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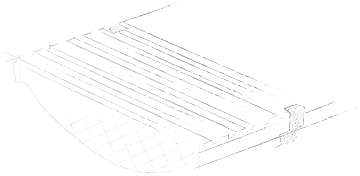

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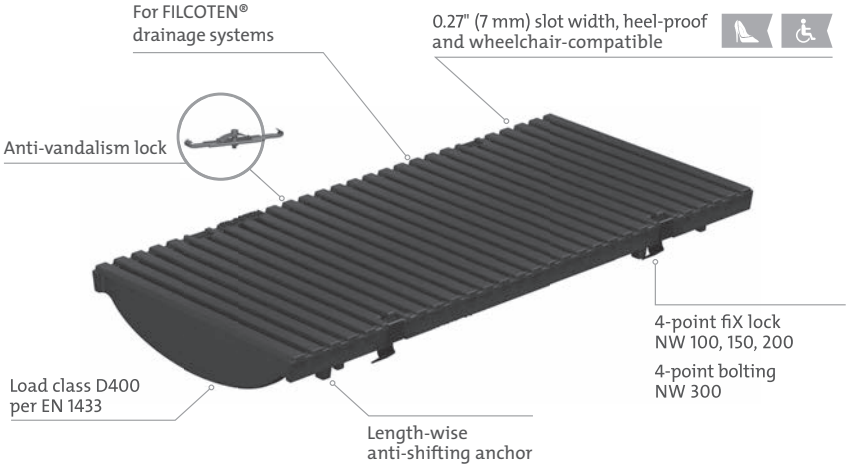

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PHOTO VINCENT ASSELIN

RECONCILIATION

PROLOGUE

COVER | EN COUVERTURE
CEREMONIAL FIRE NODE AT THE HEART OF THE ASSINIBOINE PARK INDIGENOUS PEOPLE'S GARDEN, WINNIPEG
UN NOEUD DE FEU DE CÉRÉMONIE AU COEUR DU JARDIN AUTOCHTONE DU PARC ASSINIBOINE, WINNIPEG
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deadline january 15

prochains numéros

printemps 20 | paysages sacrés + spirituels
date de tombée 15 novembre

été 20 | prix d'excellence
date de tombée 15 janvier

CORRECTION: On page 40 of our Summer 2019 issue, the correct name of the firm should have been "Groupe Rousseau Lefebvre".

CORRECTION: À la page 40 de notre numéro d'été 2019, le nom exact de la société aurait dû être « Groupe Rousseau Lefebvre ».

For submission guidelines / Pour connaître les normes rédactionnelles :
Laurie J. Blake, Editor | Rédactrice
lp@csla-aapc.ca

LANDSCAPES | PAYSAGES is published by the Canadian Society of Landscape Architects to provide a national platform for the exchange of ideas related to the profession. The views expressed in LANDSCAPES | PAYSAGES are those of the authors and do not necessarily reflect those of CSLA. Guest editors and contributors are volunteers, and article proposals are encouraged. Articles may be submitted in either English or French.

LANDSCAPES | PAYSAGES est publiée par l'Association des architectes paysagistes du Canada pour servir de plate-forme nationale destinée à l'échange d'idées sur la profession. Les opinions exprimées dans LANDSCAPES | PAYSAGES appartiennent aux auteurs et ne reflètent pas forcément celles de l'AAPC. Nos rédacteurs invités contribuent bénévolement. Nous attendons, en français ou en anglais, vos propositions d'articles.

PHOTO MARIE-PIERRE MCDONALD

GRANT FAHLGREN
GUEST EDITOR | **REDACTEUR INVITÉ**

ON THE PATH TO HEALING

EN_MY ANISHANAABE CULTURE was not part of my life growing up. My mother is a survivor of the "Sixties Scoop"; at a young age she was taken from her family and adopted by a couple in a small Northern Ontario town. She and her two adopted siblings were raised without any awareness of their culture. Her journey to reconnect to that culture has taken most of her life.

Today she is a Sun Dancer and gains immense strength from her cultural practices. It is through her process of reconnecting and healing that I have begun to embark on my own journey.

Colonial policies of the Canadian government sought to systematically extinguish the diverse indigenous cultures of this nation, affecting families and communities across Canada, including my own. It is only recently that the injustices of the residential school system, the Sixties Scoop and the genocide of Indigenous women and girls have been recognized.

The Truth and Reconciliation Commission (TRC), established in 2007, was created with the goal of acknowledging the legacy of the residential school system, hearing the stories of former students and exploring pathways for reconciliation. It became evident in the course of the commission that "in the face of growing conflicts over lands, resources and economic development, the scope of reconciliation must extend beyond residential schools to encompass all aspects of Aboriginal and non-Aboriginal relations and connections to the land."

Relationships between environment and culture are at the centre of Indigenous identity and fundamental to the profession of landscape architecture. These commonalities have been part of my own journey, connecting my professional and personal life. In 2016, the CSLA Indigenous Issues Task Force was formed through the initiative and leadership of Chris Grosset, who received unanimous support from the CSLA board to create it. Last year, the Indigenous Issues Task Force became a permanent standing committee and was renamed the CSLA Reconciliation Advisory Committee, showing the commitment of the CSLA to the long journey ahead.

I am fortunate to be part of a community of collaborators in the CSLA Reconciliation Advisory Committee. Through our work together, we have learned of the many ways that practitioners, educators and students of landscape architecture are engaging indigenous communities, building relationships and progressing on the path of reconciliation.

SUR LE CHEMIN DE LA GUÉRISON

FR_MA CULTURE ANISHANAABE n'a pas fait partie de ma jeunesse. Ma mère est une survivante de la « rafle des années soixante » : très jeune, on l'a arrachée à sa famille pour la donner en adoption à un couple dans un village du nord de l'Ontario. Ses deux frères et sœurs adoptifs et elle ont été élevés sans aucune connaissance de leur culture. Elle a passé une bonne partie de sa vie à se reconnecter avec ses origines.

Aujourd'hui, elle est danseuse du soleil ; elle tire une force immense de ses pratiques culturelles. C'est à travers son processus de reconnexion et de guérison que j'ai entrepris mon propre périple.

Les politiques coloniales du gouvernement canadien visaient à étouffer systématiquement les diverses cultures autochtones de notre pays. Elles ont affecté de nombreuses familles et communautés, dont la mienne. Ce n'est que depuis peu qu'on reconnaît les injustices que sont les pensionnats indiens, la rafle des années soixante et le génocide des femmes et des filles autochtones.

La Commission de vérité et réconciliation (CVR) a été créée en 2007 pour reconnaître l'héritage du système des pensionnats, entendre les histoires d'anciens élèves et explorer des voies de réconciliation. Au cours de ses travaux, il est devenu évident que « face aux conflits croissants sur les terres, les ressources et le développement économique, la réconciliation doit aller au-delà des pensionnats pour englober tous les aspects des relations et des liens entre autochtones et non-autochtones ».

Les relations entre l'environnement et la culture sont au cœur de l'identité autochtone et fondamentales au métier d'architecte paysager. Ces points communs font partie de mon propre cheminement ; ils relient ma vie professionnelle et personnelle. En 2016, l'AAPC a mis sur un pied un groupe de travail sur les questions autochtones, à l'initiative de Chris Grosset et avec l'appui unanime du conseil d'administration. L'année dernière, on a fait de ce groupe un comité permanent, le Comité consultatif sur la réconciliation de l'AAPC, pour traduire l'engagement de l'association dans le long chemin à parcourir.

J'ai la chance de faire partie d'une communauté de collaborateurs au sein de ce comité. Grâce à nos travaux, nous avons appris les multiples façons dont les praticiens, les pédagogues et les étudiants en architecture de paysage mobilisent les communautés autochtones, nouent des relations et progressent sur la voie de réconciliation.

gfahlgren@pfs.bc.ca

OUR WRITERS | NOS RÉDACTEURS

OUR GUEST EDITOR | NOS REDACTEUR INVITÉ

GRANT FAHLGREN

Grant Fahlgren is a member of Wabigoon Lake Ojibway Nation, a project designer at PFS Studio and founding member of the CSLA Reconciliation Advisory Committee. In 2015, he was named the Graduate National Olmsted Scholar while obtaining his Masters in Landscape Architecture from the University of British Columbia. His research on the potential of traditional ecological knowledge to inform adaptations to climate change has expanded into his professional practice through his work with First Nations communities.

CHRIS CRAWFORD

Chris's diverse experience – from mixed-use projects to interpretive environments – allows him to manage large projects, while staying focused on small scale details. Chris has a particular strength in infusing a cultural context into his approach, and is instrumental in ensuring the viewpoints of many disciplines – landscape architecture, planning, planning, and graphic design – are considered for every project. Chris is the Vice President of Fathom Studio.

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JOHN DEWOLF

John deWolf works in various mediums including exhibition, graphic design, and interior design, and views system, story, service, and experience as integral to his interdisciplinary approach. Specializing in design of, and for, the built environment, he believes that design is built on a rhetorical footing, and designing the narrative plays a major role in design thinking. John is the Director of Interpretive Planning and Design at Fathom Studio.

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SANDRA COOKE

Sandra, OALA, APALA, CSLA, is a founding partner of Brackish Design Studio in Atlantic Canada, a studio focused on the expression of the region's unique history, culture, and environment through landscape. After a 10-year career in Toronto, Sandra relocated to the east coast in 2016 and has worked on a variety of projects including national parks, municipal parks, campus landscapes and private residential estates.

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VINCENT ASSELIN

Vincent, C.Q., AAPQ, FCSLA, and current CSLA delegate to IFLA, is a graduate of the University of Montreal BLA in 1978 and MLA in 1995. He is a principal and founding member of WAA Montréal Inc., WAA Inc. and WAA International, Ltd. (Shanghai), as well as WAA Design Sdn. Bhd. in Kuala Lumpur, Malaysia. He has been involved for over 35 years in AAPQ and CSLA and was president of both associations. Since 2015, he has been the president of LACF. Fellow of the of CSLA since 1993, he has received many honours, including CSLA National Award in Design. He presently serves as the "International Expert in urban planning and landscape architecture" for the Shanghai Science and Technology Committee (STC); in 2002 he received the Magnolia Silver Medal Award for "extraordinary contribution to the City of Shanghai." In 2012, he was honoured by the Premier of Québec with the prestigious title of "Chevalier de l'Ordre National du Québec."

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ROBIN MCGINLEY

Robin is a member of the Cree Nation of Mistissini in Eeyou Istchee located in northern Quebec. After completing her degree, she returned to Mistissini in 1996 to work for the economic development department. In Spring 2000, after graduating with a Master's Degree in Environmental Design (Planning) from the University of Calgary, she again returned home and was fortunate to be given the task of implementing section 28.6 of the James Bay Northern Quebec Agreement (1975). Robin is proud to be able to work with the Cree communities and regional non-native partners to develop a world-class sustainable tourism destination in Eeyou Istchee Baie James.

MARIE-PIERRE MCDONALD

Marie-Pierre holds a Masters in Urban Design and Housing from McGill University and is a member of the CSLA and the AAPQ paysagistes. She works as Project Director at Groupe BC2. Previously, Marie-Pierre worked for four years as a land use planner for the Kativik Regional Government in Kuujjuaq; the variety of projects she developed while there, and while as a project director at BC2, played a key role in economic development, public health, housing, climate change adaptation, wildlife protection and, most importantly, the perpetuation of traditional activities.

ELDER WHABAGOON

Flower Blooming in Spring is an Ojibway Elder, member of the Lac Seul First Nation – Treaty 3, born in Sioux Lookout. She is a Keeper of Sacred Pipes, active community member, speaker, land defender and water protector. Whabagoon is a Sixties Scoop survivor whose desire to learn about her heritage prompted her to learn and follow her traditional ways.

LIAT MARGOLIS

Liat is an Associate Professor in the Faculty of Architecture, Landscape and Design at the University of Toronto. She is currently appointed as Director of the Master of Landscape Architecture Program and Associate Dean of Research for the Faculty.

LUCIA PICCINNI

Lucia was Senior Program Manager, Bolton Camp, Education and Training, Toronto and Region Conservation Authority, where she provided strategic vision, planning, implementation and management for the multi-year infrastructure renewal and site redevelocpment of Bolton Camp. Lucia is now Program Director, Evergreen Brickworks.

SHEILA BOUDREAU

Sheila is Senior Landscape Architect and Planner with EOR Inc. – Canada. She worked for the City of Toronto co-leading green infrastructure projects and Green Streets guidelines, and managed the landscape architecture team at Toronto Region Conservation Authority. She is of Acadian, Mi'kmaq & Celtic Briton descent.

JORDAN LYPKIE

Jordan recently joined the Vancouver Park Board after time at a local landscape architecture practice. He is grateful to live and work on the traditional, unceded territories of the Musqueam, Squamish, and Tsleil-Waututh Nations, and continually considers how that impacts his own relationship to these lands.

RENA SOUTAR, CHA'AN DTUT

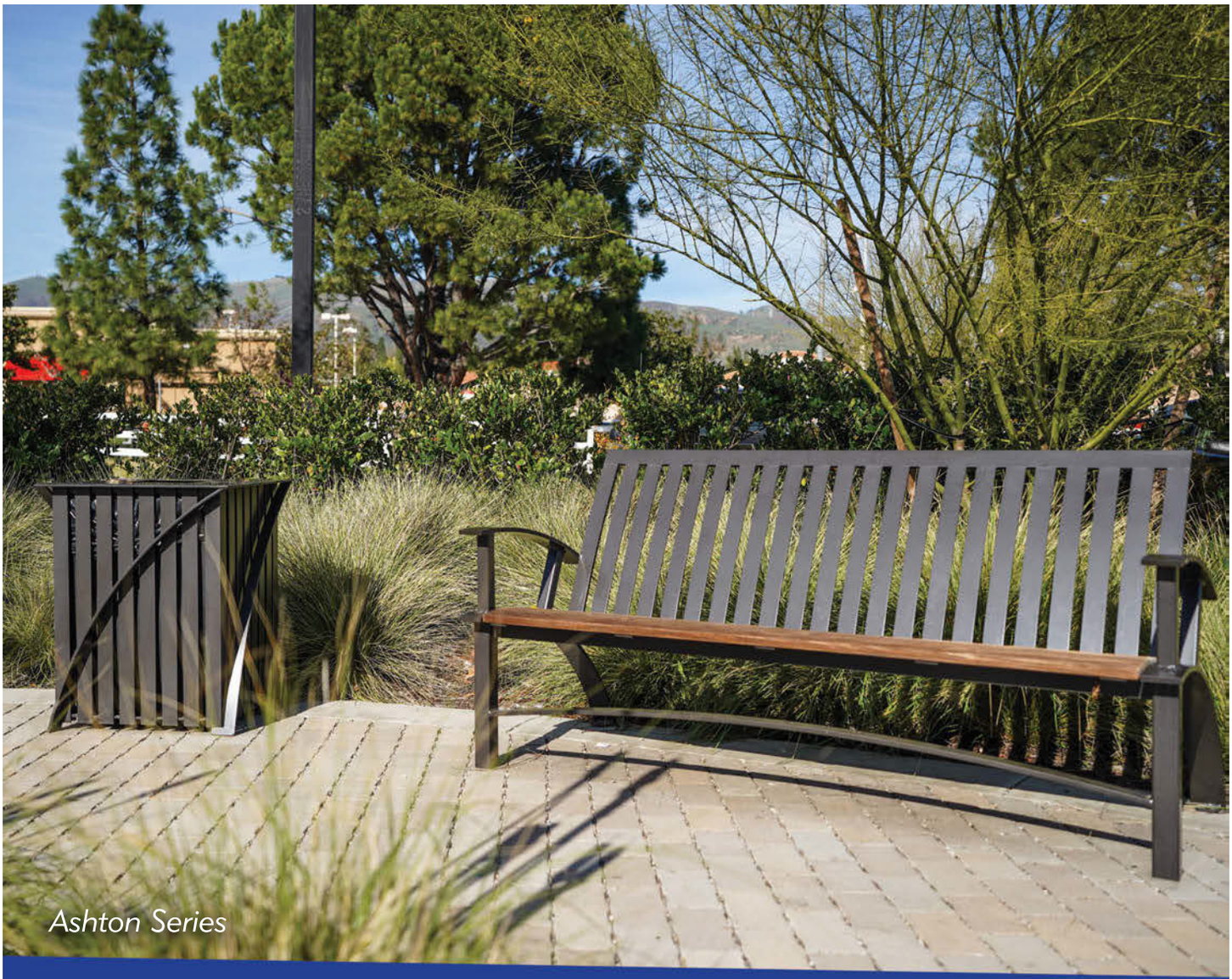
Rena is Reconciliation Planner with the Vancouver Park Board. Rooting her methods in human-to-human interaction, she helps to daylight colonialism and provide tools and practices to choose a more responsible, respectful way of working.

CATARINA GOMES

Catarina is a senior planner at the Vancouver Park Board and Lead Park Planner for the Northeast False Creek project, instrumental in attracting James Corner Field Operations to the project as well as facilitating the extended engagement and redesign.

DON HESTER

Don, FCSLA, RPP, MCIP, is a Senior Planner and Landscape Architect with AECOM in Winnipeg. Over the past 40 years he has worked with over 35 First Nation Communities in Manitoba and Northwestern Ontario. Don is working on rollout of the first three First Nation School bundles in Manitoba and Northwestern Ontario addressing some of the TRCs 94 Calls to Action.



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01/ CSLA'S DRAFT STATEMENT ON LANDSCAPE ARCHITECTURE AND RECONCILIATION (abridged)

For comment, discussion, feedback

THIS STATEMENT WAS developed by the CSLA's Reconciliation Advisory Committee (RAC). The statement is based on input gathered from an environmental scan of CSLA component associations, universities, related professional associations, Indigenous organizations and practitioners, and CSLA members. The CSLA acknowledges and appreciates the invaluable contributions provided by the RAC and member volunteers who participated in the environmental scan research.

THE STATEMENT

The national effort towards reconciliation with Indigenous peoples is an important issue for the profession of landscape architecture. Landscape architecture offers an interdisciplinary approach that considers our environment in a holistic manner. The principles and goals of landscape architecture in Canada are well aligned with many of the values among Canada's Indigenous cultures. Incorporation and consideration of Indigenous peoples, their values, their voices, and their knowledge in the planning, design and management of the Canadian landscape should be the goal of all landscape architects.

The Truth and Reconciliation Commission defines "reconciliation" as the establishment and maintenance of a mutually respectful relationship between Indigenous and Non-Indigenous peoples. For that to happen there has to be:

- acknowledgement of the harm that has been inflicted,
- awareness of the past and atonement for the causes, and
- action to change behaviour.

The profession's Vision for Reconciliation is a Canada where the CSLA, Component Associations, members and Schools of Landscape Architecture:

- acknowledge the histories, identities, cultures and rights of the First Nations, Inuit and Métis Peoples of Canada.
- achieve awareness and understanding of Indigenous peoples, landscapes, culture, rights, issues, opportunities and challenges.
- are effective participants in the process of reconciliation.

RECONCILIATION PRINCIPLES

The CSLA, which represents the profession of landscape architecture in Canada, pledges to uphold the following reconciliation principles:

Recognizing Indigenous landscapes: By ensuring that the landscapes of Indigenous Peoples of Canada are understood and respected for their geographic, cultural, historic, heritage, social, aesthetic, economic and environmental values, whether as cultural and/or natural features, or as physical and/or abstract entities, whether they are wild, rural or urban.

Respecting Indigenous Peoples of Canada: By increasing the awareness and understanding of the rights, traditional values, knowledge systems and practices of First Nations, Inuit and Métis Peoples, which relate to customary stewardship of the land, and by considering these values and practices in both management, planning and design.

Being Inspired by Indigenous landscape stewardship: By engaging with Indigenous people to learn about Indigenous knowledge systems and land use practices, Treaty and land rights, governance, self-determination and Indigenous law.

Showing leadership: By inspiring through relationships, knowledge development and sharing, collaboration and outreach amongst First Nations, Inuit and Métis Peoples of Canada, CSLA, members of the CSLA and our Schools of Landscape Architecture.

For the full statement, visit www.csla-aapc.ca/advocacy/reconciliation.

THE CSLA'S RECONCILIATION PILLARS

Acknowledgement - We recognize and respect the rights of First Nations, Inuit and Métis Peoples of Canada, and the truth that has been and continues to be lived by every First Nations, Inuit or Métis person and community. Every Indigenous and non-Indigenous Canadian has a responsibility to our shared vision of reconciliation. Through the vision and principles of the CSLA's RAC Action Plan, we aim to acknowledge our responsibilities.

Awareness - Through our policies, programs, advocacy, education and outreach, the CSLA seeks to affirm the landscapes of First Nations, Inuit and Métis Peoples of Canada as vital to the process of reconciliation. As landscape architects it is our responsibility to be capable partners with Indigenous Peoples of Canada. We need to be aware of our biases, prejudices, values and world views, and the effect those have on our work; and to be aware of, acknowledge, understand and seek to integrate the values and world views of Indigenous people.

Engagement - The CSLA is committed to supporting initiatives that encourage establishing and maintaining mutually respectful relationships between the Indigenous Peoples of Canada, the CSLA, members of the CSLA and Schools of landscape architecture.

01/DÉCLARATION DE L'AAPC SUR L'ARCHITECTURE DE PAYSAGES ET RÉCONCILIATION (abrégé)

Pour commentaires et discussion

LA DÉCLARATION A été élaborée par le comité consultatif de réconciliation (CCR). La declaration s'appuie sur les commentaires recueillis lors d'une analyse environnementale des associations constituantes de l'AAPC, des universités, des associations professionnelles apparentées, des organisations et des professionnels autochtones, ainsi que des membres de l'AAPC. L'AAPC souligne les contributions inestimables du CCR et des membres bénévoles qui ont participé à l'analyse environnementale.

LA DÉCLARATION

L'effort de réconciliation avec les peuples autochtones est un enjeu important pour les architectes paysagistes. L'architecture de paysage adopte une approche interdisciplinaire et perçoit l'environnement de manière holistique. Les principes et les objectifs de l'architecture de paysage sont en adéquation avec plusieurs valeurs de la culture autochtone. Tous les architectes paysagistes devraient tenir compte des peuples autochtones, de leurs valeurs, de leurs voix et de leurs connaissances en matière d'aménagement, de design et de gestion des paysages canadiens.

La Commission de vérité et de réconciliation définit la « réconciliation » comme l'établissement et le maintien d'une relation de respect mutuel entre peuples autochtones et non autochtones. Pour ce faire, nous devons :

- reconnaître les préjudices causés,
- reconnaître les événements passés et déterminer les causes,
- prendre des mesures pour changer les comportements.

La vision de la profession s'articule autour d'un Canada où l'AAPC, les associations constituantes, les membres et les écoles d'architecture de paysage :

- reconnaissent l'histoire, l'identité, la culture et les droits des Premières Nations, des Inuits et des Métis du Canada.
- reconnaissent et comprennent les paysages, la culture, les droits, les enjeux, les possibilités et les défis des peuples autochtones.
- sont mobilisés autour du processus de réconciliation.

PRINCIPES DE RÉCONCILIATION

L'AAPC, qui représente les architectes paysagistes du Canada, s'engage à respecter les principes de reconciliation suivants :

Reconnaître les paysages autochtones : en veillant à ce que les paysages des peuples autochtones du Canada soient compris et respectés pour leurs valeurs géographiques, culturelles, historiques, patrimoniales, sociales, esthétiques, économiques et environnementales, qu'ils soient considérés comme un bien culturel ou naturel, ou comme une entité physique ou abstraite, qu'ils soient en milieux naturels, ruraux ou urbains.

Respecter les peuples autochtones du Canada : en améliorant notre compréhension des droits ainsi que des valeurs, des connaissances et des pratiques traditionnellement matière de gestion des terres des Premières Nations, des Inuits et des Métis du Canada, et en tenant compte de ces valeurs et de ces pratiques dans la gestion, la planification et le design.

S'inspirer de l'intendance autochtone : en collaborant avec les peuples autochtones pour comprendre leur système de connaissance et leurs pratiques d'utilisation des terres, et pour en apprendre davantage sur les droits issus de traités et les droits fonciers, la gouvernance, l'autodétermination et le droit autochtone.

Faire preuve de leadership : en encourageant l'échange et l'élargissement des connaissances et la collaboration entre les peuples autochtones, l'AAPC, les associations constituantes et les écoles d'architecture de paysage.

Pour la déclaration complète, visitez www.aapc-csla.ca/advocacy/reconciliation.

LES PILIERS DE RÉCONCILIATION DE L'AAPC

Reconnaissance – Nous reconnaissons et respectons les droits des Premières Nations, des Inuits et des Métis du Canada ainsi que la vérité sur les événements qui ont été et continue d'être vécue par chaque membre des communautés des Premières Nations, des Inuits et des Métis. Tous les Canadiens autochtones et non autochtones ont la responsabilité de mener à bien cette réconciliation. La vision et les principes énoncés dans le plan d'action du CCR de l'AAPC définissent nos responsabilités.

Sensibilisation – Par ses politiques, ses programmes, ses activités de promotion, de formation et de sensibilisation, l'AAPC affirme que les paysages des Premières Nations, des Inuits et des Métis du Canada sont essentiels au processus de réconciliation. Il est de notre devoir en qualité d'architecte paysagiste d'être partenaires des peuples autochtones. Nous devons être conscients de nos partis pris, de nos préjugés, de nos valeurs, de notre vision du monde et de leurs conséquences sur notre travail. Nous devons également reconnaître, comprendre et intégrer les valeurs et la vision du monde des peuples autochtones.

Mobilisation – L'AAPC s'est engagée à soutenir les initiatives qui favorisent l'établissement et le maintien de relations respectueuses entre les peuples autochtones du Canada, l'AAPC, les membres de l'AAPC et les écoles d'architecture de paysage.

02/ LACF RESEARCH – HONOURING INDIGENOUS CULTURES AND TRADITIONS

LACF + WENDY GRAHAM

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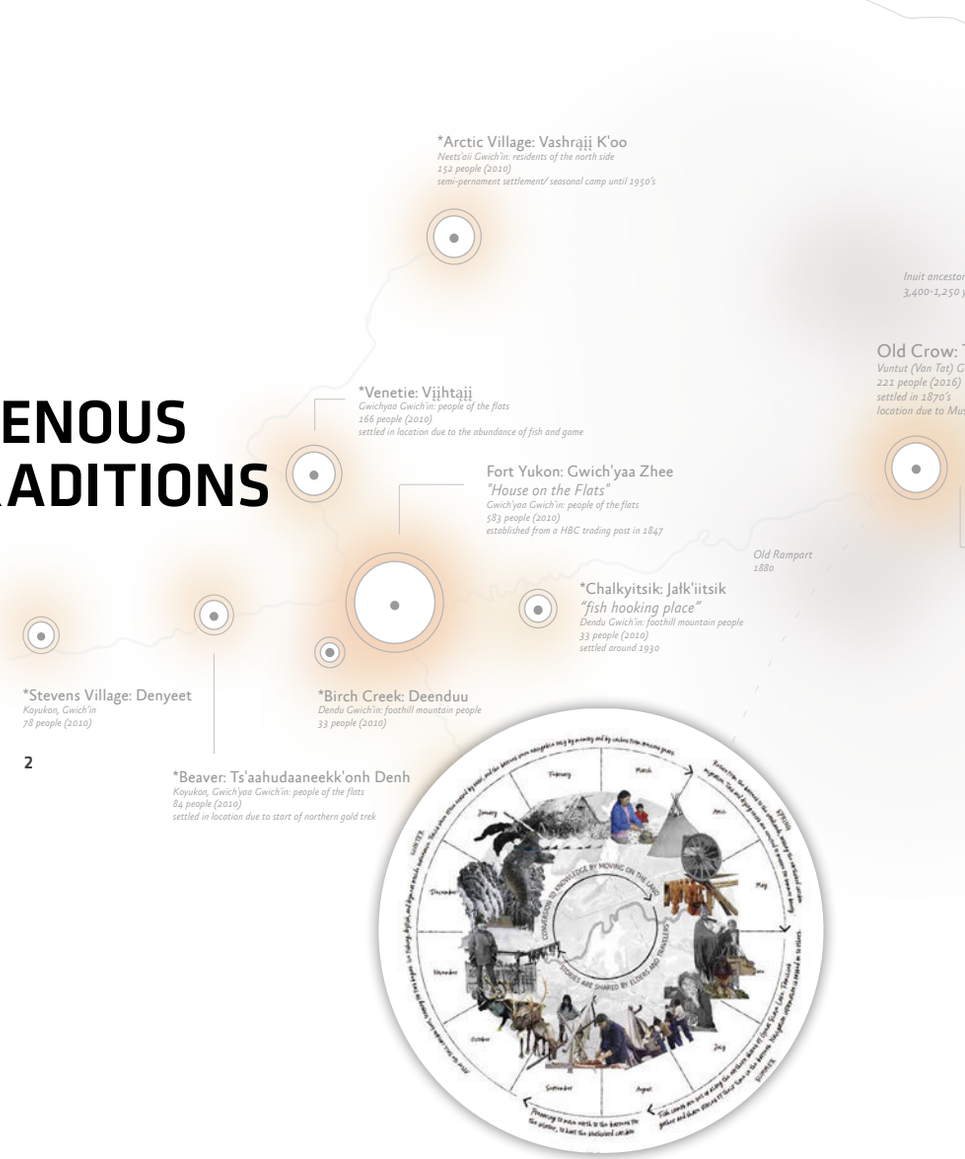

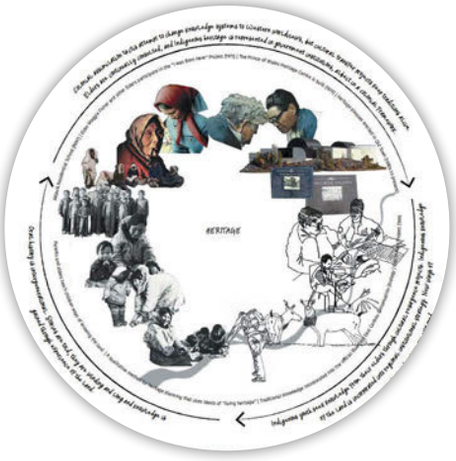

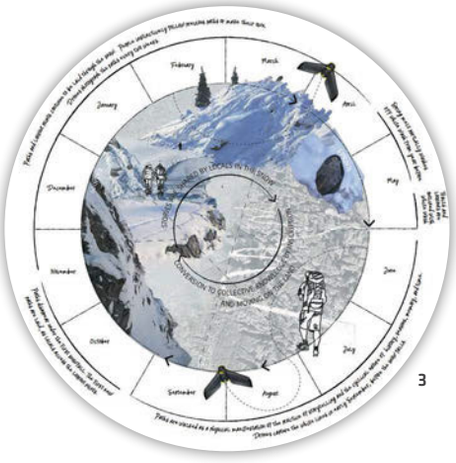

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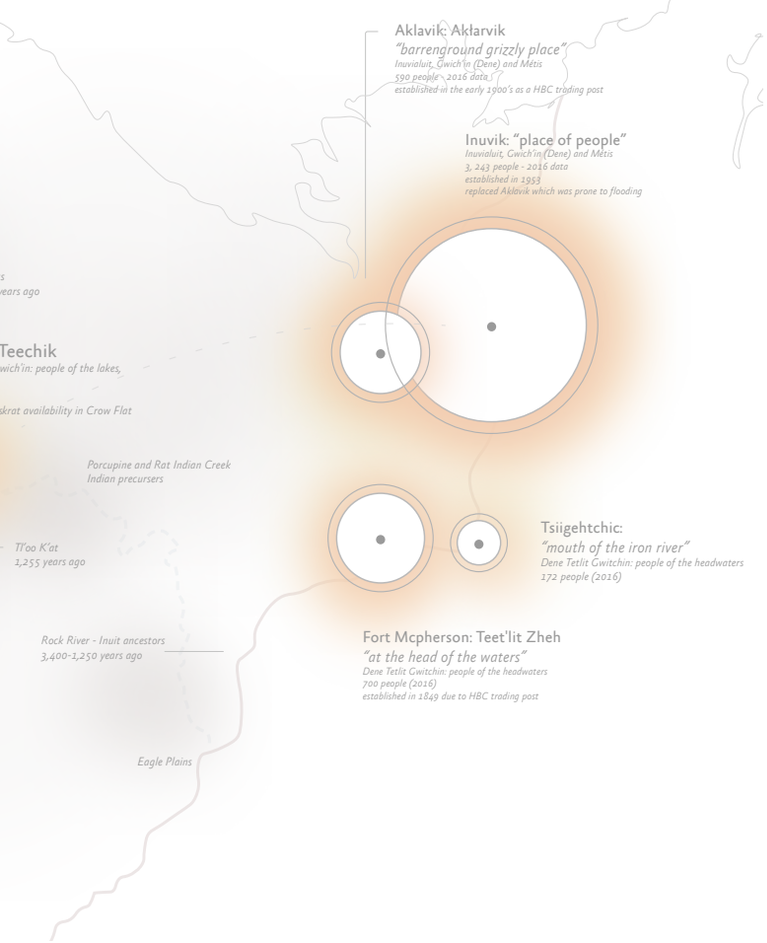
FOR MANY YEARS, the Landscape Architecture Canada Foundation (LACF) has been funding research and communication projects with a focus on Reconciliation and First Nations through its Annual Grants Program (**lacf.ca/research/lacf-fapc-annual-grants-program**). Some of these works have centred on Canada's north while others have examined our early colonial history. Yet another initiative explores First Nations culture and collaboration on the design of healing gardens for today. Regardless of the project, there always has been a reverence for the land and honouring of Indigenous traditions and cultures.

The LACF Northern Research Bursary (NRB; **lacf.ca/research/lacf-fapc-northern-research-bursary**), initiated in 2015 by NWTALA, focuses on promoting interest in and the advancement of research in northern Canada, defined as all regions of Canada north of the 55th parallel. This bursary award is administered through the Grants adjudication process and provides additional financial resources for research on Indigenous topics. Bursary recipients of this award in 2018 and 2019 were both MLA candidates.

To promote and highlight LACF research related to Indigenous cultures and traditions, L/P readers, landscape architects, allied professionals and students are invited to peruse the selected short-list of projects below. These works, along with over 100 other grants and bursaries awarded over the past 30 years, are housed on our newly re-designed LACF website in the Portfolio Archives (**lacf.ca/grants-portfolio**).

LACF encourages further grant submissions that honour Indigenous culture and traditions. Call for 2020 Grant proposals begins in September, visit**: lacf.ca/research/lacf-fapc-annual-grants-program** to learn more.

All images are extracted from grant proposals. See selected projects on the next page.



03/ AN INDIGENOUS SCHOLARSHIP IN THE MAKING!

WENDY GRAHAM

DURING THE OPENING session of CSLA-BCSLA annual Congress in Vancouver focusing on the theme of Truth and Reconciliation, CSLA Fellow Chris Grosset challenged the audience to create a Legacy project by establishing an Indigenous Scholarship in Canada.

It was a challenge that was taken seriously by the Chair of the College of Fellows, Peter Briggs, when he later animated the LACF Fundraising ASK at the Gala Banquet. After emphasizing the importance of creating and sustaining a culture of giving, he reminded the attending guests of the *need to collectively continue to support the advancement of the values of the profession of landscape architecture for the betterment of our environment and humanity.*

The wonderful result of this call to action was to collect over $75,000 in donation pledges to LACF from the CSLA community! Of this amount, over $35,000 was directed to the newly created **Indigenous Scholarship Fund,** which represents a sustainable scholarship of $1,000 annually. LACF is pleased to report that Chris's initial challenge was met, and that this Legacy project is now established. A special task force has been created to work out the specifics and criteria for the Scholarship. LACF will keep you updated!

Landscape Architecture Canada Foundation (LACF) is a charitable organization that promotes the advancement of the values of the profession of landscape architecture through Research, Communication and Scholarship. Donate today, visit ***lacf.ca/membership-support/donate-today****.*

PHOTO JEAN LANDRY

SELECTED PROJECTS

Grant #133 / **Kateri Healing Gardens, Kahnawake, QC** / Rick Moore, FCSLA

Beyond the boundaries of everyday practice, this project explores First Nations culture and collaborates with a recognized Kahnawake Medicine Helper and Faith Keeper on healing garden design (Image 4).

4

Grant #137 / **Including The Voice of Indigenous Youth In Green Infrastructure** / Sheila Boudreau, Fred Martin, Liat Margolis

This project examines the gap in our understanding of how to collaborate effectively across disciplines and in particular to co-produce solutions with First Nations, Inuit and Métis peoples (See story on pages 44-47).

Grant #141 / **Visualizing Climate Implications on Food Sources in the Canadian Arctic** / NRB / Jessica MacDaniel, MLA Candidate, UBC

A Masters thesis explores how landscape architects can collaborate with communities in finding solutions to adapt to food sources changing in the Canadian Arctic's Tundra landscape (Images 1 & 2).

Grant #146 / **Developing a manual and framework for iterative place-making in Canada's North** / NRB / Thevishka Kanishkan, MLA Candidate, UofT

Development of an easy-to-read manual for iterative place-making for everyday northerners to use and a framework for landscape architects to build upon within the profession are two-fold goals of this thesis (Image 3).

04/ LOST WOR(L)DS:

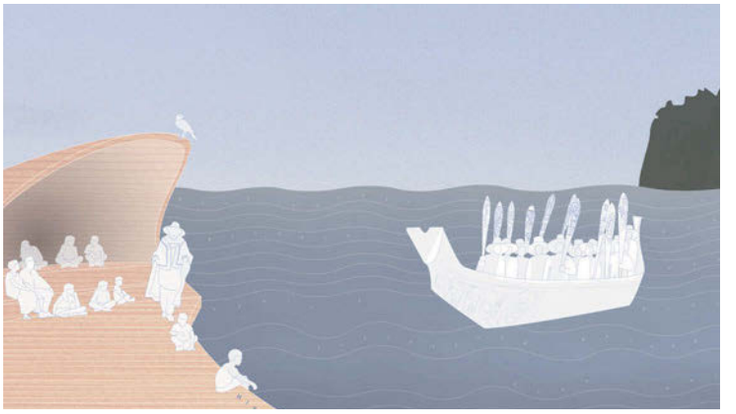
THE ROLE OF LANDSCAPE ARCHITECTURE IN INDIGENOUS LANGUAGE REVITALIZATION

MICHELLE GAGNON-CREELEY*

LANGUAGE HOLDS INHERENT spatial and environmental qualities that shape our understanding of local environments. This relationship is less obvious in a diasporic language such as English but can be more easily observed in Indigenous languages that are often embedded with traditional ecological knowledge. For instance, the Haida language has 72 distinct words for "wind," while English has only one.

Indigenous language revitalization has been listed as a key step towards reconciliation, further reinforced when the United Nations declared 2019 the International Year of Indigenous Languages. UNESCO has identified 88 endangered languages in Canada; a crisis resulting from forced assimilation practices by governmental policies under the Indian Act. Although policies have changed, the issue continues to worsen. Revitalization strategies currently focus on the documentation of endangered languages; however, linguistic theory is now calling for new strategies that emphasize the dynamicity of language. These strategies centre on replacing the classroom for teaching language in outdoor spaces. Given that language is best taught in the place from which it derives, my graduate project examined how landscape architecture could be a means for developing spaces conducive to learning language. This project focused on Haida Gwaii, an archipelago in northern British Columbia, where only 20 fluent speakers of the Haida language remain.

After participating in a design studio focused on Haida Gwaii, followed by a study abroad trip, I felt that community engagement was critical for this project. With approval from UBC and the Haida Nation, I reached out to community organizations that were involved in language revitalization efforts, namely language keepers from the Skidegate Haida Immersion Program and language educators from Haida Gwaii School District 50. I visited the islands in January 2019 to learn first-hand about language revitalization initiatives within the community. I sought to catalogue spaces where language is currently taught and the activities through which students are learning Haida. I then interviewed educators to identify other locations and activities that would support and enhance language learning. After these interviews, it became clear that there was an abundance of spaces that educators found important to teaching Haida both in and out of the community. However, accessing these spaces was challenging due to cost, distance and a lack of resources.



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Six sites for language learning were chosen and design proposals for four of these sites were developed: Balance Rock as a space for learning about clam digging; Spirit Lake as a space for learning about cedar harvesting; the Skidegate Waterfront as a space to reconnect the community to the ocean; and the Haida Heritage Centre as a space to learn about Haida canoes and the ocean way of life. These sites were designed to ensure inclusivity and accessibility for all ages, and to foster community-based teaching. The two other sites; Nee Kun (Rose Spit) and Taaw (Tow Hill) were identified by the community as important spaces storytelling but were not designed as I felt that these spaces did not require any input.

This project is speculative and at an early stage; however, I will be visiting the community over the course of the summer to present my work and discuss these ideas. I hope that this project will serve as a case study on how landscape architects could collaborate with Indigenous communities and help them reclaim and revitalize their language by nurturing their traditional connection to the land through respectful design.

**Advisors: Cynthia Girling (Primary), Daniel Roehr (Internal), Martin Lewis (Internal)*

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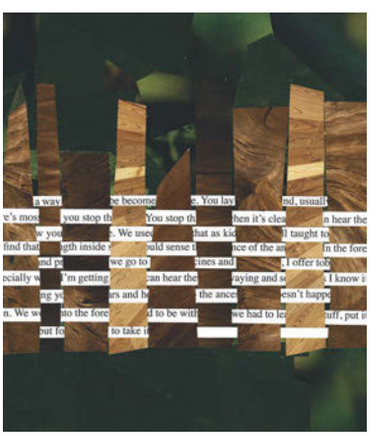

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1 MAP DEPICTING WHERE LANGUAGE EDUCATORS GO TO TEACH HAIDA, AND THE SPECIFIC ACTIVITY ASSOCIATED TO EACH. SIX OF THESE STORIES WERE IDENTIFIED IN THE SCOPE OF THIS PROJECT. **2** EXPLORATION OF COMMUNITY STORIES IN RELATION TO THE LANDSCAPE, THIS ONE SHOWS THE INTEGRATION OF WEAVING, STORYTELLING AND THE FOREST. **3** VIEW FROM THE EDGE OF NEE KUN (ROSE SPIT). THIS IS CONSIDERED BY THE HAIDA TO BE WHERE THE ORIGIN STORY OF THEIR PEOPLE TOOK PLACE. **4** VIEW FROM THE EDGE OF NEE KUN (ROSE SPIT). THIS IS CONSIDERED BY THE HAIDA TO PERSPECTIVE FROM THE PROPOSED CANOE DOCK SITUATED AT THE HAIDA HERITAGE CENTRE.
PHOTOS MICHELLE GAGNON-CREELEY

05/ TEMPORAL MOVEMENTS AS AGENCY IN AN ARCTIC LANDSCAPE

JESSICA MACDANIEL

RECONCILIATION MEANS MANY things to many people; my understanding sees reconciliation as a continuous working process that involves cross-cultural understanding, perspective and sensitivity consisting of meaningful, long-term engagement with people Indigenous to the land. This cause is ever more urgent in an age of climate change, requiring greater responsiveness to interactions of people, environment and place. Sustainable and adaptable design practices can support the continued connection of Indigenous peoples to the land and waters of their traditional territory – the places in which so much of their culture is rooted.

My graduate project investigated ways that landscape architecture could support interactions by members of a remote Indigenous arctic community with local landscapes undergoing change. By engaging with and visiting the Vuntut Gwitchin First Nation of Old Crow during the summer and winter, I was able to learn about the landscape from people with deep ancestral connections to the land, connections reaching back generations that, if lost, cannot be replicated. For a small, fly-in community of traditionally semi-nomadic peoples who rely on the landscape for subsistence, climate change has created barriers to their ways of life. Unprecedented permafrost melt and excess precipitation cause the river and winter trails to become dangerous and inaccessible at times due to erosion, formation of new streams and changes in river hydrology.

Through the work of my graduate project, I inventoried a set of adaptation strategies that could be applied to landscape interactions by members of Old Crow. These adaptation strategies were intended to work in conjunction with low-impact, community-based landscape planning strategies that use patterns of movement as a mechanism for landscape management and adaptation. Overuse of trails by snowmobile has shown evidence of causing further permafrost degradation. The project proposes sequencing snowmobile movement seasonally so that regeneration of permafrost is able to take place. In other areas, focused use could strategically mitigate unwanted anticipated drainage. These strategic shifts in movement patterns could be facilitated by hybrid mobile structures built with local materials and moved by snowmobile or by floating them in open waters. This would allow access and use of a broader extent of the traditional territory of Old Crow through the ability to move locations as needed and thereby enhance subsistence, occupation of the landscape and offer educational and eco-tourism opportunities.

In the coming months, I will return to Old Crow and discuss with them what I have worked on since my last visit. The strategies I developed are speculative, based on concerns voiced by their members. They are meant to provide a starting point for landscape management options. Strategies would need to be vetted and developed in detail with the community. Continuing to be part of this process in the future is an exciting prospect but at the least, I hope that when I present this work to the community, it can spark a conversation about what the future of this landscape may hold and how it could be managed.

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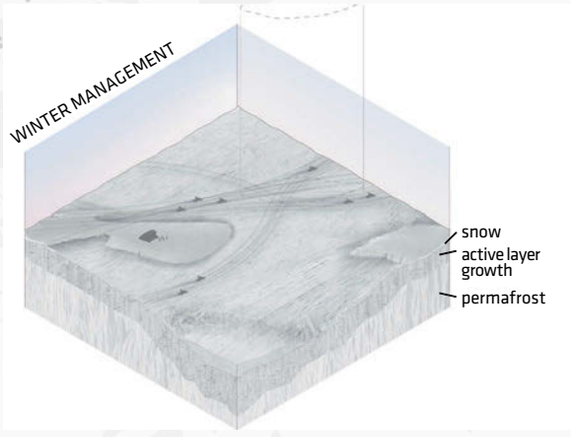

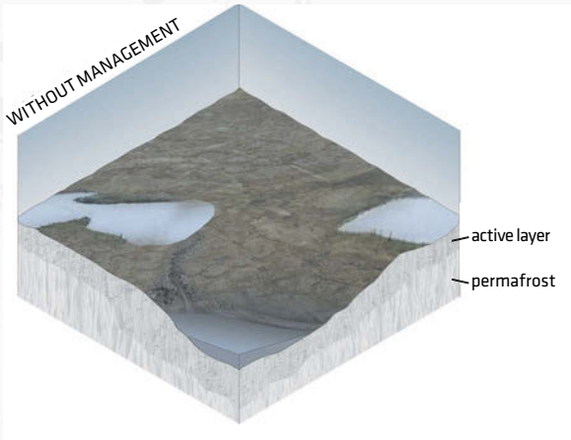

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1 WINTER TOWN **2,3** MANAGEMENT
PHOTOS JESSICA MACDANIEL

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06/ A LITTLE PARK WITH BIG AMBITIONS

CHRIS GROSSET

IN A SMALL town, you hear the news at the grocery store. Three years ago, Kevin Taylor, the Planning and Lands Administrator in Cambridge Bay, Nunavut, was doing his weekly shopping when he was engaged in a conversation about the imminent demolition of three original Hudson's Bay Company buildings.

The community had developed around the HBC trading post in the 1920s as Inuit from the region came for their resupply goods. These HBC buildings and the original RCMP base are what remained of Cambridge Bay's settlement history. Kevin recognized a need to protect these heritage buildings and brought the news back to Marla Limousin, the Senior Administrative Officer for the municipality.

With a few phone calls, the municipality secured the HBC buildings on the condition they be removed from their original location. Taking the initiative, the team also secured the old RCMP buildings and other built heritage features that were threatened by the town's constant growth.

The initial park concept was to showcase the built heritage of Cambridge Bay and create a community space. The concept was fraught with many dichotomies, including creating a park around settlement history in the context and complexity of Inuit and non-Inuit relations. The concept evolved to respond to the contradictions with each new question being turned into opportunities that would be carried out by a group of local champions determined to realize the vision of this new park.

A decade ago, Marla and I had worked together to develop the town's zoning plan, which identified a need to reclaim industrial lots in the core for much needed public space. A brown field lot adjacent to the new municipal office was the ideal location for the new park and in 2017 it was cleared of its industrial refuse. Marla, landscape architectural intern Trent Workman and I prepared a conceptual site plan drawing with the heritage buildings arranged to enclose a community gathering space.

Even before any groundworks could be started, this new public space attracted community events such as Canada Day celebrations. This was an early indicator that the project had the support of the community. The site plan identified a new access point to the waterfront in the centre of town and several neighbouring derelict buildings were incorporated into the plan to become a future community arts studio.

Recognizing that vandalism could threaten the park, Marla conceived a sculpture project to incorporate into the design. Direct involvement of youth in park design has been successfully used in other locations to reduce vandalism. Under the direction of artist Kerry Illurburn, a welding project was funded to mentor at-risk Inuit youth who are no longer taught traditional skills and have suffered from the legacy of multi-generational traumas from residential schools.

Young people enrolled in the program, such as Kaitak Allukpik and Andrew Kitagon, had previously struggled to become valued community members but through this program they were taught skills to transform scrap metal and steel oil drums into sculptures. Their team conceived a story about resilience for a site-specific sculpture. A muskox, representing strength in the face of adversity, stands its ground on a raised platform to protect the park space. Several wolves, representing external threats, watch from the periphery of the site. The sculptural elements and the heritage buildings blend storylines of struggle, nature

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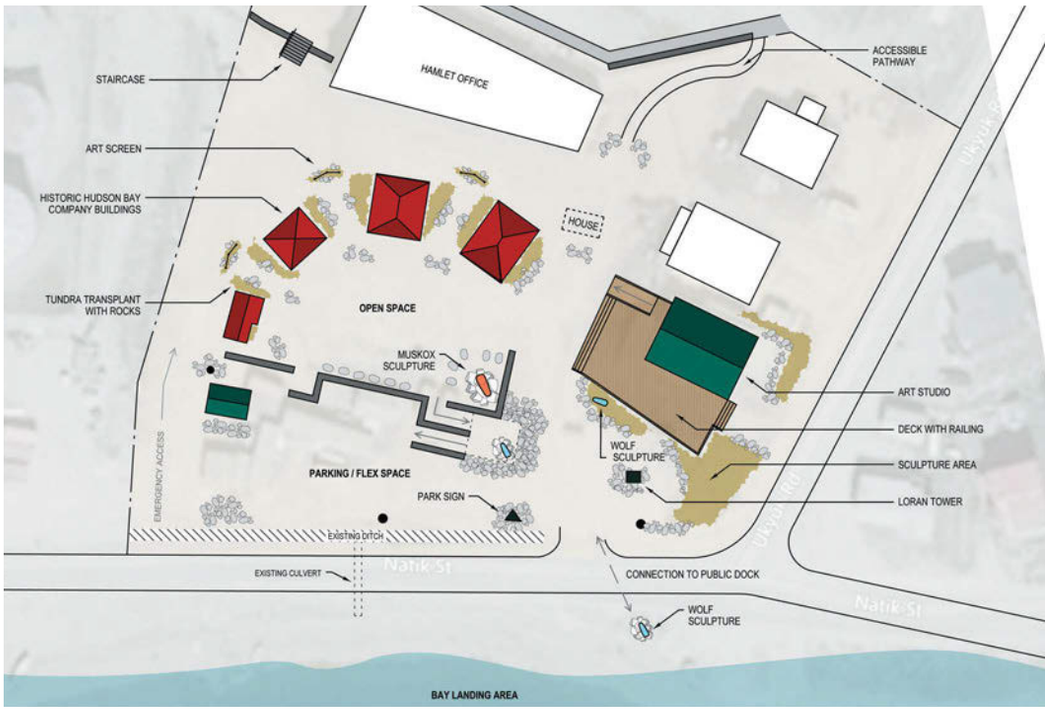

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and community, and the shared narrative of a century of Inuit and non-Inuit interaction. The success of the welding project has carried beyond the park with the youth winning a 2018 *Arctic Inspiration Prize* for $100,000 that will allow them to develop their welding studio in the adjoining arts buildings.

The work to complete the park continues in 2019 but it has already had a transformative effect on Cambridge Bay. A story that began with grocery store chat led to an action to protect heritage structures, the redevelopment of a former shipping container storage lot into a gathering place, and a park designed to tell the story of Cambridge Bay's optimism. The contribution that youth have made to the park design is a source of local pride and given these young artists status within their community. The park has become a symbol of resilience that continues to grow beyond its boundaries; outward into the hearts and minds of the community.

Chris Grosset, NuALA, FCSLA, *is the President of the Nunavut Association of Landscape Architects (NuALA) and landscape architect with NVision Insight Group in Iqaluit. cgrosset@nvisiongroup.ca*

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1 YOUTH GROUP: BACK ROW (L TO R): KAITAK ALLUKPIK, ANDREW KITAGON; FRONT ROW: KERRY ILLERBRUN, DARYL TATOONA-HAYNES, ROBERT HAYNES **2** SITE PLAN **3** MUSKOX **4** HBC BUILDINGS **5** YOUTH INSTALLING WOLF
PHOTOS 1,3,4 M. LIMOUSIN **2** CHRIS GROSSET

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GRANT FAHLGREN

2019 CSLA CONGRESS:

Acknowledgement
Awareness
Engagement

> FR_LP+ CONGRÈS 2019 DE L'AAPC : RECONNAISSANCE, SENSIBILISATION, MOBILISATION

THE 2019 CSLA CONGRESS held in Vancouver was an important step on the path of reconciliation for the profession of landscape architecture in Canada. The congress theme, *Reconciliation: Acknowledgement, Awareness, Engagement,* was meant to provoke questions and inspire reflection by practitioners, academics and students of landscape architecture across Canada who work on the traditional territories of its Indigenous peoples.

Acknowledgement

The Congress opened with a welcome by Audrey Siegl, a member of the Musqueam, one of the three nations along with the Squamish and Tsleil-Waututh upon whose traditional uncededed and ancestral territory Vancouver is built. Audrey welcomed the audience and attendees of the Congress onto Musqueam Territory as is the protocol of her people. She spoke of the many challenges faced by the Musqueam and other Indigenous peoples and showed her appreciation for our profession undertaking this conference and committing ourselves to this task. Her friend Lorelei Williams then presented her work advocating for the inquiry into Murdered and Missing Indigenous Women and Girls. She also shared her personal story of family and friends she had lost. She expresses herself and brings awareness to these causes through her dance group Butterflies in Spirit (www.facebook.com/ButterfliesBIS), which she formed to empower the women of her community.

Chief Stewart Phillip followed Lorelei and spoke of his experiences, the important issues Indigenous people face today and the need for political action by the broader society to address them. He shared his own loss, relating the passing of his son from an overdose at the age of 42. Each of these speakers experiences the colonial legacy in their own way. While it is difficult to share these stories and re-experience the trauma, it is necessary for many in healing. It is also an opportunity to present to an audience of potential collaborators who can help to ensure that future generations need not suffer the same traumas.

In recognition of survivors of violence and racism, a "Survivors Totem Pole" was raised in the Downtown Eastside of Vancouver at Pigeon Park. This was one of the stops on a tour given during the Congress that led through the Downtown Eastside, the home of a large urban Indigenous population. It was important for congress attendees to not only hear about issues and actions but to see them firsthand and understand tangible ways they may be realized. The raising of this pole was a "three-year collaboration between Downtown Eastside advocates, First Nations, members of the LGBTQ community, along with Japanese, Chinese and South Asian survivors of racism." These groups donated the pole to the Vancouver Park Board, which contributed $50,000 for its installation. After years of work by the community organizers, it was finally raised and celebrated through a potlatch ceremony that followed Coast Salish and Haida protocols.*

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We must, as a country and as a profession, acknowledge the harm that has been done to Indigenous peoples and that continues to be done through colonial policies. It is important to face the truths of the history of this country and not the selective version that has been told for so long. Our shared history includes the residential schools, the Sixties Scoop, land dispossession, systematic racist policies and genocide of Indigenous peoples, particularly women and girls. These and the injustices that Indigenous people in Canada continue to experience must be addressed if there is a hope of rebuilding relationships.

1 TSEIL-WAUTUTH ECONOMIC DEVELOPMENT COORDINATOR DENIS THOMAS GIVES A TOUR OF THEIR TRADITIONAL TERRITORY TO CONGRESS ATTENDEES **2** THE INDIAN RESIDENTIAL SCHOOL HISTORY AND DIALOGUE CENTRE AT THE UNIVERSITY OF BRITISH COLUMBIA, DESIGNED BY FORMLINE ARCHITECTS WITH LANDSCAPE BY PFS STUDIO **3** AUDREY SIEGL, A MEMBER OF THE MUSQUEAM NATION, WELCOMES CONGRESS ATTENDEES **4** CHIEF STEWART PHILLIP SHARES HIS STORY WITH DELEGATES
PHOTOS 1,2 GRANT FAHLGREN **3,4** JEAN LANDRY

Awareness

The second keynote was given by Julian Napoleon, a member of the Saulteau First Nation of the Peace River Valley. His work is focused on protecting ecological resources important to his culture along with raising awareness for the impacts of development on Indigenous land, water, food sovereignty and communities. In his presentation, Julian related the story of his home territory, the changes it has undergone due to resource extraction from fracking and forestry, as well as those that are anticipated from the Site C Dam Project, a massive hydro-electric development currently underway. His story spoke to the power imbalance between urban centres and the vast territories from which resources are drawn. While the Congress was held some 700km from the Peace River Valley, the anticipated future energy demands of Vancouver and other urban areas across the province are driving decision-making at BC Hydro, a crown corporation, and will reshape the Saulteau's home territory

dramatically. Many people living in cities are not conscious of these power imbalances and how decisions affect territories far removed from their own experiences. Resource exploitation affects remote territories due to a lack of political agency available to their relatively small populations and leads to an inability to effectively oppose larger political and economic forces. For Indigenous peoples, whose cultures are linked to these places, relocation following the devastation of development is not an option.

In Metro Vancouver, many Indigenous cultural sites have been lost or are under threat, however, there have been some successes along the way. Whey-ah-Wichen is a park and former summer village that is now co-managed by the Tsleil-Waututh and District of North Vancouver. From this park the Tsleil-Waututh operate a tour company – Takaya Tours – which takes out groups of up to 20 people in large canoes. One of these tours was given to Congress attendees.

Our tour group had the good fortune of having Denis Thomas as our guide. Denis founded Takaya tours in 1999 and now works as the Economic Development Coordinator for the Tsleil-Waututh Nation. He shared with us songs of his people and together we paddled along the shoreline of Whey-ah-Wichen and around the point to view Deep Cove and beyond to Indian Arm, the traditional territory of the Tseil-Waututh. On this journey, stories of the villages of the Tsleil-Waututh Nation were shared, along with the efforts that have been made to protect shell middens in the park, deep with history that prove their presence and rights to these lands.

Denis spoke of how, recently, a small pod of orcas had come right by this point where we were, farther into the Burrard Inlet than they had been for many decades. The presence of the terminus of the Kinder Morgan Pipeline loomed over the tour across the water on the southern shore of Burrard Inlet. While Metro Vancouver may be an important centre of power within the province, it too is susceptible to larger forces making decisions that can impact local environments.

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It is important to have an awareness of the issues faced by Indigenous people; however, in order to effectively address these issues collaboratively we must educate ourselves to the underlying forces that shape them. Many of the challenges Indigenous people experience are symptoms of much deeper issues built into colonial systems that continue to operate. Examining our assumptions and rethinking these systems is a critical step but can only happen after we gain awareness of the extent of their influence.

Engagement

The final keynote was given by Professor Wanda Dalla Costa, a member of Saddle Lake First Nation in Alberta. Professor Dalla Costa holds joint positions at Arizona State University's Design School and School of Construction. Her presentation focused on projects created through the Indigenous Placekeeping Framework – a design research method she developed through years of research and experience in practice to support "the process of nation building" in Indigenous communities. This design method is informed by four key elements:

1. **Community led** in which the designer's role is to support community members in the development of project parameters and methods in order to shift from the professional as the "centre of knowledge production."

2. **Reciprocal alignment** in which common priorities emerge and understanding is gained through a process of relationship building.

3. **Process-based** with importance given to the observance of Indigenous protocols and prioritization of Indigenous methodologies.

4. The design is to be **place-based** with the focus being on the relationship of culture to place and where professional learning is "done in place with the people of the place, allowing storied landscapes and the repository of narratives associated with landscapes to emerge."

The Indigenous Placekeeping Framework is intended to shift design professionals away from entrenched practices, broaden their perspectives and be more attuned to the Indigenous groups they are collaborating with. This reframing of practice is something that designers who presented in the Congress's educational sessions have been doing in locales across Canada. Throughout the history of this country, it is the broader society that has demanded that Indigenous people adapt to their ways and in so doing missed entirely the inherent value of Indigenous ways of knowing. Engagement is not just about supporting Indigenous people as professionals but about learning new ways of seeing that can only be achieved through collaboration.

The Congress was not intended to provide prescriptive answers but rather encourage attendees to take a step on a journey. From the questions asked, it was clear that at times reconciliation can seem like an overwhelming task for the design professional. What was well illustrated by the broad spectrum of work presented at the Congress is the diversity of ways in which landscape architecture professionals, educators and students can make a contribution. While each individual cannot hope to overcome such a challenge, it is through collective effort, across generations, each contributing in their own way, that a truly meaningful impact can be made.

**For more on the raising of the Survivor's Pole, visit bit.ly/SurvivorsTotemPole*

5 PROFESSOR WANDA DALLA COSTA DISCUSSES THE INDIGENOUS PLACEKEEPING FRAMEWORK
PHOTO 5 JEAN LANDRY

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WALKING A COMMON PATH

The Indigenous Peoples' Garden at Canada's Diversity Gardens in Winnipeg's Assiniboine Park

1

> FR_LP+ SUR UN MÊME SENTIER : LE JARDIN DES AUTOCHTONES AU DIVERSITY GARDENS DU PARC ASSINIBOINE, À WINNIPEG TRANSFORMER LE PAYSAGE POUR SENSIBILISER, GUÉRIR, INCLURE ET RÉCONCILIER

THE ASSINIBOINE PARK Conservancy began the planning for Canada's Diversity Gardens while the Truth and Reconciliation Commission was conducting its work. As both projects evolved and the TRC released its *Calls to Action,* the Assiniboine Park Conservancy decided to make a significant investment in building a new relationship with Manitoba's Indigenous communities. The Conservancy desires Winnipeg's largest, most gentrified public park to be more welcoming and accessible to Indigenous and Métis users, especially to Winnipeg's significant urban aboriginal population, many of whom do not see the park as a place they belong.

In spring 2016, with the full support of Conservancy staff, HTFC Planning and Design partnered with Dave Thomas, Mamie Griffith and Cheyenne Thomas to begin the process of shaping an Indigenous open space at Assiniboine Park.

The Indigenous Peoples' Garden (IPG) is the working name for an Indigenous-focused new landscape at Canada's Diversity Gardens that has grown from three years of consultations with First Nations and Métis communities. The garden aims to transform a portion of Winnipeg's Assiniboine Park into a place for healing and connecting people to each other and to the land through First Nations approaches and traditions. Through the planning and design process to date, it has become evident that this will be an evolving, long-term project that may take several decades to grow into its full potential after the initial physical landscape transformation begins.

The iterative process built on numerous discussions with youth, community leaders, ethnobotanical knowledge holders , food security advocates and elders highlighted the need for elders and youth in residence to be integrated into park operations. The design team and the Conservancy firmly believe that this sharing of traditional knowledge and experimenting with new hybrid cross-cultural ideas around the 13 moons of the Indigenous lunar calendar is a way to create a vital living landscape that can evolve with time. All those involved in the project want Assiniboine Park to slowly become a place where:

- the symbiotic relationships First Nations people have with the land are lived and shared;
- the complex story and evolving relationships of all the First Nations in Manitoba are celebrated;
- the ways of the Assiniboine or Stony Peoples on whose territory the park sits are made visible;
- a vibrant and unique expression of modern Indigenous landscapes, art and culture thrives;
- listening comes first, hard truths can be told and new friendships can grow on common ground; and
- Manitoba's mosaic of cultures can learn from each other drawing on the common threads of Indigenous wisdom from around the globe.

When *Landscapes|Paysages* approached the team to write about the Indigenous Peoples' Garden process, we quickly realized the best way to share the journey so far is through a conversation stimulated by a

Moving towards awareness, healing, inclusion and reconciliation through landscape transformation.

series of provocative questions. The following discussion took place over a series of Sunday morning sharing circles at a local coffee shop in early 2019.

L|P: What does the Indigenous Peoples' Garden represent to Winnipeg and the greater community of Canada?

Cheyenne: Projects such as the Indigenous Peoples' Garden finally allow Indigenous history to be mutually respected and showcased in a way that it has not been in the 152-year history of this country.

Monica: The garden is an opportunity for the healing and regenerative power of Indigenous plants and ecosystems to be front and centre alongside the cultures of the Indigenous peoples that have lived here for countless generations. Appreciation of these ecological and cultural interactions can help to remind us to walk softly on the land and ensure a bright future for generations to come.

Dave: There is growth in Indigenous design and creative practices: filmmaking, music, art, architecture, landscape and fashion. There is a resurgence in cultural practices through ancient traditions being given new life in modern interpretations within Indigenous cultures.

Mamie: Having travelled broadly it is shocking that Canadians have not embraced the unique culture of our First Nations as an essential part of our national identity. If you go to many other countries in the world, the Indigenous peoples and their traditions underpin the spirit of the culture of that country. New Zealand and the Maori way is a great example.

1 CANADA'S DIVERSITY GARDENS FROM THE TOP FLOOR OF THE LEAF
PHOTO HTFC PLANNING & DESIGN WITH THE FLAT SIDE OF DESIGN VISUALIZATION EXPERTS

THE TEAM

1. David Thomas
Dave is Anishinabe from Peguis First Nation, Manitoba. He holds a Master of Architecture degree from the University of Manitoba and has a consulting practice serving Indigenous clients. Dave was among a group of Indigenous architects who represented Canada in the 2018 Venice Architecture Biennale. His goal is to express and explore his Anishinabe identity through design.

2. Mamie Griffith
Mamie is an Indigenous designer with Dene, Welsh and Scottish roots living and working in and around the prairies. She has an M.Arch from the University of Manitoba, a BEDS from Dalhousie University and a BSc from Queen's University. Mamie is interested in the representation of Indigenous cultures within space, and aims to respectfully reflect local Indigenous cultures and identity, while creating inclusive and healthy spaces, through community engagement and collaboration in her design practice, Woven Collaborative. She hopes to someday work on a project in the Northwest Territories, on her ancestral lands, in collaboration with her Dene community.

3. Cheyenne Thomas
Cheyenne is a second-generation Anishinabe designer from Peguis First Nation and Dave's daughter. An outspoken advocate for youth and Indigenous women's issues, Cheyenne works to bring the important needs and world-views of these groups into the design of urban public spaces.

4. Monica Giesbrecht
Monica is a principal with HTFC Planning Design where she leads the firm's public open space and educational design studio. As an immigrant to Canada, Monica experienced first-hand the stress and isolation that comes from being a social alien in a new place that is not designed with you in mind. Monica's ongoing investigations into the social, physical and psychological relationships between nature, public space, youth, immigrants and marginalized groups, the aging and physically challenged, serves as a foundation for her progressive work on healthy communities, integrated recreation networks, democratic greenspaces and culturally sensitive lands.

2

Dave: I believe First Nations approaches to the land, relationships and artistic expression will eventually become an integral part of the Canadian identity and recognized around the world.

Mamie: Yes, I agree, and I think the Indigenous Peoples' Garden is right there, alongside this shift in Canadian culture. It will be a physical place, representative of the shifting cultural consciousness of Canada.

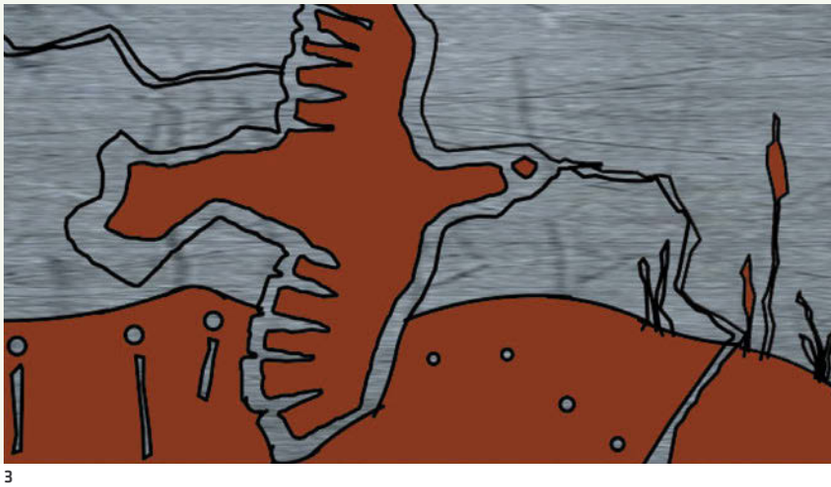
Cheyenne: At first, these places will also be host to uncomfortable truths. I notice that when First Nations creative projects enter a space they are not usually associated with, such as an international design exhibit, it becomes an uncomfortable place for non-Indigenous people. I think that this discomfort is a necessary part of reconciliation. It is important for Indigenous spaces to appear where people don't expect them. This stimulates hard but necessary conversations around generational trauma that makes way for real reconciliation. Most people in Canada are already engaged in this process at some level but others don't realize it is occurring because all they have been exposed to is colonial history and a Western world view. A project like the IPG exposes and begins to share the untold stories and relationships in a calm, restorative and healing natural environment that is right for this kind of hard work.

Dave: These projects also help to reclaim place. The Assiniboine Park lands saw thousands of years of vibrant sustainable ecological evolutions and human interactions before the park was established. It is time to return some of these sustainable ideas and practices to the land at the park and in the process to reframe a new normal where we share the land with common awareness and respect.

Mamie: It is both devastating and liberating to move through hard truths. It is so important for everyone, Indigenous or non-Indigenous, to realize that the place where you have grown up or call home is built upon atrocities. Healing through facing these things together is the only way forward.

My experiences as an Indigenous man straddling life between my home reserve and Winnipeg has clarified that my role is to strip away the noise in design and focus on the loss and the healing, the devastation and the rebirth, the past and the future, connecting to the wisdom of hundreds of generations and the exuberance of our youth to fully embrace and bring back who we are.

—David Thomas



3

Dave: The oppression of others, of a culture, of a society is not new to the world. We have a chance to admit this oppression and reset the relationship for our grandchildren and many generations to come. We can't go back in time but we can go forward by facing the hard truths, purging the anger and establishing a sense of pride and wonder at having a First Nations heritage in all Canadians.

Mamie: I didn't know who I was for such a long time because of colonization. There is so much shame that I inherited from my parents, and that shame really shows up in a larger cultural sense too. People have such shame around the oppressive colonial story of Canada. They are unsure of how to reconcile their life experiences and immigrant/settler stories with the truths around Canada's relationship with Indigenous peoples that is coming into greater focus with every passing year

Cheyenne: The Indigenous Peoples' Garden gave us a chance to interpret and develop our own design voices within our communities. It is so important to us to make time in the design process for the ceremonies, songs, collaboration from youth and elders intrinsic to the way we live life and create new things. IPG is a step forward. An example where we felt we were finally in control of how the project could unfold. There was a balance of gender roles, natural law and Indigenous/non-Indigenous people respectfully working together. In the future, this process and relationships to each other should be what we are aiming for in this country in all types of developments not only in Indigenously focused spaces.

L|P: What is the role of the Indigenous designer in this process and in their Indigenous community?

Dave: The role of the Indigenous designer is to engage the project from a personal perspective that allows for an intimate understanding and relationship to the project.

Mamie: The Indigenous designer is in the position to have in-depth consultation and to make intuitive decisions due to the cultural background of the designer that would be difficult for a non-Indigenous designer without first-hand cultural knowledge.

Dave: The cultural complexities of the project require in-depth conversations about a wide range of issues that are sensitive and require design-based decisions with cultural awareness and experience. This results in reclaiming a role of cultural creation through the transfer of knowledge back and forth between the designer and the community through an explorative process. Relationships explored, discovered and rediscovered in sharing conversation and story telling reinforce the importance of reclaiming a uniquely iterative Indigenous creative process and sharing contemporary Indigenous identity through art and design.

L|P: How is the Indigenous Peoples' Garden visioning process different from a normal public garden design process?

Mamie: The process is unique in its commitment to community engagement from the very beginning. Ceremony has always been part of the project's community gatherings and design exercises. Ideas and decisions are given the respect of time and have never felt rushed. That is also unique to a project of this scale.

Dave: Yes, there has been time for the design team to reflect on the project as we worked, time for the community to respond to ideas, and then build on those ideas, and time to think about the garden in the greater context of Canada as well as Truth and Reconciliation. To say the Indigenous Peoples' Garden has been timely is an understatement.

Cheyenne: Early in design process an elder advised us that the male Indigenous designer should have a woman with him during a design-related ceremony; this was to balance the energy in the foundational understanding of the project.

Mamie: An awareness of a holistic approach to design became more apparent, and better prepared the team to ground the process and the design in the matriarchal tradition of Anishinaabe and other First Nations cultures.

Monica: The process really dives into fundamental land management beliefs that First Nations hold sacred that are so timely and important, as the rest of the world is finding the long route back to biophilic, resilient and inclusive design. It is a special lens that reminds us to stop, truly observe, take the time to make a real connection and to care for the land and others. I have learned so much from the people I have been fortunate to work with on this project. This kind of process should be the norm. We need to find a way for it to become the way we plan and design with the land and each other.

4

2 CANADA'S DIVERSITY GARDENS MASTER PLAN
3 FIRE NODE WALL GRAPHIC **4** "ASSINIBOINE CLAY" TRAMPOLINE PLAYGROUND
IMAGES 2 HTFC PLANNING AND DESIGN
3 CHEYENNE THOMAS, MAMIE GRIFFITH AND DAVID THOMAS **4** DAVID THOMAS

5

L|P: What is contemporary Indigenous design?

Cheyenne: It is a new energy that is of this time and place but infused with generations of traditional knowledge that lives in our bones. Reinterpreting old concepts in modern ways, thinking into the future.

Dave: I think that it is evolving, evolving as this generation of designers and communities start to… I want to say *reclaim*, because we are reclaiming our practices, but reclaiming them in a different way.

Mamie: We are reinterpreting them, through a modern lens.

Dave: Yes, we are reinterpreting. And that is happening through the use of new technology and materials and it is also in a context that is always engaging in deep decolonization. So there is a layer attached to everything that we do, which is maybe a hindrance or maybe a necessary element or component to the design. But if it comes, if the process and the concepts being expressed are robust enough, they stand their ground. And they are creating our modern identity.

Mamie: Absolutely. I think it's reinterpreting Indigenous culture, wherever or whatever that is in the context of today. It is looking to the past, the history, a new way of seeing the world, the technology that you are bringing into a modern context. So you can be inspired by historical Indigenous ideas, you can be inspired by a way of seeing the world. Take for example, a strong connection to nature, and to tread lightly on the earth, which are essentially modern concepts of sustainability, but they are really ancient Indigenous concepts, about the way that we interact with the land.

Cheyenne: We are very aware of looking forward when we were designing, for the next generation, and many generations to follow. Contemporary Indigenous design is really reinterpreting these concepts that have always been part of Indigenous culture in a modern way, for example as you said, using new technology, but inspired by old technology rooted in nature's wisdom.

Cheyenne: For me, it is about this synthesis of old and new but more importantly it is about embracing the tension, the flux – being allowed space politically, economically and socially to freely express our spirit. If you look at the standard design process and not just the outcome: how many opportunities do we, as Indigenous designers, receive to lead projects? To respectfully and timely "consult" with our elders? To use our language to define "programming," activities or spaces? Can you imagine a large-scale Indigenous project being designed and discussed in our language from start to finish? Concepts explained through our own interpretation in our language? Even for this discussion, having an elder begin to relate these ideas to our Anishinaabe language to better articulate what we are getting at here. I know there are very elegant ways to describe "contemporary Indigenous design," or even acts that pertain to design – to be a conduit, to conjure or convey ideas of the mind. Contemporary Indigenous design emanates from that dream world where our spirit's energy is fully engaged then becomes physical. Respecting natural law and process, our creation of spaces should always respect our teachings.

Mamie: In the process of designing, and in discussions about the IPG, there was a lot of emotion and, as a result, healing as well. The IPG will create a space where these experiences can take place for others.

Monica: To me, modern Indigenous design is the three of you and many others across the country. A unique perspective on the world shaped by your modern lives, your emotions and your lost and found traditional cultural beliefs.

L|P: How have your own stories influenced you as Indigenous designers?

Dave: Mamie, your involvement in this project has made it a deeper experience, I see you grasping and understanding yourself along with the project. I also see it in myself too, I'm trying to reconcile things in my life too, personal things. This project is really different, for us as designers, the project as a whole is different, because we have tapped into the nature of this project, Canadian identity, the relationship to the land, urban issues, there are so many levels. It is inevitably going to be powerful, and life changing. And we are close to it but we are starting to realize how big it is, on a national level, it's like a bomb going off.

Mamie: I don't think I see it as a bomb. I think of it as quieter than that. This first phase we are planting the seed of the concept of an IPG and it will continue to evolve. And beyond what we have imagined, I think of it as this slow process that's happening; but the real garden, will come into itself in 20 years. We are setting the framework for anything to be possible in the IPG, in terms of contemporary Indigenous design, ideas to be expressed there, and stories to be told.

Dave: To me, stories and rootedness are so important. Connecting with my family, community and elders informs everything I do. My Indigenous identity and design philosophy is based on everyday human experiences and quiet introspection. My experiences as an Indigenous man straddling life between my home reserve and Winnipeg has clarified that my role is to strip away the noise in design and focus on the loss and the healing, the devastation and the rebirth, the past and the future, connecting to the wisdom of hundreds of generations and the exuberance of our youth to fully embrace and bring back who we are. Time is fluid and design expression can shapeshift between the past, the present and the future. For example the fire node interpretive design is simultaneously an ancient mythological story, a contemporary Indigenous fable, and an expression of modern Indigenous cultural identity. It shares and teaches on so many levels and no two people will take away the same lessons from it. In fact, if they are open to it, each person regardless of their cultural background will be able to visit the Indigenous Peoples' Garden repeatedly over their life to take away new teachings every time.

Mamie: Indigenous culture is so rich because there is so much history and it is so deep and grounded, and connected to the earth.

Dave: And it is the real Canadian identity. I'm at a loss to figure out what the culture of Canada is, if it is not Indigenous.

Mamie: That's the struggle of Canada, always trying to find itself. I remember in school, there wasn't a strong sense of culture, because of the short abbreviated and sterilized colonial history of our turtle island. There's always been an awkwardness in Canada in not identifying its truth in its history. It was all about assimilation and then multiculturalism and now...

Dave: When there is an Indigenous cultural event, for example when Chey graduated, at her graduation ceremony, the drum sound, as soon as she heard it hit, the hit of the drum, she broke down crying.

Mamie: I get that. It's so emotional.

Dave: And that is Indigenous culture right there. You feel it in every pore of your being. It tells a powerful story through powerful word, ceremony, sound, iconography and more.

Mamie: Your Being is so happy and so emotional when you hear your culture expressed outside yourself. Even if you've never heard it before it sounds so familiar. I always cry when I hear drums, too.

Dave: It was just boom! There was nothing else, it was just to get people ready and she just started crying and my eyes watered because of the power of that one hit. It signaled. It put the universe in order.

Cheyenne: Growing up, I was constantly designing spaces with my granny and father, exploring ideas on the reserve and in the inner city. It was not called design... just being curious and expressive in different mediums that were accessible to me. Whether it was building ramps to dirt bike from or creating forts in the industrial fields in the inner city, I knew how it was to build with my hands. I also grew up seeing our harsh realities around me and experiencing racism throughout my life towards friends and family. Growing up, it'd be nice to pretend that it is not there anymore but it is and we can sense that. As a designer, I am very aware of the disconnect in the design world when a non-Indigenous person goes in a community and takes a stereotypical approach or just cannot connect to my people. But as an Indigenous woman, I see the patriarch and the lack of balance in most cases of women being given a voice at a meeting or in crucial parts of a project. My story of growing up with a line of strong, powerful and resilient women transcends all the stereotypes placed on me. I am dedicated as a designer to be a conduit for those who are not as educated or have not had the opportunities as I had to express ideas or concepts that need to be shared from our people. As a woman, I know design can only get more in depth and strong when we have a say – as we are the life givers, we are the original creators of something beautiful.

6

5 MIGRATING STONES **6** LORNE REDSKY FROM SHOAL LAKE 40 OPENING A DAY OF COLLABORATIVE INDIGENOUS GARDEN SITE VISIONING WITH 40+ INDIGENOUS ELDERS, YOUTH AND TECHNICIANS FORM ACROSS MANITOBA, FALL 2019
IMAGE 5 DAVID THOMAS **PHOTO 6** MONICA GIESBRECHT, HTFC

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WIIJE'WINEN | COME WITH US

Planning a new home for the Mi'kmaw Native Friendship Centre

1

> FR_LP+ WIIJE'WINEN | VIENS AVEC NOUS LA PLANIFICATION D'UN FOYER POUR LE CENTRE D'ENTRAIDE AUTOCHTONE MI'KMAW

"Throughout our consultations, we learned that the Mi'kmaw language is meant to be spoken, not written."

1 RENDERING CEREMONIAL SPACE, MI'KMAW NATIVE FRIENDSHIP CENTRE **2** MI'KMAW NATIVE FRIENDSHIP CENTRE **3** RENDER STAIR - MI'KMAW NATIVE FRIENDSHIP CENTRE
IMAGE 1+3 FATHOM STUDIO

Wije'wi | Come with me

Let us start with a journey. For one individual, *Wije'wi* (come with me) represents a vision championed by executive director Pam Glode-Desrochers and her decades-long pursuit to find a new home for the Mi'kmaw Native Friendship Centre (MNFC) in Halifax, Nova Scotia. For more than 45 years, the Friendship Centre has served as the social lifeblood for the Urban Indigenous community of Halifax's North End, providing critical social services, programs and a refuge. Like its 119 counterparts across the country, the Friendship Centre provides valuable services to residents and those travelling to and from the city, as it once did for a 16-year-old student named Pam Glode-Desrochers, arriving from Millbrook First Nation to become a student. Over her career since then, Pam has worked tirelessly to promote the personal and community well-being of Halifax's urban Indigenous population – the last 25 years have been at the MNFC.

Following the Truth and Reconciliation Commission's first report, the time seemed right for the MNFC to expand its offering of programs to better facilitate relations with First Nations, the city and the many communities it serves. Not to mention that its current home, while vibrant with activity, had become fatigued and programmed beyond its current capacity. Beyond the operational and programmatic goals of the MNFC, a core organizational goal has been to build a purpose-built facility tailored to the diverse needs of the organization and appropriate to the culture. The envisioned facility will serve as an anchor and a beacon for Indigenous people in Nova Scotia and the Maritimes. The Friendship Centre signed an options agreement with the city in 2018, to acquire the former Red Cross property at 1940 Gottingen Street: a 0.65 hectare site directly adjacent to Citadel Hill, arguably one of the City's most visited tourist destinations and one of the most colonialized sites in Halifax.

Wije'winen | Come with Us

Fathom Studio (formerly Ekistics Plan + Design and Form: Media) was engaged in 2017 to develop a concept design for the new Friendship Centre, led by architect Chris Crawford (NSAA), with landscape design led by Sandra Cooke (OALA, APALA, CSLA), while consulting team member John deWolf (CGD) led brand and interpretive planning. To advance the project on a tight schedule, the MNFC created an 11-member project implementation team to support the Board of Directors and MNFC staff, which included John Lindsay, of East Port Properties, and Group ATN, specialists in economic feasibility and government relations. The concept design was revealed during a ceremony held on site in April 2018. This very special project is the product of extensive listening, learning and collaboration between the design team, our partners at the Mi'kmaw Native Friendship Centre and the urban Indigenous community.

As the MNFC in Halifax continues in the project development of its new 70,000-square-foot facility, a variety of communication considerations are being discussed, including a name for the new home. A working Mi'kmaw name for the new home of the MNFC that also captures the various streams of programs and services currently provided was deemed necessary by MNFC leadership. After internal work sessions, and review of the L'nui'suti library and elder language consultation, the name of the project and facility became *Wije'winen*, which translates as "come with us."

Wije'winen is also reflective of our journey as designers on this project: we were brought along on a consultation process and collaborative design process with MNFC leadership, advisors, staff and community members that deeply contributed to our appreciation of Mi'kmaw culture and traditions, and ultimately informed the design. In January 2018, we were invited to the Membertou community in Cape Breton for a two-day research trip, including a tour of the recently-constructed Convention Centre and Heritage Park, participation in a sweat led by elder Danny Paul, and extensive conversation with Danny Paul and other elders from Membertou and Eskasoni nations. As designers, we are often called upon to facilitate or lead discussions, but we left Membertou with the realization that we had spoken very little the entire trip. This was a project and a process that relied heavily on *listening*, understanding and doing our best to interpret.

Pjila'si | Welcome

Throughout our consultations, we learned that the Mi'kmaw language is meant to be spoken, not written. The language contains words that convey concepts and world views that embody a traditional way of life. With the number of fluent speakers dwindling, there is now a danger that many teachings and cultural understandings will be lost along with the language. Through the MNFC building design, the designers have aimed to reflect traditional knowledge and concepts. The curvilinear form of the building takes cues from symbols such as the turtle shell and the circle – a symbol for the earth and patterns found in nature, interconnectedness and inclusiveness – and references traditional structures such as the sweat lodge and imagery like the medicine wheel, whose four cardinal directions express seasons, life changes, and areas of wisdom. These concepts informed the design from the organization of programs within the building, to the location of entrances. It is the team's intention – client and designer – that through these references, the building will inherently be recognizable and welcoming to the Mi'kmaw community.

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We are lost but we are home

During the trip to Membertou, an elder from the Eskasoni Nation recounted a story of his travels throughout North America. At the end of his journey, he knew he had returned to Mi'kmaw territory upon recognizing familiar tree species; and while he had not yet arrived home to his community, he felt a sense of home. It is this same sense of familiarity, welcome, and *home* that the MNFC aspires to create. The elder's expression, "we were lost but we were home," perfectly summarizes what is at the core of the MNFC's mission – to be a safe and welcoming space not only for the urban indigenous community of Halifax, but to members of other First Nations visiting Halifax and seeking community and resources. The site for the new centre itself represents that sentiment; previously unceded territory, now returned to its rightful owners, albeit in a state unrecognizable from its pre-colonial days.

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The link between landscape and a sense of home was not lost on the design team or the MNFC Steering Committee. We knew, following our consultations in Membertou, that the new MNFC had to become a "forest"; a difficult thing to create on a very urban site using native species. The design process began with a series of charrettes at the Fathom Studio office, where landscape architects worked closely with architects and interpretive planners, providing parameters for soil volumes and access to sunlight and water to create the conditions for species typical of the Acadian Forest to thrive. These species – Paper Birch, White Pine, Black Spruce, Eastern White Cedar and Black Ash – each have significance to local Indigenous cultures as medicines or materials for traditional technologies or customs such as basketry.

The challenge in finding room for landscape in and around the building was complicated by the amount of floor area required to house the multitude of vital programs provided by MNFC for community members of all ages, from child daycare, to justice programs, employment, education, health care and arts and culture. The resulting building design took the form of two towers built on an underground parking garage, and connected by a one-storey volume. With underground parking taking up 59 per cent of the site area, the team created soil volumes for trees by eliminating parking stalls, creating three separate soil vaults to accommodate trees in the "forest plaza" facing Rainnie Drive, and a fourth vault below the one-storey podium connecting the two towers.

The Forest Plaza is the most public of the proposed outdoor spaces and is meant to emulate the feeling of walking through a forest. Large, monolithic blocks of natural local stone both retain grade and provide seating in and around planted areas, while stone pavers create patterning in the pavement to evoke the dappled light of the forest. While the paved spaces provide an even and accessible surface, planting beds above the soil vaults invite people in, allowing the opportunity to truly connect with and experience walking through the urban forest landscape. The plaza is an open space and threshold to the building, inviting people into the site, and providing a lush contrast to the turf slope of Citadel Hill on the opposite side of Rainnie Drive.

The podium facing onto the Forest Plaza is pierced by an oculus that is open to the sky and observable through a curtain wall from the building's interior. The oculus creates a protected and controlled environment for the cultivation of Black Ash and other native plantings that favour wetland habitats and struggle in urban environments. The Black Ash has traditionally been used in Mi'kmaw basketry, but the species has been designated threatened since 2013, its populations reduced by filling or draining of forested wetland areas for agriculture. The Emerald Ash Borer in Atlantic Canada is another anticipated threat, though the pest has not yet been observed in this part of the country. In an effort to create the conditions for this culturally significant tree, storm water collected from the podium roof (designed to evoke a riverbed), will be filtered through a green roof system and directed to the oculus habitat.

Adding a layer of complexity to the interplay of building and landscape, the site slopes from 50m at the south-west corner, to 38m at the north-west, over a distance of approximately 110m. This elevation change was an ideal opportunity allowing for grade-separation of building entrances for incongruous programs requiring physical separation; for instance, daycare versus justice or addiction support. Conversely, the grade change makes for some challenging interfaces between

"It is our hope that in reclaiming the site, the landscape, and the language, the community will have a stronger voice and renewed connection to the traditions, teaching and culture from which we can all learn."

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landscape and building, creating multi-storey facades on the north side of the building, versus lower volumes facing south. The architects worked with landscape architects to create a stepped facade that facilitated circulation and enclosure of a private ceremonial space on the north side of the site, surrounded by naturalized native planting, and amphitheatre seating. All levels of the serpentine building pull away from this space, allowing the ceremonial circle to be completely grounded in the earth, free from below-grade structure.

This, we learned, was a requirement in order for this part of the site to be able to accommodate a sacred ceremony such as a sweat, the possibility of which needed to be preserved.

Reclaiming site, reclaiming culture

The next stage of the Mi'kmaw Native Friendship Centre project is presently subject to funding approval. The journey that we embarked upon in 2017 will continue long after the new centre is built and operating; Wije'winen invites us all to come together to see Halifax's Mi'kmaw community grow and thrive in the new Friendship Centre. It is our hope that in reclaiming the site, the landscape, and the language, the community will have a stronger voice and renewed connection to the traditions, teaching and culture from which we can all learn.

4 RENDER CORNER OF RAINIE AND GOTTINGEN - MI'KMAW NATIVE FRIENDSHIP CENTRE **5** RENDER LOBBY - MI'KMAW NATIVE FRIENDSHIP CENTRE **6** RENDER OCCULUS - MI'KMAW NATIVE FRIENDSHIP CENTRE
IMAGES 4-6 FATHOM STUDIO

VINCENT ASSELIN

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Une réconciliation avec la nature

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Dans la foulée de la Commission de vérité et de réconciliation, et du récent congrès de l'AAPC à Vancouver au mois de mai dernier, il serait intéressant de revoir le processus de conception de ce jardin afin de réfléchir à la façon d'améliorer nos rapports avec les Peuples fondateurs du Canada.

Simplicité et complexité

Les choses ne sont jamais aussi simples qu'elles apparaissent. Afin de rafraîchir les données acquises lors de l'élaboration du jardin, j'ai senti le besoin de renouveler mes connaissances en parcourant une publication intitulée *Mythes et Réalités sur les peuples autochtones*. La relecture de ce document m'a permis de me remémorer la complexité du sujet et le manque de connaissances qui marquent nos relations avec les Premières Nations (PN).

1 COLLECTION DE TOTEMS, JARDIN BOTANIQUE DE MONTRÉAL
2 PLAN DES SENTIERS ET PARCOURS DU JPN
PHOTOS 1 VINCENT ASSELIN **2** WAA MONTRÉAL INC

Mandat

Nous avons remis en question la définition même du mandat, soit celui de créer un jardin et d'autre part un jardin amérindien tel qu'énoncé au départ. La définition de la problématique fut une étape cruciale. Ce constat fut également repris lors du congrès de Vancouver par Chris Grosset qui soulignait, avec raison, qu'il dut définir ce que représentait pour les peuples autochtones la création d'un parc quand cette notion n'existe pas chez eux! Nous avons donc dû réfléchir à la pertinence de faire un Jardin pour des peuples qui ne possèdent pas un tel concept, et d'autre part au nom qu'il porterait, soit le Jardin des Premières Nations au lieu du Jardin Amérindien comme il avait été question au départ.

Le concept de *jardin* et les Premières Nations

Face au fait que le concept de jardin n'existe pas chez les Premières Nations, comment pouvions-nous aller de l'avant avec un tel jardin? Dans la majorité des cultures, la simple mention du mot Jardin évoque des images fortes qui sont directement influencées par leur conception de la nature, de la spiritualité et de la religion ainsi que par leurs connaissances scientifiques et technologiques.

Est-ce alors approprié de parler de Jardin des Premières Nations pour des cultures qui ne possèdent pas ces référents? Pour l'équipe de conception, malgré l'absence de cette notion chez

les PN, un jardin était tout de même approprié comme véhicule pour l'expression du projet. Cela fut également confirmé par les membres du comité consultatif. Par ailleurs, le Jardin botanique de Montréal étant une institution de haut savoir scientifique sur le monde végétal et un exemple incontournable dans l'art du jardin au Québec, il était normal, voire incontournable, d'utiliser l'approche d'un jardin célébrant les premières nations du Québec.

Un jardin oui! Mais quelle en serait sa matérialité?

Pour l'Autochtone, la Terre est notre mère à tous, car elle nourrit tous les peuples qui l'habitent. Dans le concept du cercle, ils accordent la même importance environnementale aux animaux et aux arbres qu'aux êtres humains. Tous les éléments de la création possèdent une âme et font partie de la grande chaîne de relations qui assurent la communication entre tous. Briser l'un des maillons risquerait d'entraîner l'anéantissement de la chaîne entière.

Ainsi, le JPN se devait d'incarner l'harmonie et l'intégration des valeurs des PN avec le monde qui les entoure. Le message principal que le Jardin veut communiquer au visiteur est celui d'une relation harmonieuse et respectueuse entre les humains et la « Terre-Mère ». Cette relation, ancrée dans la nuit des temps, repose sur des connaissances et des savoir-faire qui touchent à tous les aspects de la vie de ces peuples. Longtemps considérées comme du folklore, les connaissances des PN sont maintenant reconnues comme « science », une science qui opère sur des registres différents, mais non moins justes.

Finalement, la mission spécifique du JPN s'est définie comme étant : « la célébration de la relation des Premières Nations au monde végétal ». Cette mission fut notre guide dans toute l'élaboration du projet.

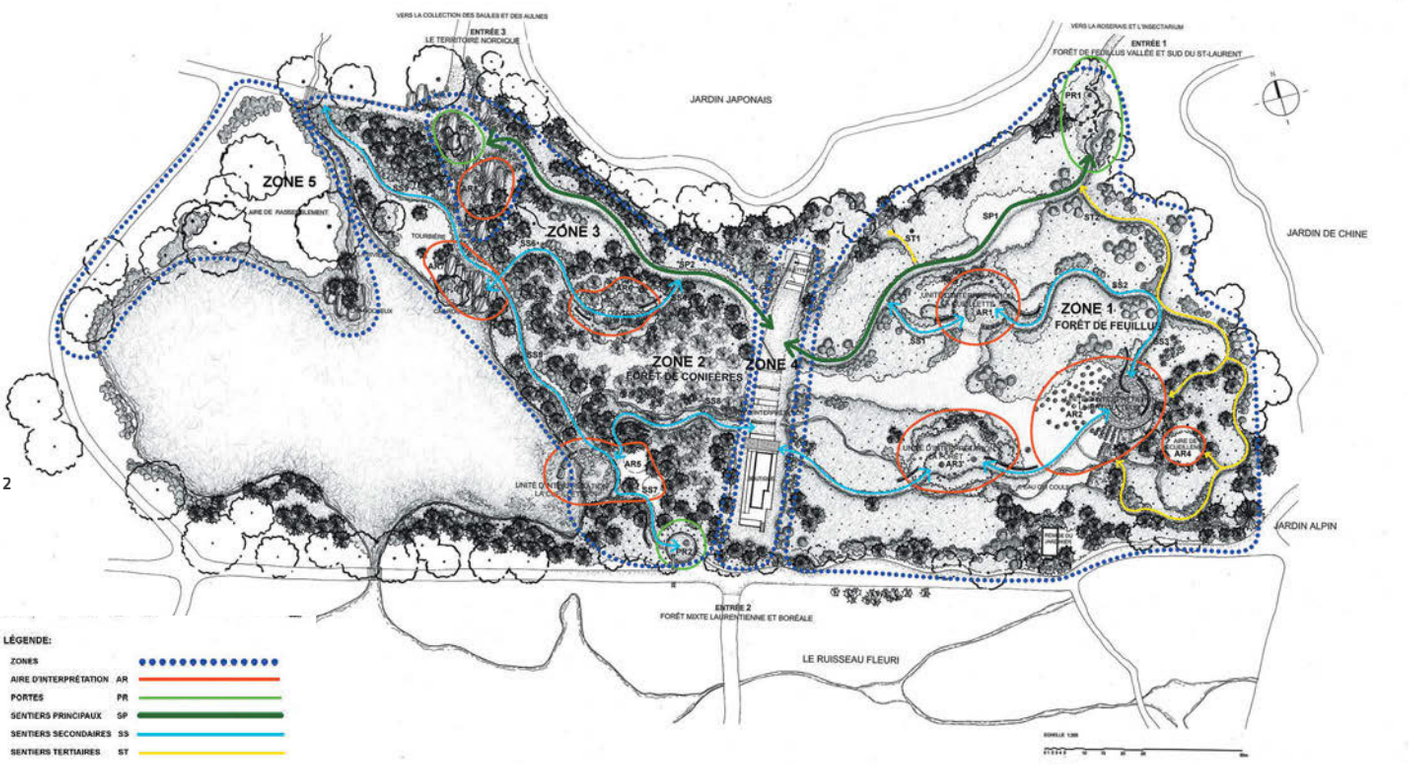
Écoute, échanges et conciliation

Dès le début du projet, le JBM souhaitait établir un processus de conception où les Premières Nations accompagneraient les concepteurs et le JBM dans le développement du projet. En fait, le maire de l'époque, monsieur Pierre Bourque (membre honoraire de l'AAPC), s'est fait le champion du projet. Avec l'étude de faisabilité en main, monsieur Bourque a rencontré personnellement les leaders des Premières Nations afin d'obtenir leur appui et de recevoir leurs commentaires. Riche de ces expériences, la conception détaillée fut entreprise.

Un groupe de travail fut établi où des représentants de chacune des PN participeraient à la démarche. Ainsi, en regroupant autour d'une table les représentants des 11 Nations, les experts et gestionnaires du JBM et des consultants, on peut s'imaginer que les conditions étaient propices aux divergences. Afin d'éviter les confrontations, mais sans brimer le droit de s'exprimer ou de questionner, les acteurs furent invités à participer activement à toutes les étapes des travaux de conception, mais en respectant les assises établies dans un cadre d'écoute et de respect mutuel.

L'équipe de conception, dirigée par WAA, regroupait bien entendu tous les consultants qu'une telle entreprise requière, de plus, elle incluait T8aminik (Dominique) Rankin, Algonquin, qui nous a conseillés et guidé comme membre à part entière de notre équipe.

Dès le début du processus de conception, T8aminik nous a suggéré de passer une journée dans sa forêt afin de nous imprégner de sa perception de la nature. C'est lors de cette journée mémorable qu'une grande partie du concept a vu le jour. Avec lui, nous avons parcouru les divers recoins de son terrain, ses plantations et ses groupements forestiers, le lac, nous avons partagé sa table! Une journée remarquable qui a éveillé en nous sa réalité, ou tout au moins une partie de sa réalité. Cette expérience enrichissante devenait un support inestimable à toutes les recherches subséquentes. D'une certaine manière, nous venions de vivre l'expérience millénaire des peuples autochtones qui parcouraient le territoire de saison en saison tout en vivant en harmonie avec Mère-Nature.



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Une journée remarquable qui a éveillé en nous sa réalité, ou tout au moins une partie de sa réalité.

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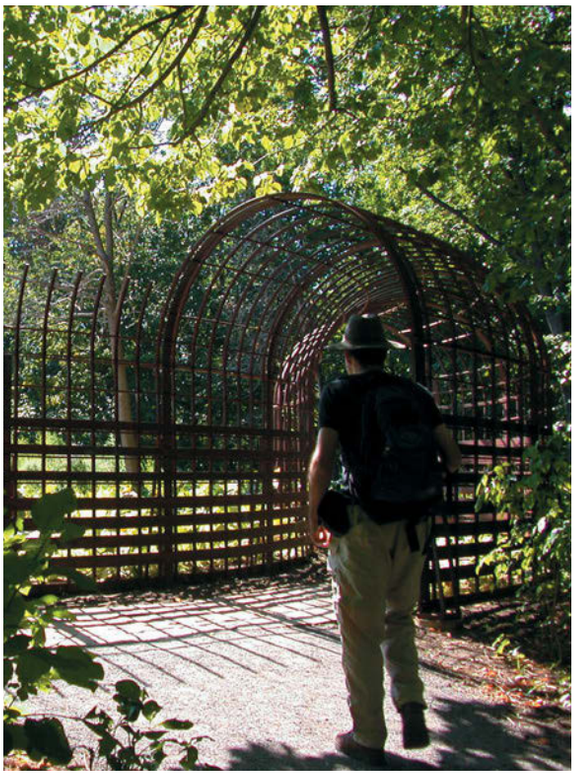

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Ressource thématique

Le site retenu est celui d'une pessière et d'une érablière plantées il y a de nombreuses années, au bord des étangs, entre les jardins de Chine et du Japon. À l'origine, cet espace était voué à représenter les écosystèmes indigènes du Québec.

Dans l'élaboration de l'étude de faisabilité, nous avons été très vite confrontés à la grande richesse, trop grande richesse, que le sujet des Premières Nations nous offrait. Ainsi, le problème n'était pas le manque de ressources thématiques, mais bien sa trop grande richesse.

Quant à la mission, nous nous sommes concentrés sur cette relation profonde à la Terre-Mère et essentiellement sur les points communs entre les nations plutôt que la spécificité de chacune des nations. C'est par l'intermédiaire d'une création contemporaine que le Jardin des Premières-Nations célèbre la riche et la complexe relation des Autochtones avec le paysage et le monde végétal.

Le jardin prend ainsi la forme d'un biotope qui, pour un visiteur mal informé, pourrait donner l'impression d'un passage au travers d'une « nature préservée ou oubliée » au cœur du JBM. Simple en apparence, la réalisation fut épique. Une large part du travail était de ne pas laisser de traces… un travail méticuleux afin de créer un site en apparence « naturelle » se voulant une reconnaissance directe de la relation des Premières Nations à la Terre-Mère!

Ainsi, ce jardin est la reconstruction acharnée d'une pessière et d'une forêt de feuillus afin de rétablir un vrai « écosystème ». Tout en gardant les arbres existants, une reconstruction détaillée des sols et des couches plantées sous-jacentes furent effectuées. Le plan de plantation pour ce projet est l'étude la plus complexe que notre équipe n'ait jamais exécutée. Pendant plus de 18 mois un travail monumental fut entrepris avec les experts du Jardin botanique et sous la gouverne de Louise Tremblay de WAA afin de réintroduire des plantes normalement associées à ces biotopes ou qui étaient porteuses de sens pour les PN. Devant cette apparente simplicité se cache une complexité remarquable à l'image de ces cultures.

Trois zones, trois écosystèmes

Afin d'éviter la confrontation entre les 11 Nations et le morcellement du jardin, nous avons concentré nos efforts sur les particularités communes aux nations. Nous avons transposé cette intention en découpant l'espace en trois grandes zones, chacune correspondant à la fois à un écosystème et à un mode de vie.

Des 3 zones, la dernière, celle représentant les Inuits, demeurait la plus difficile à exprimer dans le contexte du JBM, le climat de Montréal étant très différent du climat nordique. Dans ce cas, nous avons fait appel à un artiste autochtone afin de créer un Inukshuk, symbole incontournable des territoires du Nord.

Lieux de culture

À l'intérieur de chaque zone, des stations d'interprétation présentent les connaissances et le savoir-faire des peuples autochtones. Si la majorité de ces stations se fondent discrètement dans la nature, au cœur de la forêt de feuillus, une station se démarque, celle des peuples agriculteurs. Inspirée du mythe de la création de la Terre, une placette circulaire illustre schématiquement le dos d'une tortue à partir duquel rayonnent des plantations potagères, dont les « trois sœurs » : le maïs, les courges et les haricots. Un treillis utilisant des matériaux et un assemblage moderne, évocation inspirée des maisons longues, permet de passer de la forêt à la zone cultivée marquant ainsi cette nature indigène. Le mythe de la création est largement partagé par toutes les Premières Nations du Québec et faisait donc l'unanimité.

3 ENTRE FORÊT ET CULTURES, DÉCOUVERTES DES PLANTES POTAGÈRES
4 ENTRE JARDIN ET FORÊT, TONNELLE INSPIRÉE DES MAISONS LONGUES.
5 LIEU DE MÉDITATION SUR L'ÉTANG **6** DÉTAILS DES MOTIFS D'UNE ENTRÉE
PHOTOS 3-6 VINCENT ASSELIN

Un pavillon au toit-sentier flottant

Le jardin se compose de divers parcours où règne la nature. Le parcours est le symbole de l'occupation du territoire par les peuples autochtones. Au centre du jardin, le pavillon, inspiré de la même thématique du parcours, tranche harmonieusement avec la nature. Les déplacements saisonniers furent pour tous les peuples autochtones une façon de vivre et d'occuper le territoire. Le pavillon, érigé le long d'un ancien chemin, à la frontière des plantations de feuillus et de conifères sert d'élément d'ancrage de ces deux biotopes. Il se compose de deux structures, construites aux extrémités du site, et reliées par une toiture mince et légère développée à l'image d'un sentier aérien. Ses courbes symbolisent les obstacles rencontrés le long de tout parcours. Cette toiture a une double fonction : d'une part, elle relie les composantes muséales et les services offerts aux visiteurs; d'autre part, elle sert d'endroit d'interprétation et d'animation extérieure.

Un jardin moderne

Les formes pures et les matériaux modernes – béton, verre et acier – symbolisent la vitalité et la continuité des premiers peuples. La simplicité et la modernité du traitement architectural mettent en valeur le riche passé de ces cultures et leur capacité d'adaptation aux conditions contemporaines. Le pavillon se distingue ainsi de son environnement naturel où dominent la pierre et les végétaux et un esprit de « nature ».

Il était essentiel que le jardin ne devienne pas une caricature de la culture des Premières Nations, ce qui aurait eu pour effet de les représenter comme des peuples « passés » quand en fait les défis et les aspirations des communautés autochtones sont à la fine pointe des avancements de la société. Les PN sont tournées vers l'avenir, et ils ne souhaitent que le soutien et les moyens de se réaliser tout en contribuant à l'avancement des enjeux de la société moderne!

Apparente simplicité, déroutante complexité… En approchant le site, le regard du visiteur se porte sur une masse végétale importante. Les jeux d'ombre et de lumière l'interpellent. Il est sollicité par diverses composantes qui attisent sa curiosité. Ce qui, à première vue, semblait n'être qu'une forêt, un simple bois, se révèle plus complexe : comme un livre ouvert qui demande à être lu et compris. Les informations ne se livrent pas immédiatement. Elles demandent un investissement, une attention particulière, un regard neuf et différent. Le visiteur ne peut plus côtoyer la forêt et ses plantes comme il en a l'habitude. Non que le regard soit nouveau (il est millénaire!), mais il s'appuie sur des bases qui nous échappent par leur complexité et par leurs interdépendances. Des bases souvent fort éloignées de nos références botaniques et culturelles : les végétaux portent des noms différents, leurs usages et valeurs sont d'un autre registre, celui des Premières Nations. Au temps des changements climatiques, ce regard millénaire pourra nous inspirer et nous guider vers de nouvelles façons d'entretenir notre relation avec Mère-Nature.

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ÉQUIPE DE CONCEPTION

Le Jardin des Premières-Nations a été réalisé sous la gouverne de Williams, Asselin, Ackaoui, architectes paysagistes; de Saucier+Perrotte, architectes; de Cultura (muséologie); du Groupe DES (muséographie); de Dominique (T8aminik) Rankin; avec l'étroite collaboration de l'équipe du Jardin botanique de Montréal et des conseillers des 11 Premières Nations du Québec.

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ELDER WHABAGOON, LIAT MARGOLIS, LUCIA PICCINNI + SHEILA BOUDREAU

NIKIBII DAWADINNA GIIGWAG – FLOODED VALLEY HEALING

Land-based Indigenous youth program

1

> FR_LP+ NIKIBII DAWADINNA GIIGWAG : LA GUÉRISON DE LA VALLÉE INONDÉE UN PROGRAMME BASÉ SUR LES TERRES POUR JEUNES AUTOCHTONES

IN SPRING 2018, a new Indigenous youth employment, mentorship and pathway to post-secondary education program was started, and later named Nikibii Dawadinna Giigwag.

The program was motivated by a need and aspiration to listen to and connect with our Indigenous youth on Truth and Reconciliation, cultural identity, environmental protection and climate change action. Four primary questions guided the initial concept and priorities for the program:

1. How do we enable meaningful participation of Indigenous voices in the planning and design of green infrastructure and city building from the onset and go beyond mere stakeholder consultation?
2. How do we create a platform for Indigenous youth to see themselves reflected in the city, rather than feel invisible and unvalued in the urban environment in which they live?
3. What program could provide Indigenous youth pathways to post-secondary education and career opportunities in the fields of architecture, landscape architecture and environmental conservation; fields currently underrepresented by Indigenous Peoples?

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4. How could Elder-led teachings on traditional land-based practices strengthen the connection to land and community and inform design and environmental stewardship?

The program was co-developed by four collaborators:

1. Elder Whabagoon, Anishinaabe, Lac Seul First Nation
2. Sheila Boudreau, Former Senior Landscape Architect with Toronto and Region Conservation Authority, now Senior Landscape Architect + Planner at EOR
3. Lucia Piccinni, Former Senior Program Manager, Bolton Camp, Education and Training, Toronto and Region Conservation Authority, now Program Director, Evergreen Brickworks
4. Liat Margolis, Master of Landscape Architecture Program Director, and Associate Dean of Research at the University of Toronto, Faculty of Architecture, Landscape and Design

Designed for high school students, ages 15 to 18, living in the Greater Toronto Area, the program interweaves three educational streams:

1. Cultural and spiritual teachings framed around Indigenous philosophies,
2. Environmental conservation and ecological restoration field work, and
3. Landscape and architecture design skills acquired through hands-on, site-design projects.

Elder Whabagoon reminds us:

"The land is calling for our youth to return, to recover their language and learn the old ways. The Elders are waiting for these youth to gift them with tobacco and ask for the teachings. Tobacco is a teaching our youth can easily miss, because instead of learning the protocol to engage with an Elder, they are taught that the answer is just a click away on the internet. They miss the beauty of learning about tobacco, as it was the first medicine Creator gave to the Indigenous Peoples. They miss the prayer that goes into that making of the tobacco tie, and miss the actual one-on-one teaching with the Elder. Nikibii Dawadinna Giigwag is listening to the youth, reconnecting them to the land, teaching them to have a relationship with water, and most importantly, bringing them back to the Elders."

Over the last 18 months, Nikibii Dawadinna Giigwag has become an official University of Toronto (UofT) Access program. The program is intended as a pathway to post-secondary education for under-represented communities, with partnerships between the Faculty of Architecture, Landscape, and Design (FALD) and the First Nations House (FNH), through employment and training opportunities at Bolton Camp, a site owned by Toronto and Region Conservation Authority (TRCA).

The inaugural 2018 program provided four Toronto high school youth and two Master of Landscape Architecture (MLA) students with summer employment and an opportunity to contribute to the revitalization of Bolton Camp, a 254-acre site located at the headwaters of the Humber River, one hour north of Toronto. Bolton Camp originally opened in 1922 and was owned and operated by Family Services Toronto as a Fresh Air Camp for mothers with small children, along with boys and girls from low income families in the City of Toronto. It closed in 1999 due to lack of funding. TRCA purchased the property in 2011, and since then staff have been working with municipal partners, school boards, service organizations, non-profits, community groups, youth and residents to create a vision for a renewed, inclusive public space.

Employed by TRCA, the youth were trained in health and safety and tool use, trail restoration, plant and insect surveys, tree planting, invasive species control and habitat protection. They were challenged to brainstorm design concepts to sustainably transform two existing cabin structures at Bolton Camp and provide Indigenous youth, Elders and community members with access to future teaching and gathering space.

1 VISIT TO KAYANASE KAHYONHÁKTA (LONGHOUSE) - SIX NATIONS **2** EAGLE FEATHER GIFTING CEREMONY **3** BOLTON CAMP CREEK
PHOTOS NIKIBII DAWADINNA GIIGWAG

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Elder Whabagoon shares her experience about the naming of the program:
"It was the youth, with an old-fashioned blackboard and chalk, who came up with the name for the program – Nikibii Dawadinna Giigwag means Flooded Valley Healing. Three Anishinaabe Elders assisted us with the translation. It is of the Manitoulin dialect. Words came and went on that board, but out of all the words on the blackboard that day 'Healing' never left the board. They spoke about the healing of the land, the healing of themselves and the healing of our sacred Nibi, our water. These youths spoke words from their heart about ways to heal through the land, through the water, and most importantly, through their heart. It is incredible to hear these words of hope."

The youth worked alongside MLA students and professional mentors at the FALD studios and were presented with a range of topics related to green infrastructure, sustainable architecture and Indigenous perspectives on design. They worked on a range of drawing and model-making techniques, and developed visual and verbal presentation skills. Indigenous and non-Indigenous architects and landscape architects volunteered their time to give lectures, participate in design critiques and lead tours throughout the city. A First Story tour of Toronto told the pre- and post-colonial history of the City of Toronto, and spurred discussions on the issues that have impacted Indigenous Peoples and communities.

Elder Whabagoon says:
"Most importantly, they are learning the truth in a good way – learning the old ways, and embracing the connection between the land, their heart and spirit. A weekly sharing circle provides a time for balance in their lives to share what weighs on them or what goodness is happening in their lives."

Following the inaugural six-week program in summer 2018, the youth completed surveys about the successes and shortcomings of the program. Based on this feedback, the 2019-2020 program expanded to a year-long calendar, with seven weeks of full-time summer employment plus part-time employment throughout the year for seven Indigenous youth and three MLA students.

Three of the four youth that participated in year one, have returned for year two – a testament to the success of the program so far. Our hope is that the program will foster intra-generational learning through a tightly knit network of alumni who could support each other throughout their lives and careers. Likewise, youth will have continual access to an extensive network of Elders, knowledge holders, professionals and academics. Most importantly, the program, designed for Indigenous youth, incorporates and renews ancestral knowledge that has been passed from one generation to the next.

Elder Whabagoon says:
"The ancestors had it right until we came along and changed it all. The Seven Grandfather Teachings guide us to lead the good life – Mino Bamaadiziwin. We are the ones who are to come back together again to walk the Sacred Way."

Moving forward and building on the schematic designs for the cabins and landscape at Bolton Camp, the youth and MLA crew leads will focus on the detail development and permit application under the guidance of two Indigenous architecture and landscape firms, Two Row Architect and Trophic Design, in collaboration with TRCA.

Workshops by administrative staff at the FALD and FNH will provide them with the information necessary to apply to post-secondary education. In Fall and Winter, the youth will work with an FNH recruitment officer to deliver presentations to high schools across Toronto and invite new students to join the program the following year, thus encouraging their community engagement and leadership.

Lessons Learned

Over the past 18 months, we, as co-creators of the program, have learned a lot from each other, as well as from the youth, the mentors, and the institutional context in which we each work. We wish to share some of the lessons learned thus far.

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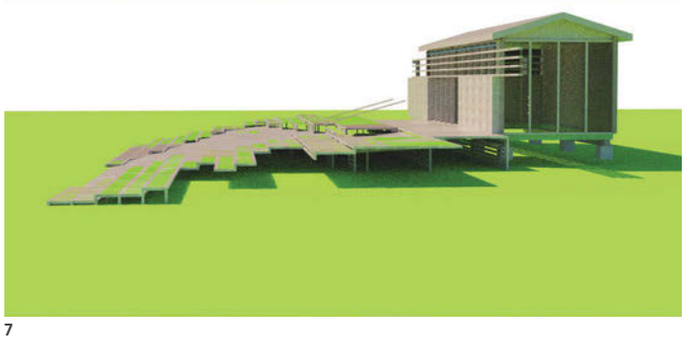
First and foremost, to authentically integrate Indigenous teachings, the curriculum must be equally developed and delivered by Elders and knowledge keepers, and foster a meaningful connection with the broader community. We are fortunate to have an Elder who is dedicated to this program. Our goal moving forward is to engage a wider range of First Nations, Inuit and Métis Elders and knowledge holders that represent the diversity of our youths' ancestry.

Second, there is a need to understand the barriers for Indigenous youth to enter post-secondary education. The collaborative, interdisciplinary and intensive nature of this program has allowed us to promote transformative changes necessary to overcome systemic barriers. These changes include addressing the general lack of understanding among educators and staff on Indigenous histories and culture, as well as providing sufficient resources, both financial and human, to make it possible for students to participate in the program, and support their sense of safety and identity.

"Given the opportunity, the youth are responding, and it is up to us to be there when they are ready."

Elder Whabagoon



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Third, one of the biggest challenges in building such a program is to first develop and then sustain the partnerships and long-term commitment in spite of changes to priorities, funding streams and individuals. Moreover, the time, sensitivity and self-learning needed to build trust with Elders, mentors, the youth and their families exceeds the rapid turnaround that we often expect, forgetting the ongoing history of colonization.

Overall, we found that Indigenous youth, who in many cases find themselves lost and invisible in the conventional education system, can gain insight, hope, confidence and enthusiasm to pursue post-secondary education, potentially in previously unfamiliar fields that focus on urban, environmental and community issues.

Elder Whabagoon describes this positive impact:
"The first four youth who applied to the program were the four youth that completed the six-week pilot program. Their dedication, courage and leadership earned them each eagle feathers, an honour that is bestowed on those who make a difference in their communities, their families and themselves. The parents of these individuals shared with us the changes that occurred after attending the program. For instance, Avery, recently spoke publicly and delivered a Land Acknowledgment for the David Suzuki Foundation, and Ella is working full time, doing her schooling online, and applying for an internship at the Royal Ontario Museum. Given the opportunity, the youth are responding, and it is up to us to be there when they are ready."

ACKNOWLEDGEMENTS:

This program is made possible through several grants including Climate Change and Innovation Bureau at Health Canada, Toronto Parks and Trees Foundation Every Tree Counts grant program, the United Nations Association in Canada Green Spaces program, and the Access Programs University Fund. The program is also supported through private donations and in-kind contributions of passionate and committed community of Indigenous and non-Indigenous allies.

4 YOUTH PRESENTING TO MENTORS AT FALD **5** VISIT TO KAYANASE GREENHOUSE
6 BOLTON CAMP EXISTING CABINS **7** CABIN RETROFIT DESIGN RENDERS
PHOTOS + IMAGES NIKIBII DAWADINNA GIIGWAG

1

ROBIN MCGINLEY + MARIE-PIERRE MCDONALD

BEYOND NATURAL RESOURCES

Cree culture and lands as an ecotourism opportunity

> FR_LP+ AU-DELÀ DES RESSOURCES NATURELLES : LE POTENTIEL ÉCOTOURISTIQUE DE LA CULTURE ET DES TERRES CRIES

THE CREE HAVE occupied northern Quebec for thousands of years and have experienced many upheavals through their history, especially when they began to trade fur with the Europeans at the beginning of the 17th century.

Cree way of life has always been connected to nature, in a relationship based on the search for harmony and balance. Land and water are marked with cultural, historical and religious significations that have existed and evolved for generations. The forest has a significant economic importance but it is also a crucial element to life and identity. The natural environment shapes the Cree lifestyle, skills and legends. Every element of the natural world – either alive or inanimate – is gifted with a spirit. Cree live in relation with those spirits.

Unfortunately, the Cree lands went through several extractive cycles over the last decades: furs, mining and timber.

Located between the 48th and 56th parallels in Boreal and Taiga ecozones, the Eeyou Istchee traditional territory (the Cree land) covers 400,000 km^2. There are 18,000 Cree living on the territory, with 16,000 residing in the nine Cree communities. The majority of the communities are located in the boreal forest, the world's largest forest, which is central to Canada's economy. According to Natural Resources Canada, Canada's boreal forest is around 270 million hectares of land with timber and non-timber products, mineral and energy resources, and hydroelectric potential of regional rivers.

In the 20th century, the timber industry in the region has particularly affected the Cree territory, with over 70,000 km^2 of forestry development and more than two-million cubic metres of wood harvested every year. Forestry and mining industries have thus capitalized on nature and landscapes, but also on Indigenous cultural heritage.

According to a 2014 Cree Nation Government document, a century later, "the Cree land users began raising concerns about the impact and scale that commercial forestry activities were having on their traplines and traditional activities." In order to protect their territory, traplines and traditional activities, the Cree political leaders have decided to fight against the forest industry and the Government of Quebec and Canada. After years of legal battles, "this matter was settled with the signing of the *Paix des Braves* Agreement in 2002. The Agreement established the Adapted Forestry Regime whose objectives are to provide a greater consideration for the Cree traditional way of life and sustainable development."

BALANCING CONSERVATION AND DEVELOPMENT IN EEYOU ISTCHEE

James Bay and Northern Quebec Agreement

In 1970, when the Government of Quebec announced the "project of the century" – the James Bay Hydroelectric Development Project – the Government wanted to exploit the hydroelectric potential of the James Bay territory. Once again, the Cree land used for hunting and fishing was about to be capitalized by flooding and diverting rivers and creating massive reservoirs of almost 2,815 km^2 (about the size of Luxembourg).

Joining forces with the Inuit of Northern Quebec, the Cree communities responded to the government project proposal by protesting on the basis of the impacts of the project upon their lands and way of life.

Following long negotiations and a court battle with the Quebec Government, both the provincial and federal governments finally recognized the ancestral character of the Cree and Inuit presence on the land. Thus, the James Bay and Northern Quebec Agreement (JBNQA) was signed in 1975.

The JBNQA allowed the Cree and the Inuit of northern Quebec to hold political, legal, administrative and economic tools in order to make decisions on their territory, most notably by establishing a land regime, dividing it into land categories (I, II and III) and defining harvesting rights for each of them. The agreement was the first modern treaty and a powerful tool that changed the lives of the Cree of Eeyou Istchee.

Creation of protected areas

In 2002, the Cree signed the "New Relationship Agreement" with the Government of Quebec, now mostly known as the *Paix des Braves*. This new agreement confirmed the Cree and Quebec positions with regard to wildlife reserves in the Nord-du-Québec region, while also stipulating that wildlife reserves located on Cree lands would have to be co-managed by Cree communities and the Government of Quebec.

Since 2003, the Cree Nation has been working on creating an interconnected network of conservation areas on Eeyou Istchee in order to safeguard the Cree way of life and sustain biodiversity. Since the last agreement, more lands have been protected from industrial development, improving the balance between conservation and development on the territory.

Development of a green economy in Eeyou Istchee

In 2011, the United Nation Environment Programme released the report *Towards a Green Economy* that "demonstrates that the greening of economies is not a constraint on growth, but rather a new engine of development, able to create decent jobs, reduce poverty and address major environmental challenges." Tourism has been identified as one of 10 economic sectors in the report.

1 CAMPGROUND ACCOMMODATION AT BAIE PÉNICOUANE, ALBANEL-MISTASSINI-AND-WACONICHI WILDLIFE RESERVE **2** FISHING TRIP, ALBANEL-MISTASSINI-AND-WACONICHI WILDLIFE RESERVE **3** AANISCHAAUKAMIKW CREE CULTURAL INSTITUTE, OUJE-BOUGOUMOU **4** TRADITIONAL TEEPEE CONSTRUCTION, EEYOU-ISTCHEE
PHOTOS 1 MATHIEU DUPUIS **2** NUUCHIMI WIINUU **3** MARIE-PIERRE MCDONALD **4** MATHIEU DUPUIS

2, 3, 4

5, 6

The promotion of ecotourism in protected areas on Indigenous lands is a strong trend in outdoor and adventure tourism, not only in Quebec but across Canada and abroad. This type of sustainable development allows local communities to offer various touristic activities while preserving and conserving their land. In turn, ecotourism generates positive economic impacts and may lower the need for more environmentally disruptive activities such as mining, forestry operations and the infrastructural development that comes with them.

Instead, Eeyou Istchee's natural environment and living Cree culture must now be seen as a significant opportunity for tourism development and an opportunity to help perpetuate traditional knowledge and intergenerational teaching and learning.

Created under the James Bay and Northern Quebec Agreement, the mission of the Cree Outfitting and Tourism Association (COTA) is to promote and develop Cree tourism in Eeyou Istchee. For several years, COTA has been working on developing a balanced approach to tourism, where economic activities and preservation of the natural environment go hand in hand for the benefit of the Cree Nation.

Towards a Green Economy notes: "Greening the growing tourism sector would strengthen its capacity to generate economic growth, jobs and development worldwide, while protecting the environment for future generations."

The case of the Albanel-Mistassini-and-Waconichi Wildlife Reserve (AMW)

The Albanel-Mistassini-and-Waconichi Wildlife Reserve is a good example of protection and enhancement of the territory within a green economy context in Eeyou Istchee. Located 15 kilometres north of Chibougamau, the AMW wildlife reserve is the largest in Quebec, covering an area of more than 16,000 km^2.

The reserve comprises numerous water streams. Most of the area is part of the Rupert and Eastmain rivers watersheds and includes the largest natural lake in Quebec, the Mistassini Lake with a total surface area of 2,335 km^2.

In April 2017, the management of the territory was finally given back to the Cree Nation of Mistissini via the Nibiischii Corporation, which has the mandate of consolidating and developing the activities of the Reserve, including the promotion of tourism through sustainable practices.

The area has long benefited from sport fishing, which was popular in the 1970s, particularly within the large wildlife reserve covering the Mistassini and Albanel lakes. However, now that the popularity of this activity is declining throughout Quebec, the Nibiischii Corporation is turning towards the ecotourism products that are currently in vogue and that are compatible with the Cree way of life.

Thus, considering the vastness of the territory under its jurisdiction and the many possibilities it offers for the people it represents, the Corporation has decided to put forth a clear plan borne out of community consensus that details a roadmap for the development and protection of the Wildlife Reserve in the short and long terms.

The importance of landscape architects in ecotourism projects

A multidisciplinary team of landscape architect, tourism specialists and biologists was built in order to assist the Nibiischii Corporation in developing and promoting various tourism products and experiences for the AMW Wildlife Reserve.

Landscape preservation is an important aspect to take into consideration when developing ecotourism. Landscape architects are able to take into consideration the cultural interactions with land and environment, which is an important aspect in the development of protected areas. Moreover, they are well suited to recommend ways in which landscaping can enhance the physical environment and boost tourism. Often forgotten in the tourism industry, landscape architects and biologists have played, and will continue to play, an important role in the development of sustainable tourism products for the AMW Reserve.

The plan, which will have come out by the time this article is published, will have resulted in a careful balancing act between making the most out the touristic potential of the AMW Wildlife Reserve and maximizing the economic impact for the community, while preserving the pristine ecosystems through innovation and the use of best practices.

See LP+ for full References

7

5 COMMUNITY MITCHUAP AND MAAMPT CULTURAL SITE, WASKAGANISH **6** NUUHCHIMI WIINUU, OUJE-BOUGOUMOU
7 WIINIPAAKW TOURS, WALRUS ISLAND, WEMINDJI
PHOTOS 5 MARIE-PIERRE MCDONALD **6, 7** MATHIEU DUPUIS

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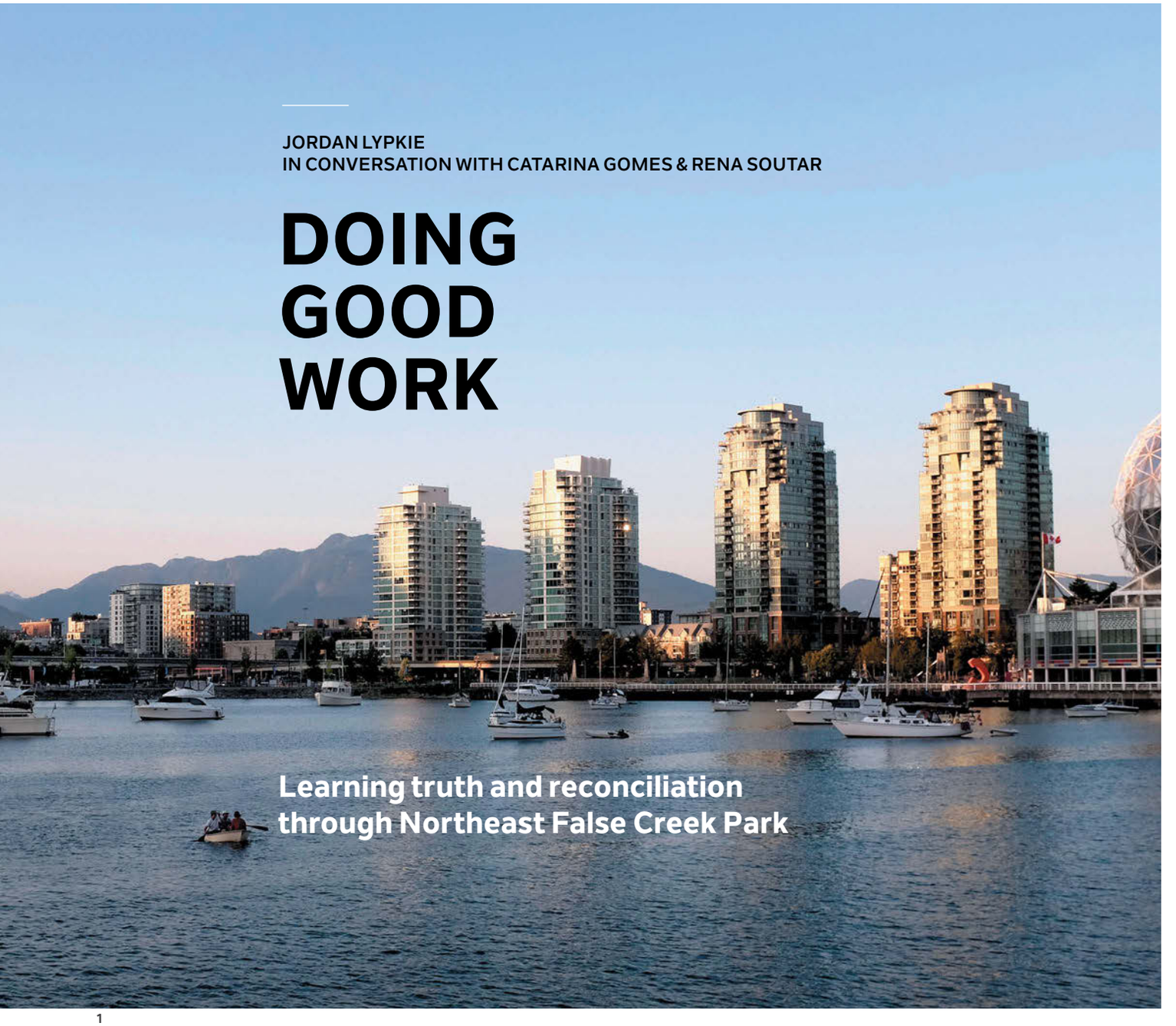
JORDAN LYPKIE
IN CONVERSATION WITH CATARINA GOMES & RENA SOUTAR

DOING GOOD WORK

Learning truth and reconciliation through Northeast False Creek Park



1

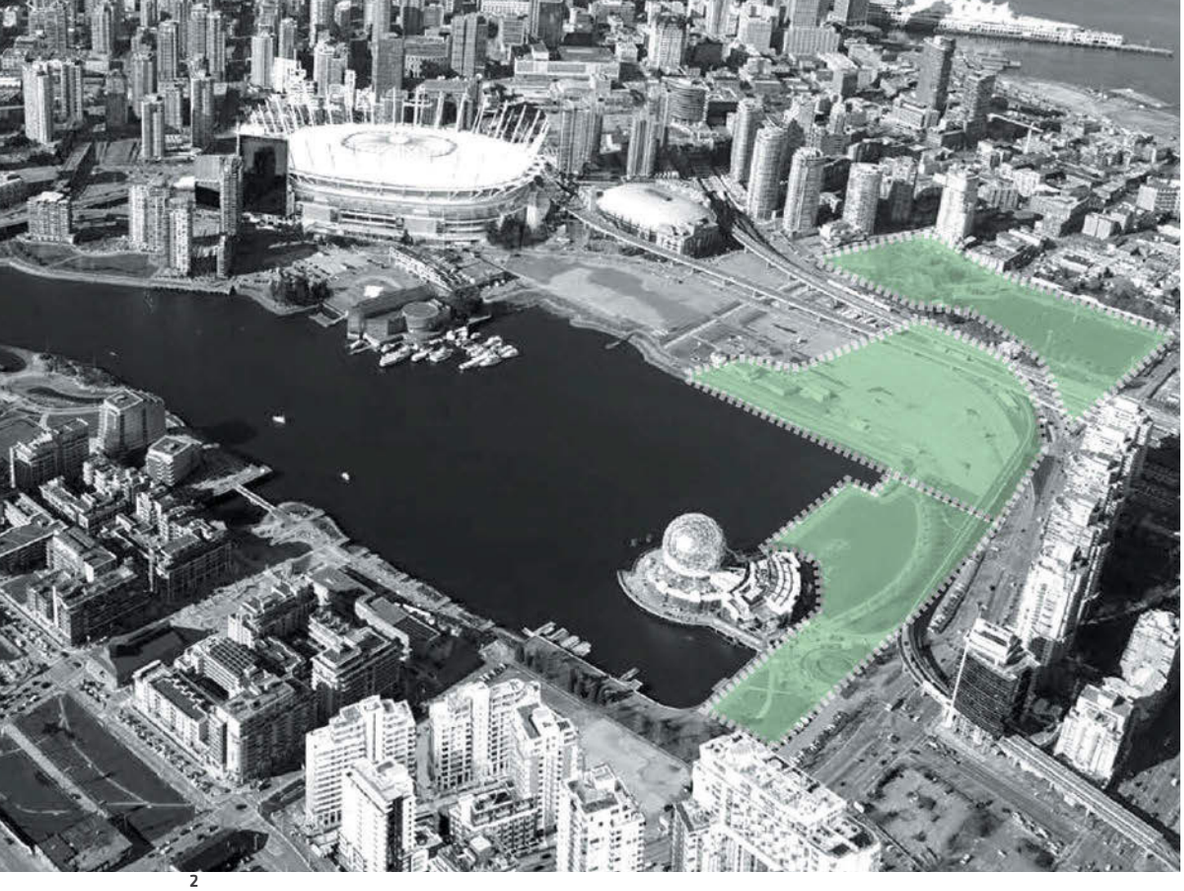
>FR_LP+ FAIRE DU BON TRAVAIL
APPRENDRE LA VÉRITÉ ET LA RÉCONCILIATION À TRAVERS LE PARC DE NORTHEAST FALSE CREEK

THE VANCOUVER PARK BOARD'S mission is to provide, preserve and advocate for parks and recreation services to benefit all people, communities and the environment. The Board oversees more than 230 parks on the unceded, ancestral territories of the Musqueam, Squamish and Tsleil-Waututh Nations. Formed in 1888 to manage Stanley Park, the Vancouver Park Board is the only elected board of its kind in Canada. Among the Board's first actions upon its establishment was to request the removal of Indigenous residents living on lands that had only recently come under their jurisdiction. Over the next 100 years, the network of parks would grow through the expropriation of Indigenous lands for the benefit of settlers while Indigenous peoples were moved to reserves along the City's periphery.

Today, the Park Board is examining this colonial history through engagement with the Indigenous peoples it has historically displaced and ignored. Part of this process has been informed by a colonial audit to understand the extent of harm that has been done. Other lines of inquiry are forward looking, including:

- explorations of ways that Indigenous history and presence on Park Board lands that had previously been subverted be made visible,
- opportunities for settler society to learn from local Indigenous relationships to land, and
- ways that the Park Board can undergo a process of decolonization.

1 NORTHEAST FALSE CREEK FROM THE WATER **2** A SITE DAMAGED BY INDUSTRY AND INFRASTRUCTURE **3** OPPORTUNITIES TO CONNECT WITH THE LAND ARE MISSING FROM THE CITY
PHOTOS 1, 3 JORDAN LYPKIE **2** VANCOUVER PARK BOARD/JAMES CORNER FIELD OPERATIONS



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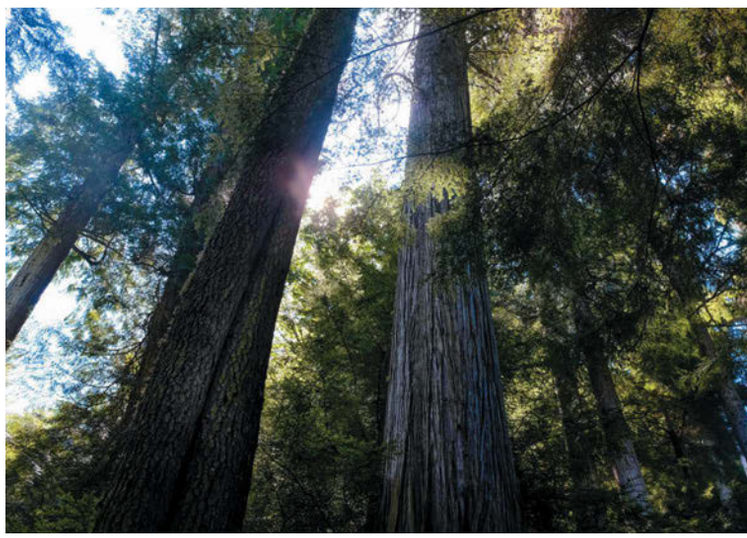
To many, the park did not feel particular to Vancouver and absent from the design was an acknowledgement of local First Nations or members of the surrounding communities.

Land acknowledgements have become common practice in Vancouver. It is included here not as a matter of course but as an opportunity to thread the implications of this acknowledgement throughout this article. While I have learned of the importance of acknowledging land in local Indigenous protocol, I am a second generation white settler living and working within these territories. I strive to make public the process of learning, beginning with the challenge of reckoning with my place here.

For these examinations and reflections to be meaningful they must take form through action, both at the organizational level through the park board but also on a personal level. The planning and development of a new major urban park in Northeast False Creek, the last remaining undeveloped waterfront in the downtown peninsula, is a damaged ground that offers opportunity for remediating past wrong doings.

In 2017, I attended presentations given by James Corner, principal of the park design consultant Field Operations. I was familiar with aspects of the project through my work as a consultant at a private landscape architecture firm working on the streetscape and urban design of the area and had participated in some meetings with both the design team and Park staff.

The presentation of the draft concept raised concerns for many in attendance; the park did not feel particular to Vancouver and absent from the design was an acknowledgement of local First Nations or members of the surrounding communities. Following the public response, the park design process was reconsidered. The engagement process was extended to allow for greater opportunities to hear further from the local Nations and community groups. Simultaneous to these developments, I began to reflect and question the practice of predominantly Eurocentric landscape architecture on Indigenous lands. Which perspectives were being privileged by landscape architects in placemaking, and for whose benefit?



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Around the same time, an opportunity to support the Northeast False Creek Park became available, for which I applied and was hired. Upon joining the team, I quickly discovered that the work around truth-telling and reconciliation had far to go, with many remaining challenges. The shared experiences of my colleagues were essential to understanding how I could best support these efforts. I learned from Rena Soutar, Reconciliation Planner, that it was best to approach the process with humility and to listen more than speak. This idea appeared embedded into the approach when my supervisor and Senior Planner Catarina Gomes spoke of the need for a "paradigm shift," moving from project timelines driving process to process informing the timeline, giving engagement the space it required. In this way Indigenous perspectives could be privileged by creating room for their voices to reverberate within the design. The first step in this process was for the team to reassess past approaches, as Rena had described.

Rena Soutar, Cha'an Dtut
Figuring out how to work with the Nations, how to consider the Nations, how to see our own colonial processes in all of that – once you start doing that work, what does it look like to plan a "brand new place"? I've chosen to take a decolonizing approach because I don't think that involving Indigenous people as a first step is the way to go. I think that first we need to look at what colonization looks like and how we are enacting that every day.

The team rethought past practices by working with the local Nations through meetings and workshops focused on building relationships to understand experiences and worldviews, rather than on creating designs and program diagrams. Principles were developed that reflected Indigenous connections to land and water, and a statement was crafted by Indigenous staff to communicate the necessity of this space to replenish and to learn from Indigenous cultures, as well as from each other. This approach was open and allowed honest reflection in order to learn from past mistakes.

It had become clear that good intentions were not enough. As an institution working with a consultant within a predominantly white settler society, our motivations needed to be questioned at each step through a different lens. While Canada is often conceived as multicultural, it is important to consider who had established, maintained and celebrated this designation. My supervisor clarified early the necessity of recognizing unconscious biases:

Catarina Gomes
One of the things that we came to understand as part of the Northeast False Creek project is that there is no such thing as a culturally neutral place. Any human activity is a cultural activity. So when it comes to designing a contemporary park, we were, in the first nine months, thinking that we were designing a pretty neutral ground where everyone would be welcome to come and participate. That is false.

A critical step in developing the new direction was the cultural translation of what was heard. In the original concept design process, staff had connected with the local Nations and Urban Indigenous groups, but in being incorporated into the work the gathered input had been misinterpreted.

Catarina
What became interesting at that pivot point of realizing what you were doing is not really reflective of what you have heard, was realizing that the words we have been using had different definitions. For example, water and being connected to water from our perspective back then was to be able to view an expanse of water, to walk or bike along it. And then we realized through conversation with Rena that being close to water means being so close that you can touch it. You can practice your culture. It's a living shoreline.

Rena
The waterfront piece is really key for me. Conceptually, I got it when they started redesigning the ribbon path. I couldn't place my finger on why but it bugged me that they had a ribbon at the waterfront as a path. They designed something that would get you through and past. And they redesigned to get you something that would draw you down and let you be still. This to me was just a completely different direction to go in and counter to a lot of what is in Vancouver.

Through the extended engagement, these reflections began to shape a more sensitive approach. With the confirmation of principles and an understanding that staff were doing something different, the team was tested to envision through drawing. In meetings with local Indigenous knowledge holders and experts, the emerging design approaches were shared, laid out on the table. The drawings were considered, but greater importance was given to the cumulative effects of experience, and of community as a way of being and knowing.


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Rena

To actually get on that land and really understand the history that's there and to do that through material culture, and to feel it, have it under your feet and know that you are standing on ancestral territory, is really groundbreaking for me. It helped me understand more fully how far away from my own ancestral territory I am, and also figure out how I can connect to this place.

Staff heard that so often, input was sought, collected, and consumed, but when it came down to construction, lost to the colonial process. The interest in the room was in whether we could carry through with it. Trust had been gained in mutual respect, but "we" (now referred to in collaboration) had to take the difficult step towards ensuring that the work was not lost in the colonial processes of the Park Board as an institution..

Rena

There is a fundamental problem: how do we connect with history and the local Nations and also carry on functioning in our usual colonial way where we have to deliver on projects? We have budgets and timelines, we have all of these things, and how does that even work? We are grappling with that every day. I don't have any answers except to say that you have to try.

Design had again emerged as a process of questioning, of making mistakes and considering not just the product but the means of making it real. In acknowledging the land, our work continues to engage and look for ways to relate to the experience of Indigenous peoples, but also to create space and opportunity to test out what that actually means. Park Board staff remain committed in this process of "doing good work": opening ourselves to learn through the problems without presenting solutions, in Northeast False Creek but also in park spaces across Musqueam, Squamish, and Tsleil-Waututh territories. By looking to the land and the people, all while examining our assumptions; we are finding our own sense of place.

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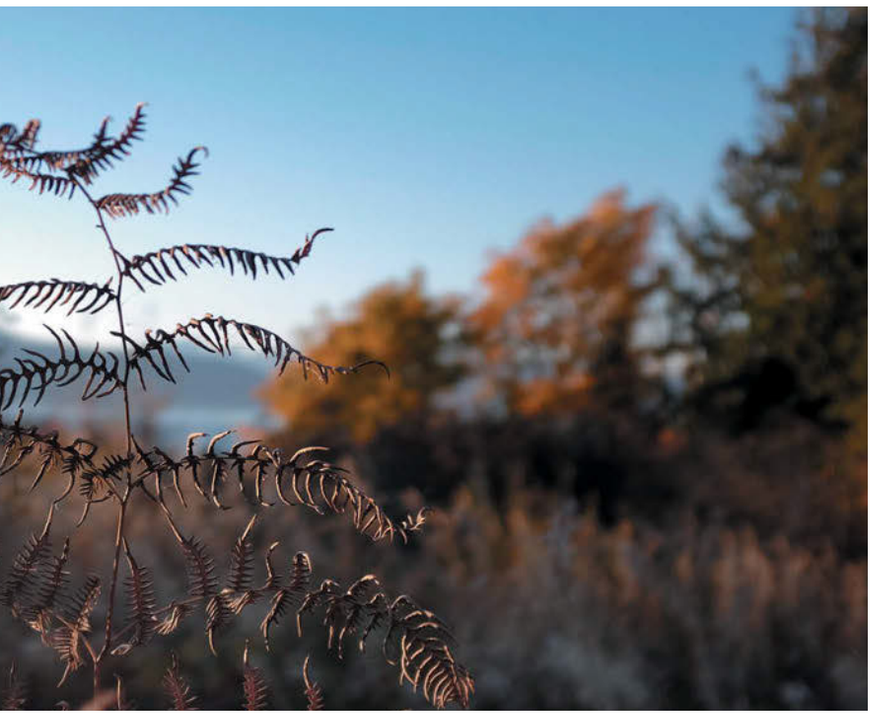


There is a fundamental problem: how do we connect with history and the local Nations and also carry on functioning in our usual colonial way where we have to deliver on projects?

4 LEARNING ON THE LAND AT MUSQUEAM **5** CONSIDER ALL LIFE, AND WHO HAS OCCUPIED PLACE SINCE TIME IMMEMORIAL
6 BE HUMBLE, AND LISTEN MORE THAN SPEAK
PHOTOS 4,6 CATARINA GOMES **5** JORDAN LYPKIE

PETER JACOBS

PARTNERSHIPS WITH INDIGENOUS PEOPLE AND THE LAND

1

> FR_LP+ LES PARTENARIATS AVEC LES PEUPLES AUTOCHTONES ET LA TERRE

TYPICALLY, LANDSCAPE ARCHITECTS contribute to the quality of life by listening carefully to their client's needs and then providing thoughtful design solutions that address those needs. When, however, the client is of another culture, the listening process may require us to understand different values and social dynamics than those with which we are most familiar. This is particularly so with respect to our relationship to First Nations.

Yet, design services are only one of a number of interfaces that landscape architects can establish with Indigenous communities, particularly in relation to their social and environmental health. Landscape and town planning, resource mapping and management, and the social and environmental evaluation of development are others. For landscape architecture to play an active and constructive role in support of reconciliation with First Nations, we need the support of enlightened policy frameworks and a variety of formats that support our dialogue with them. The James Bay and Northern Quebec Agreement is one such example.

The genesis of the James Bay and Northern Quebec Agreement (1975), the first modern Canadian Land Claims agreement, was a product of the desire of the Government of Quebec to develop hydroelectric resources in the northern reaches of the Province and the equally strong desire of the Cree and Inuit nations to protect their cultures and traditional practices across the same area. Two years of negotiations, mandated by the Court, resulted in an agreement between the parties that established, amongst many other items, two environmental and social impact regimes. The Kativik Environmental Quality Commission operates north of the 55th parallel, while the Cree committees operates below the 55th parallel.

The Kativik Environmental Quality Commission (KEQC)* emerged 40 years ago as part of the James Bay and Northern Quebec Agreement (JBNQA). The Agreement between the Government of Quebec and the Inuit and Cree nations of northern Quebec reflected the concerns of those most directly affected by the social and environmental impacts of an immense hydro-electric project designed to deliver energy from the north to the urban populations and industries in the south.

The mandate, structure, and format of the Commission that resulted from the Agreement is rather unique in at least two respects. First, the Commission is composed of an equal number of Inuit (the Cree have a different but equally strong regime of their own) and southern experts, and although the Chair is selected by the Government of Quebec they must be approved by the Inuit party. Second, the Commission has the authority to decide whether or not a development project can be permitted, and if so under what conditions. Cultural parity and the ability to decide on the progress of development projects in Nunavik are both particularly appropriate to supporting the concept of self-government related to First Nations. That this structure was conceived 40 years ago reflects the strongly progressive and culturally sensitive thinking at the time.

As Chair of the Kativik Environmental Quality Commission from 1979 to 2015, I, together with my colleagues, conducted public hearings in northern villages, reviewed scientific and technical data related to proposed development projects, and reconciled these data with the traditional knowledge of the Inuit residents of Nunavik. It required us to understand the core values of an Indigenous culture as well as acquire an appreciation of the northern landscape, its vast scale, numerous resources and almost indescribable beauty.

The members of the Commission operated from two different knowledge systems and sets of social values. From the very beginning, the Commission adopted a decision-making approach that emphasized arriving at a consensus, very much a part of traditional Inuit governance, rather than adopting southern voting procedures. Traditional knowledge and storytelling were accorded equal weight with the science and technology used to support project proposals.

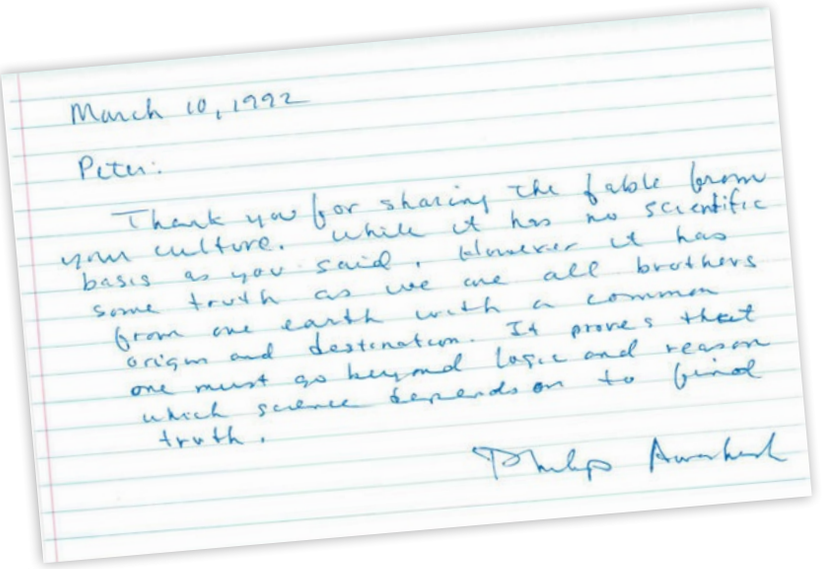
The Commission became comfortable reconciling both systems of knowledge and both value systems, although it took time and patience to do so. An example might help illustrate the two perspectives. During a public hearing of a mining proposal, facts and figures were used to describe the economic and social benefits that would accrue locally and in the Nunavik region should the project be allowed to proceed. After a lengthy presentation, one of the women in the room exclaimed, "They are asking us to allow them to take our rocks away to another land!" She was not so concerned with economic benefits as she was with the integrity of her environment. Learning to balance these two perspectives is a very real challenge.

But what has this to do with the theory and practice of landscape architecture? Or, for that matter, the thorny task of reconciliation of two cultural histories, knowledge systems, and core values? Let me venture a few short comments and observations.

Professionally, 1,500 Canadian landscape architects represent a very small community. While the vast majority of our work centres on the provision of traditional planning and design services, we have been at the forefront of numerous innovations that have expanded this field to include community participation, environmental mapping, environmental impact evaluation, and sustainable development strategies, to mention only a few. While we do not dominate any of these fields, we are consistently increasing their application, particularly within the communities where we work.

Reaching out to partner with First Nations is a natural extension of our expanding field of practice, and I believe we are well-suited to doing so. We listen well, we are skilled at synthesizing disparate information, and we are both sensitive to and committed to the stewardship of the land. These skills are essential to finding appropriate ways to support First Nations to live and prosper in their respective homelands.

Canada is justly proud of our cultural diversity. The experience of working with diverse cultural communities is enriching and potentially of very real service to those with whom we form partnerships. Landscape architects have much to learn from the Indigenous sense of landscape as a living "homeland," as a place of dwelling that warrants our continuing care. We have survived through our ability to innovate and imagine new ideas and pathways to supporting our activities we can share our skills and perspective to help and to learn from others as well.


March 10, 1992

Peter:

Thank you for sharing the fable from your culture. While it has no scientific basis as you said, however it has some truth as we are all brothers from one earth with a common origin and destination. It proves that one must go beyond logic and reason which science depends on to find truth.

Philip Awashish

2

3

Peter Jacobs has been active with the Zuni Nation in New Mexico, the Inuit in Nunavik, and in the Lancaster Sound region of Arctic Canada. He is Professeur Emerite, Faculte de l'Amenagement, Université de Montréal, and Past President of the CSLA.

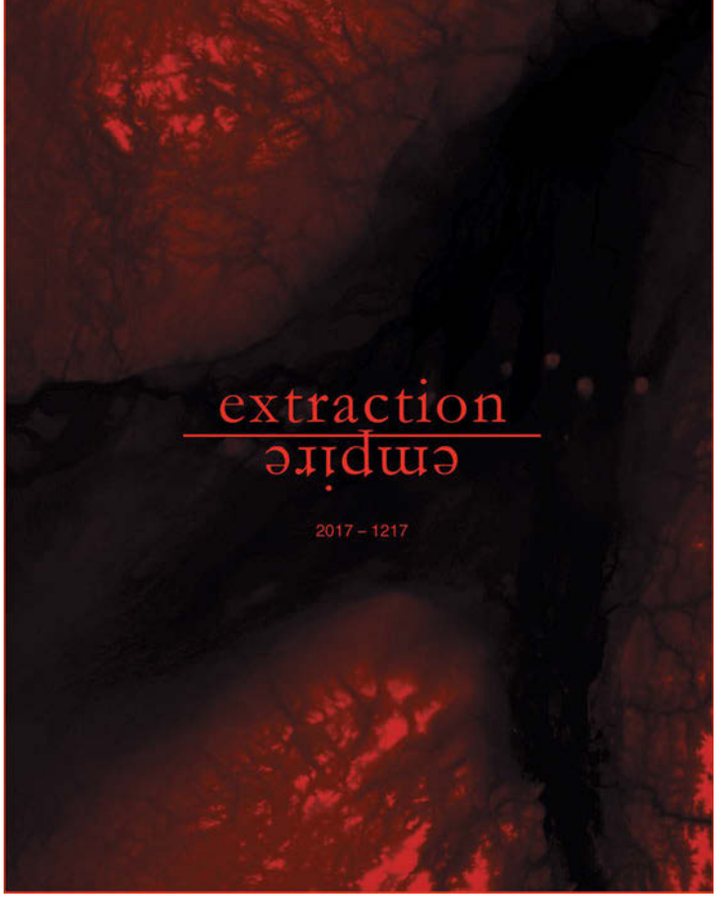
REFERENCES

• *Nunavik – A homeland in transition 1979 – 2009* is available on the Commissions' Web site www.keqc-cqek.ca. This report and others that followed provide an overview of the work of the KEQC.

1 ULITTANIUJALIK, THE SECOND LARGEST NATIONAL PARK IN QUEBEC. PYRAMID PEAK OVERLOOKS THE SHORELINE OF THE GEORGE RIVER, USED BY BOTH THE INUIT AND NASKAPI AS A HISTORIC GATEWAY FROM THE INTERIOR OF NUNAVIK TO THE COASTLINE OF HUDSON BAY. **2** DURING ONE OF MANY PUBLIC HEARINGS CONDUCTED BY THE KATIVIK ENVIRONMENTAL QUALITY COMMISSION, THIS HAND WRITTEN NOTE WAS HANDED TO ME BY PHILIP AWASHISH, A DISTINGUISHED INDIGENOUS LEADER AND ADVOCATE FOR THE CREE NATION IN QUEBEC. IT EXPRESSES HIS BELIEF IN THE MULTIPLE PATHS AVAILABLE TO DISCOVERING THE "TRUTH" OF THE POSSIBLE IMPACTS OF PROJECT DEVELOPMENT ON THE INUIT AND CREE HOMELAND. **3** CHIEF BILLY DIAMOND OF THE GRAND COUNCIL OF THE CREE OFFERED ME THIS DREAMCATCHER DURING THE GREAT WHALE HYDRO-QUEBEC PUBLIC HEARINGS HELD TO ASSESS THE ENVIRONMENTAL AND SOCIAL IMPACTS OF A HUGE PROPOSED HYDRO-ELECTRIC DAM THAT WAS ULTIMATELY REJECTED. MANY YEARS LATER THIS SAME SITE BECAME THE LARGEST NATIONAL PARK IN QUEBEC, TURSUJUQ NATIONAL PARK, AT THE JUNCTURE OF JAMES BAY AND HUDSON BAY.
PHOTOS 1 PARCS NUNAVIK PARKS **2** PETER JACOBS **3** HYDRO QUEBEC

CRITIQUE

VINCENT ASSELIN



Extraction Empire
Undermining the Systems, States and Scales of Canada's Global Resource Empire – 2017-1217
Editor: Pierre Bélanger
MIT Press
Paperback; 800 pages

> FR_LP+ CRITIQUE :
EXTRACTION EMPIRE

THIS PUBLICATION IS edited by Pierre Bélanger from Harvard University, a well-known landscape architect and professor who has many publications under his name. This is a gigantic book, 800 pages exactly. The book scrutinizes, among other things, the Canadian culture of extraction using various means such as essays, interviews, archival material and numerous graphics and charts of great interest. This collection of writings follows the 2017 Venice Biennale, and was a recipient of CSLA's Awards of Excellence in Communication in 2017.

The book is neither a history of extraction nor a chronological account of events and it's definitely not a coffee table book. Quite the opposite! Using various medium, essays, interviews and articles, it offers the perspective of the various authors and contributors on many facts we take for granted in Canada's history and development, on how we took root in this immense country. There is a common *fil d'Ariane* in this book, it gives new light on our relation to the Indigenous cultures of Canada and how this development was essentially done by moving them out of a land, or at least with very little considerations of their presence, and land that was theirs for more than a thousand years prior to the "discovery" by Europeans.

In the context of Truth and Reconciliation these articles challenge us on many accounts. The article on "Decolonisation of Planning" (Pierre Bélanger, Christopher Alton, Nina-Marie Lister) that focusses on the history of planning in Canada, the impact of surveying and developing the land is a shocking new perspective on what was historically presented in a very different way. Like most of the content of this book, it is often a new perspective on how we established ourselves on the land as well as our relationship or impact on Indigenous People. It becomes urgent to review and discuss these findings. In order to talk about reconciliation, we first need to recognize what was done. This is a good beginning, because things are never as simple as they appear.

Some might oppose these views, but as it has been the case in the last several years, it appears that there is an alternative perception that needs to be reconciled. It is clear that we need to urgently recognize what was done if we want to move forward in a harmonious way with Indigenous People in Canada. This is not only true in Canada but also elsewhere in the world for that matter.

Although the book is rich in facts with a lot of very interesting charts and chronological development tables, it does not attempt to offer any solution on how to move forward. The next step is the responsibility of all of us. It appears urgent for all the professions related to land development to discuss these findings and see how we can move forward. It appears also urgent to integrate these findings in modern teaching to planners, architects, landscape architects and engineers, to name a few. It is time to enrich our understanding of how this nation was developed, the impact on the environment but also on the Indigenous people who are also founding members of Canada, and together we can build a better tomorrow.

This book was not what I was expecting: it took me off guard and that is excellent. Presented in various modes, interviews, articles, or essays, it has the great interest of inviting readers to question their understanding on how this country was developed. It raises many questions and does not give readers all the answers, far from it... The book provides additional building blocks in the reconstruction or new beginning that needs to follow the Truth and Reconciliation undertaking.

RECONCILIATION – THE JOURNEY IS JUST BEGINNING

GRANT FAHLGREN

VANCOUVER WAS A fitting venue for the 2019 Congress as it represents a microcosm of the numerous and complex challenges faced in reconciliation. The three host nations on whose traditional territory Vancouver is located, the Musqueam, Squamish and Tsleil-Waututh, were barred from practicing their traditions, faced untold suffering within the residential school system and witnessed immense changes to their territory.

Trails that once linked village sites today are streets bearing the names of settlers. Dozens of streams that teemed with salmon have been lost to development. A pair of mountains representing important oral histories have been renamed by colonial settlers from "the sisters" to "the lions," the symbol of England.

As Vancouver expanded and prospered, many members of the growing urban indigenous population were left behind and suffered devastating socio-economic inequality. Today, this inequality continues as Indigenous people constitute just 2 per cent of the overall population and yet make up 39 per cent of the city's homeless population.

In spite of Vancouver's colonial history, the conscious erasure of indigenous presence, the destruction of important ecosystems and the socio-economic destitution of Indigenous populations, Vancouver is a place where meaningful action on reconciliation is underway. Great efforts are being made to recognize Indigenous history and build relationships in which Indigenous voices will play a role in shaping the city moving forward.

Learning this story has opened new perspectives on Vancouver, revealing truths hidden below a superficial view of the city as it is today. Each territory across Canada has its own history of colonialism, often a history that is not widely known.

It is important that Canadian landscape architects understand the injustices experienced by First Nations. These stories, shared in the Truth and Reconciliation Commission Final Report, are important foundational knowledge. For landscape architects involved in shaping place, it is also essential to the process of reconciliation to learn indigenous histories particular to the territory in which they practice.

Articles within this issue show that across this vast country efforts are underway to create spaces for dialogue both through the design of the public realm and the development of policies that create opportunities for reconciliation.

While reconciliation is of an urgent nature it is important to understand that relationships do not heal at the same rate for all people – patience and steadfastness are required of us on this journey. Justice Murray Sinclair, Chair of the Truth and Reconciliation Commission of Canada, when speaking to the Senate Standing Committee on Aboriginal Peoples on September 28, 2010, said, "The road we travel is equal in importance to the destination we seek. There are no shortcuts. When it comes to truth and reconciliation, we are all forced to go the distance."

While this marks the end of this issue of *Landscapes I Paysages*, it is far from the end of the journey for the CSLA and its members on the path of reconciliation. The CSLA Reconciliation Advisory Committee recognizes this and through the commitments made within the CSLA National Statement on Reconciliation and the RAC Action Plan has a vision and plan to address them.

The RAC is only a small group of practitioners assisting the CSLA and its members in these early stages by developing policies and actions to initiate dialogue within the profession. It is ultimately the responsibility of all practitioners in Canada to take up this cause in their own work as a fundamental aspect of the practice of landscape architecture in Canada.

THREE WELCOME GATEWAYS, ENTITLED "PEOPLE AMONGST THE PEOPLE" BY MUSQUEAM ARTIST SUSAN POINT, WERE ERECTED AT STANLEY PARK IN 2008. PRIOR TO THESE NEW SCULPTURES, THE AREA OF STANLEY PARK KNOWN AS BROCKTON POINT FEATURED TOTEM POLES FROM SEVERAL FIRST NATIONS IN BC BUT HAD LACKED ANY REPRESENTATION OF THE THREE FIRST NATIONS WHOSE TRADITIONAL TERRITORY STANLEY PARK IS WITHIN.
PHOTO GRANT FAHLGREN

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