



2015

Edmonton Urban
Design Awards

EDMONTON
URBAN
DESIGN
AWARDS

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The City of Edmonton

ADVISORY COMMITTEE CO-CHAIRS

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RAIC | IRAC
Architecture Canada



EDMONTON • DESIGN • COMMITTEE

"The jurors feel that the City projects were worthy of recognition in their own right, for raising the bar for urban architecture at the civic level.

The conscious shift in policy direction and effort to ensure new city facilities become local landmarks should be applauded. By requiring a tougher competitive design selection and review processes it has allowed for greater innovative and distinct architectural choice and built forms to added to the City's landscape."

- Jurors comments on City's design efforts

FORWARD FROM MAYOR DON IVESON

On behalf of the City of Edmonton I'm pleased to present, for the sixth time, our biennial urban design awards.

While this publication showcases the winning entries, it is important to celebrate the work of all those who contribute to transforming Edmonton's urban environment to one that we can all be proud of and showcase. Good urban design is about creating places and spaces where people want to live, work and play. The City of Edmonton recognizes this, and has put significant effort into the design of our new civic structures, which I am sure future generations will appreciate.

Good design should not be considered an add-on or a luxury; it is an essential component of building a great city, one that will help define our image and reputation. I hope that our citizens will be inspired to create and demand better design.

Congratulations to this year's winners. You join an impressive list of others who have added value to our landscape and are proof that we can produce great architecture and urban design in this city.

Yours truly,



Mayor Don Iveson




FORWARD



As the leading voice for excellence in Canada's built environment, the Royal Architectural Institute of Canada (RAIC) is pleased to collaborate with the City of Edmonton in setting and promoting the highest standards of excellence, environmental sustainability and awareness through the Edmonton Urban Design Awards program.

Since 2005, the Edmonton Urban Design Awards program has served as an important forum for practitioners and stakeholders in the built environment sector. The awards commemorate the valuable contributions that good design makes in improving the quality of Edmonton's built environment, creating resilient communities that enhance people's lifestyle and building a strong and diverse economy in the city.

Through this year's entries, we got an exceptional glimpse into how good design results in improved economic performances and market attractiveness. We saw submissions that demonstrate how well-designed projects help fuse social inclusion, sustainable lifestyles, health and wellness into our collective identity and civic pride as a city. This is a testament to the dynamism, robustness and richness of Edmonton's built environment and an acknowledgment of the creativity and technical competency of the practitioners behind Edmonton's excellent design and urban culture.

This 2015 Edmonton Urban Design Awards publication, which features outstanding submissions entered into the competition, is one of the many ways the RAIC and the City of Edmonton collaborate to build awareness and appreciation

for the contribution of architecture to the physical and cultural well-being of Edmonton. It is hoped that we have effectively used this forum to infuse excellence and higher standards into Edmonton's built environment for the greater good of all – albeit in a very modest way.

Samuel Oboh, FRAIC, AIA

ROYAL ARCHITECTURE INSTITUTE OF CANADA
2015 PRESIDENT | PRÉSIDENT 2015



RAIC | IRAC
Architecture Canada



MESSAGE FROM THE CHAIRS

It is always a delight to discover new great places or design projects in the city that one isn't necessarily aware of. The breadth of submissions this year highlighted how many interesting projects there are in our city that are certainly worthy of a visit. The scale may vary but they all add value at the community level, and in the long term, to Edmonton as a whole.

The inclusion of two new categories this year, infill and heritage, aligns with the RAIC mission to promote excellence in the built environment and to advocate for responsible urban design and architecture. It also meant we received and reviewed projects that we might not have normally seen. We hope these new categories further elevate the conversation about good design in our city.

This year's jury was adamant that the City of Edmonton be recognized for building a strong civic identity by raising the bar in design standards for major capital projects. This is something we at the City should be very proud of.

We are very grateful to the jury, comprised of a few of Canada's leading design professionals, who provided thoughtful and professional reflection on all the submissions.

It is no easy task. While this book showcases the winning entries, we also must recognize all of the projects and thank all those submitted. All submissions were worthy of the top prize and help showcase new inspirational design standards.

Final thanks must go to the Edmonton Urban Design Awards Advisory Committee, City of Edmonton staff, the Royal Architectural Institute of Canada and Edmonton's design and planning community.

We hope that the projects showcased in this book will inspire innovators to continue to design and create a more vibrant Edmonton.

With kindest regards,



David Holdsworth



Basel Abdulaal

**CHAIRS, 2015 EDMONTON URBAN DESIGN AWARDS
ADVISORY COMMITTEE**



AWARD CATEGORIES

1

URBAN ARCHITECTURE

This category is for a building or group of buildings that contribute to, and support, an urban design initiative. It will be an individual building or group of buildings, of high architectural standard, which achieves urban design excellence through its unique relationship with its immediate surroundings because of its site, massing, and pedestrian amenities. The building will also contribute to defining a special relationship with the neighbouring urban fabric.

2

CIVIC DESIGN PROJECTS

This category is for civic improvement projects such as a park, a public space, civil engineering or environmental infrastructure, street furniture and lighting elements etc which have been implemented as the result of an urban design plan or initiative.

3

URBAN FRAGMENTS

This will involve a single, small-scale piece of a building or landscape that contributes significantly to the quality of the public realm. This category includes small and modest elements such as street furniture, lighting elements, interpretation media, memorials, public art, or other form of intervention that contributes to the beautification, sustainability, enjoyment, and/or appreciation of the urban environment. Projects can be of a temporary (but not ephemeral) or permanent nature.

4

COMMUNITY-BASED PROJECTS

This category is for any built project, however modest, initiated and implemented by a community-based organization that enhances the public realm. Streetscaping, public art, façade improvement, commemorative or interpretive installation, environmental initiative, a banner program, and special event or festival infrastructure are examples of this category.

5

STUDENT PROJECTS

This category is open to students in urban design, architecture, landscape architecture, fine arts, design and urban planning programs at a senior undergraduate or graduate level. Student projects must have been completed with direction or oversight from a faculty member. The submission will be an urban design project pertaining to Edmonton and located within its municipal boundaries.

6

NEW CATEGORY HERITAGE DEVELOPMENT

This category is for projects that demonstrate sensitivity and creativity in preserving the heritage values of a site where the historic rehabilitation of a historic building and/or the new development reinforces and enhances the character of the resource and /or streetscape. The project should contribute to the sense of place, revitalization or viability of the complex or district while demonstrating excellence in the conservation of heritage values.

7

NEW CATEGORY IMPLEMENTED RESIDENTIAL INFILL

This category is for completed residential infill projects in mature or established neighbourhoods. This could include new garage or garden suites, semi-detached or detached housing, row housing, apartments and other mixed-use buildings. Projects should demonstrate contextual consideration, sustainability and innovation in their design.

8

LEGACY PEOPLE'S CHOICE

The peoples' choice category was created to recognize past examples of good urban design that have had a transformative impact on our quality of life in Edmonton. The nominated projects were built before the start of the Edmonton Urban Design Awards program in 2005.

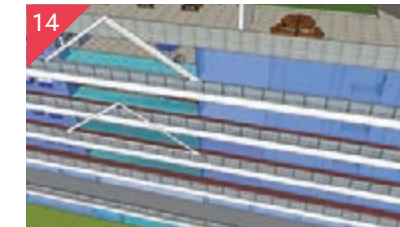
SUBMISSIONS



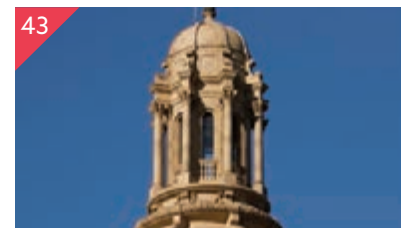
- 1 Boyle Community Table
- 2 11916 - 76 Street Duplex
- 3 Re-Imagination
- 4 PCL Building One
- 5 The Mosaic Centre
- 6 MacEwan Station
- 7 John Fry Sports Pavilion
- 8 Memoryscape

- 9 Blakey Residence
- 10 House Monochrome
- 11 House Tulikivi
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- 15 Jasper Avenue
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- 24 Borden Park Sculptures



SUBMISSIONS



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URBAN ARCHITECTURE

AWARD OF EXCELLENCE

AWARD OF
EXCELLENCE

BORDEN PARK PAVILION

OWNER

City of Edmonton

ARCHITECT

gh3 Architecture

LANDSCAPE ARCHITECT

gh3 Architecture

PROJECT LOCATION

Borden Park, 7715 Borden Park Road

JUROR COMMENTS

- An elegant and beautiful project for a park setting.
- Ephemeral quality in how it disappears in the day with the remarkable use of reflections and light and yet a strong beacon at night.
- A minimalist expression of the carousel history of the park.
- Remarkable structural presence with very rich inside and outside relationships to the park.



PROJECT DESCRIPTION

The building renews the memory and heritage of Borden Park by reflecting its roots in the traditional English landscape park, and its history as a primary cultural and recreational destination with the city. This project played a role in the Revitalization Plan of this 20 hectare park, whose intention is to ensure the continuation of Borden Park's legacy in the City.

Referencing the historic carousel that once stood in the park, the design of the new pavilion and landscape builds on the historic uses and vernaculars of Borden Park while imbuing it with a distinctive contemporary presence, connecting the vital history of the neighbourhood with a progressive and community-centred vision of its present and future. It provides a new and memorable gathering space in Borden Park, encouraging community activities that will strengthen the social fabric and identity of the neighbourhood.

Borden Park's pedestrian design comprises axial and curving paths that merge into circuses at key points in the park. The circular geometry of the pavilion amplifies this pattern while also engaging in a formal relationship with park buildings from the past and the present, like the bandshell and carousel. The highly transparent structure of the building allows users to intimately experience the park at all times of day and seasons, encouraging greater year-round use of the park and, by increasing visibility and informal surveillance, enhancing security and social connection in the park. From the outside, the pavilion is clad with triangulated, highly reflective glass panels, effectively dissolving into its surroundings.





**URBAN
ARCHITECTURE**
AWARD OF EXCELLENCE

AWARD OF
EXCELLENCE

CLAREVIEW
COMMUNITY
RECREATION CENTRE

OWNER
City of Edmonton

ARCHITECT
Teepie Architects

PROJECT LOCATION
3804 - 139 Avenue

JUROR COMMENTS

- A community destination, making a new active and attractive centre or place within the community
- Utilizing the strategy of Dzinterior urbanismdz, the project creates urban possibilities for people to meet and integrate, which is especially relevant as the complex adjoins a neighbouring local commercial district.
- Provocative use of glazing creates connections between interior spaces as well as to the exterior, engaging views as it opens up to activities within and outside to the surrounding landscape.



PROJECT DESCRIPTION

As a key part of the City of Edmonton’s Recreation Facility Master Plan, the project challenges existing typologies and preconceptions of community facilities in the city. It emerges from both community building and urban/environmental perspectives. The existing facility had almost no civic presence, and was only accessible by car through a back parking lot, even though transit was nearby. It failed to define and animate a vital public realm.

The goal for a community facility integrated into the park and the neighborhood was to use the new program elements, connecting the neighborhood to the LRT station and treating the existing soccer fields and arena as positive exterior spaces to shape the new building. The connections between transit and neighborhood articulate the complex program. The main façade reveals the interior activities of the building, invites passers-by, and animates exterior spaces with the energy from within.

The project integrates a branch library, recreation centre, community facilities, childcare centre and a high school completion centre. The first of its kind in Edmonton, this school helps adults and older teens complete their education outside of the mainstream high school curriculum. The recreation centre incorporates competition, diving and leisure pools and fitness facilities around the existing arena. The library combines the latest library technology and a contemporary service model. The spatial design focuses on creating views to the project site as well as to the numerous other activities occurring in the centre.





**URBAN
ARCHITECTURE**
AWARD OF EXCELLENCE

AWARD OF
EXCELLENCE

JOHN FRY SPORTS
PARK PAVILION

OWNER
City of Edmonton

ARCHITECT
The Marc Boutin Architectural Collaborative Inc.

PROJECT LOCATION
John Fry Park
9700 28 Avenue



JUROR COMMENTS

- Exemplary and technically rich.
- Extraordinary interpretation of a pavilion without taking on the traditional park profile. Instead of a dark interior, you enjoy its ability to allow natural light in.
- Billboard signage within design provides a formal, yet interesting method to announce its presence.
- The clear parti and rigorous detailing elevate this pavilion from one that is seemingly simple to one that is exceptional.
- Helps organize the sports complex and fields by centering itself within the heart of the park.



PROJECT DESCRIPTION

Situated in a suburban warehouse district in Edmonton, the John Fry Sports Park is largely dedicated to hosting baseball games and tournaments throughout the spring, summer and autumn. At times, there are up to 5000 spectators. For the last 28 years, the John Fry Sports Park has hosted world class baseball tournaments, with the use of portable trailers. The architectural team was given the task of designing a pavilion consisting of change rooms, washrooms and a concession to serve the city's needs for the next 30 years.

The existing site is surrounded by open fields, a few distant warehouse buildings, parking lots, and an adjacent driving range. The site is an expansive space with little spatial definition.

The design of the pavilion addresses these site characteristics by challenging conventional change room typology. By inverting the typical organization of sport support facilities, a once disconnected and dark change room facility is transformed into a permeable and accessible space. The location of private support spaces in the core of the building enables a public ring to surround the dedicated service space. Retractable screen doors to the south enable the pavilion to open up to surrounding playing fields and provide a shaded public court.

Establishing a sense of place as an illuminated beacon provides vibrancy and animation to the site and to the surrounding park. Whether walking to the diamonds between games or arriving to the site prior to a game, the pavilion becomes a key wayfinding mechanism and recognizable point of gathering and departure.

The 360 degree reading of the building and legible accessibility between architecture and outdoor program creates a more urban gesture to exist in a seemingly un-urbanized scenario.





URBAN
ARCHITECTURE
AWARD OF MERIT

AWARD OF
MERIT

MILL WOODS LIBRARY
AND SENIORS MULTI-
CULTURAL CENTRE

OWNER

City of Edmonton
Edmonton Public Library

ARCHITECT

Dub Architects and HCMA Architecture + Design

PROJECT LOCATION

2610 Hewes Way

JUROR COMMENTS

- Advocates a clear benchmark for future development in the area.
- Relates urbanistically to the place. The immediate connection to transit is key, providing sheltered space and a defined edge and gateway to the local mall.
- This project creates enriched public interstitial spaces, contributing to a new identity to the neighborhood.



PROJECT DESCRIPTION

This City of Edmonton and Edmonton Public Library facility provides an inclusive, inviting and flexible facility that meets the changing and expanding needs of the community, and acts as a community focal point for the area. The Mill Woods Library, Seniors and Multicultural Centre houses both a branch library as well as an seniors community activity facility.

The challenging context demanded a design that distinguished itself as a civic space in a suburban context without a pedestrian scale. The design is conceived as an opaque volume from which the public space has been “carved”, with support spaces hidden within the “solid” portions of the building’s form. This strategy allows us to distinguish between the more closed and cellular functions of the seniors centre above, and the open and flexible space of the Library below. It also allows the building to express itself at multiple scales: as a volume at the scale of the flat prairie surroundings (maintaining a strong presence among the big-box commercial surroundings), and as human-scale spaces that are modulated to suit the spaces within.

The project falls within the relaxed shopping mall zoning category, however the project subscribes to many principles put forth in the City of Edmonton’s Smart Choices initiative and the Transit Oriented Development Guidelines. The project also follows the City of Edmonton’s Sustainable Building policy requiring minimum LEED-Silver certification, and is currently on target to achieve LEED-Gold status.





URBAN ARCHITECTURE

AWARD OF MERIT

AWARD OF
MERIT

MILL WOODS PARK PAVILION

OWNER

City of Edmonton

ARCHITECT

Dub Architects

PROJECT LOCATION

7008 23 Avenue



JUROR COMMENTS

- The form is almost generic in its Miesian expression. The park program could be swapped with any number of other uses.
- An elegant solution and good architecture. It has a quiet presence on the site.
- Emphasis on the horizon allows it to compress the pavilion into the ground.

PROJECT DESCRIPTION

The Mill Woods Park Pavilion is located in the Mill Woods Sport Park and serves adjacent playing fields. The program includes team change rooms, officials change rooms, public washrooms, a concession area, and sports equipment storage. The project requirements were identified in the Mill Woods Sports Site Master Plan (2008) and the design is a continuation of the proposal that was awarded through the City of Edmonton Park Pavilion Architectural Design Competition.

The pavilion is designed as a simple horizontal object within the prairie landscape. The white finishes of the interior contrasts the dark grey exterior, complementing the simple graphic silhouette of the building. Highly-durable finishes were selected, such as exterior brick cladding, concrete block interior walls, and exposed concrete floors.

Large expanses of floor-to-ceiling windows in the public area encourages a safe environment through transparency, and make the building feel larger than it actually is. A roof overhang and metal sunshade filters the amount of direct sunlight entering the public area through the south-facing windows. The sunshade consists of a series of metal fins rotated at varying angles, which reflect light in different shades and create dynamic shadows inside the pavilion throughout the day.

The Mill Woods Park Pavilion provides an inclusive, inviting and flexible facility that meets the expanding needs of the park and acts as a community focal point for the area.





CIVIC DESIGN
PROJECTS
AWARD OF EXCELLENCE

AWARD OF
EXCELLENCE

FEDERAL BUILDING
CENTENNIAL PLAZA

OWNER
Government of Alberta

ARCHITECT
Moriyama & Teshima Architects

LANDSCAPE ARCHITECT
DIALOG (Carlyle + Associates)

PROJECT LOCATION
9820 - 107 Street



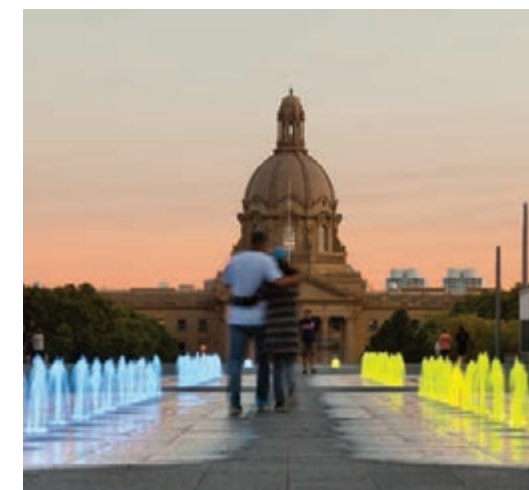
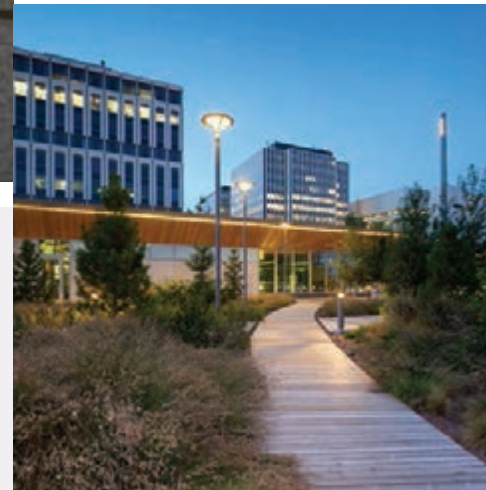
JUROR COMMENTS

- The project celebrates road space given back to the public realm, inviting the public onto government lands. Its bold approach to open up a generous spatial expansion downtown is equivalent to the best European plazas, creating a high potential for public engagement in most varied ways.
- The new public realm's civic image is strongly defined by the landscape architecture and how the new and old buildings frame the space so well.

PROJECT DESCRIPTION

The Centennial Plaza Project represents the implementation of phase one of Alberta Legislature Centre Redevelopment and Capital District Master Plan. What was once an asphalt parking lot, has been transformed into a major urban and family-friendly attraction for all Edmontonians to use and enjoy. This newly created public space with its amenity buildings, endeavors to support the city's vision of creating sustainable, vibrant, well-designed, and accessible spaces, while encouraging a sense of community, diversity, social interaction and engagement. It celebrates Edmonton as Alberta's capital and creates a destination for the citizens of Edmonton, and tourist alike, to enjoy Alberta's popular Legislature Grounds.

The project carefully integrates initiatives identified within Edmonton's Capital City Downtown Plan. These initiatives include creating a stronger accessible pedestrian link, connecting down to the river, as well as extending the Heritage Trail along the 99th Ave streetscape. Additionally, the plaza provides ample space for major cultural activities such as concerts, Canada Day celebrations and festivals on a regional, national and international level. The plaza also offers visitors year-round activities to experience. Water activities have always been a fun part of visiting the Legislature Grounds, and with the new commemorative water feature, that celebrates the 100th anniversary of the Alberta Legislature, this summertime tradition will be continued. For wintertime activities, the plaza has been designed to house a professional sized hockey rink where families rent skates, change and enjoy refreshments at the gatehouses and then take in a family skate in this idyllic setting.





CIVIC DESIGN
PROJECTS
AWARD OF MERIT

AWARD OF
MERIT

CAPITAL BOULEVARD

OWNER

City of Edmonton

DESIGNER

City of Edmonton

PROJECT LOCATION

108 Street

JUROR COMMENTS

- Contributes to the celebration and enhancement of the City’s major streets and civic institutions and landmarks.
- This project plays an important role of integrating the new streetscape with the newly consolidated legislature plaza space into the urban tissue of downtown Edmonton.



PROJECT DESCRIPTION

108 Street, the street leading up to the Legislature building, has been transformed into a premiere address called Capital Boulevard. The vision is for the five city blocks of 108 Street (between 99 Ave and 104 Ave) to become a visual and physical extension of the Legislature grounds, extending into downtown Edmonton.

The boulevard acknowledges and celebrates Edmonton as the capital of Alberta. Capital Boulevard is one of the catalyst projects of the Capital City Downtown Plan and advances the goal of creating a vibrant, well designed, sustainable and accessible downtown.

The street features broad tree-lined sidewalks, enhanced road and sidewalk lighting, mid-block pedestrian crossings, high quality street furnishings and mid-street islands with plans for permanent art installations.

The enhanced appearance and improved walkability contribute to making the downtown an attractive place for working, living, learning and visiting.





URBAN FRAGMENTS

AWARD OF EXCELLENCE

AWARD OF
EXCELLENCE

VAULTED WILLOW

OWNER

City of Edmonton

PROJECT COORDINATOR

Edmonton Arts Council

ARTIST

Mark Fornes / THEVERYMANY

PROJECT LOCATION

7715 Borden Park Road

JUROR COMMENTS

- It is a joyful moment in the park that works well on many scales, from afar to within.
- Here, sculpture is no longer seen as an object made for simple contemplation but one that offers multi-sensorial experiences, serving as well as a meeting place, partial shelter, and as a collaborative device for dynamic public interaction.

PROJECT DESCRIPTION

Vaulted Willow is part of the revitalization initiative that will see Borden Park's legacy continue for years to come. The artwork is an ultra-lightweight folly that brings form, structure and ornamentation together into a single uniform system, creating an immersive and whimsical experience. Its branching legs distribute weight, and a two-way gradient morphs into a colorful Cheshire motif. From a distance, Vaulted Willow provokes a childlike sense of curiosity and discovery. Up close, it invites tactile exploration, pleasant contemplation and spontaneous games of hide-and-seek.

Vaulted Willow's striated skin is an intricate assembly of 721 'structural shingles' - similar yet unique digitally-fabricated aluminum stripes of three different thicknesses, overlapped upon their extended tabs to double material thickness and provide structural stability. The stripes are connected by 14,043 rivets and 60 epoxy concrete anchors. Twenty-four base plates are anchored to a concrete pad of 240 cubic feet. It took four days and a crew of four to assemble the prefabricated parts.

The colors of the structure are inspired by the rich palette of Borden Park. To become iconic within their natural setting, the colours are pushed towards artificiality. Greens and blues blend into a synthetic magenta, overlapping to reveal a two-way Cheshire scheme.

Vaulted Willow is designed by a process of computational form-finding and design protocols. Exhaustive trials, errors and reboots in physics, math and computer science craft an experience that is childlike and essential, inspiring visitors to step out of their day, and into a contemplative and youthful state of joy.





URBAN
FRAGMENTS
AWARD OF MERIT

AWARD OF
MERIT

NEON SIGN MUSEUM

OWNER
City of Edmonton

PARTNERS
Alberta Sign Association, Telus, The Works,
Downtown Business Association

PROJECT LOCATION
104 Street and 104 Avenue



JUROR COMMENTS

- This project brings historic artifacts out to the public realm in an unconventional manner and preserves culture in a non-traditional way.
- Enhances public space to an otherwise dead façade creating a delightful public moment.
- The jury encourages the expansion of the idea.

PROJECT DESCRIPTION

Edmonton's outdoor Neon Sign Museum is an original design project that celebrates Edmonton's heritage and visual identity. The project is an exercise in placemaking which employs historic artifacts to create a unique attraction which connects Edmontonians with the city's past.

Installing a vibrant design feature was only part of the project's greater intentionality. The project team was passionate about creating something that would act as a catalyst, to draw attention to a forgotten and under-utilized place by creating a spectacle capable of animating the pedestrian realm.

The Neon Sign Museum is uniquely and authentically Edmonton. The historic artifacts add vibrancy to the north end of the historic 104 Street, adding another distinct layer of preservation to this heritage area. In saving and re-purposing these signs, the history of these places and associated memories are retained for future celebration.

This project demonstrates that placemaking projects need not be huge. In this case, historic resources or artifacts were used to help revitalize a small area and make a considerable impact. Adding some detail or interest to spaces, if done right, can add significant value and create a unique street character and vibrancy to the urban fabric.

Officially opened February 2014, the museum enjoys significant attention from the community and further afield, and continues to spark new life to the local neighbourhood of 104 Street.





COMMUNITY- BASED PROJECTS

AWARD OF EXCELLENCE

AWARD OF
EXCELLENCE

ARC MURAL

OWNER

City of Edmonton

PROJECT COORDINATOR

Edmonton Arts Council

ARTIST

Scott Sueme

PROJECT LOCATION

Abbottsfield Recreation Centre
3010 119 Avenue



PROJECT DESCRIPTION

This mural reflects the community surrounding the new Abbottsfield Recreation Centre, urban art and the power of artistic collaboration. People from a wide diversity of economic and cultural backgrounds congregate within this vital community hub. The selection committee was adamant that their Percent for Art project should have an urban edge, reflect Abbottsfield's diversity and engage the community in the creative process.

The artist is well-known for geometric works that reflect his background as a graffiti (street) artist. He meshed this artistic practice with images created by community members at a weekend art workshop in February 2014. Noticing many recurring patterns within the artworks, he integrated them into the artistic concept and finished mural. The stripes represent unity of purpose or goals, contrasted with the use of colour to highlight a sense of individuality.

Perceiving that the community was truly passionate about graffiti as a cultural and creative outlet, the artist set out to portray graffiti in its distilled tradition of craft, design and positivity. The acronym "ARC" is the mural's focal point - the letters are rendered in a minimal graffiti style. This aspect of the artwork conveys that graffiti can positively contribute to community building. The ARC Mural is now a popular landmark within the community and source of pride for the hundreds of people who use the recreation centre daily. The artist put the community at the centre of his process and they are at the heart of his finished work.

JUROR COMMENTS

- Successful translation of pop culture and expression into public art through a strong community led process.
- The process and implementation of the art is vibrant and well integrated with the building.
- Shows design excellence with a remarkable impact to the public realm.
- Creative identity and clever use of letters.





COMMUNITY- BASED PROJECTS

AWARD OF MERIT

AWARD OF
MERIT

GRANDIN MURALS

OWNER

City of Edmonton

PROJECT COORDINATOR

Edmonton Arts Council

ARTIST

Aaron Paquette, Sylvie Nadeau

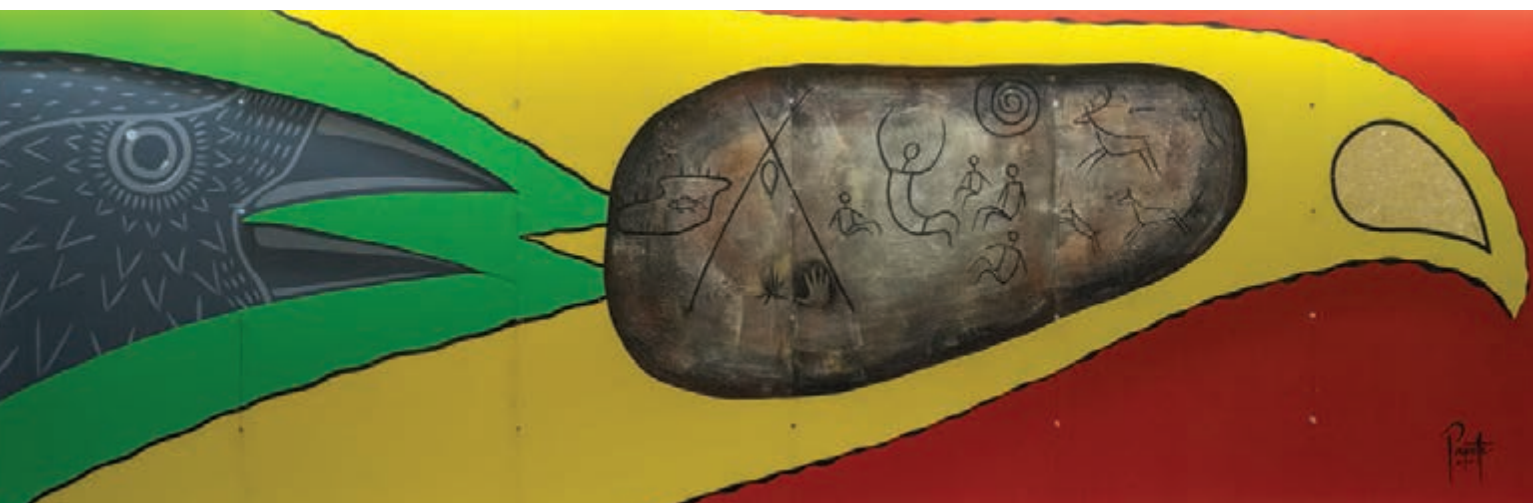
PROJECT LOCATION

Grandin LRT Station



JUROR COMMENTS

- Allowed a political dialogue to happen in a creative way and more powerfully, this cultural dialogue is taking place in a public space that would otherwise be given over to advertising. It is a moment that the city can be really proud of.
- The power of the work resides greatly in its cohabitation with an earlier piece of art, which both offer a very different narrative to the first nation history.
- Powerful use of iconography to tell a story.
- Other projects should strive to be as respectful.



PROJECT DESCRIPTION

Two murals in the Grandin LRT Station, created 25 years apart by a Francophone artist and a Métis artist, symbolize reconciliation. In 1989, the original artist was commissioned by Francophonie Jeunesse de l'Alberta to paint a mural honouring Bishop Vital Grandin. However, many within the community felt that the mural's imagery evoked the troubling history of the residential schools and their impact on Canadian history. Many survivors found using the station to be a shattering emotional experience.

A working circle, which included membership from the Aboriginal and Francophone communities, as well as the academic community and representatives from other municipal organizations, was formed to discuss the situation. Elders advised that removing the original mural or changing the imagery would be akin to sweeping history "under the carpet" – the mural needed to be placed in context, beside an Aboriginal voice.

An Edmonton Métis artist was chosen as the lead artist, and worked with the Aboriginal community to realize the final mural. The mural employs powerful Aboriginal imagery – the white buffalo, wolves, bears, ravens and the thunderbird – to evoke history and describe a healing journey of hope.

He invited the original artist to contribute to the re-envisioned artworks. Each artist created two medicine drums that flank their murals and "speak" across the platform. The panels, illustrating two young men and two young women, symbolize balance and harmony. Their peaceful voices do not bring the conversation to an end; instead, they draw the viewer into the continuing conversation about, and work of, reconciliation.





STUDENT PROJECTS

AWARD OF EXCELLENCE

AWARD OF
EXCELLENCE

IMPOSE

DESIGNER

Brad Comis, Danielle Soneff,
Sebastien Suave-Hoover

ADVISING PROFESSORS

Jesse Sherburne

PROJECT LOCATION

Sir Winston Churchill Square and
Peter MacDonnell Memorial Park



JUROR COMMENTS

- Very impressed, an understated response to the public space.
- It is provocative while embracing the place in a playful way.
- What makes this project interesting is its physical implementation.
- A very playful project where its kitschiness and being odd enough makes it very interesting.
- Clever, an architectural expression closer to bird houses.

PROJECT DESCRIPTION

As Edmontonians, we have an insider's perspective on the results of urban sprawl and low density development. The goal of this project was to generate a dialogue about the nature of our private suburban spaces by superimposing them into the urban environment and shared public space.

The project installed three tree houses in downtown Edmonton from May to October 2015: two in Churchill Square and one in Peter MacDonnell Memorial Park. This work highlighted the nature of private suburban environments by contrasting them against the backdrop of shared public spaces. The three distinct architectural styles reflected the variety in North American childhood lifestyle and were intended to be evocative of typical Edmonton housing styles.

Throughout the day there were periodic sounds of domestic life that were emitted from within the houses. At night, they evolved again with illumination in combination with the sound. With all this, a sense of life and vitality was evoked into each house. The houses were intentionally at a distance from the viewer creating an impenetrable gap between the viewer and the theoretical home.





STUDENT PROJECTS
AWARD OF EXCELLENCE

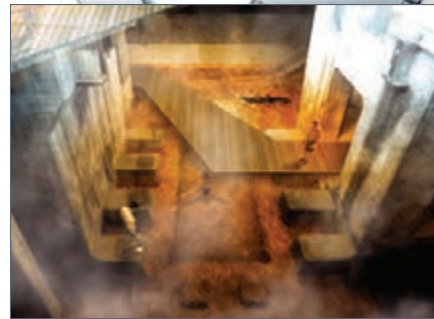
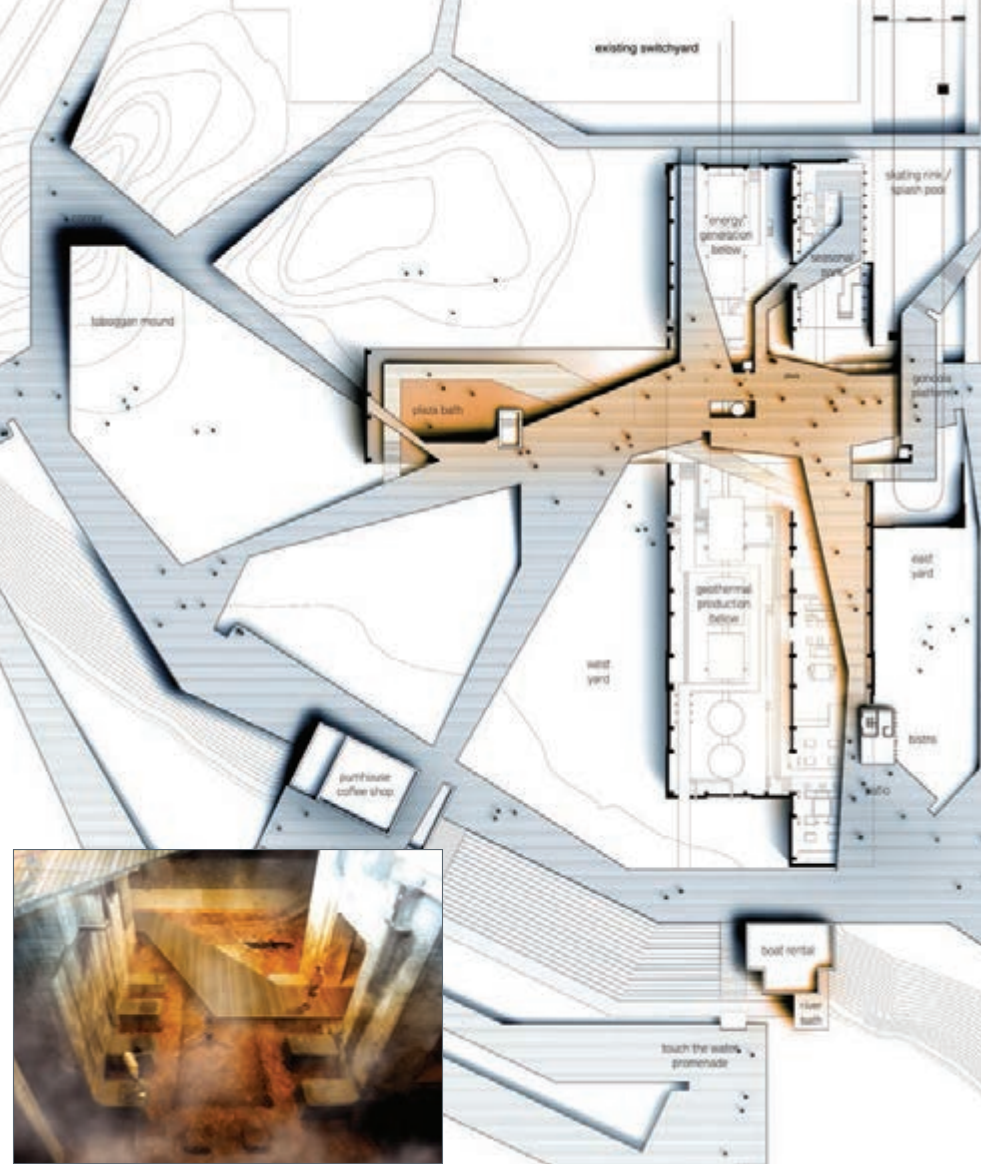
AWARD OF EXCELLENCE

REGENERATING
ROSSDALE

DESIGNER
Michael Zabinski

ADVISING PROFESSORS
Niall Savage, Jonathan Mandeville,
Steve Parcell, and Diogo Burnay

PROJECT LOCATION
Rossdale



PROJECT DESCRIPTION

The successful winter city uses warmth to contrast the cold but does not erase it. It is a place that provides opportunities for social enjoyment, comfort and sensory pleasure in the coldest months of the year. This thesis project provides a vision for a destination of climatic comfort that begins to address the current disconnect between Edmontonians and their northern surroundings. It studies ways of taking hibernation from the cold and making it transparent, social and celebratory.

The heart of the project is an adaptive reuse of the iconic Rossdale Generating Station. By linking the facility to the downtown core with an urban gondola, recommissioning it as a geothermal generation facility and then utilizing its waste heat in the form of a series of thermal baths, the project brings Edmontonians to the very edge of winter. Through façade extractions, the thermal waters from within the plant extend into the landscape, allowing locals and visitors to take in the beauty of the river valley across all four seasons without having to retreat to the indoors to warm up. A network of wooden boardwalks meander through the building connecting the baths, acting as a platform for community activities, and connecting the user with the adjacent riverfront plaza and promenade.

To extend the project's reach into the valley system, two of the plant's smokestacks are removed, distributed along the valley's trail system and repurposed as ground-sourced warming retreats. These smokestack retreats act as beacons of comfort to draw people further into the valley and experience its natural beauty.



JUROR COMMENTS

- Views architecture as infrastructure and part of an urban network, rather than stand alone architecture.
- If you were in Edmonton you would want to visit this if implemented as it would be iconic and unique Edmonton place.
- This is an imaginative project with a huge amount of originality in the programming of the site and the connections it make to the urban network.



**HERITAGE
DEVELOPMENT**
AWARD OF EXCELLENCE

AWARD OF
EXCELLENCE

THE ALBERTA HOTEL

OWNER

Five Oaks Inc.

ARCHITECT

Dub Architects

PROJECT LOCATION

9804 Jasper Avenue



JUROR COMMENTS

- Impressed by how the building maintains a scale to the street. It adds to streetscape by bringing back medium size building volume and engages the park and sidewalk.
- Developed a very strong relationship with the street and park and brings some human scale back to the street.
- Commended for foresight to save building and rebuild it decades later rather than lose it.



PROJECT DESCRIPTION

Built in 1903, the Alberta Hotel was the most progressive Edmonton hotel of its day. Prime Minister Laurier stayed at the hotel during the inauguration of Alberta as a Province in 1905. In 1984 the Alberta Hotel was demolished to make way for Government of Canada offices. The Alberta Hotel bricks, sandstone, cupola, cornice and interior features were stored and abandoned for 25 years. In 2009 the City of Edmonton advertised to see if any developers would be interested in using the abandoned artifacts in their projects.

The building was eventually reconstructed with the original artifacts five meters west of the original hotel site. A new structure behind the façade provides 50,000 square feet for another historic institution, 85-year-old, non-profit, listener-supported CKUA Radio. The hotel bar was reconstructed, with salvaged, original interior artifacts, including mirrors, wall tiles and ceiling sections. The nearby Rothesay Building façade which, was also salvaged, is integrated along a pedestrian walkway.

The reconstruction experienced numerous difficulties. Without a numbering system the stonework had to be puzzled together in a large warehouse before being brought to the site. New portions of the building were designed to be a clearly contrasting, contemporary expression. Roof terraces overlooking the river valley to the south set the new façade back, so only the historic façade is visible from Jasper Avenue.

The project's goal is to conserve important historical artifacts and spark redevelopment of the historic buildings in the block to the east, an important historic district which has been neglected.





HERITAGE DEVELOPMENT

AWARD OF MERIT

AWARD OF
MERIT

IMMIGRATION HALL

OWNER

Hope Mission

ARCHITECT

Allan Partridge/Hip Architects

PROJECT LOCATION

10534 100th Street



JUROR COMMENTS

- The project respects the role immigration played in the development of the city and synthesizes the existing building with a new complimentary mission that supports the building's heritage value and presence on the street . The history of the place is not lost.
- A high commitment to conservation and preservation was observed. The project showed a clear rigour in preserving and enhancing the building from a conservation technique standards and guidelines perspective.
- Competent way to deal with new additions to original structure. The design moves are minimal and sensitive.



PROJECT DESCRIPTION

Immigration Hall was the first home to many in a new province called Alberta. It was constructed in 1930 to replace the original 1890s wood-framed Hall, and solidly built of brick and reinforced concrete.

The building was municipally designated in 2009, receiving funding assistance from the City of Edmonton and variances which would permit the building to function as a transitional facility for the homeless.

The restoration work rigorously followed the "Standards & Guidelines for the Conservation of Historic Places in Canada" seeking first preservation as the preferred intervention for most of the building elements. By following a consistent set of conservation principles and guidelines the significant architectural value of Immigration Hall was secured. In addition to nominal structural upgrading, a living roof was added to help with keeping the building cooler in the summer while providing a protected recreation area. The exterior followed a detailed and highly prescriptive plan to restore the masonry including Tyndale stone features. New windows matching the extant profile were added. However, due to neglect, vandalism and deterioration, few of the interior finishes could be retained and so most of the interior was demolished. At the same time, effort was made to retain the existing floor structure – recognizing its embodied energy.

Today, Immigration Hall continues to be a gateway through which men and women enter a new life in the community, ironically continuing its role in Edmonton's history as a transitional facility for Albertans seeking a better life. Forty-four self-contained units are now available for those in Hope Mission's Break Out recovery and transitional program, as well as those who are in need of long-term supported living.

The historical importance of Immigration Hall and site remains exceptionally strong in terms of both the physicality of the streetscape, the immediate area and the significance of the building as part of the community's understanding of the past. How appropriate that now that it has been transformed, Immigration Hall continues to provide those who are transforming their own lives with a new beginning and once again a new sense of hope – not much has changed in 100 years.



IMPLEMENTED RESIDENTIAL INFILL

AWARD OF EXCELLENCE

AWARD OF
EXCELLENCE

HOUSE MONOCHROME

DEVELOPER

Abax Designer Homes Inc.

DESIGNER

Don An

PROJECT LOCATION

9841 and 9845 79 Avenue



PROJECT DESCRIPTION

House Monochrome Two semi-detached houses on 98 Street and 79 Avenue are built on two adjacent lots. By reconfiguring the party wall, three bedrooms were introduced to the second floor in each unit, where typically only two bedrooms would be available had the party wall been straight as is common. Livable space was also gained with the cantilevered eave.

Originally occupied by two small post-war bungalows, now the two lots are effectively developed to accommodate four dwelling units, each with four bedrooms and 3.5 bathrooms.

Two steps of setback at the front help to break down the building volume. A simple and straight-forward pattern with alternating black and white is associated with the change of the building massing. The two buildings are identical in shape and form to each other, but their colours are reversed.

Simplicity is the rule for the design, with all decorative elements eliminated. The use of custom-made and special ordered materials and products is largely reduced, in part because infill spec houses are budget sensitive.

These houses are examples of how limitations and restrictions may help to stimulate inspirations.

JUROR COMMENTS

- The study of form and massing resulted in a unique design which is contextual and not pretentious. The peaked roof was clearly developed in response to the surrounding traditional forms of the neighbourhood.
- The creativity in the design and configuration of demising walls allows wider units accommodating two rooms side by side. This provides more breadth of space in contrast to a shotgun plan.
- This project helps to reconfigure the typology of new infill.





IMPLEMENTED RESIDENTIAL INFILL

AWARD OF MERIT

AWARD OF
MERIT

LG HOUSE

DEVELOPER

Louise and Giselle Pereira

DESIGNER

Thirdstone Inc.

PROJECT LOCATION

10531 133 Street



PROJECT DESCRIPTION

Driven by a modernist design ethos of simplicity, volume and reticent materials, the LG House was designed in response to the challenge of building on an existing narrow lot.

This affordable modern house was designed as a two-storey for optimal site use. The transparency of the front façade encourages 'eyes on the street' and active engagement with neighbours. The bright open plan effortlessly extends outdoors.

The development responds constructively and logically to its unique and challenging property size; from the neighbouring site conditions, to the existing mature vegetation, the streetscape and to the community as a whole. Completed in 2011 it became an impetus for discussion and bylaw updates in support of the city's infill development initiative of narrow sites – by increasing affordability and density in order to retain inner-core neighbourhood schools while making efficient use of existing infrastructure and community facilities.

To maintain affordability, materials incorporated in the project consisted of standard building materials which were applied in a unique manner.

The narrowness of the structure is ideal to minimize energy consumption through passive design. Rooms capture sunlight due to the design's east-west orientation. Solar angles, placement of windows, the direction of the prevailing breezes and cross and stack ventilation worked to maintain a comfortable natural indoor climate. The second floor plan is flexible to meet future needs of the family without expensive retrofits. This means a long-term commitment to the neighbourhood and lasting investment in a family dwelling that will be appreciated for a lifetime.

JUROR COMMENTS

- Innovative design that explores new architectural possibilities for infill in Edmonton.
- Important contribution to local housing design.





LEGACY PEOPLE'S CHOICE

2015

LEGISLATURE GROUNDS

OWNER

Government of Alberta

ARCHITECT

Macintosh Workun & Chernenko Architects

PROJECT LOCATION

Alberta Legislature Building
10800 97 Avenue



PROJECT DESCRIPTION

This significant public space is home to one of Edmonton's most iconic buildings, the Alberta Legislature. The current grounds with pools, fountains and stepping stones were renovated to their present form between 1979 and 1982 as the result of a competition that was won by the architectural firm Macintosh Workun & Chernenko Architects. These spaces form an integral part of Edmonton's urban landscape, and their vibrant atmosphere has created a destination for both visitors and Edmontonians. Its setting overlooking the river valley connects downtown to our largest open space - the river valley. It has become a place of celebration and gathering throughout the year, with family events such as Canada Day and Winter Illuminations taking place in the heart of the city. It's places like these that bring us together, and this year the public has chosen to honour one of our most visited, the Alberta Legislature Grounds.





JURORS

Eduardo Aquino

Eduardo Aquino graduated in Architecture and Urban Studies in Brazil, and upon his arrival in Canada in 1988, completed an MFA in Open Media from Concordia University, Montreal. While in Brazil he collaborated with Paulo Mendes da Rocha and Oscar Niemeyer. He has a long-standing research and creative practice concerning public space, and has realized projects for galleries and urban spaces in North America, South America and Europe.

Aquino has been a program and policy consultant on public art and interdisciplinary arts for the Canada Council for the Arts and the Winnipeg Arts Council. He holds a Doctorate from the Universidade de São Paulo, Brazil, in History of Architecture and Fundamentals, with a focus on public space, for which he realized a project on *beachscapes*. He is the co-author of *Complex Order: Intrusions in Public Space* (Winnipeg: Plug In Editions, 2009).

An Associate Professor at the Faculty of Architecture, University of Manitoba, he teaches design studio, theory, history and technology.

Aquino is a recipient of a National Award from the National Arts Foundation in Brazil, and a Design Award from the Royal Architectural Institute of Canada. He is part of the international design team spmb (spmb.ca).

Anne Cormier

Anne Cormier has a bachelor's degree in architecture from McGill University and a certificat d'études approfondies en architecture urbaine from the Paris-Villemin school of architecture.

She is co-founder of Atelier Big City, a group of Montreal architects recognized for high quality architectural and urban projects. Founded in 1987, Atelier Big City received the Prix de Rome in Architecture from the Canada Council for the Arts, the Governor General's medal and the grand prize in architecture from the Ordre des Architectes du Québec. The group has presented and shown its work in Quebec, Canada and abroad, and has been invited to present at Cornell University, Rensselaer Polytechnic Institute, University of Toronto and University of Calgary.

Anne Cormier is an Associate Professor at the School of Architecture at Université de Montréal, where she has served as director from 2007 to 2015. She is affiliated with the Laboratoire d'Étude de l'Architecture Potentielle (LEAP), an inter-university group dedicated to research on the design process in architecture.

Anne is a member of the RAIC Board of Directors and the National Capital Commission's Advisory Committee on Planning, Design and Realty in Ottawa. Anne regularly sits on other committees dedicated to excellence in architectural and urban projects and on architectural juries.





JURORS

Chris Phillips

A fellow of the Canadian Society of Landscape Architects, Chris Phillips is widely respected for his ability to create memorable designs for a wide range of complex urban design and public open space projects. Over the last 20 years, he has been in charge of many award-winning urban development, community, waterfront, civic spaces and park projects.

Chris is interested in the integration of regional context, metaphor, meaning and their collective contribution to the design of urban open space and the public realm. Central to his design philosophy is the importance of public open space as a locus of public life and an expression of democracy. His unique design process focuses on the creation of highly functional, aesthetic landscapes that are compelling, evocative and inclusive. Chris has encouraged the inclusion of public art in his work and is a past chair of the City of Vancouver Public Art Advisory Committee.

Chris has brought his extensive professional experience and innovative design thinking to roles on the Vancouver City Planning Commission, the British Columbia Society of Landscape Architects, the Canadian Society of Landscape

Gordon Price

In 2002, Gordon Price finished his sixth term as a City Councillor in Vancouver, B.C. He also served on the Board of the Greater Vancouver Regional District and was appointed to the first board of the Greater Vancouver Transportation Authority in 1999.

He has spoken at numerous conventions and conferences in many countries, and conducts tours and seminars on the urban development of Vancouver. His blog, Price Tags, focuses on urban issues within Vancouver.

Gordon is a regular lecturer on transportation and land use for the City of Portland and Portland State University. He also sits on the board of the Sightline Institute, based in Seattle, and is an honorary member of the Planning Institute of B.C.

Over the course of his career, Gordon has been the recipient of several awards, including the Plan Canada Award for Article of the Year from the Canadian Institute of Planners, the Smarty - an award of recognition by Smart Growth B.C., the Simon Fraser University 2012 President's Award for service to the university through public affairs and media relations and the President's Award at the annual meeting of the Canadian Institute of Planners.





JURORS

Betsy Williamson

Betsy Williamson is a partner with Shane Williamson and Donald Chong in the office of Williamson Chong Architects, a group of experienced architects and academics committed to using both built and unbuilt work as vehicles to explore diverse agendas associated with research and practice. Their design approach privileges specificities of context, materials research, economies of construction, building performance and client-based collaboration.

Betsy Williamson received a Bachelor of Arts with honours in architecture from Barnard College in 1992 and her Masters of Architecture degree from Harvard University in 1997. Her early work was awarded the Ronald J. Thom Award for Early Design Achievement from the Canada Council for the Arts in 2008 and was named one of the top 40 under 40 design practices in Canada by the National Post.

Most recently, Williamson Chong was selected for the 2014 Emerging Architectural Practice Award by the Royal Architectural Institute of Canada and the 2014 Emerging Voices Award by the Architectural League of New York. Betsy was also named a finalist for the Architects' Journal 2015 Emerging Woman Architect of the Year Award.



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