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IN CANADA

L'ARCHITECTURE
DE PAYSAGE
AU CANADA

Summer | Été 2017
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ONLINE | EN LIGNE

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Jane Margolis, writing in LAM

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FR_
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MY KIND OF MESS | ANDREW ROBERTSON
A POST-INDUSTRIAL LANDSCAPE DISPLAYING SLOW DECAY: RAW,
UNFILTERED, HONEST. NATURE BEGINS ITS GRADUAL RE-OCCUPANCY
AND AT THE SAME TIME, THE HUMAN VISITORS COME, THE GRAFFITI
ARTISTS, THE VANDALS. DERELICTION AND RENEWAL. |

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DÉGRADATION : CRU, SANS FARDS, HONNÈTE. LA NATURE REPREND
GRADUELLEMENT SES DROITS ET DANS LE MÊME TEMPS, LES VISITEURS
HUMAINS ARRIVENT AVEC LES GRAFFITEURS ET LE VANDALISME.

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propositions d'articles.



ANDREW ROBERTSON
GUEST EDITOR,
RÉDACTEUR INVITÉ

RAW, MESSY + UNFILTERED

EN_

LANDSCAPE ARCHITECTURE lies at the intersection of nature and culture. Conventionally, the practice infuses outdoor spaces with physical order, program, meaning and resolution. Its planning and design processes are often orderly; its products coherent and explicable. Yet both nature and culture, in form and expression, are inherently messy: unresolved, dynamic, ambiguous and unpredictable. In an age of environmental and communal fragmentation and disassociation, it is more important than ever to connect to the ecosystems and communities in which we live. Messiness is an expression of place, of the unique natural and social forces that created and continuously shape it. Messiness stands against the homogenizing and dislocating effects of globalization, standardization and hyper-rationality.

Robert Smithson in *Frederick Law Olmsted and the Dialectical Landscape* (1973) argues that the most powerful landscape projects are “never finished; they remain carriers of the unexpected and of contradiction on all levels of human activity, be it social, political, or natural.” Messy landscapes are carriers of the unexpected and of the contradictory. They disrupt our perceptions and our paradigms. They provide us with avenues to enter into a more resonant and meaningful relationship with our communities and the natural world around us. They compel us to get some mud on our shoes.

**MESSY LANDSCAPES
ARE CARRIERS OF THE
UNEXPECTED AND THE
CONTRADICTORY...
THEY COMPEL US TO
GET SOME MUD ON
OUR SHOES.**

**LES PAYSAGES
DÉSORDONNÉES
SONT PORTEURS DE
SURPRISES ET DE
CONTRADICTIONS...
ILS NOUS OBLIGENT
À SALIR UN PEU NOS
CHAUSSURES.**

CRU, DÉSORDONNÉ + NON FILTRÉ

FR_

L'ARCHITECTURE DU paysage se situe à l'intersection de la nature et de la culture. Classiquement, la pratique infuse des espaces extérieurs avec un ordre physique, un programme, une signification et une résolution. Ses démarches de planification et de conception sont souvent ordonnées alors que ses produits sont cohérents et explicables. Pourtant, la nature et la culture, dans la forme et l'expression, sont fondamentalement « désordonnées » - non résolus, dynamiques, ambigus et imprévisibles. À l'ère de la fragmentation et de la désolidarisation de l'environnement et de la collectivité, il est plus important que jamais de se connecter aux écosystèmes et aux communautés dans lesquelles nous vivons. Le désordre est une expression du lieu, des forces naturelles et sociales uniques qui l'ont créé et le façonnent sans discontinuer. Le désordre se dresse contre les effets homogénéisants et perturbateurs de la mondialisation, de la normalisation et de l'hyper-rationalité.

Dans son livre *Frederick Law Olmsted and the Dialectical Landscape* (1973), Robert Smithson soutient que les plus puissants projets de paysage ne sont « jamais finis, ils restent porteurs d'inattendu et de contradiction à tous les niveaux de l'activité humaine, qu'elle soit sociale, politique ou naturelle. » Les paysages désordonnés sont porteurs de surprises et de contradictions. Ils perturbent nos perceptions et nos paradigmes. Ils nous fournissent des pistes pour entrer dans une relation plus résonnante et significative avec nos communautés et le monde naturel qui nous entoure. Ils nous obligent à salir un peu nos chaussures.

a.robertson@islengineering.com

OUR COLLABORATORS GET MESSY...

NOS COLLABORATEURS DANS LE DÉSORDRE...

**ANDREW ROBERTSON**

BCSLA, CSLA, is drawn to "those typically fenced off and forgotten sites of cracked concrete, broken windows, a parade of rust. Nature slowly begins its re-occupancy and then the human visitors come - graffiti artists, vandals, those seeking makeshift shelter. It's a messy scene of both dereliction and renewal." Andrew, a member of LP's Editorial Board, is the British Columbia Manager of Landscape Architecture at ISL Engineering and Land Services. a.robertson@islengineering.com

**JOAN IVERSON NASSAUER**

FASLA, is Professor of Landscape Architecture in the School of Natural Resources and Environment, University of Michigan. She develops ecological design proposals and investigates how human experience is affected by and can sustain environmentally beneficial landscape patterns (page 20). Currently, she is working on green infrastructure for Detroit neighborhoods. She is co-editor in chief of *Landscape and Urban Planning*. nassauer@umich.edu

**CAROLINE LAVOIE**

teaches landscape design theory and representation at Utah State University, where she has inhabited the same (messy!) office for 20 years. "My office landscape is covered in almost geologic layers of papers, surrounded by mountains of books, student projects, paintings, drawings, models, mobiles, even hats, and then the fabulous view of the real mountains outside my window." Learn her "messy" drawing techniques on page 34. caroline.lavoie@usu.edu



RICHARD DESLYS

LYNE LEGAULT

AAPQ, AAPC et LEED v4, professionnelle humaniste ayant su intégrer le meilleur de ses deux formations en arts visuels et en paysage. Forte en idéation et curieuse pour l'écologie, elle a confirmé sa passion pour les espaces culturels ici. Voir page 23 et aussi foodscaping (aménagement comestible), page 25.

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**GLEN MANNING**

CSLA, GRP, lived and worked in Botswana between 1995 and 1997, where he cultivated his appreciation for the unruly side of design (and fresh chicken.) See "A Fine Mess" on page 26. Today Glen is the managing principal and one of the creative leads at HTFC Planning & Design. g.manning@htfc.mb.ca

**KEVIN FRASER**

is in his final semester of the Master of Urban and Environmental Planning program at the University of Virginia in Charlottesville, where he is a member of Tim Beatley's Biophilic Cities team. Raised among the forests and lakes of Northeastern Ontario, he is now at home in the biophilic neighbourhoods of Vancouver. See page 31. kf2ct@virginia.edu

**NICK PAGE**

has a favourite messy place. It is the narrow band of Sitka spruce forest just before you emerge into the rocky shoreline that defines the west coast of Vancouver Island. Nick, however, is in the city most days, working as a professional biologist for the Vancouver Park Board. See his story page 51. nick.page@vancouver.ca

**ROBERT CORRY**

is an associate professor of landscape architecture at the University of Guelph, who teaches students to incorporate landscape ecology into analysis and design. His research exhibits the power of landscape measurement and ecological informatics to encourage such sustainable techniques as complex landform grading (page 43): no "homo the homogenizer" here! rcorry@uoguelph.ca uoguelph.ca/~rcorry

**COREY DAWSON**

spends considerable time in the wildly messy environs of *rare* Charitable Research Reserve along the Grand River, where he loves the exposed bedrock and cliff faces. He recently established Dawson's Outdoor Spaces in Cambridge, Ontario, where he can indulge his keen interest in design and intriguing landform grading. Check out the Messy Landforms on page 43.

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**GARETH LOVERIDGE**

is a Project Manager and Designer at Swift Company in Seattle, the city where he has lived since graduating from the University of Manitoba in 2000. He is a huge fan of recycled treasures: see Waste-less in Seattle, page 47.

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**DOUG CARLYLE**

is a principal at Dialog who is fascinated by the complexity of the modern city. For over 30 years, he has been inspired by the ideas of Jane Jacobs and the joys of creating multi-dimensional urban places, through "Messiness by Intention," page 54.

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13 VOLUNTEER WRITERS SHARE THEIR MESSY RUMINATIONS

NOS AUTEURS BÉNÉVOLES PARTAGENT LEURS RUMINATIONS ANARCHIQUES

**MARY ANNE YOUNG**

OALA, CSLA is a landscape architect and terrestrial ecologist with Dougan & Associates Ecological Consulting & Design in Guelph, Ontario. She is particularly fond of ecological restoration, native plants, turtles and outdoor adventures of all kinds. See page 40.

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**DIETMAR STRAUB**

creates gardens that are, he says, "platforms for the post-boom generation in search of moments of happiness." The happiness can lie in the creation, from tree-pit construction to digging Winnipeg clay. Dietmar is a professor at the University of Manitoba. See his photo on our cover, a detail from Maria's Prairie Summit Challenge, an extremely low budget project for a Winnipeg Montessori school that is "a statement against the manicured."

dietmar.straub@umanitoba.ca

MESSY MOMENTS & PLACES OUR AUTHORS LOVE

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1 DOUG CARLYLE AT WORK



2 CAROLINE LAVOIE'S OFFICE: GEOLOGIC LAYERS OF PAPER



3 GLEN MANNING IN BOTSWANA



4 DETAIL: MARIA'S PRAIRIE SUMMIT CHALLENGE



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PROLOGUE

02/ KUDOS TO THE AVANT GARDENER!

WITH ANNA THURMAYR

EN IN JANUARY 2017, when Professor Dietmar Straub was awarded the University of Manitoba's premier award recognizing outstanding community involvement by a member of the university, LP asked his LA partner (and wife) Anna Thurmayr to comment on their first decade in Canada.

"Dietmar and I have lived in many different places, and I have seen him plant a large variety of gardens, but ten years ago, he asked a simple question, and I was lost for words: 'How can we cultivate a garden in Winnipeg, Manitoba?' We had recently transplanted ourselves from Germany to Canada, settling in a place without understanding its local conditions, without knowing how the wind blows. Yet today, Dietmar considers himself a German-Canadian hybrid who is passionate about soccer, likes to eat sauerkraut and sausages and sometimes dreams in English." And yes, he has created gardens...gardens, he says, that are "platforms for the post-boom generation in search of moments of happiness."

There have been so many concepts – Fairy Lawn, Instant Garden, Folly Forest, Snow Academy, Maria's Prairie Summit Challenge, Aurora Theatre, and Sumac Garden – and so many volunteers, involved in tree-pit construction and asphalt painting, digging in Winnipeg clay, compacting Manitoba limestone, hammering stones, bricks, logs and asphalt and using brushes and paint rollers. For Dietmar, says Anna, "these projects are hatcheries for ideas or field tests where he combines theory and practice, science and poetry in a creative and playful manner. Because the gap separating academia from professional practice has always bothered him, his approach negates the traditional role division of designer, client and builder, and instead, stresses mutual learning."

Professor Straub's work has received acclaim at the national and international level. Straub even stays in contact with the communities after construction work is done, "since both trees and people need time and attention to grow."

> For more details on the Dr. and Mrs. D.R. Campbell Outreach Award: bit.ly/DietmarStraub
dietmar.straub@umanitoba.ca



DIETMAR STRAUB, BRICOLEUR, + FRIENDS



03/ CONCOURS DE SERVIETTES DE TABLE

AVEC CAROLINE LAVOIE

EN_LP+ > THE COCKTAIL NAPKIN CONTEST

FR_ Un dessin qui transmet l'énergie de Grand Central Station sur une serviette de table? Oui – et une serviette primée en plus! Caroline Lavoie, l'auteure de « Je suis l'espace où je suis... » dans ce numéro (page 34), a terminé troisième finaliste au concours de serviette de table de la revue *Architectural Record* en 2016 (catégorie architecte agréé).

À vrai dire, Caroline dit qu'elle avait initialement dessiné ce croquis à New York, et plus tard sur la serviette carrée de 5 x 5 pouces. « C'était un dimanche matin froid et pluvieux du printemps, et mon premier jour sans étudiants depuis une semaine. Je marchais, en essayant de trouver un endroit pour m'asseoir et dessiner, mais je voulais aussi trouver un endroit abrité, où je pourrais sentir l'énergie de New York. Quel meilleur endroit que la gare Grand Central un dimanche matin! Je pouvais sentir le flux rythmique des personnes qui entraient et sortaient... Dessinant à côté d'un grand escalier, j'étais en même temps au-dessus et au milieu de l'action. Je pouvais sentir le bourdonnement des voix humaines et les pas humains sur ces planchers. Je me sentais revigorée, réalisant que les gens faisaient partie intégrante de l'essence du lieu. »

Consultez la liste des gagnants dans le numéro de novembre 2016 d'*Architectural Record* :
www.architecturalrecord.com/cocktail-napkin-sketch-contest

caroline.lavoie@usu.edu

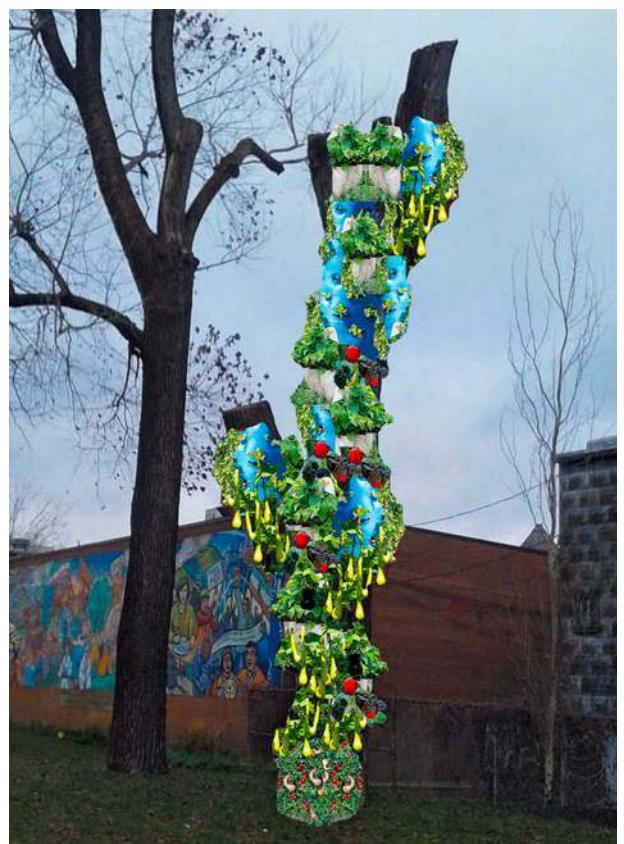
04/ JARDIN POTAGER SUSPENDU

LYNE LEGAULT

> EN_LP+ A HANGING VEGETABLE GARDEN

FR_ On connaît le jardin suspendu de Babylone comme étant l'une des sept merveilles du monde antique, où des arbres fruitiers avaient été plantés sur les terrasses de façon à nourrir la reine de Nabuchodonosor et à lui rappeler son pays natal ! De cette idée nourricière, j'ai proposé à l'arrondissement du Plateau Mont-Royal, un Jardin potager suspendu dans le cadre de leur concours d'idée au parc des Compagnons. L'appel de projet artistique que l'arrondissement a lancé visait à intervenir de façon innovatrice sur deux troncs d'arbres de peupliers morts en 2015. On devait proposer une oeuvre éphémère et rassembleuse. J'ai donc décidé en quelque sorte de redonner vie aux arbres morts en les rendant 'nourriciers' et d'autant colorés. Mon projet artistique s'insère dans une mixité contemporaine soulignant divers aspects comme l'autonomie alimentaire, l'agriculture urbaine, la participation citoyenne, le jardin suspendu et l'aménagement d'un parc. Les troncs des arbres morts dans ce parc serviront de 'support alimentaire' à la production d'un jardin potager vertical! L'engouement pour l'agriculture urbaine et les jardins verticaux de ces dernières années, ainsi que la nécessité de voir l'art en dehors de la boîte, m'a amenée à présenter mon projet communautaire et participatif.

lynelego@yahoo.ca | www.lynelegault.com



JARDIN POTAGER SUSPENDU, PROJET PROPOSÉ À LA VILLE DE MONTRÉAL



PHOTOS RYAN WAKSHINSKI

05/ “SOMEBODY CALLED 911.”

RYAN WAKSHINSKI

EN THAT'S what the fire chief said as he walked up to our 2016 PARK(ing) Day stall at the corner of Edmonton Street and Graham Avenue in downtown Winnipeg, to see exactly what was going on at our installation, **The Chopping Block**. Our team's idea was a little radical. We wanted to have people chop wood in the street as a way of reducing workday stress, challenging notions of danger and promoting the idea of "risky play." If we were going to be making all that **mess**, the next logical step was to have a campfire, which, in an urban setting, was an incongruity we all loved. And, if you have a campfire, naturally you have s'mores to give out to passersby! That, at least, was the concept. PARK(ing) Day is an annual worldwide event where artists, designers and citizens transform metered parking spaces into temporary public mini-parks to raise awareness about land use, green space in urban centres and good design. Understandably, in the end the organizers would not let us hand out a chopping axe to anyone just passing by in the street, so only stall volunteers were allowed to chop, but we **were** able to get a permit for a warming fire. This paid off

when we showed it to the very friendly fire chief. As he explained, if someone calls, he **has** to investigate – and he allowed us to keep the fire burning. The installation consisted of a full cord of wood arranged in 3 sections of 4' tall x 8' long walls to frame the chopping block, along with a donated pine tree back drop, a borrowed fire pit and some wood log seats. And, of course, an axe! The September day started cool, windy and wet, ideal for warming up by a fire, with the rain tapering out by the 10 a.m. start. By the end of the day, we had given out over 200 s'mores, including many to new Canadians who had never tried this North American delicacy or experienced the joy of sticky s'more fingers. The MALA-sponsored stall turned a mess into success, garnering the profession some TV coverage on the local CBC.

> See the video
bit.ly/ChoppingBlockWpg

ryanwakshinski@yahoo.co.uk

06/ PETER KLYNSTRA MEMORIAL SCHOLARSHIP

ED VERSTEEG

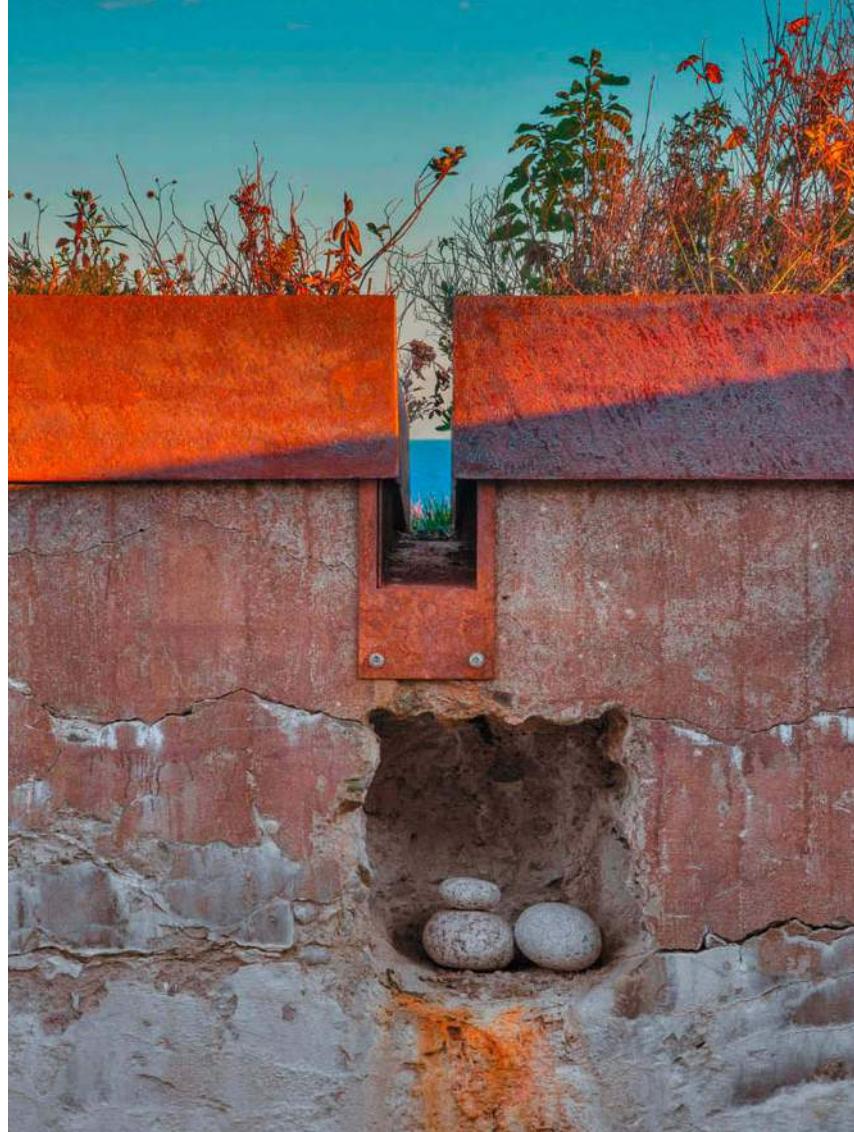
EN_APALA & LACF|FAPC have awarded the 2016 Peter Klynstra Memorial Scholarship to Emma TarBush, a 2017 MLA candidate at the University of Guelph. Emma holds a BFA from NSCAD, and intends to pursue professional employment in Atlantic Canada following completion of her degree. In summer 2016, she was engaged in the development of a tourism wayfinding and signage strategy for Inverness County on Cape Breton Island. Her thesis work is an extension of that project, "exploring how sound can be used as a design and educational tool, to draw people to cultural features in the landscape." The grant will enable Emma to travel to her project site in Port Hood.

The Klynstra Memorial Scholarship was established to recognize Peter's long and influential career in landscape architecture and academia. In tribute to Peter's influence as a mentor and the inspiration he provided to clients, communities and students, the award provides an annual grant of \$1000 to support an Atlantic Canadian student enrolled in an accredited LA university program. For more information:

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EMMA TARBUSH



07/ WABI SABI: OF ESSENCE AND POETRY

VIRGINIA BURT, FCSLA, FASLA

EN_FOR many landscape architects – or at least those like me – there is real joy in capturing the essence of a landscape, in seeing the idea of the place made manifest. After travelling in Japan last summer, I began to feel a particular joy in *wabi-sabi*, the Japanese name for a beauty that is elusive and impermanent. *Wabi-sabi* is about incompleteness: it is earthy and imperfect, even messy, and its tactile quality is integral to the adventure of design.

Too often process and purchasing protocols sterilize design. To us lies the challenge of allowing contingencies to exist; of engaging our clients as champions of the project; of applying our creativity to excavate for solutions; of thinking from the end point to the beginning. Transformation is a messy business; new territory is being forged out of the old. Yet inspiration has rarely been found in order; chaos is to be embraced. The Chebucto Gun Emplacement conveys that message.

I recommend a book printed, fittingly, by Imperfect Publishing: Leonard Koren's *Wabi Sabi: For Artists, Designers, Poets and Philosophers*, (1994). His advice has become my mantra: "Pare down to the essence, but don't remove the poetry." Amen.

v@vburtdesigns.com

BRAVO to VIRGINIA BURT DESIGNS, who made the ASLA's list of Landscape Architect's Best Unknown Firms: the unsung heroes/heroines in the biz.
bit.ly/BestUnknown

SLOT VIEW, CHEBUCKTO GUN EMPLACEMENT NO. 1, NOVA SCOTIA.
PHOTO STEPHEN PATTERSON



08/

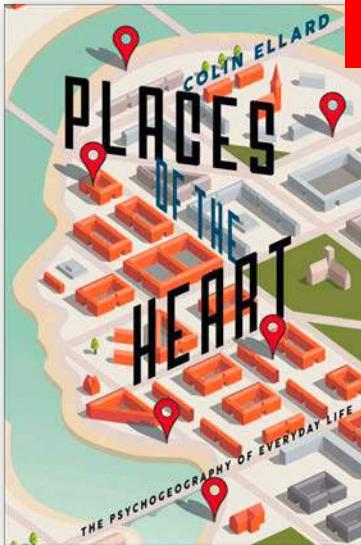
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09/ THE NEUROSCIENCE OF URBAN DESIGN

READ BY MOHAMMED MAXWEL HASSAN

EN_Colin Ellard's *Places of the Heart* makes a powerful argument for the paramount importance of our daily surroundings. Through the lens of neuroscientific research, Ellard explores how architecture and landscape affect the human body and brain—and how environments can be fashioned that are more stimulating and joyful for people. The book opens with the author's childhood memory of visiting Stonehenge with his father. Ellard had a "deliciously creepy feeling" about the monument when he was six; he narrates the shift from his childhood emotional response to a critical response as an adult. Now, as an experimental psychologist, Ellard believes that "observing the intricate relationships between our lived experiences and the places that contain them" is key to building better environments. At its core, the book focuses on how places can impact our emotional well-being. Ellard analyzes the kind of world we are building, ranging from places of affection to places of awe, and even delving into virtual reality. A comprehensive overview of environmental psychology unfolds through a series of case studies and observational investigations, from the biological

implications of habitat selection by the black-throated warbler to the convoluted design of modern day casinos. Technology plays a dual role in Ellard's analysis. While virtual reality can be misused to manage the side effects of places on us, technology can also help manage cities' shrinking resources to improve the performance of buildings. A new generation of emotion-sensing technology could even be used to design buildings that adapt to our feelings. Overall, this book offers readers a deeper appreciation of how architectural and environmental design affect human well-being. He provides the scientific backing to affirm what we intuitively know: that designing and building better surroundings can have tangible effects on our health and happiness.

BIO

Mohammed Maxwel Hasan is studying architectural technology at Humber College. His article was first printed in *Canadian Architect*, and is reprinted here with their kind permission. mohammedmaxwel@gmail.com

> Author Doug Carlyle takes Colin Ellard's words to heart, in "Messiness by Intention", page 54.



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landscape
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| JOAN IVERSON NASSAUER

MESSINESS: COMMUNITY, CARE AND COMPLEXITY IN SUSTAINABLE LANDSCAPES



1

IN TIMES AND PLACES WHERE WE ARE ACUTELY AWARE OF OUR NEED FOR COMMUNITY, MESSINESS MAY BE INTERPRETED AS DISREGARD FOR OTHERS...

1 WHAT WE SEE: THE IMAGE IN THE SUNGLASSES REMINDS US THAT "THE WAY THAT PEOPLE AND INSTITUTIONS SHOW THE INTENTION TO CARE FOR THE LANDSCAPE BY DESIGN AND MANAGEMENT AFFECTS THE QUALITY AND SUSTAINABILITY OF ENVIRONMENTAL FUNCTIONS." 2+3 MESSINESS BY DESIGN – OR NOT? A NATIVE PRAIRIE GARDEN IN ANN ARBOR (P. 21) IS PERCEIVED DIFFERENTLY FROM A VOLUNTEER WILDFLOWER MEADOW (P. 22) ON VACANT LAND IN DETROIT.
PHOTOS JOAN IVERSON NASSAUER

> FR_LP+
LE DÉORDRE : COMMUNAUTÉ,
INTENDANCE ET COMPLEXITÉ DES
PAYSAGES DURABLES

EN_
MESSINESS IS A PRODUCT OF

APPEARANCE. By definition, messiness is displeasing, and it is associated with disorder, entropy, chaos, uncertainty, confusion, dirtiness and ill health. Order, neatness and tidiness – words that mean the opposite of messiness – are associated with cleanliness, health and safety, and these characteristics are understood as essential to human well-being. So, it would seem that messiness has no place in healthy landscapes. However, ecological designers know that some forms of messiness enhance sustainability. What do we need to understand if ecological design is to bring some forms of messiness into the landscape?

AN INTERPRETATION OF THE VISIBLE

Messiness is a cultural interpretation of the visible. To look messy, something must be both visible and disorderly. While visibility

depends on optics, and consequently, should look the same to all who have normal vision and are viewing a landscape from the same location, disorderliness depends on the cultural connotations of what is seen, which may be shared by members of the same community.

Community norms and expectations have great power to influence perceptions of messiness. In this regard, landscapes are an extreme case. Community norms are intolerant of nearly any landscape that looks messy. Unlike clothing, furniture or art, much of the landscape is almost inherently public, seen from public byways and airways regardless of whether it is privately owned. Consequently, personal choices for the design and maintenance of a landscape are understood to affect all those who see it regardless of whether they actually enter or own it. In particular, those who live near a messy landscape feel impinged upon by its appearance.

MESSINESS WHICH IMPINGES...

Neighborhoods are expected to look neat as a mark of respect for neighbours.



2

**...OUR
EXPERIENCE
OF MESSINESS
GIVES US
REASON TO
FEAR WHAT WE
DO NOT KNOW.**

Agricultural land is expected to look neat as a sign of good stewardship. Even landscapes like landfills or factories that function as the “closets” of the environment, hiding what is not being used, are expected to look neat when seen from a distance. Where neighborhoods are challenged by pervasive visible disorder, with vacant structures, dumped garbage, fallen trees and weedy lots, the stress of living with messiness even can undermine the health of community members. In this context, order and neatness of the landscape are particularly valued.

WHEN MESSINESS IS A CHOICE

In neighbourhoods where community members are assumed to have the capacity to maintain orderly, neat landscapes, there may be greater openness to integrate “messy” landscape elements that are understood to enhance sustainability. In such places, “messiness” is a choice. But even in these neighbourhoods, messy landscapes may be temporary experiments that fail to capture broader, longer-term community approval. Only in landscapes that are large enough to be perceived as wild places, where humans

are expected to be respectful visitors, are community norms for neatness largely set aside.

Neatness is expected in most community contexts because it connotes adequate human care. Care is attention and action that respects the experience of others. It is a deeply human act of empathy for others: people, animals and plants. Care of places is an act of deference to the values and norms of others in our community. In times and places where we are acutely aware of our need for community, messiness may be interpreted as disregard for others or, more benevolently, as a lack of capacity to respond to community norms and values. If a landscape looks messy, those responsible for it may be assumed to be overwhelmed, impoverished or ill. They sometimes will be understood to be actively anti-social or even criminal – hiding something in the mess. A messy landscape is understood as unclean and unsafe.

CONTRADICTORY CONNOTATIONS

These connotations of messiness, as well as the connotations of orderliness, neatness and tidiness, sometimes contradict deeper truths

about health or sustainability. For example, some studies now suggest that childhood exposure to the “dirty” environments of barnyard animals or household pets may endow people with enhanced lifetime resistance to certain allergies and diseases. At the same time, it is known that childhood exposure to “dirty” urban air and soil pollutants, common in even the most orderly urban neighborhoods, is associated with greater lifetime likelihood of some diseases. Similarly, neat landscapes maintained with pesticides can be toxic, and nutrient and energy inputs used to maintain conventional landscape neatness have significant environmental impacts.

WHY ARE WE AVERSE?

So, why are we so averse to messy landscapes? Because we know we do not understand them, and our experience of messiness gives us reason to fear what we do not know. However, if we have deeper knowledge about the environmental benefits of a messy landscape, we may be willing to allow messiness to exist as part of our orderly world. I have argued that the reassurance



3

of the orderly world is essential for cultural acceptance of messy ecosystems. I have proposed that ecological design employ clear signs of human intention, or “orderly frames,” in landscapes that include messy ecosystems. Such “cues to care” establish a context for allowing messy ecosystems into an orderly world. As a design tactic, they act as a substitute for environmental knowledge.

This tactic can support the complexity of environmental processes that are embodied in messy ecosystems. To define messy landscapes by what they are not – neat – is to fail to comprehend the extraordinary potential value of complex ecological systems that we do not fully understand. As we increasingly live with the surprises of climate change and its social and environmental repercussions, design to host complexity is integral to resilience.

Life-saving surprises may lie invisible to us within the messy landscapes that we do not control, have never intentionally touched, or have abandoned. These landscapes are wild in a way different from the sublime reserves of the past. Rather, they may

be wild in their unknown complexity and, even, capacity to evolve and heal. They may contain an abundance that we have only begun to discern. Unlike the landscapes that we try to control by industrial agriculture and engineering, feral landscapes that we continue to study and learn from, and into which we sometimes interject nuanced, watchful care, may teach us more truly sustainable ways to adapt to the planet-altering course of climate change.

What looks messy may look orderly when seen from a different perspective. Knowledge changes the appearance of what is seen. Defending messy landscapes in some contexts is an acknowledgment of our fundamental dependence on environmental processes we do not fully understand. Ecological design pays attention to messiness. It reframes messiness for its hidden potentials rather than its unknown threats. In the new era of global change, ecological design should aggressively seek more places for messiness to belong.

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TO DEFINE MESSY LANDSCAPES BY WHAT THEY ARE NOT – NEAT – IS TO FAIL TO COMPREHEND THE EXTRAORDINARY POTENTIAL VALUE OF COMPLEX ECOLOGICAL SYSTEMS THAT WE DO NOT FULLY UNDERSTAND.

A PRÈS LE DÉSORDRE... VIENT Le BEAU TEMPS!

| LYNE LEGAULT

> EN_LP+ OUT OF DISORDER - JOY!

...UNE MÉLODIE

URBAINE

FRACASSANTE,
FAITE DE JOIE, DE
PAIX ET D'AMOUR.



1 PHOTO NATACHA GYSIN

2

3



FR_

JE REVIENS après cinq années hors de Montréal et remarque les initiatives citoyennes qui me font penser à ce que nous recherchions en 1990 : l'envers du décor. Nous étions des designers et artistes s'occupant d'intervenir de façon éphémère et créative sur des espaces abandonnés de la ville; des silos à grains parfois, des terrains qu'on dénomme vagues ou des lots vacants ça et là! Je redécouvre des interventions artistiques ou potagères qui ont pris place avec joie et anarchie. Notre jugement, nos valeurs et notre culture nous font trop souvent voir un lieu comme étant chaotique, voire anarchique. En fait il ne l'est peut-être pas!

SEMEUSE DE CHANGEMENT

Certains sites nous montrent un désordre, un peu comme l'était le People's park de Berkeley, vers la fin des années soixante. Ces espaces urbains anarchiques répondent à des règles de spontanéité, de créativité, de réappropriation, d'innovation et de partage. La notion de spontanéité fait qu'on se les approprie. Plus encore c'est la notion de liberté qui me vient à l'esprit, car elle nous amène en voyage, sans préjugé. Dans le Mile-End, quartier que je connais très bien pour y avoir vécu pendant plus d'une décennie, on y découvre, plus précisément le long de la voie ferrée, des trésors urbains provenant de la grotte paysagère d'Alibaba.

L'anarchie ou le désordre engendrent inévitablement leur contraire. Il y a en eux la semence du changement et du renouveau tout en repoussant les limites du possible. Nous pouvons à ce fait souligner l'œuvre citoyenne du Champ des possibles, où les créateurs se sont réappropriés ce lieu; bon exemple où l'architecte paysagiste devient l'usager et le créateur-agriculteur volontaire. Plus spécialement, et heureusement, ce

geste innovateur et anarchiste se retrouve aussi au Jardin du crépuscule sur l'avenue Van Horne Nord, au coin de la rue St-Urbain, longeant ici aussi, la voie ferrée du CN.

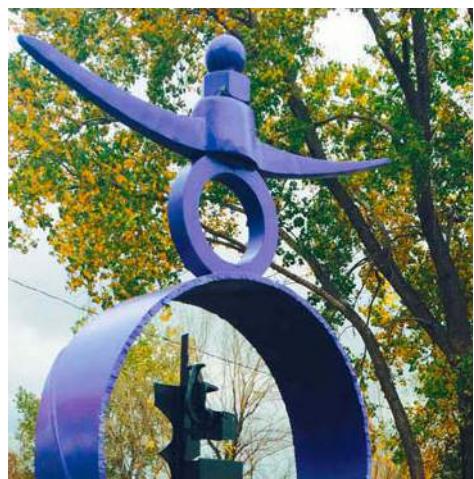
J'ai rencontré l'auteur de ce merveilleux jardin de sculptures métalliques, faites de matériaux recyclés des chemins de fer adjacents; conscience écologique inclusive créée la nuit. Il se nomme Glen Lemesurier, un artiste en marge, le 'phénomène' de la rue Van Horne, un sculpteur rebelle, un bohème du Mile-End, un poète du macadam. « J'ai un engagement fort envers l'art public et la conviction que l'art devrait être intégré dans l'expérience de la vie quotidienne, peut-on lire sur son site Web. Mon travail est créé dans le but de trouver son chemin dans la sphère publique. J'ai développé un milieu artistique dans le quartier de Mile End à Montréal, où je travaille et vis, car je crois que la réhabilitation urbaine et l'occupation des espaces publics par l'Art sont des formes de culture en action. »

JARDIN DU CREPUSCULE

Glen a fait éclater son atelier d'artiste soudeur en le propulsant juste à côté. Il a littéralement fait sortir l'art sur la rue pour le rendre public au Jardin du crépuscule, longeant la voie ferrée. Il a envahi ce petit terrain vacant par ses sculptures, installations, bancs et mobile métallique. Il a engagé plusieurs années de combat auprès des autorités pour que ce jardin demeure. En plus de raconter l'histoire du lieu avec son génie ferroviaire, Glen élabore avec générosité l'art paysager pour le plaisir de tous. Geste hautement spirituel dans notre monde perdu! Depuis près de vingt ans, il contribue à ce jardin devenu maintenant et officiellement espace vert à la Ville. Attirés par la diversité végétale croissante, les insectes commencent à revenir. Il y avait même des abeilles pollinisant les fleurs cet été. Un jour,



6



9

**ON Y DÉCOUVRE
DES TRÉSORS URBAINS
PROVENANT DE LA
CAVERNE PAYSAGÈRE
D'ALIBABA.**



4



5



7



8



10

MONTRÉAL : JARDIN DU CRÉPUSCLE, QUARTIER MILE-END ET AU-DELA | MONTREAL: IN MILE END'S TWILIGHT GARDEN, AND BEYOND

PHOTOS COURTOISIE DE GLEN LEMESURIER | COURTESY GLEN LEMESURIER: GLENLEMESUIER.COM ©TZARA MAUD 11 NATACHA GYSIN

Plus d'information :
<http://glenlemesurier.com>

les plantes et les abeilles auront chassé le poison du sol. Le Mesurier a transplanté avec dévouement diverses plantes locales de la région dans son jardin.

Glen a également son parc de sculptures à Lacolle et d'autres œuvres poussant ça et là dans les rues du Mile-End. En tant que professionnelle, je crois que nous pouvons laisser la place et lâcher prise pour que surgisse à certains endroits un renouveau, une effervescence d'activités spontanées, une mélodie urbaine fracassante, faite de joie, de paix et d'amour.

HORS DE SES LIMITES

Lorsque l'architecture du paysage embrasse la spontanéité, ça ne veut pas nécessairement dire que la pratique est chaotique. Elle démontre le besoin de réappropriation et d'initiative sans se restreindre par les normes envahissantes! En embrassant ces produits anarchiques du paysage, nous pouvons encourager la mise en place des besoins locaux, qui actuellement touchent l'art spontané, l'agriculture urbaine, entre autres, et le mouvement de l'aménagement comestible!

Si le désordre ou l'anarchie n'existaient pas, comment pourrions-nous apprécier l'après? Nous pouvons laisser l'architecture du paysage aller hors de ses limites, de temps en temps, et nous nous sentirons comblés d'un nouveau savoir libérateur!

lynelego@yahoo.ca | www.lynelegault.com



11



1

| GLEN MANNING

A FINE MESS

FR_LP+ UNE JOLIE PAGAILLE

Glen Manning réfléchit à la place de l'ordre et du désordre en s'inspirant de deux projets bien différents. Au Botswana, la communauté du Vieux Naladai, qui paraissait chaotique de prime abord aux yeux des Occidentaux, démontrait en fait des concepts de communauté sophistiqués. Et au Manitoba, les décideurs ont hésité à adopter un plan d'aménagement pour le canal évacuateur de crues de la rivière Rouge : concept centenaire écologique et novateur, mais décidément ouvert aux aléas.

EN_

THERE IS A STORY that Mies van der Rohe permitted only three positions for the window blinds in his Seagram Building: up, down, or halfway. Mies' tyrannical sense of order sounds a bit quaint now, like a caricature of the architect as control freak, more concerned with aesthetic purity than human sensibilities. But the reductive heart of modernism is still with us. Designers

of all types still proclaim solutions that are elegant, disciplined and pure as the essence of good design.

Some have argued that this attitude is more than a relic of modernism – that we have a predilection for simple, regular forms and orderly arrangements hard-wired into our brains. It's part of what E.H. Gombrich called the "sense of order," which helps all living things sort stimuli and navigate their way through an uncertain, chaotic world. (*The Sense of Order: A Study in the Psychology of Decorative Art*, Phaidon Press, 1994.)

It's a complicated notion, order. But it is also at the heart of what we are tasked to do as designers: finding the right re-ordering of things to solve problems. Whether the sense of order is innate or a stylistic impulse, I would like to share a couple of projects that highlight the limitations of the "less is more" tenet, and cast some light on the place of order and messiness in design.

...THE
REDUCTIVE
HEART OF
MODERNISM
IS STILL
WITH US

NALEDI, BOTSWANA: A COMPLICATED NOTION

The first example is drawn from my brief stint working as a landscape architect in Gaborone, Botswana, in the mid-1990s. Botswana was one of the poorest nations in the world before it was revealed, shortly after it achieved independence from Britain in 1966, that it was resting on billions of dollars in untapped mineral resources, including diamonds. The need to quickly establish new institutions and the sudden massive influx of wealth made Gaborone the fastest growing city in Africa in the early 1970s. People flocked from their villages to the new capital in search of jobs and a better life for their families.

The original plan for Gaborone bore the marks of its British origin – a rational grid form surrounding a core campus of government offices and a symmetrical pedestrian mall, all serviced by an orderly and efficient transportation and utility network (Fig. 1). But the pace of controlled development couldn't keep up with the flood of settlers, and dense squatter communities sprang up along the outskirts. One of the largest was called Naledi, which stood in glaring contrast to the established Garden City order of Gaborone. It was a chaotic jumble of shacks, rondavels and compounds built largely from salvaged scrap materials



2

– corrugated metal, broken brick, car parts. To our Western eyes it appeared squalid and sad, and slightly dangerous.

When I arrived in Botswana, the firm I was working for, CCI, was collaborating on a new plan for Gaborone's central business district with Canadian architect John van Nostrand. John's firm had also been involved in Naledi two decades earlier. In 1973, the government had tried to resettle the squatters to a new low-cost housing development across the road called New Naledi but this failed to stem growth in the illegal settlements. Most of those that did move were dissatisfied with the new neighbourhood and promptly moved back to Old Naledi as it was now rechristened – which was funny, since it had been around for less than six years.

Admitting defeat, the government, in partnership with CIDA, hired John to implement a fairly radical new approach: upgrade Old Naledi *in situ* and make it an official part of the city, bringing it closer to the local standards of servicing, land tenure and safety. To get things started, he was handed a proposed plan prepared by the Department of Town and Regional Planning. It showed a regular grid of roads and services that divided the settlement into roughly equal square plots, much like the rest of Gaborone. The idea was to resettle people as necessary to rationalize the form of the community.

THE '80s EPIPHANY

After six months of interviewing residents and observing the dynamics of the settlement, John reported an epiphany: "What appeared at first to be a chaos of jumbled streets and arbitrary building styles was only chaotic when compared with the orderly layout of the rest of Gaborone...The residents of Old Naledi brought with them a sophisticated and ordered idea of what living together was all about, and this simply did not take the form of a neat grid," he wrote, in an article for the *New Internationalist* 202 (1989).



3

2 KIDS IN OLD NALEDI ENJOYING A SNACK IN THE SHADE. **3** TYPICAL HOUSING IN OLD NALEDI BUILT FROM SALVAGED MATERIALS. AN ELECTRONICS REPAIR BUSINESS IS RUN OUT OF THE HOME, AS PART OF GABORONE'S THRIVING INFORMAL ECONOMY.

PHOTO 2 + 3 CHAD + CAREY PHILLIPS, 2009



FIGURE 1

He went on to conclude that Old Naledi's complex social and economic networks and built form were inextricably entwined, and the results were in many respects more resilient and responsive to contemporary conditions in Botswana than the rest of the capital.

John's team abandoned the grid and created a plot map that followed as closely as possible the existing footpath network, respecting established sub-neighbourhoods, informal market spaces, and social and economic patterns (Fig. 2). The imperative for order didn't have to relax much to make big differences: for example, by simply continuing to allow for varied plot sizes and shapes, the plan accommodated vastly different spatial needs among the residents and achieved a comfortable density far in excess of what could be provided in a regular grid layout.

The Old Naledi Plan became a model for similar developments around Botswana, and 40 years later the community continues to thrive and improve itself. New Naledi was abandoned and has since been bulldozed.

ORDERLY EXPECTATIONS: BACK HOME

My other example is from closer to home, and illustrates both the value and pitfalls of loosening things up. In 2008, HTFC Planning & Design was hired to come up with a recreation and economic opportunities plan as part of the expansion of the Red River Floodway, a massive diversion channel running up the east side of Winnipeg.

Our starting point was in some ways similar to that in Botswana so long ago. As with Old Naledi, there had been a lot of planning work done in advance, and the Floodway Authority had expectations of a plan that fleshed out the early proposals: a simple four-season trail rounded out with some agriculture (hay production) and tourist attractions. And once again, some in-depth analysis prompted a departure from the expected program.

In this case, we focused instead on the unique ecological services that could only be delivered by a landscape of this size and permanence. Here was a contiguous green space within walking distance of a major



FIGURE 2

city, 48 km in length and nearly a kilometre wide in places, under government control in perpetuity. It is hard to imagine a better spot to do ecological restoration at a scale that could make a difference. This idea also opened the door to a host of new economic and recreation spin-off opportunities beyond those which already existed: forage and commercial seed production, birding, silviculture, nutraceuticals, and grazing as a management tool and tourist attraction.

We worked with ecologist John Morgan to develop a 100-year greenway plan that combines upland native tree belts with restored tall grass prairie in the channel, echoing the vegetation pattern that occurred on meltwater channels that once crisscrossed the prairies in the wake of receding glaciers. The tree belts offer shelter, diversify habitat, modulate views, and screen nearby residences from trail activities, while the grasslands protect the channel with the most productive and resilient erosion control system available.

Landscape restoration at this scale of course presents unique challenges, spread over a very long time frame. The plans called for a staged 50-year grow-in (Fig. 3), followed by another 50 years of management as the landscape developed into an integrated, productive land system that could renew

FIGURE 1. GABORONE, BOTSWANA. BASED ON PLAN BY ALLISON DENISKY, PUBLISHED ON BEHANCE, MAY, 2016. **FIGURE 2.** VAN NOSTRAND'S PLAN, WHICH STRIKES AN "UNPRECEDENTED BALANCE" BETWEEN TRADITIONAL SETTLEMENT PATTERNS AND THE MODERN STANDARDS OF SERVICING AND SAFETY. BASED ON DRAWING BY JOHN VAN NOSTRAND, 1982.

itself. When complete, it would be one of the largest native prairie restoration projects in Canadian history, and double Manitoba's share of the most endangered ecosystem in North America. But the real driving force behind this concept wasn't conservation, it was adaptability: creating a landscape innately suited to weathering the many uncertainties of the next century.

The plan was approved by the Provincial government in 2009, and the first test plot was planted later that year. It was showcased in international journals and conferences, and received a National Honour Award from the CSLA. Then, rather abruptly, everything stopped.

We still don't have a clear answer on why the Province decided not to continue with the greenway plan. The Floodway Authority moved on to manage another mega-project and was recently dissolved. The engineers involved in the expansion project were under enormous pressure to deliver a facility that will operate trouble-free for generations, and no matter how rigorous our science, this crazy, open-ended plan that converted their sterile, predictable utility to a scruffy living ecosystem must have made them nervous. Perhaps the new carbon economy will force a second look at the greenway plan, as tall grass prairie sequesters roughly twice as much carbon as an equivalent area of aspen forest.

MESSINESS = RESILIENCE

In both Old Naledi and the Floodway Greenway Plan, messiness is not incidental; it is the critical attribute that ensures hardiness, delivering the tangled complex of overlapping systems that offer multiple pathways to success. Both projects illustrate the value of taking a deeper look, embracing complexity and loosening the reins of control to create



4

landscapes of abiding vitality, character and resilience. Gnarly real world problems like these resist tidy solutions, just as real world people would pretty much universally appreciate a few more options for their window blinds. Now more than ever it's time to accept that the right re-ordering of things may not be orderly at all.

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Good Reads

John van Nostrand and Michael Wellwood, "Four Ears, Six Hands," *New Internationalist* 202 (1989). <https://newint.org/features/1989/12/05/four/>

John van Nostrand, *Old Naledi: The Village Becomes a Town*. Toronto: James Lorimer & Company, 1982.

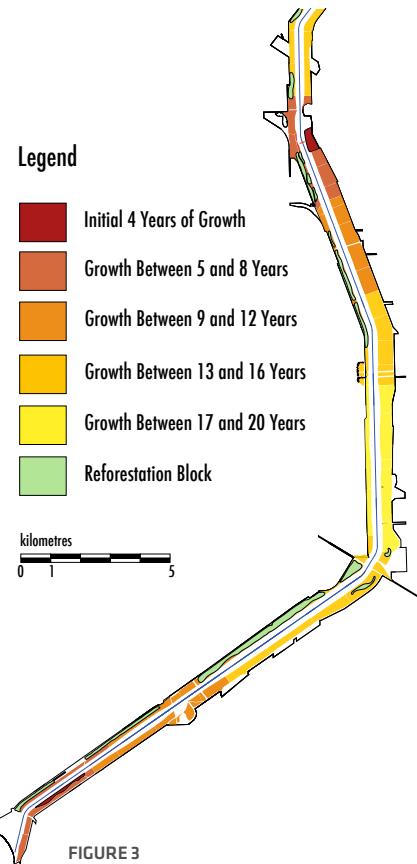


FIGURE 3



5

4 WHEN A SUDDEN INFUX OF UNTAPPED RESOURCE WEALTH MADE GABORONE THE FASTEST GROWING CITY IN AFRICA IN THE SEVENTIES, PEOPLE FLOCKED TO THE NEW CAPITAL. **5** THE RED RIVER FLOODWAY: A CONTIGUOUS GREENWAY 48 KM IN LENGTH **FIGURE 3** THE FLOODWAY GREENWAY PLAN WILL REQUIRE DECADES TO ESTABLISH DUE TO ITS SIZE AND LIMITED QUANTITIES OF LOCALLY ADAPTED SEED. NEW SECTIONS WILL USE SEED HARVESTED FROM ESTABLISHED SECTIONS IN A SELF PERPETUATING CYCLE.
PHOTO 4 HOLLY MCKAYLE 5 + FIG. 3 HTFC



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| KEVIN FRASER

BIOPHILIC CITY



1

"WE NEED NATURE IN OUR LIVES MORE THAN EVER TODAY, AND AS MORE OF US ARE LIVING IN CITIES IT MUST BE URBAN NATURE."

WWW.BIOPHILICCITIES.ORG

1 VANCOUVER CONVENTION CENTRE LIVING ROOF:
145 INSECT SPECIES HAVE BEEN SURVEYED TO DATE
PHOTO 1 CHRIS RATZLAFF

FR_VILLE BIOPHILE

LE TEMPS EST venu de plaider pour la Ville Biophile, soutient Kevin Fraser. L'auteur examine non seulement ce qui peut être accompli dans des villes comme Vancouver, mais aussi la manière d'y parvenir. Si le public résiste au changement et ignore les réalités écologiques, les AP peuvent lui rappeler les nombreux succès et appliquer les stratégies fondamentales promues par des pionniers dans le domaine : Joan Nassauer, E.O. Wilson, Stephen Kellert et Tim Beatley qui mène le projet de Villes Biophiles à l'Université de Virginie.

Kevin Fraser is a member of Tim Beatley's Biophilic Cities team at the University of Virginia. A biophilic city puts nature first in its design, planning and management: it recognises the essential need for daily human contact with nature as well as the many environmental and economic values provided by nature and natural systems. The Biophilic Cities Network, launched in 2013, consists of 12 partner cities across the globe, ranging from San Francisco to Singapore. Edmonton, the sole Canadian member, is the most recent addition. The inaugural edition of the Biophilic Cities Journal was published in February: bit.ly/biophiliccities

EN_

DESIGN OFTEN GOES out of its way to convey intent. For landscape architects and urban designers, this reflects a conscious effort to create bonds between people and place; there is something inherently comforting about conspicuous human handiwork.

Humans have long demonstrated a talent for cultivating and shaping the Earth to suit their engrained idyllic visions. From our early days on expansive savannas, we developed an inclination toward open landscapes with generously spaced, large-looming shade trees that were conducive to prospect and refuge, a theory promoted by geographer Jay Appleton. Look no further than the world's most iconic public parks for evidence of the emulation and popularity of this model. These places serve as social hubs and reconnect us with the natural world.

So why question this scenic status quo? Are these picturesque landscapes not the pinnacle of urban nature?

DON'T MIND THE MESS

This perception has been conditioned, and it poses a problem. While orderly parks may be comforting (and comfortable), they fail



2

OUR CONNECTION TO NATURE MAY ATROPHY AND PERHAPS EVEN BE LOST UNLESS IT IS NURTURED.

to optimize the ecosystem services that are achievable and arguably essential for our cities. Conversely, sites that better promote biodiversity and natural capital often have a messy aesthetic. As a result, they have become synonymous with lack of care, a stigma that is difficult to overcome.

As early as 1995, landscape architect Joan Iverson Nassauer began to propose solutions. Nassauer, now a professor at the University of Michigan, argued that if we are to encourage acceptance of less pristine spaces, "we must design to frame ecological function within a recognizable system of form." She neatly summarized this concept as creating "orderly frames for messy ecosystems."

(See "Community, Care and Complexity in Sustainable Landscapes", page 20.)

Today, more than two decades after Nassauer's seminal work, landscape architects are working to integrate more "wildness" into orderly, comprehensible urban frames. This resolve has been supported by research: complexity in vegetation and groundcover produces quantifiable benefits to biodiversity and ecosystem health. However, while there has been a shift in design thinking, rigid perceptions of the public and key clients – especially developers and governing bodies – have proven more resistant to change.

THE BIOPHILIA HYPOTHESIS

The Biophilic City offers a framework for addressing this challenge. This concept builds on the tenets of biophilia, a term popularized by Harvard biologist E.O. Wilson in his 1984 book by the same name. Wilson defines biophilia as "the innately emotional affiliation of human beings to other living organisms," and argues that there are benefits to reap from upholding and strengthening these connections. Working with the late Yale social ecologist Stephen Kellert, he edited 'The Biophilic Hypothesis', a groundbreaking collection of research and musings, published in 1993.

Kellert's advocacy was tempered with forewarning. He saw the human-nature bond as a tenuous one, suggesting that our engrained biophilic disposition is a "weak genetic tendency whose full and functional development depends on sufficient experience, learning, and cultural support." In short, our connection to nature may atrophy and perhaps even be lost unless it is nurtured. One of the solutions championed by Kellert was biophilic design: incorporating nature into our built environment.

GREEN THE IN-BETWEEN

Tim Beatley, a professor of urban and environmental planning at the University of Virginia who leads the Biophilic Cities Project, shares this perspective and sense of urgency. Beatley's work promotes opportunities for reintegrating (and reinvigorating) nature in our cities. In his words, "A biophilic city is at its heart a biodiverse city, a city full of nature, a place where in the normal course of work and play and life residents feel, see, and experience rich nature." Among

the smaller steps toward this ideal, he sees potential to reimagine the "interstices of the city": the in-between spaces such as median or curbside strips, side yards, or other forgotten nooks. The long-established default has been to plant turfgrass and maintain obsessive mowing regimes in these areas. Beatley laments these conventions as missed opportunities. Instead, he envisions these as "places for the most creative urban nature interventions."

MOW IS LESS

A 2015 study from Southeast England demonstrates the relative ease of new approaches. Within the small coastal community of Saltdean, researchers explored the potential benefits of reduced lawn mowing in Saltdean Oval, a six-hectare suburban park. The findings demonstrated not only an increased abundance of wildflowers and insects in unmowed areas, but also indicated that public perceptions of these spaces improved, yielding a win-win scenario where human and wildlife interests aligned.

But there is more to it than peace of mind. Biophilic proponents cite the psychological benefits of contact with nature, consistently supported by a growing body of evidence. Meanwhile, other researchers remind us to think big, beyond the six-hectare plot. A decade-old study from the American Museum of Natural History illustrates the conservation value of unmowed power line easements that could be reframed as gardens or wildflower meadows for native bees. How much underutilized space are they talking about? In the continental United States, power line rights-of-way occupy a staggering two to three million hectares, exceeding the total area of Yellowstone National Park.

2 ARBUTUS CORRIDOR: BIOPHILIC GREENWAY IN THE MAKING **3 HABITAT ISLAND: A BIODIVERSE, HUMAN-MADE LANDSCAPE** **4 MOLE HILL: FROM ASPHALT ALLEY TO LIVING LANEWAY**

PHOTOS 2 JACK TUPPER 3 PWL PARTNERSHIP 4 CITY OF VANCOUVER

BIODIVERSE CITY

We need look no further than cities for global precedents. Paris, France, offers “biodiversity-friendly” certification for public parks that meet established standards for “differential management” practices, such as reduced grass cutting and water usage, elimination of pesticides and composting. Closer to home, the City of Vancouver has published official Boulevard Gardening Guidelines that encourage residents to repurpose these public spaces for native plants, and even food production.

Vancouver offers many other wonderful examples. A stroll along the west side of Columbia Street between 17th and 18th Avenue in Mount Pleasant evokes the sensation of walking through a wild garden. The Mole Hill community in the West End contains a green laneway – designed by local landscape architecture firm Durante Kreuk Ltd. – that incorporates informally arranged edible plants, community gardens and stormwater management while prioritizing pedestrians.

Adjacent to Southeast False Creek’s former Olympic Village, Habitat Island further embodies this shift in thinking. While it is

difficult to imagine today, this was a carefully devised landscape intended to compensate for shoreline lost to development. PWL Partnership Landscape Architects, in collaboration with environmental consultants, set out to increase habitat and accessible foreshore by mimicking a natural ecosystem. In less than a decade, it is replete with life, with bald eagles among the island’s most conspicuous visitors.

The iconic West Building of the Vancouver Convention Centre further exemplifies our ability to embrace a wilder purview. While its rooftop prairie meadow does occasionally get a “hair cut” and requires monitoring and elimination of certain invasive species, generally it is allowed to grow untamed. And the results have been profound. The University of British Columbia’s Beaty Biodiversity Museum recently conducted an insect survey on the centre’s living roofs, and the preliminary data, while not yet published, are promising: 145 species have been surveyed to date, including one new to B.C. and another that hasn’t been recorded in the province since 1932.

BIOPHILIC STEWARDS

This is what is achievable with a biophilic mandate. For those resistant to change and blind to ecological realities, we can point to these and similar success stories, and employ

“A BIOPHILIC CITY IS AT ITS HEART A BIODIVERSE CITY, A CITY FULL OF NATURE...”

...TIM BEATLEY

the foundational strategies promoted by Nassauer, Wilson, Kellert, Beatley and other pioneers of biophilic thought. The legions of supporters are growing, along with sources of motivation in an urbanizing world that is increasingly out of touch with nature. As landscape architects and stewards, we are now tasked with a crucial role: to create spaces that mutually benefit humans and the diverse forms of life with whom we share our cities, and this planet. Let’s go wild!

kf2ct@virginia.edu
<http://biophiliccities.org/>

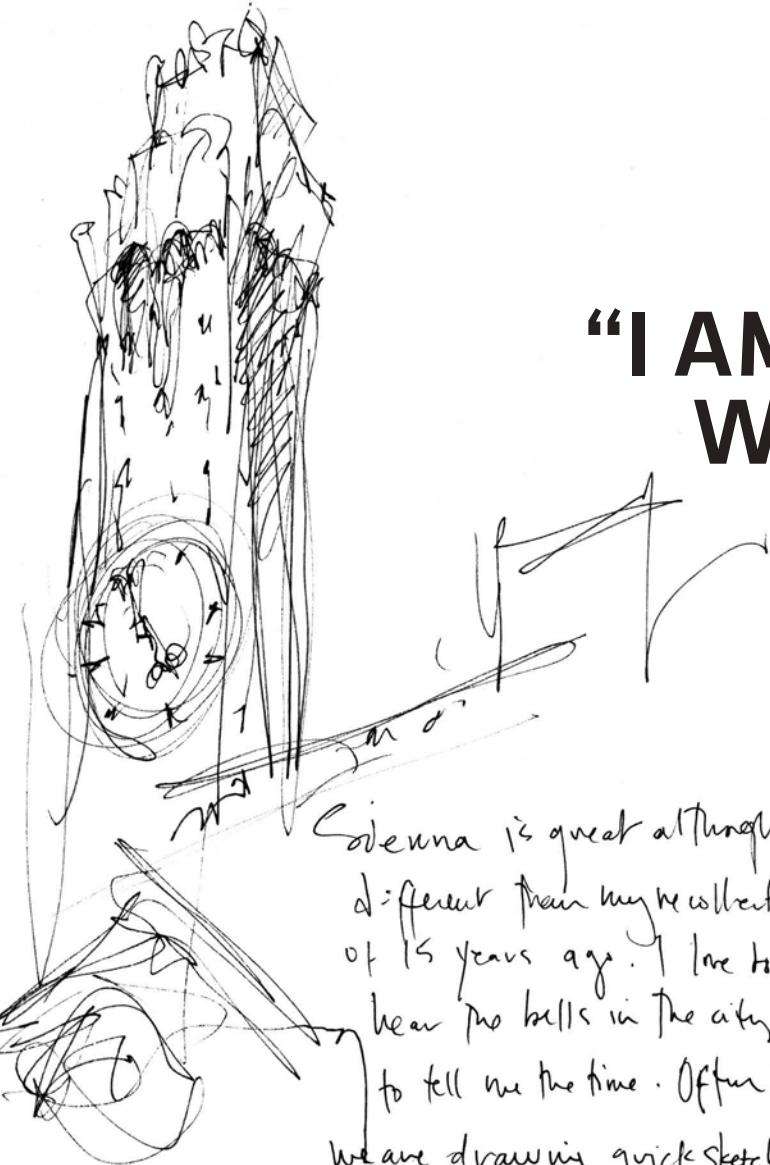


3



4

before fulfilling a but public spaces... and why Plaza del Campo is so great.



Siena is great although different than my collection of 15 years ago. I love to hear the bells in the city to tell me the time. Often we are drawing quick sketches and some how they start at the moment we were supposed to stop. The hotel Italia on Celfour Street is wonderful. Breakfast outstanding as well. Plaza del Campo and the streets surrounding it were full of life last night. Great dinner w/ wild boar and rabbit.

| CAROLINE LAVOIE

"I AM THE SPACE WHERE I AM."

...Noël Arnaud*

> FR_LP+ « JE SUIS L'ESPACE OÙ JE SUIS. »

EN_

WHO I AM AND WHY I DRAW

I am a French Canadian who left the boreal forests of Québec over 20 years ago and fell in love with the vast desert landscapes of the Western United States. My art is about drawing from **within** natural and urban landscapes. The drawings are perceptions, experiences - representations. I draw landscapes at various scales and at different moments in time in order to understand each place beyond the scientific lens. Thus, I do not draw from photographs. My drawings emerge out of an awareness of place, which in turn engenders an imaginative perception of the space I am in. Through drawing, I form an active visual, physical and cultural relationship with the land and water.

WHERE I AM AND HOW I DRAW

Around the world, I carry a small sketchbook and pen, and hike or drive to access remote sites, from dry desolate canyons, to flowing mountain streams, to bustling crowded streets. Whether the landscape is urban or wild, whether the scale is intimate or large, my mission is to capture fleeting first impressions from within. The drawing techniques are many: rapid and sequential drawing, transects, slow observation, a meditative state, but the focus is consistent. I endeavour to perceive and interpret, to reflect and to share the wonder and spirit of the landscapes.

*NOËL ARNAUD, 1950. *L'ÉTAT D'ÉBAUCHE*. PARIS. AS QUOTED BY GASTON BACHELARD, IN *THE POETICS OF SPACE (LA POÉTIQUE DE L'ESPACE)*, 1994 EDITION.

1 APPROACHING PIAZZA DEL CAMPO CLOCK TOWER, SIENA, ITALY



Messiness in drawing is a visual brainstorming; impressions move directly from hand to paper. Landscape architects understand that quick site impressions allow for multiple interpretations: sketching always informs the design process. Perception, for example, is more than just looking; it involves all the senses. Interpretation is about understanding a place in its natural and cultural contexts. Reflection/iteration brings a deeper understanding, which is ultimately strengthened through interaction and communication. As we share individual drawings or works in an exhibition, we more deeply comprehend how drawing can distill the essence of a place, clarifying themes in the landscape. Finally, through collaborative opportunities, drawing offers a common language across disciplines or professions.

Admittedly, this form of expression is not straightforward. Drawing is not linear but gestural, flowing and iterative. Discovering the essence of place can get messy. We assemble the palette in four dimensions, we pile everything into a sketch, we view the field of possibilities. The drawing becomes a visual draft that is selective, not photographic; exploratory, not dogmatic.

I AM AN OLD CITY: A JOURNEY TO ITALY

Quick gesture drawings can be very telling, revealing relationships between people and place, especially in cityscapes. Piazza Navona was an attempt at capturing life in a public place. (See Drawing 8, page 38.) I was captivated by the relationship between plaza form and the flow of people, and wanted to emphasize how the landscape works from the drawer's point of view.

My perception is greatly influenced by my movement. In Tivoli, I made the quick sketches of Villa Adriana as I walked, to portray the experience of a viewer at a fast pace. Each 30-second sketch (Drawings 2 + 3) highlighted just one aspect of the Tivoli landscape: here the roof texture, there the arches of a garden ahead. And another day, at Piazza del Campo in Sienna, I sketched the clock tower up above (Drawing 1). These instant impressions highlight the differences in scale. Since each aspect is glimpsed from within the landscape, each quick drawing shows the structures and landmarks of a place in context, including perspective and ground planes.

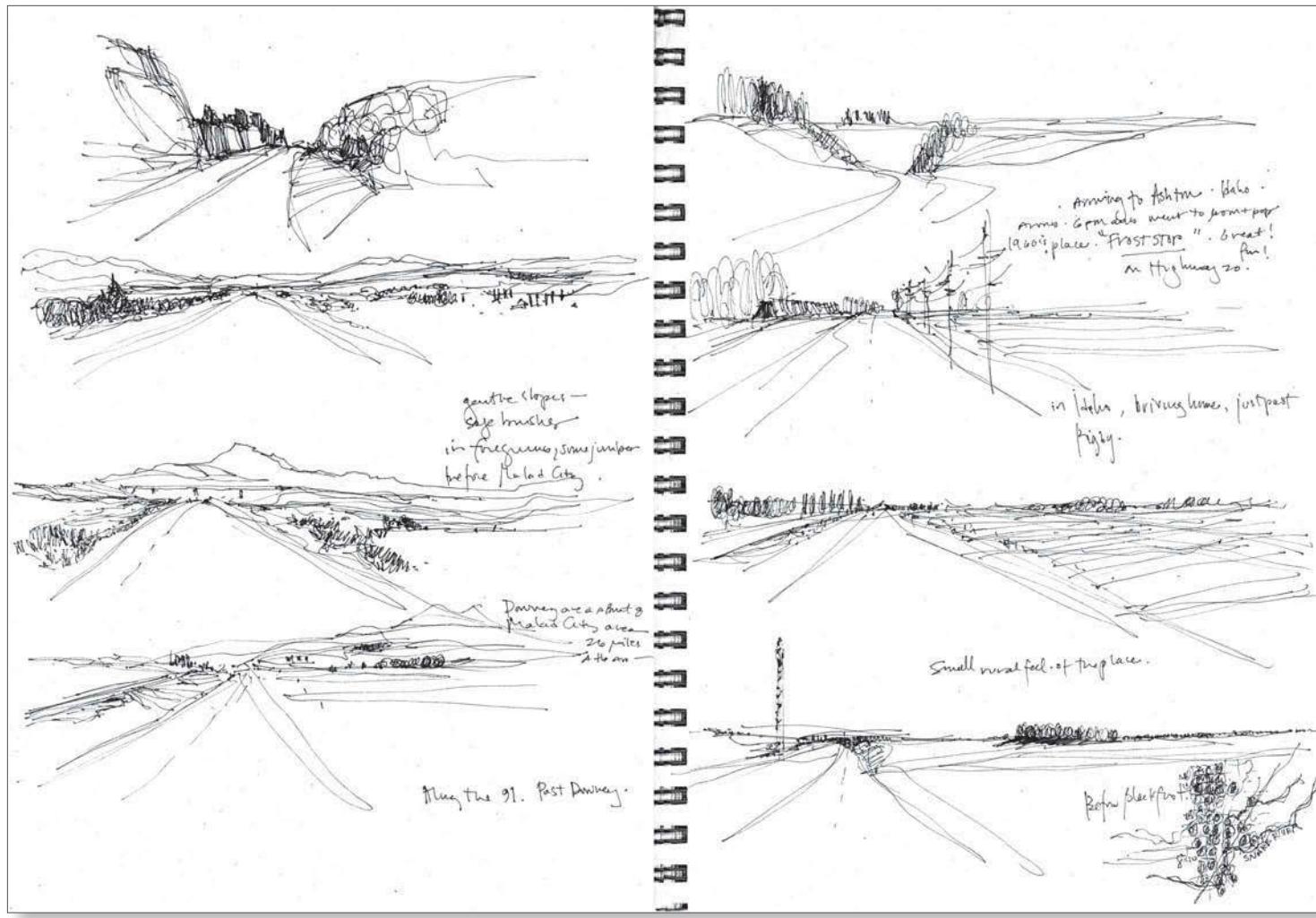
I AM MOVING ACROSS THE LAND

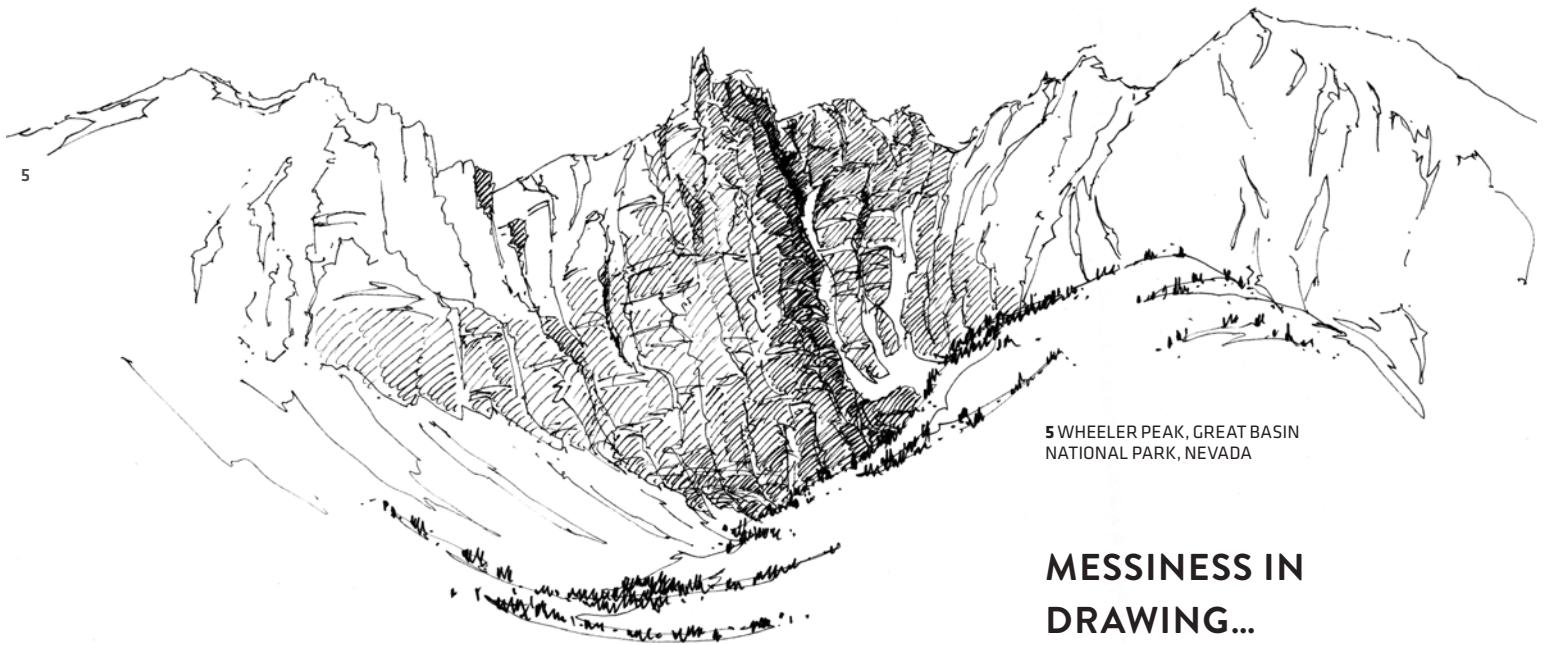
As the type of movement changes, so do perceptions of the scale and structure of the landscape. When I am a passenger in a car moving through the landscape, my sketches capture the story of the land as it changes. The sequence here, done from the road in Northern Utah and Southern Idaho (Drawing 4), includes both compressed and expansive views. The sketches on the left highlight the native sagebrush and the topography, recording how the road segments the lava rocks that have been here for eons. The sequence on the right portrays the agricultural and rural quality of the landscape

with its row of trees, its irrigated fields and its small compact farmsteads distant from the road, all connected and contained by utility poles and fences. These quick drawings are fresh and vibrant and exhibit what the landscape is made of. Taken as a whole, the full sequence captures the subtle changes en route, which helps us understand landscape at a more intuitive level. The sequence speaks to the relationships and interconnectedness between natural, cultural and human systems. In my view, this mobile sketching better captures the gestalt of the vast American West in space and time than does the objective GIS.

I AM WIND AND LIGHT

And sometimes, there is no movement on the part of the artist. Then, a big part of the process and the journey lies in finding the prospect from which to draw. This can be challenging. I regularly encounter altitude and wind, rain and lightning, intense heat and sun, or rapid changes in light that can alter the landscape. While I welcome these surprises as part of the process, they can result in unfinished drawings – but that too can reveal the essence of the place I had to leave. To properly capture the spirit of the place may require several visits at different times of the day or on different days, and many iterations.





5 WHEELER PEAK, GREAT BASIN
NATIONAL PARK, NEVADA

ITERATIONS

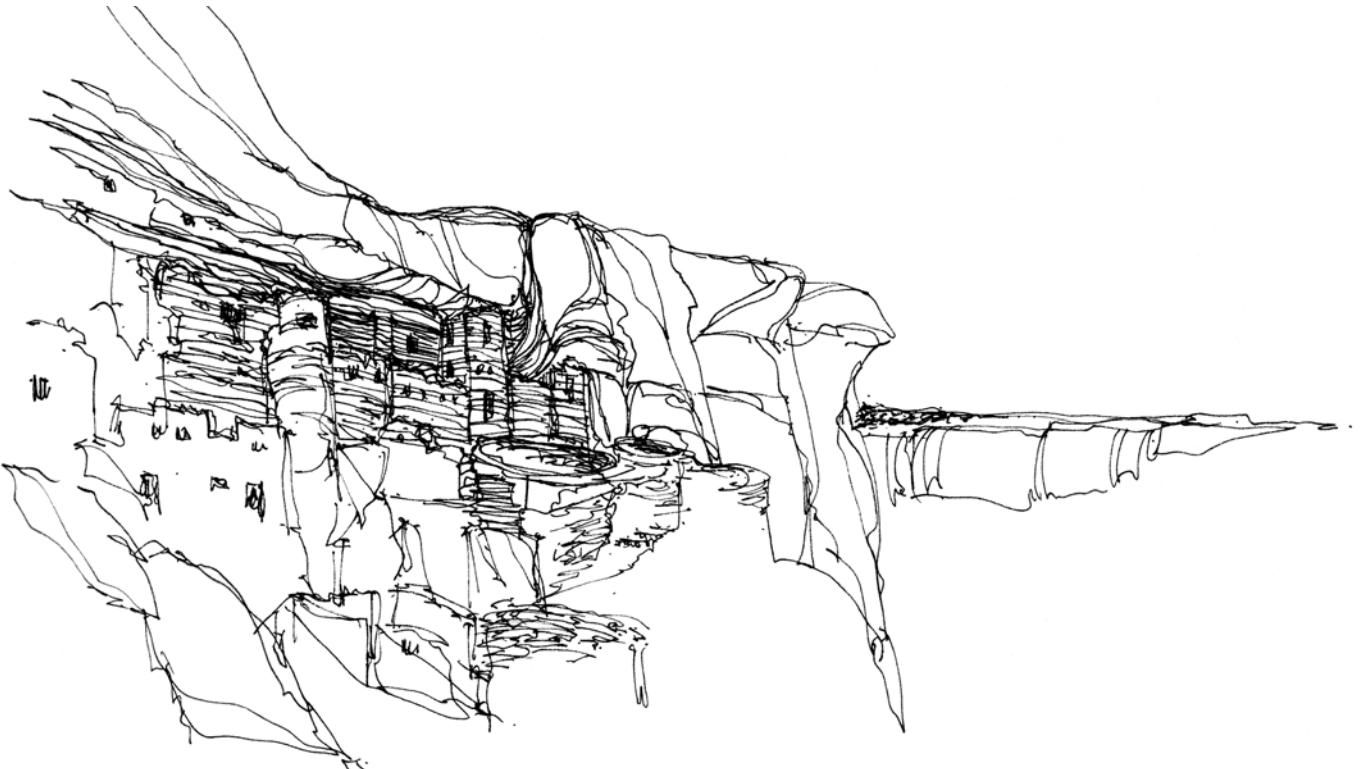
The process helps me to cultivate an understanding of the landscape's structure, as I render its intrinsic qualities over time. One drawing may focus on an outline, subtracting another dimension of the landscape. A fast gesture drawing may simply loosen up my hand, or help me grasp the rock structure and direction of its texture. Another iteration may attempt to render the light on the tree lines and snow; yet another can inform what needs to be highlighted.

**MESSINESS IN
DRAWING...
IS A VISUAL
BRAINSTORMING.**

**LE DÉSORDRE
DANS LE DESSIN...
EST UN
REMUE-MÉNINGES
VISUEL.**



6 MEDITATION: VARIATIONS ON A LANDSCAPE NO 1. ISLANDS IN THE SKY, CANYONLANDS, UTAH



7 THE CLIFF PALACE OF MESA VERDE NATIONAL PARK, COLORADO

THE SPACE WHERE I AM

Wind, light, sound, silence. Drawing amidst the elements can be meditative and teach us to embrace complexity, including both changes over time and differing points of view. Five years ago, I journeyed to an immense and powerful place called Islands in the Sky, in Canyonlands National Park, Utah. After a few minutes of drawing the outline of this very complex landscape, a tremendous lightning storm flashed down upon us, forcing us to flee. It would take me another three years before I was able to spend a full week there. Yet, this is a place where the passage of time is necessary if we are to achieve understanding. Wind and light are part of the experience of such large, high-desert landscapes. I needed to sit still in the landscape, trying to differentiate the textures, capture the changing light and come to terms with the forms of the seemingly infinite middle ground, before this place would reveal all it could be.

I AM STILL: THE LANDSCAPE IN MOTION

Always the first quick sketches are messy, but alive. Over time, iteration after iteration, they distill and refine into compositions that reveal complex relationships in the land.

The drawing of Island in the Sky finally captures the middle ground (Drawing 6). It is the depth of field that matters here: photographs cannot reveal these depths in the way that a drawing can. The drawing of Great Basin National Park, Nevada

(Drawing 5) also depicts the middle ground with its rock, snow and vegetation, and I worked to capture the dynamics in the landscape itself: the movement from the top of the mountain to its base, which joins the foreground to the background continuously. There is more movement still in the drawing of the Cliff Palace of Mesa Verde National Park, Colorado (Drawing 7) where the dwellings rise up in the direction of the rock cornice, the lines

of the drawing persuading the viewer to move as well.

Ideally, my sketches convey the lines of the landscape and its movement, sharing a sense of place and time with the viewer. Each place I draw, whether the busy chaos of an antique city or the vast and eons-old topography of the Canyonlands, presents me with new ways of seeing, new points of view and new lines of sight.

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8 PIAZZA NAVONA, ROME, ITALY: QUICK SKETCHBOOK
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| MARY ANNE YOUNG

HABITATS ARE MESSY: DESIGNS TO PLEASE THE NAYSAYERS



1

FR_RESUMÉ

LES HABITATS SONT CHAOTIQUES : DES SOLUTIONS POUR PLAIRE AUX CRITIQUES
 Les projets de restauration écologique se multiplient dans nos villes. Les citadins et fonctionnaires municipaux qui sont devenus plus conscients de l'importance de la santé des écosystèmes sont généralement ouverts à de tels projets, du moins en théorie. Pourtant, ces projets soulèvent des objections prévisibles : pourquoi ces sites naturalisés doivent-ils paraître si « anarchiques »? Mary Anne Young examine les meilleures réponses.

EN_

ECOLOGICAL RESTORATION projects are increasingly coming to our cities. Urbanites and municipal staff who have become more aware of the importance of healthy ecosystems generally welcome such projects – at least in theory. Yet with these projects come predictable objections: why must these naturalized sites be so unkempt?

WHY SO MESSY?

Ecological Restoration looks to recreate natural ecosystems such as forests, wetlands and prairies in areas that have been disturbed by human change. These landscapes are designed to improve ecological functions, increase biological diversity and enhance the land's suitability to many forms of wildlife. Most ecological restoration projects have an inherently messy design aesthetic: they do not resemble a conventional city park. The landscapes are a complex mosaic of trees,

shrubs and groundcovers; they incorporate tangles of coarse woody debris; and the plant species they feature are those of the wildlands, not the city garden. Yet such places are increasingly necessary in our cities, because ecological restoration requires that connectivity between habitats be improved, fragmentation reduced.

For ecological restoration designers, this presents an ongoing challenge: how to create an ecologically functional landscape that is aesthetically acceptable to the public and the municipality, can be understood by city staff who maintain it, and is both safe and budget-friendly. We have learned, first and foremost, to consider the three most common objections as the design process begins.

1. "IT'S NOT PRETTY ENOUGH!"

As restoration projects are designed with ecological function first, aesthetics are low on the list of design priorities. Also, as small-sized planting stock is better able to establish and succeed given the difficult conditions and limited maintenance of these projects, they take time to mature into plant communities which may be more familiar to users. Because designers are familiar with this almost inevitable objection, many have adopted well-known solutions, identified by Joan Nassauer more than two decades ago in her article, “Messy Ecosystems, Orderly Frames” (*Landscape Jnl.* 1995). (See Joan Nassauer’s article in this issue, p 20.) Nassauer’s “cues to care” include, for example, neat edging: ecologically restored areas with manicured edges suggest that the land is cared for.



2



3



Similarly, designers can incorporate showy plants that will bloom during the first growing season into the restoration design. This is particularly important in large-scale seeding projects, where many native plants take several seasons to establish and bloom. Black-eyed Susan (*Rudbeckia hirta*) in particular does very well from seed and, at the Red Hill Valley Expressway project in Hamilton, added a cheerful yellow tone to meadow areas in the first season following construction. Other suitable species include Wild Bergamot (*Monarda fistulosa*), Canada Wild Rye (*Elymus canadensis*), Nodding Beggarticks (*Bidens cernua*), and Swamp Milkweed (*Asclepias incarnata*). Non-native species are tempting to use, as they can be more robust than their native counterparts. However, Douglas Tallamy, an entomologist at the University of Delaware, presents research in his book, *Bringing Nature Home*, that non-native plants support 29 times less biodiversity than do native plants. If a native sunflower (*Helianthus sp.*) will support 73 moth or butterfly species, why not use it in your design?



2. "IT'S NOT SAFE ENOUGH!"

That messy aesthetic, however, can contribute to another element of ecologically restored sites which rouses objections. The structural diversity of these places often requires a dense matrix of understory, shrub and tree layers in order to meet ecological targets. In urban areas, these densely vegetated areas can be perceived as dangerous places for "undesirables" to congregate. Designers can prevent many of these problems by utilizing Crime Prevention through Environmental Design (CPTED) principles. In high use areas, for example, they might choose a prairie meadow, savannah or other habitat type which maintains appropriate sight lines. At Olmstead Natural Area in Hamilton, a prairie restoration project, two seed mixes were developed to mitigate neighbours' concerns over sightlines within the park. A short meadow seed mix was planted between existing homes and the park's central pathway, and a tallgrass prairie seed mix was planted on the opposite side of the path, which backs onto a neighbouring naturalized area.

Another solution is to design an unobtrusive barrier between the most high-use areas, and those which could be perceived as a hazard. For example, a wetland restoration area at Mississauga's O'Connor Park is separated from the active parkland, which includes sports fields, trails and a children's playground, by a farm-type paige wire fence. This fence acts as a barrier to the open water wetland, which could be interpreted as a drowning hazard to visiting children. This separation also benefits non-human users of the natural space: the design minimized disturbance to nesting habitat for Midland Painted Turtles (*Chrysemys picta marginata*) on the edge of the wetland.

3. "WE CAN'T MAINTAIN THIS!"

For municipal operations staff with huge territories to maintain and limited resources, ecological habitat does not fit easily into the standard "mow-it-and-trim-it" maintenance regime. For this reason, maintenance guidelines complete with timelines and goals are essential. Simple "decision trees" work well: flow charts that outline maintenance work for varying scenarios of conditions. With an understanding of the ecological needs of the restoration project, cost-effective solutions can be found. For example, prairie restoration projects benefit greatly from periodic disturbance. Therefore, they can be mowed and de-thatched on a 5-year cycle to simulate the effects of fire, the historic disturbance regime. Mowing and de-thatching does not require the purchase of specialized machinery or extra training for maintenance staff, and does not require permits or neighbour buy-in that would be required for a controlled burn.

NOT SO SCARY!

Because LAs will be on the forefront of designing these projects and finding the balance between ecological functionality and public acceptance, we need to be educators, teaching our clients and the public that ecologically restored landscapes are not messy, scary places, but instead, natural solutions for beleaguered urban environments.

myoung@dougan.ca

1 MIDLAND PAINTED TURTLE (*CHRYSEMYS PICTA*)

2 THE RESTORED O'CONNOR PARK, MISSISSAUGA, IN FALL. 3 BLACK-EYED SUSAN (*RUDBECKIA HIRTA*)

4 MEASURING MIDLAND PAINTED TURTLES IN O'CONNOR PARK, MISSISSAUGA | 1 TORTUE PEINTE DU MIDLAND (*CHRYSEMYS PICTA*) 2 LE PARC O'CONNOR PARK 3 MARGUERITE JAUNE

4 MESURE DES TORTUES PEINTES DU MIDLAND DANS LE PARC O'CONNOR DE MISSISSAUGA

PHOTOS 1 SHUTTERSTOCK.COM/GTIBBETTS 2 MARY-ANNE YOUNG, DOUGAN & ASSOCIATES 3 ISTOCKPHOTO.COM/HEATHERNEMEC 4 KARL KONZE, DOUGAN & ASSOCIATES



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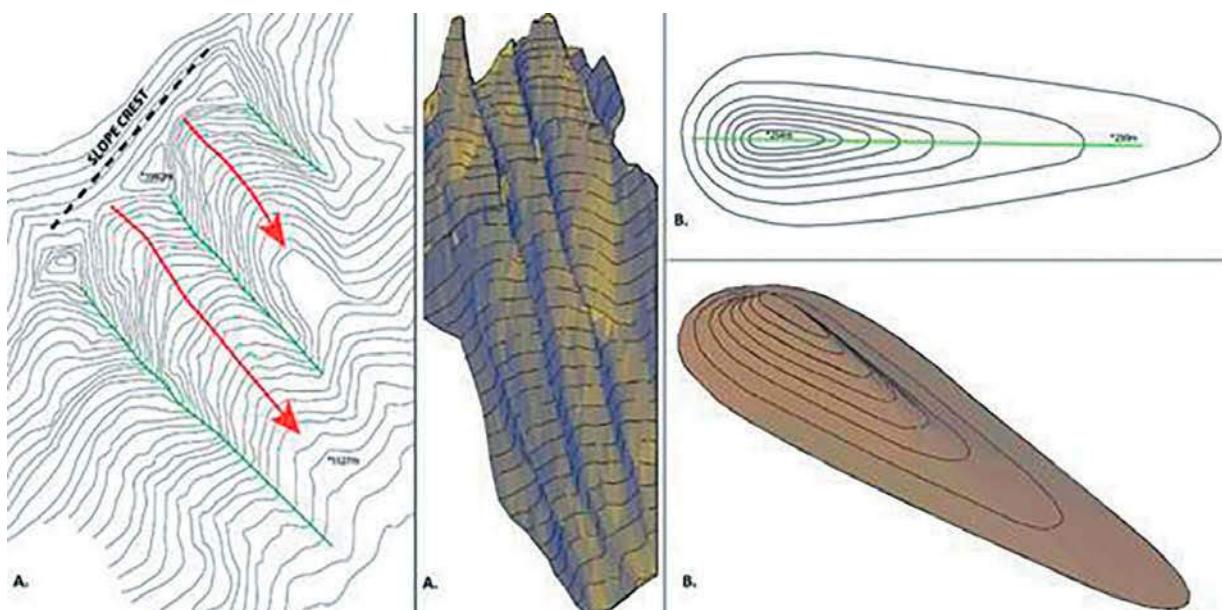
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“HOMO THE HOMOGENIZER”

ARE LANDFORMS BECOMING MORE ORDERLY BY DESIGN?



FR_RÉSUMÉ

HOMO L'HOMOGÉNÉISATEUR_Les modèles deviennent-ils plus ordonnés ou volontairement plus chaotiques?

Les architectes paysagistes sont-ils les « homogénéisateurs » du paysage ou s'efforcent-ils de créer de la complexité? Robert Corry et Corey Dawson ont cherché des indices de « modèle » : une méthode de terrassement créant des reliefs en pente où alternent les courbes concaves et convexes – le genre de formes irrégulières, de dénivellations complexes et de terrains naturellement chaotiques que l'on trouve sur les terrains vierges. C'est en fait, un terrassement qui paraît anarchique mais qui est plus fonctionnel d'un point de vue géologique, écologique et hydrologique.

EN_

WES JACKSON of The Land Institute (landinstitute.org) has described *Homo sapiens* as “*Homo the homogenizer*,” arguing that we simplify the systems we encounter, be they biological, cultural or physical. In fact, in LA work today, biodiversity and hydrologic complexity are increasingly recognized, as landscape architects design for pollinators, songbirds, native plants and rainwater infiltration.

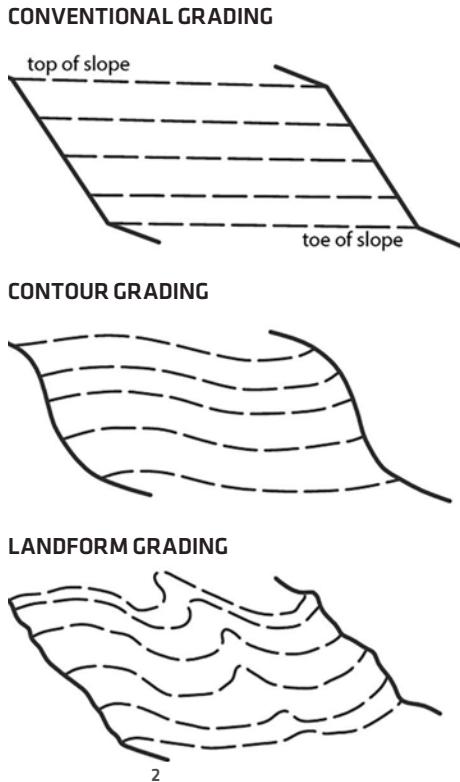
Nonetheless, overall, the diversity of land forms commonly remains overlooked. A well-used text in professional education, *Landscape Architectural Graphic Standards*, defines a landscape architect as a designer that “creates level areas for intensive use, such as parking lots and playing fields.” The 2007 text, written by Leonard J. Hopper, is describing a fundamental skill learned in accredited programs: grading

terrain. In the same year, however, Horst Schor and Donald Gray added a sustainability dimension to the definition in their book, *Landforming*, when they coined the term “landform grading.”

Landforming is a grading approach that creates slope forms with sequences of concave and convex shapes – the kind of irregular shapes, complex slopes and naturally messy terrains found in untrdden ground. It is, effectively, grading that looks messy but is geologically, ecologically and hydrologically functional, since it creates ecological niches with differing wind and sun exposure, differing soil moisture, and hence differing microclimates. Such landforms tend to blend into natural profiles and contours, and offer increased stability and a complex visual appeal.

According to landscape preference theory and empirical study, humans prefer hilly terrain over flat ground. Complex landform shapes result in vegetation diversity and fluvial systems that are intriguing. Naturally hilly landforms provide privacy, vista opportunities, and feelings of mystery that are different from the orderly and planar surfaces existing in most human settlements.

1A CONTOUR COMPARISON OF RIDGES AND SWALES (A) AND A DRUMLIN (B) | 1COMPARAISON DES CONTOURS ENTRE DES CRÈTES (A) ET UN DRUMLIN.



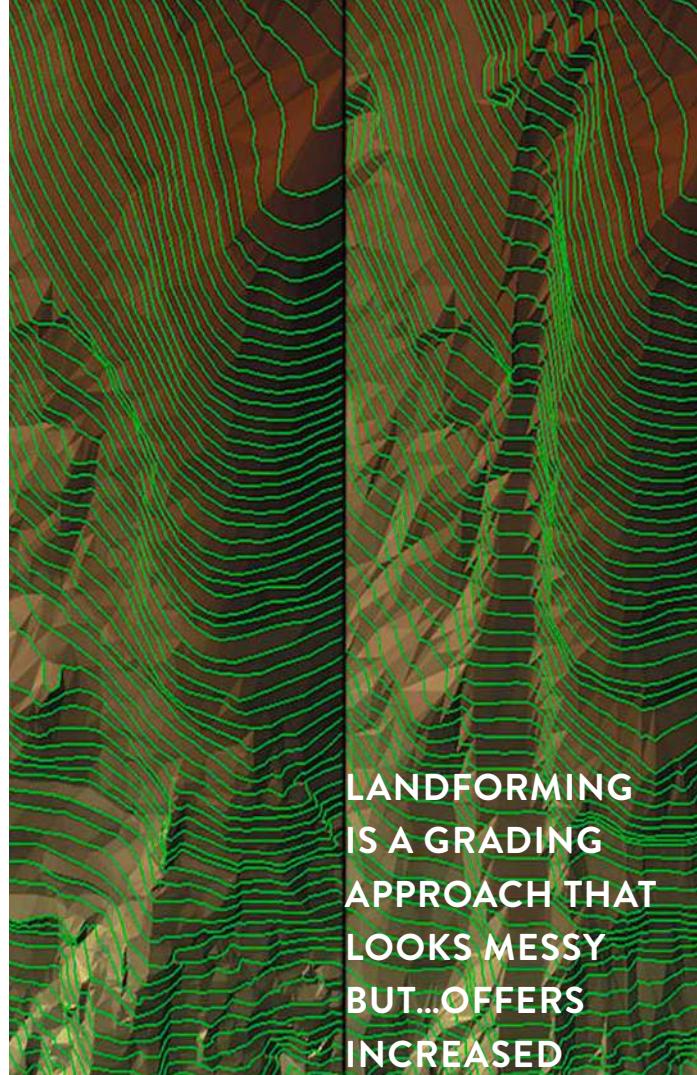
THE LANDSCAPE ARCHITECT: LEVELLER? OR LANDFORMER?

Simply put, our research project set out to investigate whether landscape architects are levellers or landformers. We began by building our understanding of how complex landforms function, and how they can be characterized. We needed to measure landform complexity in a way that would allow us to compare terrain before and after changes by landscape architects. Were landforms becoming more orderly or more messy by design? And by extension, what might that mean for the function and sustainability of designed landscapes?

COMPLEX FORMS AND THEIR FUNCTIONS

Complex landforms achieve dynamic stability by evolutionary processes, as they progressively manage runoff. Erosion creates concave shapes, and deposition creates convex shapes. The complexity promotes biodiversity since the variations in terrain provide refuge opportunities unavailable in open areas or plains. Yet complexity is not universally appropriate: agricultural grading is restricted by safety and operational standards to a maximum gradient, so landforming is not applicable to landscapes managed mechanically.

An alternative to conventional grading designs, which simplify surface geometry, is contour grading, which is often employed in golf course design to increase difficulty of play through elevation variance. However, neither conventional nor contour grading has the ecological intent of landforming, and neither provides long-term stability. Rather, sustainability is linked to terrain complexity. For that reason, methods of measuring complexity are useful for evaluating the long-term stability of grading designs in landscape architecture.



3

**LANDFORMING
IS A GRADING
APPROACH THAT
LOOKS MESSY
BUT...OFFERS
INCREASED
STABILITY AND
COMPLEX
VISUAL APPEAL.**

DEFINING COMPLEXITY

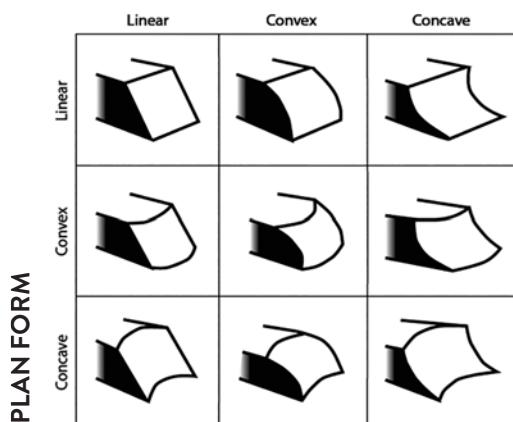
Landforms can be described by the complexity of their slope forms (linear, convex or concave), which can combine into nine basic slope shapes, and thereafter recombine and reconfigure again into highly-complex landforms.

But how do we evaluate and measure complex terrain? We combined four measurable complexity components – *elevation standard deviation*, *local relief*, *rugosity* and *total curvature* – into a single value, the Compound Terrain Complexity Index (CTCI), described in 2008 by LU Huaxing, in *Modelling Terrain Complexity*. The complexity components are readily calculated with GIS. (We used Arc Map.)

Elevation standard deviation and *local relief* are both statistical measures. *Standard deviation* is a measure of the variance of elevation points, providing information on the degree of vertical diversity in a landscape, while *local relief* calculates the range of elevations. However, neither measures consider surface roughness between elevation points.

Geometric measures calculate terrain surface complexity with *rugosity* and *total curvature* as components in the CTCI. *Rugosity* compares 3D surface roughness with a 2D footprint of the same area, while *total curvature* measures how curved a surface is in plan and profile. These measures are useful for considering curvilinear swales and ridges existing in landforms.

PROFILE FORM



17 SITES: TERRAIN COMPLEXITY

To determine whether LAs were essentially levellers or landformers, our study compared complexity value changes proposed in several sample landscape plans. We solicited designs from landscape architects which featured a range of design objectives in a wide variety of project areas. By comparing CTCIs calculated for existing terrains with the CTCIs in the proposed design, we could measure directional and proportional change. Would the grading designs increase or decrease terrain complexity?

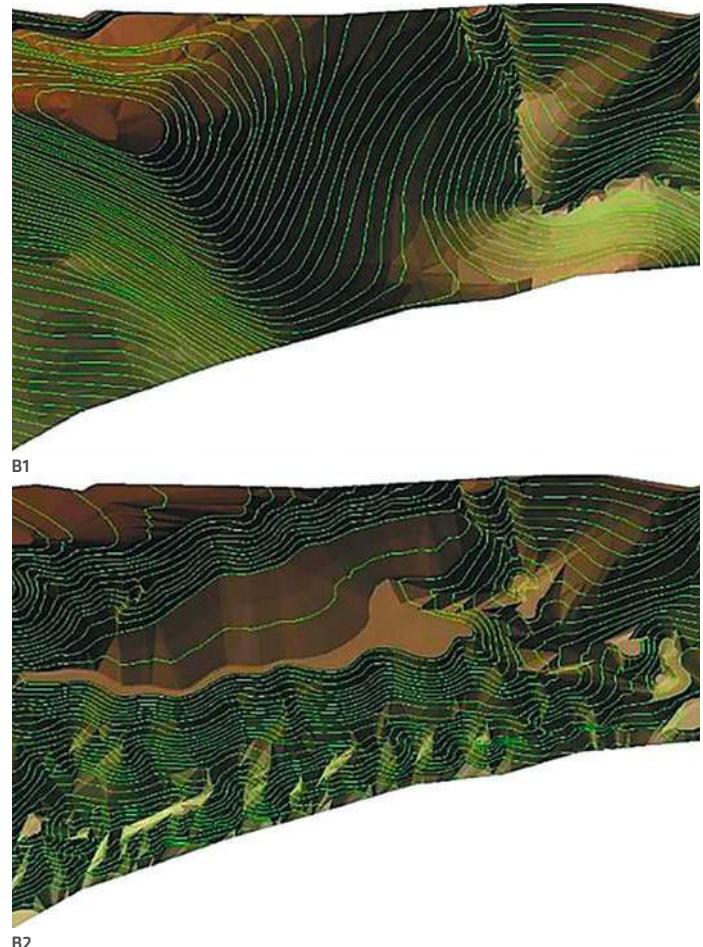
Our analysis found the CTCI to be a visually valid measure of terrain complexity change, showing samples of increased and decreased values reflective of contour representations. Ten of our 17 samples increased in complexity by design; seven decreased in complexity. Of the 10 increasingly complex terrains, four were golf course designs, suggesting a contour grading technique was implemented.

However, the landscapes with reduced terrain complexity had a mean decrease of 26 per cent. When terrain became more complex, the mean change was 14 per cent. This suggests that designs which simplify the terrain are having a more acute impact on landscapes than designs which increase terrain complexity.

We found the greatest terrain complexity change in a cut-and-fill mine reclamation project that decreased landform complexity by 50 per cent. A sports park site decreased in complexity by 44 per cent, and a golf course section decreased by 39 per cent, both through the creation of more functional play surfaces. Complexity reductions generally showed increased linear slope forms, while more complex designs showed increased irregular surface shapes in plan and profile. The landscapes that increased most in complexity were a park (38 per cent) and a nature reserve (35 per cent).

THE IMPORTANCE OF CURVATURE

Our results found that *total curvature* was the greatest contributor to complexity change after design. Perhaps two landscapes from California were the most telling. One, a conventionally graded roadway bank, showed a CTCI decrease of 30 per cent, while a roadway bank utilizing landforming showed an increased CTCI of 17 per cent. Both were influenced most by *total curvature* changes, suggesting this measure might be the most important for terrain complexity assessment.

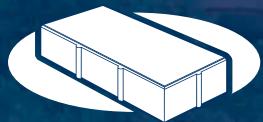


Our project found that landscape architects are not solely levellers or solely landformers, but do some of each, even for similar land uses. Future study is surely necessary. We understand our baseline measure of existing conditions may have been on terrain already made uniform through prior design, so although our comparisons are useful, researchers have yet to knowingly compare natural landforms with those that are designed.

The concept of sustainable landscapes is in itself complex – even messy – and landscape architects are increasingly attentive to many of its dimensions. However, since landform complexity is still often overlooked as a component of sustainability, landscape designs could certainly benefit from a careful evaluation of form. Landscape architects are well-positioned to do this work, and to assess their designs not only for how well they give order and meaning to the landscape, but also for their contribution to the lands complex – and messy – foundations.

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| GARETH LOVERIDGE

WASTE-LESS IN SEATTLE

“HOW WILL THIS LOOK
WHEN IT GETS
DIRTY?”



IT'S NOT THE
“DUMP”! IT'S A
DESTINATION.

CE N'EST PAS
« UN DÉPOTOIR »,
C'EST UNE
DESTINATION!

FR_ À QUOI CELA VA-T-IL RESSEMBLER UNE FOIS SALE?

La station de transfert de déchets de Seattle est bien plus qu'un « dépotoir ». C'est un centre de démonstration civique, un repère majeur dans la transition de la ville vers le « zéro déchet ». Mais la station est aussi devenue – étonnamment – une destination, non seulement pour les employés et clients, mais aussi pour les visiteurs.

EN_

IN SEATTLE, the city's waste transfer station is much more than “the dump.” It is a civic demonstration centre, an important landmark in the city's transition to “zero waste.” But the 11.4-acre Seattle Public Utilities South Transfer Station has also become – surprisingly – a destination, not only for employees and customers but for visitors as well.

Changing our waste from nuisance to resource is an essential step in building resilient cities. The Seattle Transfer Station intentionally reveals this progressive value, re-organizing waste in a careful and considerate manner. The facility, which combines both public and commercial waste drop-off, sits at the nexus of two state highways, three neighbourhoods, and a tidally influenced wetland in the Duwamish River Delta of Washington state's largest city. Because the site has a high ground water table and a legacy of contaminated soils, it had been segregated from the mixed residential and industrial community by two very busy roadways, and there had been almost no public sidewalk access.

Today, the former “mucky” wetland *cum* school bus parking lot has become an iconic civic site. Activity is still “messy” but when the planning process began, the team decided



LE DESIGN PROCURE LE VÉHICULE, MAIS CE SONT LES GENS QUI FAÇONNENT L'HISTOIRE.

firmly against hiding the facility. Swift Company and the design team worked with management and staff to find ways to reveal waste handling practices and engage the public in the process. With ever increasing population growth and consumerism, these types of places are ubiquitous. Why not celebrate their contribution to our environment?

IT WILL GET DIRTY

As the design evolved, the clients repeatedly asked a most important question: "How will this look when it gets dirty?" This became the designer's mantra. The surfaces could not be "precious." Everything needed to be designed to withstand the weather over the 75-year intended lifespan of the project and to evolve as the collection and management of waste improved.

The designers opted for custom site furnishings and rock-filled gabion walls which would celebrate raw materials. But the rock walls were designed with a second, surprising function in mind. They would also highlight and display treasured items rescued from the waste processing stream. By providing a place for displaying curated items salvaged by employees, the facility would honour the staff and engage the public with humour and whimsical visual interest.

HUMANITY IN INFRASTRUCTURE

Since the "gallery" of found objects was the employees' brainchild, it had to be designed to provide an easily accessible method for expression: the design could not be overly prescriptive. Why not incorporate the display niches within the site's massive gabion walls?

And so it began. The niches, stainless steel boxes recessed into the walls, complement the main building façade, and the gallery area forms the edge of the employee patio. This is where staff eat their lunch, where casual conversations happen and where public visitors pass through the site.

The niches were carefully composed in an asymmetrical manner to encourage the staff to continue their traditions without feeling the practice was overly formalized: there are no clear parameters governing the display. Still, the idea of "messing up" a brand new building with found refuse objects raised a few concerns. How much was enough? How much was too much? We hoped the potential of these empty steel boxes would speak for itself.

In fact, the niches were immediately embraced by staff. Within a few weeks, all of the niches at the "front" façade were filled with incredible objects and carefully assembled collections. The collections evolved, with certain pieces remaining longer than others as a testament to both the rarity of the find and the success of the composition.

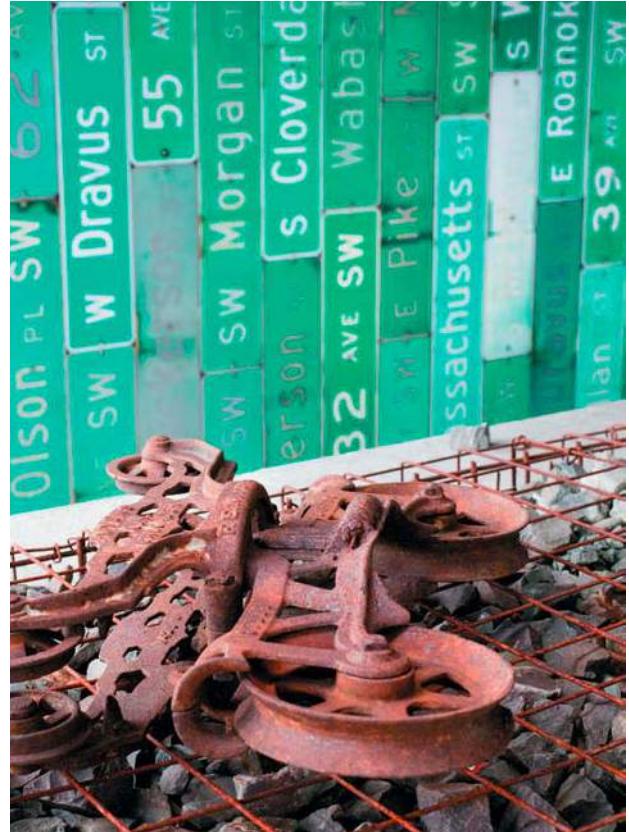
CHANGING THE WAY WE VIEW WASTE

This place, which is intended to help the city keep its mess from increasing, is now actually recycling select contents in a way we could only have wished for during the design process. A great credit is due to the administration of the facility for accommodating and supporting these traditions and to all of the staff who curate this messy place.





**DESIGN
PROVIDES
THE VEHICLE,
BUT THE
STORY IS
DRIVEN BY
THE PEOPLE.**



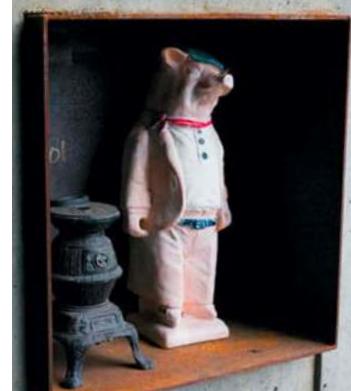
When Swift Company recently re-visited the site to assess results, the niche displays had expanded to include the top of the front wall, and through interviews with staff, we learned that attitudes towards the objects and the "exhibition" had expanded beyond the obvious.

The first objects we observed to leave the confines of the niches were a few handfuls of colourful marbles mixed into the gabion rock adjacent to the entry stair.

More would follow. On the most recent visit, we observed an assembly of the large river rocks near the public entry door and the hanging of a wind-propelled spinning object on an exterior structural brace. Seasonal displays at Hallowe'en and Christmas created new thematic layers in the process, and enthusiastic community members began to contribute items specifically for the displays. Many began to engage in conversation as they admired the displays, and many more returned. Some visitors "walked off" with objects in the displays: the "waste" had made its way back into society. People were ready to share their treasures and get their hands dirty.

The Transfer Station project exemplifies how design succeeds when people can appropriate a space as their own, and engage with each other. These recycled treasures, rerouted from the waste stream, became a catalyst for meaningful community engagement. Even if we divert just a few tons of waste, and even if our route is uncertain, it is a step in the right direction. Design provides the vehicle, but the story is driven by the people. The process is inherently messy, but the product is authentic.

Gareth@swiftcompany.com



GABION ROCK WALLS, DESIGNED TO WITHSTAND THE WEATHER OVER THE SITE'S 75-YEAR INTENDED LIFESPAN, INCLUDE NICHES TO CELEBRATE THE EMPLOYEES' BRAINCHILD: A "GALLERY" OF TREASURED ITEMS RESCUED FROM THE WASTE PROCESSING STREAM. | LES MURS DE GABIONS, CONÇUS POUR RÉSISTER AUX ÉLÉMENTS DURANT LES 75 ANS DE VIE UTILE DU SITE, COMPRENNENT DES NICHES DESTINÉES À CÉLÉBRER LA TROUVAILLE DES EMPLOIÉS : UNE « GALERIE » D'OBJETS PRÉCIEUX RESCAPÉS DE L'ÉLIMINATION DES DÉCHETS.

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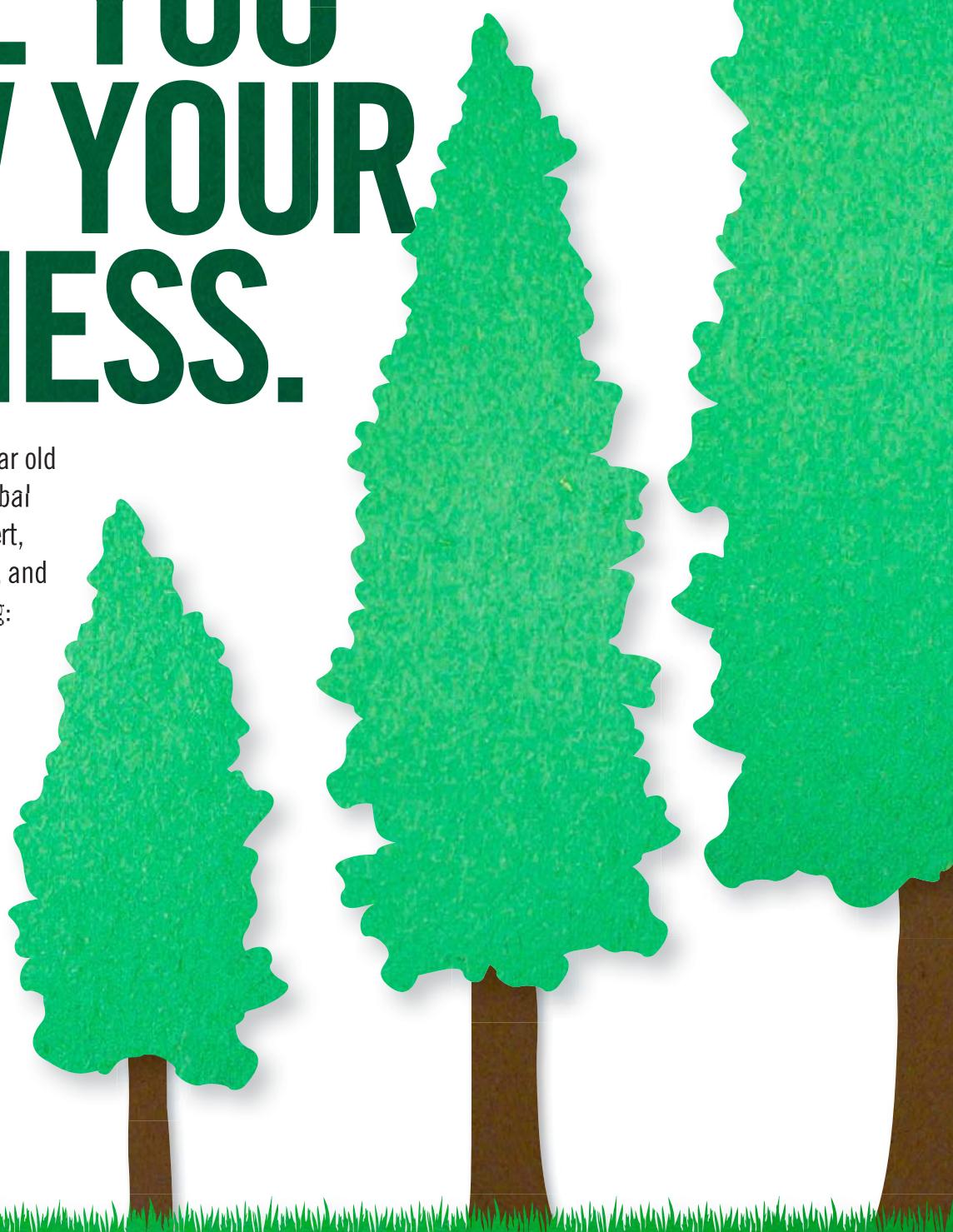
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| NICK PAGE

BEAVER THE DISRUPTOR:

TOLERATING DISORDER IN THE HEART OF VANCOUVER

FR_RESUME

LE CASTOR, CE TROUBLE-FÊTE : TOLÉRER LE DÉSORDRE AU COEUR DE VANCOUVER
Que se passe-t-il quand les castors réinvestissent les terres humides, les étangs et les ruisseaux de la ville? Depuis dix ans, à Vancouver, quelque 45 castors colonisent des parcs et terrains de golf où on ne les avait pas vus depuis un demi-siècle. Nick Page examine comment ils ont foutu la pagaille dans les terres humides « ordonnées » de la ville, comment on relève le défi de la coexistence entre ces gros rongeurs et les condos du front de mer – mais aussi comment on s'émerveille de la présence de ces animaux industriels.

EN_

IF COYOTE IS THE TRICKSTER of the natural world, then surely Beaver is the Disrupter. Disorder and messiness surround beavers like the aura of dust that follows Charles Schulz's Pig-Pen character. Except the dust is replaced by felled trees, chewed shrubs, dammed creeks and ditches, and flooded forests. Beavers are a multi-dimensional and admirable species. They are an iconic part of our national identity (just look at the nickel), and they've played a pivotal role in the foundation of Canada. They are a long-standing emblem of hard work and industriousness that is loved by school children. They are a key part of healthy wetlands. But beavers are also a bad neighbour that challenges our tolerance for messiness and disorder.

ECOSYSTEM ENGINEERS

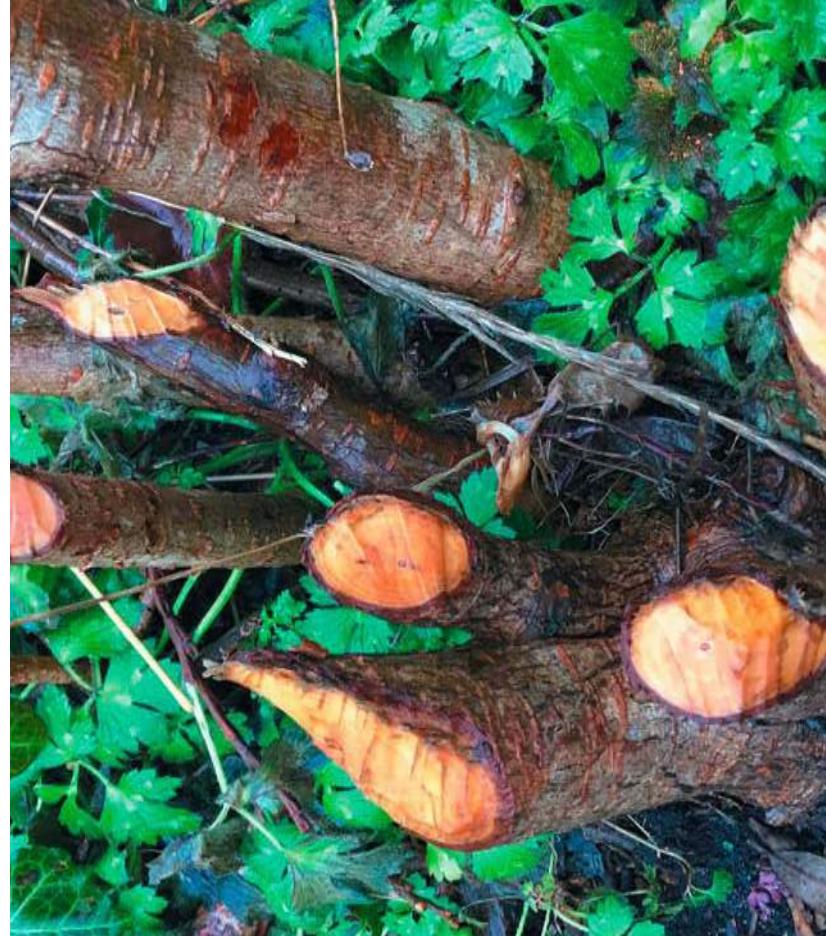
Before thinking about the disorder caused by beavers, let's first consider their role as ecosystem engineers. Beavers are essential for sustaining wetland and floodplain habitats in many landscapes, and act as a linchpin in a complex food-web. In large natural landscapes such as Banff and Yellowstone, research has shown that beavers interact with elk and wolves to increase biodiversity along rivers and wetlands. All three species thrive when flooding caused by beavers sustains marshes and willow thickets. (Elks, like beaver, love to browse on wetland willows, and wolves love to feed on elk.) But beaver are also of major importance to juvenile salmon that thrive in deeper floodplain wetlands that retain water during the summer. Wetlands with beavers are characterized by a richer mosaic of vegetation including standing dead trees for cavity nesting birds and small mammals, shrub thickets for foraging songbirds, and more open water (particularly during the summer) for species such as ducks, herons and otters, and a plethora of insects.

Beavers also strongly influence the movement of water and the deposition of nutrients at the watershed scale by creating

wetlands that act as sinks for fine sediment and organic carbon. Healthy wetlands help reduce flood risk and contribute to climate change adaptation. So important is the beaver's role that Wales and Scotland are re-introducing the European beaver, which was hunted to extinction in the UK centuries ago.

THE URBAN BEAVER

But what happens when beavers move back to wetlands, ponds and creeks in an urban landscape? As fur has fallen from fashion, trapping pressure has declined, and beaver populations have rebounded throughout British Columbia's south coast. They're now found throughout the Lower Fraser Valley in habitats they haven't used for decades.



1



2

1+2 IN 2015, 2 BEAVERS MOVED INTO HINGE PARK; IN 2016, THERE WERE FIVE. | **1+2** EN 2015, DEUX CASTORS ONT ÉLU DOMICILE À HINGE PARK; ILS ÉTAIENT CINQ EN 2016.
PHOTOS 1 VANCOUVER PARK BOARD 2 WIKIMEDIA COMMONS/STEVEHDC

But are beavers welcome in our planned, managed and tidy cities? In Vancouver, beavers have colonized parks and golf courses that have not supported beavers for half a century. In 2008, a pair of beavers followed a creek from Burrard Inlet and moved back into the aptly named Beaver Lake in the heart of Stanley Park after an absence of more than 60 years. Now, beavers occupy ponds and streams in about nine places, including Jericho Park, Hinge Park, Charleson Park, Lost Lagoon, Still Creek in east Vancouver, and the golf courses along the Fraser River. Most of these sites in Vancouver are connected to the marine environment rather than the Fraser River: beavers in coastal BC often use the ocean for dispersal. Vancouver's beavers likely followed a colonization route from the Fraser River, following the shoreline of Point Grey to seek out ponds and streams along the margin of English Bay. About 45 beavers now live in the city.

AT HOME IN THE HEART OF VANCOUVER

There may be no place quite like Hinge Park, which at once demonstrates the wonder of having wildlife in the city, and the challenge of accommodating a large tree-eating rodent next to waterfront condos, like those on the south shore of False Creek. Hinge Park is a small (3.3 ha) neighbourhood park constructed in 2009 in the lead-up to the 2010 Winter Olympics. Designed by PWL Partnership and City staff, it is well-loved, and offers a playground, an interactive water feature, public art, a community garden, an off-leash area for dogs, a habitat island along the shoreline, and a 1,500 square metre stormwater-fed wetland.

The wetland bisects the park and forms a lush centrepiece that stands out next to the surrounding urban landscape. Willows, Nootka rose, red-osier dogwood and birch trees thrive in a multilayered riparian zone along the wetland margin, and cattail marsh is intermixed with open water areas along the wetland channel. The park is small but diverse and has quickly become a hotspot for urban



3

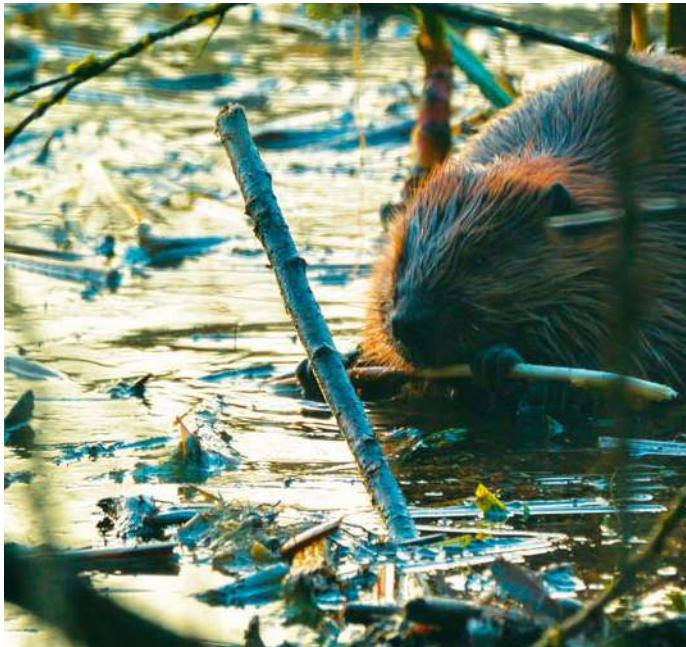
biodiversity: Cooper's hawks, red-winged blackbirds, the secretive and rare green heron, great blue herons, raccoons and passing flocks of songbirds now thrive there.

Drawn by the wetland and willow thickets, a pair of beavers moved into Hinge Park in early summer, 2015. They quickly started to build the classic dome-shaped lodge out of sticks, mud and even boards they scrounged from the nearby shoreline. Hinge Park began to look like a scene from *Hinterland Who's Who*. Within months, their activities expanded. They targeted the largest of the tree willows and the most expensive of the planted birch trees to build their lodge and provide food for the winter. A year after arriving, visitors spotted three beaver kits

learning to swim. Even though wire mesh protected the trunks of the largest trees, the growing family meant more vegetation loss in the wetland, as trees and shrubs were felled or damaged. Efforts to wrap the trunks of trees with wire mesh to protect them from browsing have only been partially successful. Even with diligent work by Vancouver Park Board staff, the beavers have found ways of climbing over or burrowing under to reach trees.

DUELING CAMPS

Based on emails to the Vancouver Park Board, media reports and conversations with residents, the public's response to beavers in Hinge Park falls into two general camps.



4

The minority strongly believe that beavers have no place in the park or the city: they should be removed or relocated to somewhere more suitable. We've heard them called an embarrassment to Vancouver's park system. Most of the concern is about tree loss and the perceived inaction of the Park Board to prevent more damage. However, others are worried about the long-term health of the beavers in a dense urban area. They've requested that the beavers be moved to the Vancouver Aquarium where they could be "properly" cared for.

Nonetheless, the majority have been delighted to see wildlife within the heart of the city. Their specific reasons are more nuanced. Some, who are enthralled by their presence, have helped the Hinge Park beavers to become celebrities with their own Twitter account; fans visit daily and local daycares bring troops of small children with hopes of a glimpse.

Many others support the beavers but are also concerned about the loss of trees in the park. The Vancouver Park Board will be replanting more replacement trees this spring after a line of new fencing is installed to provide additional protection. A common suggestion is that the beavers should be relocated outside the city. That strategy was used in the past, but times have changed. BC Environment no longer issues relocation permits in the region because there are no unoccupied sites available in which to release the beavers. Provincial wildlife managers have

directed us either to adapt to the beavers' presence or to capture and euthanize them, something that is not supported by the Vancouver Park Board.

CONNECTIONS

Since most of the natural areas remaining in Vancouver are located in parks, the Vancouver Park Board plays an expanding role in restoring and managing ecosystems. We are guided by a city-wide Biodiversity Strategy, adopted last year, which emphasizes the importance of providing city residents with daily access to nature. A quick glimpse of an otter on an early morning walk to Granville Island, a neighbourhood sighting of an eagle nest, or a twittering cloud of kinglets passing through your yard are all tangible connections to nature in our increasingly urban world. The beavers in Hinge Park are one measure of our success in restoring habitat, and that, in essence, is the primary goal of the Biodiversity Strategy.

There is more than the beaver invasion at the heart of the issue. Can we co-exist with species like beavers that are messy and unpredictable in an urban landscape that is by definition planned, managed and very human? The much broader question is whether or not we can tolerate the chaos and complexity that is fundamental to the function of most ecosystems. Streams flood, shorelines erode or accrete, forests age and blow-down, wetlands fill in; all these things are natural changes that sustain healthy ecosystems.

HINGE PARK BEGAN TO LOOK LIKE A SCENE FROM HINTERLAND WHO'S WHO.

LE PARC HINGE A COMMENCÉ À RESSEMBLER À UNE SCÈNE DE LA FAUNE DE L'ARRIÈRE-PAYS.



5

Beavers may test our patience, but they are native species that are an essential part of our landscape. Adapting to beavers is less about erecting fences to protect trees, and more about putting aside our traditional goal of controlling nature. Messiness is an inherent property of ecosystems that we need to embrace.

Nick.Page@vancouver.ca

3 + 5 HINGE PARK BEAVERS HAVE BECOME SO POPULAR THEY HAVE THEIR OWN TWITTER ACCOUNT
4 BEAVER AT LOST LAGOON | 3 + 5 LES CASTORFS DE HINGE PARK SONT DEVENUS SI CÉLÉBRES QU'ILS POSSÉDENT UN COMPTE TWITTER RIEN QU'À EUX 4 CASTOR DE LOST LAGOON
PHOTO 3 + 5 VANCOUVER PARK BOARD 4 SAMUEL MACTAVISH

| DOUGLAS CARLYLE

MESSINESS BY INTENTION

"...THE KEY TO BUILDING BETTER PLACES AT ALL SCALES IS TO BEGIN BY OBSERVING THE INTRICATE RELATIONSHIPS BETWEEN OUR LIVED EXPERIENCES AND THE PLACES THAT CONTAIN THEM."

...Colin Ellard, *Places of the Heart: The Psychogeography of Everyday Life*

FR_ RESUMÉ UN DÉSORDRE VOULU

De plus en plus de voix s'élèvent pour réclamer une action de la part des urbanistes et architectes de paysage afin de briser les habitudes d'isolement qui se sont établies dans nos villes – habitudes résultant au moins en partie des priorités persistantes (et mal avisées) en matière d'urbanisme. Doug Carlyle soutient qu'il y a un antidote à ce malaise insidieux. Pour notre bien-être et celui de nos communautés, nous devons inviter le « désordre » dans nos rues.

1SIR WINSTON CHURCHILL SQUARE, EDMONTON: A "SHIFT-ABLE" PEOPLE-WATCHING SPACE, INVITING PEOPLE TO ARRANGE THE CHAIRS FOR RELAXING ALONE, IN GROUPS, IN THE SHADE, IN THE SUN. CHAIRS AND GAMES INVITE MESSINESS TO A ONCE STARK PLAZA. **2** MELBOURNE: A BUSY, PEOPLED STREET SPACE WHERE UTILITARIAN FUNCTIONS OVERLAP, ADDING LAYERS OF PERSONALITY IN A CONFINED PLACE. **3** SOUTH FALSE CREEK, VANCOUVER: A COMPELLING JUXTAPOSITION OF THE WILD WITH THE CIVILITY OF THE PROMENADE

1SIR WINSTON CHURCHILL SQUARE, EDMONTON: AN ESPACE À « GÉOMÉTRIE VARIABLE » : LES GENS PEUVENT DISPOSER LES CHAISES À L'OMBRE OU AU SOLEIL. LES CHAISES ET LES JEUX INVITENT AU DÉSORDRE DANS UN ESPACE AUTREFOIS MORNE. **2** MELBOURNE : UN ESPACE DE RUE ACHALANDÉ : LES FONCTIONS UTILITAIRES SE RECOUVRENT, AJOUTANT DES STRATES DE PERSONNALITÉ DANS UN ESPACE CONFINÉ. **3** SOUTH FALSE CREEK, VANCOUVER : UNE JUXTAPOSITION CAPTIVANTE ENTRE LA NATURE SAUVAGE ET LA CIVILITÉ DE LA PROMENADE.

PHOTOS 1 + 3 DOUG CARLYLE 2 JANE FERRABEE



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FOR MANY OF US, big city life is engaging and fulfilling. Regrettably, that is not true for all of us. A series of complex interwoven societal trends are leading to increasing boredom and loneliness in our communities. Our social order has been disrupted, and our patterns of involvement with the people and places of our everyday lives is undergoing major change.

The forces of change are many and ubiquitous, and include such disparate elements as greater automation and online retailing to virtual friendships. Small wonder that according to the Congress for New Urbanism, social deprivation is on the rise. Researchers in fields of medicine, neuroscience and sociology are joining philosophers in warning of a host of health risks to come. Fully two years ago, *Time* magazine flagged the scope of the problem in an article titled, "Why Loneliness May Be the Next Big Public-Health Issue." (Justin Worland, March 18, 2015.)

THE HOSTILE STREET

Increasingly, voices are calling for action from urban designers, planners and landscape architects. These patterns of isolation arise at least in part from persistent (and wrong-headed) city design and planning priorities, among them a segregation of land uses and vehicle-oriented community design with its proliferation of car-dominated streets. In many city neighbourhoods, pedestrians endure a near absence of pleasant walkways and boulevards, which renders walking inconvenient at best. These hostile walking environments promise long trudges along high-volume, high-speed roadways, through seas of parking lots, to crosswalks where we wait "forever" for the traffic signal to change before it is possible to cross major arterial roadways.

As professional designers we must ask ourselves what strategic advice we should offer. What knowledge and expertise must we bring to bear in planning and design?



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AN ANTIDOTE TO LONELINESS: LET'S GET MESSY!

Quantifiable research suggests there is indeed an antidote to this pervasive malaise. As Miss Frizzle of The Magic Schoolbus always advised, "Let's get messy!"

For our own well-being and that of our communities, we need to invite messiness into our streets. Intentional messiness through design engages and stimulates us. We are social beings in our inherent primal make-up. Our brains are wired to be stimulated by our environment: we need complexity in our communities. As Colin Ellard details in his book *Places of the Heart*, our surroundings have a tangible effect on our feelings of trust and willingness to help strangers, and upon our happiness.

THE PLACES THAT CONTAIN OUR EXPERIENCES

In one experiment, Ellard measured people's emotional states and levels of excitement as they walked along a New York street bordered by a blank wall, and compared that with their physiological arousal as they walked down a street alive with restaurants and shops, with lots of open doors and windows. Unsurprisingly, the busy streetscape had a highly positive effect. The observations of Jan Gehl reinforce Ellard's. Gehl has observed that people walk more quickly along blank walls. Their pace is noticeably slower on open, active streets, where they pause, look around and absorb their surroundings.

FINDING THE SWEET SPOT

While it is clear that streets, parks and neighbourhoods that are complex are more compelling and engaging, there is a sweet spot for complexity. We can be overloaded by too much a good thing. Most people prefer variety, seeking out both animated environments, and those that offer moments of quiet. Hence, complex and messy urban streets will foster both solitary and group interactions, formal and informal activities, deliberate and spontaneous experiences. Compelling

places juxtapose multiple layers, both physical and experiential. Ultimately, they offer a poetry of place, from which community rituals and even myth may arise over time.

The question of how we make such 'messy places' is in itself, a messy question, and specific to site, community, context and climate. As we landscape architects approach a design, we consider a great many questions. Is there a neighbourhood strategy of intensification to promote a greater plurality of multi-generational household types and ranges of income? Does the community embrace a diversity of activity? Do residents view the street as a social place rather than solely a vehicle corridor? Are regulations for buildings and rights-of-way conducive to place making? Does the community encourage walking, and offer inviting tree-lined sidewalks? At the scale of the street and block, are there frameworks to guide the design of the neighbourhood as a social space, shaped with front doors and stoops?

Contemporary processes of city planning and design are built upon deliberate policies which foster the integration of living, working and playing. Engaging place-making is encouraged through design frameworks that consider a plethora of key questions: the frequency of entrances along a block face, the transparency of the building faces, the dimensions of street grids, the strategic juxtapositioning of unlikely uses, the integration of transit, the programming of unanticipated activity, the greening of the public realm...and so much more. Only in this way can our neighbourhoods become better places, by reflecting the intricate relationships between people and the places that contain their lives.

dcarlyle@dialogdesign.ca

For a review of Colin Ellard's *Places of the Heart: The Psychogeography of Everyday Life* > page 18,
"The Neuroscience of Urban Design"

| READ BY ALAN TATE

IMAGINARY... EXEMPLARY... GARDENS AND THE CONTEMPLATIVE LA

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Jane Gillette

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***The Most Beautiful Gardens
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Jane Gillette

96 pages, US\$19.95 (Softbound)

***Austere Gardens:
Thoughts on Landscape, Restraint
and Attending***
Marc Treib
108 pages, US\$19.95 (Softbound)
ORO Editions, Novato, California (2016)

THESE SLIM VOLUMES are a welcome reminder of the haptic (and other) pleasures that can still be provoked by well-presented print publications. Both are designed by Marc Treib, Professor of Architecture Emeritus at the University of California, Berkeley, and both are replete with images that make them a visual as well as a verbal pleasure. Jane Gillette has a doctorate in literature from Yale and works in Peter Walker's office, also in Berkeley.

The Most Beautiful Gardens summarizes ten works of fiction that address gardens as places of anxiety, affection, seduction, joy and humour. Ranging from Murasaki Shikibu's *The Tale of Genji* (circa 1000 CE) to Vladimir Nabokov's *Ada, or Ardor: A Family Chronicle* (1969) and including works from Italy (the irresistible *Hypnerotomachia Poliphili*), China, England, Germany, France,

Australia and the United States, the *Guide* gives brief but enticing glimpses into each work. A book about books is inevitably an act of extreme mediation. But this one somehow feels remarkably immediate ...a direct but gentle, reverie-inducing transposition to each imaginary garden; to diverse places and people and the peccadillos that they play out in their personal spaces. Readers will be privileged to enjoy the fruits of Gillette's extraordinary knowledge of the role of gardens in fiction, and the highly accessible way that it is presented here.

Treib's *Austere Gardens* is a compelling follow-up to his seminal 1995 paper *Must Landscapes Mean?*, published in *Landscape Journal* in 1995 (Spring, Vol 14, no. 1, pp. 47-62). It marks a timely return to the fertile ground of the relationship (or lack of it) between designers' intentions and viewers' perceptions. The title might simply suggest a manifesto for minimalism. And, inevitably, the modernist mantra "less is more" seems, like Donald Trump on Twitter, to lurk round every corner. But, as its full title suggests, the book moves beyond being a paean for minimalism. It addresses approaches not only to gardens, but also to the design of landscapes and installations or interventions within landscapes, and to perception of those landscapes. Treib's title inevitably draws attention to the question of what constitutes an "austere" garden, particularly at a time when the word austerity is applied to financial policies designed to reduce budget deficits. For Treib, his use of the word "is not about asceticism, but instead about restraint and simplicity" (p. 11).



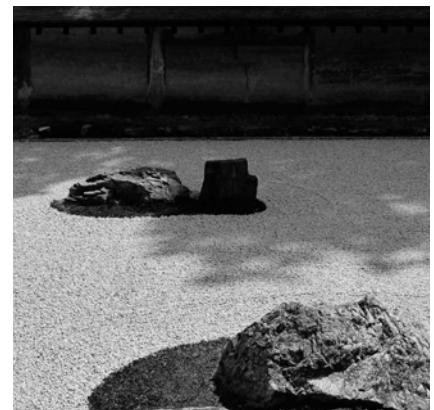
PLACES MADE BY SUBTRACTION

These qualities are comparable, perhaps, to what Luis Barragán, in his Pritzker Prize acceptance speech in 1980, described as serenity ("the great and true antidote against anguish and fear"), silence, and solitude. In that speech Barragán also proclaimed the importance of beauty to human life. Similarly, Treib proclaims that in Japanese visual culture (at least) "pairing the words 'austere' and 'beauty' is no anomaly" (p. 17). He proceeds to argue his case by way of a dizzying array of images of exemplary gardens, buildings, earthworks, installations and excavations from across the globe.

Fundamental to Treib's argument are the complementary views that "[p]laces can be made by subtraction as well as addition...at times removal produces a far greater effect than deposit" (p. 25) and an "austere garden demands more from a visitor because, at least to some degree, it defies our (Western) received cultural norms of the garden as an



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Eden" (p. 24). And, continuing his contrasts with Western thinking, Treib argues that designers "can also consider simplicity and reduction...as the compression of many layers, elements or textures into a single form" (p. 57), as in the Japanese Way of Tea. From the viewer's perspective, in the context of attending, Treib talks of deriving "more from the participation of the reader" ...leaving.. "room for varied readings and interpretations by the garden visitor" (p. 92).

Austere Gardens is a satisfying progression from *Must Landscape Mean?* in that it seeks to synthesize the intentions of the designer and the reactions of the observer in a complementary relationship. My one complaint is that this is yet another book without an index. When you've read something that leaves an impression, you want to be able to find it again. An index is a gift to the reader, and it is (or should be) another pleasure of print publications. But, all-in-all, what we have here are two wide-ranging but easy-to-read volumes that should be part of any contemplative landscape architect's library.

ALAN TATE, PhD, PPLI, FCSLA, is Professor and Head of Landscape Architecture at the University of Manitoba and author of *Great City Parks* (Second Edition: 2015).

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3

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EN_

THE “SCIENCE” OF LANDSCAPE architecture is an ever-changing and evolving playground. Technological changes are arriving at a staggering pace, radically changing how we work as landscape architects and how we interface with our clients and other professionals. This is our focus in our new LP column, **@landtecanada**.

FROM ONLINE CONSUMER TO ONLINE CREATOR

Online resources for landscape architects have traditionally focused on “content consumption,” helping educate us to become better designers through the conventional media of text, images, sound and video (Land8, Landezine, worldlandscapearchitect, Architizer, Archdaily and my favourite software learning site, Lynda).

However, with the rise of mobile computing, web browsers have integrated more complex programming languages and broadband networks have increased in speed, giving

web applications the robustness of desktop software. This new power has given rise to a suite of online creation tools to improve how we design and work.

Online content creation tools are improving our ability to design, collaborate, engage the public and help run our businesses more successfully. Browser applications don’t distinguish between a Mac or a PC, a desktop or a mobile device. These tools are available from anywhere and your data is stored in the cloud.

A FEW OF THE BEST

Teamviewer allows remote access to linked computers through a browser window. It’s like a portal to a shared computer from home, as your laptop or phone allows you to work remotely or to collaborate on a shared computer. For instance, an office could set up

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2

The screenshot shows the GroupThing software interface titled 'My Timesheets'. It displays a grid of tasks for various projects, including 'Trent Centre Masterplan', 'Cornwall Park Plan', 'Trenton Hospital Site Design', and 'Developer 2 Condo Siteplan'. Each task has a progress bar and a description. At the bottom, there is a calendar and a summary of total hours worked.

a faster render engine machine to which all staff, regardless of their distance from home base, could connect. Or clients and colleagues could be invited to collaborate, whatever their location, from their shared desktop.

SiteOPS offers us a glimpse of the future of online design tools. It's a parametric modelling application for site layout, site grading, stormwater modelling and 3D terrain integration with Sketchup. The application uses artificial intelligence to find the most cost effective grading and layout solutions by running millions of grading simulations on an offsite supercomputer. While it is currently very expensive (usually over \$5k per year), it could pay for itself quickly at a busy firm.

Prisma-ai can help you rescue a less-than-perfect rendering. Imagine you are working to create a photoshop rendering but all the composite images look like a dog's breakfast? Apply one of the new artificial intelligence (ai) photo filters, such as Prisma-ai, to create a rendering in any artistic style. For now, the application works on mobile devices only, but once you upload your photoshop image to your phone or tablet, you can apply a filter to create an amazing rendering style. Or try the free Google NIK collection for desktops or Snapseed for Mobile.

Skalgubbar is another gem that is useful for perspective rendering: you can download free alpha (cut-out) entourage. Or look for free tiled textures at 3DXO and cgtextures.

The screenshot shows a Lynda.com video player for a 'CAD 101: Drawing Labels and Contours' course. The video frame displays AutoCAD software with a 3D model of three green circular structures. A sidebar on the left shows the course outline, including sections on 'Managing points' and 'Creating horizontal alignments'. The video player controls show the video is at 01:17 / 07:28.

4

BANGING THE TABLE...VIRTUALLY

SurveyMonkey is likely not new to most LAs, but its online surveys are none-the-less a great way to collect some feedback from the local community on your downtown plan, or engage residents and businesses on a new park design. I also like bangthetable for its robust community engagement platform.

GroupThing is also a terrific corporate tool – but I admit, it is my baby. (I am one of the GroupThing designers.) If you want to help your design team collaborate and bring projects in on budget, try GroupThing's suite of consulting tools, which includes such things as collaborative timesheets, invoices, expenses, proposal tracking, vacation/sick-leave tracking, office calendars and more. Organizing a design company has never been easier.

And what's particularly remarkable is that I could do a column on this theme every issue. The available online tools will continue to improve, expanding our capabilities and making us smarter, faster, more profitable and better designers.

If you have a project that employs a new technology that could impact the future of our profession, please join the discussion on Twitter.

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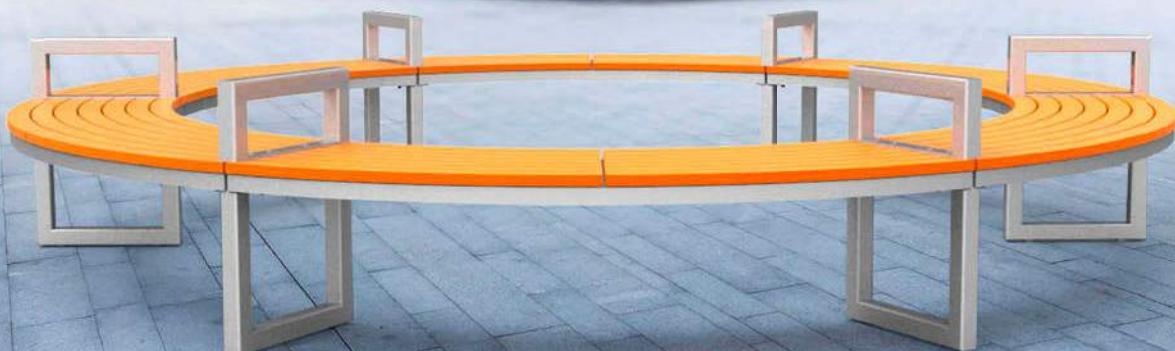
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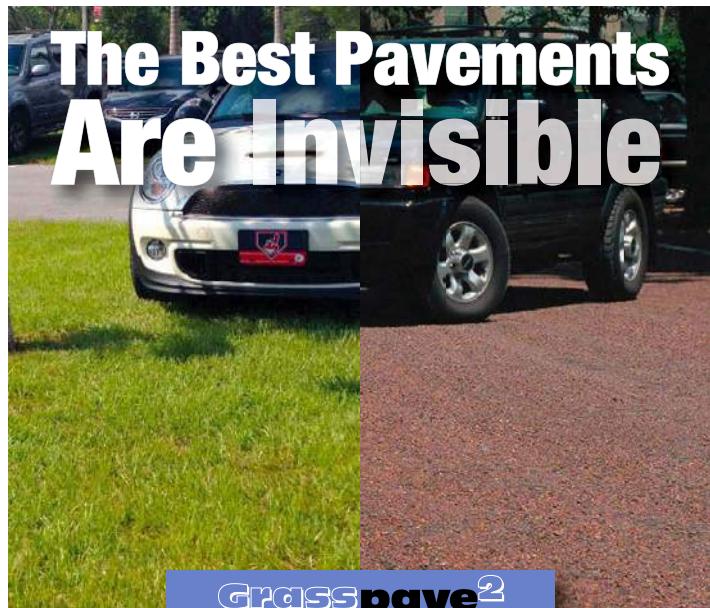


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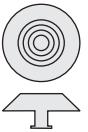


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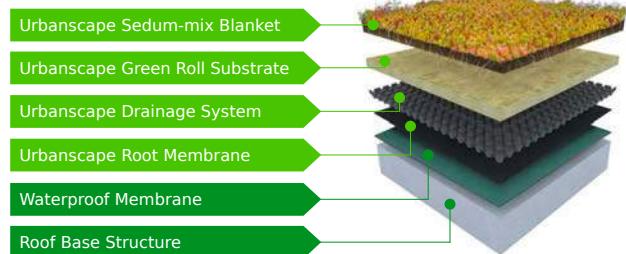
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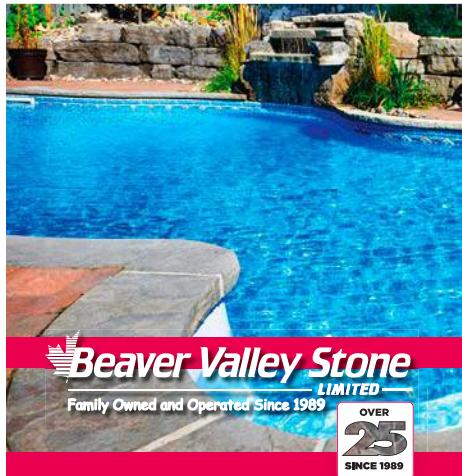
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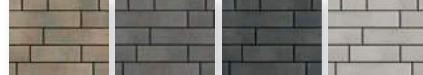
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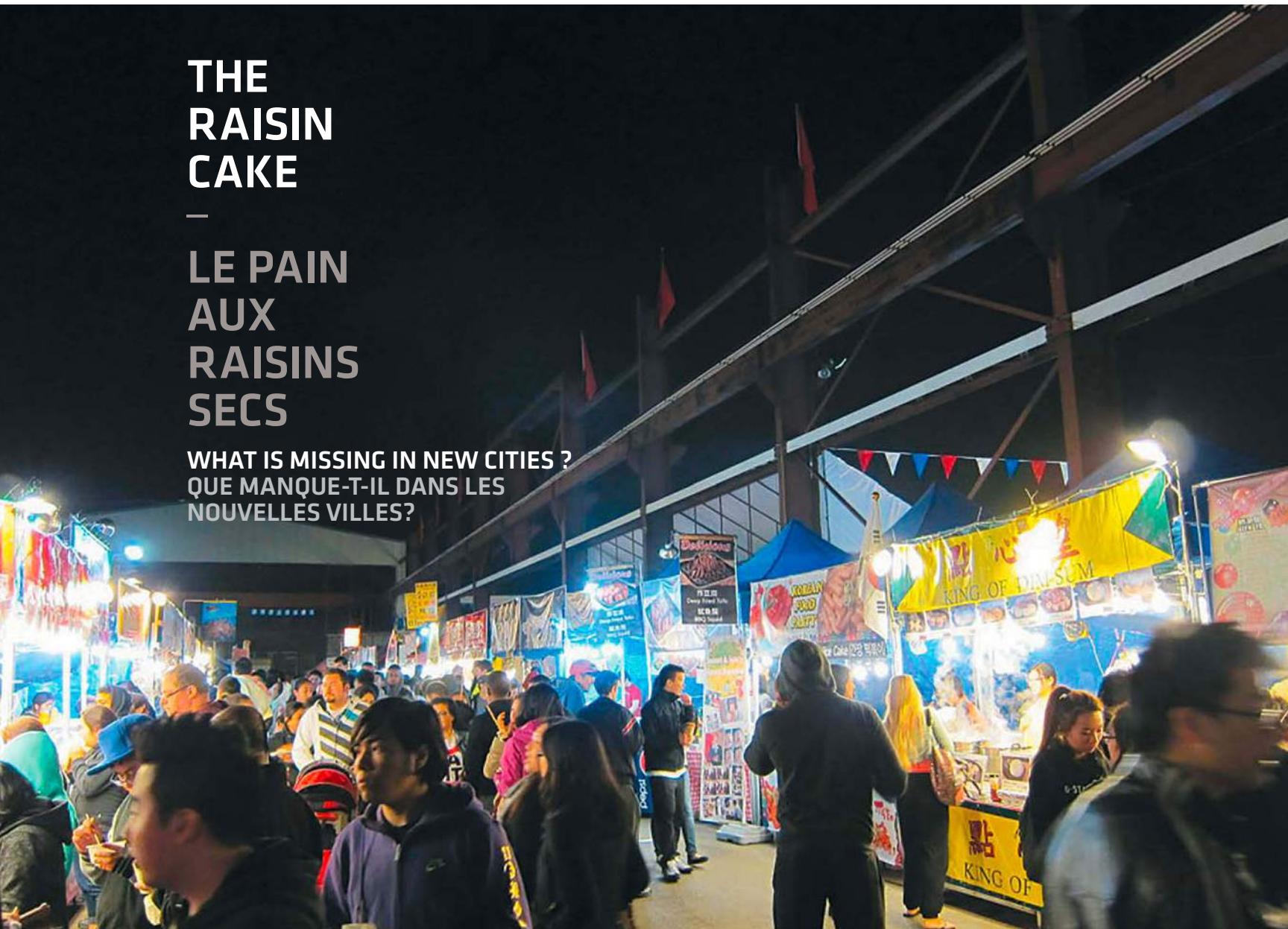
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WHAT IS MISSING IN NEW CITIES ?
QUE MANQUE-T-IL DANS LES
NOUVELLES VILLES?



EN_

"WHAT IS MISSING in new cities? Chaos, which is the way real life is. What's good about old cities like Paris, Milan, London and even parts of New York is that everything is all mixed together – living, working, schools, marketing. Someone once said, if city planners designed a raisin cake, they'd put all the raisins in one place. That's what has happened in communities like Atlanta and Detroit. What's needed are places where people can fight, love, shop, go to theaters – enjoy variety. Modern planners hate that because it's not tidy. But life is untidy."

...Peter Blake, Boston Architectural Center, 1977

NIGHT MARKET IN RICHMOND, B.C.
PHOTO ANDREW ROBERTSON

FR_

« QUE MANQUE-T-IL DANS les nouvelles villes? Le chaos qui caractérise la vie réelle. Ce qui est bon dans les vieilles villes comme Paris, Milan, Londres et même certaines parties de New York, c'est que tout est mélangé : la vie, le travail, les écoles, le commerce. Quelqu'un a dit que si les urbanistes avaient conçu un pain aux raisins secs, ils auraient mis tous les raisins au même endroit. C'est ce qui s'est produit dans des collectivités comme Atlanta et Détroit. Ce qu'il faut, c'est des endroits où les gens peuvent se battre, aimer, magasiner, aller au cinéma, profiter de la variété. Les planificateurs modernes détestent cela parce que ce n'est pas ordonné. Mais la vie est désordonnée. »

...Peter Blake, Centre d'architecture de Boston, 1977



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Detail from Maria's Prairie
Summit Challenge, an extremely
low budget project for a
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that is “**a statement against**
the manicured.” | Détail du Prairie
Summit Challenge de Maria, projet
au budget extrêmement faible
pour une école Montessori de
Winnipeg représentant
“une prise de position contre
les paysages manucurés.”

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PHOTO TOM ARBAN PHOTOGRAPHY

EN_

**LOW OVERHEAD: TORONTO'S UNDERPASS PARK
SEEMINGLY THERE ALL ALONG.**

JANE MARGOLIES

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FR_

**LE PARC UNDERPASS DE TORONTO SEMBLE
AVOIR TOUJOURS ÉTÉ LÀ.**

JANE MARGOLIES

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03/

THE COCKTAIL NAPKIN CONTEST

CAROLINE LAVOIE

FR_LP > CONCOURS DE SERVIETTES DE TABLE

EN_A drawing that conveys the energy in Grand Central Station on a napkin? Yes – and an award-winning napkin it was! Caroline Lavoie, the author of « Je suis l'espace où je suis... » in this issue (page 16), was third runner-up in the Architectural Record's 2016 Cocktail Napkin Contest (licensed architect category). Truthfully, Caroline says, she originally drew this sketch in New York, and later on the 5"by 5" napkin. "It was a cold and rainy spring Sunday morning, and my first day without students for the past 7 days. I was walking, trying to find a place to sit and draw but I also wanted to find a sheltered place, one where I could feel the energy of New York. What better place than Grand Central Station on a Sunday morning! I could feel the rhythmic flow of the people coming in and out...Drawing from the side of a grand staircase, I was above the main action, yet in the middle of it at the same time. I could feel the buzzing of human voices and human steps on those beautiful floors. I felt re-energized and realized that people were an intrinsic part of what makes this place so special."

See more napkins in the November 2016 Architectural Record:
<http://www.architecturalrecord.com/cocktail-napkin-sketch-contest>



HANGING KITCHEN GARDEN. A PROPOSAL PRESENTED TO MONTREAL'S PARKS AND RECREATION DEPARTMENT.

04/ A HANGING KITCHEN GARDEN

LYNE LEGAULT

> **FR_LP A JARDIN POTAGER SUSPENDU**

EN_ Everyone knows the Hanging Gardens of Babylon were one of the seven wonders of the ancient world, with their fruit trees planted on terraces to feed Nebuchadnezzar's queen and stir memories of her native land. With that idea as a seed, when the borough of Plateau Mont-Royal issued a call for ideas for the Parc des Compagnons, I proposed a hanging kitchen garden. The call for artistic proposals was intended to make innovative use of the trunks of two poplar trees that had died in 2015. Participants were asked to propose a temporary work with broad appeal. My approach was to restore some life to the dead trees by making them colourful sources of sustenance for other living things. The dead tree trunks in the park will provide sustenance for a vertical kitchen garden. My art project is part of a wider contemporary mix of ideas and activities including food security, urban agriculture, citizen participation and park design. The ongoing surge of enthusiasm for urban agriculture and vertical gardening, as well as the need to see art outside its usual contexts, led me to present this community-oriented, participatory proposal.

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www.lynelegault.com

| JOAN IVERSON NASSAUER

LE DÉSORDRE :

COMMUNAUTÉ, INTENDANCE ET COMPLEXITÉ DES PAYSAGES DURABLES



1

DANS LES MOMENTS ET LES ENDROITS OÙ ON EST PLEINEMENT CONSCIENT DE SON BESOIN D'UNE COMMUNAUTÉ, ON PEUT INTERPRÉTER LE DÉSORDRE COMME UN SIGNE DE MÉPRIS D'AUTRUI [...]

1 CE QUE L'ON VOIT : L'IMAGE DANS LES VERRES FUMÉS NOUS RAPPELLE QUE « LA MANIÈRE DONT LES GENS ET LES INSTITUTIONS DÉMONTRENT LEUR INTENTION DE PRENDRE SOIN DU PAYSAGE, PAR SA CONCEPTION ET SA GESTION, AFFECTE LA QUALITÉ ET LA VIABILITÉ DES FonCTIONS ENVIRONNEMENTALES DONT NOUS AVONS TOUS BESOIN. » 2+3 DÉSORDRE VOLONTAIRE OU PAS? DIFFÉRENCE DE PERCEPTION ENTRE UN JARDIN DE PRAIRIE INDIGÈNE À ANN ARBOR ET UNE PRAIRIE VOLONTAIRE DE FLEURS SAUVAGES DANS UN TERRAIN VAGUE À DÉTROIT.

PHOTOS JOAN IVERSON NASSAUER

>EN_ LP MESSINESS: COMMUNITY, CARE AND COMPLEXITY IN SUSTAINABLE LANDSCAPES

FR_

LE DÉSORDRE EST une question d'apparences. Il est désagréable par définition et souvent associé au débraillé, au chaos, à l'incertitude, à la confusion, à la saleté et à la maladie. L'ordre et la perfection – les antonymes du désordre – sont associés à la propreté, à la santé et à la sécurité, caractéristiques considérées comme essentielles au bien-être de la personne. On pourrait donc croire que le désordre n'a pas sa place dans un paysage sain. Pourtant, les concepteurs écologiques savent que certaines formes de désordre sont source de viabilité. Que faut-il comprendre de l'apport du désordre dans le paysage par la conception écologique ?

UNE INTERPRÉTATION DU VISIBLE

Le désordre est une interprétation culturelle du visible. Pour avoir l'air désordonné, un paysage doit être à la

fois visible et chaotique. La visibilité est affaire d'optique. Donc, elle devrait être identique pour toute personne dotée d'une vue normale et qui observe à partir du même endroit. Le chaos, lui, est tributaire des connotations culturelles de l'observé ; celles-ci peuvent être partagées par les membres d'une même communauté.

Les normes et attentes d'une communauté influencent fortement la perception du désordre. À cet égard, le paysage constitue un cas extrême. La norme communautaire ne tolère aucun paysage à l'allure désordonnée, ou presque. Contrairement à l'habillement, au mobilier ou à l'art, le paysage est, dans une large partie, public par défaut ; même s'il est privé, on l'aperçoit des voies de circulation terrestres et aériennes. Par conséquent, les choix personnels en matière de conception et d'entretien d'un paysage affectent toutes les personnes qui voient ce paysage, même si celles-ci n'en sont pas les propriétaires ou n'y mettent jamais les pieds. Les personnes qui vivent à proximité d'un paysage désordonné se sentent lésées.



2

DÉFINIR UN PAYSAGE DÉSORDONNÉ PAR CE QU'IL N'EST PAS (ORDONNÉ), C'EST NE PAS COMPRENDRE LE POTENTIEL EXTRAORDINAIRE DU SYSTÈME ÉCOLOGIQUE COMPLEXE.

LÉSÉ PAR LE DÉSORDRE

On s'attend à ce qu'un quartier fasse propre, par respect pour les voisins. On s'attend à ce qu'une terre agricole fasse propre, signe de bonne intendance. C'est même vrai pour les dépotoirs et les usines – les « placards » de l'environnement où on cache ce qui ne sert pas : on s'attend à ce que ces paysages fassent propre vus de loin. Le stress de vivre dans un quartier envahi par le désordre visible (structures abandonnées, ordures disséminées, arbres tombés, terrains pleins de mauvaises herbes) peut nuire à la santé des citoyens. Dans ce contexte, on accorde beaucoup de valeur à l'ordre et à la propreté du paysage.

LE DÉSORDRE PAR CHOIX

On pourrait trouver une plus grande ouverture à l'intégration d'éléments « chaotiques » propices à la viabilité du paysage dans les quartiers où on présume que les citoyens ont la capacité d'entretenir adéquatement les lieux. Le « désordre » devient alors un choix. Or, même dans de tels quartiers, le paysage désordonné peut s'avérer qu'expérience passagère s'il

n'arrive pas à gagner l'approbation durable de la communauté. Il n'y a que dans les paysages assez grands pour être perçus comme sauvages, où l'humain n'est qu'un visiteur respectueux, que les normes communautaires de propreté sont mises de côté.

Dans la plupart des contextes communautaires, la propreté est chose attendue, parce qu'elle connote une intendance humaine adéquate. Cette intendance prend la forme de sollicitude et d'actions qui respectent l'expérience d'autrui, un geste profond d'empathie envers êtres humains, animaux et plantes. L'intendance des lieux est une attention différente envers les valeurs et les normes des autres membres de notre communauté. Dans les moments et les endroits où on est pleinement conscient de son besoin d'une communauté, on peut interpréter le désordre comme un signe de mépris d'autrui ou, plus gentiment, d'une incapacité à répondre aux normes et aux valeurs communautaires. Si le paysage a l'air débraillé, on peut présumer que les personnes responsables se sentiront

dépassées, appauvries ou malades. Parfois, elles seront perçues comme volontairement asociales, voire criminelles parce que cachant quelque chose dans ce chaos. On perçoit un paysage anarchique comme sale et dangereux.

DES CONNOTATIONS CONTRADICTOIRES

Il arrive que les connotations de désordre et d'ordre contredisent des vérités plus profondes sur la santé et la viabilité. Par exemple, certaines études suggèrent que l'enfant exposé à des environnements « sales » (animaux de compagnie ou de ferme) se construit une meilleure résistance à certaines maladies et allergies. Pourtant, on sait aussi que l'exposition aux polluants « sales » de l'air et du sol urbains (répandus même dans les quartiers les mieux ordonnés) est associée à un risque plus élevé de contracter certaines maladies. De même, un paysage propre entretenu aux pesticides peut s'avérer toxique ; les apports en nutriments et en énergie nécessaires à la propreté d'un paysage conventionnel ont de graves impacts écologiques.



3

POURQUOI CETTE ALLERGIE...?

Pourquoi cette allergie au paysage débraillé ? Parce que nous ne le comprenons pas et que notre expérience du désordre nous fait craindre ce qui nous échappe. Cependant, avec une meilleure compréhension des bienfaits écologiques d'un paysage désordonné, on peut arriver à accepter la présence d'anarchie dans notre monde bien ordonné. J'ai avancé l'idée que le réconfort qu'apporte le monde ordonné est essentiel à l'acceptation culturelle d'un écosystème débraillé. J'ai proposé l'idée qu'un design écologique utilise des signes évidents d'intention humaine, que j'appelle « cadres ordonnés », dans les paysages incluant des écosystèmes débraillés. Ces « indices d'intendance » établissent un contexte qui autorise la présence d'écosystèmes désordonnés dans un monde ordonné ; ils se substituent au savoir écologique.

Cette tactique vient appuyer la complexité des processus écologiques incarnés dans les écosystèmes désordonnés. Définir un paysage

désordonné par ce qu'il n'est pas (ordonné), c'est ne pas comprendre le potentiel extraordinaire du système écologique complexe. Alors que nous devons composer de plus en plus avec les surprises et les répercussions socioécologiques du changement climatique, la conception accueillant la complexité devient un élément primordial de notre résilience.

Dans le paysage débraillé qu'on ne contrôle pas, auquel on n'a jamais touché sciemment ou qu'on a abandonné, peut se cacher des surprises qui changent tout. Ce paysage est sauvage, mais pas comme les sublimes réserves d'antan. Il est sauvage par sa complexité insoupçonnée et sa capacité à évoluer et à guérir. Il peut receler une abondance qu'on commence à peine à discerner. Contrairement au paysage qu'on essaie de contrôler par l'agriculture et le génie industriels, le paysage sauvage qu'on persiste à étudier et auquel on applique parfois des soins prudents et mesurés peut nous enseigner des moyens réellement durables de s'adapter au changement climatique.

Ce qui semble chaotique peut paraître ordonné si on l'approche d'un autre point de vue. Le savoir transforme l'apparence de l'observé. Défendre le paysage débraillé dans certains contextes, c'est reconnaître sa dépendance fondamentale à des processus écologiques qu'on ne comprend pas totalement. Le design écologique porte attention au désordre. Il voit dans le désordre un potentiel caché plutôt qu'une menace inconnue. En cette ère de changement mondial, le design écologique devrait chercher activement les endroits où le désordre est à sa place.

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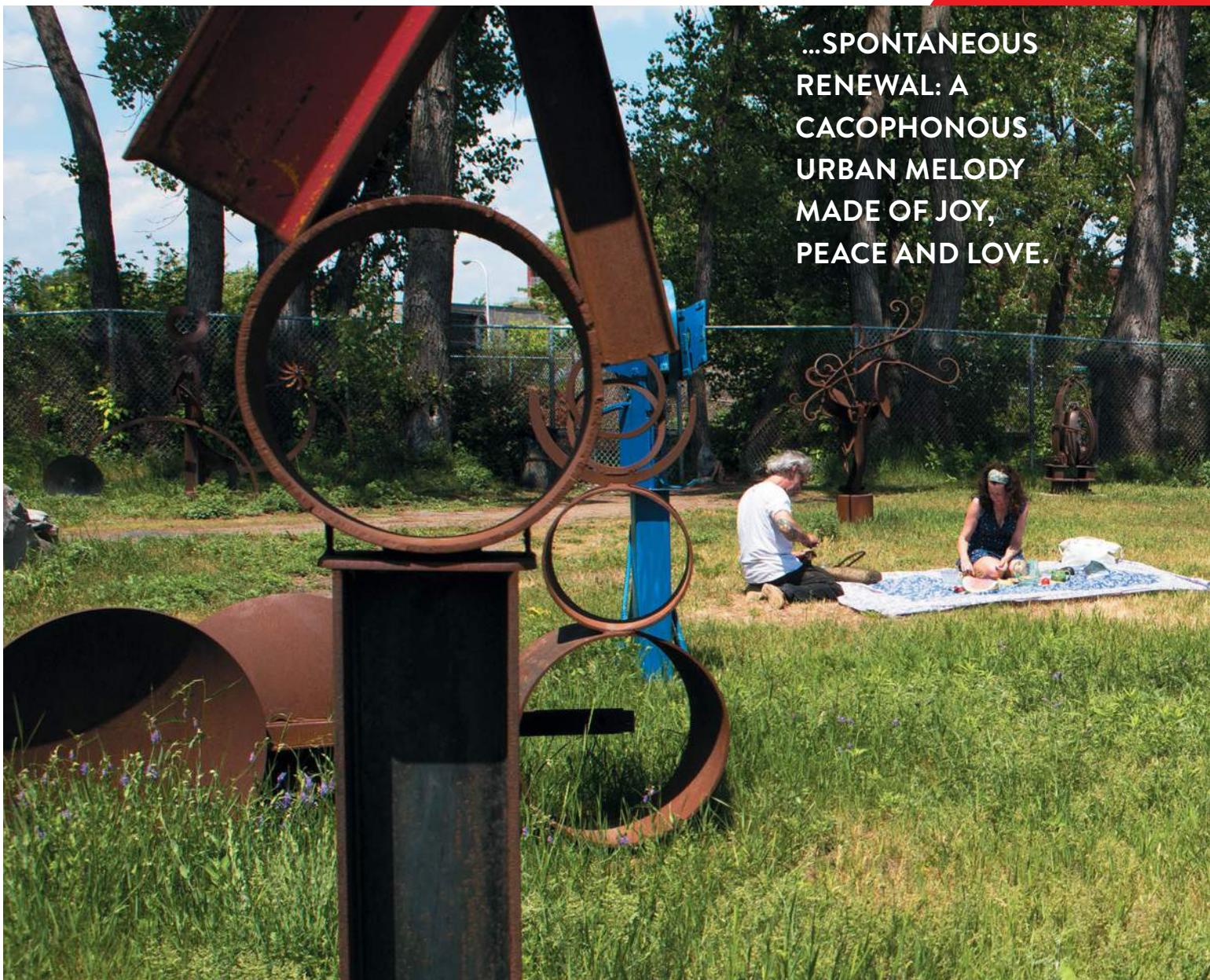
OUT OF DISORDEr - JOY!

| LYNE LEGAULT

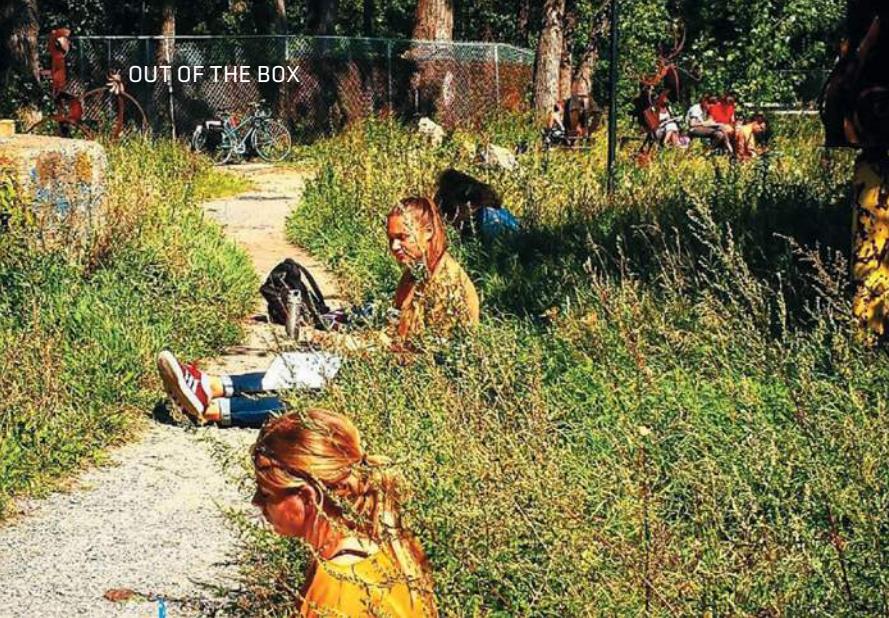
> FR LP APRÉS LE DÉSORDRE...
VIENT LE BEAU TEMPS!

ON Y DÉCOUVRE DES
TRÉSORS URBAINS
PROVENANT DE LA
CAVERNE PAYSAGÈRE
D'ALIBABA

...SPONTANEOUS
RENEWAL: A
CACOPHONOUS
URBAN MELODY
MADE OF JOY,
PEACE AND LOVE.



1 PHOTO NATACHA GYSIN



2



3

EN_

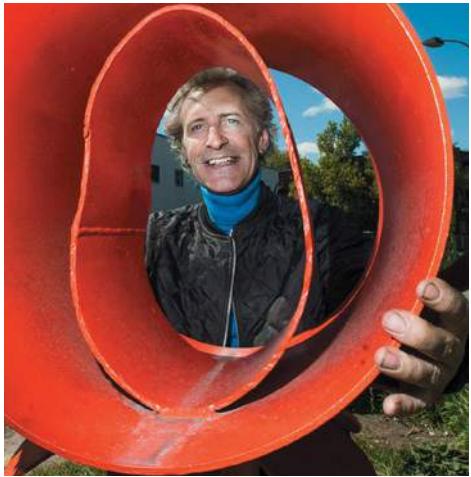
I RECENTLY RETURNED to Montreal after five years away. I was immediately struck by certain citizen initiatives reminiscent of what we were trying to do back in 1990 – the opposite of décor. We were designers and artists working on ephemeral creative projects in the city's derelict spaces. Some were old grain silos, others were vacant lots in various parts of the city. Now I am rediscovering artistic and/or food-related initiatives undertaken with glee. All too often our judgment, values and culture cause us to see a space as chaotic or even anarchic. But perhaps that is not at all a fair description.

Certain sites can look disorderly to the eye, like the People's Park in Berkeley in the late 1960s. And yet such anarchic urban spaces do follow certain rules of spontaneity, creativity, reclamation, innovation and sharing. Their essential spontaneity encourages people to embrace them. Even more important is the idea of freedom, which comes to mind because it leads us to travel without preconceptions. In Montreal's Mile End, a neighbourhood I know well because I lived there for more than a decade, we find – along the railway tracks – some true urban landscape treasures.

Anarchy or disorder inevitably lead to their opposite. They bear the seeds of change and renewal and push the boundaries of the possible. A case in point is the *Champ des possibles*, a space re-appropriated by creative people: a fine example of the landscape architect as user, the artist as urban farmer. This same innovative spirit finds a particularly special and satisfying expression in the *Jardin du crépuscule* on the north side of Van Horne Avenue, near Saint-Urbain Street; this site also adjoins the CN tracks.

I met the creator of this wonderful garden of metal sculptures made from found materials originating from the nearby tracks – an inclusive environmentalist opus created under cover of darkness. His name is Glen Lemesurier, an underground artist and a Van Horne "phenomenon" – a subversive sculptor, Mile End bohemian and street poet. "I have a strong commitment to Public Art and a belief that Art should be integrated into the experience of daily life," he writes on his Web site. "My work is created with the purpose that it will find its way into the public sphere. I have developed an art environment in the Mile End neighborhood of Montreal, where I work and I live, because I believe that urban reclamation and occupying public spaces with Art is a form of culture in action."

Glen got his artistic metalworking studio off the ground by moving in next to the sculpture garden. He took his art to the streets by placing it in the *Jardin du crépuscule*. He took over the small, derelict plot with his sculptures, installations, benches and metal mobiles, and spent several years fighting the authorities' impulse to dismantle the garden. As well as telling the rail-based history of the place, Glen generously shares his landscape art for everyone's enjoyment. It is a deeply spiritual gesture in a world that has lost its bearings. He has worked on the garden for nearly 20 years, and it is now officially recognized by the city as a green space. Le Mesurier has been transplanting various local plants into the garden. And as more plant diversity is introduced, insects – including the bees – have begun to come back. Someday, he says, the plants and the bees will have chased the poison out of the ground.



6



9

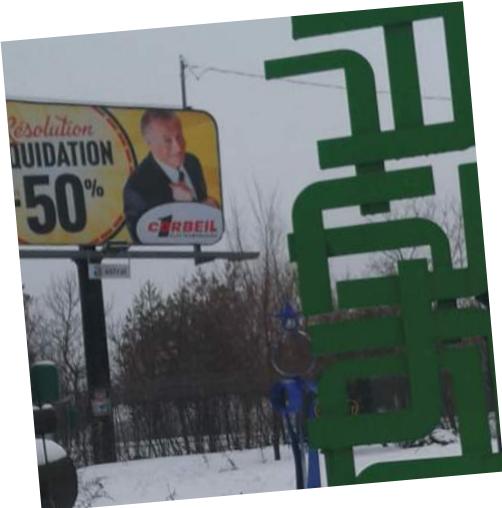
**IF WE CAN LET
LANDSCAPE
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4



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7



8



10

MONTREAL: IN MILE END'S TWILIGHT GARDEN, AND BEYOND | MONTRÉAL : JARDIN DU CRÉPUSCULE, QUARTIER MILE-END ET AU-DELÀ

PHOTOS COURTOISIE DE GLEN LEMESURIER | COURTESY GLEN LEMESURIER: GLENLEMESUIER.COM
©TZARA MAUD 11 NATACHA GYSIN

Plus d'information :

<http://glenlemesurier.com>
<http://amisduchamp.com>

Glen has another sculpture garden in Lacolle, and more of his works can be seen around Mile End. His work always draws an audience, and even students come to draw his work.

As a professional, I believe we can let go and leave certain sites to spontaneous renewal and initiatives – a cacophonous urban melody made of joy, peace and love. When landscape architecture embraces spontaneity, the practice does not necessarily become chaotic. Rather, it demonstrates the need for re-appropriation and initiative without the constraints imposed by narrow standards. By embracing these anarchic landscapes, we can encourage a focus on local needs, which now include spontaneous art, urban agriculture and the foodscaping movement, among others.

Without disorder, how can we appreciate what comes after? If we can let landscape architecture break out of its box from time to time, we will feel the satisfaction of acquiring new, liberating knowledge.

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11



1

| GLEN MANNING

UNE JOLIE PAGAILLE

FR_

ON RACONTE QUE Mies van der Rohe n'autorisait que trois positions pour les stores de sa tour Seagram : levés, abaissés ou à demi ouverts. Ce sens tyrannique de l'ordre de Mies semble un peu pittoresque maintenant, comme une caricature d'un architecte maniaque de contrôle, plus soucieux de la pureté esthétique que de la sensibilité humaine. Mais l'esprit réducteur du modernisme est toujours avec nous. Les concepteurs de tous les types acclament encore des solutions qui sont élégantes, disciplinées et pures comme si c'était l'essence du bon ton.

Certains ont fait valoir que cette attitude était plus qu'une relique du modernisme – que nous avons une prédisposition instinctive pour les formes simples, régulières et ordonnées. Cela fait partie de ce que E. H. Gombrich appelle le « sens de l'ordre », qui aide tous les êtres vivants à trier les stimuli et à se frayer un chemin à travers un monde incertain et chaotique. (*The Sense of Order: A Study in the Psychology of Decorative Art*, Phaidon Press, 1994.)

C'est une notion complexe que celle de l'ordre. Mais elle est aussi au cœur de notre tâche de concepteurs : établir un nouvel ordre des choses pour résoudre les problèmes. Que le sens de l'ordre soit inné ou une impulsion stylistique, je voudrais partager quelques projets qui mettent en évidence les limites du principe « moins c'est plus », et un peu de lumière sur la place de l'ordre et de l'anarchie dans le domaine du design.

NALEDI, BOTSWANA : UNE NOTION COMPLEXE

Le premier exemple est tiré de mon bref séjour comme architecte paysagiste à Gaborone, au Botswana, au milieu des années quatre-vingt-dix. Le Botswana était l'un des pays les plus pauvres du monde avant qu'il ne soit révélé, peu après son indépendance de la Grande-Bretagne en 1966, qu'il dormait sur des milliards de dollars en ressources minérales non exploitées, notamment des diamants. La nécessité d'établir rapidement de nouvelles institutions et l'afflux massif de richesse ont fait de Gaborone, au début

...L'ESPRIT
RÉDUCTEUR DU
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AVEC NOUS

des années soixante-dix, la ville africaine affichant la plus forte croissance. Les gens ont afflué de leurs villages dans la nouvelle capitale à la recherche d'emplois et d'une vie meilleure pour leurs familles.

Le plan original pour Gaborone portait les marques de son origine britannique – une forme de grille rationnelle entourant un campus central de bureaux gouvernementaux et un centre commercial piétonnier symétrique, tous desservis par un réseau de transport et de services publics efficace (Fig. 1). Mais le rythme du développement contrôlé ne pouvait pas suivre l'afflux des colons, et des communautés de squatters à haute densité ont surgi le long de la périphérie. L'une des plus importantes, appelée Naledi, était en contradiction flagrante avec le plan de cité-jardin de Gaborone. C'était un pêle-mêle chaotique de baraquas, huttes et complexes en grande partie construits à partir de matériaux récupérés tels que la tôle ondulée, la brique pilée et les pièces de voiture. À nos yeux occidentaux, tout cela semblait sordide, triste, et un peu dangereux.

Quand je suis arrivé au Botswana, l'entreprise pour laquelle je travaillais, appelée CCI, collaborait à un nouveau plan pour le quartier central des affaires de Gaborone avec l'architecte canadien John van Nostrand. Le cabinet de John avait également été impliqué à Naledi deux décennies plus tôt. En 1973, le gouvernement avait essayé de réinstaller les squatters dans un nouveau quartier de HLM, appelé « Nouveau Naledi », mais n'avait pas réussi à endiguer la croissance des colonies illégales. La plupart de ceux qui avaient déménagé



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étaient insatisfaits du nouveau quartier et ils étaient vite retournés au « Vieux Naledi », étrangement nommé puisqu'il n'existant que depuis six ans.

Admettant sa défaite, le gouvernement en partenariat avec l'ACDI a engagé John pour mettre en œuvre une nouvelle approche assez radicale : la mise à niveau du Vieux Naledi pour en faire une partie officielle de la ville en le rapprochant des normes locales de service, d'occupation et de sécurité. Comme point de départ, on lui a remis un plan préparé par le ministère de l'Urbanisme et de l'Aménagement du territoire. Ce plan montrait une grille régulière de routes et de services qui divisait le quartier en parcelles carrées à peu près égales, comme dans les autres secteurs de Gaborone. L'idée était de reloger les gens au besoin pour rationaliser la forme de la communauté.

LA RÉVÉLATION DES ANNÉES QUATRE-VINGT

Au bout de six mois à interviewer les résidents et à observer la dynamique du quartier, John a eu cette révélation : « Ce qui semblait d'abord être un chaos de rues pêle-mêle et de styles de construction arbitraires n'était chaotique que par rapport à la disposition ordonnée du reste de Gaborone... Les habitants du Vieux Naledi avaient apporté avec eux une idée sophistiquée et ordonnée du vivre-ensemble, et cela n'avait tout simplement pas la forme d'une grille ordonnée, » écrivait-il, dans un article pour le *New Internationalist* 202 (1989). Il a ensuite conclu que les réseaux sociaux et économiques complexes du Vieux Naledi étaient inextricablement liés, et que les résultats étaient à bien des égards plus résistants et adaptés aux conditions contemporaines du Botswana que le reste de la capitale.

L'équipe de John a abandonné la grille et a tracé une carte qui suivait le plus près possible le réseau de chemins piétonniers existants, dans le respect des sous-quartiers établis, des espaces de marché informels et des structures sociales et économiques (Fig. 2). Il ne fallait pas tant d'exceptions au principe d'ordre pour faire de grandes différences : par exemple, juste en continuant à tolérer des parcelles de dimensions et de



3

2 ENFANTS PRENANT UNE COLLATION À L'OMBRE DU VIEUX NALEDI. **3** HABITATION TYPIQUE DU VIEUX NALEDI CONSTRUITES DE MATERIAUX RÉCUPÉRÉS. LA MAISON ABRITE UN ATELIER DE RÉPARATION D'APPAREILS ÉLECTRONIQUES NÉ DE L'ÉCONOMIE PARALLÈLE FLORISSANTE DE GABORONE. CHAD ET CAREY PHILLIPS, 2009.

PHOTOS 2 + 3 CHAD + CAREY PHILLIPS, 2009



FIGURE 1



FIGURE 2

formes variées, le plan a tenu compte des besoins spatiaux très différents entre les habitants et atteint une densité confortable de loin supérieure à ce qu'aurait pu permettre une trame urbaine plus rigide. Le plan du Vieux Naledi est devenu un modèle pour les développements similaires du Botswana et, quarante ans plus tard, la communauté continue de prospérer et de s'améliorer. Le Nouveau Naledi a été abandonné puis rasé au bulldozer.

ATTENTES ORDONNÉES : DE RETOUR CHEZ NOUS

Mon autre exemple est plus proche de nous. Il illustre à la fois la valeur et les pièges du relâchement. En 2008, HTFC Planning & Design a été embauchée pour tracer un plan de loisirs et de possibilités économiques dans le cadre de l'expansion du canal de dérivation de la rivière Rouge, en cours d'aménagement sur le côté est de Winnipeg.

FIGURE 1. BASÉ SUR UN PLAN D'ALLISON DENISKY, PARU DANS BEHANCE, MAI 2016. WWW.BEHANCE.NET/GALLERY/36776017/DESIGNING-FOR-SOCIAL-INCLUSION-OLD-NALEDI-BOTSWANA. **FIGURE 2.** LE PLAN DE VAN NOSTRAND, QUI ATTEINT UN « ÉQUILIBRE SANS PRÉCÉDENT » ENTRE LES MOTIFS TRADITIONNELS DES CAMPEMENTS ET LES NORMES MODERNES DE SERVICE ET DE SÉCURITÉ. BASÉ SUR UN DESSIN DE JOHN VAN NOSTRAND, 1982.

Notre point de départ était d'une certaine manière similaire à celui du Botswana. Comme avec le Vieux Naledi, il y avait eu beaucoup de travail de planification fait à l'avance, et la Commission du canal de dérivation espérait recevoir un plan qui viendrait étoffer les premières propositions : un simple sentier quatre saisons entouré d'un peu d'agriculture (production de foin) et d'attractions touristiques. Et encore une fois, une analyse approfondie a mené à une déviation du programme prévu.

Dans ce cas, nous nous sommes concentrés plutôt sur les services écologiques uniques qui ne pouvaient pas être rendus par un paysage aussi grand et permanent. Il y avait là un espace vert contigu à distance de marche d'une grande ville, 48 km de long et près d'un kilomètre de large à certains endroits, sous le contrôle du gouvernement à perpétuité. Il est difficile d'imaginer un meilleur endroit pour faire de la restauration écologique à une échelle qui pourrait faire une différence. Cette idée a également ouvert la porte à une foule de nouvelles retombées économiques et de loisirs au-delà de celles qui existaient déjà : le fourrage et la production de semences commerciales, l'observation des oiseaux, la sylviculture, les nutraceutiques, le tourisme et le pâturage comme outil de gestion.

Nous avons travaillé avec l'écogéologue John Morgan pour élaborer un plan de couloir de verdure centenaire, ceinturé d'arbres indigènes des hautes terres avec une prairie d'herbes hautes restaurée dans le canal, faisant écho au motif de la végétation des canaux d'eau de fonte qui jadis sillonnaient les prairies à la suite du recul des glaciers. Les ceintures d'arbres offrent un abri, diversifient l'habitat, modulent la vue et séparent les résidences voisines des activités des sentiers, tandis que les prairies protègent le canal avec le système de contrôle de l'érosion le plus productif et résistant qui soit.

La restauration des paysages à cette échelle présente bien sûr des défis uniques, étalés sur une très longue période. Les plans prévoient un demi-siècle de poussée (Fig. 3), suivi d'un second demi-siècle de gestion pendant lequel s'établissait un système intégré et productif capable de se renouveler. Une fois terminé, ce devait être l'un des plus importants projets de restauration des prairies indigènes dans l'histoire du Canada, et il devait doubler la part manitobaine de l'écosystème le plus menacé en Amérique du Nord. Mais la véritable force motrice derrière ce concept n'était pas la conservation, mais bien la capacité d'adaptation : la création d'un paysage capable de surmonter les nombreuses incertitudes du siècle prochain.

Le plan a été approuvé par le gouvernement provincial en 2009, et la première parcelle d'essai a été aménagée plus tard dans l'année. On en a fait l'écho dans des revues et conférences internationales, et elle a reçu un Prix Honneur national de l'AAPC. Puis, assez brusquement, tout s'est arrêté.

Nous ne savons toujours pas au juste pourquoi la province a décidé de ne pas poursuivre le plan de couloir de verdure. La Commission du canal de dérivation s'est ensuite attaquée à un autre mégaprojet jusqu'à sa dissolution récente. Les ingénieurs impliqués dans le projet d'expansion étaient soumis à une énorme pression pour fournir une installation qui fonctionnerait sans problème pendant de nombreuses générations, et peu importe la rigueur de notre science, ce plan ouvert et fou, qui transformait leur ouvrage stérile et prévisible en un écosystème exubérant, doit les avoir rendus nerveux. Peut-être que la nouvelle économie du carbone forcera un second regard sur le plan de voie verte, comme la prairie d'herbes hautes séquestrant environ deux fois plus de carbone qu'une forêt de trembles de superficie équivalente.

ANARCHIE = RÉSILIENCE

Tant dans le Vieux Naledi que dans le plan du couloir de verdure du canal de dérivation; le foisonnement exubérant est l'attribut essentiel qui assure la rusticité en fournissant un enchevêtrement de systèmes qui se chevauchent. Les deux projets illustrent la valeur d'un regard plus pénétrant, embrassant la complexité et relâchant le contrôle pour créer des paysages vivaces, distinctifs et pérennes. Les problèmes complexes tels que ceux-ci résistent à des solutions bien rangées, tout comme de vraies personnes aimeraient avoir un peu plus de choix pour leurs stores de fenêtres. Maintenant, plus que jamais, il est temps d'accepter que le bon réordonnancement des choses ne soit peut-être pas ordonné du tout.

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4 QUAND UN AFFLUX Soudain DE RICHESSE A FAIT DE GABORONE UNE CHAMPIONNE AFRICAINE DE LA CROISSANCE, DANS LES ANNÉES SOIXANTE-DIX, LES HABITANTS SE SONT RUÉS VERS LA NOUVELLE CAPITALE. 5 LE CANAL DE CRUE DE LA RIVIÈRE ROUGE : UNE ALLÉE VERTE CONTINUE DE 48 KM.
FIGURE 3 LA MISE EN ŒUVRE DU PLAN PRENDRA DES DÉCENNIES EN RAISON DE L'ÉTENDUE ET DE LA RARETÉ DES SEMENCES ACCLIMATÉES. LES NOUVELLES SECTIONS SERONT ENSEMENCÉES AVEC LES GRAINES DES SECTION DÉJÀ ÉTABLIES.

PHOTO 4 HOLLY MCKAYLE 5 + FIG. 3 HTFC



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> "Four Ears, Six Hands", New Internationalist. <https://newint.org/features/1989/12/05/four/>.
 John van Nostrand, *Old Naledi : The Village Becomes a Town*. Toronto : James Lorimer & Company, 1982.

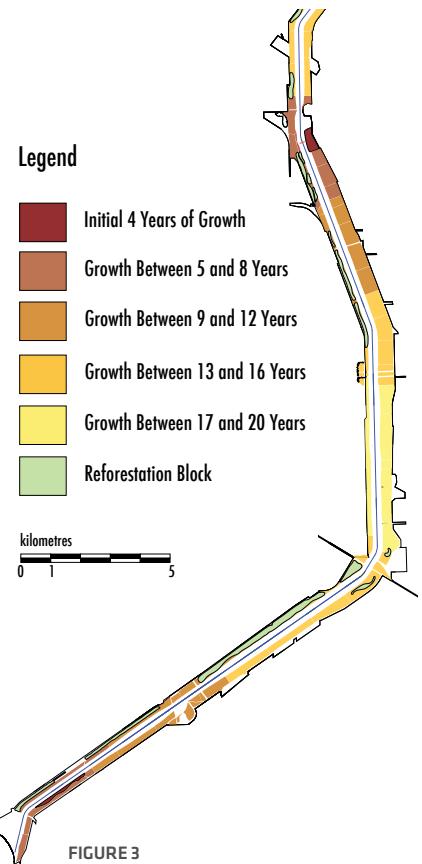


FIGURE 3



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before fulfilling a long public space... and my Plaza del Campo is so great.



Siena is great although different from my collection of 15 years ago. I love to hear the bells in the city to tell me the time. Often we are drawing quick sketches and somehow they start at the moment we were supposed to stop. The hotel Italia on Calfour Street is wonderful. Breakfast outstanding as well. Plaza del Campo and the streets surrounding it were full of life last night. Great dinner w/ wild boar and rabbit.

| CAROLINE LAVOIE

« JE SUIS L'ESPACE OÙ JE SUIS. »

...Noël Arnaud*

> EN_LP I AM THE SPACE WHERE I AM

FR_

QUI SUIS-JE ET QU'EST-CE QUI ME FAIT DESSINER ?

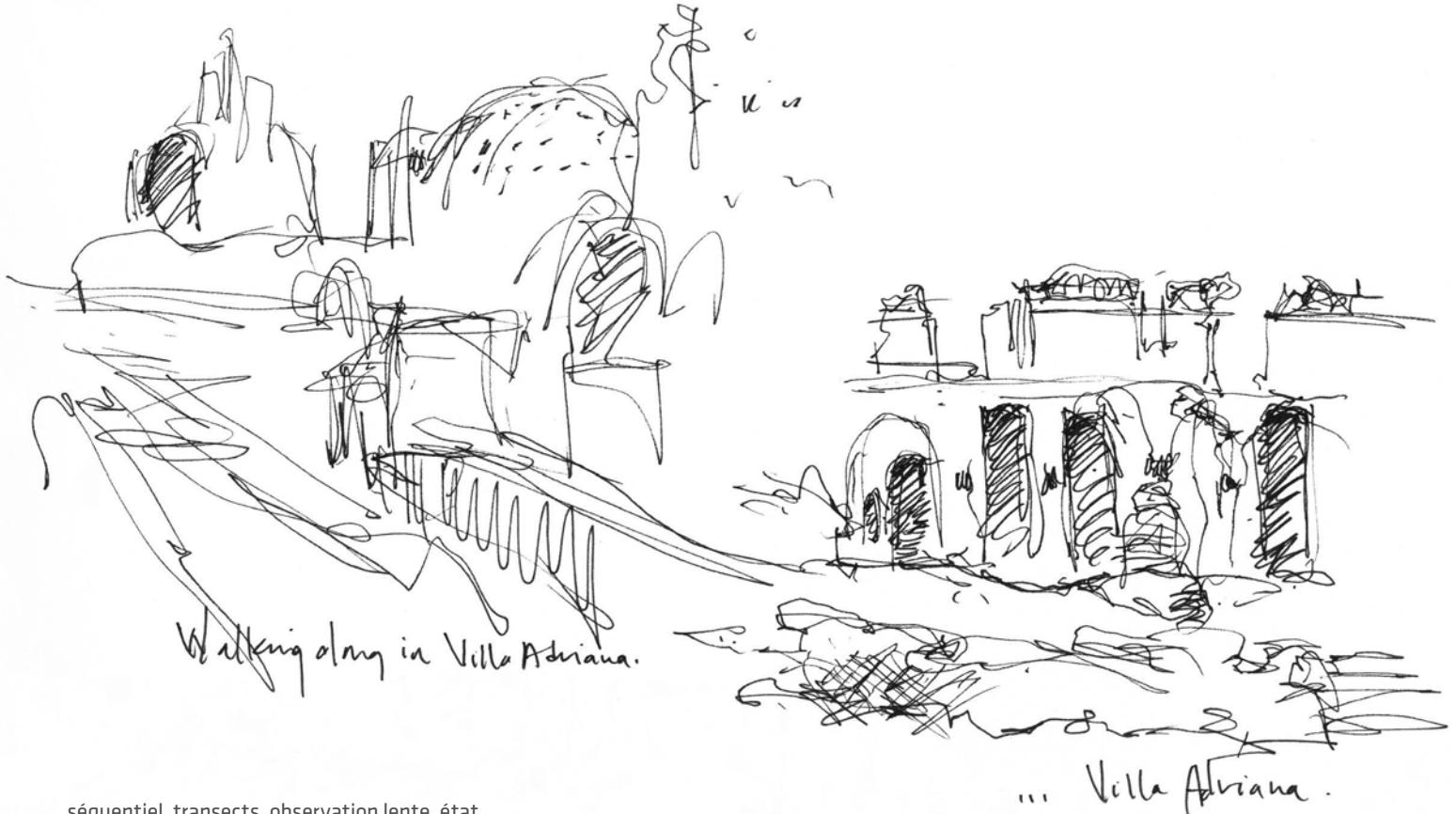
Je suis une Canadienne française qui a quitté la forêt boréale du Québec il y a plus de 20 ans pour tomber en amour avec les vastes paysages désertiques de l'ouest des États-Unis. Mon art consiste à dessiner de l'intérieur des paysages naturels et urbains. Chaque dessin est une perception, une expérience, une représentation. Je dessine le paysage à diverses échelles et à divers moments pour le comprendre au-delà de sa science. C'est pourquoi je ne dessine pas à partir de photographies. Mes dessins émergent d'une conscience des lieux qui génère une perception créative de l'espace où je me situe. Par le dessin, je forge, avec la terre et l'eau, une relation visuelle, physique et culturelle bien active.

OÙ SUIS-JE ET COMMENT EST-CE QUE JE DESSINE ?

Où que je sois dans le monde, je trimbale mon petit cahier de croquis et mon crayon, marchant ou roulant pour atteindre un endroit isolé – canyon tout sec, cours d'eau en montagne – ou m'installer sur une rue animée. Que le paysage soit urbain ou sauvage, l'échelle intime ou étendue, ma mission consiste à saisir de l'intérieur les premières impressions passagères. Si j'utilise plusieurs techniques – dessin rapide et

*NOËL ARNAUD, 1950. L'ÉTAT D'ÉBAUCHE. PARIS, CITÉ PAR GASTON BACHELARD DANS LA POÉTIQUE DE L'ESPACE, ÉDITION DE 1994.

1 EN APPROCHANT DE LA TOUR DE L'HORLOGE, PIAZZA DEL CAMPO, SIENNE, ITALIE



séquentiel, transects, observation lente, état méditatif –, mon intention, elle, est toujours la même : percevoir, interpréter, refléter et partager l'émerveillement et l'esprit du paysage.

Ce processus est souvent désordonné. En dessin, le désordre révèle les associations entre les thèmes du paysage. C'est un remue-ménages visuel ; les impressions passent directement de la main au papier. L'architecte-paysagiste comprendra que les impressions sur le vif d'un site puissent éliciter de multiples interprétations : le croquis alimente toujours le processus de conception. Par exemple, la perception est plus qu'une simple observation ; elle met tous les sens à profit. L'interprétation consiste à comprendre un endroit dans ses contextes naturel et culturel. La réflexion par itération approfondit la compréhension, qui sera renforcée, éventuellement, par l'interaction et la communication. Par le partage de dessins spécifiques ou d'œuvres dans le cadre d'une exposition, on approfondit notre compréhension du pouvoir du dessin à distiller

l'essence d'un lieu, à clarifier les thèmes présents dans le paysage. Enfin, par les occasions de collaboration, le dessin fournit un langage commun à plusieurs disciplines ou professions.

Certes, cette forme d'expression n'a rien de direct. Dessiner n'est pas linéaire ; c'est une gestuelle coulante et itérative. Découvrir l'essence d'un lieu est un processus potentiellement chaotique. On assemble une palette en quatre dimensions, empilant tout dans un croquis ; on observe le champ des possibles. Le dessin devient une ébauche visuelle sélective et non photographique, exploratoire et non dogmatique.

JE SUIS UNE VILLE ANCIENNE PÉRIPLE EN ITALE

Le dessin à coups de crayon rapides peut révéler beaucoup de choses sur les gens et les lieux, particulièrement en ville. À la

Piazza Navona, j'ai tenté d'immortaliser la vie dans un lieu public (dessin 8, page 20). J'étais fascinée par la relation entre la forme de la place et le mouvement des personnes. J'ai voulu souligner le fonctionnement du paysage, de mon point de vue de dessinatrice.

Mon mouvement influence fortement ma perception. À Tivoli, j'ai réalisé de rapides croquis de la Villa Adriana en déambulant, pour représenter l'expérience d'un observateur marchant d'un bon pas. Chaque croquis de 30 secondes (dessins 2 et 3) illustre un seul aspect du paysage : la texture des toits, les arches d'un jardin et, un autre jour à la Piazza del Campo de Tivoli, la tour de l'horloge (dessin 1). Ces impressions instantanées exemplifient les différences

d'échelle. Chaque aspect étant aperçu de l'intérieur du paysage, le croquis montre les structures et les repères d'un lieu dans leur contexte, perspectives et plans de sol inclus.

JE ME DÉPLACE DANS L'ESPACE

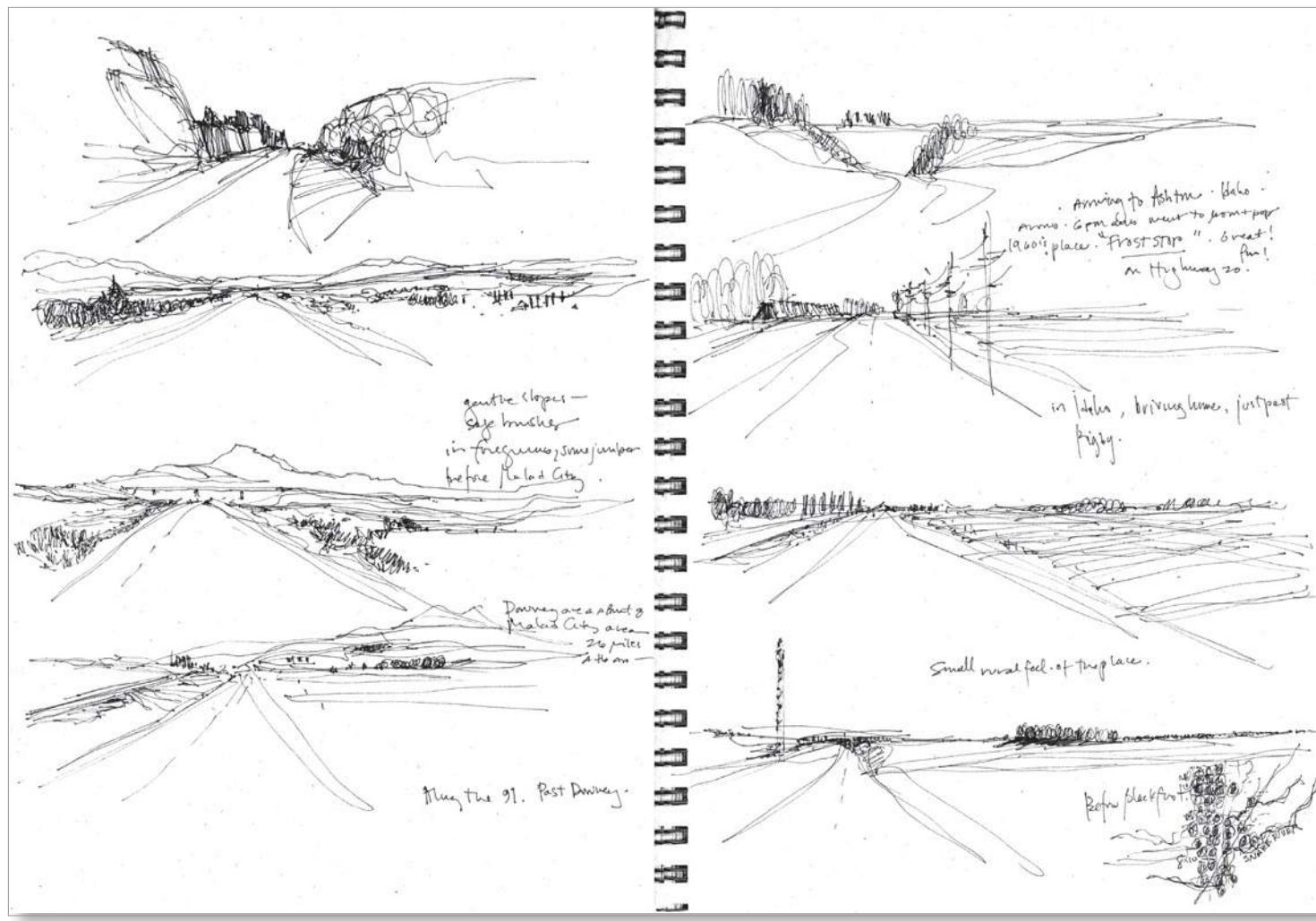
Autre type de mouvement, autre perception de l'échelle et de la structure du paysage. Passagère en voiture, mes croquis saisissent le paysage en séquence. Cette séquence (dessin 4) réalisée depuis la route dans le nord de l'Utah et le sud de l'Idaho comporte des vues comprimées et étendues. Les croquis de gauche mettent en valeur l'armoise et la topographie, montrant la route qui segmente la roche de lave

antédiluvienne. La séquence de droite illustre les qualités agricoles et rurales du paysage, avec sa rangée d'arbres, ses champs irrigués et ses fermes compactes à l'écart de la route, le tout relié et encadré par les lignes électriques et les clôtures. Ces dessins éclaircissent les parties constituantes du paysage. La séquence complète capte les variations subtiles en route, aidant à comprendre le paysage à un niveau plus intuitif. Elle parle des relations et de l'interconnexion entre systèmes naturels, culturels et humains. Je trouve que le croquis en mouvement saisit mieux la *gestalt* de l'Ouest américain dans le temps et l'espace qu'un SIG objectif.

JE SUIS LE VENT ET LA LUMIÈRE

Et parfois l'artiste est immobile. Le processus et le périple consistent alors à trouver le point de vue à dessiner. C'est difficile. Je me retrouve souvent à composer avec l'altitude, le vent, la pluie, les éclairs, le soleil, une chaleur torride, ou encore de rapides variations de lumière qui altèrent le paysage. Ces surprises font partie du processus et me contraint à laisser un dessin inachevé, mais cela aussi peut révéler l'essence du lieu que je dois quitter.

Pour bien capturer l'esprit du lieu, je dois parfois le visiter plusieurs fois, à différents moments de la journée ou sur plusieurs jours, et en plusieurs dessins. Ce processus m'aide



4 DESSIN DEPUIS LA ROUTE, IDAHO ET UTAH



5 WHEELER PEAK, PARC NATIONAL
GREAT BASIN, NEVADA

à comprendre la structure du paysage, à mesure que j'en traduis les qualités intrinsèques. Un dessin se concentrera sur les contours, faisant abstraction d'une autre dimension. Un croquis rapide me déliera la main ou m'aidera à saisir la structure rocheuse et l'orientation de sa texture. Une autre itération tentera de rendre l'effet de la lumière sur les arbres et la neige ; une autre encore me montrera les éléments à faire ressortir.

**MESSINESS IN
DRAWING...
IS A VISUAL
BRAINSTORMING.**

**LE DÉSORDRE
DANS LE DESSIN...
EST UN
REMUE-MÉNINGES
VISUEL.**



6 LE CLIFF PALACE DU PARC NATIONAL MESA VERDE, COLORADO.



7 MEDITATION : VARIATIONS SUR UN PAYSAGE N°1. « ISLANDS IN THE SKY », CANYONLANDS, UTAH

LE LIEU OÙ JE ME TROUVE

Vent, lumière, son, silence. Dessiner exposée aux éléments est une expérience méditative qui enseigne à accueillir la complexité, y compris l'évolution dans le temps et la multiplicité des points de vue. Il y a cinq ans, je me suis rendue dans un endroit immense et puissant : Islands in the Sky, au parc national Canyonlands dans l'Utah. Après quelques minutes à dessiner les contours de ce paysage très complexe, un orage tonitruant m'a obligé à fuir. J'ai dû attendre trois ans avant de pouvoir y retourner pour une semaine. Le passage du temps est nécessaire pour comprendre cet endroit. Le vent et la lumière font partie de l'expérience des vastes paysages désertiques. Il fallait que je puisse m'asseoir en toute quiétude et chercher à différencier les textures, à traduire la luminosité changeante, à me réconcilier avec les formes infinies du deuxième plan, pour que ce lieu me révèle tout son potentiel.

JE SUIS IMMOBILE : LE PAYSAGE EN MOUVEMENT

Les premiers croquis sont toujours débraillés, mais ils sont vivants. Au fil du temps, d'une itération à l'autre, ils se raffinent en compositions qui dévoilent les relations complexes du territoire. Le dessin d'Island in the Sky saisit enfin le second plan (dessin 7). Ce qui compte ici, c'est la profondeur de champ, chose qu'une photo n'arrive pas à montrer aussi bien qu'un dessin. Le dessin du parc national Great Basin au Nevada

(dessin 5) représente aussi le second plan, avec sa roche, sa neige et sa végétation, et j'ai tenté de rendre les dynamiques du paysage : le mouvement du sommet de la montagne à sa base, qui unifie l'avant-plan et l'arrière-plan. On trouve encore plus de mouvement dans le dessin du Cliff Palace du parc national Mesa Verde, au Colorado (dessin 6) : les habitations explosent vers le haut en direction de la corniche rocheuse, les lignes du dessin persuadant l'observateur de se déplacer.

Idéalement, mes croquis traduisent les lignes et le mouvement du paysage ; ils transmettent une impression spatiotemporelle à l'observateur. Chaque lieu que je dessine, chaos foisonnant, ville antique ou vaste topographie intemporelle de Canyonlands, me propose de nouvelles façons de voir, de nouveaux points de vue, de nouvelles lignes de mire.

caroline.lavoie@usu.edu



8 PIAZZA NAVONA, ROME, ITALIE : CROQUIS RAPIDE FAIT EN MARCHANT.

| JANE MARGOLIES

LOW OVERHEAD

SOUS LES VIADUCS



PHOTO TOM ARBAN PHOTOGRAPHY

EN_

LOW OVERHEAD: TORONTO'S UNDERPASS PARK SEEMINGLY THERE ALL ALONG.

TORONTO'S UNDERPASS PARK not only garnered a 2016 ASLA Professional Award of Excellence in the General Design category, but also was featured in an exhibition at the Cooper Hewitt, Smithsonian Design Museum in New York. *LAM*'s feature story in its February 2017 issue, *Low Overhead: Toronto's Underpass Park, seemingly there all along*, by Jane Margolies, is reprinted here with the kind permission of the author and the ASLA.

(See next page)

FR_

LE PARC UNDERPASS DE TORONTO SEMBLE AVOIR TOUJOURS ÉTÉ LÀ.

L'UNDERPASS PARK DE TORONTO, en plus de gagner un prix d'excellence professionnelle de l'ASLA en 2016, a aussi été mis en vedette dans une exposition du Cooper Hewitt, Smithsonian Design Museum de New York. L'article de fond de Jane Margolies, paru en février 2017 dans *LAM* sous le titre *Low Overhead: Toronto's Underpass Park, seemingly there all along*, est reproduit et traduit ici avec l'aimable permission de l'auteure et de l'ASLA.

(Voir page 37)

Corktown Common is the marquee public space in the evolving West Don Lands area of Toronto. Designed by Michael Van Valkenburgh Associates, the lovely 18-acre park contains meandering paths, pocket-size lawns, and a marshy cove, all tucked into a multilevel landform engineered to protect the downtown of Canada's largest city from the threat of flooding on the Don River, which flows into Lake Ontario.

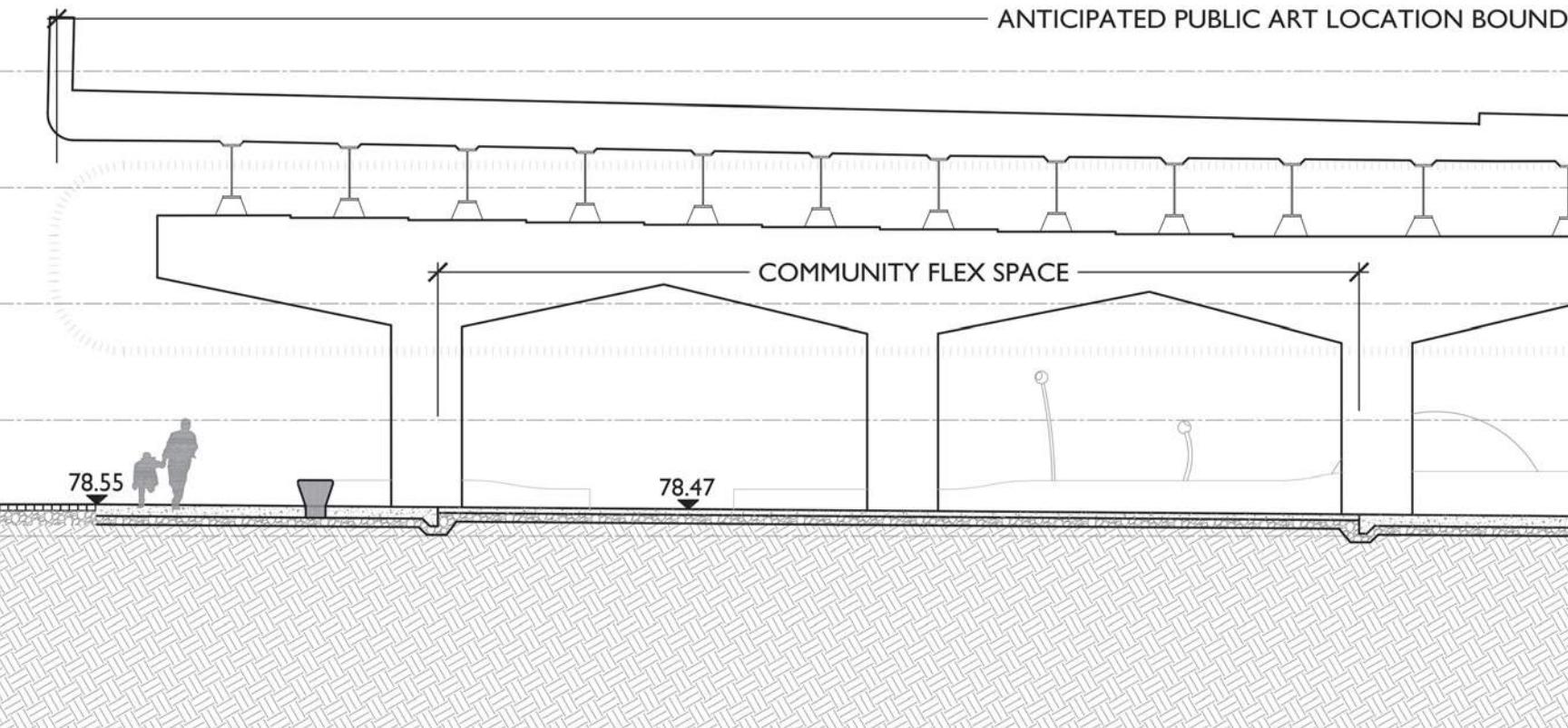
But just a block from Corktown Common, the much smaller Underpass Park, designed by PFS Studio with the Planning Partnership and situated on the same flood protection landform but beneath a tangle of roadway overpasses, is quietly gaining fans.

OK, maybe not so quietly.

Visitors to the park hear skateboards hit the pavement—clack! Basketballs bounce, and young children shout gleefully in the vicinity of the playground equipment, the sounds reverberating through the echo chamber formed by the cement columns and beams that support the roadways above. The visuals, too, are none too quiet: Colorful murals on the columns take inspiration from graffiti. And in the middle of the site, an artwork composed of flat, mirror-polished stainless steel panels hangs overhead, adding fun house distortions to whatever moves below.

An outdoor rec room, town square, and art gallery all in one, Underpass Park, which cost \$9.6 million and was completed in 2013, has turned a forbidding area that divided the emerging neighborhood into a vibrant space that helps unite it. And whereas Corktown Common is evocative of Toronto's original marshy waterfront landscape—before it was filled in, paved over, developed by industry, then abandoned by it—Underpass

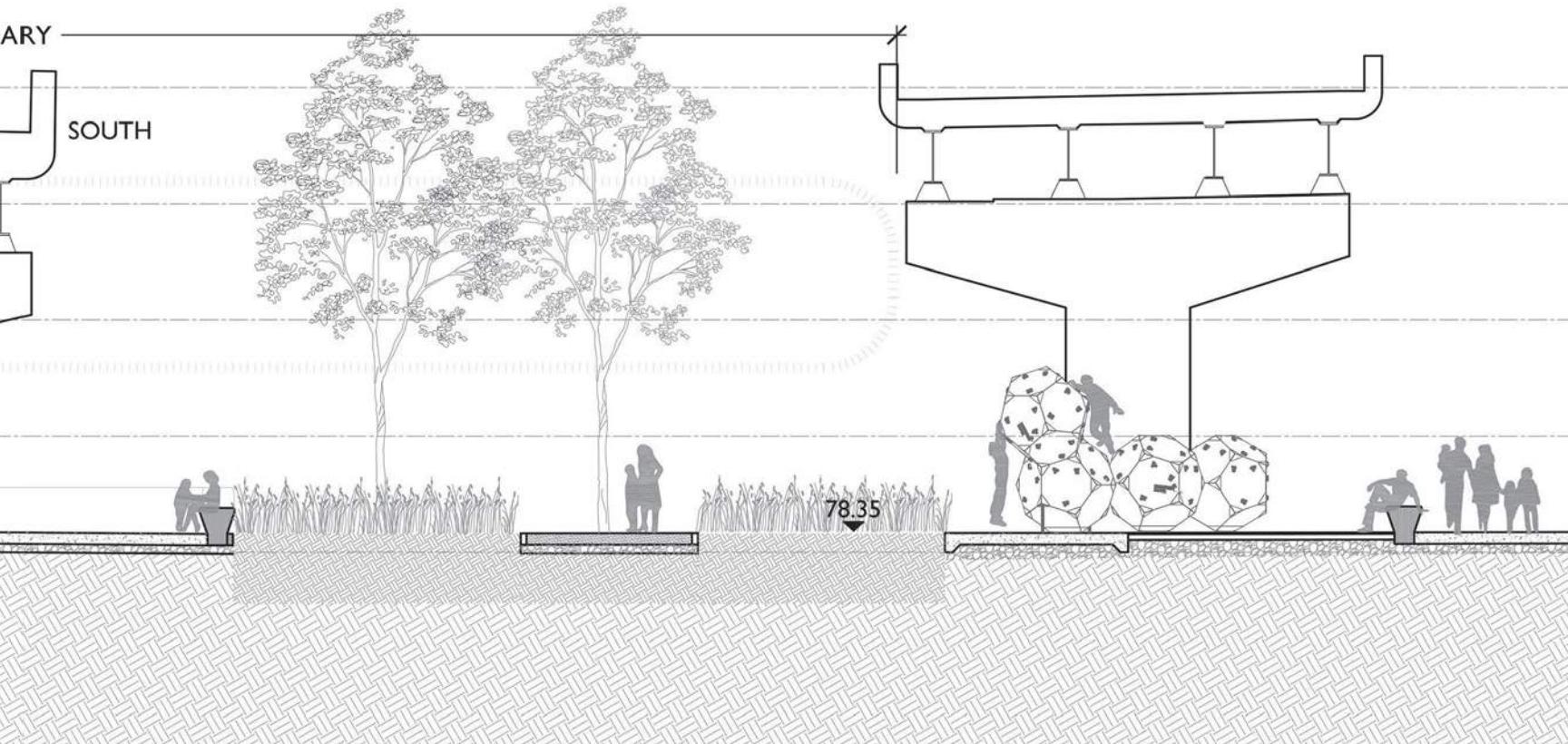
PFS STUDIO

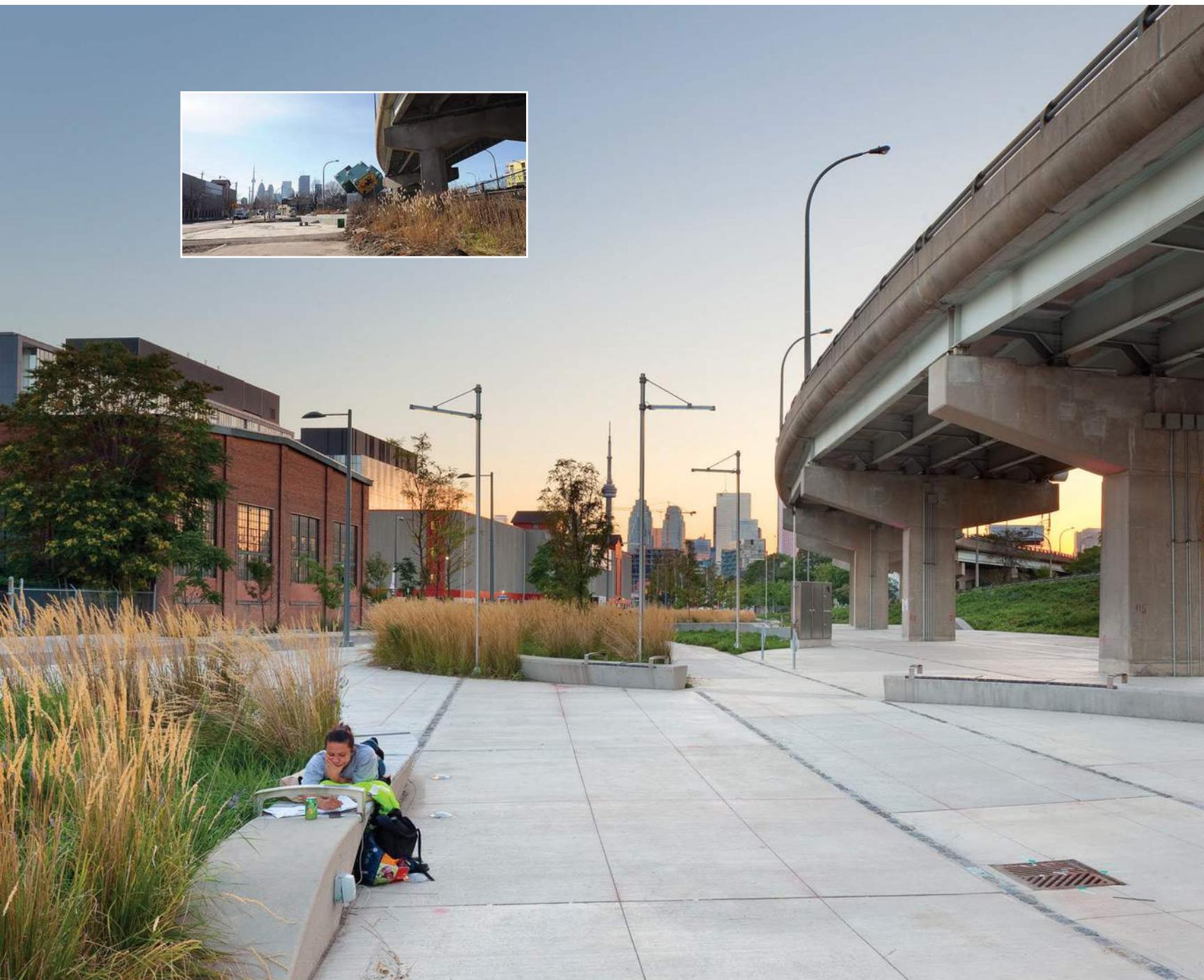


LOW OVERHEAD

TORONTO'S UNDERPASS PARK, SEEMINGLY THERE ALL ALONG.

BY JANE MARGOLIES





Park embraces, and celebrates, Toronto's present-day urbanism. From the underpinnings of the transportation network has sprung a park that, if not grand and glorious, is most definitely resourceful and arresting. It has not only garnered a 2016 ASLA Professional Award of Excellence in the General Design category, but also is featured in an exhibition that recently opened at the Cooper Hewitt, Smithsonian Design Museum in New York.

"It's a really brilliant use of a leftover, forgotten space," says Cynthia E. Smith, the Cooper Hewitt's curator of socially responsible design and organizer of the exhibition, called *By the People: Designing a Better America*.

In fact, a number of noteworthy public spaces have been built under overpasses in recent years—from Jose Marti Park in Miami and I-5 Colonnade Mountain Bike Park in Seattle to SEART Park in Mount Wellington, New Zealand. And as undeveloped sites in dense urban settings become increasingly rare, it makes



WEST DON LANDS WITH UNDERPASS PARK



sense for cities to turn to the empty areas under transportation infrastructure to eke out public space.

Which is not to say that Greg Smal lenberg, FASLA, a principal in the Vancouver-based PFS Studio (previously Phillips Farevaag Smallenberg), felt particularly inspired the first time he got a look at the Toronto site, un-

der and around raised sections of Richmond Street, Adelaide Street, and Eastern Avenue. The irregularly shaped 2.5-acre parcel—roughly three blocks with two streets running through it—was one tiny puzzle piece in the nearly 2,000 acres under the jurisdiction of Waterfront Toronto, a public development corporation jointly established by the city of Toronto, the province of Ontario, and the national government of Canada. In what is being billed as one of the largest urban redevelopment projects in North America, Waterfront Toronto is reclaiming barren brownfields to extend the fabric of the city out toward the lake.

In the process, it is creating brand-new residential communities—such as West Don Lands, laid out by the Planning Partnership, which is based in Toronto, with PFS Studio—thoughtfully knitting them together with parks, infrastructure, and public art. Transforming the entire 2,000-acre swath is expected to take several decades.

PFS Studio had already designed Sherbourne Common, a stunning 3.6-acre park atop a storm-water treatment facility in the East Bayfront area, on what had been a mostly vacant former industrial property. But the site that would become Underpass Park was particularly unsavory. Whereas the spaces under some overpasses can be lofty, even cathedral-like, this one was decidedly squat—as low as 13 feet at the eastern end, where the site climbs up onto the flood protection landform. And it was dark. Needles, broken glass, burnt-out cars and rubble were strewn about. “It

OPPOSITE
On the western end of the site, low concrete ribbon walls double as benches and edging for planting beds.

OPPOSITE, INSET
This part of the park, shown before the redesign, was one of the few spots on the site open to the sky.



ABOVE

A section of the park is devoted to two basketball half-courts.

BETWEEN

Support columns suggested distinct spaces that could be devoted to different recreational activities.



was the sort of space where you expected drive-by shootings," Smallenberg recalls.

Originally Waterfront Toronto hadn't given any thought to the site, according to Christopher Glaisek, the group's vice president for planning and design. But as the parcels north and south of it were developed with a mix of market-rate

and subsidized housing, it became clear that something had to be done to make the spot lighter, brighter, and less threatening so that people would feel comfortable walking or biking through it.

But what? Someone threw out the idea of turning the derelict space into a park. To figure out whether that was even a possibility, Smallenberg, a construction manager, and David Leinster, ASLA, a principal at the Planning Partnership, bundled up to take a look at the site one frigid day in 2007. "It was muddy, wet, and ugly," Smallenberg says. Cleaning up the place and adding lighting would be key.

Smallenberg's companions soon took off, but he stayed behind, walking back and forth. He began to see that the site was "not beautiful but of interest." The columns and beams telescope from one end to the other. "There's this repetition that is simple and hypnotic," he says. The rows of columns were spaced about 60 feet apart, defining "rooms" in which discrete activities could take place. Smallenberg took some photos. By the time he finally left the site, he was thinking, "OK, we can do something with this."

Back at the office, Smallenberg and his colleagues started sketches that would lead to a plan in which one "room" would be devoted to two basketball half-courts, another to skateboarding rails, ramps, and ledges. An unprogrammed area was conceived as the spot where a farmers' market, flea market, or a performance could take place. The fact that the roadways provide a roof over all these spaces means they are usable even when it's raining or snowing or heat and sun make paved areas elsewhere inhospitable—a huge plus.



NATTA SUMMERY; TOP: MIKE TOCHER; BOTTOM:



PHOTO TOM ARBAN PHOTOGRAPHY

On the western end of the site, which is open to the sky, the designers socked in plants, which help soften all the hard surfaces. Plots that were conceived for community gardens have been filled, for now, with prairie grasses—which look terrific and vibrate with the sounds of crickets (from a strictly visual point of view, it would not be a bad thing if these temporary plantings became permanent). Kentucky coffeetree and black locust were also planted, chosen in part for their salt tolerance. The roadways above are heavily salted during the long Canadian

winters, and when there's snow on the road surfaces, wind blows it down into the park, bringing all that salt with it.

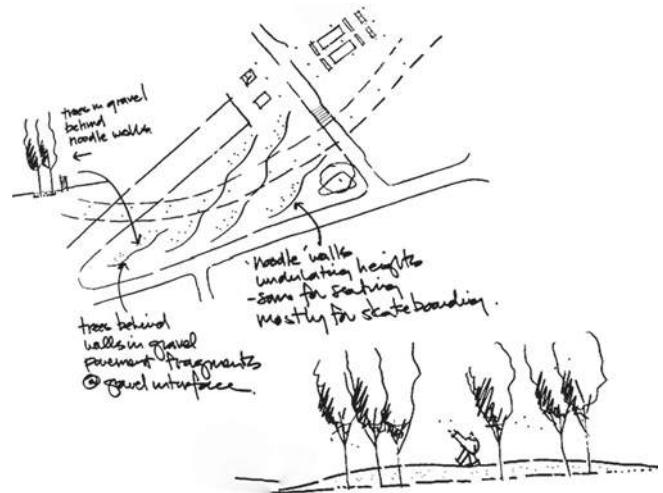
The designers sought a way to guide pedestrians through the park from north to south and south to north. Early sketches show wiggly little lines, contrasting with the rigid east-west geometry of the transportation infrastructure. Those squiggles

ABOVE
After the park opened, artwork was commissioned for the columns in response to a tagging problem that had necessitated frequent power washings.





PFS STUDIO SKETCH; WATERFRONT TORONTO PHOTO

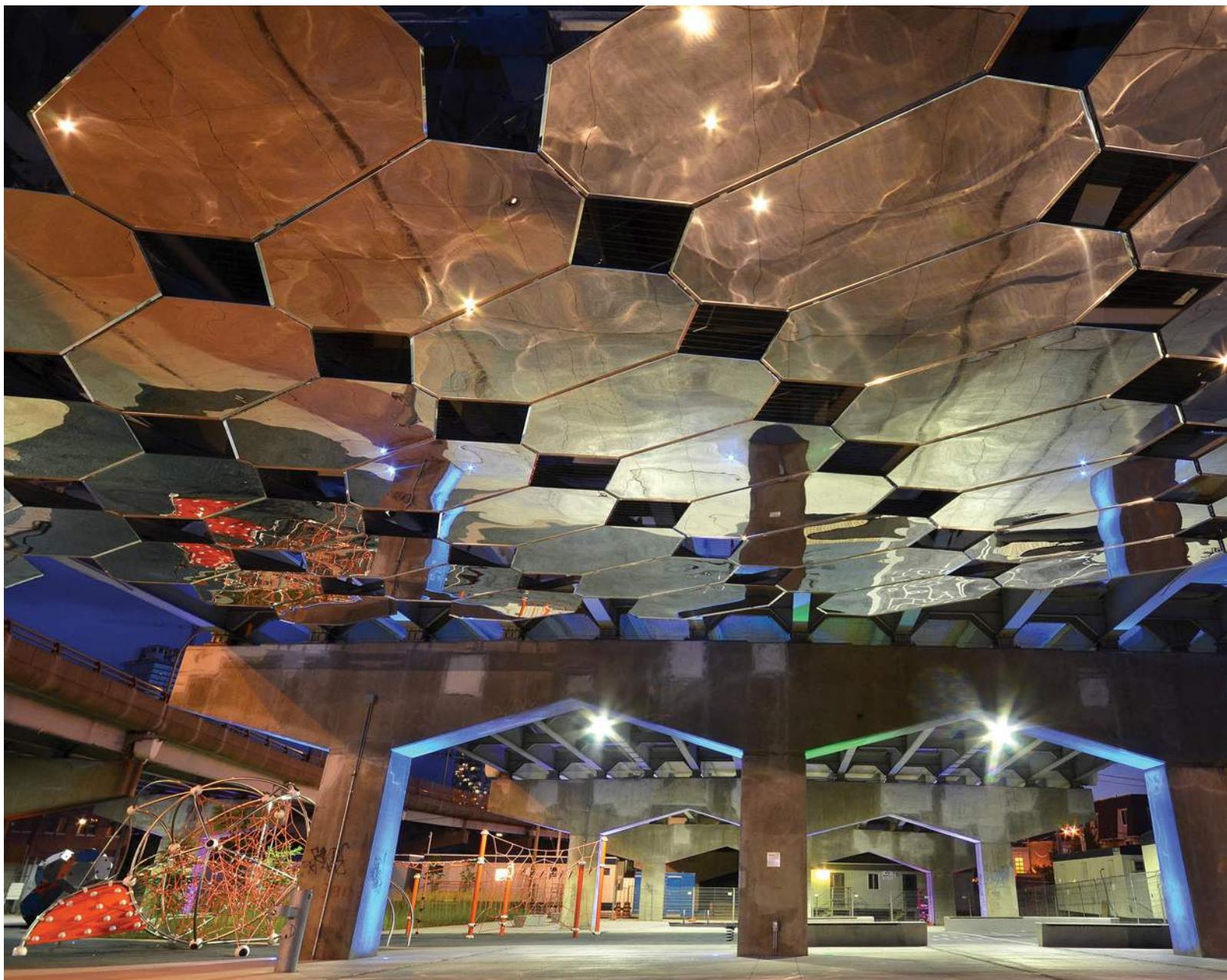


ABOVE
In an early drawing, squiggly lines that contrast with the site's east-west geometry became the low walls that guide pedestrians through the park.

LEFT
Rails, ramps, and ledges lure Toronto's skateboarders.

became a system of low concrete ribbon, or “noodle,” walls that rise up to become benches (topped by ipe wood slats), slope down to the pavement, and edge planting beds.

Lighting was also important to make the park feel inviting. The designers used ambient lighting for safety and added LED spotlights to provide visual interest. The spotlights, which are inset in the ground, come on at dusk and cycle through the color wheel—green to blue to purple, pink, white, orange, and yellow—uplighting the column-beam configuration and turning the structural elements into sculptural forms. As cars pass through the park, the reflections from their headlight beams dance in the overhead art installation by Toronto's Paul Raff Studio.



Appropriately named *Mirage*, the piece is composed of 57 shiny elongated octagons, covering 2,900 square feet and visually expanding the underpass area upward. During the day, the panels capture reflected sunlight, gently illuminating the space. They bend and shape things, too. When I stood under the artwork, my image was slightly distorted, and the reflection of a man walking his dog along the outer edge of the park made him appear to be walking upside down.

Unfortunately, pigeons seem to like *Mirage* as much as people do. To deter them, the artist had fine wires strung along the perimeter of the piece and inserted them in gaps in the panels, secured to the backside of the work. The wires have helped, but they haven't completely vanquished the pigeons. I saw broken wires dangling where the birds had pecked away at or pushed through them.

Graffiti has been another issue. When the park opened, the columns were clean. But they kept getting tagged, forcing the



PUBLIC ART: PAUL RAFF STUDIO; MIRAGE
PHOTOGRAPH: PAUL RAFF STUDIO

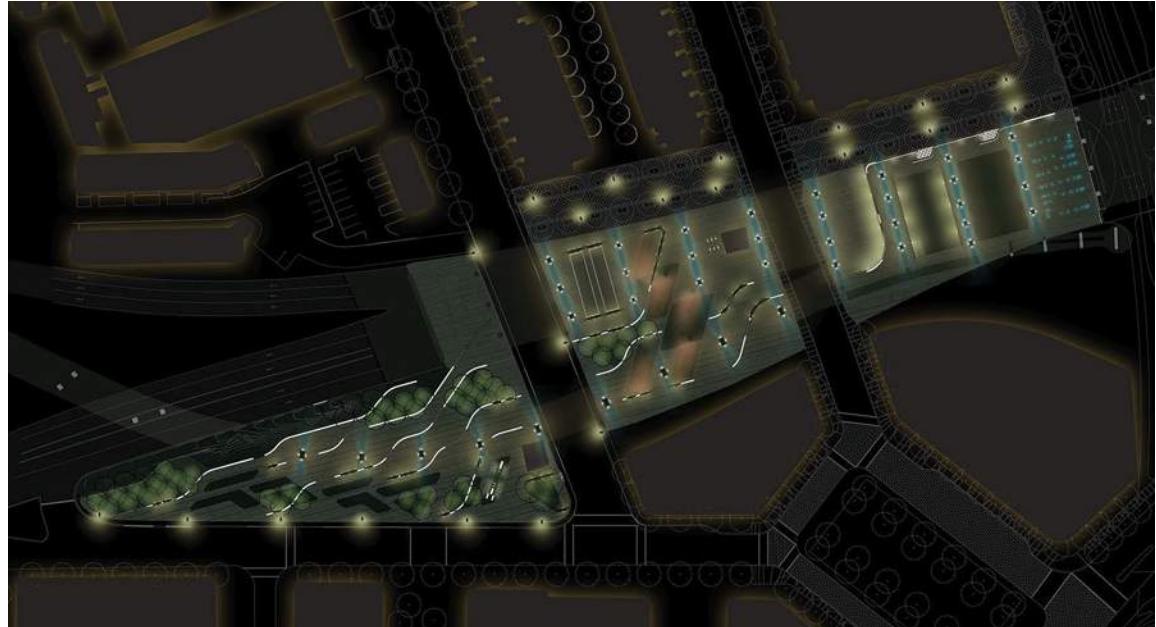
parks department, which now has jurisdiction over the site, to repeatedly send in the power washers. Then, in 2014, the department tried another tactic; it turned to StreetARToronto, or StART, a program within the city's department of transportation that promotes public art. The result was a competition, with two winning muralists—Troy Lovegates and an artist who goes by the name Labrona—awarded the job of painting a row of columns along one of the streets that cut through the site. Then, in June of 2015, 18 other muralists joined in, doing “live art” during a festival that also featured skateboard stunt demos, wheelchair basketball, Brazilian stilt walkers, and a DJ dance party. Today, with a significant number of columns decorated, the amount of money the parks department is spending on graffiti removal has been halved, says Jennifer Tharp, a project officer of design and planning initiatives.

And recently, with additional funding from StART, Lovegates and Labrona were invited back to work on the row of columns

facing the ones they'd already painted. When I visited the park, Labrona was up on a scissor lift painting the cement beam while Lovegates, a Toronto native who is now based in San Francisco, dabbed at a portrait of a baby on a column below.

“All the people I’m painting here are from the community,” he said. “This baby lives in that building,” he continued, gesturing at an apartment building on the Corktown Common side of Underpass Park. The man he’s already depicted seated in a wheelchair rolls through regularly. Lovegates said he met his subjects while working on the first mural he and Labrona did in the park.

These portrayals seem perfectly suited for a park that was conceived primarily as an amenity for the surrounding area. But the truth is, Underpass Park—like Corktown Common—attracts residents from all over Toronto. ▶

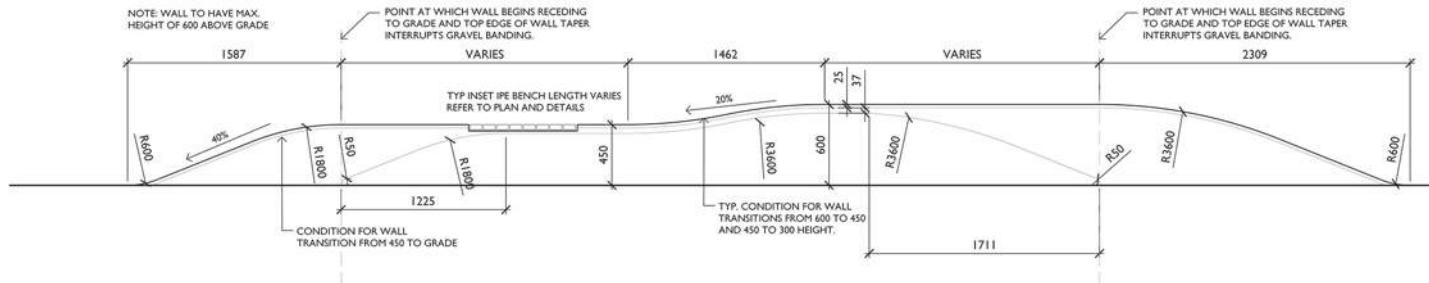


LIGHTING PLAN

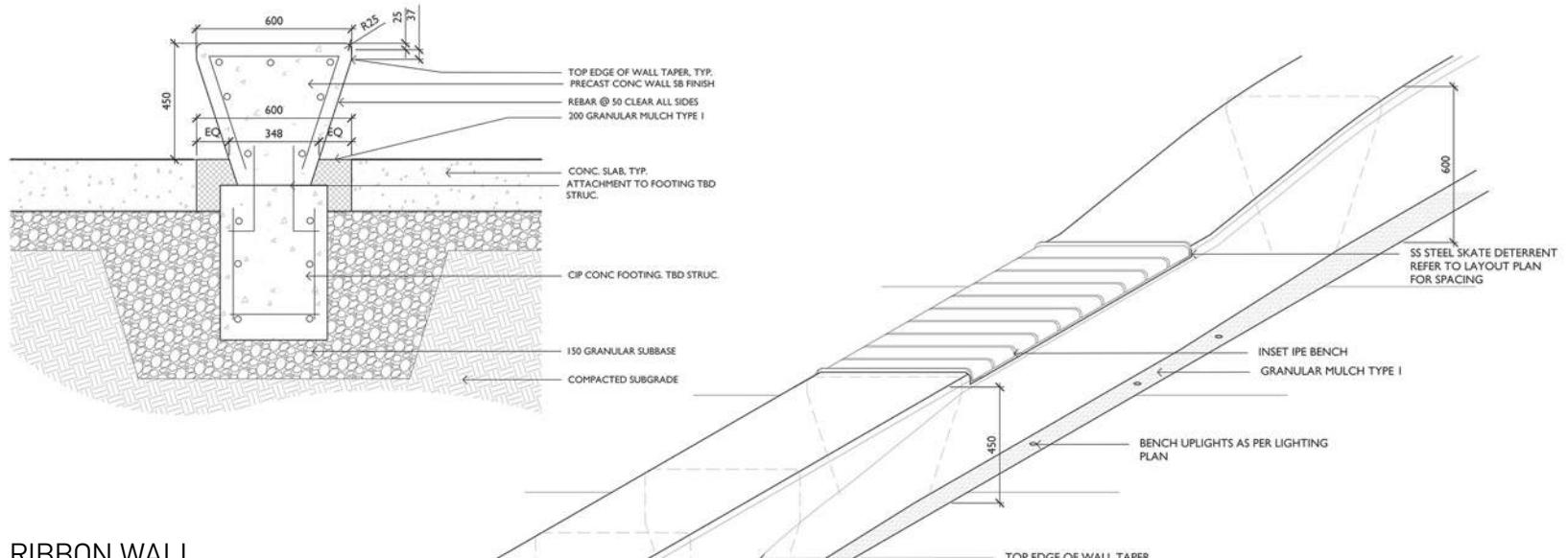
ABOVE
Designers combined ambient lighting (for safety) and spotlights (for visual interest).

OPPOSITE
Shiny panels of *Mirage*, by Toronto's Paul Raff Studio, purposefully distort the reflections of objects below.

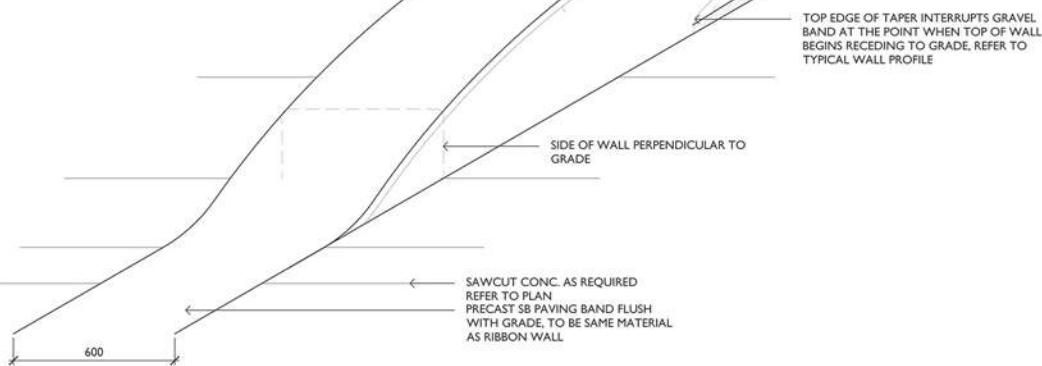
TYPICAL RIBBON WALL PROFILE



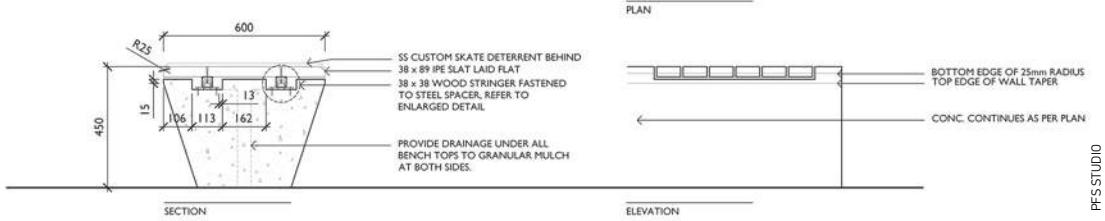
RIBBON WALL



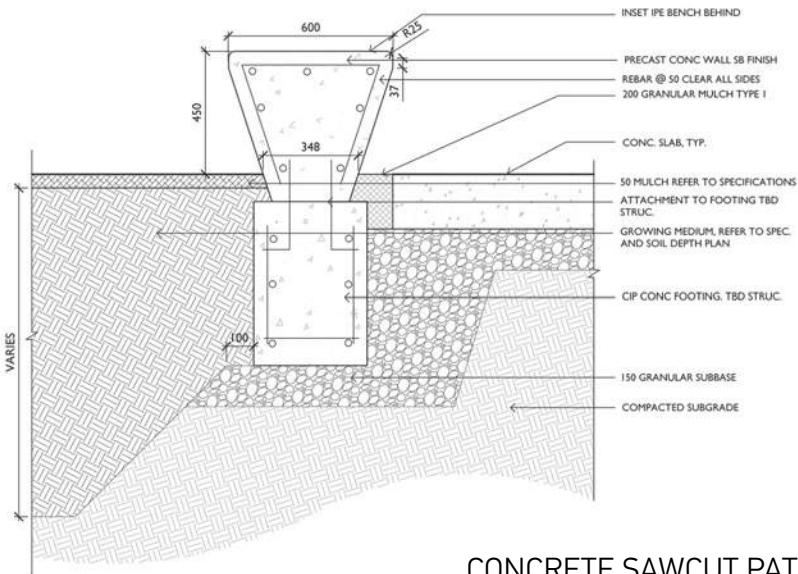
RIBBON WALL TYPICAL COMPONENTS



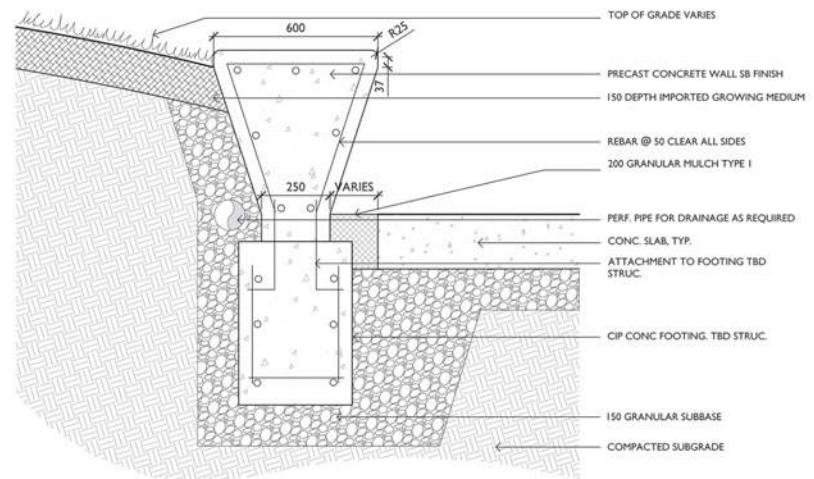
INSET IPE WOOD TOP BENCH



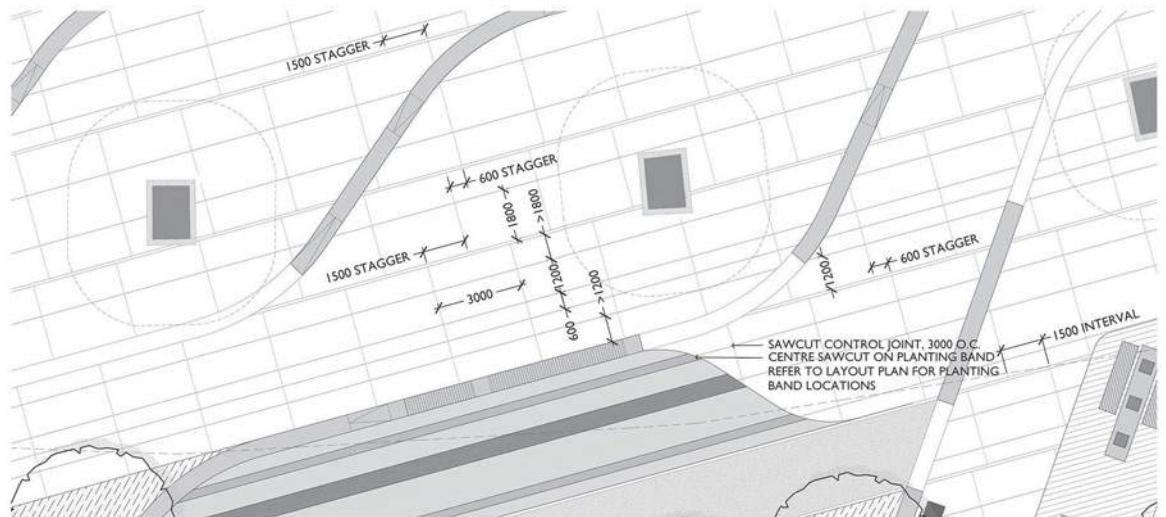
RIBBON WALL EDGING PLANTING



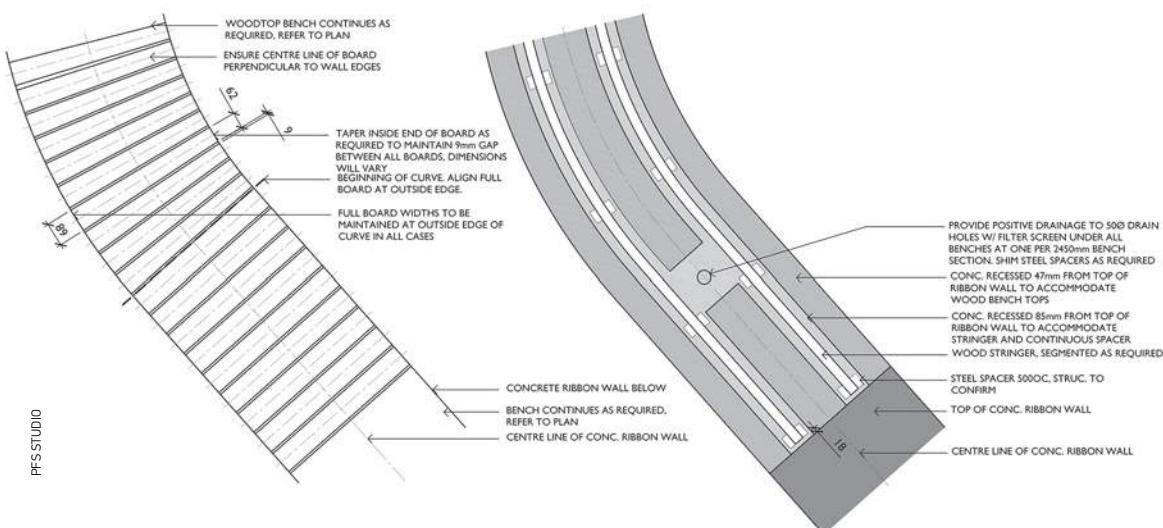
RETAINING WALL AT BERM



CONCRETE SAWCUT PATTERN DETAIL



IPE WOOD TOP BENCH ON CURVE





→ While I was there, two young adults arrived to practice Kali, a Filipino martial art that involves twirling sticks; they chose Underpass Park because of the shade. Three hipsters drove up in a car to take photos of the murals. Karen Preston also drove, bringing her son and his cousin, both budding skateboarders, aged 10, with her.

"When they were working on this, I thought, 'What are they doing?'" she said, keeping a sharp eye on her boys, who wore helmets and knee and elbow guards while older skateboarders swooped and spun, sporting nothing more protective than baseball caps. "When they finished, I thought, 'What a great idea.'"

Such a great idea, in fact, that it has helped inspire another local project, dubbed "the Bentway." Thanks to a recent donation of \$25 million from local philanthropists, Waterfront Toronto has been charged with activating a mile-long stretch under the city's elevated Gardiner Expressway; the Toronto urban design and landscape architecture firm Public Work has been selected to design

the space, which will include a playground, a dog park, and venues for performances and outdoor markets.

And now, with exposure from the ASLA award and the Cooper Hewitt show, perhaps Underpass Park's influence will spread beyond Toronto. There are certainly a lot of highway overpasses out there. Maybe this Canadian city will inspire other communities to come up with their own strategies for the often dead and derelict spaces under them. •

JANE MARGOLIES, A NEW YORK JOURNALIST WHO IS A FREQUENT CONTRIBUTOR TO THE *NEW YORK TIMES*, LAST WROTE FOR LAMABOUT SOUTH COVE IN BATTERY PARK CITY OFF LOWER MANHATTAN.



ABOVE
The park—its location circled—is part of the redeveloping formerly industrial West Don Lands.

OPPOSITE
Prairie grasses soften the site's hard edges.



Project Credit List

CLIENT/OWNER WATERFRONT TORONTO, TORONTO. **LEAD DESIGNER** PFS STUDIO, VANCOUVER, BRITISH COLUMBIA (GREG SMALLENBERG, FASLA; JEFFREY STAATES, ASLA; NATHAN BRIGHTBILL, ASLA; JIA LI). **LANDSCAPE ARCHITECT OF RECORD** THE PLANNING PARTNERSHIP, TORONTO (DAVID LEINSTER, ASLA; MICHAEL ORMSTON-HOLLOWAY, ASLA; BRETT HOORNAERT; KAREN ARNOLD; ERIC STEWART). **ARTIST** PAUL RAFF STUDIO, TORONTO. **CIVIL/MECHANICAL ENGINEER** SCS CONSULTING GROUP LIMITED, MARKHAM, ONTARIO. **IRRIGATION CONSULTANT** SMART WATERING SYSTEMS, MILTON, ONTARIO. **STRUCTURAL ENGINEER** QUINN DRESSEL ASSOCIATES, TORONTO. **ELECTRI-**

CAL ENGINEER HAMMERSCHLAG + JOFFE INC., NORTH YORK, ONTARIO. **GEOTECHNICAL ENGINEER** GOLDER ASSOCIATES, MISSISSAUGA, ONTARIO. **ENVIRONMENTAL ENGINEER** ENVIRON (NOW RAMBOLL ENVIRON), TORONTO. **GENERAL CONTRACTOR** UCC GROUP, TORONTO. **CONSTRUCTION MANAGEMENT** EASTERN CONSTRUCTION COMPANY LIMITED, TORONTO.

Corktown Common est l'espace public vedette du quartier West Don Lands de Toronto. Conçu par le cabinet Michael Van Valkenburgh Associates, ce charmant parc de plus de sept hectares propose des sentiers sinueux, de petites zones gazonnées et une anse marécageuse, le tout lové dans un relief à plusieurs niveaux pensé pour protéger le centre-ville de la métropole canadienne contre les crues de la rivière Don qui se jette dans le lac Ontario.

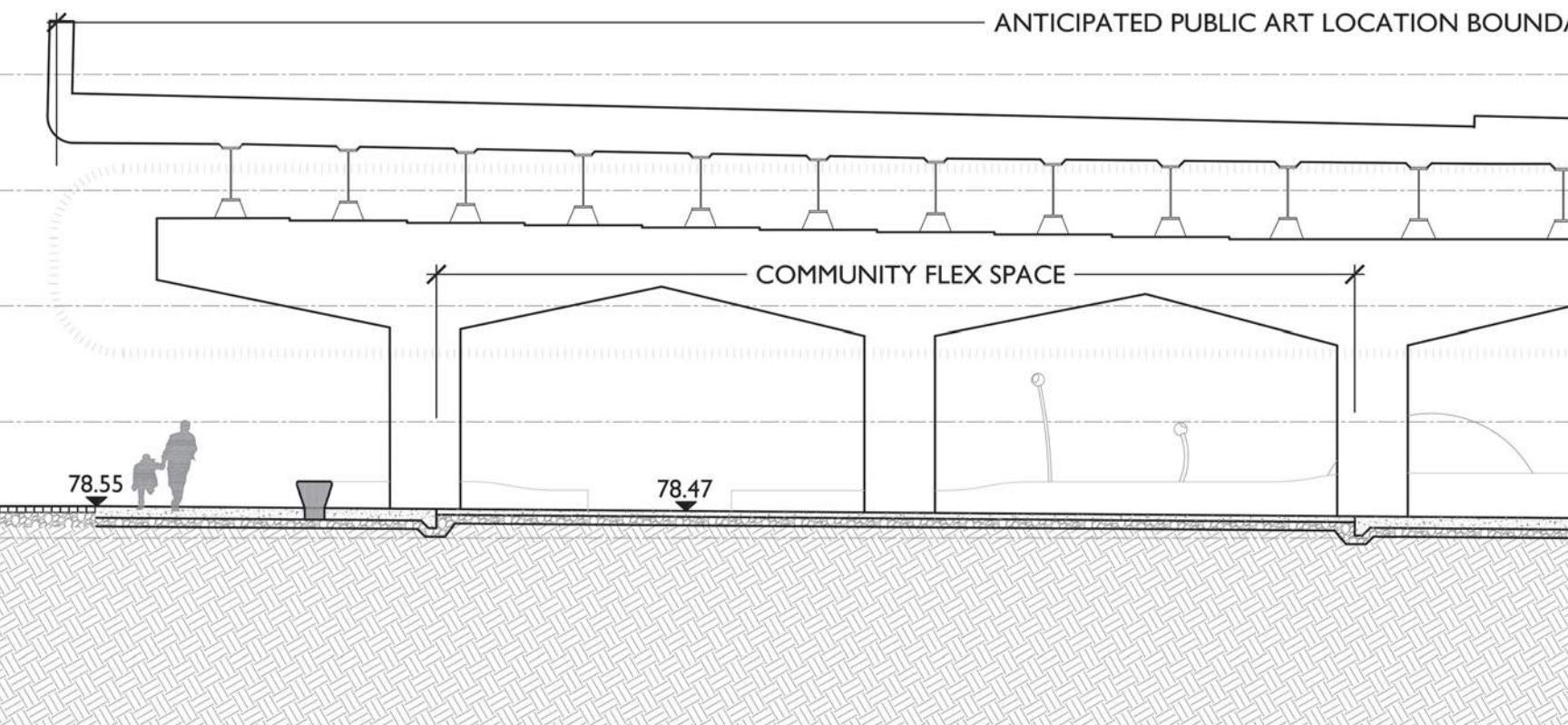
À quelques pas de Corktown Common se trouve un parc beaucoup plus petit : l'Underpass, conçu par PFS Studio et Planning Partnership. Il appartient au même relief de protection contre les crues, mais il est situé sous un enchevêtrement de viaducs. Et son nombre d'adeptes augmente discrètement.

Bon, pas si discrètement, en fait.

On peut y entendre les claquements des planches à roulettes, le rebond des ballons de basket et les cris de joie des enfants qui prennent d'assaut le terrain de jeu. Ces sons se répercutent dans la chambre d'écho que forment les colonnes et les poutres de béton qui soutiennent les routes qui surplombent les visiteurs. Le visuel n'a rien de discret non plus : les colonnes sont ornées de murales colorées qui s'inspirent des graffiti. Et au beau milieu du site pend une œuvre d'art composée de miroirs en acier inoxydable qui déforment de manière amusante tout ce qui passe sous eux.

Salle de jeu extérieure, place publique et galerie d'art tout-en-un, le parc Underpass a été achevé en 2013 au coût de 9,6 millions de dollars. Il a transformé en espace vivant et rassembleur une zone inhospitalière qui divisait en deux un quartier en émergence. Et alors que Corktown Common évoque le paysage riverain et marécageux de Toronto à ses débuts, avant que l'industrie le remplitisse, le pave, le développe, puis l'abandonne, le parc Underpass célèbre le présent urbain de la ville. Des dessous (littéralement !)

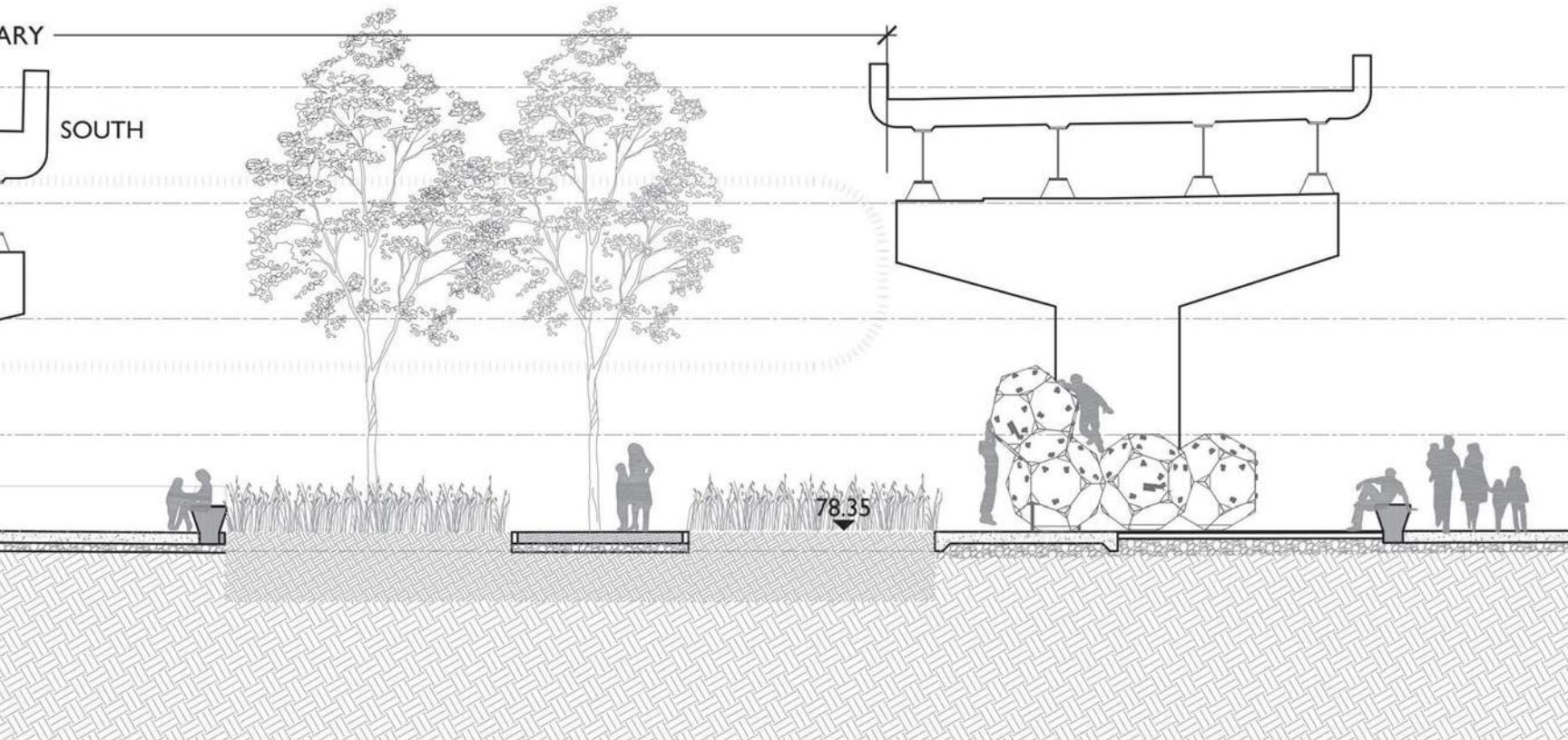
PFS STUDIO

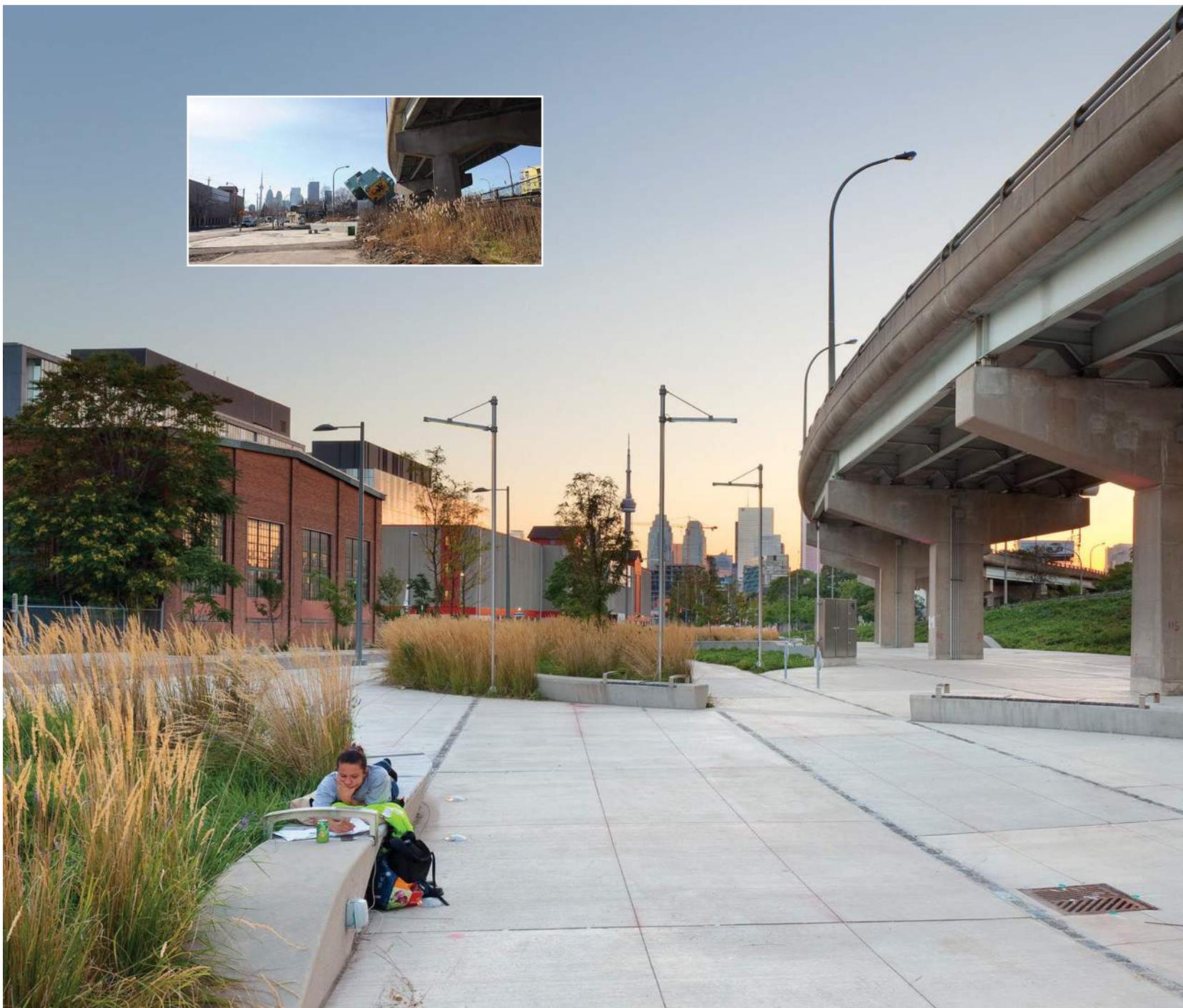


SOUS LES VIADUCS

**LE PARC UNDERPASS DE TORONTO TROUVE SA PLACE,
NATURELLEMENT.**

PAR JANE MARGOLIES





du réseau routier est sorti un parc qui, s'il n'est ni grandiose ni glorieux, mérite qu'on s'y arrête, au moins pour son ingéniosité. Il a remporté le prix d'excellence de l'ASLA dans la catégorie « General Design » en 2016 et figure dans une exposition qu'on vient d'inaugurer au Cooper Hewitt, le musée Smithsonian du design, à New York.

« Il s'agit d'une brillante récupération d'un espace laissé de côté », s'enthousiasme Cynthia E. Smith,

commissaire en design socioresponsable au Cooper Hewitt et organisatrice de cette exposition intitulée *By the People : Designing a Better America*.

Ces dernières années, il s'est construit plusieurs espaces publics dignes d'intérêt sous les viaducs, comme le parc Jose Marti à Miami, l'I-5 Colonnade Mountain Bike Park à Seattle et le parc SEART de Mount Wellington en Nouvelle-Zélande. Logique, puisque les secteurs peu développés se font rares dans les environnements urbains denses; on comprend que



PFS STUDIO

QUARTIER WEST DON LANDS AVEC LE PARC UNDERPASS



les villes à la recherche d'espaces publics trouvent leur compte sous l'infrastructure routière.

Pourtant, on ne peut pas dire que Greg Smallenberg, FASLA, partenaire chez PFS Studio de Vancouver (ex-Phillips Farevaag Smallenberg), a été frappé par l'inspiration à sa

première visite au site torontois, sous les tronçons surélevés des rues Richmond, Adelaide et Eastern Avenue. La parcelle irrégulière d'un hectare (l'équivalent de trois pâtés de maisons entrecoupés par deux rues) n'était qu'une pièce d'un casse-tête de 800 hectares géré par Waterfront Toronto, un organisme public mis sur pied par la Ville de Toronto, le gouvernement ontarien et le gouvernement du Canada. Waterfront Toronto réhabilite les zones de friche afin d'étendre le tissu urbain vers le lac. Il s'agit d'un des plus gros projets de réaménagement urbain en Amérique du Nord. L'organisme crée de toutes

pièces de nouveaux quartiers résidentiels (comme le quartier West Don Lands dessiné par Planning Partnership de Toronto avec l'aide de PFS Studio) et les relie entre eux avec des parcs, une infrastructure et des œuvres d'art publiques. Il faudra compter plusieurs décennies pour transformer ces 800 hectares.

PFS Studio était déjà l'auteur de Sherbourne Common, un magnifique parc d'un hectare et demi au sommet d'une station d'épuration des eaux de pluie dans une ancienne propriété industrielle abandonnée du secteur East Bayfront. Même là, le site futur d'Underpass n'avait rien de reluisant. Certains viaducs créent des espaces dignes d'une cathédrale... mais pas ceux-là. À l'extrême est du site, où le terrain s'élève pour rejoindre le relief de protection contre les crues, le dégagement atteint à peine quatre mètres. Et il

OPPOSÉE
À l'extrême ouest du site, les bas murets de béton servent à la fois de bancs et de bordures pour les plates-bandes.

OPPOSÉE, INSET
Cette partie du parc (illustrée avant les travaux) était l'une des rares à ciel ouvert.



ABOVE

Dans une section du parc, on trouve deux demi-terrains de basketball.

BETWEEN

Les colonnes de soutènement suggéraient des espaces distincts qu'on consacrerait à divers loisirs.



faisait sombre. Et on y trouvait pèle-mêle aiguilles, éclats de verre, voitures incendiées et débris de toutes sortes : « le genre d'endroit où on craint de se faire descendre », se souvient M. Smallenberg.

Selon Christopher Glaisek, vice-président à l'urbanisme chez Waterfront Toronto, ce site

ne figurait pas dans les plans de l'organisme à l'origine. Il s'est imposé avec le développement des parcelles nord et sud en logements subventionnés et non subventionnés. Pour que les gens soient à l'aise de le traverser à pied ou à vélo, il devait devenir moins menaçant.

D'accord, mais comment ? Quelqu'un a avancé l'idée d'en faire un parc. Était-ce seulement faisable ? Par un matin glacial de 2007, M. Smallenberg, un directeur des travaux et David Leinster, ASLA, partenaire chez Planning Partnership, sont allés sur place pour répondre à cette question.

Le verdict : « boueux, humide et laid », dit M. Smallenberg. Il faudrait nettoyer et éclairer. Ses compagnons ont décampé rapidement, mais il a continué à arpenter les lieux, commençant à saisir leur potentiel. Les colonnes et les poutres créent un effet télescopique, « une répétition simple et hypnotique ». Les colonnes espacées de 18 mètres délimitaient des « salles » où on pourrait organiser des activités distinctes. Après avoir pris quelques clichés, il est reparti en se disant qu'il y avait quelque chose à faire avec cet endroit.

M. Smallenberg et ses collègues ont fait des croquis, desquels est née l'idée d'installer deux demi-terrains de basketball dans une des « salles » et un terrain de planche à roulettes dans une autre. On a laissé une zone libre pour la tenue d'un marché public, d'un marché aux puces ou d'une prestation. Les lieux étant abrités par les viaducs, ils demeurent accueillants sous la neige, la pluie ou la chaleur la plus torride.





PHOTO TOM ARBAN PHOTOGRAPHY

L'extrémité ouest du site est à ciel ouvert. Les concepteurs y ont mis des plantes pour adoucir la dureté des surfaces. Dans les parcelles prévues pour des jardins communautaires, on a planté temporairement du brome cathartique peuplé de grillons, ce qui donne un coup d'œil fantastique (au point où ce ne serait pas une mauvaise idée de les conserver). On y trouve aussi du chicot févier et du robinier faux-acacia, sélectionnés pour leur tolérance au sel. En hiver, on épand beaucoup de sel sur les routes qui les surplombent; le vent le fait tomber dans le parc.

Les concepteurs souhaitaient aider les piétons à traverser le parc dans son axe nord-sud. Sur les premiers croquis, on voit de petites lignes toutes en courbes qui contrastent avec l'implacabilité de l'axe de transport est-ouest. Celles-ci ont donné naissance à un réseau de bas murets en béton qui s'élèvent pour former un banc (garni de planches d'ipéca), s'abaissent pour rejoindre la chaussée et bordent les plates-bandes.

ABOVE
Après l'inauguration du parc, on a commandé des œuvres d'art pour les colonnes, dans le cadre d'une lutte aux graffiti.

PLAN

- 1 SEAT WALLS
- 2 COMMUNITY FLEX SPACE
- 3 CHILDREN'S PLAY AREA
- 4 WOONERF
- 5 BASKETBALL
- 6 SKATE SPOT
- 7 LAWREN HARRIS PARK
- 8 CORKTOWN COMMON





PFS STUDIO, SKETCH: WATERFRONT TORONTO, PHOTO

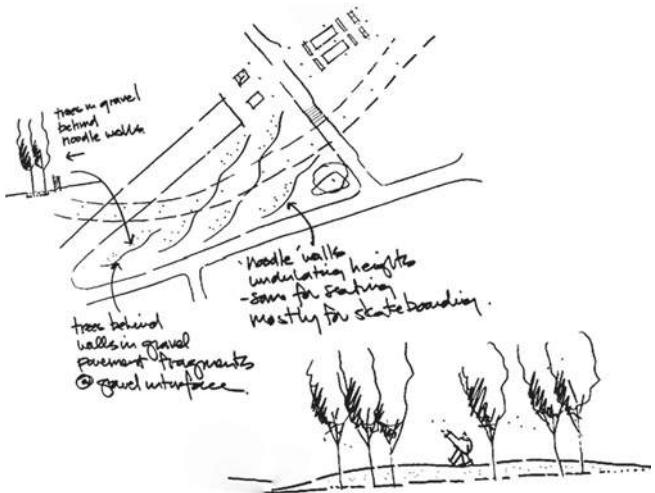


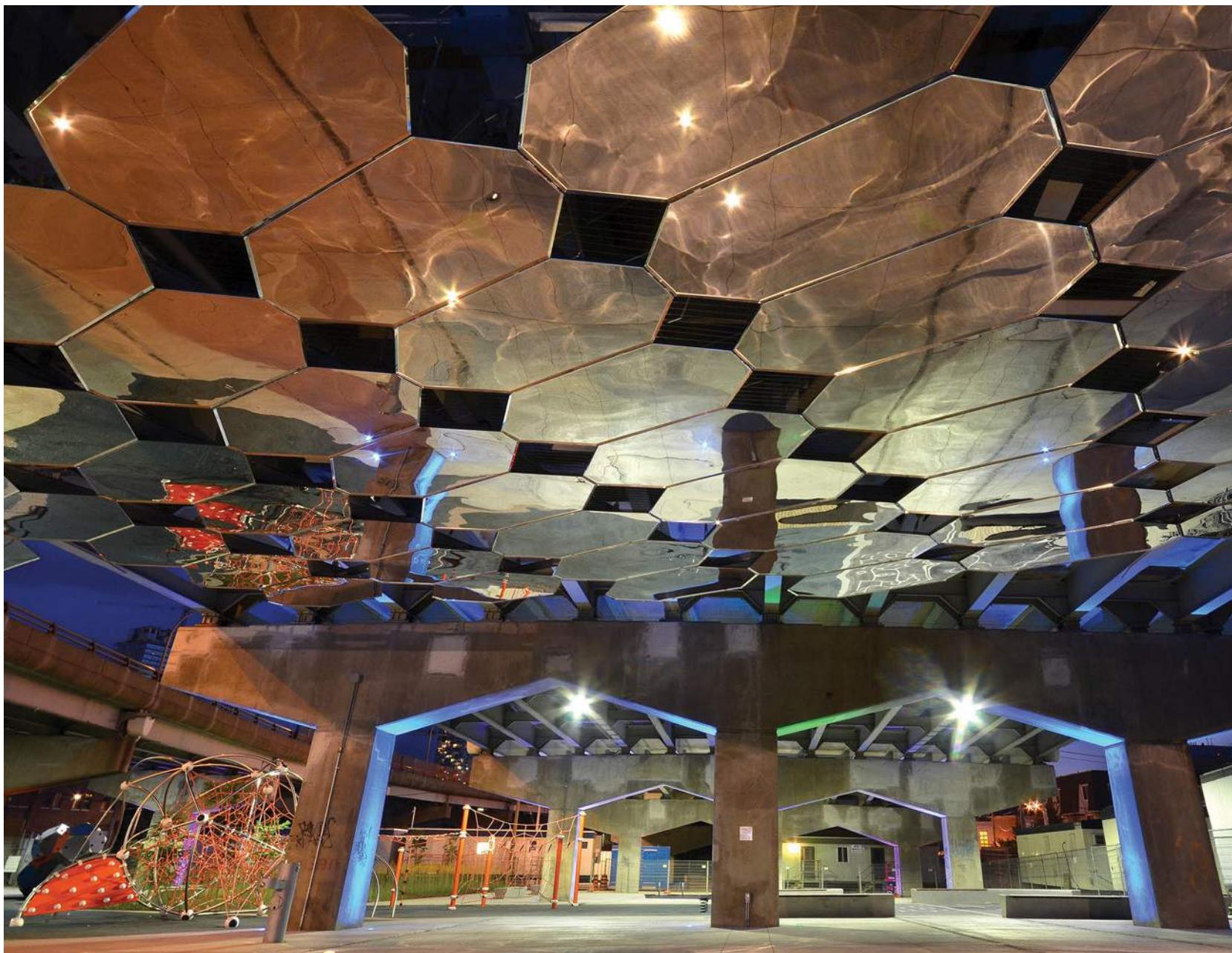
ABOVE
Ces lignes sinuées apparaissant dans un des premiers croquis sont devenues des murets qui guident les piétons à travers le parc; elles font contraste avec la géométrie est-ouest du site.

LEFT
Rails et rampes attirent les planchistes torontois.

Pour rendre le parc invitant, il fallait aussi l'éclairer. Les concepteurs ont utilisé un éclairage ambiant pour la sécurité et des projecteurs DEL pour rehausser certains éléments visuels. Ces spots insérés dans le sol s'allument à la tombée du jour, projetant le spectre des couleurs (vert, bleu, pourpre, rose, blanc, orangé, jaune) sur les structures colonne-poutre qui se transforment en sculptures.

Les phares des voitures qui traversent le parc se reflètent sur les miroirs de *Mirage*, l'œuvre suspendue du studio torontois Paul Raff Studio. Celle-ci se compose de 57 octogones allongés qui occupent 269 mètres carrés; elle donne l'impression de prolonger le parc vers le haut. Le jour, ces panneaux polis captent la lumière du soleil pour éclairer doucement les lieux, tout en déformant





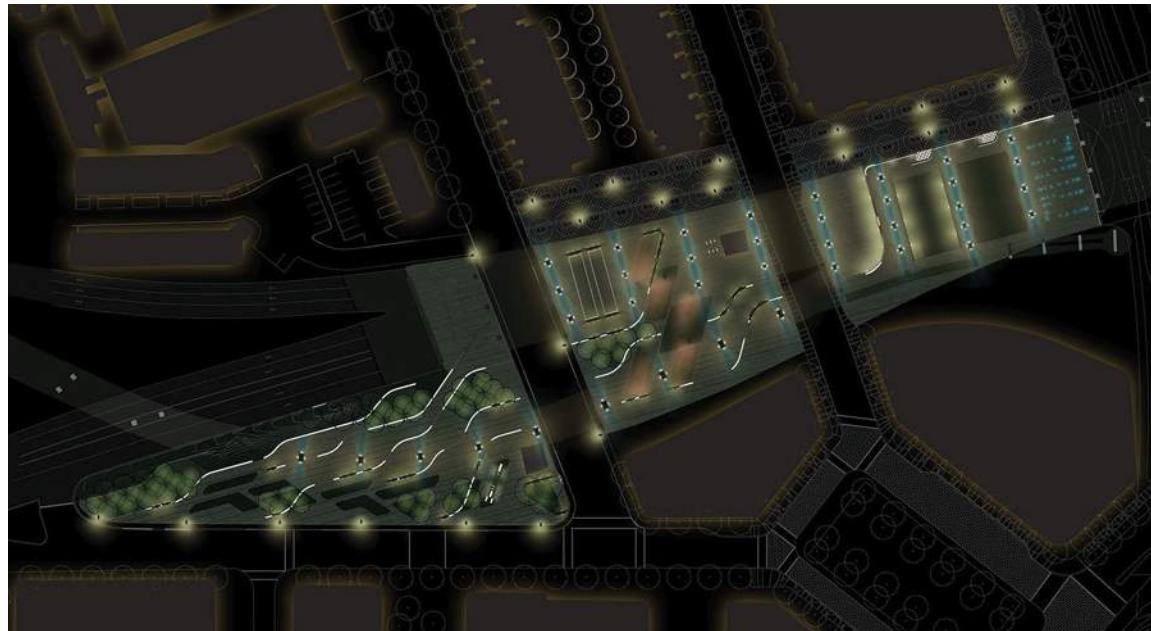
les images. Sous cette installation, j'ai pu admirer ma réflexion légèrement difforme et observer un homme promener son chien... la tête en bas.

Hélas, les pigeons apprécient Mirage autant que les humains. Pour les éloigner, l'artiste a installé des fils autour de l'œuvre et entre les panneaux, mais cela ne suffit pas. Lors de ma visite, j'ai vu des fils qui pendouillaient, sectionnés à coups de bec.

Autre problème : les graffiti. À l'ouverture du parc, les colonnes étaient vierges, mais elles étaient fréquemment attaquées par des graffiteurs, au point où le service des parcs (qui a autorité sur ce site) devait les nettoyer régulièrement. Puis, en 2014, ce service s'est tourné vers StreetARToronto (ou StART), un programme d'art public du service des transports de la ville. On a organisé un concours au terme duquel deux muralistes, Troy Lovegates et Labrona (un pseudonyme), ont été engagés pour peindre une rangée de colonnes bordant une des rues qui tra-



LIGHTING PLAN



versent le site. En juin 2015, 18 autres muralistes se sont joints au projet, peignant devant public pendant un festival où étaient programmés aussi des démonstrations de planche à roulettes, un match de basketball en fauteuil roulant, des échassiers brésiliens et une danse. Grâce aux murales, les frais en nettoyage de graffiti ont diminué de moitié, selon Jennifer Tharp, chargée de projet au service des parcs.

Récemment, grâce à une subvention de StART, on a invité M. Lovegates et Labrona à peindre la rangée de colonnes qui fait face à celle de la première phase. Lors de ma visite, Labrona était juché sur une plateforme élévatrice pour peindre la poutre de béton, tandis que M. Lovegates, un Torontois maintenant domicilié à San Francisco, ornait une colonne du portrait d'un bébé.

« Les portraits que je peins sont ceux de résidents du quartier », m'a-t-il expliqué. « Ce bébé habite là-bas », a-t-il ajouté en

pointant vers un immeuble du côté Corktown Common du parc. L'homme qu'il a représenté assis traverse régulièrement le parc en fauteuil roulant. Lovegates a rencontré ses sujets pendant la réalisation de la première murale.

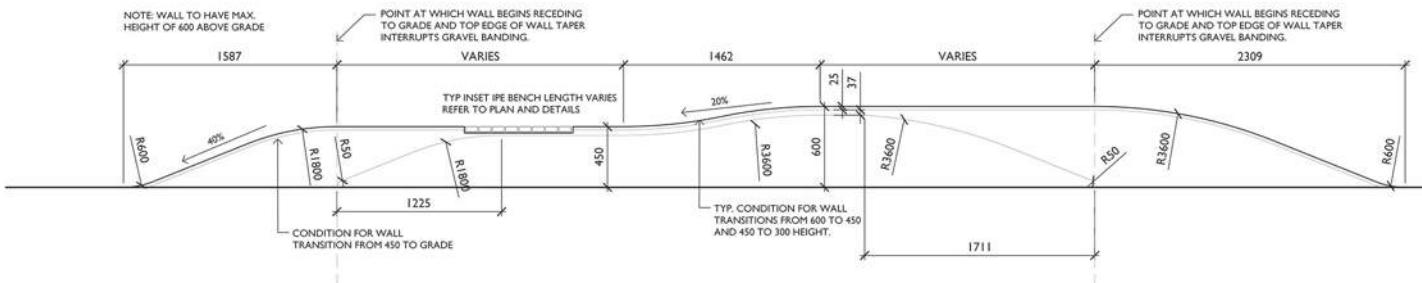
Ces portraits sont tout indiqués pour un parc conçu d'abord et avant tout pour agrémenter les environs. Or, le parc Underpass (comme Corktown Common) attire aussi des visiteurs des quatre coins de Toronto.

Pendant que j'y étais, deux jeunes adultes se sont installés pour pratiquer le kali, un art martial philippin avec bâtons; ils aiment ce parc pour l'ombre qu'il leur procure. Trois hipsters en voiture ont pris les murales en photo. Karen Preston est arrivée, également en voiture, avec son fils et son neveu, deux planchistes en herbe de 10 ans. ↗

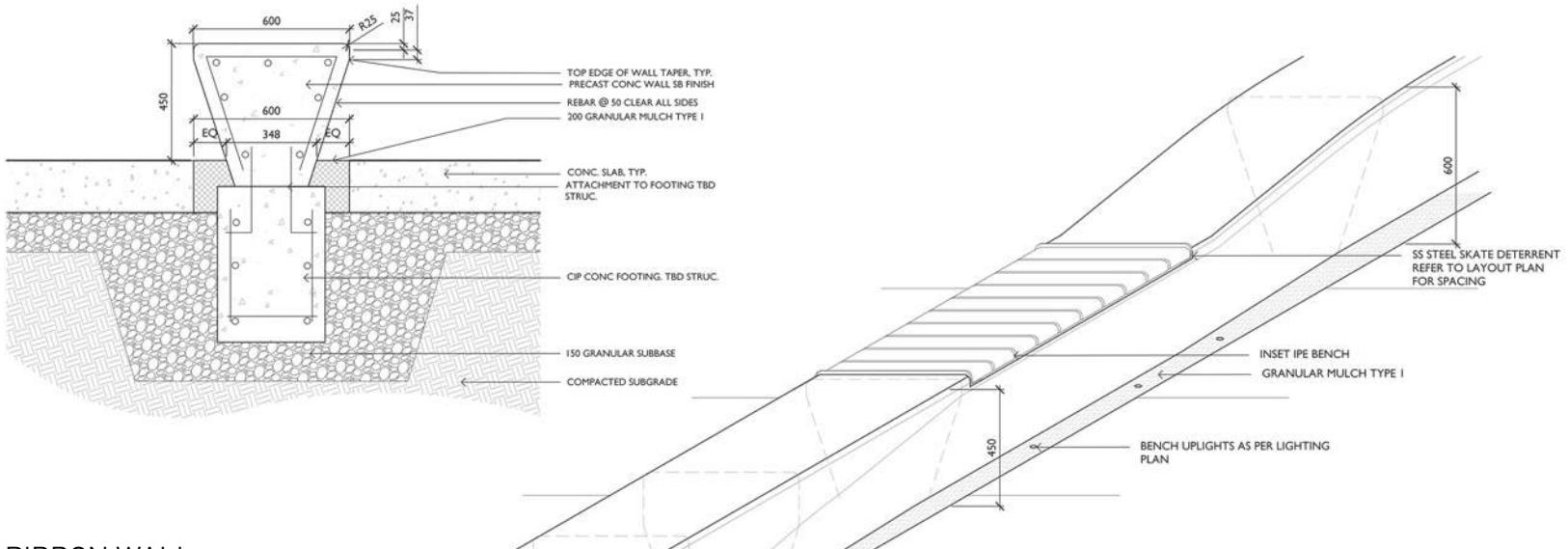
ABOVE
Les concepteurs ont conjugué lumière ambiante (pour la sécurité) et projecteurs (pour l'attrait visuel).

OPPOSÉ
Les panneaux miroitants de *Mirage* du Paul Raff Studio de Toronto déforment volontairement les objets qui s'y réfléchissent.

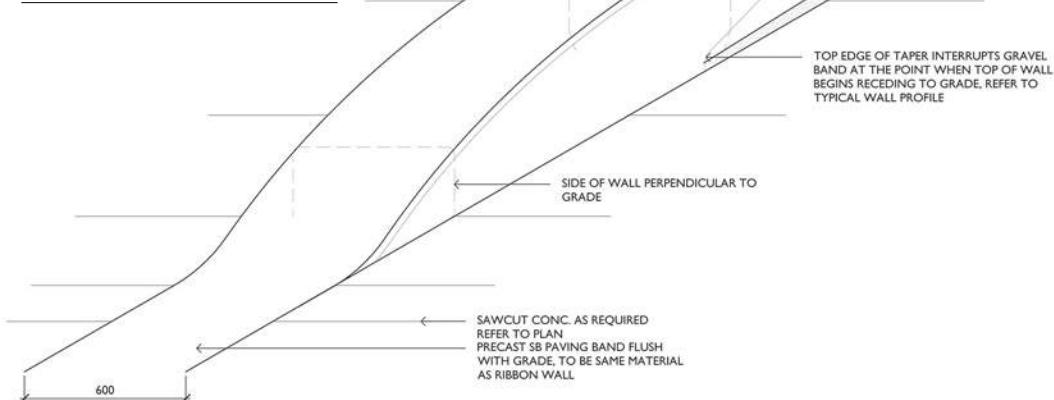
TYPICAL RIBBON WALL PROFILE



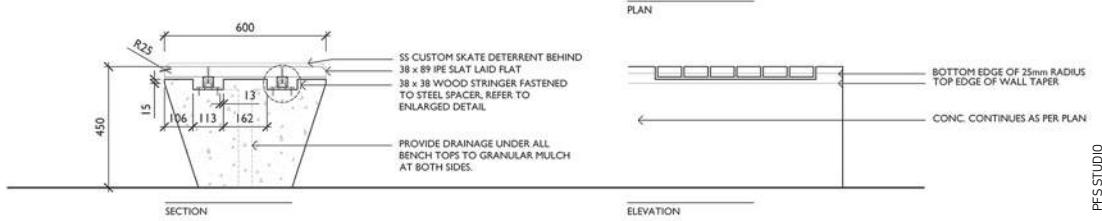
RIBBON WALL



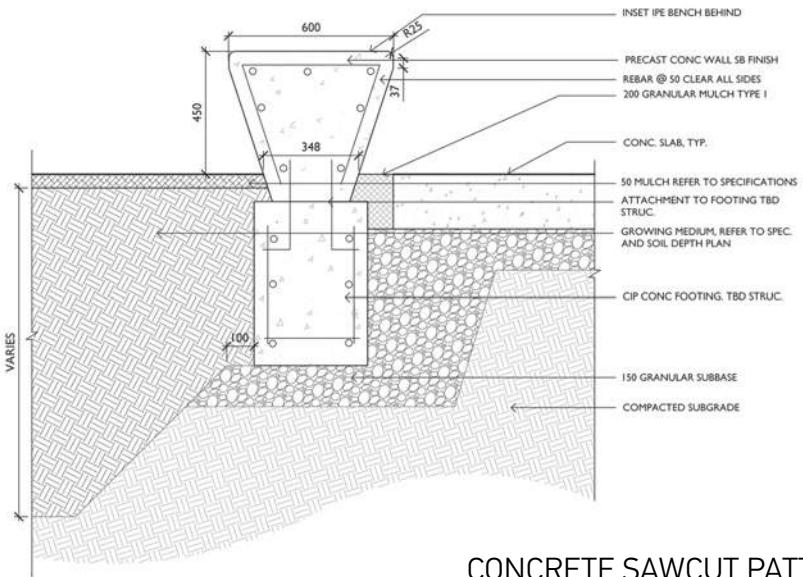
RIBBON WALL TYPICAL COMPONENTS



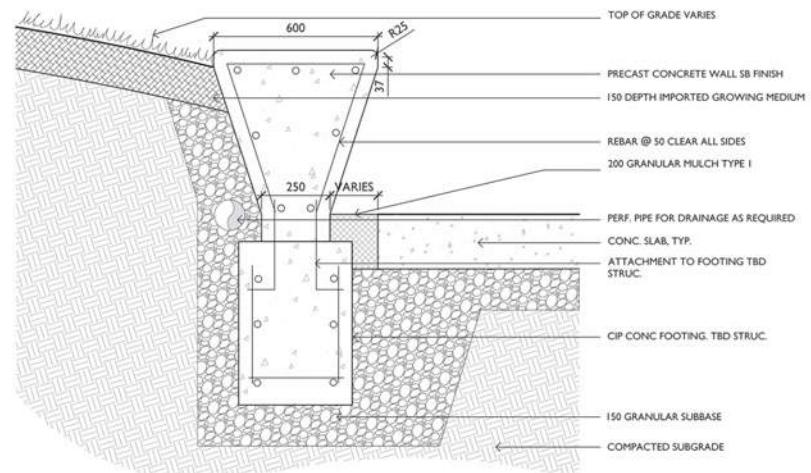
INSET IPE WOOD TOP BENCH



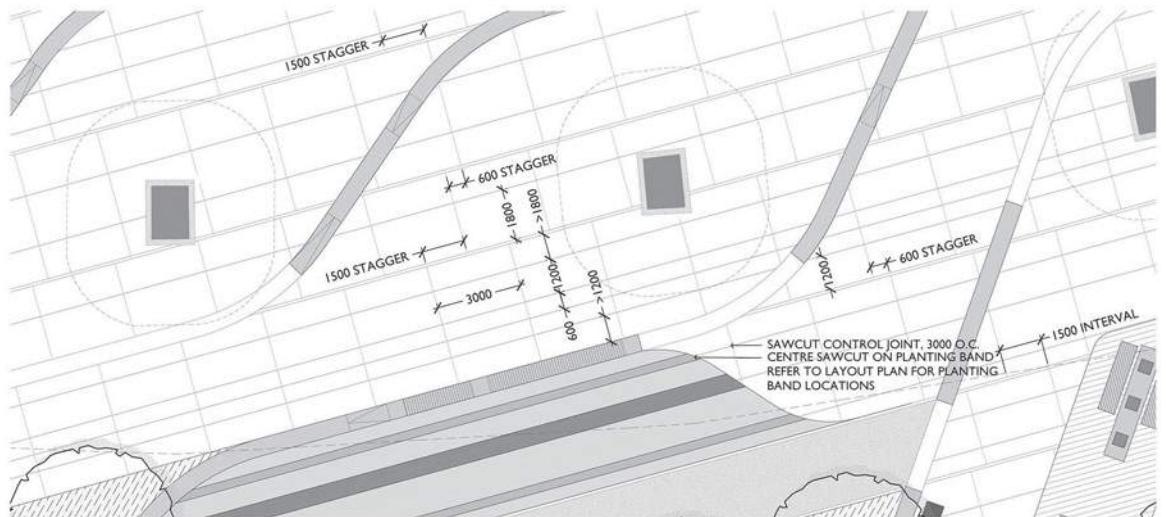
RIBBON WALL EDGING PLANTING



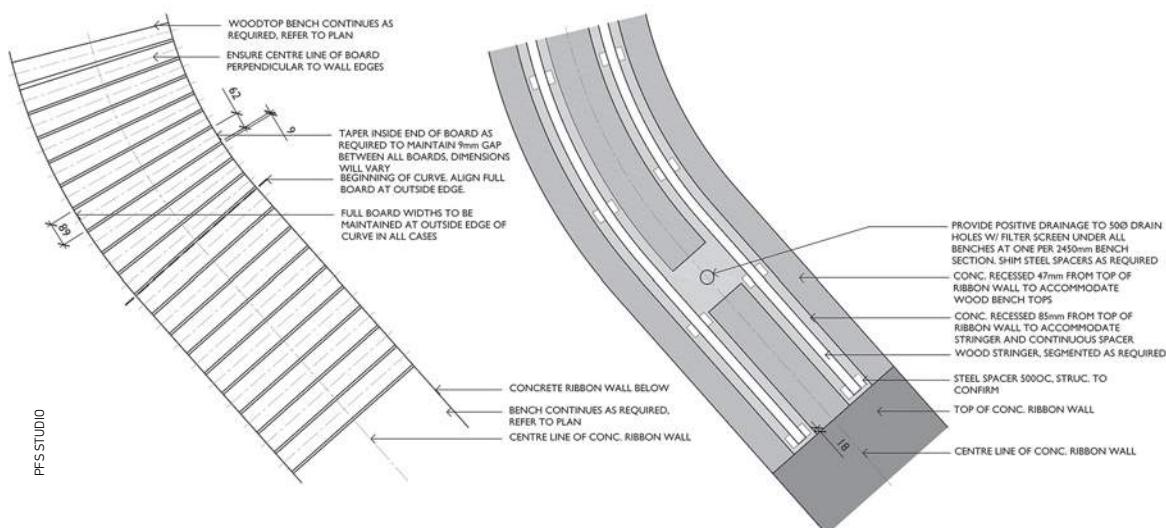
RETAINING WALL AT BERM



CONCRETE SAWCUT PATTERN DETAIL



IPE WOOD TOP BENCH ON CURVE



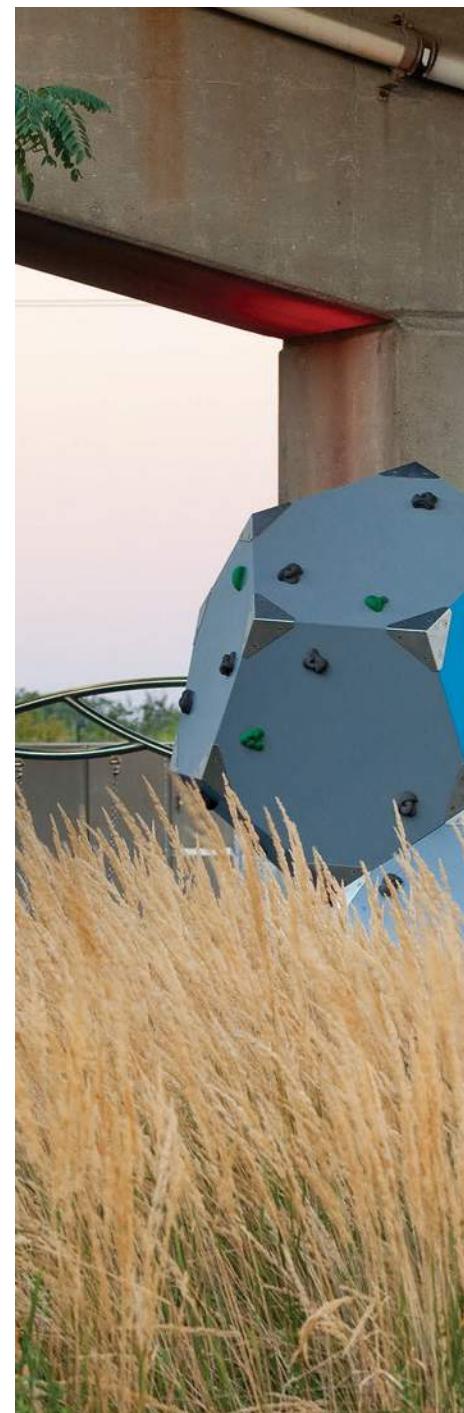


→ « Pendant les travaux, je me demandais vraiment ce qu'ils étaient en train de faire », raconte-t-elle en surveillant les garçons. Ceux-ci portent casque, protège-coudes et protège-genoux, alors que les planchistes plus âgés se contentent d'une casquette comme équipement de protection. « À la fin, ajoute-t-elle, je me suis dit que c'était une idée géniale. »

Tellement géniale, en fait, qu'elle a inspiré un autre projet baptisé « le Bentway ». Grâce à un don philanthropique de 25 millions de dollars, Waterfront Toronto a reçu le mandat d'aménager un corridor d'un kilomètre et demi sous l'autoroute Gardiner. L'organisme travaillera avec le cabinet torontois d'urbanisme et d'architecture de paysage Public Work. Le projet inclura un terrain de jeu, un parc pour chiens et des lieux de prestation et de marché public.

Enfin, grâce à son prix de l'ASLA et à l'exposition au musée Cooper Hewitt, l'influence du parc Underpass pourrait s'étendre au-delà de Toronto. On ne manque pas de viaducs de par le monde et cette ville canadienne risque de donner des idées à d'autres collectivités qui souhaitent redonner vie à leurs espaces décrépis. •

LA JOURNALISTE NEW-YORKAISE JANE MARGOLIES ÉCRIT RÉGULIÈREMENT POUR LE *NEW YORK TIMES*. SON DERNIER ARTICLE POUR LE *LAM* PORTAIT SUR SOUTH COVE DANS BATTERY PARK CITY, AUX LIMITES DU LOWER MANHATTAN.



ABOVE
Le parc (encerclé)
s'inscrit dans le
réaménagement
de l'ancien secteur
industriel West
Don Lands.

OPPOSÉ
Le brome cathartique
adoucit la dureté
des angles du site.



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