its first prize, awarded to G. Burniston & J. Storey, was considered by the jury “to be amongst the best submitted.” It offered large openings oriented south, allowing for maximum light into the living-dining area. Additionally, both of Michael G. Dixon’s designs, presented to the Maritimes region and the Quebec sub-competition, caught the jury’s eye. His playroom design that could be turned into a bedroom over time, as well as the achievement of accommodating not two but four bedrooms, were very well regarded by the jury. Noteworthy submissions in the Prairie region suggested

the idea of either adding a dining area to the kitchen, or a vast living-dining-kitchen area. Whereas David J. Moir’s Quebec sub-competition proposal was a genuine *clin d’oeil* to traditional Quebec domestic architecture, throughout the West Coast region plan submissions were thought to be very similar. However, one was considered the most contentious of all submissions: E. A. Mulford’s design, which, although well regarded for its unique features, failed to provide an affordable solution—a key element of the design brief. Harry Leblond, on the other hand, put forward a low-priced West Coast type bungalow.

Finally, the jury regretted that no new building techniques emerged from the competition. Despite the jury feeling disappointed by the limited attendance of experienced firms that “had been unable to contribute on account of the pressure of present business,” they applauded the effort put forward by participants and claimed that “the first three choices in each Region would well provide the Canadian public with some novel and interesting designs for future house construction.”

The jury’s comments, both laudatory and bitter, suggested an outline strategy that would lead to the investigation of



⑤



⑥

new *lieux d'habitation*. Indeed, this competition launched a series of research studies for new model homes, which remained at the core of the CMHC's mandate. A year later the CMHC published *67 Homes for Canadians*, a collection of the valuable thirty-seven designs from the Canadian Small House Competition along with thirty additional compositions, in order to provide attractive, affordable designs and helpful information to housebuilders across Canada.



Edmonton Park Pavilions Competition (2011)

General information

- △ Location: Edmonton, Alberta
- △ Commissioned by: City of Edmonton Parks Amenities Buildings Competitions
- △ Project competition

Jury

Carol Belanger
Jim Black
Gilbert Catabay
Martina Gardiner
Steve McFarlane
Janet Rosenberg
Pierre Thibault

Borden Park — 28 (1 stage)

- ① gh3 [...]

Castle Downs Park — 24 (1 stage)

- ② gh3 [...]

John Fry Sports Park — 20 (1 stage)

- ③ the marc boutin architecture collaborative inc. [...]

Mill Woods Sports Park — 25 (1 stage)

- ④ Dub Architects [...]

Victoria Park — 38 (1 stage)

- ⑤ Rayleen Hill Architecture + Design [...]

Competition details on www.ccc.umontreal.ca

Edmonton Park Pavilions (2011): 1 Single Jury for 5 Simultaneous Competitions

Hugo Duguay, Benoit Avarello and Alexandre Cameron, 2016-01-26

The Edmonton Park Pavilions, a series of five competitions held in 2011, led to the production of 135 architecture projects from 62 studios. It was not an idea competition, since the organizers intended to build five pavilions. Did the city of Edmonton truly grasp the pavilion's symbolic theme, or did they read these competitions as a far-reaching request for proposals? A cross-analysis of the five stages of this competition reveals some of the outcomes and initial intentions, in the context of the Edmonton Design Committee's mandate to "raise the bar" for design.

The competition focused on five central public parks in Edmonton: Mill Woods Sports Park, John Fry Sports Park, Victoria Park, Borden Park, and Castle Downs Park. Intended to be open public spaces, these pavilions were required to include washrooms and rest areas for park users. In four of the five sites, the pavilion had to accommodate several sports associations as well. On occasion, specific programmatic elements were required, such as changing rooms and storage rooms. In such cases, these pavilions ran the risk of being perceived as sports complexes.

For the purpose of this editorial, three of the five parks are presented more thoroughly: John Fry Sports Park, Victoria Park, and Borden Park. It should be noted that all winning

entries have been built—more or less faithfully to the original proposals from the competitions—with the exception of the Mill Woods Sports Park pavilion.

The winning entry for the John Fry Sports Park, developed by the Marc Boutin Architecture Collaborative, relied entirely on the expressive qualities of the building to make it a meeting point before and after sporting events. The project opens up on a large and clear area, available for both gatherings and warm-ups before games. Landscape is defined by structures serving either as backstops during training, or as luminous signals in the park. The roof expressively reaches towards the south, acting as a landmark and covering exterior transition spaces. This roof is supported by a series of lanterns, balancing a service block that includes changing rooms.

Concerning the Victoria Park stage of the competition, competitors were requested to design administrative, training, and storage spaces for the Edmonton Speed Skating Association—features previously provided by archaic trailers left on site. Rayleen Hill Architecture + Design's winning entry was described as "elegant and straightforward," their proposal being indisputably the most appreciated by the jury. Analysis of the documentation confirms their experience in



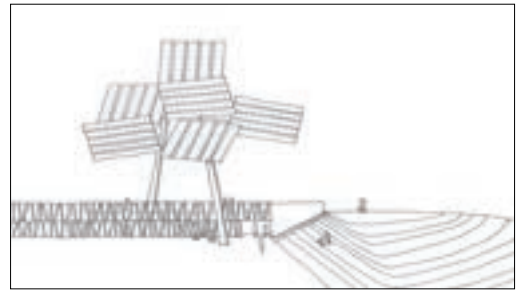
①



③



②



④

similar projects. However, the very first sentences of the jury report on the winning proposal indicate one major evaluation criteria: “There were many appealing submissions but most were deemed to be over the budget and difficult to pare down.”

gh3’s winning proposal for Borden Park presented a simple volume generated from a circular plan. This shape was inspired by a carousel, which used to exist in the park. According to the designers, this round shape allowed for an effective integration with the numerous winding paths of the park and created a focal point in the area. The exterior envelope, made of large glass panels, offers views not only towards the interior and exterior, but also through the building, contributing to the park’s legibility. This envelope is supported by a concentric wood structure, which amplifies the roundness of the shape and positions the program on the periphery, creating a multipurpose area in the middle. This structural system was an answer to the request for flexibility included in the brief, a feature suggested in the competition premise.

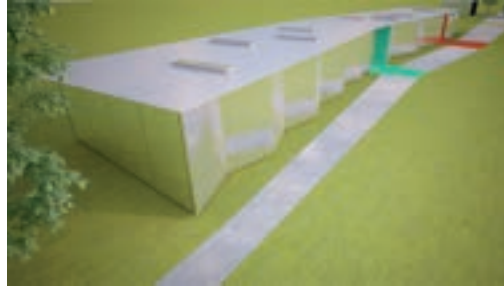
Following this survey, it remains difficult to guess the competition’s real research question. How did the committee ask—or forget to ask—the architectural question that served

to formulate the problematic? If the competition brief confirms that no overtly theoretical question was stated, in order to guide or initiate a reflection on the theme of the pavilion, it is also clear from the proposals that many participants missed the opportunity to redefine the pavilion as an educational and dynamic exercise, as has been the case for the Barcelona Pavilion and the *Folies du Parc de la Villette*. The brief did offer a few avenues for reflection, especially regarding the historical significance of Edmonton’s parks and pavilions, particularly Borden and Victoria Parks. However, compared to the historical definition of the pavilion, generally open to a disciplinary redefinition, projects resulting from this series of competitions are ultimately almost solely focused on the programmatic aspect of the request, and to its simplest form considering the predominant budgetary criteria.

The idea of repeating this exercise that is the competition, has raised the following questions: which aspects should be emphasized for a new series of competitions? Would it have been preferable to focus on the symbolic dimension and make use of the pavilion as an experimental building? In this regard, when analyzing the proposals, we find that most remained demure, if not highly reserved, considering the architectural competition context. After consultation of the jury report, we notice the recurring mention of “simple



⑤



②



①



③

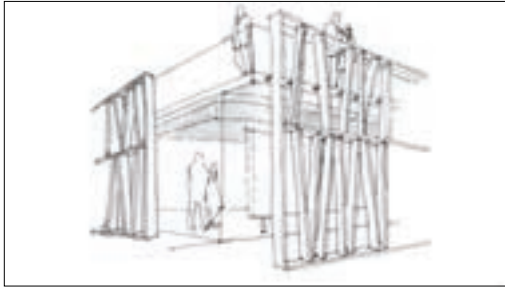
but appealing” to qualify many selected proposals, including Victoria Park’s winning entry. We observe that one team distinguished itself brilliantly: gh3 won the Borden Park stage for the poetic aspect of its presentation, along with their noteworthy historical reflection. The studio also received first prize for Castle Downs Park, as well as an honourable mention for the boldness of their proposal for Victoria Park. Proposals from the Ontarian office shared many similarities. The reference to the iconic Hudson Bay Company pattern (former owner of the Castle Downs lot), the analogy to First Nations construction methods for Victoria Park, as well as the direct reference to the old carousel of Borden Park revealed a great sensitivity to the history and specificity of each site. The use of angles and large reflective surfaces in the work of gh3 turns the sight back to the landscape; in Victoria Park multiple orientations direct the eye toward different points of interest, and in Castle Downs Park the use of large-faceted stainless steel panels reflect the park and its users.

Could a synthesis of gh3’s projects help formulate a more precise portrait of the entries expected for the Edmonton Park Pavilion competitions? By anchoring their proposals in the specific historical and landscape character of each site, the studio successfully proposed a method favoured

by the jury. Could we consider that this team’s proposals redefined the notion of the pavilion in the context of the Edmonton competitions, thus surpassing the intentions of the organizers and proving that designers reconstruct competitions? The competition was born from an intention to energize Edmonton’s design scene, but many parameters mitigated its potential to receive quality entries.

Though the competition was open to international submissions and received 135 projects, virtually all of them came from Canadian firms—Ontario and Alberta in particular. One could therefore question the dissemination methods of the competition, considering that a greater diversity among contestants could have enriched the types of proposals. It should also be noted that the design for the five pavilions was divided into five distinct but simultaneous competitions that were nonetheless evaluated by the same jury, potentially causing some ambiguity regarding the consistency—intentional or not—between the pavilions. This situation could also be a source of inequalities given the allotted time, considering that some firms only worked on one proposal, while others worked on all five.

It should be pointed out that this competition was the first event of its kind organized by the city of Edmonton and



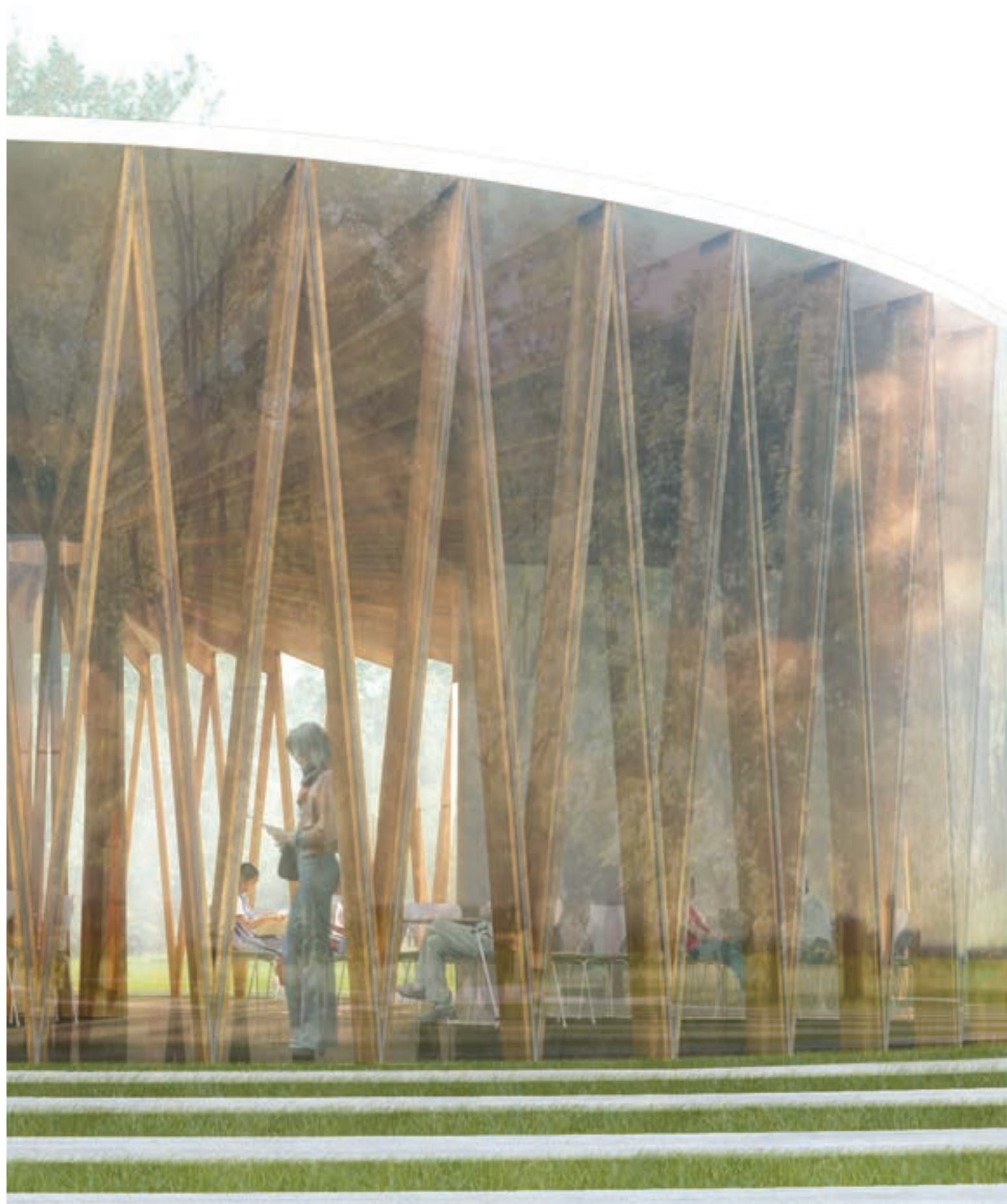
④



⑤

set a historical precedent. The five calls for submissions happened one after the other, thereby allowing increased publicity and improving the overall quality. This fostered exploration, especially concerning the symbolism of the 21st century park pavilion.





Warming Huts: An Art + Architecture Competition on Ice (2012)

General information

- Δ Location: Winnipeg, Manitoba
- Δ Commissioned by: the Manitoba Association of Architects
- Δ Project competition

Jury

Jim August, Graham Hogan,
Johanna Hurme, Richard Kroeker,
Kevin Loewen, Dave Pancoe,
Sasa Radulovic, Michael Scatliff,
Bob Somers

Projects — 44 (1 stage)

- ① Erickson/Warren
- ② Soli/Roncoroni
- ③ mjölk team
- ④ Mullin/Bowes/Myrup
- ⑤ Castro Cano/Zanon
- ⑥ Matyiku/Lemieux/Iwasaki/Reid
- ⑦ Maeda/Pattamasattayasonthi/Gardner
- ⑧ Zeng/Bennell/Klassen/Pascucci/Xoumphonhackdy/
Aguilar/Uribe/Johnson
[...]

Competition details on www.ccc.umontreal.ca

Warming Huts V. 2012: Conceptual Shelters on Ice

Milosz Jurkiewicz, 2016-02-16

The 2012 Warming Huts international exhibition is an art and architecture competition that aims to “push the envelope of design, craft, and art.” Without any specific theme, every team of artists and architects submits the design of a shelter “[in] response to the cold, the wind, beauty, and tectonics.” Three of the proposals are then installed on a 6.1km stretch of water used for skating, named the Red River Mutual Trail. This multidisciplinary effort brings artists and architects together to reconceptualize the issues of habitability in cold climates.

Coined by Peter Hargraves from Sputnik Architecture, the exhibition’s title draws from his intimate experience with the near-subarctic climate of Winnipeg. The winters in the capital of Manitoba last up to six months and delve into -40 °C temperatures. Hargraves realized there was not only the necessity, but also the opportunity for a competition that provides temporary shelter from the menacing climate. While the competition has no theme per se, the projects are evaluated based on “use of materials, providing shelter, poetics of assembly and form, integration with the landscape, and ease of construction.” In addition to the three winners, the 2012 edition of the competition invited a team from Frank

Gehry’s firm, as well as a team of students from the Faculty of Architecture at the University of Manitoba. Each hut, or installation, was budgeted at \$16,500 CAD.

The international response was diverse and rich, ranging from Czechs, Americans, Israelis, Norwegians, and Germans. The proposals gravitated towards architectural schemes rather than art installations; wherein the spectrum of hyper-functionality versus pure spectacle was polarizing. Competitions such as Warming Huts, framed by extreme constraints, breed extreme results; this is observed in several projects through their technical proficiency, structural mastery, and engineering. On the other hand, Warming Huts winners cannot neglect other ambitious components associated with small-scale construction, such as attempting to relate to the environment, ease of construction, and the expenses associated with them. These polar oppositions saw a hyper-rationalized and simplified interpretation of the concept of warmth and hut, and how they may attempt to negotiate with each other.

A vast array of approaches are considered that can be, to an extent, qualified through several broad strokes. The increased importance given to wood is observed



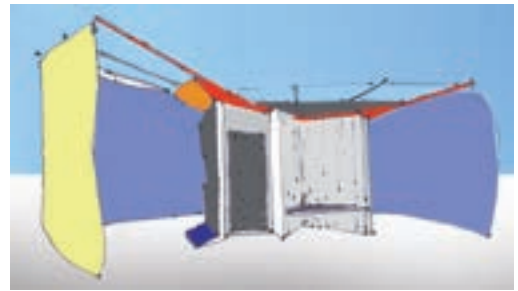
①



③



②



④

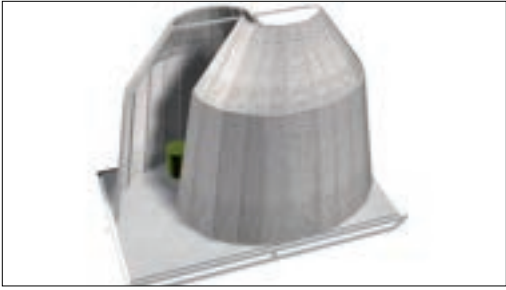
in several projects, which highlights the many ways in which it can be treated. For example, one submission suggested using lumber to create a phenomenological experience of sounds, by strategically placing vertical slices of wood through which the wind subsequently passes. Another team carved thin openings into planks, patterned in organic forms that mimic the northern lights, in an attempt to recreate the dancing waves on a smaller scale. Other wood-based constructions were more traditional in their interpretations of a wooden shed, expertly designed and aesthetically pure. These projects navigated between using parametric-based design, intended for children, while others were more orthogonal, with an approach suitable to groupings and gatherings. Some projects used the opportunity to propose a minimalist box to position spectators relative to specific views of the river, while another explored conical and curved forms to generate a wooden arcade. Other memorable projects included one that referenced Nordic mammals, a hut made out of a hat, and something like a white prism that attempts to become the landscape itself.

The three selected projects distinguish themselves quite radically from each other. The laureates were New

York City-based Kevin Erickson + Allison Warren, who designed the Rope Pavilion, the Norwegians Tina Soli and Luca Roncoroni, who designed the Wind Catcher project, and the Czech studio Mjolk, who designed Ice Pillows. Together, these three eclectic projects highlight the conceptual potential of art and architecture in the context of climate and environment.

The jury conveyed that the Americans had undertaken a proposition of an unusual but modest sculptural form, wherein “the tectonics and material selection are highly resolved.” The Rope Pavilion is, in fact, constructed out of a manila rope stretched as a skin over a birch frame, allowing small gaps for views and light, designed within the dimensional constraints of 10’x8’x14’. This proposition stands out as a sober and controlled attempt at an exuberant version of a traditional hut, in which people come in to put on their ice skates, escaping the biting Winnipeg winds.

The hut Wind Catcher, by Tina Soli and Luca Roncoroni, was described by the jurors as “highly graphic, simple, and appropriate for a windswept river on the prairies.” Indeed, they themselves describe their wind installation as a “simple (furniture-like) structure.” Based on the



⑤



⑦



⑥



⑧

assumption that the geographic location receives high winds, the hollowed-out box with a “hole-in-the-wall” captures and channels the wind, creating a type of horn.

Mjolk produced a machine for making bubbles; a highly technical feat consisting of an air-filled silicone balloon that is sprayed with ice water that freezes over the balloon, effectively creating an inhabitable empty bubble of ice. The jury was impressed by the proposition, stating that it is “bizarre and intriguing!” and explaining that “the project completely reinvents the use of the skin in which all other projects are situated.” The jury was also impressed by the way the natural materials are used to create shelters that fade into the landscape.

The 2012 Warming Huts exhibition also invited propositions from two teams, one by Frank Gehry and the other by the Faculty of Architecture at the University of Manitoba. While the CCC does not have access to their proposals for copyright reasons, the projects can be described as follows: The first, by Frank Gehry and his team, is a hut made out of imported ice blocks that imagines the notion of a deconstructed igloo. The second, designed by a professor and 18 students from the University of Manitoba, is a hut that started off as a

solid piece of foam that was then carefully carved out to allow for intimate resting nooks.

Opportunities for small-scale projects provide fertile ground for intellectual design, technical research, and development. The theme Warming Huts is all the more pertinent given that it not only is representative of a typology of architecture particular to Nordic countries, but a theme close to the Canadian architectural identity as well. Therefore, a competition of this type is admirable and justifies its considerable growth since its inception in 2009. The competition in itself does not provide any new model for the production of art and architecture. However, it is a refreshing reminder of the importance of diversity in a geographically and environmentally isolated city such as Winnipeg, making it an intriguing competition with exuberant and conceptually driven results.



re:CONNECT: Visualizing the Viaducts Competition (2011)

General information

- △ Location: Vancouver, British Columbia
- △ Commissioned by: City of Vancouver
- △ Ideas competition

Jury

Rob Bennett
Joseph (Joe) Hruda
Tom Hutton
Allan Jacobs
Patricia Patkau

Projects — 50 (1 stage)

- ① DIALOG, PWL, Beasley and Green
- ② Brennen/Aris/Solivar/Poirier/Gleeson/Citak/Odegaard/Handford
- ③ Osborn
- ④ Macdonald
- ⑤ Michael Jones, Architecture
- ⑥ YarOn Stern Design
- ⑦ Andritsos
- ⑧ Bryan JL He
- ⑨ Shuffield
- [...]

Competition details on www.ccc.umontreal.ca

Amateur Ideas for Expert Projects?

Olivier Guertin, 2016-03-14

In order to become the “greenest city on the planet by 2020,” Vancouver, the British-Columbian metropolis, organized a series of three idea competitions in 2011 called re:CONNECT. One of them investigated an ancient industrial district, False Creek Flats, while also questioning the future of its viaducts. Internationally open, this competition emphasized the inclusion of a variety of candidates, consequently accepting a diverse group of proposals from both professionals and amateurs.

Visualizing the Viaducts asked designers to explore possibilities for the future of urban planning with regard to the Georgia and Dunsmuir viaducts on English Bay. In a way, there were endless possibilities, from the conservation of the site to a clean slate. The asphalt ground and colossal concrete mass called for new functions—the request showed a tangible tension between rupture and continuity. Organizers prompted participants to keep in mind six strategic orientations adopted by the city for directing the urban development in a sustainable way, while imposing three evaluation criteria: creativity, respect of regulations and municipal engagements, and the ability to respond to three viaducts-oriented parameters, those being the

urban grid, ground uses, and questions of mobility. Finally, the participants had about a month to submit their ideas.

While we can understand this competition in the context of sustainable development-oriented questions, it is also possible to see it being a part of a larger public consultation operation that investigates urban development. It is important to note that there were private consultations occurring with work-interested parties and further independent urban design studies in relation to the viaducts during this competition.

The competition attracted around 50 proposals from 7 countries, of which 70% were Canadian and 80% were from the Vancouver metropolitan area. A certain ambiguity was maintained by the organizers with regard to the competition demands, suggesting that professionals were not systematically the best to answer to this challenge. Besides the fact that the object of this competition was well defined (that being a reaction to a precise industrial context), projects could oscillate in scale from urbanism, to landscape, to architecture. In the end, even if the jury was formed by well-known members, such as Patricia Patkau, it could



①



③



②



⑤

not agree on one single proposal, and instead decided to pick four winning proposals. Without the possibility to further explore deliberations, because there was no jury report sent over to the CCC, it is reasonable to emphasize the subject of the competition question. Despite the numerous criteria, no such question was clearly identified by organizers.

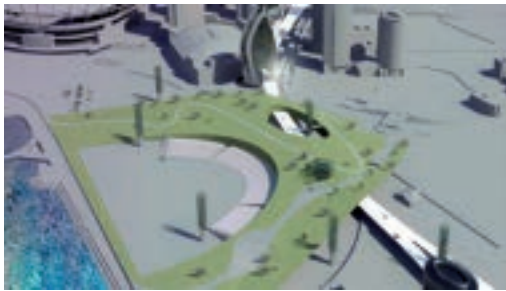
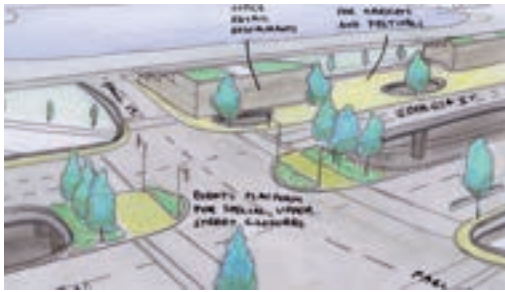
As previously mentioned, the submission review allowed for a large variation of intervention scales; some were oriented toward a large scale, others were more interested in the spaces formed by the viaducts. A document obtained by the city showed a repertoire of key themes emerging from all the proposals, and revealed a structural approach by which categories were elaborated. The resulting matrix showed a first, horizontal axis describing the degree of “infrastructure retention” (retain/modified/complete removal), and a second, vertical axis associated with functions related to the program (“traffic”/“public & cycling link”/“traffic & public”/“neither”). Furthermore, central themes emerged: “park space,” “activated ground plane,” “introduction of water,” “bikes & pedestrians,” “engaging the structures,” “introduction to development,” “build under the viaducts” and

“tunneling of traffic.” The categorization was still, after all, a reshuffle of the proposals without a real conclusion.

The winning entries reveal clarity through the formulation of questions, like a position statement delimiting the possibilities for interventions related to the viaducts.

The “- Viaducts = Parks +” proposal was similar to an urban management operation, and revisited the ecological triad along the three spheres of “people & history,” “nature,” and “connectivity,” for a complete removal of the viaducts. The panels were composed of well-defined narratives, strengthening the idea of a “solved” project, and a series of vignettes aimed for an individual answer to the numerous criteria this competition could present. Putting forward pragmatic means for defining the triad, a call for a celebration of the histories of the site was also given.

“Periscopes & Projected Landscapes”, diametrically opposed to the previous project, suggested to completely retain both infrastructures. Asking the question “what could this area become that would enhance the space



abandoned by mainstream society?" this celebration of the abandoned space resulted in a poetic proposal in the hopes of telling a story about public events, while using collage as a medium of representation. The viaducts being "mental markers" of the city brings to mind "massive canopies," allowing opportunities for some "urban street art."

With the evocative title “New & Reused”, this project proposed an architectural intervention focused on the smaller scale of the viaducts, suggesting a less global proposal than the previous two. Driven by an interest in the appropriation of these structures, this proposal aimed for partial transformations where the viaducts could act as a “roof” or as a “ramp for cyclists and pedestrians.” According to the designer, I-beams obtained from the dismantling would be reused, analogous to the stones from Roman walls reused in subsequent construction, and then piled one after the other, resulting in a public grotto with an oculus that recalls a certain Pantheon. Ultimately the proposal aims to convey the global and urban impact of this architectural event, with considerations for bikes, pedestrians, water, and vehicle movements.

While the fourth winning entry did not present the most impressive graphic design skills, it stood out as a result of challenging the commission by suggesting the alteration of existing viaducts. The two sequenced competition boards showed a reflective rather than prescriptive dialect: the first one, called *The Viaducts*, depicted vehicle circulation fluxes at the moment, questioning the pertinence of putting aside such infrastructures, while denouncing the visual barrier caused by their presence. The second one, *The Ramps*, proposed a diversion of the viaducts by relocating and burying them. The logic behind this design is to reduce urban congestion and to increase pedestrian access to False Creek.

It was expressed clearly from the beginning that this competition would act as a tool for public consultation, so that it could become a “survey” that would enrich the designers in charge. Because of this, it makes sense why the jury chose four laureates, holding back from “freezing” one idea in particular by putting the emphasis on formulating questions from a citizen’s point of view. Nevertheless, some questions remain about the organizers’ ambition that this competition



①



②

would be an international event while generating a consultation space dedicated to Vancouver's citizens. Is it legitimate to make citizen-based consultation parallel to feasibility studies as a means to link amateur ideas and expert projects?





Design de la plage de l'Est Competition (2013)

General information

- △ Location: Montreal, Quebec
- △ Commissioned by: City of Montreal, borough Rivière-des-Prairies–Pointe-aux-Trembles
- △ Project competition

Jury

Stephan Chevalier*, Pierre Bouchard,
Lise Chandonnet, Martin Coutu, Nathalie Dion,
Philippe Drolet, Benoit Faucher,
Pascale Léger, Chantal Prud'homme,
Louise Raymond, Michel Robidas,
Michelle Simon

Projects — 5 (1 stage)

- ① Ruccolo + Faubert Architectes inc. & Ni conception architecture de paysage
- ② Microclimat Architecture
- ③ Atelier Barda
- ④ Groupe Rousseau Lefebvre
- ⑤ The Commons Inc

Competition details on www.ccc.umontreal.ca

Too Much Architecture, Not Enough Landscape?

Bernard-Félix Chénier, 2016-03-29

The design competition for Eastern Beach highlights a complexity that lies in the affirmation of an integrated architectural landscape gesture whose intention is to mend ties between the river and the community of Montreal. In the context of this competition, this issue has resurfaced out of the need for an integrative approach between the work of both landscape architects and architects. The collaborative efforts between the two disciplines stood out, and the observed complementarity of their approaches was the decisive element in the selection of winners.

Montrealers are well aware that they live on an island. However, the island lifestyle, although not completely absent, is little developed. It is important to note that this stigmatization is primarily due to the urban infrastructure. The design competition proposed the redevelopment of a site located in the east of the island of Montreal along the Saint Lawrence River, in the borough of *Pointe-aux-Trembles*. Proposals needed to promote access to the river while engaging with the concept of “the fantastic beach.” This type of intervention combines architecture and landscape, recalling the large North American parks movement of the 19th century while correlating with a more contemporary rehabilitation of

urban brownfields. The New York Highline, the *Samuel de Champlain Promenade* in Quebec City, the Point Pleasant Park in Nova Scotia, the Sugar Beach in Ontario, the Smith Walk in Griffintown, and the Clock Tower Beach in Montreal are all contemporary examples that testify to this trend oriented towards the sublimation of urban landscapes. All considered, it is impressive that more than 36 proposals were submitted, of which five were selected as finalists.

One of the objectives of the competition was a complementarity between the architectural and landscape interventions. Submitted projects clearly illustrated the complexity associated with built forms integrated into the landscape. Thereafter, these architectural interventions can be divided into two categories: “dropped” architecture, as opposed to an “emerging architecture.”

While the competition was organized by the *Bureau du design de la Ville de Montréal*, the CCC does not have access to all submitted proposals. The five finalists were analyzed in order to identify significant elements. These projects demonstrated the potential of appropriated public space by way of contemplative recreational



①



③



②



④

activities, in combination with clear, thoroughly illustrated concepts.

Microclimat Architecture and Version Paysage's *Les plages de l'Est* project offers an architectural intervention so that the infrastructure is concentrated in a circumscribed area. This allows the expansion of the rest of the "natural" program, increasing the possibilities for both contact with the river landscape and water activities. The tower, acting as a lighthouse, is imposing and massive; it was observed by the jury as a contradiction when integrated in the surrounding environment. The projection of a potential development area for public and private infrastructure is attractive as a means to recover the investment and revitalize the area around the site. Nevertheless, this proposal remains unclear and may give way to excess, compromising the balance between landscape and architectural intervention.

The work attributed to Atelier Barda and NIPpaysage is an intervention meticulously integrated in the context, with rich and diverse plants. This landscape-based concept is both flexible and well structured, leading us to predict an orderly development. However, the tower is treated with little care, leading to a significant impact

when integrated in the context. As a piece of so-to-speak "dropped architecture," it seems that the landscape has priority over the "trademark" architecture.

The architectural proposal by Groupe Rousseau Lefebvre and JPB Architects offers a balance contradicting the previous project, evoking weariness of both the "S" shaped dock and the experimental parametric forms seemingly lacking precision. Despite being an example in which architecture induces discomfort, this proposal remains a sensitive suggestion to treat the natural typology by way of landscaped units such as the asparagus farm, the orchard, as well as the dunes and deciduous trees along the Saint Lawrence River.

An analogous approach is perceptible in Vlan Paysage and The Commons Inc.'s proposal. They have applied the notion of creating "sites" for which the complementary characteristics allow for the generation of a strong idea. The fisherman's dock, the forest clearing, the terrace, the *Quai-des-Brumes*, the frog marsh, and the dune; these qualify and enrich their intervention. Rather than relying on a conventional architectural intervention, the proposal emphasized the potential of recreating the profile of the site. Through this, Vlan Paysage and The



⑤



②



①



③

Commons Inc. proposed an architectural intervention that emerges from the landscape by capitalizing on the existing topography and natural parameters. Despite conceptual strengths, the intended devices of this proposal do not assure the continuity between the concept and the proposition. As for the perspectives, they reveal a vast, unlimited space even though the existing site is relatively delimited.

Ruccolo + Faubert Architectes inc. and *Ni conception architecture de paysage* proposed a structured vision that integrates the landscape. Several architectural and landscape features have been put in place to promote access to the riverbank and to increase public space appropriation. The jury appreciated the surveying work that was done in a spirit consistent with the natural environment. In addition, the synergy between the site and the potential activities, the contact with the river, the adaptability in time, and the creation of its own identity in the neighborhood are strong elements that have worked well for this winning proposal. Note that the ideas are expressed simply and clearly, all relatively didactic without overloading the proposal. The building induces a symbiosis between architecture and landscape through a unified topographical gesture, and it emerges from

the site by means of a structured jetty, creating both a path for walking and a roof structure. Paradoxically, the gesture of integrating the building to the landscape is not without problems; it highlights certain issues including the daunting space created underneath the structure.

This competition has highlighted the complexity associated with the integration of architecture and landscape in a river setting. In this regard, the design competition for Eastern Beach demonstrates the inherent complementarity of the disciplines of architecture and landscape. The competition organizers have probably minimized the impact of a broader view of the problem of access to the river, preferring to throw their sights on a small patch on the east side of the island. This begs the question: why not orient this competition towards a broader horizon, to enable potential access to the banks of the Saint Lawrence River at a metropolitan scale?







Cabin Design Challenge Competition (2014)

General information

- △ Location: Kings County, New Brunswick
- △ Commissioned by: Community Forests International
- △ International ideas competition

Jury

Craig Applegath
Paul Henderson
John Leroux
Zach Melanson
Marc Spence

Projects — 57 (1 stage)

- ① Nathan Fisher
- ② Belle Stone & Jeffrey Sullivan
- ③ Kyle Schumann & Katie MacDonald
- ④ Alice Dupin & Marion Filliatre
- ⑤ Alex Gormley
- ⑥ Anjali Grant
- ⑦ Kenneth Ip
- ⑧ Ernesto Di Giorgio & Giuseppe Di Pasqua
- ⑨ Cristina Gil & Sandra Gil & David Rubio Tintoré
- ⑩ Keith Chung & Anna Misharina
- [...]

Competition details on www.ccc.umontreal.ca

My (International) Cabin in Eastern Canada

Adrien Python, 2016-04-19

From the folklore of the small Canadian house to the concept of the ideal global cabin, 57 variations were designed for a rare competition in New Brunswick. Launched in early 2014 by Community Forests International (CFI), the Blur the lines—Cabin Design Challenge competition was open globally to architects, artists, nature enthusiasts, and DIYers to discuss the subject of the ideal cabin. The site was the only constraint, located on 235 hectares of forest site on the edge of Sussex, New Brunswick. This competition was the first step for CFI in establishing a rural innovation campus. In short, fifty-seven international entrants participated in this competition in one round, submitting their ideal vision of a seventeen-square metre cabin in the woods.

Is the hut primarily a shelter, by definition intrinsic to the surrounding environment, or is it more a formal object for which quality is recognized from its design? Through its insertion in the forest, how does the cabin become the link between humans and nature? Finally, how may we tangibly transcribe these parameters in order to make a realistic and achievable project while streamlining costs?

The projects that were not picked redundantly expressed the following themes: osmosis with nature, technical ingenuity, ancestral precepts, rationality, etc. The participants who

dedicated themselves to the topics mentioned above had a tendency to forego other, equally important elements. The proposal from Alessandro Cascone & Luca Preziosa, for example, focused on the forest's composition and the ensuing senses that were invoked. The result was a seemingly complex, multistage structure, for which constructability was less developed. Conversely, the Wrap It Up project from Kyle Reckling & Kevin Jele was a model of rationality, proposing detailed diagrams and a careful budget. The cabin was developed according to existing dimensions of materials, disappointingly recalling a prefab cabin kit. While the project was almost ready to build, it felt like it could be implanted anywhere, resulting in a project for which, in the end, we learn little in regard to the cabin's relationship to the forest. The same remarks also applied to the Helios Cabin project by Nizar Neruda, for which the context was completely absent even in graphical representations. Some projects, such as the spheres by Jean C.I. Wang, seemed happily located, consistent with the forest background, but not with the constraining winters and geographic context.

The project designed by Kyle Schumann & Katie MacDonald received a special mention because of its unique ability to innovate from a simple and basic need: the storage of



①



③



②



④

firewood. The design process for the hut was based on the interpretation of a need, giving the cabin the uncanny aesthetic of a large pile of wood. The need and the use contributed in defining the form.

Belle Stone & Jeffrey Sullivan's *Acadian Abstraction* won the second prize. This project was distinguished for the care taken by the designers in its relation to the site. Interactions and visual links between the occupant and the environment were highlighted by a large patio with an open view to the front and which is "fragmented" on the sides. This feeling of peripheral inclusion grows vertically, framing the sky and the canopy with two openings. As noted by the jury, the project makes "sleeping out under the stars possible in any weather, any time of the year; you get to enjoy nature without giving up all your comfort!"

The winning project *The Whaelghinbran Cabin* by Nathan Fisher was the only one, in the eyes of the jury, in which the concept of the cabin genuinely harmonized with the local context. The forest was treated as an indispensable partner, with whom all interactions were respectful. The cabin, a model of rationality and constructive efficiency, as demonstrated by details and estimate costs, imbeds itself with a minimal footprint. Indeed, the ground contact was

reduced to four points of support—designed using caravan racks—thereby not distressing the forest floor. This system also contributed to a nomadic aesthetic, recalling Eastern Canadian wigwams; without needing disassembly, the construction could be moved on a sled or trailer by animal power, allowing the site to regenerate between periods of use punctuated by seasons. This reinterpretation of an ancestral aboriginal custom is made through constructive modern thinking, which, according to the jury, proposes solutions adequately in line with the ambitions of Community Forest International (CFI).

Large glazed openings on the four sides of the cabin and a large bay window can be oriented to face south. This is one of the few projects offering the option of a beautiful indoor-outdoor transition, enhanced by the presence of a real outdoor space that was designed for use and not only as a transition zone. The cabin offers a standard configuration without eccentricity, which, in the end, won over the jury.

The competition gathered an impressively varied and interesting collection of proposals. Nevertheless, many competitors seem to have been oriented towards the development of the hut as an object, realizing a form of fantasy combining childhood memories and compositional



⑤



⑥

freedom. The result often takes the form of a dropped item without any real dialogue with the forest.

In conclusion, it is important to highlight the fact that the jury could not stand to prevent aspects of critical regionalism in the theme of the generic cabin. The jury's final words on the subject of the winning proposal explicitly contradict the opening statement of the competition as declared by the Executive Director of CFI: "I'm proud that it was a young Canadian who came out on top—this was a very competitive international contest and I think Mr. Fisher did great by drawing on his personal knowledge of our environment and traditions while also pushing the envelope of small, environmentally friendly buildings."



Centre civique de Chomedey Competition (1961)

General information

- △ Location: Chomedey (Laval), Quebec
- △ Commissioned by: former City of Chomedey
- △ Project competition

Jury

Jean Ouellet*
Gaston Chapleau
Maurice Gauthier
Jean Noel Lavoie
Victor Prus

Projects — 7 (1 stage)

- ① Affleck, Desbarats, Dimakopoulos, Lebensold et Sise
- ② Henri S. Labelle, Henri P. Labelle, André Marchand
- ③ André Blouin
- ④ Roger d'Astous
- ⑤ Jacques Folch-Ribas
- ⑥ Warshaw & Swartzman
- ⑦ John C. Parkin et John B. Parkin

Competition details on www.ccc.umontreal.ca

Laval, Projected City

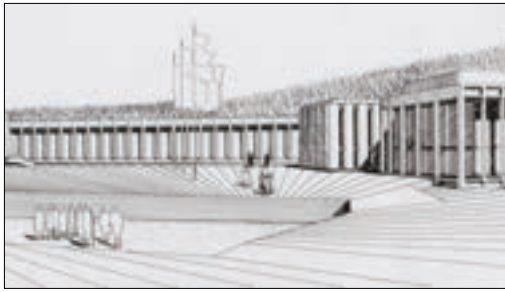
Alessandra Mariani, 2016-05-09

Launched on August 22, 1961, the Chomedey Civic Centre Competition announced the creation of the city of Laval, four months after the fusion of the municipalities of Saint-Martin, L'Abord-à-Plouffe, and Renaud of *l'Île Jésus*. As grounds to determine an architect versed in the "civic complex," being of a social nature both formally and programmatically, the competition aimed to differ from the agrarian traditions of the municipal systems. This competition is the first opportunity for the *Ministère des Affaires municipales et de l'Occupation du territoire du Québec* to materialize symbolically both the territorial fusion and the socio-economic reconstruction, called for by the accelerated process of the industrialization and urbanization of the Quiet Revolution.

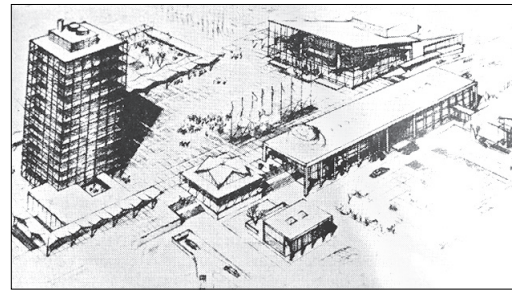
Organized by the architect Jean Ouellet, the competition was held within a short period of time (from September 7th to October 11th), offering five weeks from registration to final hand in. While the competition was only open to architects in a 40-kilometre radius, it still appealed to 63 participants, notably Papineau Gérin-Lajoie Le Blanc, John B. & John C. Parkin & Jacques Folch-Ribas, Labelle, Labelle & Marchand, André Blouin, Roger d'Astous, and Affleck, Desbarats, Dimakopoulos, and Lebensold & Sise. Both the competition drawings and the construction plans

of the winning proposal are conserved at the Canadian Centre for Architecture, whilst few traces remain of the other proposals. The runner-up's proposal is conserved at the *Bibliothèque et Archive nationales du Québec (BanQ)*, whereas two publications succinctly outline the competition and briefly disclose the third-place project. The majority of the documentation is located in the Laval archives as a micro data file.

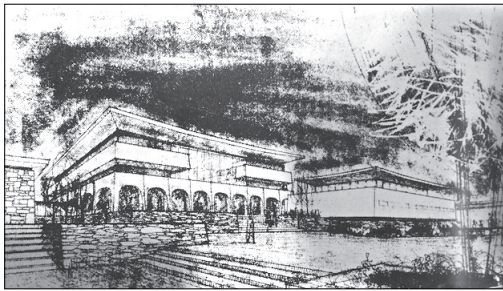
The competition schedule reveals that the civic centre needed to not only coalesce all of the city's social and cultural administrative activities, but it needed to predict a space for public assemblies, for cultural amenities (such as libraries, a centre for arts, and a theatre), and for governmental services (including a postal office and sanitary units). The proposals needed to anticipate facilities for the school commission and the municipal court, adjacent to the police station and the fire hall without being merged. The projects needed to foresee the future of *l'Île Jésus* as a whole while speculating on future municipalities. While Chomedey was described as a newly born city, it was more of a metropolis when it started off because of both industrial activities and amenities. Its growing population, which was estimated to triple in fifteen years, not only required the prediction of



①



③

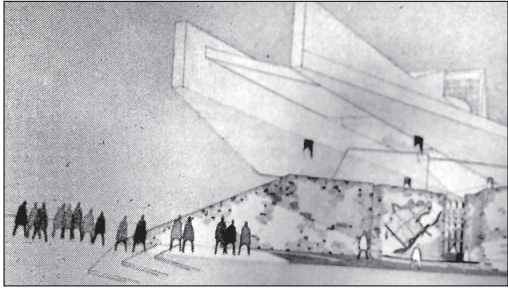


②

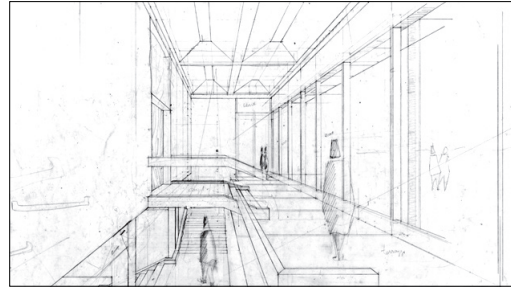
residential zones, but also needed to accommodate offices for scientific, technological, and industrial development. On top of all this, the proposal needed to take into account other competing elements such as: a city centre composed of a business district, markets, major businesses, cultural institutions, and educational centres (both superior and technical). Thus, the 1961 competition did not seek a solution, but sought to establish a solid departure point, encouraging the contestants to produce research and present their results by way of sketches (massing plans, floor plans, and site plans, along with a building section, two elevations, and interior perspectives) accompanied by a construction schedule and plans. The coveted building, being a city hall, needed to start construction shortly after the announcement of the results. Its layout needed to be versatile and predict simple expansions. It also needed to accommodate for the tax services, for consultation offices of both the mayor and aldermen, and for document consultation. At the time, the construction budget for this first building was \$500,000.

The completion of the Chomedey Civic Centre proved to be an effective mechanism for territorial cohesion and municipal regionalization. At the time, the press review revealed that, on the one hand, there was a dynamic and

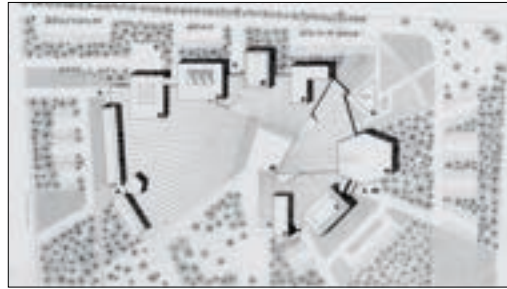
prospective projection of the city of Chomedey, and on the other, a dissonance provoked by the forced municipal fusions. In 1961, with 35,000 citizens, the city of Chomedey was the first municipal merger in Quebec; *Île Jésus* had previously been a string of sixteen villages governed by sixteen mayors. Due to the amalgamation, the resistance would three years later lead to an inquiry commissioned by the *Ministère des Affaires municipales et de l'Occupation du territoire du Québec*. Named the Sylvestre Commission, it searched to determine the discrepancies between the parochial administration system and the new territorial requirements. The commissioned report demonstrated the ways in which the agricultural communities have transformed, over the last 60 years, to one economic unit composed of groups, each having different needs in regard to mass consumption. Despite the pressure to conserve municipal autonomy, the study highlighted the economic inequalities related to property taxes and the creation of a more coherent municipal subsidy scheme. Based on this data, 34-year-old mayor Jean-Noël Lavoie inaugurated the metropolitan vision for Chomedey. Agriculture was replaced by industrial and property development, and the construction of motorways, and four years later the fourteen municipalities merged. The city of Laval was born August 6th, 1965, subject to



④



①



①

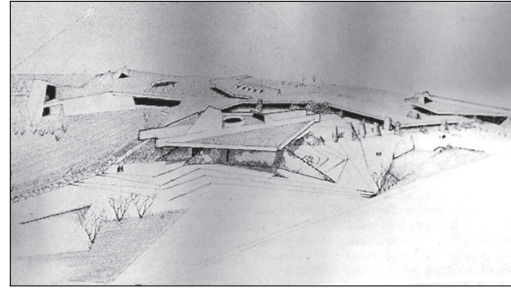
the decree of Jean Lesage, the Premier of Quebec, and Pierre Laporte, the *Ministre des Affaires municipales et de l'Occupation du territoire du Québec*. This was a solution to the ministerial governance caused by the explosion of the property bubble, the inter-municipal competition, and the disparity of costs and services that challenge the rural zones undergoing urbanization. As such, Laval realized an ideological agenda generated by the state's "modern" technocratic approach. Its materialization was facilitated by its insular qualities, which instinctively lead to the idea of the agglomeration into one, influenced by "the perfectly delimited territory, the same calibre of population as a whole, and the vast empty land [giving advantage to organization]." Seeking to concretize a thoughtful vision, these issues have established the programmatic elements for this competition.

The competition results were unveiled on October 15, 1961. The jury consisted of Mayor Lavoie, the Chomedey town clerk Gaston Chapleau, and three architects: Maurice Gauthier, Victor Prus, and Jean Ouellet. With only limited information preserved, a large portion of the competition's graphic content cannot be found, and so the analysis relies on the jury report and related publications. A special mention was allocated to the proposals by

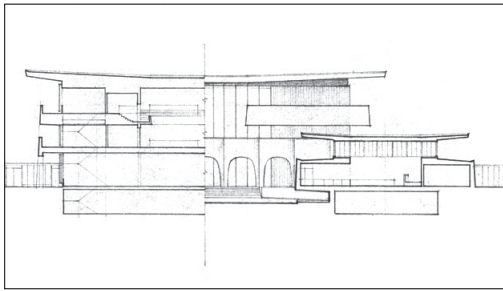
architects Warshaw & Swartzman, Jacques Folch-Ribas, John B. & John C. Parkin, and particularly Roger D'Astous and Jean-Paul Pothier, whose project stood out for its ebullience and formal dynamism. As stated by the jury, D'Astous & Pothier's proposal, while being a little bit outdated, has a distinctive plastic expression qualified as dramatic and seductive. Such a project would struggle to allow subsequent buildings with diverse architectural styles; architecture with an elevated sense of seduction, as displayed by this project, neglects the essential programmatic elements and functions of the building, perhaps due to the inherent symbolism in the forms. The proposed site for the civic centre is almost entirely taken up by the city hall. In regard to the scale, it seems to be adapted to the needs of a small municipality. The third place was awarded to the architect André Blouin in recognition of the impact achieved by grouping the buildings, which symbolically represented both civic and public facets. The jury determined that, while seemingly flexible and functional, the office tower overpowered the composition. They considered the project appropriate for a larger and more established metropolis; such is the paradigm associated with the office tower, recalling the ubiquitous nature of modern architecture in America, leaving little space for a sensible anchorage to the site.



①



④



②

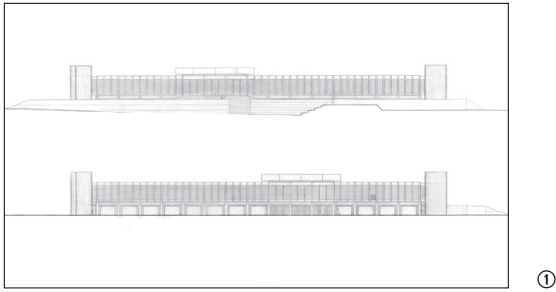
The second prize was awarded to Henri S. Labelle, Henri P. Labelle & André Marchand Architects, rewarding their insightful study of public space, which delineates the pedestrian zone from the vehicle zones. It was the jury's opinion that the interior design efficiently integrated the diversity of the civil functions, but it was not chosen because it was deemed insufficiently innovative. The observed weaknesses, mainly being the aesthetics and the reduced scale of the city hall, fell short of being able to fulfill the growing city of Chomedey.

Affleck, Desbarats, Dimakopoulos, Lebensold & Sise received first prize, as they proposed "the only significant solution regarding the treatment of public space." The planning, as such, suggests volumes with a spatially flexible disposition, allowing for the progressive realization of the civic centre, projecting buildings allocated for services regarding social well-being and health, a centre for arts, a municipal theatre, a library, and a post office. The architectural language is not over-determined to the point of proposing ulterior development, and the architectural treatment is aesthetically cohesive with the site. The jury also noted the coherence of the interior space, brought to light by the relationship between the landscaping and the interior design. The initial version included a series of

buildings cohesively laid out in range onto a green public plaza, and at the centre was an amphitheatre offering a view of Montreal.

To make way for this civic centre, 183,000 square metres (600,000 square feet) of land had to be expropriated. The firm specified that the city hall would benefit from new construction methods, which included steel exterior panels anchored in concrete, receiving the roof's heavy loads. This had never been done in Canada. It had a rhythmic copper tint on the north and south facades. As for the curtain wall, it was manufactured by Canadair. The building's various sections are separated by a pre-stressed concrete system; the poured concrete slabs travel across the space, between the frames, the columns, and the walls to form the floors and the roof. This allowed for minimal beams, enabling the installation of the plumbing and electrical work. As for the details, a zenithal lighting system is integrated in the roof by way of the preassembled acrylic dome, and the fenestration is tinted in order to control the luminosity intensity.

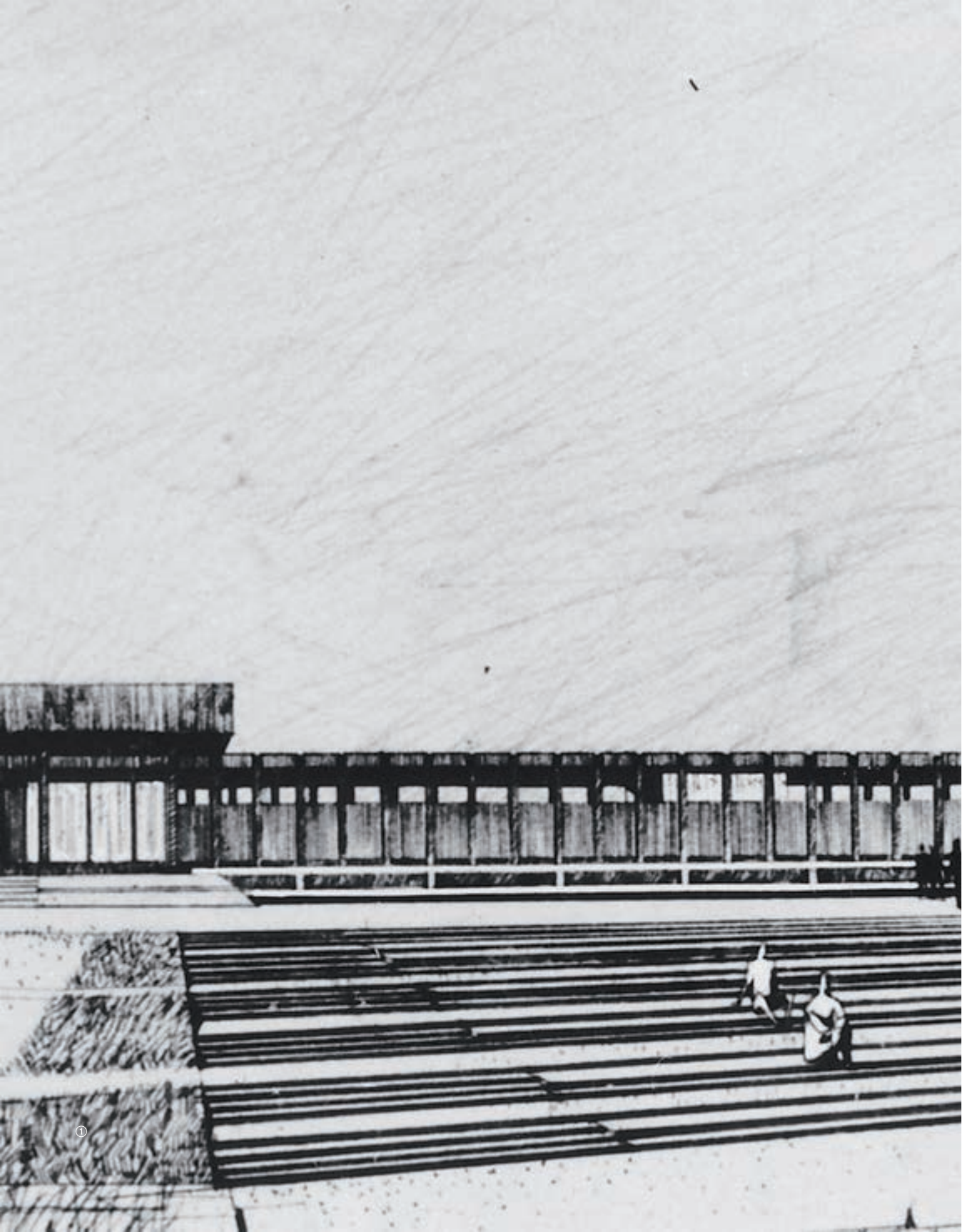
Affleck, Desbarats, Dimakopoulos, Lebensold & Sise's project combines new technologies, emerging construction methods, and the implementation of



industrial materials to express the emergence of a new city. As a projection into the future, the architectural language of the civic centre reinterprets principles of symmetry and monumentality, notions that had been at the time rejected. The aesthetic expression emulates the construction itself, its rectilinear form, its materiality, and the study of the structure generated by Mies van der Rohe's iconic S.R. Crown Hall in Chicago (1950–1956). The Chomedey City Hall finds similarities with the John Crerar Library (today the Paul V. Galvin Library), designed during the winter of 1961 by architect Walter Netsch from Skidmore, Owings & Merrill (S.O.M.). The similarities observed are the asymmetric entrance and the dichotomy generated by the steady rhythm of the fenestrations, which sit on the concrete base.

The city hall was inaugurated on November 22, 1964, in the presence of René Lévesque, the minister of Natural Resources, who declared the building suitable for a larger city than Chomedey. Lévesque was of the opinion that the concentration of the municipalities favoured a healthier development of the urban zones. This declaration foreshadowed Laval's first city council assembly, held about nine months later on August 16, 1965.







Chinese Cultural Center Competition (1978)

General information

- △ Location: Vancouver, British Columbia
- △ Commissioned by: the Chinese Cultural Center
- △ Project competition

Jury

Gustavo da Roza
Wah Leung
Hsio-Yen Shih
Ronald J. Thom
Bud Wood

Projects — 4 (1 stage)

- ① James K.M.Cheng/Romses Kwan & Associates
- ② Downs Archambault Architects + Planners
- ③ Russel A. Vandiver/Che-Cheung Poon
- ④ Joe Wai/Beinhaker Irwin Associates

Competition details on www.ccc.umontreal.ca

The Delicate Expression of a Composite Culture

Simon Bélisle, 2016-06-23

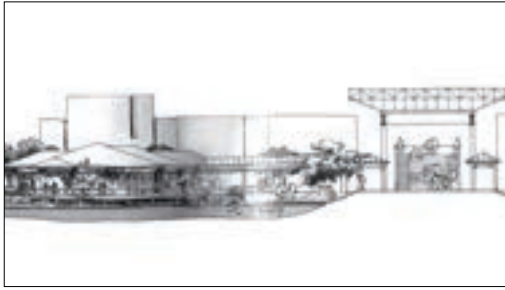
Vancouver's 1978 Chinese Cultural Centre competition called for the fulfillment of functional aspects while putting into question the place granted to traditions of the Chinese community. This aspect did not prevail in the jury's comments, but despite this, the proposals were much informed by the dialogue between traditional Chinese architecture and the local Canadian context. This competition puts the turn of the 1980s into perspective, nearly twenty years before the final date of the handover of Hong Kong to China in 1997, which for Vancouver had an important demographic and cultural impact.

By 1978, there was already a significant Chinese community in Vancouver that had been established for several decades. Nonetheless, the city remained without a cultural centre. The building's future site and programs were established for the requirements of the competition, in co-operation with Chinese sponsors. The competition called for more generalized concepts rather than detailed projects. Taking advantage of a significant plot of land in Chinatown, proposals had to include a Chinese garden, outdoor areas partly covered to accommodate crowds, bazaars, dances, and festival performances, adaptable educational spaces, and exhibition spaces for an indoor/outdoor museum. One section, which included a tea room, a restaurant, and a gift shop, had the

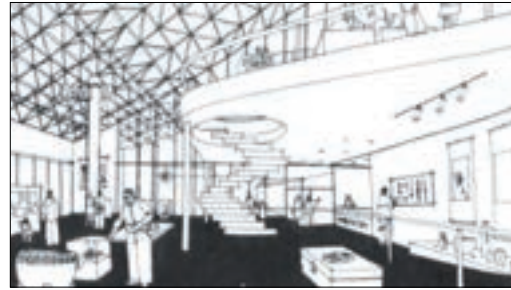
objective of improving the commercial viability of the streets bordering the centre. Restricted to architects registered in British Columbia, the competition attracted about forty firms. Only the first three laureates and the honourable mention were archived in the *Canadian Competition Catalogue*.

While the jury did not completely forego cultural and traditional facets, the official comments focused on practical, programmatic, and contextual considerations. As for the competition program, it called for a symbolic entry that could be "imagined as a focal point [or] a backbone linking the spaces." All four schemes commended by the jury demonstrated a great concern for Chinese architectural tradition, reflected in two *Canadian Architect* articles published in 1978. Regarding the competition, which is now a few decades old, we can't help but notice the concept's typically postmodern character: the honourable mention confronted the principles of traditional Chinese architecture in a new urban context, the second and third place prizes attempted to marry this tradition to modern western culture, and the winner was inspired by prominent Chinese historical elements by reinterpreting their basic principles.

Joe Wai/Beinhaker Irwin Associates's proposal received an honourable mention. It caught the jury's attention for its



①



③



②



④

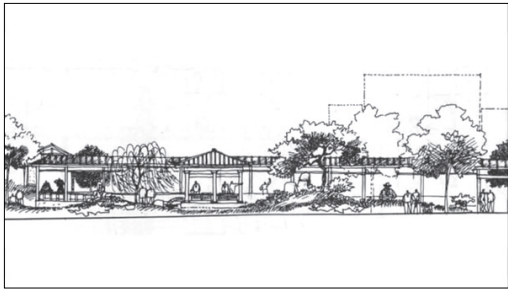
ability “to incorporate the essence of the basic principles of Chinese architecture while conscientiously respecting the urban context of the Chinese historical area.” The design respected “traditional fundamental principles” and revisited classical forms and materials. Regarding the urban context, a strong commitment was dedicated to the activities happening in the neighbouring streets, demonstrated through different perspective drawings. If the proposal was to leave room for discussion, the questions brought to light by creating tension between tradition and urban context remain relevant. The jury chose to recognize the good use of the site while noting a general incoherence and weakly ordered space.

The third-place prize went to A. Vandiver/Che-Cheung Poon, who also questioned tension, but this time between tradition and modernity. Characterized by the use of a unique monument rather than a fragmented approach, the architects proposed a “traditional building composition [...] using modern construction.” Far from hiding behind a classical expression, these techniques emphasized if “the ancient temples [had been evoked to explain a] simple and exposed structure,” the exposed structure being an open steel space frame recalling a postmodern marriage between tradition and technology. The jury was sensitive to the symbolic potential of a single dominant element, but expressed some reservations

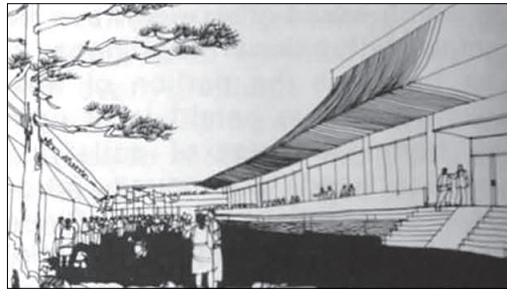
regarding the context; such a large element would be problematic for the urban fabric and the site development. The jury stressed that such a building would be less effective for the sponsors’ commercial requirements.

Awarded the second prize, Downs Archambault Architects + Planners were described as “pairing Eastern thought and traditions with Western needs.” If this tension had been more finely expressed, the answer would have had something in common with that of the third prize, for it also proposed a sensibility to traditional Eastern design principles while using modern construction techniques and materials. However, the approach was fragmented, technology and modern materials seemed more practical than expressive, and the drawings, in addition to expressing an architecture inspired by the rules of composition of Chinese architecture, expressed some formal, typological, and aesthetic inspirations beyond traditional principles. Nevertheless, this proposal provoked a heated debate on the issue of tradition and the use of traditional elements of Chinese architecture.

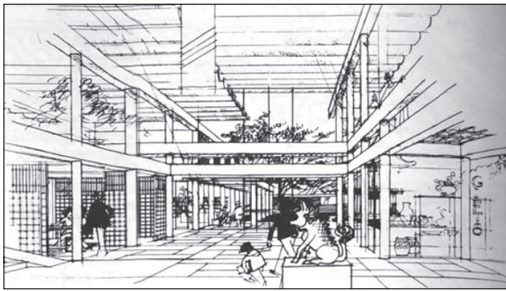
The winning scheme, submitted by James K.M. Cheng/Romses Kwan & Associates, was in fact built. The architects said they were inspired by the Forbidden City (Imperial Palace of Beijing), borrowing its north-south axial approach while



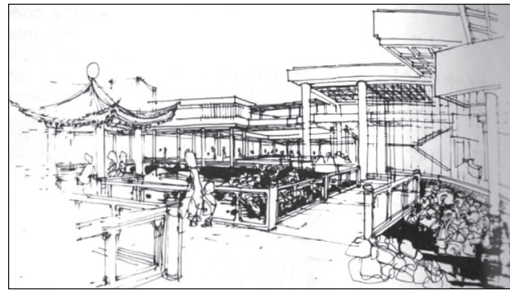
①



③



②



④

reinterpreting the progression through space. The main gate of the cultural centre, located on Pender Street, was analogous to the first impressions of the Imperial Palace, a courtyard entrance becoming the first pause, an inner entrance the first transition, a forecourt as the first introduction, a central hall as the second climax, a main garden as the second pause, a rear pavilion as the second transition, and a park planned at the rear of the cultural centre as the third experience. Finally, False Creek Bay, which borders the future park, was presented as analogous to the ultimate experience of the Imperial Palace. Another drawing expressed an analogy between the proposed drawings and a traditional Beijing house, characterized by inner yards surrounded by buildings, the geometry, and the centrality, all this while keeping the north-south orientation. The jury specified that their choice was motivated by the subtle qualities that distinguished this project from the others, mostly involving contextual and functional considerations, but also the quality of its architectural experience.

Generally, in their report, the jury admitted a difficulty "to define the aesthetic or spiritual determinant in architectural design," adding that "it was not felt that any particular architectural form seen to be generally oriental in derivation was either desirable or necessary."

The jury's comments in their public release focused on practical, contextual, and programmatic aspects. It is possible that this tendency reflected the desire to break away from blatant aesthetics or formal analogies, or that an important factor in the decision, implemented by the sponsors' already well-defined program, had overshadowed any open debate on tradition.

Be that as it may, the issue of interpreting modern Chinese architectural traditions, when expressing a drifting away from form and aesthetics, did occupy an important place in the projects selected by the jury. Furthermore, this competition reflected a rare postmodern encounter between Chinese ancestral tradition and the city of Vancouver as a living space. Four decades later, we can see the delicate expression of a composite architectural culture.



Solar Powered Bus Shelter + Interactive & Educational Competition (2016)

General information

- △ Location: Montreal, Quebec
- △ Commissioned by: Concordia University Research Chair in Integrated Design, Ecology And Sustainability for the Built Environment (ideas-be)
- △ International project competition

Jury

Cheryl Gladu*
Andreas Athienitis
Jean-Pierre Chupin
Carmela Cucuzzella
Jennifer Dorner
Cynthia Hammond
David Theodore

Projects — 26 (1 stage)

- ① Guertin/Amiot-Bédard/Desharnais/Duchesne/Cloutier-Laplanche/Côté
- ② Proulx/Guinard
- ③ Tardif/Yesayan
- ④ Montani/Zanlorenzi/Paris/Kashala/Hirayama/Shinohara
- ⑤ Moro/Tornich/de Oliveira/Junger
- ⑥ Kaitan St. Aubin
- ⑦ Lenetsky/Paquette/Navab/Syriani/Wareing
- ⑧ Larouche Wilson
(...)

Competition details on www.ccc.umontreal.ca

Waiting for the Bus While Reflecting on Climate Change

Cheryl Gladu and Carmela Cucuzzella, 2016-06-30

Contrary to the famous aphorism by architectural historian Nikolaus Pevsner, who did not recognize the bicycle shelter as architecture, this competition was grounded on the conviction that a bus shelter can, and should be, as architectural as a cathedral or even a museum. With this open and anonymously judged competition, which received 26 proposals from Canada, the USA, Brazil, France, and Iran, the ideas had to be feasible, since this augmented bus shelter will indeed be built by the nonprofit organization CoLLaboratoire from Concordia University.

A boundary-breaking exercise in community engagement around the issue of climate change, CoLLaboratoire is a research project of the Concordia University Research Chair in Integrated Design, Ecology, And Sustainability for the Built Environment (IDEAS-BE). This competition was the first of a series of design challenges and was launched on April 15, 2016. The aim of this initiative is to successfully make connections between artists, designers, architects, professionals, academics, community members, and business leaders, in order to better address sustainability challenges together. The installations are to be context sensitive, taking into consideration the concerns of the community within

which they are situated. CoLLaboratoire has adopted the urban corridor of Sherbrooke Street in Montreal, which runs 31 km east to west, as an organizing principle for all future urban installations. For this inaugural competition, CoLLaboratoire partnered with the NSERC Smart Net-zero Energy Buildings Strategic Research Network and the Centre for Zero Energy Building Studies, directed by Dr. Andreas K. Athienitis, in order to assist the winning team in incorporating solar power into the final phase of design and construction, as well as in the early conceptual phase, when major decisions about orientation and form are made. The *Université de Montréal* Research Chair on Competitions and Contemporary Practices in Architecture was also part of the project, bringing along the expert team of the *Canadian Competitions Catalogue*.

The project challenge consisted of designing a bus shelter at the Loyola campus of Concordia University that may also be used for other activities during non-peak hours, while considering the extreme weather conditions of Montreal and creatively including the potential of solar energy. Teams were encouraged to develop ideas that can both educate and encourage public conversation that might heighten awareness



①



③



②



④

around climate change issues. The proposals were to be sufficiently documented technically, and the teams were asked to be ready to interact with the CoLLaboratoire team in order to complete the detailed design within the budgetary restrictions.

There was a vast array of responses to the brief, ranging from projects that chose to focus on symbolic gestures to those that were completely pragmatic in their approaches; from easily buildable to overly complicated (for a bus shelter) parametric designs; from the all-too-obvious exhibition of solar panels on basic architectural forms to the sophisticated adoption of new solar technologies discreetly hidden in elegant forms; or from site-focused designs to object-focused designs—the idea of a shelter as imagined by young designers from various parts of the world is quite diverse.

Three proposals were selected, as originally announced, but the jury decided to add two honourable mentions. An art historian, a gallery director, an expert in solar energy, two architects, an interdisciplinary designer, and a doctoral candidate comprised the jury. This short editorial meant to coincide with the unveiling of the winners can only briefly comment on the five selected

projects and the public vote. A more comprehensive jury report will be released in July 2006.

The first prize went to a project that displayed a bold architectural proposition, with an elaborate yet clear reinterpretation of the “bus shelter” (team: Guertin/Amiot-Bédard/Desharnais/Duchesne/Cloutier-Laplane/Côté). The panels and the text were concise enough to underline how the team proposed to incorporate the existing vegetation into the shelter and the sophisticated manner in which the solar panels could be integrated into the floating canopy, which glows at night. In addition to being elegantly minimal while providing both interior and exterior shelter, the designers allowed themselves to be inspired by one of the key challenges of this site: the presence of a large canopy of trees. Just as the trees work to transform the sunlight into oxygen, the proposal collects energy in order to create a night-time beacon, providing a feeling of security for users of the shelter over the darker months that make up the majority of the school year.

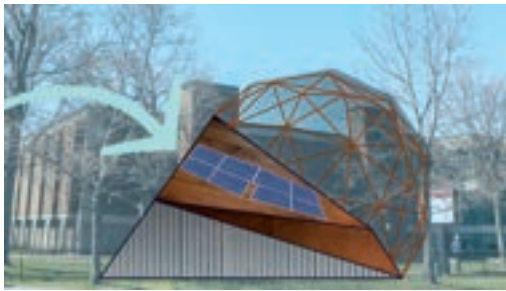
The second prize also proposed a poetic gesture for the site, alluding to a lighthouse in its design (team: Proulx/Guinard). The project has a light touch and a relatively



⑤



⑦



⑥



⑧

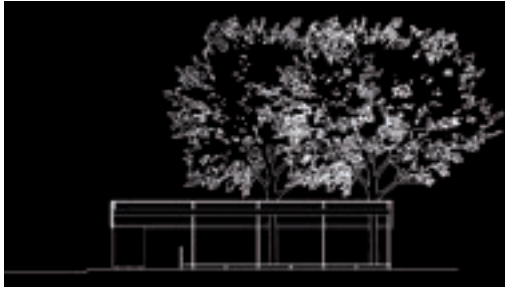
low-tech approach to demystifying solar energy production. Its overall intention seemed less oriented towards energy production, but rather was interested in a physical expression of mindful architecture. The proposal, which included the addition of a delicate installation for social gathering adjacent to the original, albeit refurbished, shelter, had great symbolic potential as a landmark. However, it was not clear to what extent the proposed addition to the site provided sufficient shelter from the climatic conditions in Montreal. Moreover, the project remained too deferential of the design of the existing bus shelter, which stood in sharp contrast to the team's proposed addition to the site.

The third-place entry was innovative in form and composition and extended the program of the bus shelter by proposing a structure that might also be useful as a weekend market (team: Tardif/Yesayan). The proposal stood out for its distinctive, variable form, as well as its playful and interactive approach to solar power production. Moreover, the team addressed one of the site's key challenges, the nearby canopy of trees, by placing the solar panels on independent, free-standing structures, in a grassy area adjacent to the current shelter, greatly extending the site of the project

and perhaps inviting students to explore a previously underutilized green space on the campus. However, the design did not seem capable of providing true shelter from the extreme weather conditions common in Montreal.

The two honourable mentions were selected for their pragmatic approaches. One of these doubled the capacity of the shelter by designing a structure that straddled the path to the Vanier Library, thus allowing for an extended interior program, such as the inclusion of a sharing library within the shelter (team: Moro/Tornich/de Oliveira/Junger). The second designed a series of modular shelters that can be combined in a variety of permutations to increase the capacity of the shelter while revealing, perhaps too directly, the solar technology (team: Montani/Zanlorenzi/Paris/Kashala/Hirayama/Shinohara).

The last prize was a popular choice award determined after nearly 1600 votes were cast using the competition's online voting platform. While the race was a close one, The Rising Hill winning project, by team Coulon/Han/Mourtada/Quintero, received a total of 196 votes. Votes were cast from at least 45 nations. Perhaps not



①



②

surprisingly, the greatest number of votes came from the two countries with the highest number of project submissions: Brazil and Canada. There is an extremely strong correlation between the country of origin of the submission and the country of origin of the vote, suggesting, but not confirming, a certain personal solidarity in the social networks of the various teams.

This unique competition offers a rich diversity of innovative responses by young designers, and it will be interesting to compare the winning proposal with its technical realization, which will coincide with Montreal's 375th anniversary.



100%
24h
100%
24h
100%
24h
100%
24h





Author Biographies



Author Biographies

Georges Adamczyk

Georges Adamczyk is a professor at the *Université de Montréal* School of Architecture, and co-director of the *Laboratoire d'étude de l'architecture potentielle (LEAP)*. His research interests focus on the history and theory of modern architecture, urban architecture and architecture competitions. His published works include *Installations Architecturales* (CCA 1999) and *Maisons-Lieux* (CIAC 2004). He is a critic, a curator, as well as a board member of *La Maison de l'architecture du Québec*.

Izabel Amaral

Izabel Amaral is an assistant professor at the Laurentian University McEwen School of Architecture. Conducted within the framework of the *Laboratoire d'étude de l'architecture potentielle (LEAP)*, and under the direction of Jean-Pierre Chupin, her doctoral thesis deals with the notion of tectonics through the analysis of international competitions. Her research interests focus on socio-cultural and aesthetic dimensions of construction, constructive thinking, architecture competitions, as well as modern and contemporary architecture.

Benoît Avarello

Benoît Avarello holds a master's degree from the *Université de Montréal* School of Architecture (M.Arch., 2016) and works for a Montreal-based firm.

Simon Bélisle

Simon Bélisle holds a master's degree from the *Université de Montréal* School of Architecture (M.Arch., 2016).

Denis Bilodeau

Denis Bilodeau is a professor at the *Université de Montréal* and a co-founder of the *Laboratoire d'étude de l'architecture potentielle (LEAP)*. He is an architect, and he specialized in the history and theory of architecture during his Master's degree at Columbia University and his PhD at the Delft University of Technology. His research focuses on the epistemology and the cultural and cognitive dimensions of contemporary architecture projects. His research addresses the role of precedents, typologies, analogies and diagrams and he is interested in the importance of architecture competitions in the construction and the transformation of contemporary collective imagination.

Pierre Boyer-Mercier

Pierre Boyer-Mercier is an architect and associate professor at the *Université de Montréal*. His research interests focus on housing, on the sociology of neighbourhood relations as well as ways of living. He has conducted research on relationships in dense, individual housing neighbourhoods (intimate and collective relations) and relations between citizens in various housing typologies. He is the co-founder of *ARQ* magazine (*Architecture Québec*) of which he was editor-in-chief until 2016.

Alexandre Cameron

Alexandre Cameron studied at Concordia University's Faculty of Fine Arts and holds a master's degree from the *Université de Montréal* School of Architecture (M.Arch., 2016). He is an architectural intern at a firm based in Abitibi-Témiscamingue.

Bernard-Félix Chénier

Bernard-Félix Chénier is trained in both architecture and landscape architecture (M.Arch., 2016). He co-founded *Table Architecture*, a firm dedicated to small and medium-scale projects as well as installations showcasing collective imagination.

Jean-Pierre Chupin

Jean-Pierre Chupin is a professor at the *Université de Montréal* School of Architecture. He holds the Research Chair on Competitions and Contemporary Practices in Architecture and co-founded and co-directs the *Laboratoire d'étude de l'architecture potentielle (LEAP)*. He conducts research on architecture projects, architectural judgment and the competition phenomenon. He coordinates ongoing updates of two major competition databases in Canada (the *Canadian Competitions Catalogue*) and in Europe (*EUROPAN-FRANCE*). He has published *Analogie et théorie en architecture (De la vie, de la ville et de la conception même)* as well as, *Architecture Competitions and the Production of Culture, Quality and Knowledge: An International Inquiry* with Carmela Cucuzzella and Bechara Helal in 2015.

Anne Cormier

Anne Cormier is an architect and an associate professor at the *Université de Montréal* School of Architecture. Her research-creation work, carried out within the

framework of the *Laboratoire d'étude de l'architecture potentielle (LEAP)*, deals primarily with contemporary projects as creative and innovative spaces and critics in Canadian city centres. As an architect, she contributes to the work of Atelier Big City since its inception in 1987. These projects, competitions and installations combine the research of relevant and impactful topics with the inventive use of materials and assemblies.

Camille Crossman

Camille Crossman is a doctoral student at the *Université de Montréal* School of Architecture. Her research, conducted within the framework of the *Laboratoire d'étude de l'architecture potentielle (LEAP)* under the direction of Jean-Pierre Chupin, deals with the processes structuring architectural judgment in the specific context of juries of public architecture competitions in Canada.

Carmela Cucuzzella

Carmela Cucuzzella is an assistant professor in the Design and Computation Arts department at Concordia University. She holds the Concordia University Research Chair on Integrated Design Ecology and Sustainability for the Built Environment (IDEAS-BE) and her research work is framed within the broad domain of design studies where she investigates questions of sustainable design for urban living. She has co-directed *Architecture Competitions and the Production of Culture, Quality and Knowledge: An International Inquiry*, with Jean-Pierre Chupin and Bechara Helal in 2015.

Simon D. Bergeron

Simon D. Bergeron holds a master's degree from the *Université de Montréal* School of Architecture (M.Arch., 2013) and is an architect and member of the *Ordre des Architectes du Québec (OAQ)*. He received the 2013 Alpha Rho Chi bronze medal and is a project manager in a Montreal-based firm.

Louis Destombes

Louis Destombes is an architect. After graduating from *ENSA Paris-Malaquais*, he worked in Paris for Jakob + Macfarlane, EZCT and Serero Architectes. He is a doctoral student at the *Université de Montréal* School of Architecture and his research, conducted within the framework of the *Laboratoire d'étude de l'architecture potentielle (LEAP)* under

the direction of Jean-Pierre Chupin, deals with constructive thinking in architectural design in a digital environment. It aims to qualify various forms of tectonic imaginaries solicited by the constructive translation of architecture projects.

Hugo Duguay

Hugo Duguay holds a master's degree from the *Université de Montréal* School of Architecture (M.Arch., 2016). He works with the Montreal-based firm Saia Barbarese Topouzanov on institutional and commercial projects and collaborates with *Table Architecture* in the framework of architecture competitions, urban design and public installations.

Cheryl Gladu

Cheryl Gladu holds a degree in International Business from Carleton University and an MBA from SFU. After working for several years in the trenches of the environmental movement, she co-created and managed an upstart green real estate development company. She returned to school in order to pursue an interdisciplinary PhD in the innovative interdisciplinary INDI program at Concordia University, where she studies at both the John Molson School of Business and Concordia's Department of Design and Computation Arts.

Olivier Guertin

Olivier Guertin holds a master's degree from the *Université de Montréal* School of Architecture (M.Arch., 2016). He works for the Montreal-based firm Girard Côté Bérubé Dion on public infrastructure projects. He has worked as a Research and Teaching Assistant, and his research focuses on architectural design and competitions.

Bechara Helal

Bechara Helal is a doctoral student at the *Université de Montréal* School of Architecture. His research thesis, conducted within the framework of the *Laboratoire d'étude de l'architecture potentielle (LEAP)* and directed by Jean-Pierre Chupin, deals with the emergence of the laboratory in architectural theory and practice as a space of research and production of knowledge. He has co-directed *Architecture Competitions and the Production of Culture, Quality and Knowledge: An International Inquiry*, with Jean-Pierre Chupin and Carmela Cucuzzella in 2015.

Milosz Jurkiewicz

Milosz Jurkiewicz holds a master's degree from the *Université de Montréal* School of Architecture (M.Arch., 2016). His research deals with the "pan-disciplinary" elaboration of a knowledge base and the practice of architecture, media and design.

Jacques Lachapelle

Jacques Lachapelle is a professor and the director of the *Université de Montréal* School of Architecture since 2015. His research focuses on architectural interventions in heritage contexts, which he studied in various research projects including *Innover au risque du patrimoine*, subsidized by the SSHRC (2005). His thesis on the architecture of Ross & Macdonald was published by *Les Presses de l'Université de Montréal*. By means of a grant from the SSHRC (2010) he is studying the work and career of architect J. Omer Marchand.

Isabelle Le Clair

Isabelle Le Clair holds a master's degree from the *Université de Montréal* School of Architecture (M.Arch., 2007) and is a project manager in a Montreal-based firm.

Alessandra Mariani

Alessandra Mariani is a PhD. Candidate in art history at the *Université du Québec à Montréal*. Her research focuses on the actualization of architectural interdisciplinarity characterized by the appropriation of post-structuralist, neo-Marxist discourse and their artistic commodification. She founded and directs *Muséologies* magazine, while teaching modern architecture history and theory in the *DESS en architecture et patrimoine* program at UQAM.

Marie-Saskia Monsaingeon

Marie-Saskia Monsaingeon holds a master's degree from the *Université de Montréal* School of Architecture (M.Arch., 2016). As a research officer at the *LEAP* and the Research Chair on Competitions and Contemporary Practices in Architecture, she worked on various publications and was in charge of the art direction of this book. She works as an architect in the French West Indies.

Adrien Python

Adrien Python holds a master's degree from the *Université*

de Montréal School of Architecture (M.Arch., 2016). He co-founded a firm dedicated to the development of ideas.

Nicholas Roquet

Nicholas Roquet is an architect, an associate professor and a researcher at the *Laboratoire d'étude de l'architecture potentielle (LEAP)* and the Canada Research Chair on Built Heritage. His research focuses on the relation between historic knowledge and creativity in 19th century architecture and on issues of assessment and knowledge of historic sites from a contemporary perspective. He specializes in the history of architecture and archaeology (19th and 20th century) and is interested in building and landscape conservation.

Anne Saint-Laurent

Anne Saint-Laurent holds a master's degree from the *Université de Montréal School of Architecture* (M.Arch., 2014). She contributed to the restructuring of the *Canadian Competitions Catalogue* with Marie-Claude G. Leclair, Samuel Dubois and Dale Byrns. She works in a Montreal-based firm.

Konstantina Theodosopoulos

Konstantina Theodosopoulos holds a master's degree from the *Université de Montréal School of Architecture* (M.Arch., 2015). She worked at the *Laboratoire d'étude de l'architecture potentielle (LEAP)* as a research assistant and is now working at a Montreal-based firm.

Jacques White

Jacques White is an architect and a professor at the *Université Laval*. His research deals with constructive cultures—that is, the study of relations between the conceptualization and the realization of architectural projects—architectonic studies, architecture competitions and architectural judgment and decision-making. As a professional advisor for competitions held in Quebec, he also provides training on the organization of competitions for the *Ordre des Architectures du Québec (OAQ)*.



Acknowledgments



Acknowledgments

A book entitled *Competing for Excellence in Architecture*, for which we have underlined the importance of the myriad of contributors, cannot avoid the duty—and the delight—of the acknowledgments, especially when the list of professional and scientific collaborators is, in itself, so remarkable. All may not be mentioned, but each and every one will recognize his participation to the collective work.

Georges Adamczyk and Denis Bilodeau were the first accomplices in the set up of the *Laboratoire d'étude de l'architecture potentielle* at the *Université de Montréal*. It is important to recall that they have supported the *Canadian Competitions Catalogue* from its infancy, following a first subvention from the Social Sciences and Humanities Research Council of Canada in 2002.

Over the years, the *LEAP* team, which includes 10 professors from 4 universities in 2016, has gathered researchers and creators who endorse the principle of “potential architecture,” resulting or not from competitions. Anne Cormier, Pierre Boudon, Pierre Boyer-Mercier, Daniel Pearl, Jacques Lachapelle and Nicolas Roquet from the *Université de Montréal* were joined by Louis Martin from the *Université du Québec à Montréal (UQAM)* and later by Carmela Cucuzzella and Cynthia Hammond from Concordia University and more recently by David Theodore of McGill University. If all these names are also found in the list of editorial writers, we must add to it Professor Jacques White, from *l'Université Laval* and Izabel Amaral who now teaches at the *Université Laurentienne*. Doctoral students Camille Crossman and Alessandra Mariani, as well as Bechara Helal and Louis Destombes, have offered some of the most substantial editorial analysis of the *CCC*, and therefore of this book.

Many assistants of the *Laboratoire d'étude de l'architecture potentielle* from 2002 to 2012 and of the Research Chair on Competitions, since 2012, all listed on the *LEAP* and the *CCC* websites, were invited to write editorials, sometimes in the context of collaborations or pedagogical activities. It is one of the merits of the *CCC* to offer a platform of initiation to reflective writing to young students. We wish for this mission to live on in the pan-Canadian collaborations of the near future.

In 2012, a major financial support accompanying the recognition of the Canada Foundation for Innovation (CFI) has allowed the *CCC* to become a resource of international reach on a technical level. If the subsidies granted by the SSHRC and, as structurally and constantly for our team, by the *Fonds de recherches Québec Société et Culture*, have had a major impact on the carefulness of our documentation and analysis efforts, this book would never have come to be without the support of the *Université de Montréal*, in the domain of the *Bureau de Recherche, Développement et Valorisation* as much as in that of the *Faculté de l'aménagement*. We very directly thank Professor Joseph Hubert and Geneviève Tanguay, former Vice-rectors of research, and Marie-Josée Hébert and Frédéric Bouchard currently in charge of research at the *Université de Montréal*, as well as Mrs. Dominique Bérubé, Mrs. Virginie Portes and all other members of the BRDV team who understood, sometimes well before us, the scientific and cultural interest of an architecture and planning library.

The list of people would get as long as the *CCC* architects' database, as we must thank all conceptors, urbanists and landscape architects who have supported the *CCC*'s endeavours by agreeing that their projects, even in the form of sometimes incomplete digital archives, which don't do justice to the richness of the projects, be made publicly accessible for the benefit of students, and the general public, from the first steps of the database's implementation to this day. This impossible list must not leave out all competition organizers and experts who consult the online resource, before, during and after competitions, and who help us identify the blank spaces and the archives, when they are not busy obtaining information that is crucial to the proper functioning of the system.

Simon Doucet, former manager of programming at the *Faculté de l'aménagement* of the *Université de Montréal*,

and now director of Humaneco, has not only programmed the essential part of the documentary database, he has designed its principle very early on in this enduring adventure. Many thanks to him, as this book would not exist without his interest for the digital world.

Marie-Saskia Monsaingeon, who holds a Master's degree in architecture from the *Université de Montréal*, has dedicated long months to the art direction of this complex publication. This book owes very much to her rigour and to the care she has put into its creation.

The general quality of the book, published in French in 2016 and in English in 2017, is attributed to the unwavering support of Bechara Helal, architect and director of *Potential Architecture Books*, which ensures its international diffusion.

Finally, we particularly wish to thank Mrs. Ewa Bieniecka, 78th president of the Royal Architecture Institute of Canada (RAIC), who fully understands this joint effort and has kindly agreed to write its foreword. We, too, can only hope that this book will encourage architects to compete for excellence in architecture, across Canada.

COMPETING FOR EXCELLENCE IN ARCHITECTURE

editorials from the CANADIAN COMPETITIONS CATALOGUE

A travel guide for those in search of architectural quality, this book can be browsed in many ways. Written in a clear and concise manner by about thirty authors, it features a collection of editorials from the *Canadian Competitions Catalogue (CCC)*, a large online digital archive open to the public since 2006. The editorials explore more than sixty Canadian architecture competitions held in the last seventy years. Especially in recent years, both public and private institutions have organized competitions across Canada, producing hundreds of architectural, urban planning, and landscape design projects. Together these proposals, most of which remain unbuilt, constitute a fantastic treasure in our tangible and intangible common heritage. Given that competition organizers, designers, juries, and critics never operate alone, there is no doubt whatsoever that this book results from the collaboration of a myriad of people, contributing to and competing for excellence in architecture.

Georges Adamczyk
Izabel Amaral
Benoit Avarello
Simon Bélisle
Ewa Bieniecka
Denis Bilodeau
Pierre Boyer-Mercier
Alexandre Cameron
Bernard-Félix Chénier
Jean-Pierre Chupin
Anne Cormier
Camille Crossman
Carmela Cucuzzella
Simon D. Bergeron
Louis Destombes
Hugo Duguay
Cheryl Gladu
Olivier Guertin
Bechara Helal
Milesz Jurkiewicz
Jacques Lachapelle
Isabelle Le Clair
Alessandra Mariani
Marie-Saskia Monsaingeon
Adrien Python
Nicholas Roquet
Anne Saint-Laurent
Konstantina Theodosopoulos
Jacques White

