LAND ACKNOWLEDGMENT
STATEMENT

We begin this jury report by acknowledging that the lands within the Niagara Region are the traditional territory of the Haudenosaunee and the Anishinaabe peoples, many of whom continue to live and work here today. This territory is covered by the Upper Canada Treaties, and is within the lands protected by the “Dish with One Spoon” Wampum Agreement.

Today, this gathering place is home to many First Nations, Metis, and Inuit Peoples. Acknowledging reminds us that our great standard of living in Niagara is directly related to the resources and friendship of the Indigenous people.
Niagara is home to more than 440,000 residents and welcomes over 13 million visitors each year. Combined with two post-secondary institutions and a range of employment opportunities, it is a place to live, work, play and learn.

Our region has a diverse landscape that includes two great lakes, rivers, waterfalls, wetlands, woodlands and the Niagara Escarpment. It also boasts some of the best agricultural lands and vineyards in Canada. The geography of Niagara has an important role in the design of the built environment and this new design award program celebrates the role of design in the enhancement of our unique and diverse environments.

Excellence in design of the built environment is critical to creating buildings, outdoor spaces and communities of a high quality. These elements enrich the human experience. The Niagara Region is committed to promoting design excellence through the inaugural Niagara Biennial Design Awards program. We wish to acknowledge the significant contribution that designers and creators make towards a vibrant Niagara.

I would like to thank everyone involved in making the first instalment of the Niagara Biennial Design Awards a success. This includes staff of Niagara Region, the esteemed jury and the project owners and teams that took the time to submit their work to this program.

Sincerely,

Niagara Regional Chair, Jim Bradley
INTRODUCTION

In 2019, the Region of Niagara launched the Niagara Biennial to recognize and celebrate design excellence throughout Niagara. Held every other year, the Niagara Biennial promotes a broad range of design fields and highlights the valuable contribution to Niagara’s cultural capital made by designers and patrons alike.

The Niagara Biennial intends to grow into a vehicle hosting a variety of forums to bring together architects, landscape architects, urban designers, urban planners, interior designers, artists, makers, and patrons. In this way, the Niagara Biennial will showcase the talents of designers who respond to a tremendous variety of complex and interesting contexts throughout the region. By sharing Niagara’s design successes, the Biennial promotes Niagara as a place that is synonymous with excellent design. As the Niagara Biennial program continues to grow and to include additional activities, design forums, and other events, it is anticipated to evolve into a true Biennial format that garners local and international interest.

The Niagara Biennial Design Awards is the first program element of the overall Niagara Biennial. The role of the awards program is to celebrate design excellence and bestow recognition upon the designers, teams, and owners that contributed to the success of the submitted projects. The new program builds upon the former Niagara Community Design Awards, which ran from 2004 to 2016. The former program shone a spotlight on a variety of built projects and studies. The new design awards brings with it a wider panorama of design by introducing new design areas and design categories. New categories introduced in the 2020 program include: Interior Design, Outdoor Art, Commemorative Landscapes and Student designs.
DESIGN CATEGORIES

The 2020 Niagara Biennial invited the members of the design, development and arts communities to submit works within the following design categories:

VISIONARY DESIGN
- Unbuilt projects (plans, studies, etc.) that propose a development or redevelopment strategy for an urban environment

URBAN DESIGN
- Large-scale built projects providing places for people to live, work, play and learn. Includes multi-modal options and a diversity of land uses and built form
- Small-scale, outdoor projects that are temporary in nature. Located on public or private land, they are designed to improve an urban space or condition

ARCHITECTURE
- New buildings plus their relationship to the surrounding context
- Additions / renovations to existing buildings plus their relationship to the existing built form

INTERIOR DESIGN
- Interior design project within an existing building or newly constructed building, which is accessible to the public

LANDSCAPE ARCHITECTURE
- Outdoor landscape spaces on public lands
- Outdoor landscape spaces / structures on private lands, which are accessible to the public

OUTDOOR ART
- Permanent outdoor art installations located on private or public lands, which are visible from the public realm

STUDENT DESIGNS
- Student design projects that seek to provide a design solution specific to the Niagara context. Project is part of course work from a Canadian University / College program

COMMEMORATIVE LANDSCAPE (NEW)
- Projects consisting of Landscape Architecture and Outdoor Art that incorporates a significant commemorative or memorial component to the design

The new category “Commemorative Landscapes” was introduced by the Jury to recognize the unique design role of outdoor spaces which successfully combine commemorative installations, outdoor art and landscape architecture. A further discussion on this category is noted in the Jury Statement.
ELIGIBILITY

The Niagara Biennial accepted submissions which met the following requirements:

- Project must be located within the municipal boundaries of the Niagara Region
- Project must be completed between January 01, 2016 and December 31, 2019

Additional eligibility requirements relate to specific design categories:

- **VISIONARY DESIGN:**
  Entries must be endorsed by the local municipality in which the project is located

- **BUILDINGS, INTERIOR, AND LANDSCAPES:**
  Entries must be substantially complete (ready for use); building or site must be visually accessible to the public

- **STUDENT PROJECTS:**
  Entries must be prepared by a student attending a Canadian post-secondary institution as part of their curriculum. Design project must be located within Niagara Region

JUDGING CRITERIA

The Jury was provided with judging criteria to assist in their evaluation of the submissions. The criteria were applied based upon their relevance to the specific design category:

- **COMPREHENSIVENESS:**
  Demonstrates a multi-layered approach to the evolution of the design, including best practices of the respective design discipline

- **INNOVATION:**
  Highlights new ideas, approaches and technologies of the design discipline

- **STAKEHOLDER ENGAGEMENT:**
  Degree to which stakeholders were involved in shaping the project

- **VIBRANCY:**
  Project evokes a sense of place and successfully invites people to enter and experience the space

- **QUALITY OF EXECUTION:**
  Project exhibits design excellence through use of materials, composition and installation which enhances the surrounding built environment

- **CONTEXTUAL RESPONSE:**
  Project is well-integrated into the surrounding context and contributes to the urban fabric

- **SUSTAINABILITY:**
  Project includes features such as sustainable design elements, practices and green infrastructure
LEVEL 1:
GRAND PRIZE // 1
The best overall project that exceeded the judging criteria and, out of all the submissions, represented an exceptional level of design excellence and the broadest impact to the community.

LEVEL 2:
OUTSTANDING ACHIEVEMENT // 4
A submission that exceeded the judging criteria.

LEVEL 3:
AWARD OF EXCELLENCE // 13
A submission that met the judging criteria.

06/
Visionary Design
05/
Urban Design
25/
Architecture

09/
Interior Design
05/
Landscape Architecture
03/
Commemorative Landscapes

11/
Outdoor Art
04/
Student Designs

SUBMISSIONS WERE LOCATED WITHIN 10 OF THE 12 MUNICIPALITIES:

04 / Fort Erie
03 / Grimsby
08 / Lincoln
11 / Niagara Falls

10 / Niagara-on-the-Lake
05 / Pelham
00 / Port Colborne
16 / St. Catharines

05 / Thorold
00 / Wainfleet
03 / Welland
The 2020 Niagara Biennial Awards Jury was impressed by the range and quality of design happening in Niagara. The 68 submissions spanned all design categories reflecting a great variety of scales, contexts and budgets. Many significant projects competed directly with one another, making the task of choosing the winners a worthy challenge. When seen together, the winning submissions show an image of Niagara that exhibits design excellence.

The submissions evaluated by the jury are an excerpt into a rich dialogue about design in Niagara. The submissions demonstrate that Niagara's design community recognizes the difficult task of fitting new with old and big with small. Projects by designers outside of Niagara embrace the complex and diverse historical narratives that local designers cherish while enriching their works with stories of their own.

There was a good level of competition within the categories, which made for an interesting discussion amongst the jurors about which projects were award winners. Some projects excelled in several design categories sparking conversation on how excellent design does not always fit into a specific category.

Through the course of evaluating this large body of work, various themes became evident to the Jury. History - projects steeped in history that celebrate and commemorate Niagara's rich historical contexts. Niagara's pronounced natural environment and its ability to shape both architecture and landscape was another theme especially when combined with Niagara's diverse topography and waterfront settings. This includes design responses related to the escarpment, waterfronts, wineries and downtown cores. Some projects sought to heal and provide opportunities for reflection and rejuvenation. Yet others highlighted Niagara as a welcoming place where people and cultures meet. All of these themes appeared to nestle within the main theme of transformation – the ability of design to transform and improve a space. The Niagara Region is evolving and growing in many ways that will require designers to create projects holistically – giving back more than what is taken.

Based upon several submissions relating to landscapes, outdoor art and commemorative spaces, the Jury created a new design category. "Commemorative Landscapes" considers outdoor spaces that use art to call attention to the powerful things that are going on but are insufficiently acknowledged by society. These projects are not only monuments; they tell important stories and shape powerful experiences.

Although there were no award-winning institutional or community buildings, the Jury commends the municipalities for providing these community spaces given their importance to the public. These buildings and spaces provide hubs for people to connect. The jury recognizes that such projects often have budgetary constraints and programming obligations that can limit them from achieving design excellence whether in architecture, site design, or landscape architecture – a fundamental design challenge. However, as important community oases that touch the lives of many, these facilities should strive for loftier and more meaningful design goals.

Equally, there were no residential projects that were selected as award winners. The Jury noted that many residential projects addressed needs to provide infill and intensification. However, the Jury felt that residential submissions need to go beyond their role as housing projects and interact with the surrounding neighbourhood in a meaningful way that complements and enhances that context.

The Jury acknowledged several submissions that shone in one particular aspect of their design or execution.

The Jury referred to these as "Grace Notes" They can be understood as small but powerful and well-designed gestures that make a positive contribution to Niagara's landscape.

These projects are noted at the end of the Jury statement.
REMARKS FOR FUTURE DESIGN AWARDS

Through the evaluation of submissions, the Jury recognized a number of unique aspects that relate to the body of design work in Niagara. To assist, the Jury provides these observations for the Awards program to consider in future years.

The graphic quality and communicability of submissions could be improved. Today, there is a vast array of representational tools, programs, and graphics such as three dimensional and immersive technologies. Better visual and graphic communication can provide Jury members with a fuller appreciation of the design intent of submissions. Visionary plans (i.e. unbuilt projects) would specifically benefit from this approach.

New categories, sub-categories, and awards could be added. For instance, the interior design category could be refined as “Indoor Public Spaces”. This captures the intent of the design category to evaluate interior spaces open to the public.

Design has an important role in bringing people together and provides the backdrop for people to share stories. As more communities come to value their sense of identity and character, a category for community placemaking and grass roots design initiatives like the submissions “Luminaries Celebration” and “Beamsville Community Chalkboard” may grow in numbers.

Past projects from Niagara's larger design history could be evaluated within a “Legacy” category. These types of projects continue to resonate and remain relevant. Differentiation between large and small-scale projects could provide the opportunity for like projects to be evaluated amongst one another.

Lastly, the jury had this final comment about the Niagara Biennial Design awards program. As the plurality of design increases, some relaxation with respect to design category definitions and ranges of categories should be considered. With such a wide array of categories, the jury noted that weighing projects in specific categories can sometimes be artificial. Great design is holistic and often spans several categories. What truly matters is placemaking; the ability for projects to have a multiplier effect and have a transformative impact beyond the boundaries of the site.
GRACE NOTES

The Jury recognizes the following projects that tell a positive story about design in Niagara. Each submission has a beautiful moment; it shines in one particular aspect of their design or execution.

DSBN OUTDOOR EDUCATION ADVENTURE CAMPUS, THOROLD

This project converted a former school into a place where children can learn about nature. This project pays close attention to its context and site design while breaking down the barriers between indoor and outdoor spaces.

FOREST PLAYSCAPE AT BALL’S FALLS CONSERVATION AREA, LINCOLN

Children can explore an immersive play experience in nature, allowing them to interact with the outdoors in a different way. This project enriches a child’s imagination and allows them to experience the forest in tactile ways.

BEAMSVILLE’S COMMUNITY CHALKBOARD, LINCOLN

This installation builds a sense of belonging that says, “I am here”. This work invites passersby to invest a sense of ownership into the community and help to activate and enliven the Main Street.

PAVILION AT LAKESIDE PARK REJUVENATION, ST. CATHARINES

The architectural design of this park pavilion is well executed. The jury specifically appreciated the expression of the structural members against the wood ceiling.
SHADE STRUCTURE AT NIAGARA HEALTH SYSTEM, ST. CATHARINES

This shade structure creates a comfortable outdoor space which casts a beautiful and playful shadow. It humanizes this seating area which was formerly a sun-baked patio.

“CURTAIN CALL” OUTDOOR ART AT FIRSTONTARIO PERFORMING ARTS CENTRE, ST. CATHARINES

A powerful and poetic artwork that speaks to many important themes. It contributes greatly to the vibrancy of the downtown.

POST & RING BICYCLE RACKS – SEVERAL LOCATIONS IN FORT ERIE

The public realm is enriched with the designs of secondary school students who also fabricated the unique bicycle racks reflecting on elements from Niagara’s history. These street furnishings contribute to community building and placemaking.

ART IN THE OPEN WEBSITE

Unique approach that makes Niagara art accessible to everyone and is the only inventory of these works in Niagara. This platform could potentially include more placemaking features such as historical buildings and other cultural elements.
CONVERSATION PIECE
The Jury recognizes the following project for its sense of whimsy. Undoubtedly, the work makes for a great conversation piece.

BICKLES HARDWARE STORE - OUTDOOR ART, NIAGARA FALLS
This sculptural piece recreates a famous twentieth century photo of steel workers having lunch atop a steel girder. The outdoor art installed along the façade and roof of the Bickles Hardware store is unique and eye catching.
AWARD WINNERS

VISIONARY DESIGN
URBAN DESIGN
ARCHITECTURE
INTERIOR DESIGN
LANDSCAPE ARCHITECTURE
OUTDOOR ART
STUDENT DESIGN
VISIONARY DESIGN | GRAND PRIZE AWARD
FORT ERIE WATERFRONT STRATEGY

PROJECT ADDRESS: NIAGARA RIVERFRONT AND LAKE ERIE WATERFRONT
PROJECT OWNER: TOWN OF FORT ERIE
PROJECT TEAM: THE PLANNING PARTNERSHIP, LCA ENVIRONMENTAL, BAIRD ENGINEERING, TCI MANAGEMENT CONSULTANTS

PROJECT DESCRIPTION:
The Study Area is located along Fort Erie’s waterfront with the Niagara River and Lake Erie. The entire shoreline is 45 km in length.
The vision for Fort Erie’s waterfront is to offer residents and visitors a network of beautiful parks, points of access and views that welcome everyone to enjoy the Lake and River.
A key principle of the strategy is to create a sustainable, publicly accessible and interconnected system. This is achieved through 24 locations where the public can access the shoreline.

JURY’S COMMENTS:
This project was awarded the highest honour. What stood out for the Jury is that the Strategy recognized the entire waterfront of Fort Erie as a fundamental organizing feature of the community. It proposes an urban design approach that operates on every level. Waterfronts with public access are often challenging projects, however, they bring placemaking benefits that last for generations.

This exemplary waterfront strategy envisions urban design at a macro scale that is rarely attempted. There is a lot of depth to the study, which considers the value of an entire waterfront as a key natural resource of the town. It also addresses various complexities along the waters edge such as a variety of settlements and public access.

This comprehensive planning methodology underscores the importance of developing a big idea that gets it right from the very beginning. Driving excellence at the highest level of planning allows future design projects to fall into place since design excellence is already established.
VISIONARY DESIGN | AWARD OF EXCELLENCE

BROCK DISTRICT PLAN

PROJECT ADDRESS: VICINITY OF GLENRIDGE AVENUE/MERRITTVILLE HWY AND SIR ISAAC BROCK WAY, THOROLD AND ST. CATHARINES

PROJECT OWNERS: NIAGARA REGION, CITY OF ST. CATHARINES, CITY OF THOROLD, BROCK UNIVERSITY

PROJECT TEAM: THE PLANNING PARTNERSHIP

PROJECT DESCRIPTION:

The Brock District Plan sets the framework to guide the planning, design and development of an iconic and strategic employment and residential growth area in Niagara. The vision set out to knit together the two halves that fall within two municipalities to form a cohesive district. By leveraging the University as a unique economic driver in the district, the plan looks to transition that area from a lower density employment area into a vibrant and compact mixed-use community. The district is comprehensively and sustainably planned for social and economic success, and environmental sustainability. The plan envisions a walkable and complete community enhanced with connectivity for pedestrians and cyclists.

JURY’S COMMENTS:

This visionary plan is significant in its desire to get ahead of the curve and think comprehensively about the evolution of this district. It is a successful exercise in city building that brings a diverse range of stakeholders across two municipalities together to plan a cohesive community. The plan pays special attention to the context, which is critical when dealing with existing neighbourhoods, a university, municipal offices and transportation network. The varied geography including the Niagara Escarpment was thoughtfully considered in the design. The Jury also recognizes the high quality graphic representation of the plan in conveying the design goals and character of this District.
VISIONARY DESIGN | AWARD OF EXCELLENCE

GLENDALE NIAGARA DISTRICT VISIONING AND DEVELOPMENT CONCEPT PLAN

PROJECT ADDRESS: BOUNDED BY QUEENSTON RD, CONCESSION 7 RD, NIAGARA ESCARPMENT AND WELLAND CANAL, NIAGARA-ON-THE-LAKE AND ST. CATHARINES

PROJECT OWNER: NIAGARA REGION, TOWN OF NIAGARA-ON-THE-LAKE, CITY OF ST. CATHARINES

PROJECT TEAM: THE PLANNING PARTNERSHIP, GREENBERG CONSULTANTS INC., CITYSENSE URBAN DESIGN, HRA ADVISORS

PROJECT DESCRIPTION:

The Concept Plan envisions a vibrant community for people of all ages, lifestyles, and abilities. It will be a place to live, work, play, learn and grow. The design proposes a compact, walkable, mixed-use community in order to reduce auto-dependence while promoting active transportation. A series of mixed-use nodes support increased residential densities and foster neighbourhoods with distinct character. The plan strives to protect, integrate and celebrate the natural and rural surroundings.

The project team collaborated with the two municipalities and stakeholders through a series of engagement exercises, including a 2-day intensive consultation workshop.

JURY’S COMMENTS:

The plan exemplifies big planning moves that will substantially plot out the future of this community. It is a well-designed plan with the potential to accommodate intensification in a truly mixed-use project. The district has physical constraints including a major highway that bisects it. The design responds to these challenges with creative solutions. It is compelling in that the design and graphic representation qualities of the plan tells the story of the land uses, transportation, area landmarks and more.
URBAN DESIGN | OUTSTANDING ACHIEVEMENT

ST. PAUL STREET TRANSFORMATION

PROJECT ADDRESS: ST PAUL STREET (JAMES STREET TO CARLISLE STREET), ST. CATHARINES

PROJECT OWNER: CITY OF ST. CATHARINES

PROJECT TEAM: JAMES MCWILLIAM LANDSCAPE ARCHITECT

PROJECT DESCRIPTION:

The project included five phases that transformed the road from a one-way street consisting of 5 lanes of traffic into a vibrant place with an improved pedestrian realm and spaces for patios. It demonstrates a complete approach to transforming the urban environment by also coordinating built form and investment.

Phases include:

• Public investment in a Performing Arts centre, an Arena, and Brock University’s School of Fine and Performing Arts
• Private investment in restoring historic buildings
• Pilot program for pop-up patios
• Reconstruction of street included an enhanced public realm with wider sidewalks, patios, streetscaping, street furnishings and pedestrian amenities

JURY’S COMMENTS:

This streetscape gives more than it takes. It is a case study in placemaking - the design represents an incredible transformation to this section of the downtown. The project goes beyond streetscaping to embrace cultural and economic drivers that have revitalized the downtown.

Combined with recent investments and buildings, the St. Paul streetscape prioritizes the pedestrian and urban experience. Visitors and residents are rewarded with a lively atmosphere, wide, tree-lined sidewalks, and restaurant patios to enjoy the growing restaurant scene.
PROJECT DESCRIPTION:
The project is a unique celebration of candle-lit paper luminaires to be enjoyed by the neighbourhood, visitors and the broader community. Design of the luminaires was purposely kept simple; to highlight candlelight without overt decoration. The hand-made objects combined with the slow cadence of a walk is a deliberate counterpoint to the hectic stresses of life.

The celebration is created to last for one evening, until the candles die out, making the event distinctive for its fleeting presence. The installation occurs annually just before Christmas. The design evolves each year; adding more luminaires, new locations and experimenting with light patterns. Residents are also encouraged to add their own luminaires.

JURY’S COMMENTS:
The project’s elegantly simple gesture of paper luminaires and light installations brings members of the community closer while extending a welcoming invitation to visitors to share in the delight of these displays. The design is temporary, magical and simple. The lighting of these luminaires and placing these to form rows of light is a celebration of place. Unlike paper lanterns that are launched into the air, placing the luminaires on the ground means that they will not harm the environment.
13TH STREET WINERY

PROJECT ADDRESS: 1776 FOURTH AVENUE, ST. CATHARINES
PROJECT OWNER: DOUG & KAREN WHITTY, JOHN & JUNE MANN
PROJECT TEAM: 2M ARCHITECTS, STUDIO 76, MERIT CONTRACTORS OF NIAGARA, BASE MECHANICAL, GARDEN OF SEEDEN, GREENSCAPES

PROJECT DESCRIPTION:
The winery evolved from the original Farmhouse alterations, and includes four new structures that create a destination for the community and visitors.

A former greenhouse processing plant was converted into an environment of wine growing, wine making, wine tasting, bakery, art collections and space for community events. Four stark white winery buildings including a pavilion frame a large green space and sculpture garden. The central green space hosts events such as markets.

Part of the vision of the winery is to provide guests with a unique experience that stimulates all the senses. The collection of art spans both indoors and outdoors. There are unique sculptures created by renowned Canadian artists throughout the property, with Niagara’s landscape as a backdrop.

JURY’S COMMENTS:
The winery combined with the site design is a compelling placemaking idea that runs on all cylinders. The project crosses many design categories and is more than a collection of buildings, outdoor spaces and art installations. This exemplary design uses buildings and structures to frame a landscape that in turn provides a setting for the unique outdoor art. The spaces work whether you are in a small group or attending a large event. It is an inviting and varied environment, with a distinct identity and a sense of place.
ARCHITECTURE | AWARD OF EXCELLENCE

REDSTONE WINERY

PROJECT ADDRESS: **4245 KING STREET, BEAMSVILLE, LINCOLN**

PROJECT OWNER: **REDSTONE WINERY INC**

PROJECT TEAM: **SWEENY & CO ARCHITECTS INC., BLACKWELL ENGINEERING, SMITH & ANDERSON MECHANICAL, FOOTPRINT/SMITH AND ANDERSON, RIVERCOURT ENGINEERING, SHADEMASTER LANDSCAPES**

PROJECT DESCRIPTION:

Redstone consists of a winery building with restaurant, tasting room and wine shop plus outdoor spaces.

The building exterior comprises large areas of glazing divided by monolithic stone walls, inspired by utilitarian agricultural structures. It is defined by simple rectilinear forms clad in reclaimed barn board and silo steel. Building materials are left in their natural, unfinished state.

The design is nestled into the landscape of the escarpment. Long stone walls reminiscent of old barn foundations, extend from interior to exterior creating a connection to the outdoors. To the rear of the building is a restaurant patio, stage and steel and glass pavilions. This space enjoys expansive views of lake Ontario and beyond. The project includes many sustainable features including organic, biodynamic farming practices, and was built to a LEED like standard.

JURY’S COMMENTS:

The design of the winery goes beyond architecture by reaching out and extending into the surrounding landscape. The building, interiors and landscape work as a seamless composition.

The materials and scale of the composition respond to their location on the Beamsville Bench. There are no boundaries to the design; the walls of the wineries extend into the landscape to form outdoor rooms. It is a complete idea carried all the way throughout the site, creating an excellent design.
106 QUEEN STREET – HERITAGE RECONSTRUCTION

PROJECT ADDRESS: 106 QUEEN STREET, NIAGARA-ON-THE-LAKE
PROJECT OWNER: CONFIDENTIAL
PROJECT TEAM: ACK ARCHITECTS, SHOALTS ENGINEERING, ALLAZAM ENGINEERING, JD BARNES SURVEYING

PROJECT DESCRIPTION:
Located within the Queen Street Heritage District in downtown Niagara-on-the-Lake, it’s a reconstruction of a heritage designated building (circa 1835), originally known as the McClelland West End Store.

A substantial interior renovation to the existing use of the building, the exterior Victoria Street facade, massing, window articulation, and trim details were re-constructed to mimic the existing proportions of the heritage building in an effort to preserve the character and enhance the streetscape.

The early post and beam addition attached circa 1835 to the red brick building located at 106 Queen Street was dismantled and re-built using as much of the original materials as possible. The intent was to feature the existing rafters, ridge beams, and purlins in the second floor open ceiling light well.

JURY’S COMMENTS:
This project is an excellent example of how a heritage building can be sensitively restored and adaptively re-used. The incorporation of mixed uses contributes to the vitality of the project. It fits in and contributes to the location within the historic part of the old town of Niagara-on-the-Lake. The design was respectful and thoughtfully executed. The re-use of original materials is also admirable.
**WILLIAMS HALL RESTORATION - RIDLEY COLLEGE**

**PROJECT ADDRESS:** 2 RIDLEY ROAD, ST. CATHARINES

**PROJECT OWNER:** RIDLEY COLLEGE

**PROJECT TEAM:** MACDONALD ZUBEREC ENSSLLEN ARCHITECTS INC., ARC ENGINEERING INC., SEGUIN ENGINEERING, SHOALTS ENGINEERING, LIGHTSTUDIO INC., STOLK CONSTRUCTION LTD.

**PROJECT DESCRIPTION:**

The Lower School Dining Hall (Williams Hall, circa 1926) restoration includes modernization of building systems, utilizing current technologies. Materials and finishes were updated with many being restored. Restoration of the historic barrel-vaulted ceiling is a central component of the design.

Upholstered acoustic panels were incorporated into the design of the barrel-vaulted ceiling, to provide an improved level of sound control within the space. Air conditioning was added, with ductwork hidden behind new wall-to-wall millwork that features a new gas fireplace. An 'inlaid' border feature was incorporated, as a nod to the ornate original hardwood floors.

Sustainable features include using the existing mouldings, oak dining tables and chairs. The original cast-iron radiators were removed and refinished. The original chandeliers were refurbished with dimmable LED bulbs.

**JURY’S COMMENTS:**

There is a terrific story to be told of the original design, which was altered in the 1960’s and then restored to its original form and character. The project reaches back in history and creates a beautiful and fascinating space. The use of refurbished fixtures such as the chandeliers and the radiators is commendable. The delicate integration of modern elements is addressed skillfully. Additionally, the design enriches the dining experience with large tables where students can dine together.
The Student Commons building is located in Niagara College’s campus in Niagara-on-the-Lake. The space was shaped out of a nondescript gymnasium, half of which was partitioned off for use as an eating area. The Design is sleek and contemporary with an enhanced cafeteria on the ground floor, areas for studying and socializing. Administration space and student services are located on the second floor.

The space is finished in a palette of white Corian, ceramic tile and paint, offset with maple accents. The double-height ceiling was lowered over the cafeteria using an acoustic aluminum slat system, to dampen sound and create a more human-scaled setting. Strip LED lighting add texture and depth and break up the overall mass.

The space can be reconfigured to host large events, and students can rearrange the mobile furnishings.

The contemporary design takes an existing space and moves it forward in time. It considers the ceiling plane, which is crucial in achieving a great interior project. The space is dynamic in that it can be re-arranged to suit a variety of activities. Geared towards a larger student body, the space has an impact by functioning as a vibrant hub. When compared with the previous space, the new design is truly transformative.
PROJECT DESCRIPTION:

The waterfront park is located in the Crystal Beach neighbourhood of Fort Erie along the shore of Lake Erie. The Town initiated the Bay Beach Master Plan in 2015, to establish a community-based vision for the site. Formerly a fenced parking lot and unusable rubble from a cottage development, the space was transformed into an accessible and inclusive waterfront park while protecting the natural environment.

Sustainable features include protecting the endangered Fowler’s Toad and creating a permanent habitat. The community planted dune grasses along the sand dunes, contributing to the shoreline ecosystem.

JURY’S COMMENTS:

This project does a lot of things; it is more than just a waterfront park. As a public space, this park fulfils an important placemaking role by providing a welcoming public beach experience. It provides something for everyone and every ability. The design also shows a commitment to enhancing the Town’s waterfront, including the ecosystem. The organic forms of the landscape respond to the waterfront location and natural shapes of the restored sand dunes.
INTERNATIONAL PLAZA – NIAGARA REGION HEADQUARTERS

PROJECT ADDRESS: 1815 SIR ISAAC BROCK WAY, THOROLD
PROJECT OWNER: NIAGARA REGION
PROJECT TEAM: ADESSO, S. LLEWELLYN & ASSOCIATES LIMITED, SEI ELECTRICAL ENGINEERING, RANKIN CONSTRUCTION INC.

PROJECT DESCRIPTION:
The plaza is located in front of Niagara Region’s Headquarters in Thorold. The concept sprang from the Brock District Plan, then refined in a Campus Master Plan. The design took an underutilized front lawn and created a functional, inclusive and multi-purpose gathering space. It welcomes individuals and groups, including people who work, live, study and visit Niagara.

There are five distinct areas:
- Orchard
- International Plaza
- Courtyard
- Gardens of the Municipalities
- Pollinator Garden

Sustainable features include a bio-swale, stormwater management feature, and native, non-invasive plants.

JURY’S COMMENTS:
This project transformed a blank canvas in the form of an underutilized front lawn into a series of outdoor spaces to be enjoyed by the community. The design is flexible and allows both small groups and large gatherings to use the space in a variety of ways. It is creative in that it provides activities throughout the seasons. The commitment to sustainability is also admirable.
PROJECT DESCRIPTION:
The Commemorative landscape is located in Queenston Heights Park in Niagara-on-the-Lake. It dedicates the contributions and sacrifices of Six Nations and Native Allies in the War of 1812.

The design is a ‘place of memorial’ rather than a singular monument. Features include:
- Turtle motif
- Figures of war
- Main path
- Longhouse structure
- Node of 7 berms
- Battle of Queenston Heights
- Time Lines
- Remnant Fort Riall
- Memory Circle
- Living Tree of Peace

JURY’S COMMENTS:
Landscape of Nations is more than a landscape architectural or public art project, and more than a single memorial. It considers outdoor spaces and art installations in a manner that calls attention to the powerful things that are going on but are insufficiently acknowledged by society. It is a well-executed design that encourages you to move throughout the space in a thoughtful and contemplative way.
COMMEMORATIVE LANDSCAPES | OUTSTANDING ACHIEVEMENT

VOICES OF FREEDOM PARK

PROJECT ADDRESS: 244 REGENT STREET, NIAGARA-ON-THE-LAKE
PROJECT OWNER: TOWN OF NIAGARA-ON-THE-LAKE
PROJECT TEAM: FLEISHER RIDOUT PARTNERSHIP INC., ONTARIO BLACK HISTORY SOCIETY, CENTRAL ONTARIO NETWORK FOR BLACK HISTORY, NIAGARA HISTORICAL SOCIETY & MUSEUM, THE NIAGARA FOUNDATION, BRAVO NIAGARA! FESTIVAL OF THE ARTS

PROJECT DESCRIPTION:
Voices of Freedom Park is located in the downtown National Historic District of Niagara-on-the-Lake. The experiential art installation was designed to memorialize and celebrate the Town’s Black History. The historical and cultural journey consists of:

- Main Entrance Symbol
- Freedom Pathway
- North Star Locator
- Contemplative Spaces North and South
- Opposing Steel Arcs
- Unity Pathway
- Communal Circle
- Coloured Village motif

JURY’S COMMENTS:
Voices of Freedom Park goes beyond a series of artistic monuments set within a public park. All of the elements come together to tell important stories and shape powerful experiences. Many design disciplines work successfully to create an exceptional design. The park draws you in from the street, encouraging you to contemplate and learn more about the culture and history contained within.
WELLAND CANAL FALLEN WORKERS MEMORIAL

PROJECT ADDRESS: 1932 WELLAND CANALS PARKWAY, ST. CATHARINES
PROJECT OWNER: CITY OF ST. CATHARINES
PROJECT TEAM: DERECK REVINGTON STUDIO, PLANT ARCHITECT INC., STEVENSVILLE LAWN SERVICES, BROWN & COMPANY ENGINEERING LTD., MULVEY & BANANI CONSULTING ENGINEERS, MARIANI METAL FABRICATORS LIMITED

PROJECT DESCRIPTION:
The Fallen Workers Memorial is located between the Welland Canal Parkway and the Welland Ship Canal in St. Catharines. It is the result of a national design competition. Construction of the current Welland Canal occurred between 1913-1932. A promise was made to build a memorial to fallen workers to the 137 men that died building the Canal system; the largest loss of life in an infrastructure project in Canada.

The memorial is comprised of four elements:
- Lock
- Timeline
- Steel Veil
- Gates of Remembrance

JURY’S COMMENTS:
Fallen Workers Memorial weaves a landscape within a memorial. The monolithic forms create a strong presence and speak to the engineering marvel that the workers constructed. Siting this commemorative installation near Lock 3 of the canal allows users to contemplate the fallen workers within the context of the present day canal. The Jury noted that it is a project that should have been built and acknowledged 100 years ago.
OUTDOOR ART | AWARD OF EXCELLENCE

ASCENDENTE

PROJECT ADDRESS: 365 VINE STREET, ST. CATHARINES
PROJECT OWNER: VINCE TORELLI
PROJECT TEAM: MIGUEL ALBINO

PROJECT DESCRIPTION:
Ascendente is a mural located on the wall of commercial plaza on Vine street in St. Catharines.
The concept was inspired by migration. The subject is a Northern Flicker – a migratory bird symbolizing migratory movement. Like birds, humans tend to migrate. The artist’s home country of Venezuela is experiencing a massive exodus of people; migration is a topic of great interest. The bird also serves as a way to raise awareness about conservation of habitat.
The organic lines of the mural come from the artist’s background in urban art, used to represent lettering, street knowledge, and nature.

JURY’S COMMENTS:
The approach of the artist was fascinating. The artist saw the space and chose to bring their voice to what is otherwise an ordinary space – a wall facing a parking lot. The interjection of art into this location brings attention to the work and serves as a community marker for the patrons of the stores and others. The mural’s composition, movement and colours create a dynamic design. The theme of migration also resonated with the Jury.
PROJECT DESCRIPTION:
The mural is located on the corner of St Paul Street and Garden Park in downtown St. Catharines. It was commissioned by a local business owner as a part of the Niagara International Mural Festival, which was founded 15 years ago.

The mural is an art-social initiative whose goal is to create reflection and inspiration about the importance of technology’s growth in relation to human being’s needs and principles. “I am representing a group of people, standing together, but instead of interacting between each other and chatting and laughing, they watch their own mobile phone and play with it. Technology is a key point in our evolution: its’ growth and development is very impressive and useful. Sometimes we have to change our lifestyle without having time to reflect about changes and their consequences.”

JURY’S COMMENTS:
This mural has a broad reach in its message. It is intriguing and stirs up a reaction. People may walk down this street in downtown St. Catharines and perhaps behave in the same way as the figures in the mural. In that way, the piece is both background and foreground at the same time. The two storey scale of the figures amplifies the visual impact of the mural.
RE-ENGAGING THE DEFUNCT & HISTORIC WELLAND CANALS

PROJECT ADDRESS: HISTORIC 3RD WELLAND CANAL, ST. CATHARINES AND THOROLD
PROJECT OWNER: DAVID DONNELLY (STUDENT - MASTERS OF ARCHITECTURE)
PROJECT TEAM: MCGILL UNIVERSITY SCHOOL OF ARCHITECTURE

PROJECT DESCRIPTION:
The project follows the route of the original Welland Canal (circa 1833) within Thorold and St Catharines. The site connects to the Thorold Museum, St. Catharines Museum and Welland Canals Centre.

The design seeks to re-use an existing but defunct canal system to tell the unique, embodied cultural history of its construction and subsequent transformation of community and landscape. The project includes a series of architectural interventions within a proposed park system.

The project engages the visitors through the locks, museum pavilions and path that connects them, to tell the culturally charged and complex story of this grand infrastructure project.

JURY’S COMMENTS:
This student submission represents a comprehensive, high quality project. More than an architectural design exercise, it weaves the landscape and its cultural history into the overall design. The graphic representation throughout is well done and assisted in communicating the design intent. As a didactic placemaking project, the Jury would love to see this as a built project in the future.
JUROR BIOGRAPHIES

In the inaugural instalment of the Niagara Biennial Awards, the jury panel consisted of five celebrated design professionals. Each juror provided expertise in a specific design field (or several fields), providing representation for all design categories. In addition to their work as design professionals, many of the jurors are also instructors and authors. Some of the jurors live and work within Niagara, with the remainder in the Greater Toronto Area.

AMY FRIEND

Amy is an Associate Professor of Visual Arts at the Marilyn I. Walker School of Fine & Performing Arts, Brock University. She studied at OCAD University, Toronto. She received a BFA Honours degree and a B. Ed degree from York University, plus an MFA from the University of Windsor.

Amy is also a Canadian artist predominantly working with the medium of photography. She has exhibited nationally and internationally, including solo exhibitions. Her work is held in several collections. Amy’s work has been featured in several publications. She also worked on the stage design for Diana Krall’s last world tour.

KEN GREENBERG

Ken Greenberg is an urban designer, teacher and writer. He is the former Director of Urban Design and Architecture for the City of Toronto. He is currently the Principal of Greenberg Consultants.

Ken received the 2010 American Institute of Architects Thomas Jefferson Award for Public Design Excellence. He also received the 2014 Sustainable Buildings Canada Lifetime Achievement Award.

Ken is a Board Member of Park People. He is the urban design lead and client representative for The Bentway in Toronto. Ken is co-founder and Visiting Scholar at the Ryerson City Building Institute. He is the author of Walking Home: the Life and Lessons of a City Builder.

He was selected as a Member of the Order of Canada in 2020 and received an honorary doctorate from the University of Toronto.
LINDA IRVINE

Linda Irvine is a Landscape Architect and educator. She received an MLA degree from Harvard and a BLA degree from the University of Guelph. Linda was the Manager of Parks and Open Space development for the City of Markham. She was a faculty member in Landscape Architecture at several universities in Canada and the USA. Linda has served with the Ontario Association of Landscape Architects as member of Council, appointed educator, Vice President, President, Past-President, and former chair of the College of fellows. She is also a fellow of the Canadian Society of Landscape Architects and served in several roles including: Board of Directors, President-Elect, President and Past-President.

GORDON STRATFORD

Gordon Stratford is an architect, urban designer, plus interior workplace and product designer. He is a graduate of Waterloo and McGill Universities, a licensed architect and a member of the Royal Architects Institute of Canada. Gordon is Chair of the City of Toronto's Design Review Panel. He has also served on design juries in Ottawa, Hamilton and Edmonton. Gordon has been a guest design critic/presenter at Ryerson University and the University of Toronto. He is also a mentor for the Ontario Association of Architect’s Internship in Architecture Programme. Locally, Gordon is the Vice-Chair of the Niagara on-the-Lake Urban Design Committee.

LOIS WEINTHAL

Lois is Chair of the School of Interior Design at Ryerson University. She is also an Honorary Professor at the Glasgow School of Art in Scotland. She studied architecture at Cranbrook Academy of Art and the Rhode Island School of Design. Lois was previously the Director of the Interior Design Program at Parsons - The New School for Design in New York. She was also Graduate Advisor for the Master of Interior Design Program at The University of Texas. Lois has exhibited and lectured nationally and internationally. She also has editorial roles for several journals on the subject of Interior Design.
ACKNOWLEDGEMENTS

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Niagara Region would like to thank the following individuals, organizations and companies that contributed to the success of the inaugural Niagara Biennial Design Awards:

JURORS:
Amy Friend, Ken Greenberg, Linda Irvine, Gordon Stratford, Lois Weinthal

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Thank-you to all of the 68 project teams and project owners who took the time to make a submission to the program and make it a success

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- Hamilton Halton Homebuilders Association
- Niagara Construction Association
- Niagara Home builders Association
- Tourism Partnership of Niagara

PROFESSIONAL ORGANIZATIONS:
- ARIDO – Association of Registered Interior Designers of Ontario
- HBSA – Hamilton/Burlington Society of Architects
- NSoA - Niagara Society of Architects
- OAA – Ontario Association of Architects
- OALA – Ontario Association of Landscape Architects
- OPPI – Ontario Professional Planners Institute
- PEO – Professional Engineers of Ontario

NIAGARA COMMUNITY DESIGN AWARDS (2004 - 2016):
Thank-you to staff, jurors and participants of the former design awards program
Niagara Biennial staff team with Jurors

pictured left to right: Amy, Julia, Diana, Gordon, Lois, Ken, Nicola, Lola, Linda and Khaldoon.
SUBMISSION SUMMARY

1. Beamsville Go Transit Station
   Secondary Plan
   Visionary Design

2. Brock District Plan
   Visionary Design

3. Fort Erie Waterfront Strategy
   Visionary Design

4. Glendale Niagara Visioning & Development Concept Plan
   Visionary Design

5. Prudhommes
   Secondary Plan
   Visionary Design

6. Summerside Mews
   Visionary Design

7. Centreville
   Urban Design

8. Community Chalkboard
   Urban Design

9. Luminaires Celebration
   Urban Design

10. Parkway Saddle Planters
    Urban Design

11. St Paul Street Transformation
    Urban Design

12. 13th Street Winery
    Architecture

13. 106 Queen Street - Heritage
    Reconstruction
    Architecture

14. AquaBlu Condos
    Architecture

15. Bench Brewery
    Architecture

16. DSBN Adventure Campus
    Outdoor Education
    Architecture

17. Elements Condos
    Architecture

18. Fonthill Flats / Village on the Kame
    Architecture
19. Greater Fort Erie Secondary School  
   Architecture

20. Jacob’s Landing  
   Architecture

21. Lakeview Wine + Tasting Pavilion  
   Architecture

22. Leisure Loft Cafe  
   Architecture

23. Lofts at Rodman Hall  
   Architecture

24. Meridian Community Centre  
   Architecture

25. Niagara College - Green Automotive Lab  
   Architecture

26. Niagara Christian Gleaners  
   Architecture

27. Niagara Regional Housing  
   Architecture

28. Niagara Speedway Go Kart Track  
   Architecture

29. Pinewood Dental  
   Architecture

30. Redstone Winery  
   Architecture

31. St. Martin Catholic Elementary School  
   Architecture

32. Vetrone Residence  
   Architecture

33. Wayne Gretzky Estates Winery and Distillery  
   Architecture

34. Wayne Thomson Building  
   Architecture

35. Wellspring Niagara Cancer Support Foundation  
   Architecture

36. West Lincoln Arena & Community Centre  
   Architecture
37. AquaBlu Condos - Interiors
   Interior Design

38. Bench Brewing - Tasting Room
   Interior Design

39. Burleigh Hill Public School
    Foyer
    Interior Design

40. Font Coffee Bar
    Interior Design

41. Niagara College Student
    Commons
    Interior Design

42. Niagara Falls Public Health
    Centre
    Interior Design

43. Ridley College School Library
    Interior Design

44. Ridley College Williams Hall
    Interior Design

45. Table Rock Redevelopment
    Interior Design

46. Bay Beach Waterfront Park
    Landscape Architecture

47. Ball's Falls Conservation Area
    Forest Playscape
    Landscape Architecture

48. International Plaza - Niagara
    Region Headquarters
    Landscape Architecture

49. Lakeside Park Rejuvenation
    Landscape Architecture

50. Post and Ring Bicycle Racks
    Landscape Architecture

51. Niagara Health System - Shade Structure
    Landscape Architecture
52. Landscape of Nations  
Commemorative Landscapes

53. Voices of Freedom Park  
Commemorative Landscapes

54. Welland Canal Fallen Workers Memorial  
Commemorative Landscapes

55. Art In the Open Website  
Outdoor Art

56. Ascendente  
Outdoor Art

57. AquaBlu Condos  
Outdoor Art

58. Bickles Hardware Store  
Outdoor Art

59. Curtain Call  
Outdoor Art

60. Is this modern society?  
Outdoor Art

61. Lundy’s Lane utility box wraps  
Outdoor Art

62. Niagara Strait  
Outdoor Art

63. Tunnel Through Time  
Outdoor Art

64. Welland  
Outdoor Art

65. Dementia Day Centre  
Student Design

66. Lucent Estate Winery  
Student Design

67. Niagara Shard  
Student Design

68. Re-Engaging, Historic Welland Canals  
Student Design