



# art & architecture

Edmonton International Airport



[A message from Kristy Trinier, Edmonton Arts Council](#)

# introduction

Public art is a key component of the attractiveness and identity of a city. It demonstrates a community's character, strengthens the local economy through an investment in the arts, and is a reflection of a progressive municipality.

Public art can serve as a landmark. For passengers who may be feeling travel-weary, art can serve as a focal point and help orient them to a new space. Airports are designed to funnel travellers to gates and meeting points, and the corridors can often be impersonal or unwelcoming. Public art can provide visual interest and context to these spaces, enhancing the traveller's experience and anchoring a memory for them of their visit to Edmonton. For frequent travellers, artwork can remind them of home. In our modern world, airports often act as the gateway or border crossing to a city.

Edmonton International Airport (EIA) is a portal to the city of Edmonton and the entire Capital Region. EIA's art collection demonstrates to our citizens and visitors that our region has a vibrant culture and heritage. Artwork is one of the first indicators to a new visitor of what our city believes in. The diversity of the collection is also a statement of how tolerant, open-minded and inclusive we are as a community.

Expansion 2012 provided EIA with the opportunity to add to their already significant art collection.

The Edmonton Arts Council is proud of EIA's investment in art and hope you enjoy learning about the inspirations behind the signature pieces and magnificent architecture of the Expansion 2012 project.



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art

## public art selection

In April 2010, EIA distributed a call to artists worldwide and received more than 200 responses from artists around the globe. From these submissions, 15 potential artists were invited on a tour of the new building, given a presentation about the project, and were provided the opportunity to ask questions about the art program.

A five-person jury comprising members of the Edmonton arts community, the Expansion's principal architect, and an EIA employee chose the final selection of permanent public art installations for our new building.

We're proud to act as a gateway to the city's thriving and vibrant arts and cultural scene by providing an amazing array of artwork unique to Edmonton, that provides visitors with a sense of place upon their arrival. We reserved four locations in the new building specifically for public art and commissioned permanent art pieces; making EIA the only place to experience this art.







Signature Collection

## permanent art program

As we selected each piece of art, we carefully considered its location and what passengers would be doing in that area. Spaces with seating features art that invites people to relax, whereas art placed in locations with passengers on the move are designed to be enjoyed as people walk by.

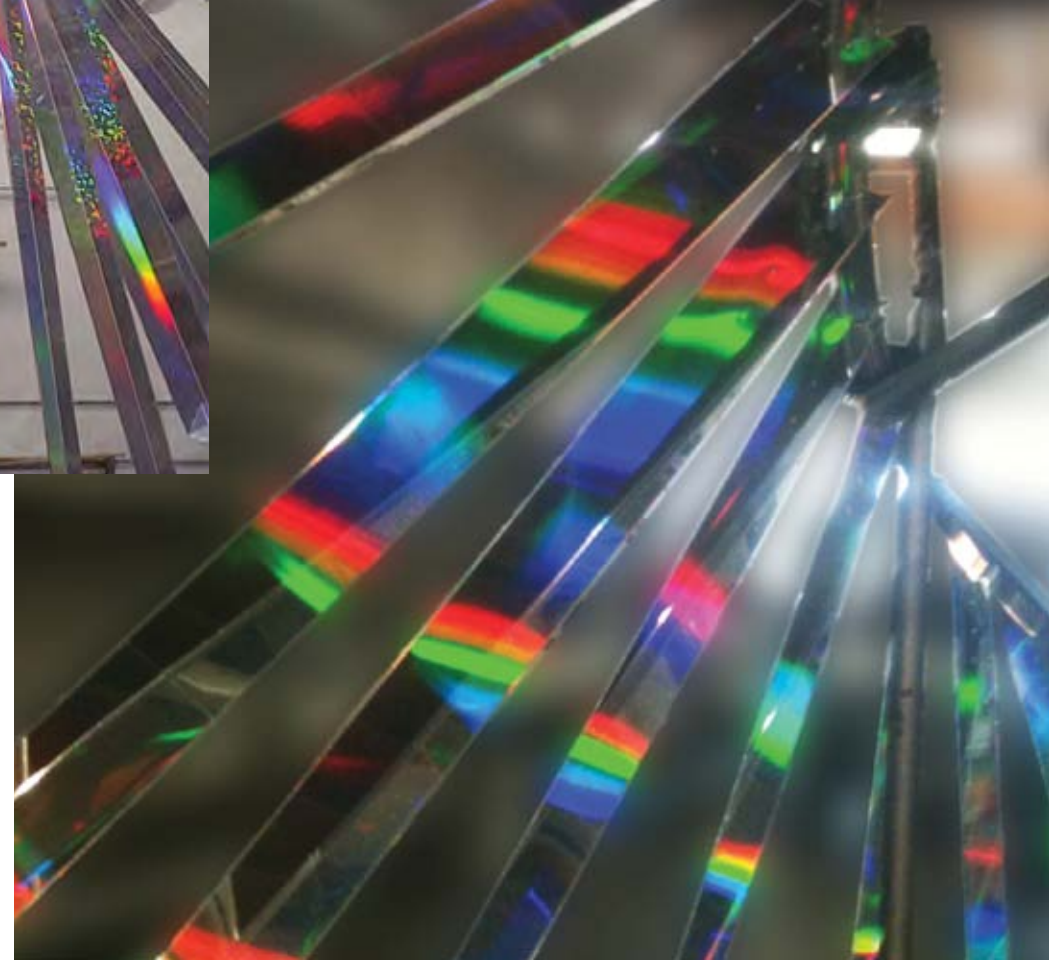
Michael Hayden – Sculptor of Light | Santa Rosa, CA

## the raven {bringer of light}

“placing the sun into the daytime sky”

*Holographically-embossed acrylic and mirror-polished stainless steel*

Born in Vancouver, BC, Michael Hayden is the CEO of Thinking Lightly Inc., a Canadian artist who lives in Santa Rosa, California during the winter. Michael is well known for incorporating neon and reflective light into his art. He has earned multiple grants, as well as several art and architecture awards.

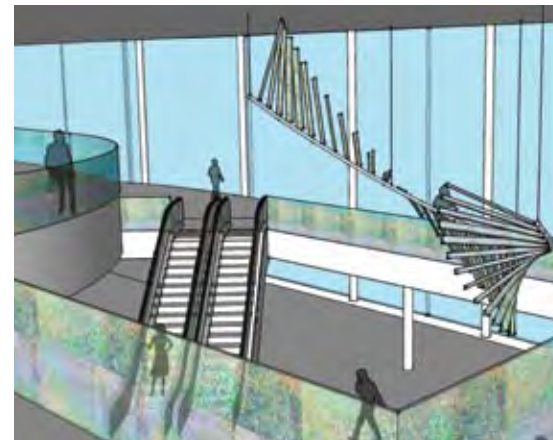






Michael's best-known commissions include *Sky's the Limit*, a large installation in the Chicago International Airport; *Arc en Ciel*, formerly located at Toronto's Yorkdale subway station; and *Quadrille*, which is installed on the Duke Energy building in Charlotte, North Carolina.

His art is also featured in public collections in numerous museums, including the Smithsonian Institution in Washington, DC, the Institute of Contemporary Art at the University of Pennsylvania, the Art Gallery of Ontario in Toronto, and the Van Abbemuseum in Eindhoven, Holland.



Inspired by aboriginal legend and lore, *The Raven* is a ceiling suspended art piece that reflects both natural and artificial light year round.

With *The Raven*, Michael's initial goal was to capitalize on the sunshine that Alberta's prairies are famous for. The location of sunlight throughout the day and year-round informed the sculpture's shape and orientation.



Made from 36 triangulated six-foot-long holographically-treated pieces, the 3,500 pound sculpture will be viewable from the ground level, first floor and the interstitial walkway. It will diffract, transmit, and reflect rainbows upon itself and its surroundings.

*The Raven* is located in the grand entrance to EIA's Canada Customs area, Arrivals Hall.



Karim Rashid | New York, NY

## kopperscape

*Copper-painted fibreglass sculpture*

Karim Rashid is one of the most prolific designers of his generation. With over 3,000 designs in production, more than 300 awards, and work in over 35 countries, Karim is a legend of design. His award-winning pieces include the design of everyday objects like the ubiquitous *Garbo* waste can and the *Oh Chair* for Umbra; interiors such as the Morimoto restaurant in Philadelphia, the Semiramis hotel in Athens, and exhibitions for Deutsche Bank and Audi.



Karim has collaborated with clients to create designs for Method and Dirt Devil, furniture for Artemide and Magis, brand identity for Citibank and Hyundai, high-tech products for LaCie and Samsung, and luxury goods for Veuve Clicquot and Swarovski, to name a few.





*Kopperscape* is composed of four individual elements: chair, chaise lounge, bench, and side table, with a sculpted performance stage built into the piece's centre. These elements are made from fibreglass and painted in a metallic copper to symbolize the Canadian copper penny; the bronze tone also implies regality and monumentalism, and represents some of the Capital

region's natural resources: oil, gas, and minerals.

Forms created in nature have always influenced Karim. The Canadian landscape, with its soaring mountains, snow swept peaks and rippling rivers, inspired this functional sculpture. The fluidness of the landscape translated perfectly into an undulating continuous surface.

This sculpture is an evolution of Karim's notion of space, surface and object, integrated into one organic landscape. It is an extension of 12 years of concepts he has created about undulating 'non-stop' reconfigurable landscapes that become one large sculptural brush stroke.

*Kopperscape* is located in the US Departures Lounge food court.





Jason Carter | Edmonton, AB

# old man mountain

with great mother bear

*Acrylic on canvas*

Celebrated for both his soapstone and canvas, Jason Carter is one of Edmonton's most accomplished and prolific artists. He illustrated the children's book *Who is Boo: The Terrific Tales of One Trickster Rabbit*, published in April 2011, which the Royal Alberta Museum displayed for three months. Jason was the only artist to have a feature show at Alberta House on Alberta Day at the 2010 Vancouver Olympics.



Jason originally painted *Old Man Mountain with Great Mother Bear*, featuring vibrant colours bordered by his trademark black lines, in acrylic on a canvas measuring 16 feet x 22 inches. The painting depicts Jasper National Park's Old Man Mountain. For its installation in EIA, this image was scanned, printed to a film and applied to a large glass wall. The reverse side of the glass wall depicts the bears looking back.



Canada is known for its wildlife and outstanding natural beauty, with vast landscapes that span across the mountains, the prairies, lush forest and water-fronts. Alberta offers all of these astonishing elements. Alberta has a diversity of natural terrain—parklands, grasslands, primordial badlands, boreal forests and plains, ancient glaciers, thousands of lakes and rivers, one of the oldest mountain ranges, as well as an ecosystem that supports hundreds of species of wildlife. Jason's goal was to focus all of that magnificence into each of these images.

As an aboriginal artist, Jason seeks inspiration from the stories before him. Little is known of the aboriginal people who travelled near Old Man Mountain for thousands of years.



Aboriginal people used the valley corridors and foot-paths across the Rocky Mountains for more than 9,000 years. Groups of aboriginal people from both sides of the continental divide met and intermingled here. While many of these descendants today are re-connecting with Jasper National Park, sharing stories and traditions, the spirit of Old Man Mountain was always there, timeless and all-knowing.

In aboriginal culture, the bear is seen as a symbol of majesty, freedom, and power. The spiritual connections with the bear are intense, making it a brother to the aboriginals, as well as a protector and a mother, whose strong spirit connects both nature and man. *Old Man Mountain with Great Mother Bear* reminds people that the kindness, the beauty, and the spirit of Alberta will always welcome them back.

Jason's art is located along high windows to the entrance of US Customs and Border Protection area.





Erin Pankratz-Smith | Edmonton, AB

# everything flows, nothing stands still

*Mosaic tesserae*

As a multi-disciplined artist, Erin Pankratz-Smith has spent nearly a decade developing her skills and creating a supportive community of colleagues. With a background in dance, Erin trained at the Royal Winnipeg Ballet School and went on to study at the Alberta College of Art and Design. Carving a new path in the visual arts, she established her own mosaic tile business, supplying both education and materials to artists across North America.





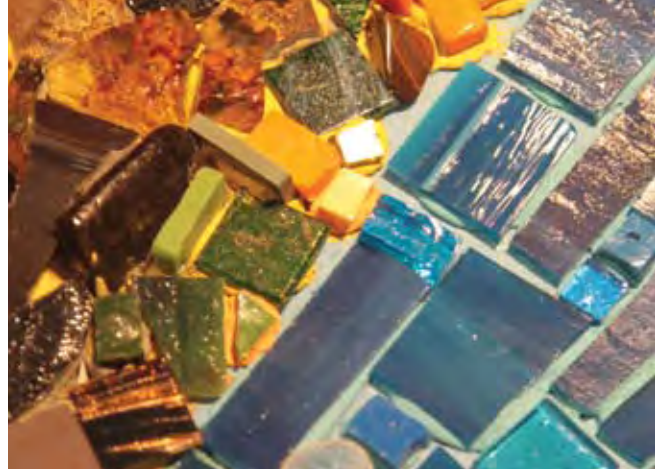
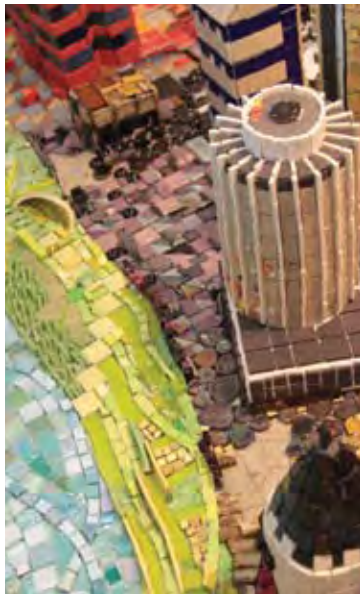


Mosaic is Erin's current medium of expression and she considers art a practice that intersects every aspect of our existence and a way of articulating the subjective human voice.

*Everything Flows, Nothing Stands Still* celebrates the effect of colour, the seasons, and the ever-present landscape of the North Saskatch-

ewan River, which both bisects and connects the city of Edmonton. The juxtapositions of urban and rural, texture and atmosphere all contribute to a dynamic interpretation of cultural and geographic diversity.

This beautiful mixed media art spans 30 feet with thousands of mosaic tesserae (tiles) in vivid





*EIA Approved Conceptual Drawing*



hues representing transitions in time and place. Tiles representing the North Saskatchewan River flow past models of familiar downtown Edmonton landmarks, while the scale and spectrum of all four seasons come to life through colour and texture.

Six people worked full-time on this piece, assisted by seven others, laying every one of the 3,000 to 4,000 tiles individually on each panel. The tiles include many different types of glass, unglazed porcelain, glazed ceramic, crockery, fine china, milliefiori (a type of Venetian glass), beads, and gold. Most of the smalti (a type of opaque glass tile) comes from a factory built solely to make smalti for a Basilica in St. Louis, Missouri, home to one of the largest mosaic installations in the world. The smalti used in Erin's mosaic are leftovers from that project.

Erin's mosaic is the signature piece in the Arts District Corridor, located between US Customs and border Protection area and the US Departures Lounge.





Cameron McNall & Damon Seeley – Electroland | Los Angeles, CA

# electroland

*Interactive LED light and sound walkway*

Principal Cameron McNall and partner Damon Seeley are the design collaboration team of Electroland. They employ light, sound, images and motion to transform interactive experiences into large-scale public art, creating new relationships between people and public spaces.

Cameron is a licensed architect who has also pursued public art for 25 years. He hails from California, but has lived in New York, Boston, and Northern Europe. He taught for 12 years as an Adjunct Associate Professor in the Department of Design/Media Arts at UCLA after earning a master's degree in architecture from the Harvard University Graduate School of Design, preceded by a bachelor of arts degree in design from UCLA. He co-founded Electroland in 2002.

Partner Damon Seeley has extensive interactive design experience. He has worked on electronic projects all over the world, gaining broad experience realizing projects in design, media, and the arts. Hailing from

Northern California, he holds a degree in design from UCLA and has fulfilled various roles as an interaction designer, technology director, and team leader for design and media-arts projects.

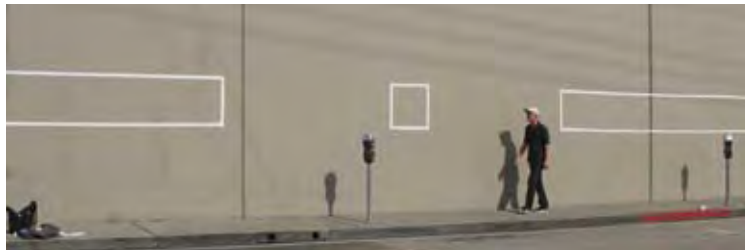
Electroland's art projects include *Connection* at the Indianapolis International Airport; *Interactive Walkway* at the Fort Lauderdale Hollywood Airport; *Terra Metalum* in New York City's Art Park; and *Target Interactive Breezeway* in New York's Rockefeller Center. The duo's work has received renown in international publications and design websites and has been featured at the Museum of Modern Art and the Cooper Hewitt National Design Museum, both in New York, NY.



This interactive piece is an artful experience for internationally arriving passengers to Edmonton. As passengers walk along the corridor, they trigger sensors that display carefully programmed shapes, light and symbols along a continuous screen down the pathway. Enhanced by audio cues, these shapes react in different ways, giving passengers a unique, holistic interactive relationship with the space around them. The project is housed in a long corridor with no advertising or any other distraction, where passengers move in one direction. These factors allowed Electroland to create a non-replicable artistic experience.

The walkway is programmed to adjust its sound and light activity dynamically, according to the number of people moving through the space. One individual's experience will not necessarily be the same as what a group of 30 people might experience. The installation can accommodate any number of people at any given time.

Electroland's initial impulse was to create something meaningful for visitors to Canada. Cameron and Damon were struck by the popularity of the colour red in Canada, compared to the use of red in the United States.



*Early conceptual stage – testing height and scale*



*Preliminary light design and testing*



The installation uses all red LED lights, which use very little power. This means these lights could last 15 or 20 years without failure.

“The lights are all red. The initial impulse was to create something meaningful for visitors to Canada. We are struck by how popular the colour red is in Canada compared to the United States.”

*Cameron McNall*

Since the installation features moving lights and shifting sounds, Cameron and Damon liken their creation to a new musical instrument that no one has played before. To ensure the installation remains dynamic, Electroland returns to projects and reprograms them after observing the installations in action. The fine-tuning really makes a difference to the passenger experience.

Electroland's interactive walkway is located along the interstitial corridor, a thoroughfare for passengers arriving to Edmonton from international destinations.





## arts district corridor

The Arts District Corridor connects the United States Customs and Border Protection area to the Departures Lounge. Edmonton is well known for its thriving artistic scene, and recognition of dance, music, theatre, and visual arts fill a transitional corridor with a sense of celebration and community.

Five permanent photographic installations, each accented by genre-specific words, showcase Edmonton arts partners in this corridor: Art Gallery of Alberta, Edmonton Symphony Orchestra, Alberta Ballet, Citadel Theatre, and Edmonton Opera. Integrated display cases feature artwork and artifacts from each partner as part of our rotational art program.



### Art Gallery of Alberta (AGA)

The AGA is a centre of excellence for the visual arts in Western Canada, connecting people, art, and ideas. The AGA is focused on the development and presentation of original contemporary and historical art exhibitions from Alberta, throughout Canada, and around the world. The AGA also offers a full-range of art education and public programs. Founded in 1924, the Art Gallery of Alberta is the oldest cultural institution in Alberta and maintains a collection of more than 6,000 objects. It is the only museum in the province solely dedicated to the exhibition and preservation of art and visual culture.

The AGA recently underwent a major re-building project. Designed by Los Angeles architect Randall Stout, the 85,000 square foot (7,900 square metres) new AGA opened to the public on January 31, 2010. The new Gallery features three floors of premier exhibition space; the City of Edmonton Terrace; the Singhmar Centre for Art Education; Zinc restaurant; Shop AGA; Ledcor Theatre and an Art Rental and Sales Gallery.



## Edmonton Symphony Orchestra (ESO)

The ESO's artistic mission is to bring the highest quality of live orchestral performance to a broad spectrum of the community. In the last 50-plus years, the ESO has taken its place as one of Canada's foremost orchestral ensembles. Its current roster includes 56 musicians from Canada and around the world, who perform a repertoire ranging from great classical masterworks to pops and children's concerts.

The ESO celebrates its 60th season in 2011-2012, which is an excellent opportunity to reflect on the orchestra's history. As the ESO looked back through its materials and external resources, the organization was inspired by how closely its history is woven into Edmonton's growth and maturation as a city. The ESO chose items for display that are important to its history as an organization and reflect pivotal moments for Edmontonians, Albertans, and Canadians.



The display case features concert programs ranging from 1920 to 2011, newspaper clippings about the orchestra, and photographs of its musicians and conductors. These materials reflect decades in which remarkable cultural, social, and technological shifts occurred in the region.

While the ESO and the field of orchestral music performance have certainly undergone shifts of their own, programming educational concerts for children and youth was as important a consideration in 1952 as it is today. In that sense, the orchestra's display is a reminder that live music performance is a constant source of inspiration, stimulation and education, despite changing venues, design aesthetics and hairstyles.







### Alberta Ballet

Alberta Ballet is a relevant and responsive voice in ballet, offering a unique and theatrical repertoire consisting of traditional ballets and commissioned works performed in a contemporary way. The company develops and presents the arts of ballet in Canada, trains the next generation of ballet artists, and is an ambassador of its art form on the world stage.

The display represents Alberta Ballet's wide performance repertoire, ranging from the classical to the contemporary, and shows the versatility and relevance of the company, its artists and the art form.



The pieces represent three distinct styles of works in Alberta Ballet's repertoire: the classic *Alice in Wonderland*; the neo-classical *Romeo & Juliet*; and the contemporary *Fumbling Towards Ecstasy*, *Love Lies Bleeding*, and *The Seven Deadly Sins*. These represent three

extremely different choreographic styles and the dancers' skill in interpreting all three, often in the same season or even in the performance. These pieces also highlight the Alberta Ballet production team's ability and adaptability in producing incredible works.

The pointe shoes and their short lifespan represent the dedication and commitment of Alberta Ballet artists and the fleeting nature of the art form.



Costume piece from the 2010 production of *Sweeney Todd: The Demon Barber of Fleet Street*

## Citadel Theatre

The Citadel Theatre is recognized as a leader in Canadian theatre. They produce work of the highest quality, premiere new plays, develop the skills of professional artists, invest in youth and families, and contribute to the quality of life in the Edmonton community.

The Citadel Theatre display includes a costume piece from the 2010 production of *Sweeney Todd: The Demon Barber of Fleet Street*, directed by Bob Baker. The costume, valued at over \$3,000 was designed by Mary Kerr and created by the incredible wardrobe staff at the Citadel Theatre in Edmonton, and worn by actor Doug MacLeod in the role of Judge Turpin during the run of this very popular and successful production.





## Edmonton Opera

Edmonton Opera is dedicated to producing great performances that bring the powerful emotions of opera to our community. Our purpose and vision is to present opera that moves and inspires – you, the audience; our supporters and partners in the community – individuals, corporate and government. We are committed to offer high quality education programs, so we can bring the opera to the classrooms, homes and lives of Edmontonians, and contribute to the versatile culture and arts scene in our city.

For the last 48 years Edmonton Opera has given voice to opera in the community and throughout northern Alberta. It is the 4th largest opera company in Canada and the oldest, largest, year round opera company in the Prairie Provinces. We have been a home to many great singers, directors and musicians ever since 1963.



The coat, *Salome*, (pictured left) was created for *The Opera Coat Project* in 2006, by Brenda Inglis. She created the finished fabric by layering multiple fabrics and stitching, appliqueing and beading them together. The inside of the coat, which is not as visible, also tells as much of the story as the exterior does. As humans we often hide our true feelings and motives beneath the surface of our lives. Her goal was to illustrate the many different sides and influences that made up *Salome* and that she, like all of us, is the combination of all these traits. Her story is well suited to the grandeur and spectacle that is opera.





*Left - Rotational art display case featuring glass works from Keith Walker (see pg. 50)*

*Top - Detail from coat provided by Edmonton Opera in rotational art display case in Arts District Corridor (see pg. 44)*

#### Partnership Collection

## rotational art program

Our rotational art program is an ever-changing art exhibition, offering our passengers new experiences throughout the year. EIA's newly expanded terminal is home to six rotational art displays and five partner displays, which are all integrated into the building. These displays house a variety of pieces by emerging local artists, established Albertan and Canadian arts organizations, and world-renowned international artists.

Rotational Art Display Case

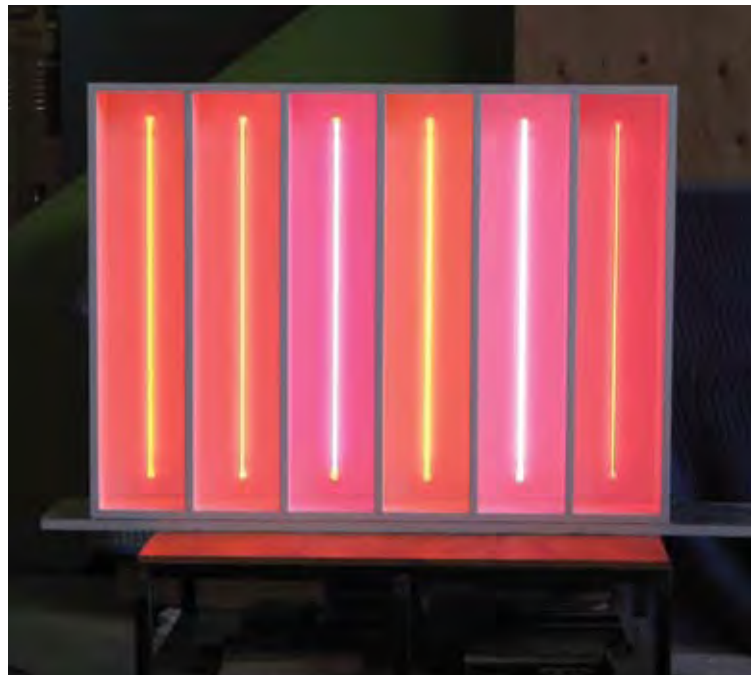
# swon design

Michael Batchelor

*Neon light sculpture*

SWON is a Montreal-based art and design studio that broke the rules of artistic conformity in the 1990s by building installations outside the formal gallery system. These pieces grew from the need to create and use architectural environments — abandoned buildings, cemeteries, derelict freighters, even a waterfall, as canvases for SWON's hand blown neon lighting installations.





Each environment was studied with the intent to create a visual experience of form, light and colour, and SWON set each installation up within 24 hours. Art patrons, as well as the general public, were invited to view the installations. The effects were mesmerizing; SWON ventured onto a path taking it to a high level of neon light sculpture.

As SWON's reputation developed, its members decided to embark on projects to bring them an audience beyond the arts community. Public art and commercially oriented design projects caught the attention of a whole new audience in the North American marketplace.



SWON has participated in a number of public art and commercial design projects in North America and Europe. The studio's challenge was to be increasingly innovative with sculptural designed glass and hand-blown neon lighting installations.

SWON has expanded its repertoire of glass technique and art, incorporating cast glass, blown glass and flat glass elements into its installations, allowing for a greater palette of materials. SWON is chartering an exciting and vibrant direction in the world of sculptural glass art installations.

SWON's display case at EIA is located near Gate 80.







Rotational Art Display Case

## skilsaw umbrella series

Keith Walker

*Blown glass sculpture*

Keith Walker's glass practice began at Glass Happens Studio in Edmonton. He gained further experience volunteering at the Pilchuck Glass School in Seattle, attending the Pittsburgh Glass Center, and collaborating with other glass artists on a variety of projects.



Keith's first public art commission was a permanent blown glass installation suspended from the ceiling at The Central Lions Senior Recreation Centre in Edmonton. Keith teaches at Blow in the Dark Glassworks in Edmonton, which also serves as his studio.

*"I am inspired by people that I meet, places I have visited and dreams which I have had. I wish to create objects which reflect a certain personality, exhibit pleasing colour concepts and explore elegant forms."*

*Keith Walker*

Glass blowing is a very unique and precise process. Some of the equipment in a glass studio runs as hot as 2500°F/1371°C. Clear crystal is melted in a ceramic pot and then picked up on the end of a hollow pipe.



Artists add colour by rolling the hot clear glass in coloured powders or by picking up solid colour on the end of the blowpipe and gathering clear glass over top. The time it takes to finish a piece varies with the complexity of the form and colour.

Keith designed his glass umbrellas to appeal to the viewer's sense of adventure and fantasy, waking the child in all of us. With their elegantly curled handles and gracefully balanced tips, these are parasols fit for any Cinderella; serving as a perfect match for the famous glass shoe. These umbrellas are part of Keith's *Skilsaw Umbrella Series*, inspired by inanimate objects becoming animate.

Keith's display case is located next to the Common Use Lounge – in the southern most point of the US Departures Lounge.





architecture





## Edmonton International Airport Expansion 2012 Project

# air terminal building

### Project Background

Stantec was appointed to the terminal expansion project in September 2008, and completed schematic design at the beginning of 2009. Construction of temporary works commenced in April 2009, and the first phase of construction was substantially completed in November 2011. This type of compressed schedule is almost unheard of for a complex airport project. This accomplishment is due to the talent and collaboration of the EIA team, the program manager, the construction manager and expansive design team. The number of people on the design team varied from a half-dozen key staff at the start of the project, to more than 50 during the construction documentation stage. The design team also included an integration team formed to represent all facets of the airport, including Operations, Passenger Experience, Marketing, Corporate Communications, Maintenance, and others. At its peak time, more than 80 people were working on the expansion project.



### About the Architect

Architect Stanis Smith is Stantec's Senior Vice President for Buildings, as well as the firm's leader of Airport Terminal projects. Prior to joining Stantec, he was the President and CEO of *Architectura*, an internationally recognized architectural firm. For the past 20 years, he has focused on the design of airport terminals, and has led the Stantec team in designing airports across Canada, the United States, and internationally. One out of every three passengers flying in North America today goes through an airport where Stantec has completed a major project. Stanis was a key member of the team that designed the EIA Central Hall and the South East Terminal Expansion projects many years ago. He is proud to have been the Executive Principal in charge of the current EIA Terminal Expansion Project.





## Design Inspiration

The inspiration of the architectural design came from focusing on the passenger experience, and this project gave Stantec the opportunity to set the standard for passenger experience in the airport terminal of the 21<sup>st</sup> century. The terminal expansion is relatively large and linear, and so the design concept was to make the building feel like an intimate series of rooms where passengers could relax and feel comfortable, rather than something that felt large and overpowering.

The design team also wanted the terminal's architecture to assist with intuitive wayfinding. They achieved

this by interrupting the high roof at every gate with a gracefully curved lower roof to clearly indicate the location of waiting rooms and the boarding bridges. The building terminates in a dramatic curved space integrating retail, food and beverage, public art and architecture in a spectacular fashion.

The architectural design makes use of views and daylight to create a pleasant, naturally lit interior environment. The interstitial corridor arrangement pioneered in the first expansion project (south east terminal expansion completed in 2008) integrates public art and intuitive architecture to ensure a memorable and spectacular *Welcome to Edmonton* experience.



“To ask me what is my favourite part in the design of this project is like asking me who is my favourite child! If I had to pick a favourite part, it would be the spectacular experience that passengers will have as they arrive in Edmonton, descend the escalators, and are greeted by the very first ‘living wall’ ever to be installed inside an airport terminal.”

*Stanis Smith,  
Principal Architect*



*Artist's rendering of the 'living wall' feature*

### Green Design

This project sets a new standard for the sustainable design of airport terminals. Apart from being one of the first LEED (Leadership in Environmental and Energy Design) registered airport projects worldwide, it will be the first airport in the world to feature a 'living wall.' This wall consists of hydroponically watered plant material carefully selected to remove contaminants from the air and create a stunning indoor environment.

### Interior Design Thematics

The starting point for the interior and retail design was the thematic master plan, which describes the significance of a journey through Edmonton and surrounding areas as Canada's *Gateway to the North*.

The main concourse, representing the city, includes retail shops and food and beverage units. The blue glass bridge represents a meandering river, while the surrounding floor tile represents the river valley. As passengers enter the US Departures Lounge, the concept is a pathway leading to the Rocky Mountains, which includes a palette of prairie tones and natural materials of stone and wood. The US Departures experience starts by highlighting five major Edmonton arts organizations. The passenger then moves through a retail zone, where the theme is Edmonton heritage, people and culture, and continues into the food court where the journey ends with an Alberta outdoor adventure theme. This area is a celebration of the Rocky Mountains and the outdoors, with materials such as wood and stone used in a more rustic application.



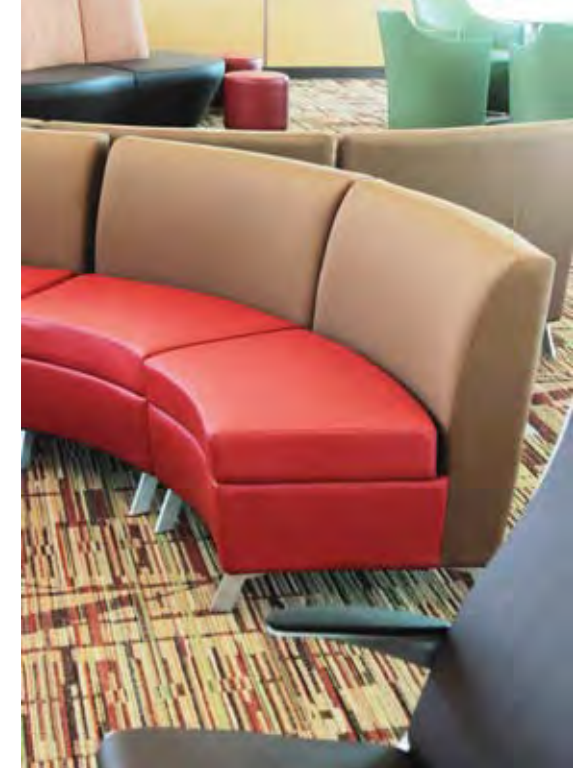




There are two schemes for the washrooms: one celebrating summer and the other winter. The surrounding area design reflects a park-like setting, enabling travelling companions to wait in a relaxed, comfortable environment.

A variety of seating styles and configurations meet the diverse needs of today's travellers, whether they are business travellers, family vacationers or adventure-seekers. The fabrics are rich and colourful, adding a layer of texture and pattern in juxtaposition to the clean and streamlined architectural gestures.

The carpet in the passenger lounge reflects Canada's natural landscapes. An abstract design of linear ploughed fields combines with a pattern inspired by Alberta's boreal forest.





# central tower

## Project Background

The new combined office and control tower (Central Tower) project is an integral part of EIA's Expansion 2012 program. DIALOG (formerly Cohos Evamy) was appointed to the Central Tower expansion project in 2008.

The design vision for the Central Tower project was to create a memorable first and last impression of Edmonton, one that expresses its sense of place and its people. In addition, the design is intended to respond to EIA's growing operational needs, as well as offer enhanced benefits to travellers and airport tenants. The emphasis was to

produce an easy-to-navigate space that is environmentally sustainable, economically viable, and responsive to all aviation. Scheduled to be complete in December 2012, the Central Tower will better connect, and engage passengers. With views to the runways, the building provides a healthy indoor environment for travellers. EIA is seeking Leadership in Energy and Environmental Design (LEED) silver certification.

Central Tower will house a new NAV Canada air traffic control tower, an expanded retail area, and new administrative offices. The tower will also improve airside ground operations, create a central baggage area, and improve passenger and baggage flow.





### About the Architect

Stephen Boyd is the principal architect of the Central Tower. He was born in Edmonton, and graduated from NAIT architectural technology in 1987. He then acquired further education from the University of Manitoba and graduated with distinction from the Technical University of Nova Scotia with a masters of architecture in 1994.

For over a decade, Stephen has been a member of the Alberta Association of Architects as a Registered Architect and a member of Royal Architectural Institute of Canada. In 2004, he became a Leadership in Environmental and Energy Design (LEED) Canadian Green Building Council Accredited Professional.

He has been a partner with DIALOG (formerly Cohos Evamy) since 2006.

Stephen has spent most of his professional career in Edmonton where he resides with his wife and three sons.

### Design Inspiration

EIA is a significant Canadian transportation hub. It is the fifth busiest international airport in Canada, with more than six million passengers annually. The airport is a community in itself with over 4,000 employees, and numerous tenants providing service to millions of passengers.

The architectural project was set out as a challenge to design the Central Tower as an iconic symbol of place. The primary objective was to design a building that creates a unique and memorable gateway to the City of Edmonton and the Capital Region.







The new tower is the first and last significant building seen by visitors to Edmonton. It presents the opportunity to impart a lasting impression on each traveller. Open and exposed to the elements, the tower stands as an icon on the landscape, visible from a great distance on all sides.

The project looks up to a vast prairie sky and stands tall in an expanse of colourful windswept fields. The sculptural image of these prairie grasses, shaped by the unimpeded wind blowing in from the west, and the natural formations of windblown snow drifts inspired the tower design. With these natural influences, the concept for a design symbolic of Edmonton – a prairie city – was born.

### Green Design Elements

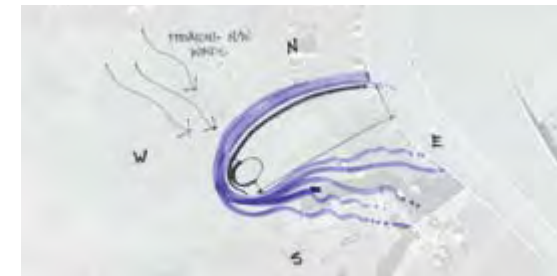
The sculptural cladding incorporated in the design of the tower is far more than an aesthetic overlay (pictured left). The profile of the exterior zinc cladding has been designed to provide optimal passive solar shading on the south and west facades while providing maximum light penetration on the north.

From the beginning, the project mandate was to both provide a healthy indoor environment for travellers and staff and to conceive of a sustainable design that met the stringent requirements of LEED Silver certification.

To fulfill this mandate, the design incorporated optimal solar orientation. This passive sustainable design approach was fundamental in establishing the tower's site and orientation. Positioning the tower in an east/west solar orientation minimizes solar gain on the west side of the building thereby providing a comfortable work environment inside.

Perimeter ribbon windows were designed to maximize daylight and views from all interior areas. The windows face south and north with views to the distant city and active runways.

Other sustainable design features include rainwater harvesting and underfloor air distribution. The project has been designed to collect all roof surface run-off



*Wind study from architect's drawings.*

into a cistern within the main terminal for grey water use and distribution. Mechanically, all air distribution to occupied floor areas is carried through under slab ductwork. This strategy provides for a more comfortable and reliable interior climate for all building occupants.



*Apron view from Central Hall retail area*

The Central Tower is unique in that it accommodates a fully functioning air traffic control tower cab at the top. This programmatic challenge informed the design of the building's cladding, as the cladding carefully responds to all downward viewing angles. These critical views include sightlines to aircraft gates and out to runway thresholds.

A unique planning, construction, and accessibility challenge was required of the design team on this project. The new tower is located through security at EIA, thus public access to the office tower had to be created. The solution is a mezzanine-level bridge connection that allows visitors and staff to enter the tower without having to repeatedly go through airport security.

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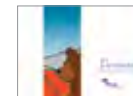
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