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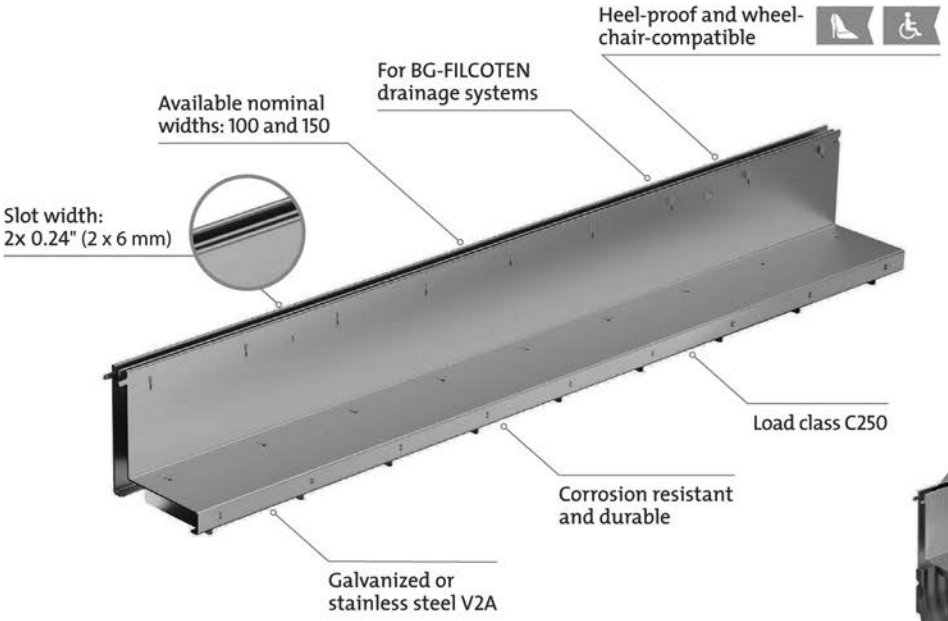

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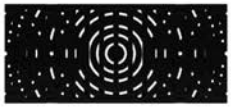

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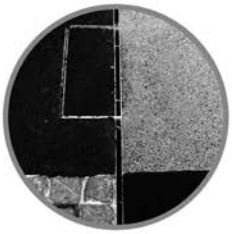

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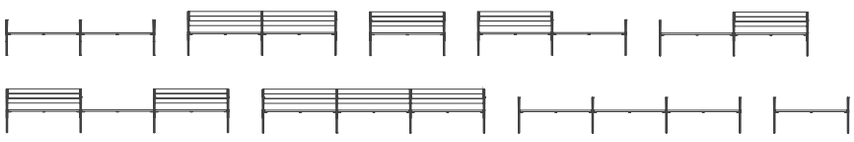

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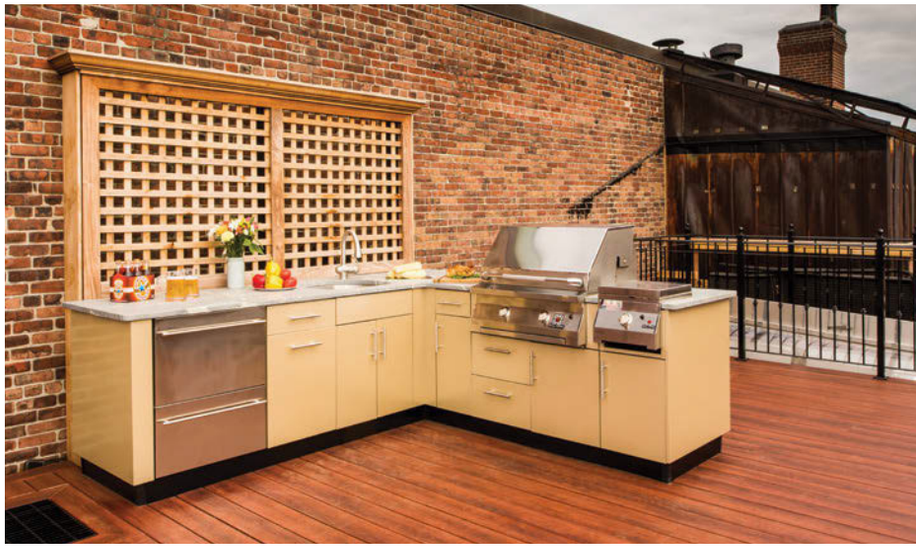

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Published by | Publié par :

NAYLOR
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200-1200 Portage Avenue, Winnipeg, MB R3G 0T5
Tel: 204.947.0222 | Fax: 204.947.2047 | **www.naylor.com**

Group Publisher | Éditeur de groupe : Kim Davies

Naylor Editor | Rédactrice Naylor : Andrea Németh

Project Manager | Directrice de projet : Angela McDougall

Project Coordinator | Spécialiste de projet : Alana Place

Publication Director | Directeur de la publication : Ralph Herzberg

Marketing Associate | Adjointe à la commercialisation : Lisa Codner

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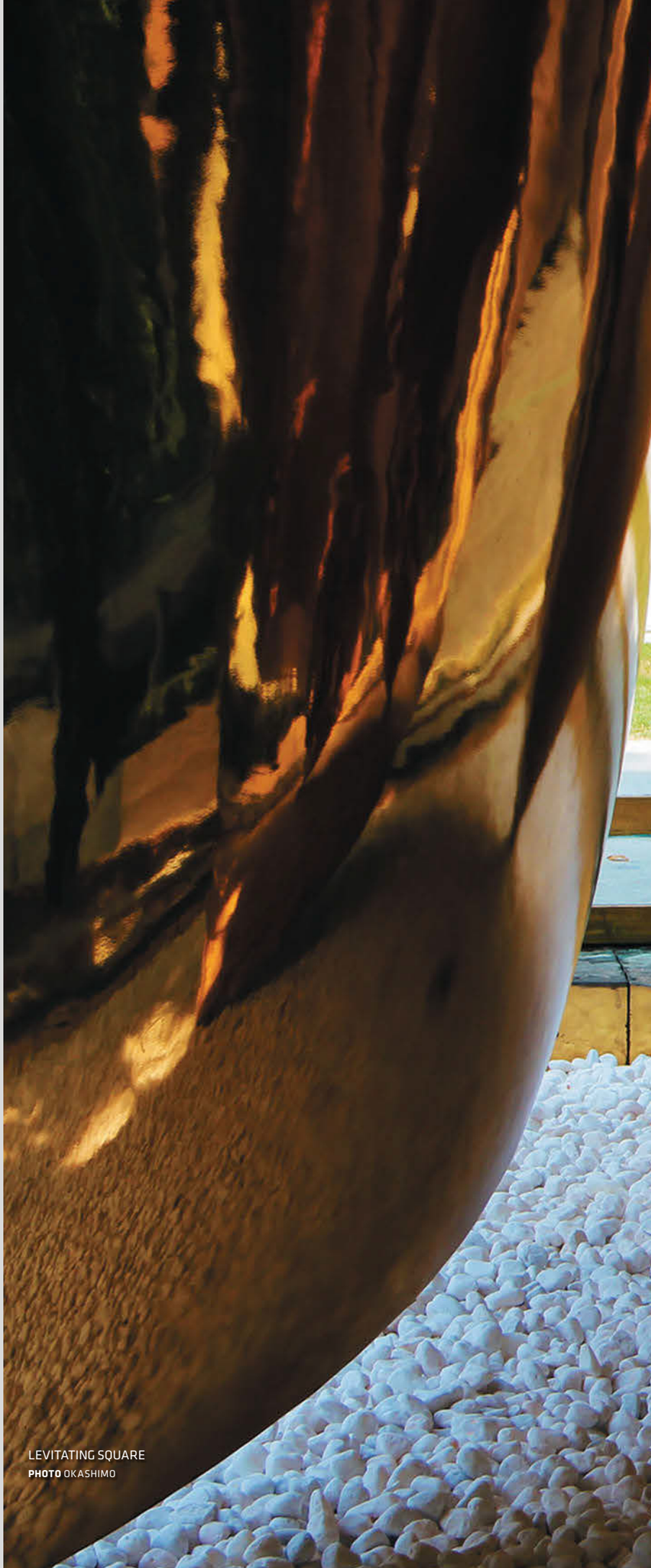
Maria Antonation, Brian Hoover, Meaghan LeDressay, Scott Paquette, Trevor Perrault, Amanda Rowluk, Lana Taylor, Norma Walchuk

Layout & Design | Mise en page et conception graphique : Emma Law

Return undeliverable Canadian addresses to: Naylor (Canada) Inc., Distribution Dept., 200-1200 Portage Avenue, Winnipeg, MB R3G 0T5

Canadian Publication Agreement #40064978
PUBLISHED March 2020/CSL-Q0120/5512



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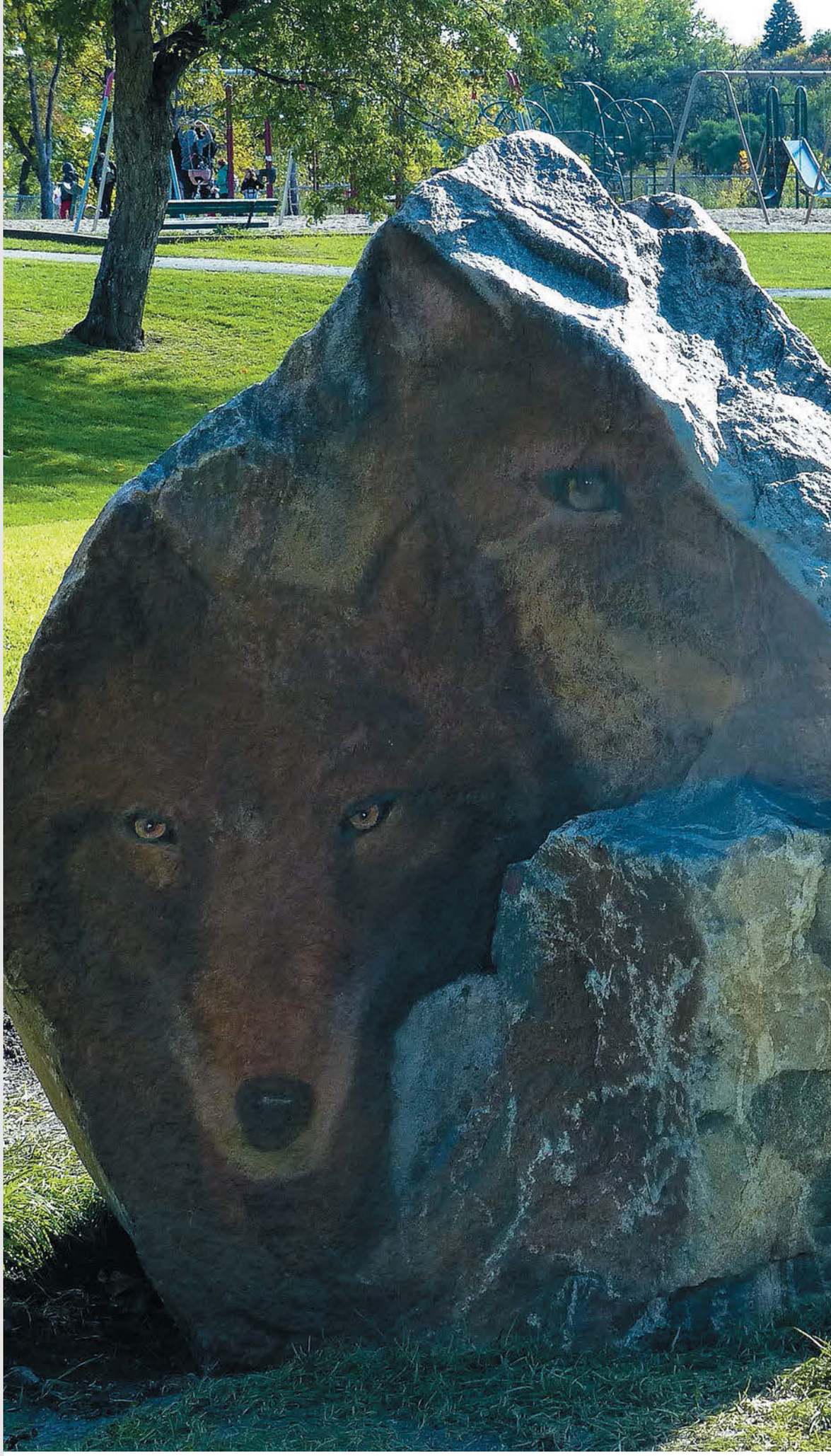

WANDERING SPIRIT HEALING FOREST
PHOTO KERRY SANER-HARVEY

"Never been much on religion
But I sure enough just fell down on my knees"
–Burton Cummings, *I'm Scared*

RYAN WAKSHINSKI
RÉDACTEUR INVITÉ | GUEST EDITOR

SPIRITUS MUNDI

EN_**2017, THE WORLD DESIGN SUMMIT** in Montreal. I had read about St. Joseph's Oratory of Mount Royal in a copy of *The Walrus* some years back, and was intrigued by the "feat of endurance" posed by climbing the 99 steps up to the entrance on your knees, which, if completed, will grant the penitent a "favour or blessing from St. Joseph."

I was raised vaguely Christian on the fringes of Ukrainian Catholicism by a grandmother who didn't trust the church (after having her fingers rapped at school for being left handed), so I am by no means religious. I was not sure I would attempt the feat, but after witnessing another man climb the hill, I decided I might as well. If nothing else, I would see what the experience was like, and understand the lengths to which some people were willing to go for their religion, and to have their prayers answered. It was as difficult as you might imagine, but I completed the climb, was happy to cross it off my bucket list and to become part of the "energy" of that experience. I knew there must be other places like this with stories to tell.

Most people can feel when a space has a greater energy or "spirit" than what is apparent; in some spaces, you feel it more than others – St. Andrews golf course in Scotland, Angkor Wat in Cambodia, Uluru/Ayers Rock in Australia, Stonehenge in England, Brokenhead Wetland Interpretive Trail in central Manitoba – but how do we talk about that energy or spirit? How do we design for it or even achieve it? Was the energy there first, or did the landscape or building create it? What if we don't feel it at all? Or, worse, what happens if we ruin it?

It's a delicate subject. When you say "spiritual" and "sacred," most people think organized religion, but that was not really the intention. While religion is certainly a factor, I've always thought of terms such as "spiritual" or "sacred" as more of a personal sensation that one either felt, or didn't, when in a space. In some places, that feeling is obvious; in others, much subtler.

We hope you will enjoy this spirited issue with articles on the memorials, cemeteries, Indigenous sites, backcountry routes and far reaches of the world we find on our life journeys around this troubled globe. Let us know if you think we found the balance. Whether our authors visited them or designed them, or indeed created a site that took on a "greater force" than it began with, let's celebrate both the known and the unknown in this often tragic, but frequently magic, world.

SPIRITUS MUNDI

FR_**C'ÉTAIT EN 2017,** au Sommet mondial du design à Montréal. J'avais lu un article au sujet de l'oratoire Saint-Joseph du Mont-Royal dans The Walrus il y a quelques années, et j'étais intrigué par « l'épreuve d'endurance » posée par l'escalade à genoux des 99 marches pouvant rapporter au pénitent « une faveur ou une bénédiction de Saint-Joseph ».

J'ai été élevé en marge du catholicisme ukrainien par une grand-mère qui ne faisait pas confiance à l'église (après avoir reçu tant de coups de règle à l'école pour avoir été gauchère), donc je ne suis en aucun cas religieux. Je n'étais pas sûr que j'allais tenter l'exploit, mais après avoir vu un autre homme gravir la colline, j'ai décidé que je pouvais le faire aussi. À tout le moins, je verrais à quoi ressemblait l'expérience et je comprendrais jusqu'où certaines personnes seraient prêtes à aller pour leur religion. C'était aussi difficile que vous pouvez l'imaginer, mais j'ai terminé la montée. J'étais heureux de la rayer de ma liste et de participer à « l'énergie » de cette expérience. Je savais qu'il devait y avoir d'autres endroits comme celui-ci avec des histoires à raconter.

La plupart des gens peuvent sentir quand un espace a une « énergie » plus grande que ce qui est apparent. Dans certains espaces, vous le ressentez plus qu'ailleurs : le terrain de golf de St Andrews en Écosse, le temple d'Angkor Wat au Cambodge, Ayer's Rock en Australie, Stonehenge en Angleterre, le sentier d'interprétation de Brokenhead Wetland au centre du Manitoba. Mais comment pouvons-nous parler de cette énergie ou même l'obtenir ? Comment le concevons-nous ou même le réalisons-nous ? L'énergie était-elle là en premier ou le paysage l'a-t-il créée ? Et que faire si on ne la sent pas du tout ? Ou, pire, que se passera-t-il si on la gâche ?

C'est un sujet délicat. Quand vous dites « spirituel » et « sacré », la plupart des gens pensent à la religion organisée, mais ce n'était pas vraiment l'intention. Bien que la religion soit certainement un facteur, j'ai toujours pensé à des termes tels que « spirituel » ou « sacré », comme à une sensation personnelle que l'on ressentait ou non dans un espace. Dans certains endroits, ce sentiment est évident ; dans d'autres, beaucoup plus subtil.

Nous espérons que vous apprécierez ce numéro avec des articles sur les monuments commémoratifs, les cimetières, les sites autochtones, les routes de l'arrière-pays et les régions éloignées du monde que nous trouvons au cours de nos voyages dans ce monde troublé. Faites-nous savoir si vous pensez que nous avons trouvé l'équilibre. Que nos auteurs les aient visités, les aient conçus ou aient créé un site qui a acquis une « plus grande force » qu'au départ, célébrons à la fois le connu et l'inconnu dans ce monde souvent tragique, mais souvent magique.

OUR WRITERS | NOS RÉDACTEURS

OUR GUEST EDITOR | **NOS RÉDACTEUR INVITÉ**

RYAN WAKSHINSKI

Ryan Wakshinski is a CSLA-Award winning landscape architect from Winnipeg, where he has worked for Manitoba Conservation & Climate, Parks and Protected Spaces Branch since 2009. He is part of a multi-disciplinary team responsible for a $10-million dollar annual capital project program, including all facets of design, development and construction. He has a five-year-old daughter named Hazel, plays golf for relaxation and practices Vipassana Meditation to come to terms with how he plays golf.

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ILLARION GALLANT

Illarion Gallant, BFA, MBCSLA, is a principal of Victoria, BC-based Rusnak Gallant Ltd., whose approach reflects a design/build hands on professional practice. This 30-year approach to the creation of both public art and landscape projects is evidenced in a highly visible body of work composed of both large scale public sculptures and landscapes. The predominant theme of this work is the continued dialogue between the landscape as natural phenomenon and the landscape as urban fabric, which characterizes historic human intervention. Historic precedent of a locale is used to inform the "meaning" of each artwork and landscape in a particular place and time.

illarion@shaw.ca

LEILA ZEPPELIN

Leila Zeppelin, BA, MLA, has over a decade of experience in landscape architecture and has been with LEES+Assocates since 2005. Leila has a unique understanding of sacred spaces, informed by her research, her master's thesis at the University of British Columbia, and her work abroad. She brings a keen eye and creative focus to her design approach. Leila is committed to the creation of unique, innovative and meaningful public spaces.

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PETER SOLAND

Peter Soland, OAQ, AAPQ, ADUQ, architect, urban designer and landscape architect, cofounded *civiliti,* an urban design and landscape architecture firm based in Montreal and dedicated to the imagination and construction of the public realm. His projects stretch from large-scale landscape studies, such as the Saint-Laurent Biodiversity Corridor, recently published in *L|P* (Winter 2019) to rethinking streets and urban infrastructure, to more discreet, commemorative landscapes such as *Escales decouvertes.*

peter@civiliti.com

COLIN K. OKASHIMO

Sculptor, landscape architect and master planner, Colin K. Okashimo, PhD, MFA, BLA, of third-generation Japanese descent, was born in Toronto and educated in landscape architecture at the University of Guelph. He later completed a Master of Fine Arts at Chelsea College of Fine Arts & Design in London, followed by a PhD from the University of Arts, London, UK. Colin began his spiritual study and meditation practice almost two decades ago, under Ajahn John Coleman who is a discipline of Myanmar's Uba Khin. Later studies deepened with Ajahn Jayanto, an American who trained at Amaravati Buddhist Monastery. Colin now practices meditation under the direction of internationally renowned speaker on Buddhist philosophy Senior Lama Khenpo Phuntshok Tashi, Director of the Kingdom of Bhutan's National Museum.

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RYAN EPP

Ryan Epp, MALA, CSLA, is an associate landscape architect with ft3 in Winnipeg. His enthusiasm for design is rooted in the belief that people of all abilities should have access to and interaction with landscapes that contribute to wellbeing and happiness. His experience and expertise encompass health and wellness projects as well as multi-family housing. Ryan is an exemplary team player, always driven to make the right decision for the client and compelled to privilege the public users of our built environment.

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JILL MOORE

Jill Moore works with Landscape Structures Inc., a commercial playground manufacturer based in Delano, Minnesota. Formally titled a "marketing specialist," office work for her has in actuality meant most days spent on the playground, and the rest spent travelling to all corners of the continent to promote and teach the subject of inclusive play. During her college career at the University of Illinois, Jill represented the United States in wheelchair racing on two occasions on a world stage. Through an active life, Jill constantly strives to employ not only a lifetime of experience, but to promote the importance of inclusive play as it truly shapes us all.

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IAN LEGGE

Ian Legge, MALA, CLSA, PMP, is a landscape architect with the Urban Design Division at the City of Winnipeg. Over the past 12 years, his passion for creating quality environments has been highlighted through a focus on detail oriented design and implementation of numerous parks, playgrounds and other civic amenities throughout the City of Winnipeg.

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JEAN-PHILIPPE GROU

Architecte paysagiste basé dans la région de Montréal, Jean-Philippe recherche un chemin dans la vie alliant sa profession avec son goût de l'aventure. Que ce soit la construction de vélo-parc, étudier l'écotourisme au Cameroun ou participer à la création de village dans les arbres son parcours professionnel reflète son cheminement hors des sentiers battus. Du côté personnel, ses voyages lui ont appris qu'il lui reste encore beaucoup à découvrir sur la magie de la vie, ce que sa fille lui rappelle aussi à chaque jour.

A landscape architect based in the Montreal area, Jean-Philippe is looking for a path in life that combines his profession with his taste for adventure. Whether it's building a bike-park, studying ecotourism in Cameroon or participating in the creation of a tree-house village, his professional career reflects his journey off the beaten path. On the personal side, his many trips have taught him that he still has a lot to discover about the magic of life, which his daughter also reminds him every day.

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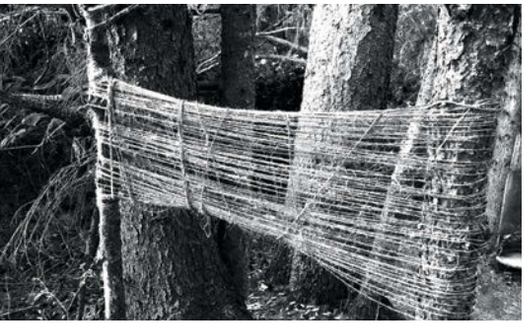

01/ SWEEPING THE FOREST FLOOR

EVAN TREMBLAY

"ECOTONE TEMPLE" is a sacred space developed through an ongoing communion with the landscape. The project is located south of Riding Mountain National Park in Manitoba, on a 22-hectare (54-acre) cottage lot bisected by the ecotone separating Boreal Plains and Aspen Parkland. The work began as practicum research into a system for the design of stages at music festivals that responds to existing vegetation structure.

Based on simple and iterative processes, a series of paths and nodes have manifested in a landscape on which access for the gathering of traditional medicines and berries is the major functional consideration.

These forest routes and rooms are the result of walking meditation practiced as site-surveying. In this meditation, constant pauses to move ever-smaller fragments of the forest become a layering of meaning, expressing a deepening intimacy where the physical act of design accompanies the spiritual act of Knowing.

Interventions are simple, redeploying materials found or generated on-site. Constrained by a limited palette of tools – hatchet, machete, twine – this engagement is inherently one of intimate scale; the human patterns introduced do not interfere with the ability of nonhumans to blur and modify. All materials used will, over time, return to the site, altering but not harming the ecological systems they highlight.

The use of material becomes the basis for a choreographed ritual, whereby the eco-revelatory gathering and redeployment of flows – the yearly fall of spruce cones, fallen branches, leaf litter – functions as a devotional expression. Resulting from the engagement with the life-processes of the site is a ritualized relationship with other lifeforms. I sweep up and place pinecones: the path of a squirrel changes in response to this new stockpiling of food resources: the distribution of nutrients follows the squirrel, and in time finds expression in the distribution of vegetation.

Major rooms begin to grow out of stands of spruce, and as the areas most frequently inhabited, these begin to host details created with excess materials gathered from the site. Invasive burdock, necessarily cleared (the process of which is an anticipatory ritual), offers stalks which, when dried, become the basis for notably tectonic interventions.

Scales colonize the ground plane, frequently anchored by the pillar/trunks of venerable trees. Concentrations of colour and texture, the content of theses scales varies with the ecological history of the spaces from which they are formed, so that pools of pinecones, needles, acorns and twigs coalesce as representative responses to each micro-site.

The results are spaces for the celebration of light and colour; lower, dead limbs cleared from spruce, for paths and to produce sap for harvesting, frame clusters of aspen and tamarack (themselves concentrations of medicine and berries), and spaces swept clean of debris become the frames for inhabiting a volume of dappled light.

The sculptural form that arises from this engagement with the site is a physical recording; one that grows in tandem with a deepening spiritual relationship, namely a physical extrusion of an inner peace. Emerging from the ritual of maintaining this sacred landscape are a series of holistic techniques, a "spiritual technology" developed in conjunction with the place, which informs the design of future sites and projects, grafting a devotional aspect to an otherwise profane professionalism.

Evan Tremblay *is a Métis graduate student in the Department of Landscape Architecture at the University of Manitoba. Ongoing work on his practicum, "A Landform-based Approach to Noogenesis," is focused on the relationship between ritualized land art and ecosystem services. He enjoys contact juggling in his spare time.*

PHOTOS EVAN TREMBLAY

CORRECTION

LES CRÉDITS pour les images accompagnant l'article "La beauté d'une infrastructure verte" (Hiver/Winter 2019) aurait dû être attribués à LAND Italia + civiliti + Table Architecture + Biodiversité conseil.

The credits for the images accompanying the article "The Beauty of a Green Infrastructure" (Hiver/Winter 2019) should have been allocated to LAND Italia + civiliti + Table Architecture + Biodiversité conseil.

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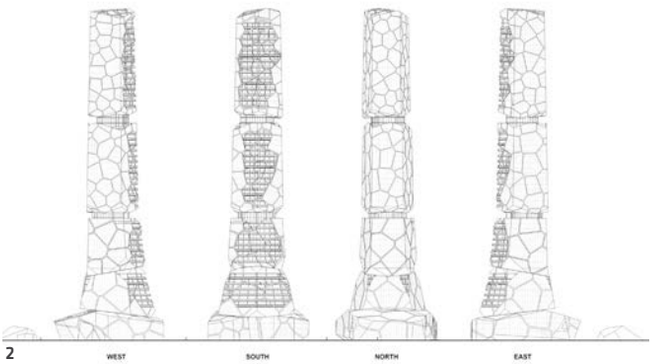
02/ OSMOSIS BETWEEN HUMANS AND NATURE

Pekuliari: Haute-Architecture in the Woods



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BY REDEFINING the way of inhabiting and occupying one territory, the Pekuliari project announces a new relationship between humans and their natural habitat. Diametrically opposed to the concept of urban sprawl, this impressive tower that stands in the heart of the vast forest of Quebec greatly diminishes its impact on nature and the destruction of more and more rural land. Straight out of the imagination, this iconic and enigmatic structure asserts itself as a world's first.

As you head towards the Pekuliari reserve, a mirage appears in the middle of the boreal forest. This improbable and amazing vision seems to emerge from the ground. Unique in its kind, this tower culminates more than 200 metres high in this hilly Quebec landscape.

Evoking a totem or a stone cairn in Quebec territory, Pekuliari is an eloquent example of paleo-futurism. Its exterior of large, stacked, eroded rocks is complemented by a skin that recalls the mineral and vegetal character of its surrounding nature. This irregularly shaped exoskeleton structure gives the envelope an organic and cellular aspect that contrasts with the crystalline glass façade underneath. Composed with multi-toned glass panels, the façade shimmers under the sun. Designed with the latest parametric architecture technologies, this envelope gives the 48-storey tower an out-of-the-ordinary sculptural look.

The lobby resembles a grand hall with futuristic and elegant lines where a calm and soothing atmosphere reigns. Partially shaded by large surrounding trees, the filtered glass roof lets natural light fill in the three-storey space. A large function room with huge bay windows offers breathtaking views on the lake where wildlife has regained its rights. An immense terrace and an arched quay create a meditative observatory on these still waters. The large open space room merges further into a bar and a cigar lounge where the murmurs are intertwined with forest noises and the twittering of birds. A first class parking lot with a "bat cave" – type hidden entrance in the woods is located at the basement level, adjacent to a huge wine cellar, entertainment rooms and an indoor shooting range.

Combining all services, including a grocery store, and an all-sports articles boutique to venture into the territory, Pekuliari allows for long stays in the wild. Combining a secure access gateway and hangar for private helicopters, this structure supports a large greenhouse that supplies the compound with fresh daily food products. The surplus produce is redistributed to the community and charities in the region.

Pekuliari also pushes the limits of innovation in the integration of new building technologies. In addition to rainwater and snow collection, greywaters will be filtered and released into the environment through natural and ecological processes. Windmill systems and photovoltaic glazing will ensure self-sufficiency. Far from urban centres, the Pekuliari project takes shape as a highly secure and private retreat.

This development does not repel nature, it embodies it. By limiting roads to a minimum and prohibiting hunting, the Laurentian wildlife found a sanctuary in Pekuliari. In agreement with the Ministry of the Environment, all the lands on which the development sits will be transferred to the project and declared as a Private Natural Reserve. Beyond protection, this project goes even further with reinsertion programs for several species including the mallard duck and some species of bats.

Unique in the world, this visionary and ambitious architecture project introduces harmonious osmosis between the human habitat and the natural habitat. Pekuliari will make a significant contribution to the prestige of the region, generate a strong impact on the local economy and shine at an international level.

Project Name: *Pekuliari*
Location: *Outaouais, QC*
Architects: *MU Architecture*
Project team: *Jean-Sébastien Herr, Charles Côté, Pierre-Loup Pivoin, Baptiste Balbrick, Magda Telenga*

1 PEKULIARI **2** FACADES **3** SKYBAR
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RYAN WAKSHINSKI

THE STAR IS IN THE BALLPARK

1

>FR_LP+ L'ÉTOILE EST DANS LE PARC

2008, à 23 ans, le Winnipégois Matthew Leibl a obtenu son diplôme de l'école de journalisme et a entrepris un périple de 11 semaines pour assister à un match dans chaque stade de la ligue majeure de baseball.

1 MATTHEW LEIBL **2** ROBERTO CLEMENTE BRIDGE AND PNC PARK, PITTSBURGH **3** PNC PARK, PITTSBURGH **4** COMERICA PARK, DETROIT
PHOTOS 1, 3, 4 MATT LEIBL **2** SEAN PAVONE/SHUTTERSTOCK.COM

Pilgrimage (noun)
pil·grim·age | pil-gr-mij
1. *the journey of a pilgrim, a person who journeys a long distance to some sacred place as an act of devotion*
2. *the course of life on earth*

EN_**IN 2008,** 23-year-old Winnipegger Matthew Leibl graduated from journalism school and began an 11-week journey to watch a game in every stadium in Major League Baseball. Afterwards, he parlayed the trip into a gig on the morning sports talk radio show in Winnipeg for several years before finding his life's calling as an ordained Rabbi at Shaarey Zedek Synagogue, in Winnipeg.

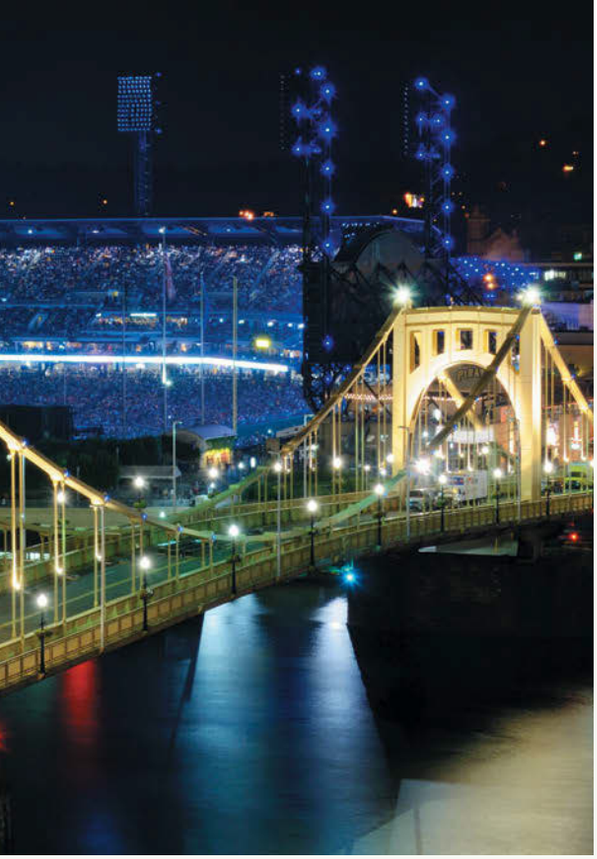
Fascinated by his trip after hearing Matt talk about it on the radio, the idea of this as a spiritual journey struck me while developing this issue of *Landscapes | Paysages*. We arranged to talk about the way the design and siting of a stadium can influence the game and the viewer's experience, and how baseball is perhaps the most "sacred" of the major North American sports.

RW: Where did the idea for the trip come from?
ML: The trip was a childhood dream shared by my Zaydeh (grandfather) and me. We planned to do it together, but he got sick shortly before I left, and we knew he didn't have much time left, but he really wanted me to go.

RW: Can you tell me about the logistics of your trip?
ML: I studied schedules to ensure teams on the route were playing and the cities were close together. I knew I had three months to complete [the trip] and wanted to get to the all-star game in New York during the last season of Old Yankee Stadium.

I didn't own a car, so I arranged lifts, took the bus, train and a few cheap flights. For rides, I often felt like I was hustling people, but everyone was very helpful. I networked like crazy to make contacts across North America and over 77 nights, I only paid for two nights at the Central Park hostel in New York. People were so generous. If I did it now, I would be less inclined to impose.

RW: Which stadiums stand out for you in terms of atmosphere? The "classics"?
ML: Yankee Stadium in general was very cool, even though I am a Yankee hater! The bleachers were special. Regulars, called the "Bleacher Creatures," have ritualistic chants for each player when the Yankees take the field, and won't stop until each player acknowledges them. Wrigley Field in Chicago is amazing; the atmosphere of the National League Cubs against the American League White Sox in that historic building was incredible. Sometimes it's more about the situation than the ballpark.



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RW: What stands out about the modern stadiums?
ML: PNC Park in Pittsburgh is right on the river. You see the city skyline, the Roberto Clemente Bridge and the Allegheny River. It's an intimate stadium and only seats about 36,000 people, and the most amazing thing is that the *farthest* seat from the field of play is no more than 89 feet (27m) away, closer than the distance from base to base. They also angle the seats toward home plate. At Comerica Park in Detroit, they did an amazing job incorporating the Tigers iconography into details of the building. They have different tiger heads marking entrances, and this huge tiger at the front entrance that you walk under and pose with for photos. Incorporating aspects of the team name and logo adds to the sense of place.

RW. What stadiums stand out for you in terms of physical context and location?
ML: Stadiums in downtown settings were enjoyable, where you get a feel for the city history and urban fabric. In San Diego, the left field line has the Western Metal building incorporated into the stadium so they didn't have to tear it down, and they repurposed the structure to include the merchandise store and a concession. The outfield opens up into this huge play area with a whiffle ball field and massive sand box for kids. At the end of my trip, Pittsburgh, Detroit and San Diego and would be my top three.

Most of the stadiums were from the early 1990s era onward. About a quarter of them were older, and not surprisingly, they had the worst amenities. Fenway Park in Boston is a marvellous classic. The Green Monster in left field and Pesky's Pole (the foul ball pole down the right field line) ...it's epic. However, there are many terrible seats in Fenway. Sitting on the right field line, your chair actually faces the right fielder so to see home plate, you have to sit with your legs at an uncomfortable 45-degree angle the entire game. At Wrigley, there are seats where you sit behind a column holding up the grandstand!

3

RW. Not what I would have expected...
ML: Certainly, features like the Green Monster at Fenway, the ivy and bricks and the people on the apartment rooftops beyond at Wrigley, and the classic white frieze that went around Old Yankee Stadium, those things were all cool. None of the new stadiums successfully incorporate anything like that. They try, but it's never the same, and often feels forced. I think time and history make classic stadium features more impactful. Baltimore really started a trend in 1992 with Oriole Park at Camden Yards, where teams began building more intimate, retro-style stadiums with modern amenities for the fans and incorporating the surrounding context.

RW: Does anything else stand out in terms of siting or location?
ML: There is something about taking a bus or subway to the game: that communal, ritualistic feeling of travelling with other fans who are strangers, so I prefer ballparks easily accessed via public transportation. In Milwaukee, Miller Park isn't downtown, but they have great shuttle buses, and it sits in a huge parking lot because they wanted people to be able to tailgate, which is part of sports culture in that state. In Kansas City, Kaufman Stadium where the Royals play and the NFL team's stadium are located on a big site where several Interstates intersect because the teams have to draw from a larger metropolitan area.

RW: Were there any other landscape elements that stood out?
ML: Many stadiums incorporate a "fun zone" for families. Target Field in Minneapolis has an area in the outfield with games and all sorts of other things to entertain children. Newer stadiums also consciously include areas for people to meet and gather. Most, even the older ones, have some sort of "main" entrance, which is different from hockey or basketball arenas where you often have several gates through which to enter. Wrigley Field on West Addison Street in Chicago has the old vintage sign that everyone walks under and takes a selfie. In Anaheim, where the Angels play, the entrance plaza has two enormous baseball hats out front that act as shade structures. And, if you look closely, you'll see they even have hat sizes – something like 262 7/8ths, a memorable detail! I think all the ballparks have, to some degree, a main entrance on the home plate end, which is practical for funnelling people in and down the base lines, but also a good way to help people meet up before games.

RW: You talked about an exciting game in Tampa in a bad stadium. Do you think the architecture and design itself is important, or is it what has gone on in those places, the history and memorable games played?
ML: They work together. I am such a huge fan, I could watch an epic game in a horrible venue and still have the time of my life, so while the game and the action is first, I think design can enhance the experience. When I tell you Pittsburgh was my favourite, I don't remember anything about the game. I remember the spectacular view; I remember the fact that there is barely any outfield so you can see the river, the bridge and the skyline beyond. The evening sky as the sun set, *that* is burned in my brain.

What makes an old park like Fenway special? Yes, great games have been played there, but those games were influenced by the design. Like Carlton Fisk's epic homer toward the Green Monster that hit the foul pole. An architect friend that watched the game in Boston with me points out how in the other three big sports, there is no variety in the design of the playing surface. There might be interesting things outside the lines in hockey or basketball, but in every arena, the field of play is uniform. In baseball, the distance from home plate to centre field changes; it doesn't always have to be 325 feet down the foul lines. Each one is unique. In Houston, there was a hill in centre field. It was apparently homage to an old stadium in Cincinnati, but why they did it, I have no idea. That certainly affects the game! Things like shorter fields engage fans and people say, "That may be a home run here, but it wouldn't be in other places." That kind of variance is unique to ballparks and plays a huge role. It's one of the things I love about baseball.

RW: Are there venues that were devoid of character or atmosphere?
ML: Oakland. Tampa Bay. I have a soft spot for the Metrodome in Minneapolis because the Twins are my team, but it was bland. They threw too many features into Rogers Centre in Toronto and overdid it. As far as character, those are the bottom of the barrel. Because all the things I've been gushing about – views, amenities – if you don't have those, or some classic, unique feature, what's left?

RW: Of the 30 stadiums, I think nine have non-corporate names such as Fenway Park or Yankee Stadium. What do you think of the corporate naming of baseball parks?
ML: I wish none of them had corporate names. Fenway, Yankee Stadium and Wrigley Field are timeless. Part of what is so great about baseball, because it's older than the other North American sports with over a century of history, it doesn't feel like "PNC Park" or "AT&T Park" speak to that history. They feel corporate, impersonal and impermanent. You lose the continuity and tradition quickly with naming rights, which is unfortunate. In Cleveland, it used to be Jacobs Field, and when it became Progressive Field, I felt like I lost a piece of my soul.

RW: Your soul? What do you think is spiritual about baseball? Is it a sacred pursuit? If so, why?
ML: Baseball invites a sense of magic. If you think of all the sports fiction that you know, in the baseball stories – *Field of Dreams, Angels in the Outfield, The Natural* – the stories often blur the lines between reality and fiction, which isn't so for other major sports. The great hockey or football movies don't have that feeling of the surreal.

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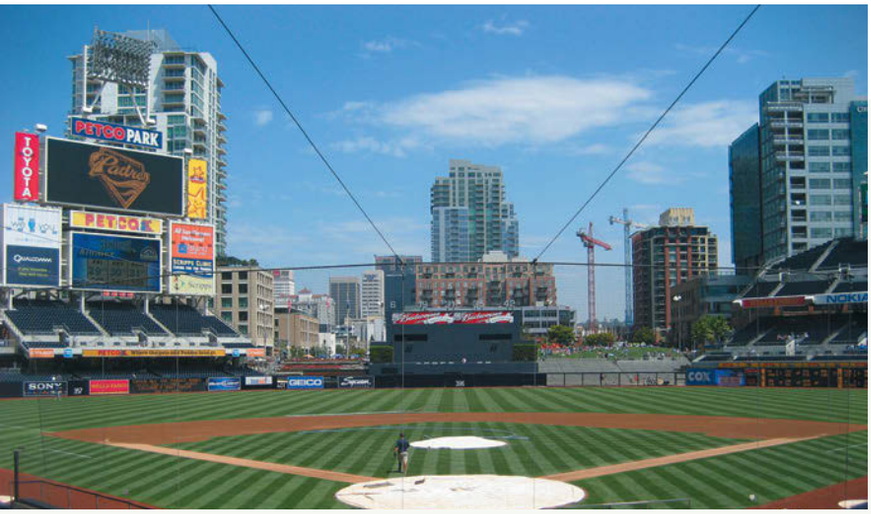

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Baseball also reminds me of shared time with my family, my dad and especially my grandfather, and the idea of baseball being transmitted from old to young by playing catch. The fact that they play baseball in summer, mostly outdoors, is enjoyable for the spectator to get fresh air and commune with the sun on a warm day.

A big aspect is that there is no clock. "How long will this inning take?" You can never answer that question; an inning could take a minute with three ground balls; it could take 45 minutes if the team bats around.

Because of the slow pace, there is a lot more going on than just the game. When watching hockey, everyone focusses on the action on the ice. Take your eyes off and you'll miss something. In baseball, the pace allows for more space between the action, and in that space, non-baseball things can happen. The number of games is also a factor; double the number of basketball or hockey, and 10 times as many as football. That daily ritual is like a devout practice, and provides time to develop traditions and rich history through sheer volume.

RW: The game is quite simple, at the heart of it, but it's very cerebral; a lot of thought goes into it.
ML: Simple on the surface, but quite complicated. No straight lines. You run counter clockwise in a diamond; fair and foul territory are not parallel lines – they diverge, running away from each other. You aren't trying to score on someone or something, and they are not trying to keep you from scoring in the traditional way. Whether I am playing, live at a game or watching on television, the impact that some of those moments have on me, in terms of how much I remember and cherish them is immense; when something hits you deep inside like that, that's spiritual.

RW: Your trip sounds like a kind of pilgrimage. Did you go through any self-discovery on the trip?
ML: Of course. It was a pilgrimage on the surface and crossing off all the stadiums felt like every baseball fan's dream. Not to do it in a lifetime, but in one summer trip. For me, it was the timing of where I was in my life; the first time I really didn't know what was coming next for me, and my relationship with my grandfather was front and centre. He was my first hero, and I was kind of doing the trip for him, and probably wouldn't make it back in time to tell him about it.

RW: Did you keep in contact with your grandfather while on your trip?
ML: No, he was too sick. I was only three or four weeks in when he passed away so I had to come back home from Atlanta briefly for the funeral. He was the first important person in my life who died. The trip became a turning point in my life, and made me less shy and less of a worrier. People would comment that they could never travel for that long alone, but I really enjoyed the extended bus rides when I could be alone with my thoughts and process things. When you have the time to "soul search," you do it. If I had travelled with my grandfather, I don't know if it would have had the same feeling of pilgrimage because I wouldn't have been alone to think, or be 100 per cent self-reliant. Because of his passing, I skipped Cincinnati in my itinerary and had to take a road trip there at the end of summer. Long-time Reds' announcer Joe Nuxhall had also recently passed away, and he was known for a catch phrase during games, which they had put up in huge letters around one side of the stadium, which was, "He's rounding third and heading for home." If I had seen that in the middle of the trip, it would have had less significance, but because I skipped over Cincinnati to go to the funeral and shuffled it to the end, to look up and see those words at that moment... It was the ideal way for the trip to end, and was the result of all the things that come before. It would have been great to tell my grandfather.

RW: Now that you are a rabbi, do you have a different perspective on your trip? Is baseball still something you think of in religious terms? Are there lessons that can go in both directions?
ML: Last year, I did a sermon on Yom Kippur based on that Cincinnati story, about the choices we make and the direction we think we are going; how you don't have control over life and just have to accept what happens and let things work themselves out. I often discuss how the cyclical relationship between baseball and home is so important, and how you are always trying to get back "home." In other sports you move in straight lines towards a goal, but in baseball you always come back to where you started, which is comforting. Like the calendar or cycle of seasons, you loop back on yourself, and that feels like baseball to me.

5 ANGEL STADIUM, ANAHEIM **6** CAMDEN YARDS BALTIMORE STANDS **7** PETCO PARK SAN DIEGO **8** MILLER PARK MILWAUKEE
PHOTOS MATT LEIBL

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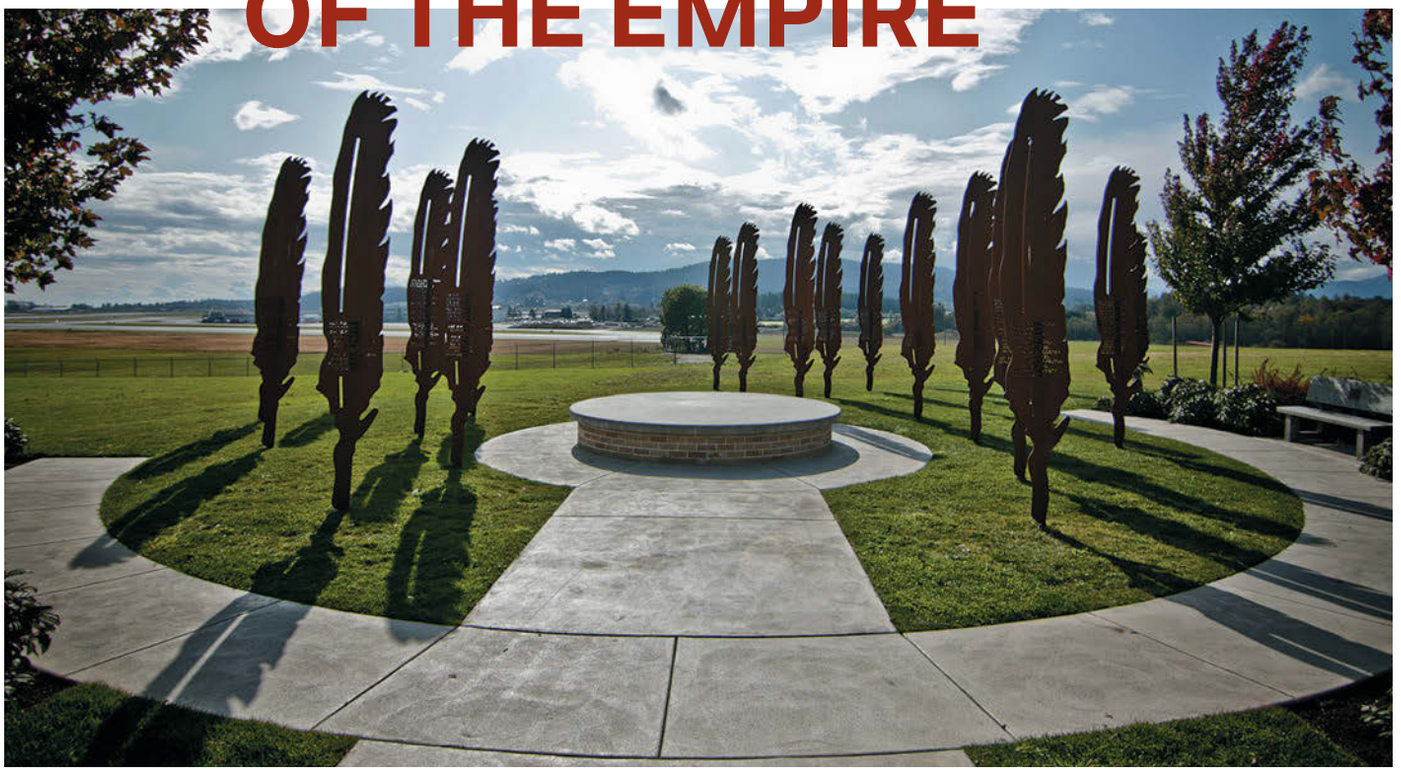
ILLARION GALLANT

“GRAVITAS” THE LOST AIRMEN OF THE EMPIRE



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>FR_LP+

«GRAVITAS» – HOMMAGE AUX AVIATEURS DISPARUS

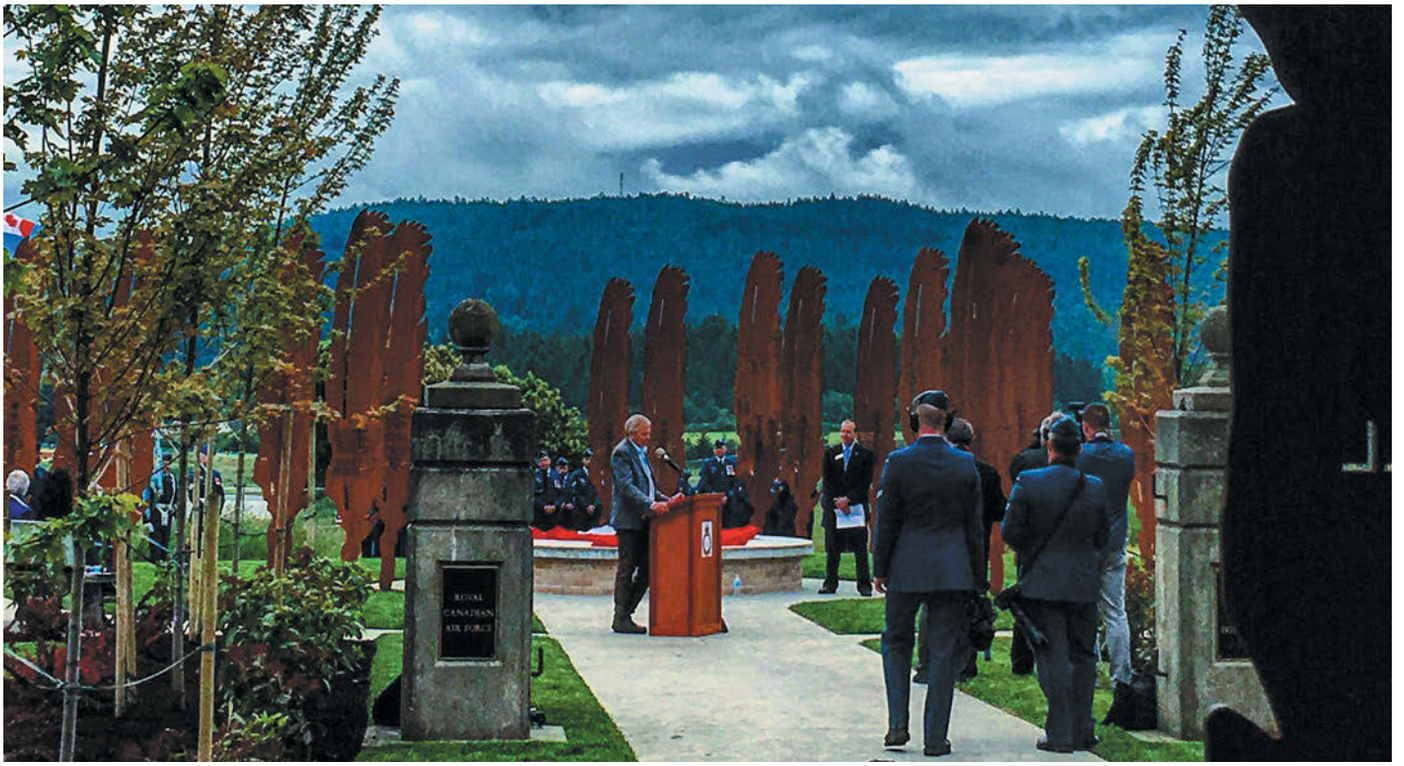
Le 22 octobre 1939, à 14 h 30, le lieutenant George Walter du Temple et le caporal Rusty Hopper de l’Aviation royale canadienne décollaient de Sea Island, à Vancouver, à bord de leur biplan Avro 626. À 15 h 11, ils atterrissaient et hissaient pour la première fois l’enseigne de l’Aviation royale canadienne (ARC) au-dessus de la base aérienne de Patricia Bay, où se trouve aujourd’hui l’aéroport international de Victoria.

EN_**ON OCTOBER 22, 1939**, at 14:30 hours, RCAF Flight Lieutenant George Walter Du Temple and Corporal Rusty Hopper left Sea Island in Vancouver in their Avro 626 Biplane. They landed at 15:11 hours and raised The Royal Canadian Airforce Ensign for the first time over the Patricia Bay Air Station, now the Victoria International Airport.

In the 1930s, in the midst of the Great Depression and with the threat of war looming, the Canadian government started looking for appropriate locations for the development of military airfields. Patricia Bay Air Station was selected as one of those airfields. It was a large, relatively flat landscape in an otherwise rugged mountainous area.

Some 10,000 personnel were stationed at the Patricia Bay Air Station from 1939 through 1945 to be trained for active duty in the RCAF and associated Allied air forces. As pilots, navigators, armourers and mechanics, they would be confronted with the realities of airborne survival while serving their country in these new roles.

1 LOST AIRMEN OF THE EMPIRE – CORTEN STEEL COOPER’S HAWK FEATHERS IN FORMAL MATRIX. CENTRAL DAIS TIME CAPSULE MADE WITH REPURPOSED BRICKS FROM ORIGINAL MILITARY HOSPITAL **2** ILLARION GALLANT AT OPENING CEREMONY ATTENDED BY MILITARY DIGNITARIES, VETERANS, COMMUNITY MEMBERS
PHOTOS 1 JOSHUA LESLIE **2** VICTORIA AIRPORT AUTHORITY



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Tragically, 179 men and women lost their lives in training mishaps while posted at the Patricia Bay Air Station, perishing around the southern tip of Vancouver Island and environs. Aircraft failure and pilot error resulted in aircraft crashing into Salt Spring Island, Mill Bay, Whitby Island, Tofino, the Vancouver Island Mountains, Patricia Bay, Satellite Channel and Active Pass. Most often, crews were interred together at their crash site, reflecting the pragmatic reality of war.

In 2015, a request for proposals was issued by the Victoria International Airport Authority for the development of a memorial to these 179 service men and women who died while training in and around what is now the Victoria International Airport. It was seen as a symbolic way to return these fallen soldiers to their home base. The proposed location was spectacular: set on the ridge of "Hospital Hill," the site of the wartime base infirmary, whose location is now marked by two historic columns. In contemporary times, this locale has been a gathering spot for the community as a place for plane spotters, as well as for cyclists passing by on the new Airport Perimeter Bikeway. It was touching to learn that this had been a site frequented by military families who gathered to watch their loved ones' planes embark for and return from deployment.

As one of two principals of Rusnak Gallant Ltd, a Victoria, BC-based design/build public art and landscape architecture firm, my overarching focus is on developing concepts and communicating these ideas clearly. My strong background in public art, construction and fabrication enables a pragmatic yet unrestrained approach to creating art. Artistic integrity, beauty, and conceptual relevance are essential to my approach. My vision is defined by these artistic values and becomes intrinsic with the structural integrity of the proposed work.

I am a Scarborough boy who comes by my fascination with World War II honestly. Both of my parents were European post-war diaspora who were a part of the early 1950s immigration into Canada. My community was shaped by the ethnicity of the funny sounding last names of our parents, who were determined to achieve the 1960s North American middle-class ideals. WWII was very much in my youthful psyche when I learned all about the European and Asian theatres of war. I know the minutiae of detail regarding WWII, which makes me a colossal bore at cocktail parties, but my immersion in the history of the war made me a perfect fit for this project and fortunately the selection committee agreed. I was deeply honoured to be selected as the designer, and I understood the weight of my responsibility in commemorating these fallen service people.

The intent of the commemorative memorial sculpture was to acknowledge the contributions and sacrifices these men and women made in the service of our country. My submission was focused on an integrated approach: it presented a sculptural memorial framed by a ceremonial landscape that would tie-in with new and existing community activities. My response to the RFP was to develop a formal, contemplative and reflective place for those wishing to honour the 179 military personnel based at the Patricia Bay Air Station who lost their lives during the period from 1941 to 1945.

The central feature of this memorial is a stand of 25 Cooper's Hawk feathers standing erect in an ordered military matrix reminiscent of Canada's national war graves in Europe. A random pattern of missing elements in the matrix represents the loss of the flight crews based at the Patricia Bay Air Field.

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Vancouver Island is the northern reach of the Cooper's Hawk (*Accipiter cooperii*) range. They are stalwart predators whose agility in flight makes them a successful dominant breed in their preferred dense woodland habitat. These fearless hawks are the perfect metaphorical symbol of the heroic sacrifices made by the men and women who were preparing to defend their Dominion. Conceptually, the raptor feathers symbolize the spirit of these fighting men and women who were training to be our nation's airborne warriors and support teams. The monument evokes the lofty ideals and romantic desire to fly in the early days of airplane technology, considering that the Wright brother's first flight had occurred just 35 years earlier.

Each feather stands 3.6 metres (12 feet) tall. Elements were waterjet cut from Corten Steel plate which oxidizes (rusts) permanently on its surface, to seal itself from the salty seaside conditions and harsh winds. This rusty patina symbolizes and marks the passage of time.

During the design process, in consultation with the community, I was asked to create a place for the names of those honoured in the memorial. The ideal location of the names was on the feathers themselves, with the names of those who died in the same location grouped together. Visitors are encouraged to walk in amongst the feathers to closely examine the names, age and date of passing of each individual.

The viewer's first encounter with the memorial is from a distance. The vertical lines of the feathers begin to unfold as one moves closer to the site, and they come into full focus as one reaches the ridge of Hospital Hill. An allée of Red Maples frames the centre walkway that leads visitors through the historic columns to the centre of the site, where a circular, raised dais provides a focus for official ceremonies, private reflection, or as a place to sit and rest for the everyday passersby and plane spotters. As a respectful gesture to the sanctity of the military families' deployment ritual, the dais and the matrix of feathers were laid out with unimpeded view lines of the airport's main runway.

The raised dais is built with bricks salvaged from one of the original air station buildings, which was a listed requirement of the RFP. It functions as a time capsule, holding letters to veterans and special mementoes from the local community. This time capsule concept brought attention to the sculptural work, acknowledged the rightful place of veterans in modern society, and created the opportunity for the community to become involved and take ownership of the memorial "Lost Airmen of the Empire."

As visitors leave the site along its formal axis, they look back past the historic columns to see a more intimate space with a curved bench and three additional Corten-steel feathers set against the backdrop of an existing forest buffer. Sitting on this bench, the viewer takes in the formal layout of the memorial site with its progression through the trees, historic columns to the central dais, the matrix of feathers and the view of the airfield beyond.

I was asked to be a part of organizing the opening ceremony and worked alongside members of the airport stationed Sea King Helicopter Squadron. My time spent as an air cadet in my youth helped me to assist in organizing the ceremonial entrance march, accompanied by bagpipes and Showing of the Colours. Following speeches from dignitaries, politicians and me, a flypast of historic WWII planes was carried out. It was a very moving ceremony with many tears shed by those in attendance. The Squadron Commander took active ownership of the Lost Airmen of the Empire project and at the completion of the ceremony poignantly said to me, "We do not forget our fallen."

Several years have passed since this work was completed, and even now when I visit the site and walk down the formal allée, I am engulfed by a distinct gravity, a heaviness filled with sadness. This weight I feel is a tangible contradiction to these memorialized men and women who were earnestly learning to defy gravity.

3 OPENING CEREMONY MILITARY FLYPAST OVER LOST AIRMEN OF THE EMPIRE **4** VIEW ALONG FORMAL AXIS THROUGH HISTORICAL COLUMNS TOWARDS LOST AIRMEN OF THE EMPIRE CENTRAL DAIS AND COOPER'S HAWK FEATHERS. RED MAPLE ALLÉE IN FULL FALL COLOUR DISPLAY.
PHOTOS 3 ILLARION GALLANT **4** TWYLA RUSNAK

LEILA ZEPPELIN

CREATING SACRED SPACES

WEAVING THE MEMORIAL LANDSCAPE

1

>FR_LP+
CRÉER DES ESPACES SACRÉS EN AMÉNAGEANT LE PAYSAGE MÉMORIAL
Ces espaces nous font sortir de nous-mêmes, nous intègrent à quelque chose de plus grand et nous relient les uns aux autres dans un lieu de signification profonde.

EN_**OVER TIME, PEOPLE** have responded to landscapes that seem capable of speaking to us, touching us on a profound level. Such places often became recognized as culturally sacred places, even if the subtleties of their power were not always apparent. What is clear is that sacred spaces have the power to help us transcend the everyday. These spaces take us out of ourselves, make us part of something greater and connect us to each other in a place of deeper meaning.

1 CENTRAL TO THE MEMORIAL PLAZA, THE STEEL PANELS FRAME A VIEW TO WHERE THE SHIP WAS MOORED ONE KILOMETRE OFF SHORE
PHOTO 1 SCOTT MASSEY

Over the past 20 years, LEES+Associates has been designing cemeteries, memorials and memorial landscapes for diverse clients. The common foundation for our work has been our desire to connect people with these meaningful landscapes. Our approach is founded on establishing a link between a site and an event or experience, making judicious interventions to introduce or enhance legibility, to give the site a voice to speak and the ability to offer solace and healing.

This issue of *Landscapes/Paysages* inspired us to reflect on the threads that consistently run through our work: revealing the deeper meaning in a site, utilizing materials with temporal and sensorial qualities, defining gathering spaces and providing an opportunity for each visitor to relate personally with the physical space and the memory or story embedded within.

These spaces take us out of ourselves, make us part of something greater and connect us to each other in a place of deeper meaning.

Komagata Maru Memorial, Coal Harbour, Vancouver BC
In 2008, LEES+Associates was retained for the site selection and design of the Komagata Maru Memorial. The intent of this federally funded project was to commemorate the infamous incident in 1914, when the Canadian government denied entry to 376 Indian migrants following their arrival aboard the steamship Komagata Maru. Due to the "Continuous Passage Order" and other discriminatory immigration laws, passengers were not permitted to land, leading to disastrous consequences.

What often gives meaning and resonance to memorials is their physical connection to the incident being commemorated. For this project, the landscape architecture team was instrumental in selecting a location with historic relevance to the incident. The chosen site was in Vancouver's Coal Harbour, offering panoramic views towards the place where the steamship lay at anchor one kilometre offshore, from May to July 1914.

As memorial designers, we are often tasked with being narrators of history. In this instance, however, it is the ways that materials are used in the landscape to evoke or awaken our senses that moves us and makes the experience truly profound. Ninety-six years after the tragedy and sixty-five years after the repeal of the unjust legislation, the Government of Canada was finally ready to recognize the injustice and publicly apologize for its actions. For the design team, the deeper message was transparency, which was achieved through a counterpoint of materials. The memorial structure is composed of facets of overlapping 25mm thick, perforated weathering steel panels, symbolizing the hull of the ship and enclosing a paved plaza. Central to the memorial plaza, the steel panels perfectly frame a view to the steamship's anchoring site, establishing a critical visual connection to the physical location of the incident. The use of this solid material and literal interpretation of the ship was the desire of the Khalsa Diwan Society, but it is the counterpoint of cutting and punching through the steel that gives the site its resonance.

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2 SWATHS OF GRASSES EVOCATIVE OF OCEAN WAVES FLOW OUTWARDS FROM THE MEMORIAL **3** CURVED BENCH FACING COMMEMORATIVE WALL FRAMES THE OCEAN VIEW **4** SYMBOLIC OF THE FLIGHT PATH, THE WALL TERMINATES WITH A STONE FROM THE CRASH SITE **5** INFANT GARDEN IN SPRING
PHOTOS 2 SCOTT MASSEY **3** LEILA ZEPPELIN **4** GAVIN MACKENZIE **5** WAYNE WORDEN

Light spills through the thousands of perforations in the steel panels. The panels, featuring laser-cut names of the 376 passengers, are illuminated with low-voltage LED lighting. The random patterns of illumination animate the space, creating an interplay of light and shadow that suggests new perspectives and a new transparency about the past. A ghostly, historic image of some of the ill-fated passengers stares out from a large, laminated glass panel in the centre of the memorial to add a depth of historic humanity to the design. Swaths of perennial sedges and grasses, animated by the wind, flow outwards from the memorial, like ocean waves.

Air India Memorial,
Stanley Park, Vancouver BC

On June 23, 1985, Air India flight 182, which originated in Vancouver, was bombed off the coast of Ireland and an associated bombing occurred at Japan's Narita Airport. Together,

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these events claimed 331 lives, which before 9/11, was the worst-ever case of aviation terrorism. Twenty-two years after the tragedy, our firm was retained for the site selection and design of Vancouver's Air India Memorial. Working under contract with the Vancouver Park Board, the landscape architects collaborated closely with the Air India Review Secretariat and victims' families to develop a concept for the 4,000 square metre site near Second Beach.

Given that the site chosen was not geographically connected to the incident, the design team utilized the power of metaphor and materials to connect families and visitors to the memory of the tragedy. The main feature is a handcrafted stone wall that rises from the ground in an arc, ending abruptly to echo the abbreviated trajectory of Flight 182. The name of each victim is carved along the wall's monumental stone cap and even at the wall's highest point, the light-coloured capstone is within arm's reach, inviting people to touch the names and engage another sense. The memorial wall terminates at a stone from the crash site near Ahakista, Ireland, inset at its west face, closest to the ocean.

Opposite the memorial wall is a commemorative bench that mirrors the wall's arc; between these are 331 slate stones set into the lawn. Together, the wall and bench effectively frame the view of the ocean: the literal and symbolic link between this memorial and the site of the tragedy through the waters of the ocean. Fourteen stones, one from each of the 331 victims' countries of origin are set in the ground plane at the base of the bench, further connecting visitors and the families of those directly affected by the tragedy. Behind the wall, a stand of Dove Trees (*Davidia involucrata*) were planted as living symbols of peace.

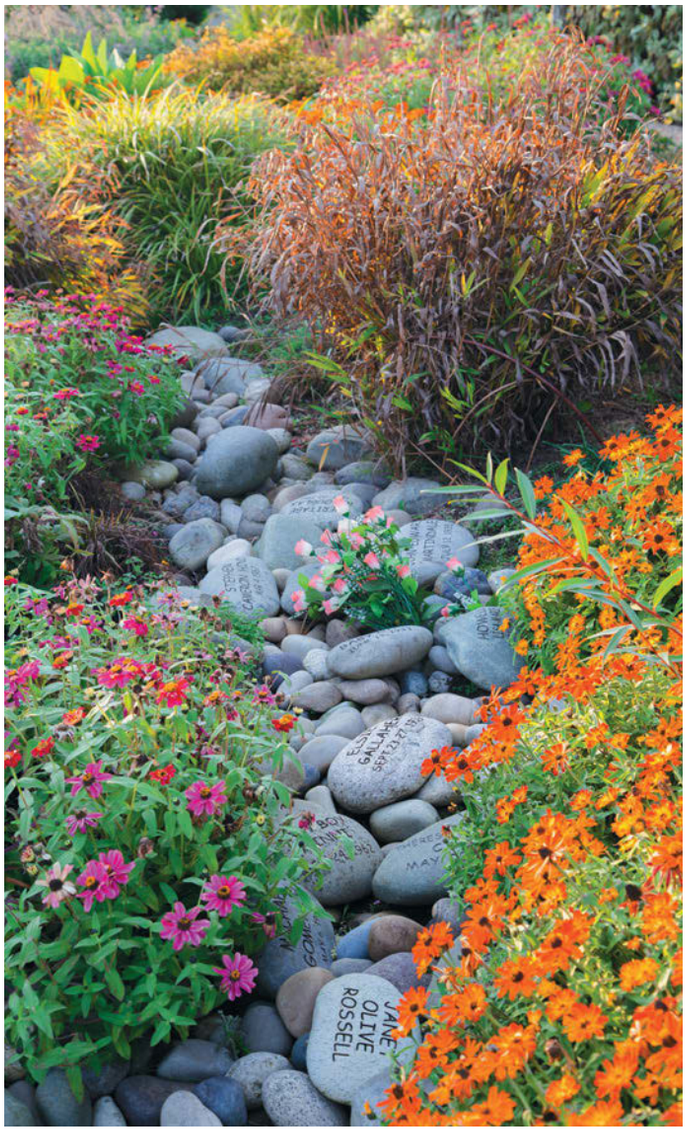
The Air India Memorial site functions on a variety of levels. For victims' families and friends, it is a place to remember and a place of closure. For others, it offers an opportunity to experience a sense of solace and healing by engaging with the memorial wall and watching how it responds to changing light and seasons. Many have remarked at the wall's "lightness," and the motion inherent in its sweeping arc and gentle rise from the ground, giving life and energy to an otherwise static object. To all, however, the memorial remains a lasting tribute to the victims and their families and to the triumph of the human spirit in the aftermath of tragedy.

Mountain View Cemetery, Infant Garden, Vancouver, BC

In 2005, LEES+Associates was retained by Mountain View Cemetery Manager Glen Hodges to help commemorate over 10,000 infants that had been buried in the early years of the City of Vancouver's only cemetery. Between 1930 and 1971, 6,610 infants who were stillborn or who had died shortly after birth were buried in the Jones 18 Section of the cemetery.

At that time, infant deaths were common, and most did not see an infant as a person with value as a human being. The prevailing belief was that if a baby died at or shortly after birth, it would be best for the mother not to see her child. Unimaginable today, medical staff of the day would remove a dead infant immediately and the parents were not told where it was taken. Infant remains were sent weekly to the cemetery for burial in a mass grave. Fathers were advised not to allow their wives to grieve, but to focus on having another child as soon as possible. Bereaved families, however, did not forget. Over the years, Mountain View Cemetery received many calls from parents, wondering if they had any record of their child's burial.

Tasked with creating a meaningful place for so many families that still longed for closure, we looked first to the site. The remarkable thing about the site was the incredible absence of any sign of what had happened there. A key idea arose from the fact that Jones 18 had always been a wet area due to the historic presence of China Creek, which now flows in a culvert beneath the site. This buried presence led to the concept of a metaphoric stream, surrounded by a garden of small plants in scale with the tiny infants buried there.



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> **"I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel."**
>
> Maya Angelou

The challenge was how to enable families to memorialize their infants with some kind of marker without encroaching on the burial place of so many other infants. The concept of a stream bed flowing through the landscape evolved into a literal dry stream bed, filled with rounded river cobble. Exactly 6,610 stones were placed, one for every infant buried there. Most stones were small, between 10 cm and 25 cm in diameter (4 and 10 inches), to accommodate the sandblasting of an infant's name and date of passing, if a family so desired.

6 INFANT GARDEN IN FALL **7** DRY STREAMBED WITH ENGRAVED STONES
PHOTOS 6 WAYNE WORDEN **7** LEILA ZEPPELIN

On opening day, many now-elderly mothers and fathers, along with adult brothers and sisters, came to the dedication ceremony. Locating the place in the stream closest to where each infant had been buried was of great importance. In most cases, once families found their infant's stone, they took care to place it so the engraving was visible. It was as if now that they had found their long-lost child, they were determined that it would no longer be invisible.

Each of these memorials has a distinct way of connecting people to the event commemorated or the individuals remembered. Creating a sacred space in the public realm is about making judicious interventions to introduce or enhance legibility, to give the site a voice to speak and thereby to offer meaning, and ultimately, a chance to heal. Weaving the memorial landscape and creating sacred spaces depends on our ability to evoke and engage the senses, and inspire insight and compassion.

As Maya Angelou wrote, "*I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.*"

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PETER SOLAND

SACRÉE MONTAGNE

>FR_LP+
SACRÉE MONTAGNE
Pour la plupart des Montréalais, Mont-Royal est un héritage sacré de la nature, et elle fait l'objet de fortes campagnes publiques pour protéger son patrimoine naturel et culturel depuis au moins 150 ans.

EN_**MOUNT ROYAL IS** the crown jewel of Montreal. Along with the Saint Lawrence River, it is the city's defining geographical and geological feature. The mountain is embedded in the city's identity, the monumental cross atop Mount Royal Park a landmark and ubiquitous icon.

While most people are familiar with Mount Royal Park, designed by Frederick Law Olmsted in 1871, a larger area, the Mount Royal Heritage Site, encompasses the public park, two university campuses, four cemeteries, as well as a complex necklace of heritage buildings that circle its perimeter, some 730 hectares (1800 acres) in area. The mountain is made up of three distinct summits that circle an interior valley. Mount-Royal Park and the two main cemeteries, Mount Royal and Notre-Dame-des-Neiges, are important landscape legacies of the second half of the 19th century.

This article explores a recent addition to the Notre-Dame-des-Neiges cemetery, part of our project *Escales découvertes* (Discovery Halts). *Escales découvertes* was recently honoured with the CSLA's 2019 Large-scale public landscape Award of Excellence, as well as a 2019 Urban Design Award of Excellence (RAIC, CSLA and the Canadian Institute of Planners). In 2018, the project was recognized by the Society of Experiential Graphic Design with a Global Design Award in Placemaking and Wayfinding.

For most Montrealers, the mountain is a sacred legacy of nature, and it has been the subject of strong public campaigns to protect its natural and cultural heritage for at least 150 years.

Prior to colonization, the mountain, a meeting point as well as a burial ground, was already understood as a significant natural feature by different First

1 VOUS-ÊTES ICI
PHOTO 1 JULIE MARGOT

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Nations' communities. In 2017, the City of Montreal and the Mohawk communities of Kanehsatake, Kahnawake and Akwesasne baptized the Outremont summit *Tiohtià:ke Otsira'kéhne*, in the Kanienkehaka language, meaning, "Around the fire, on the island where men and rivers divide."

But what is sacred today? Where traditional religious constructs of public space have vanished, where the presence of religious signs in the public sphere are ever more contested, there is a sense that *access to nature* within a dense city fabric is what is most sacred to many people: simply a moment to breathe, a peaceful communion with trees outside the aggressive nature of urban life. Obviously, the term *sacred* has taken on a more *profane* meaning, if that makes sense. The mountain continues its Olmsted legacy and offers Montrealer's of all origins easy access to nature and a necessary repose.

Project

Civiliti + Julie Margot were responsible for a commemorative landscape proposal marking the city's 375th anniversary. That proposal took the shape of a collection of 50 landscape interventions throughout the Mount Royal Heritage Site, consisting of a family of three distinct interventions:

- 3D bronze wayfinding maps of the full heritage site;
- place-markers composed of a group of truncated granite cones that act as invitations to discover dozens of intimate moments of the mountain's history and landscape; and
- larger landscaped "halts" made up of bands of granite bordering areas devoted to significant interior views of the mountain, with bronze-set, site-specific poems composed by a distinguished group of Montreal authors.

Crossing boundaries between landscape, wayfinding and interpretation, the project's main objective is to help shape a different experience of the mountain, one less interested in the typical walk up to the Kondiaronk belvedere, or a family picnic, and more attuned to how the beautiful features of the site can trigger simple emotions and deeper introspection.

Due to a complex administrative process for such an important civic green space, one third of the project's interventions, planned within the property of the Notre-Dame-des-Neiges Cemetery, were delayed until the summer of 2019. The cemetery installations were fundamental to the project's meaning and goal since they invited the public to step outside the confines of Mount Royal Park, understood as leisure grounds, and rediscover the hallowed grounds of the cemetery. A cemetery is still understood as a sanctified environment. The cemetery is also an important link between the park's summit and *Tiohtià:ke Otsira'kéhne,* where other installations can be found. Walking through the cemetery today remains a unique and beautiful experience, one that *Escales découvertes* was conceived to encourage.

Prior to its inauguration in 1854, Montreal's primary Catholic cemetery was located under the present-day Dorchester Square in downtown Montreal, and before that at the foot of city's first church on Notre-Dame Street in Old Montreal. Having expanded over time, the cemetery's Mount Royal plan combines an older, picturesque layout with a more formal, tree-lined grid of alleys. The most significant feature, however, is the topography: the grounds slowly rise from Côte-des-Neiges Street to *Tiohtià:ke Otsira'kéhne,* creating a progressive experience of landscape that mirrors, in the words of a former director of the cemetery, "the passages and thresholds of life; from the cemetery's heights one can enjoy open vistas and the heavenly sky vault." Before the creation of Mount Royal Park, the cemetery was an important, public destination for the upper classes, who would come to stroll along its tree-lined alleys. The *Escales* interventions recall

2 BEAVER LAKE HALT **3** OLMSTED TRAIL PLACEMARKER
4 CEMETARY HALT **5** PLACEMARKER TEXT
PHOTOS 2, 3 ADRIEN WILLIAMS **4, 5** MANYA MARGOT

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this history and help the general public rediscover the necropolis as a fascinating environment. Tucked into some of the hills are beautiful mausoleums, monuments and simple, stirring gravestones waiting to be discovered. A large natural plain is preserved at the entrance to the cemetery, offering a ceremonial route to the grounds' chapel.

Sacred halts

The cemetery hosts five landscape halts that take advantage of the different landscape units that make up its singular topography. Their geometrical figures – circles and ellipses – set them apart from the free, organic lines of the two halts near Beaver Lake and the strong diagonals that make up the three halts along Olmsted Road. The choice of circles and ellipses reflects the character and capacity of geometry throughout history to shape sacred sites and architecture.

As in all the halts, the driving objective was to delicately introduce the new granite components – the bands and borders of Virginia Mist and sculpted benches of Bethel White – into the natural terrain. Respect for the sacred tranquility of the site, but also a deference to the mountain's primary landscape, were always fundamental to the design intent. As designers we accepted that these pieces would disappear in winter under snowfall, as do many gravestones, as we feared the potentially jarring impact of any strong vertical structure within the restful landscape of the cemetery.

Poetic lines at the halts, with the unique images and sounds they trigger, help convey what the visual experience of landscape cannot. They bring the reader into the fuller narrative of the mountain. The poems are an integral part of the halts; they help convey an essential quality we were striving to achieve throughout the project: a multisensory experience of landscape. Hence, each moment of pause is an invitation to sit a minute or two, to take in the landscape, and also to listen, without *and* within, to connect with our inner landscape.

Working with the individual authors was, for Julie Margot and me, one of the most enriching experiences of the whole project. The authors each came into the studio to help chart out the spatial layout of their poem as we strived to ensure the poem's layout reflected the author's sensitivity and the intent of the poem. This, for them, was an incredible experience as well. Since each author was paired with a specific landscape, we aimed to ensure each layout offered an approach to the text both coherent with the content, but also with the relationship between the content and the landscape.

Different approaches were devised, mostly by choosing to present the poems from the outside in, or from the inside out of the halt, and by breaking up the poem by lines or words and shuffling segments along the granite borders. This approach allowed us to underscore important phrases or words in relation to what can be perceived from the site, but also less tangible content such as sounds or shadows.

Poets Erin Moor and Pierre Nepveu were paired at two sites within the extensive plain at the entrance of the cemetery. This open, grassy meadow has remained free of tombs and will remain so through an accord between the cemetery, the City and Ministry of Culture, preserving a precious open space within the sacred grounds of the cemetery, within the cherished territory of the Mount Royal Heritage Site.

Erin's poem reads: *Languages too have peaks and valleys The Iroquoian path between these summits heads north along a creek born in this plain Its water still sings below us; listen – murmuxo murmur murmure iohnekarè* :re

Pierre's poem reads: *Monde sans murs, l'étendue nous ouvre les yeux, entre les morts aveugles et les vivants affairés, nous partageons l'extase des arbres possédés par la plaine, l'oreille juste pour le vent*

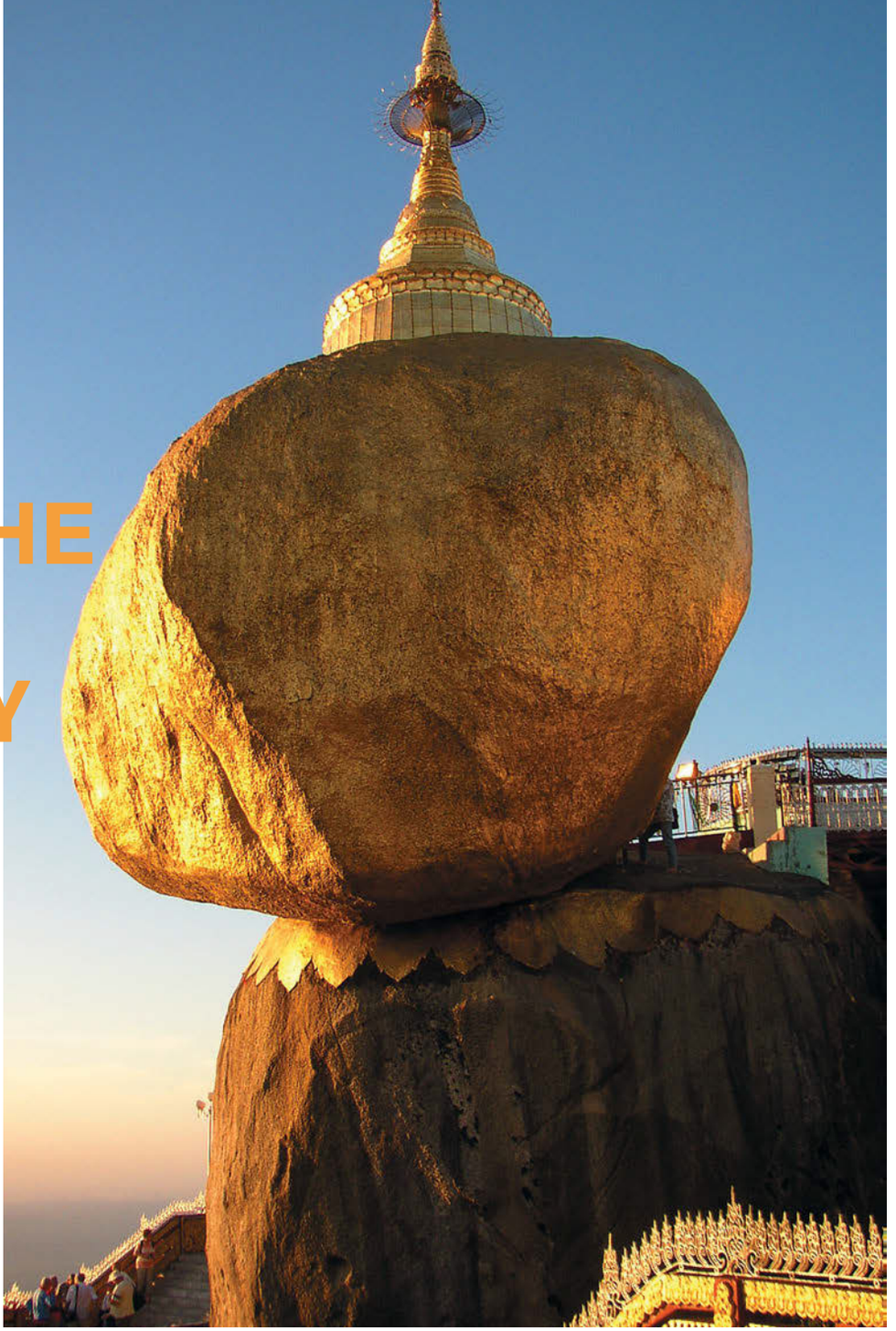
These two halts, hardly perceptible to the unsuspecting eye, imprint their pure, geometrical figures onto the meadow. Whereas the exterior border stones hug the natural slope of the site, the internal bands of stone rise gently from the grass plane, morphing into a simple bench, suggesting a view and a landscape to ponder.

After a long wait, to see these halts take their discreet place in the cemetery was stirring. I was touched to finally read the inspiring and enigmatic poetry *in situ*; an invaluable contrast and addition to the enumerable epitaphs of sorrow. There remains something sacred about intervening in a cemetery, something humbling. It felt like the work would survive time.

COLIN K. OKASHIMO

CURATING CALM IN THE SPIRIT OF MANDALAY

MYANMAR



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"The way is not in the sky. The way is in the heart."

Gautama Buddha

>FR_LP+

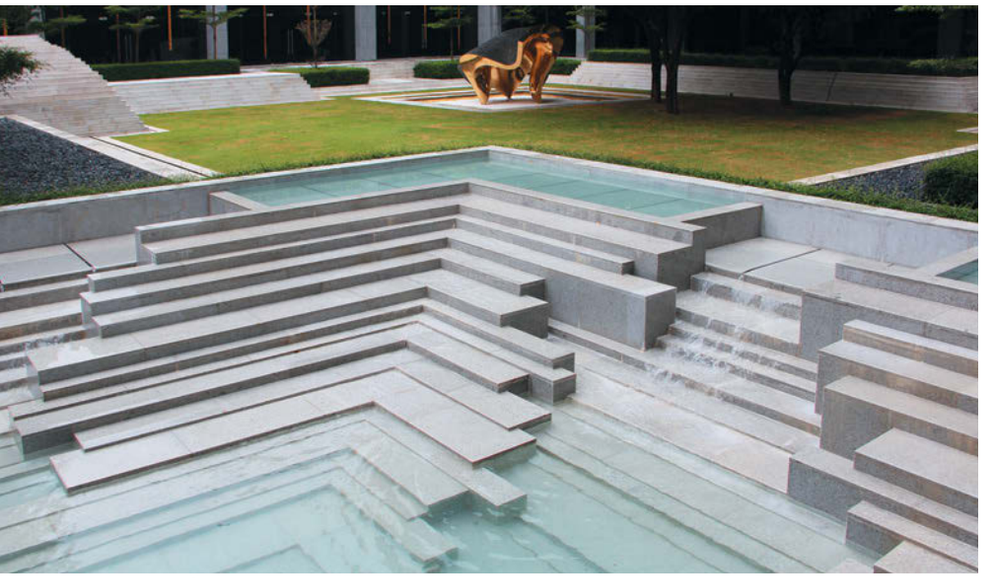
PRÉSERVER LE CALME DE MANDALAY, AU MYANMAR

Lorsqu'on m'a donné la chance de collaborer sur un site à Mandalay, au Myanmar, j'ai réalisé qu'une occasion spéciale se présentait à moi : concevoir un paysage imprégné de contemplation spirituelle. L'objectif était de créer un environnement qui provoque le calme en faisant référence à des espaces sacrés contextuellement significatifs.

1 KYAIKTIYO PAGODA **2** STEPPED FORM WATER FEATURE **3** SANDAMUNI PAGODA
PHOTOS 1–3 OKASHIMO

EN_**AS A LANDSCAPE** architect and an artist, this well-known parable from Buddha has long resonated with me in the search for contextual and meaningful design. My methodology starts by researching the spirit of a place, followed by a process of creation that requires one's full self being continually present, maintaining a mindfulness at each stage since "the way is in the heart." It is a developmental process that I have been practicing for over 20 years.

My mindfulness practice begins with meditation on the site; followed by continued meditation throughout the creative process. They occur typically 4-5 days a week and are incorporated together



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with scheduled periods of reflection on the design. I use mindfulness as a type of self-awareness that enables me to see things as they really are and not as what I hope or want them to be. This state of mind can be seen as a process of creating without self and without ego, thereby allowing the essence of the place to guide the site design.

The Process of Provoking Calm

When given the chance to collaborate on a site in Mandalay, Myanmar, I realized that a special opportunity lay before me: to design a landscape infused with spiritual contemplation. The goal was to curate an environment that provoked calm by referencing contextually significant sacred spaces. Lead consultant and architect Stephen O'Dell and his team (SODA) are based out of Bangkok, Thailand; a passionate group that our studio had worked with extensively in the past and one that appreciated our design philosophy.

National Geographic describes Myanmar as a "nation long shrouded in mystery" that "has recently emerged from decades of isolation." Stepped stupas and tiered temples are scattered throughout the land, products of a spiritual tradition that traces its roots back hundreds of years. Though Myanmar has no official state religion, roughly 90 per cent of its population is Therevada Buddhists.

Mandalay is considered the cultural and spiritual heart of Myanmar. Although the city was only established in 1857 by King Mindon, historically it was the last royal capital of Myanmar. Today, Mandalay is visited by foreign tourists who marvel at the many diverse places of worship that display the craftsmanship of the Burmese people.

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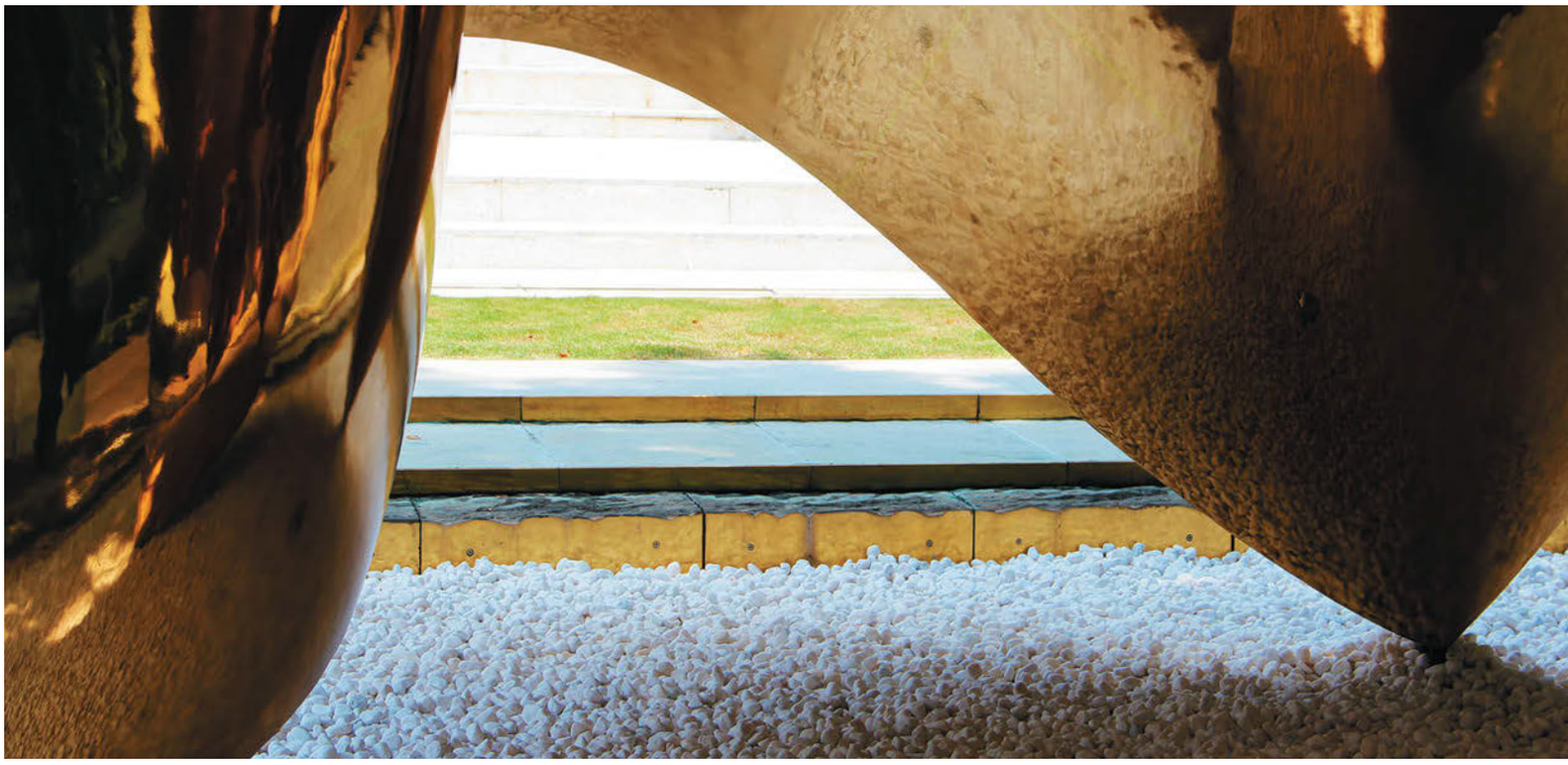
It is a culture that is rich with meaning, providing a memorable experience to many that pass through its grounds.

The project is the Accor Pullman Hotel in Mandalay, located on the fringe of the main city and is described as a "city resort" of 358 rooms. Our team was provided with generous landscape opportunities, specifically, a main courtyard and an extensive rooftop terrace, both of which provided the potential to create a place with a strong indoor/outdoor spatial relationship. Good design and sculpture is layered in its connection with the user, regardless of the site's location or scope. Different levels of engagement depend on various factors, from the amount of time one has to experience the work, to the amount of awareness one has regarding the place. An initial level of appreciation is usually the aesthetic appeal of the design. However, my aim is to allow for deeper levels of disclosure. Ideally, the work and its contextual surroundings can lead the viewer to a revelatory moment of insight that has spiritual or phenomenological nuances.

When commissioned for this project we began with researching the culture, the history and the spirituality of the place. This investigative step provides the material for inspiration and with such a vast number of holy sites to visit; we had to narrow the focus of the research for this project. Our strategy was to strictly limit the study to those places which were not only experientially peaceful and spiritual, but were also creatively provoking in a sculptural sense. It was our intention to combine this research with the study of the landscape details and architectural forms of these places of worship to inform a memorable experience that amalgamated sculpture together with its landscape and architectural context.



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What followed the research was a process of creation and critiques interspersed with moments of calm. Periods of pause are good. They allow for meditation, reflection and contemplation. This distillation process, at each stage of creation, reveals the key essence within each research element. These are then used as inspirational ingredients for architecture, landscape and sculpture, thereby creating an integrated final design that also maintains cohesion with the surrounding cultural context.

For this project, the development process was a seven-year stretch of research, model making and maquette testing. In Asia, projects either progress very quickly or proceed at a snail's pace due to various requirements (such as approvals, financing and shareholder consent). This project had all of these problems, which caused a long delay. Most designers would consider this a source of frustration, but I saw it as an opportunity to perform additional research, study design alternatives and question my own work. Things take time and good things take an even longer time. The team stayed closely involved throughout the construction period to ensure that both the quality and the spirit of the site were established and maintained.

The Curation of Environments in Context

After experiencing the many temples, pagodas and stupas in Mandalay through our research, several recurring design features were observed as highlights specific to Burmese places of worship. Many of them, such as the pictured Sandamuni Pagoda, inspired the Pullman Hotel's landscape design.

The historic brick construction of the stupa requires a series of small setbacks in order to create its stepped form. By closely collaborating with the SODA architecture team, we used this repetitive line and form to be the design language for both the architecture and the landscape hardscape. Two strategically placed abstract stupas in the main courtyard anchor the composition and allude to the many stupas seen and experienced throughout Mandalay.

Similarly, the water feature pools, retaining walls and courtyard steps have all evolved from the same stepped form element to create a sense of consistency, repetition, and calm. At the pool terrace level, all water-features, swimming pools, shade terraces and walkways, as well as the pool bar, include stepped forms to reinforce the notion that one is at the heart of Myanmar's culture.

"Thousands of candles can be lit from a single candle, and the life of the candle will not be shortened. Happiness never decreases by being shared."

Gautama Buddha

Candle lanterns at the The Kaung Mu Taw Pagoda inspired a contemporary interpretation in our project, with a similarly strong repetitive aspect providing a sense of calm, yet simultaneously provoking the viewer with sheer quantity. With a mere pinhole on one side and a candle alcove on the other, different degrees of alignment are necessary to actually view the light directly. An experience of precision and focus is required by the observer passing through the Pagoda to appreciate this detail. For the light fixtures at the Pullman Hotel, the same luminescence principle was one aspect of the overall design composition. This similar phenomenology emulates an aspect of meditation that requires one to be focused on the repetition of breath, chants, and/or imagery.

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A Levitating Square Rising from the Steps

In keeping with the landscape and the architecture, the sculpture designed for the Pullman Hotel courtyard also correlates with sacred aspects of Burmese design. Titled "Levitating Square," the bronze sculpture in the Pullman hotel's central courtyard is 5 metres by 4 metres (16 by 13 feet) and stands 3.5 metres (11 feet) high. The texture of the square itself matches the material of the last step surrounding the sculpture, implying that the ethereal form was once part of a bigger square in the courtyard, but was "cut away" in order to allow it to "levitate." It is as if the work is frozen in the exact moment that it was leaving the ground, a 'moment-ness' emphasizing the transient nature of space and time. This emphasis on impermanence echoes Buddhist teachings on the transient nature of existence. Similar to sacred spaces in Mandalay, the sculpture concept was conceived in conjunction with the landscape concept to ensure that the entire experience aligns with the spirit of the place and continues the same narrative.

The inspiration for the sculpture is a combination of several sacred elements within the culture of Myanmar. The levitated square form is derived from a site within the Kyaiktiyo Pagoda in the Mon State region. It is a longstanding Buddhist belief that the sacred rock balancing precariously on a slope within the grounds of Kyaiktiyo is miraculously levitating to maintain its position.

As Myanmar is home to the world's largest population of domestically trained elephants, a creature which holds sacred significance when employed in the country's royal ceremonies, the exterior texture of "Levitated Square" was be designed to emulate the skin of an elephant as a way of honouring this important animal in the country's traditions.

The finish of the under portions of "Levitated Square" is polished bronze, directly inspired by the impressive amounts of gold in the Pagoda at Mahamuni. This temple is considered one of the most sacred sites in all of Myanmar and the Buddha statue located there is covered in gold leaf that has been measured to be over 150mm thick. The reflective, polished surface was used to enhance the experience ***within*** "Levitated Square," allowing the viewer to join in the dialogue between sculpture and place.

A void can be used to describe empty space in both a physical and a metaphysical context. In many Asian religions, when fully committed to the meditative experience, a practitioner experiences a trance-like state of deep concentration that is completely devoid of mental churning. This metaphysical void has been interpreted as a spatial void within the sculpture. When viewed from afar the sculpture can be appreciated on one level as a dynamic form within the space of the courtyard. The nature of the open form underneath the floating square encourages curious and adventurous viewers to physically enter what is really the key focus of the work – the void below defined by the polished interior bronze sides. It is here, in the space beneath that one can experience the more private and internally focused aspects of the sculpture. Standing within the work, one's own reflection is seen in the polished bronze, further enhancing a sense of wonderment and introspection whilst experiencing the physical and mental "void."

The history and mythology of Mandalay provide rich primordial elements to inspire the landscape design and the sculpture at the Accor Pullman Hotel. As designers and artists, our challenge is to shape and create through a methodology inspired by, as the Buddha stated, "the way in the heart." The best result one can hope for is that from the heart come the subtle nuances that speak about cultural, historical and spiritual identity of the place.

www.okashimo-art.com

4, 5 "LEVITATING SQUARE" **6** THE GREAT IMAGE OF MAHAMUNI, MANDALAY, BURMA
PHOTOS 4, 5 OKASHIMO **6** WAGUANG (CC BY -SA 3.0)

RYAN EPP

KAPABAMAYAK ACHAAK
WANDERING SPIRIT HEALING FOREST

>FR_LP+
KAPABAMAYAK ACHAAK I LA FORÊT CURATIVE DE L'ESPRIT ERRANT…
La forêt devait être un espace spirituel et sacré pour l'introspection, la reconnaissance et le renouvellement.

On a grey, humid, overcast day in the autumn of 1997, I found myself walking with friends along a beach on the western shore of Lake Winnipeg in search of Betsey Ramsay's grave. We all knew the Ramsay family story; John and Betsey were prominent members of their Saulteaux Band near Lake Winnipeg. They had felt compelled to help and teach the early Icelandic settlers how to survive their first harsh winter in Manitoba before a smallpox epidemic hit, which claimed the lives of many Icelandic and Indigenous people, including Betsey Ramsey and 4 of their 5 children. With a weighted heart, John then travelled 100 km to Lower Fort Garry to purchase a marble gravestone and carried the literal and figurative burden back to Betsey's burial site near the lake that she loved. We eventually spotted the small white picket fence that stood in stark contrast against a vast open field. Anticipation built with every step as we approached in silence. This space was special and to this day remains one of my first and strongest memories of a sacred space drawn from a deep spiritual experience. Prior to visiting the marker, none of us felt any real connection to their tragic story. The significance of this sacred place provided a glimpse into the loss incurred by the Ramsay family and we left with a new reverence for their personal sacrifice, their strength in the face of adversity and their resolve to persevere. I left that site looking at the world through a new lens.
– Ryan Epp


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EN_**ESTABLISHED IN 2008,** the National Truth and Reconciliation Commission (NTRC) serves an important role in guiding our country to recognize past injustices and their lasting effects. The NTRC "Calls to Action" provide Canadians with a framework to initiate positive change in an effort to repair the harm done by residential schools and to help forge a collective path forward. This includes opportunities for education, places and programs for healing and commemorative monuments, among many other important initiatives. It is in these "Calls to Action" that Winnipeg's Healing Forest project has its roots.

In 2017, Lee Anne Block, an education professor at the University of Winnipeg, responded to the NTRC's call and assembled a group of community members with diverse backgrounds and ethnicities to address these injustices in a practical way. The group included members of the Indigenous, Métis and settler nations with both religious and secular beliefs. Together, this group shared a common goal: to create a space for learning and healing, which could also serve as a living memorial to children lost to residential schools. The result of the initial group discussion was to create a healing forest in an urban setting that would provide a tangible place to

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remember, learn and heal. In keeping with the "Calls to Action," the Healing Forest was to be a spiritual and sacred space for introspection, recognition and renewal; a place that is inclusive to all, in a location accessible to those seeking to heal.

The shared sense of place was in Winnipeg's North End, a diverse community with a large Indigenous population and many social and economic challenges. It is a neighborhood that is in need of healing and has serendipitously received recent renewed attention from the City's Parks Planning Department. Over the past five years, the department committed resources to a robust community engagement program to redevelop the 125-year-old St. John's Park. Situated between Main Street and the Red River, just north of Redwood Avenue, the Planning Department was enthusiastic about the inclusion of a Healing Forest and agreed that St. John's Park would be an ideal location.

A small parcel of land from the forest was identified in the Park's Northeast corner, with high visibility from Fowler Street and across from St. John's Anglican Church, the oldest Canadian Anglican parish west of the Great Lakes. The presence of two early settler monuments within the chosen site for the Healing Forest provided a colonialists perspective of the area's history, which was understandably a complicated layer in the site narrative, but also a pointed opportunity. In this location, amongst diverse and intersecting historical narratives, the first seed of the Healing Forest was planted.

Shaun Finnigan, a Métis artist and designer who lives near the park, was invited to join the group to help conceptualize what a healing forest space might be. Consultations with Indigenous Elder Norman Meade provided the group with invaluable information on local Indigenous traditions, ceremonial practices and teachings that would inform the elements incorporated into Shaun's conceptual work. The concept plan provided a fundamental tool for fundraising and momentum began to build. It was at this point that ft3 was contacted by the planning group to help translate the conceptual vision into reality.

A Healing Forest Launch event took place in February 2018 to raise awareness about the project and included notable speakers including Senator Murray Sinclair, Elder Norman Meade, planning group member Kyle Mason and Kevin Lamoureux of the National Centre for Truth and Reconciliation. Incidentally, the event took place the day after the verdict was reached in the Colton Boushie case, with the controversial acquittal of Gerald Stanley on charges of second-degree murder and manslaughter of the Indigenous man during a confrontation and alleged trespassing. Though tragic, it was an appropriate moment to begin the creation of a Healing Forest; many felt profound grief and anger over a perceived social injustice, fueling tension and unease. Murray Sinclair took the podium and spoke with hope on the importance of moving forward in spite of the hardships endured. In his words, "...reconciliation will take a long time, but I do think that it will occur in the lifetime of my grandchildren or, within a short(er) time, if we all make the effort to change the way that we think and talk about each other."

This event highlighted the imperative urgency of the project and reinvigorated the design team with a sense of purpose. Our role as landscape architects was clear: we were there to listen and understand the group's vision of healing and translate that vision into built form. Through several community consultations involving

1 COMPLETED CONSTRUCTION OF THE HEALING FOREST **2** KNOWLEDGE SHARING
PHOTOS 1 RYAN EPP **2** KERRY SANER-HARVEY

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Indigenous Elders, we identified three important design mandates to help focus our efforts. The first was to respect the land and respond to the elements within. The second was to use natural materials wherever possible to show thanks to Mother Earth. The third was to ensure that each element within the design had meaning and connection to the concept.

We revisited the site with the planning group members and quickly identified opportunities in an existing bowl-shaped landform that would be conducive to a gathering and learning space. The natural state of the site informed the design, as if it was speaking to us. The existing trees appeared to closely align with, and frame views of, the four cardinal directions, a concept fundamental to Indigenous culture. A revised schematic of the space, drawn from the elements of Shaun's original concept and our site observations, was shared with the planning group, community members and Elders that encouraged more discussion.

Elder Norman Meade emphasized that the central design feature, a space for ceremonial fires, should be recognized as a "Sacred Fire," born of Mother Earth. Thelma Meade, a teacher and Norman's wife, expressed that the space seemed too urban or somehow too "clean." The planning group shared stories from their past to relay the different teaching methods of their parents or grandparents, which provided deeper insights into what the spirit of the place could, or should be. We returned to the design process with valuable knowledge and a deeper understanding of what was required.

The design was first brought to life with a green space revitalization grant from the Province of Manitoba. The grant had tight deadlines which didn't fully correspond to the full design timeline and we therefore planted the space's first trees in midst of design development. Three Paper Birch and five Snowbird Hawthorne trees were sourced from a local supplier, Jeffries Nursery, snow was removed from the frozen clay soil, holes were dug (using a stump grinder to break up the icy ground) and the dormant trees were planted. Despite these seasonal challenges, all of those trees have survived to date. Trees were chosen for their traditional significance as well as physical properties in order to comply with Crime Prevention Through Environmental Design (CPTED) principles.

The function of the Healing Forest spaces and elements of our design demanded a centrally ordered symmetry, but the spirit of the place called for something rawer and "rough around the edges," in keeping with Thelma Meade's observations. In this way, we saw the space as a kind of metaphor for those on the path of healing; scattered and rough upon entering the space and gradually finding balance nearing the center. The circle is a symbol with sacred significance according to local Indigenous Elders and is one that is found often in nature, representing important cultural principles such as inclusiveness, continuity and equality.

The circular gathering space of the Healing Forest is punctuated by four large vertically aligned "Grandmother/Grandfather" stones around the perimeter with a granite medicine wheel at its center. When viewed from the center of the circle, each Grandmother/Grandfather stone becomes a marker for one of the four cardinal directions. Since each stone has been placed at a varied distance from the center, the directions are not obvious until the visitor is within the space and is looking outward. At the outset, the visitor encounters a meandering planting bed surrounding the gathering space. Populated by medium-sized trees and lower growing

3 SOUTH ROCK DETAIL **4** PLANNING GROUP MEMBERS AND DESIGNERS *(FROM L TO R) BACK*: JASON DYCK, RYAN EPP (FT3), SHAWN FINNIGAN, KERRY SANER-HARVEY *FRONT*: DEBRA RADI, LEE ANNE BLOCK, JUDY WASYLYCIA-LEIS, CHANTAL ALARY (FT3), NATALIE ROSTADDESJARLAIS, AND VAL VINT. MISSING FROM THE PHOTO IS KYLE MASON, THE VERY REV. PAUL N. JOHNSON AND NORMAN MEADE. **5** COUNCILOR ROSS EADIE SHARES HIS CONNECTION TO THE SITE **6** NORTH BOULDER MARKER
PHOTOS 3 RYAN WAKSHINSKI **4–6** KERRY SANER-HARVEY

The Healing Forest is a spiritual landscape, built to remind us all that Mother Earth and her inhabitants are sacred.

shrubs and perennials, this planting bed acts as a buffer and soft barrier to encourage visitors to enter from the east, which is the traditional direction of ceremonial entrance, honours the direction of the rising sun and is symbolic of new beginnings and creation. Following this path, the visitor enters the circular space by passing a threshold of rough-cut limestone blocks arranged along the outermost arc of the circle. From here the visitor can choose to continue down three steps that pass through a second arc of limestone blocks. The inner arc of blocks is set into the natural slope of the land and together with outer blocks form an amphitheater-style seating arrangement. A secondary path from the south was included to provide a more direct path for those with mobility challenges. Wheelchair access to the inner circle is provided by a gently sloped, compacted crushed granite path between the inner and outer limestone block arcs.

Moving toward the center, one begins to see patterns of texture and colour through the different surface materials – dark crushed granite, reddish-brown clay pavers, smooth-cut limestone pavers and rough limestone flagstone. These materials have been arranged into four quadrants aligned with the cardinal points. Each of these quadrants offer a place of rest on one of eight, partially sawn, oak-wood logs (cants). The cants were made from locally salvaged oak and furnished by Wood Anchor, a local fine woodworking company that specializes in using reclaimed wood. The cut ends of each cant openly reveal the history of years past and symbolically reflect one of the intentions of this place, which is to invite and encourage guests to contemplate and share their own story. At the center of the circle is a refined and precisely fabricated medicine wheel rising up from the ground, made up of four different coloured granite pieces. Functioning as a teaching tool, the granite medicine wheel also acts as the base on which sacred fires can be held.

This procession through the space is intended to shift the viewer's focus to the objects within, similar to a personal healing journey. Take pause, look closer and you will begin to see the embedded meanings. This sentiment is reflected in the artwork on the four Grandmother/Grandfather stones at the cardinal directions. For these elements, the planning group reached out to local Indigenous artist, Natalie Rostad Desjarlais, whose passionate and skillful work inspired us. Having endured many injustices throughout her life, Natalie understands the importance of healing firsthand. Connecting with the land on a spiritual level, she credits the discovery of her Creator-given talents with saving her life. Upon her first visit to the site, she immediately understood the meaning of the project in ways that we never could. Her artistic process involved discovering and drawing out images which she discerned to already be embedded within the stones. This uncovering of new layers, both physically and personally, is at the heart of the concept for the Healing Forest.

On September 27, 2019, over 100 children, community members, City of Winnipeg council members and the planning group gathered for the unveiling of the Healing Forest. Planning group member and artist Val Vint invited her friend, Elder Peetanacoot, to offer a traditional name for the Healing Forest. At the end of the opening ceremony, Val shared the spirit name given to this place for the first time, "Wandering Spirit." The ceremony acknowledged our collective past, honouring children lost to residential schools and their families.

The Healing Forest is a spiritual landscape, built to remind us all that Mother Earth and her inhabitants are sacred. It is a place for introspection, recognition and recovery. By bringing people together to remember, reflect, share and learn, the opportunity for greater understanding, closer connection and new perspectives becomes possible. The shared vision for the Healing Forest is now a reality; for many the journey to recovery has just begun, but hope for future reconciliation is shared by us all.

For more information about Wandering Spirit Healing Forest:
Email: healingforestwpg@gmail.com
Facebook: /healingforestproject/
National Healing Forest Initiative website: https://www.nationalhealingforests.com/

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JILL MOORE

BY INVITATION ONLY

INCLUSIVE PLAYGROUND DESIGN INVITES BELONGING

>FR_LP+
SUR INVITATION SEULEMENT
LE JEU EST LE TRAVAIL DE L'ENFANCE.
C'est là que nous relevons nos premiers défis. C'est essentiel dans le développement cognitif, émotionnel et social, et c'est là que les enfants vont devenir des enfants. C'est dans le jeu inclusif que *TOUS* les enfants ont cette chance. Il joue un rôle crucial dans la suppression de la stigmatisation entourant le handicap.

EN_**THERE IS SOMETHING** wonderful about being invited somewhere. Something inherently meaningful. Something concerted and welcoming. Even when we're entirely content staying in to watch TV on the sofa and couldn't be paid to leave the house and see the light of day, it still feels good to open a text from a friend inviting us out. It feels good to be included and to know our presence holds value in someone else's eyes, because on the opposite side of that coin, there is nothing quite like being told we can't come.

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The playground was one of the first places in my life that told me, "you can't come."

JILL MOORE

Personally, it has been a very long time since someone outright told me I was not welcome somewhere. The "you can't come" line sounds like something uninspired out of a middle school spat. In fact, the most prolific rejections in my life have not come from other people; they've come from the environment around me. Which sounds a bit extreme, to think that the world around us is actually telling us if we are welcome or not – but living with a disability, I have found that to be quite true.

I was born with a birth defect known as Spina Bifida. In a nutshell, it is a birth defect in which my spinal column didn't close properly. Growing up, this meant my body was not developing like so many of my peers. My little legs were forming a lot slower than the rest of me and I had to work hard to maintain muscle tone. I had to use pink crutches or matching pink walker. Eventually, because it was so challenging to keep up with my friends, I made the switch to a wheelchair at the age of seven.

I have led no less than a fulfilled life; in fact, I really think I got the better end of the deal than most people. I have participated in adaptive athletics since I was nine years old. I was traveling the world by age fourteen to compete in national and international events. I was aiding the state of North Carolina to write legislation allowing athletes with disabilities to compete on their high school teams and score points. I have friends in every corner of the world. I received a full-ride scholarship to the University of Illinois where I raced in 12 marathons and competed on two US national teams. After graduating with a degree in industrial design, I quickly (and very fortunately) fell into my first job and I moved up north to join Landscape Structures Inc., a Delano, MN-based commercial playground manufacturer.

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1 CLEMENT PARK **2** CLEMENT PARK'S WE-GO-ROUND®
PHOTOS LANDSCAPE STRUCTURES INC.

I was given a unique role where I work closely with the product development team, providing a voice for persons with disabilities to all the products LSI creates, as well as working in marketing to travel and teach communities what inclusive play really means through best practice principles.

I'm sure many people think back on playgrounds rather fondly, but in the early days this was probably one of the most challenging things I had ever really done. As I dug deeper and deeper into this world of play, I realized it was one that I really knew nothing about because the playground was one of the first places in my life that told me, "You can't come."

The playgrounds in my tiny world had never been designed to support someone like me. My elementary school playground sat at the bottom of a steep dirt hill. The space was covered in woodchips or gravel, with no easy way to push around the play space to keep up with my friends. Once I got to the playground – full of climbers and lots of stairs and challenging ladders – the only thing designed for me to do was the "meet-your-accessibility-quota" steering wheel on the pole of a deck. I "drove" so many playgrounds as a kid, I probably deserved my license by age 9. My go-to activities were to wait on the ground for a swing, sit under the deck and play house, or give up on playing all together and stay by the school making houses in planters for the resident bugs. If I was REALLY having a good day, I'd be allowed to stay inside to play and not bother with "lame old recess." At the time, I didn't realize what those lonely days with my bugs meant. I didn't realize that all my friends were on the playground doing exactly what they were supposed to be doing, on one of the most fundamental and formative landscapes of childhood: being kids.

Fortunately, when I rolled into the playground design scene, I got to join forces with an industry heavyweight committed to ensuring everyone is invited to play. Part of my training with Landscape Structures was simply going to visit play spaces of all shapes and sizes for a couple of weeks. Thinking back on those days, they were enlightening for a litany of reasons, but most importantly I got to see how much the conversation has changed since my playground days.

I was seeing places that had been intentionally designed for people like me. I was seeing truly inclusive spaces for people of all abilities for the first time in my life. Spaces that went beyond the typical ADA checklist and the tired steering wheel on a pole. Spaces that truly boasted activities for everyone. I was excitedly pushing across the playground in games of tag and reveling in the fact that I simply *could.*

My colleagues would walk across the park and it would boggle my mind that I could traverse the surface well enough to move alongside them and maintain conversation. These spaces are rich in sensory play with so many ways for all to engage in spinning, climbing and swinging. There are all sorts of activities to celebrate strength, what I am capable of and not to remind me what makes me different. Celebrating the challenges, risks and successes, not highlighting the struggles. Most importantly, this was a space telling me that I'm not an oddity, I'm not different just because of how I move and I am welcome here.

Play is the job of childhood. It's where we challenge ourselves. It is critical in cognitive, emotional and social development, and it is where kids go to be kids. Inclusive play is where *ALL* kids are given this chance. It has a crucial role in erasing stigma surrounding disability and not just those on the outside looking in. I remember growing up and there being times where I felt as different as I looked with my clunky purple wheelchair. I remember being unsure how to speak to my typically developing peers as I'd struggle to come up with common ground and experiences. I'd be worried that they were looking at me as my disability and not as Jill. Yet, when we'd play together in the classroom or at sleepovers, that uncomfortable feeling of being "other" would retreat because the environment was not prohibiting me from participating. We had common goals that didn't revolve around how I moved. We had the universal language of play. It taught everyone involved that I was just like everyone else and suddenly disability was a much smaller facet of who I was.

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Most importantly, this was a space telling me that I'm not an oddity, I'm not different just because of how I move, and I am welcome here. "

JILL MOORE

That sense of belonging is what the playground has been missing for so many years, but that is changing. It has the potential to be our great, level playing field and allow all people to connect with that fundamental inner, even spiritual need to connect with others and feel accepted as one of the group. I was fortunate enough to be invited to a recent photoshoot for our company's new inclusive spinner, the We-Go-Round®, and kids of all abilities were invited to the shoot that day. I couldn't help but smile, because at no point did anyone ask why we were using wheelchairs, or what was "wrong" with us, but simply if we could spin this thing any faster because we had to "get to Pluto on time to pick up a pizza."

I find myself continuously learning in those moments. I return to that core space within me that inherently knows play - and its importance - and letting that inner knowledge shine on the playground. Every time someone invites me to join them on the spinner, or to be a part of their game of tag, I can't help but smile, because I'm in a space where everything about it says I'm meant to be there.

When we as designers and communities create with inclusion at the forefront of our minds, we are making a concerted effort to say that everyone in our community matters. Everyone is welcome and what they have to contribute not only holds value, but they're ***expected*** to bring it to the table. The playground is becoming a place for all of us to celebrate exactly what we can do and to cherish our abilities; to find the joy in our victories and learn from each other. As designers, community members and really anyone working in this realm, we are the movers, the shakers and the play makers. And we are in charge of making sure everyone gets their invitation to play.

3 JILL MOORE
PHOTO 3 LANDSCAPE STRUCTURES INC.

1

IAN LEGGE

KAPYONG MEMORIAL PLAZA

>FR_LP+
COMMÉMORER DE LA BATAILLE DE KAPYONG
Lorsque les champs de bataille sont physiquement et spirituellement modifiés par les conflits, ces mêmes paysages sont souvent transformés en lieux sacrés où les sacrifices de tant de gens peuvent être rappelés de première main.

1 OVERLOOKED BY THE CANADIAN, SOUTH KOREAN AND CITY OF WINNIPEG FLAGS, THE 10 GRANITE BOULDERS REPRESENTING THE CANADIAN TROOPS FACE OFF AGAINST 70 CONCRETE BLOCKS REPRESENTING THE CHINESE TROOPS.
PHOTO IAN LEGGE

EN_**OF ALL THE** conflicts that shaped the 20th Century, World Wars I and II typically come clearest to most minds. Images of muddy, pock-marked, trench-scarred landscapes; bloody beaches and decimated cities filled with disheveled men, women and children are recognizable as a symbol of the vast devastation and reach of these wars. The names Vimy and Passchendaele arise and Canadians are reminded of the price of success at Juno Beach and the tragedy at Dieppe. This imagery is ingrained in our nation's conscience and is further enhanced through the preservation of battle remnants in these well-visited places.

But what of the Korean War? What images or names are invoked when thoughts of this conflict arise? The "Forgotten War," as it is often referred to, saw a force of sixteen United Nations countries band together for the first time since the formation of the UN, including a contingent of 26,791 Canadian military personnel. The common goal was to stabilize the Korean Peninsula from invading North Korean/Chinese Communist forces. According to Prime Minister Louis St. Laurent, the UN role was one of "...police action intended to prevent War." With orders to "dig in and hold," UN front-line commanders were not allowed to mount any major offensives. This created a stalemate, which effectively took the war off the front pages of the newspapers back home in Canada; the war was essentially forgotten before it even ended. From 1950 to 1953, a total of 516 Canadians lost their lives in a conflict that would see almost five million civilian and military deaths. Despite many brutal ground battles, none of them have the name recognition or recognizable imagery of those from the two World Wars.

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Perhaps it is fitting that during a Forgotten War a relatively unknown battle would emerge as one of Canada's greatest, yet least known military achievements. The Battle of Kapyong saw 700 soldiers of the Second Battalion Princess Patricia's Canadian Light Infantry (2PPCLI) engage in what proved to be one of the pivotal moments of the Korean War. To aid the South Korean Army's southward retreat and prevent the City of Seoul from falling to the Chinese, 2PPCLI and an Australian Battalion took up separate positions in the mountains of the Kapyong River Valley on April 22, 1951. To the east, the Chinese inflicted heavy casualties on the Australians, eventually forcing their withdrawal on April 24. Situated only 40 kilometres north of Seoul, 700 Canadians dug in to their position on Hill 677 which was the only remaining obstacle to Seoul. The 700 found themselves defending Kapyong against an entire division of 5,000 Communist soldiers. During two nights filled with chaotic, heavy fighting, often at close quarters, the Canadians managed to repel wave after wave of Communist forces, whose continuous efforts to fan out and surround them failed. Ten men from the Canadian Battalion lost their lives with 23 wounded, compared to approximately 2,000 Chinese soldiers killed and wounded. The significance of this victory was such that for the first time in Canadian Military history, a Canadian Battalion would receive the United States Presidential Unit Citation from the American government.

2 FACING 70 CONCRETE BLOCKS, THE 10 GRANITE BOULDERS REPRESENTING THE CANADIAN TROOPS ILLUSTRATES THE SEEMINGLY INSURMOUNTABLE ODDS OF BEING OUTNUMBERED 7:1
3 DEDICATION CEREMONY FOR THE KAPYONG MEMORIAL PLAZA
4 AERIAL OF MEMORIAL SITE JUST PRIOR TO PROJECT COMPLETION.
PHOTOS 1-3 IAN LEGGE **4** PRAIRIE RUBBER PAVING

In 1973, to honor the gallantry of these men, the Canadian Military renamed the Winnipeg-based Barracks where 2PPCLI was stationed the Kapyong Barracks. To many, the Barracks are the only association with the Kapyong name. In 2004, 2PPCLI relocated to Shilo, MB and with the potential sale of the barracks land to Indigenous interests, the name Kapyong was about to disappear from the public sphere. However in 2016, to honor the 65th Anniversary of the battle and the remaining local veterans of that battle, Winnipeg City Councilor Scott Gillingham, in consultation with 2PPCLI, the Royal Military Institute of Manitoba and the Korean Society of Manitoba, introduced a motion in council to change the name of Amherst-Ness Park to Kapyong Park. With the military presence of the Canadian Forces Base 17 Wing less than two kilometres away, this park was deemed an ideal location for the renaming. The motion was passed unanimously on April 12, 2016.

Bordered on the east and west by residential streets, with a back-lane to the south and a regional street to the north, the park features mature trees, an open grass space, a playground, wading pool and a change building. In late 2016, Gillingham reached out to the City of Winnipeg's Urban Design Division to create a memorial area that would honour the fallen and tell the story of this unknown, yet momentous battle.

In what must have been a terribly harrowing experience of being outnumbered 5,000 to 700, or by a factor of 7 to 1, veteran Bill Chrysler recounted in 2011, "There were so many (enemy soldiers) you couldn't count them – wave after wave after wave."

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When battle sites are physically and spiritually altered by conflict, those very landscapes are often transformed into sacred places where the sacrifices of so many can be remembered first hand.

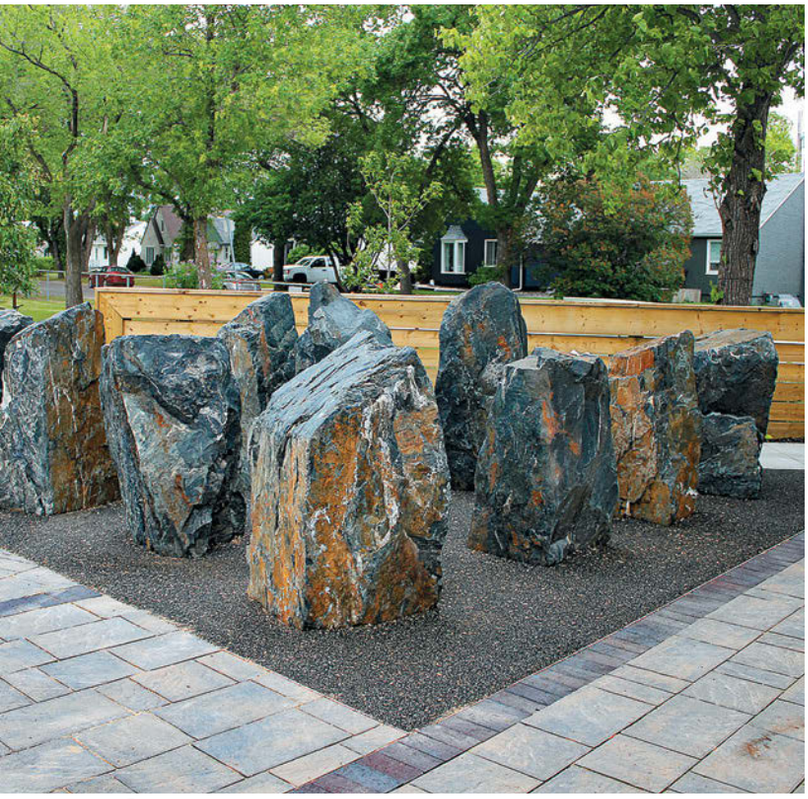
These seemingly insurmountable odds became the inspiration for a design that asked: what do these odds actually look like? The depiction of these odds in physical form would convey the narrative of the battle, while the memorial would also serve as an interactive space for ceremony and remembrance.

The memorial space was oriented 12 degrees south of west in the direction of Kapyong, some 9,300 kilometres away to the west, creating a large-scale connection between battle ground and memorial location. This design decision is accentuated with a screening fence that provides a much needed buffer from the constant hum of traffic along Ness Avenue to the north and allows for an appropriately scaled street-front presence and main entry point. From the street, a series of stepped fence sections direct the eyes up to the South Korean, Canadian and City of Winnipeg flags, which overlook the memorial on the other side.

Visitors are steered through the partitions to an interpretive panel that tells the story of the battle and sets the stage for the memorial space. Adjacent to the entry walkway, the sloping partition fence creates a sense of mystery and discovery. Upon passing the partition, the memorial is partially revealed as 10 black granite standing-stones greeting the visitor, honouring both the 10 fallen soldiers, as well as the 700 troops who fought in the battle. Backed by additional fence partitions that provide some privacy from adjacent housing, the boulders huddle close together, mimicking the cramped conditions of the battle and symbolically representing the hill upon which the soldiers fought.

Adjacent to the boulders, a ceremonial plaza space features paving stones laid in multiple orientations, referencing the chaotic nature of the battle. Across the plaza from the standing stones, 70 white concrete blocks are gathered, representing the 5,000 troops of the Communist armies. Proportionally, the 10 granite boulders opposing the 70 concrete blocks illustrate the 7:1 odds facing the Canadian troops during the battle. Doubling as ceremony seating for 100, the blocks fan out towards the 10 granite boulders in much the same way as the Communist forces surrounded the Canadians. Set out in strictly delineated rows, three different heights of concrete blocks are placed randomly creating the visual effect of movement, mimicking the waves of the advancing troops. The varying heights also serve to accommodate a range of physical abilities for the different user groups for seating, from the very young to the very old. The simplicity of the blocks helped blend the memorial into the immediate context of the post-war housing of the surrounding St. James neighborhood, where rows of modest mid-century modern houses line the residential streets running north-south to the Assiniboine River.

The partition fence along the north edge ensures one's attention is focused towards the ceremony space and granite boulders beyond. This partition rises from a low point in the northeast corner of the Park and as it moves west, there is a sudden change in alignment as it shifts to correspond with the direction of Kapyong. From this change in alignment, the fence ascends at a consistent angle to its full height of 1.8 metres (six feet), corresponding to the soldier's historic ascent up Hill 677 and terminating adjacent to the plaza.



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From the plaza looking back to the concrete blocks, an existing geometrically shaped change building for the adjacent wading pool complements the plaza geometry, as the pitched roof echoes the angular fence, as well as the varied angles of dark purple paving bands in the plaza. The building also provides a staging area for ceremony participants (flag bearers, colour party and officials) to muster and then enter the plaza space during memorial events. Benches along the southern edge of the walkway allow for ceremony participant seating or for quiet reflection for park users, including an open area for wheelchair visitors with four Tatarian Maples (*Acer tataricum*) along the south edge providing shade and definition to the completed memorial space.

With construction 95 per cent complete in December 2018, we were informed that the memorial would be gifted a large granite boulder and plinth from the very region where the Battle of Kapyong occurred. Although a most gracious gift from the South Korean Government, determining a meaningful location in an already built memorial required sensitive consideration for both the generosity of the gift without losing the original design intent. At over 1.8 metres (six feet) in diameter including the foundation, the boulder's placement within the memorial had the potential to appear as an afterthought. Instead, a prominent location where a mature oak tree had stood prior to construction, but had to be removed for public safety reasons due to rot, was selected at the Memorial entrance. In stark contrast to the black screen fencing, the white boulder serves as a focal point for passersby and is a direct remnant and reminder of the battle. In a show of further gratitude from the South Koreans, the Consulate General of the Republic of Korea travelled from Toronto and the Mayor of Gapyeong City (formerly Kapyong City) and three other civic officials made the trans-Pacific journey to participate and pay honor to this Battle for a June 22, 2019, Grand Opening Ceremony. Many other guests including members of the Korean Society of Manitoba, Legion members, local and federal officials, the 25 member 2PPCLI honor guard from Shilo, MB, Korean War vets and surviving Battle of Kapyong vets Doug Jones and Ron Shephard were also in attendance.

When battle sites are physically and spiritually altered by conflict, those very landscapes are often transformed into sacred places where the sacrifices of so many can be remembered firsthand. To all those involved in the design of Kapyong Park Memorial, it seemed most fitting in honouring this unknown battle in a forgotten war, that this boulder, an element not originally included in the original design, should help transform the memorial from a monument to a distant battle in a far-away place to a landscape physically and inextricably linked to the place where the fallen Canadian soldiers gave their lives.

5 10 UPRIGHT GRANITE BOULDERS COMMEMORATE THE 10 FALLEN SOLDIERS AND 700 TROOPS OF 2PPCLI. ACTING AS A METAPHOR FOR THE HILL UPON WHICH THEY BATTLED, THE BOULDERS ARE HUDDLED CLOSE TOGETHER IN THE SAME MANNER UPON WHICH THE MEN FOUND THEMSELVES FIGHTING. **6** IN STARK CONTRAST TO THE BLACK STAINED FENCING TO ITS REAR AND UNDER WATCH OF THE SOUTH KOREAN, CANADIAN AND CITY OF WINNIPEG FLAGS, THE WHITE GRANITE BOULDER FROM THE KAPYONG REGION GREETS VISITORS PRIOR TO ENTERING THE MEMORIAL SPACE.

1

JEAN-PHILIPPE GROU

L'ESSENTIEL EST INVISIBLE

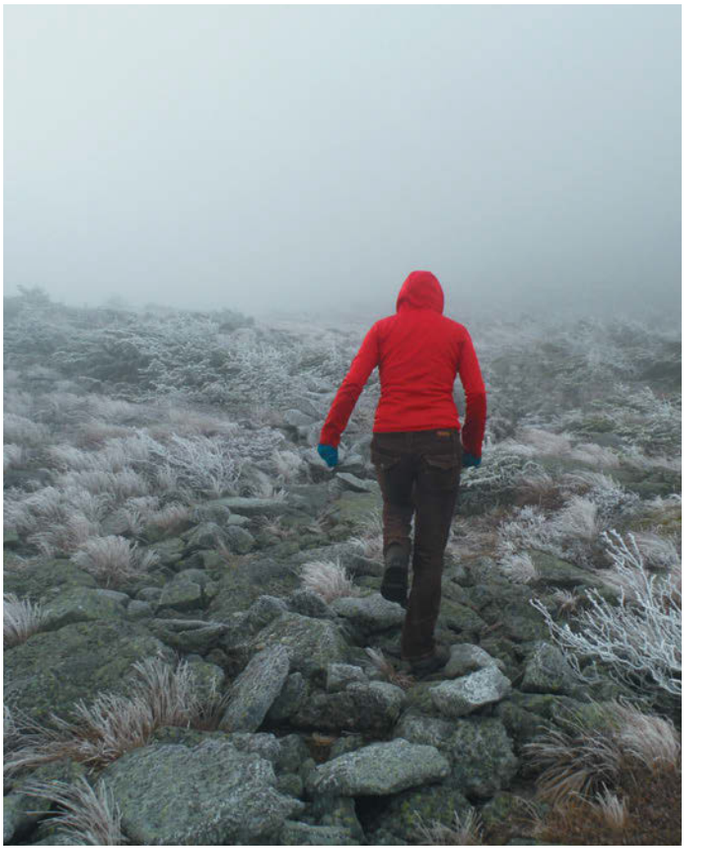
1 HUA SHAN
PHOTO CAROLINE CAGELAIS

>EN_LP+
THE ESSENCE IS INVISIBLE
Today, it's rare to find a sacred place that has not been set up to host visitors comfortably and safely, and also to protect the site itself from constant crowds. But what if these modifications undermine the spirit of the place? If we add elements to facilitate access, do we remove the sense of risk and discovery, and diminish the sense of reward?

FR_**IL Y A** environ 10 ans, je voyageais en Chine avec ma copine quand un dénommé Victor nous a recommandé de découvrir le Hua Shan, une des montagnes sacrées du Taoïsme. Reconnue pour son ascension très difficile, cette montagne s'est mérité le surnom de l'un des trekkings les plus dangereux du monde. Je me souviens m'être senti nerveux, mais le goût de l'aventure me chuchotait que lorsque j'atteindrais le temple situé au sommet, j'aurais un sentiment de profonde réussite et peut-être même un peu d'illumination céleste. Une fois sur place, j'ai remarqué que bon nombre des sections les plus difficiles avaient une voie facile aménagée sous forme d›escalier pour éviter l'escalade. De plus, à la base, un téléphérique permettait aux gens de monter (ou de descendre) rapidement sans avoir à subir le châtiment des marches sans fin. Même si atteindre le sommet était mémorable, une partie de moi-même avait l'impression que le risque, et de ce fait, un peu du caractère sacré, tel que je l'avais imaginé, avait disparu. Il me semble que quelque chose de sacré doit être mérité.

Des exemples comme ça il y en a plusieurs et je suis certain que vous en avez aussi : est-ce que la personne qui conduit une voiture munie d'un autocollant sur lequel est écrit que : « *This car climbed Mount Washington* » a ressenti la même énergie et le même sentiment que celui qui a enfin admiré la vue après avoir monté les quelques 1900 mètres de dénivelée à pied? Est-ce que ceux qui ont monté les marches de l'oratoire Saint-Joseph à genoux ont le même respect pour ce monument et ce qu'il représente que le touriste qui y accède dès la première fois par autobus?

2



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Dans tous les cas, est-il même possible de ressentir un esprit du lieu sacré dans des conditions remplies de monde? Qu'en est-il de l'esprit sacré quand le site comporte dorénavant des files d'attente, des flashs de caméras, des conversations bruyantes, des *selfies* etc.?

Je cite des exemples précis, mais la perte du spirituel ou du mythique peut-être ressenti partout. À titre d'exemple, imaginons que l'on se retrouve par hasard devant une chute d'eau impressionnante lors d'une randonnée en nature. Premièrement, avant même d'arriver à la chute, on remarquerait progressivement le bruit. Motivé par la curiosité, on s'y en approcherait tranquillement à la recherche d'un point de vue sécuritaire. Chacun de nos sens est en éveil, nous sommes aux aguets et emplis d'humilité face cette force de la nature. Cependant, dans le cadre d'un site public, on suivrait sûrement un sentier balisé menant à un belvédère où un garde-corps nous sépare du danger. Tout comme le gorille en cage, la chute demeure impressionnante, mais elle n'est plus perçue sous le filtre de la puissance et plus particulièrement de la peur et du respect qui en découle. Ce détachement émotionnel réduit la richesse de l'interaction entre l'homme et le paysage, l'esprit du lieu perd alors de sa force vitale et l'expérience devient bidimensionnelle. Mais alors que reste-t-il de l'esprit du lieu quand la force de la nature est domestiquée?

Effectivement, certains sites naturels à travers le monde ont été vénérés, car des conditions inhospitalières ou carrément dangereuses combinées à des rituels éprouvants ont protégé des endroits voués aux dieux. On s'y aventurait seulement par obligation ou à la recherche de quelque chose plus grands que soi et souvent à nos risques et périls. Dorénavant, rares sont les endroits sacrés qui ne sont pas aménagés pour accueillir des visiteurs dans le confort et la sécurité, mais aussi dans le but de préserver le site lui-même contre une constante affluence. Cependant, est-ce que ces aménagements se font aux dépens de l'esprit du lieu? Si on aménage pour faciliter l'accès, on enlève le risque, le sentiment de découverte et on diminue l'effet de récompense. Si on aménage pour augmenter la fréquentation, on risque de ruiner le décorum et même abîmer l'espace lui-même.

Ajoutons à ceci le fait que l'imaginaire collectif ne s'intéresse plus vraiment aux trolls, fées, esprits, monstres, énergies ou dieux et déesses qui pourraient nous entourer. Sachant tout ceci, est-ce possible que dans notre souci de mise en valeur du patrimoine, d'inclusivité ainsi que de normes et standard de confort et sécurité, nous avons faits de nos lieux mythiques de simples attraits touristiques? Pour citer un film de pirates assez célèbre où deux protagonistes discutaient de leur mode de vie d'aventuriers intrépides, qui s'apprêtait à disparaître : Le monde n'est pas devenu plus petit, il y a just moins dedans. (*Pirates of the Caribbean, At World's End*: Pirate 1: "The world used to be a bigger place." Pirate 2: "The world's still the same, there's just less in it.")

Face à tous ces défis, comment peut-on aménager pour mettre en valeur un esprit du lieu sacré, dans un monde de moins en moins sensible au spirituel? On dit que le sacré réside dans l'invisible et ne peut être ressenti qu'avec le cœur. On comprend donc que l'essentiel se trouve déjà sur place et que l'esprit du lieu nous est révélé grâce à une *connexion émotionnelle.*

Selon cette logique, la première étape serait donc de se questionner sur l'importance de chaque élément construit pour les réduire au strict minimum. Après tout, il est difficile d'être ému par une œuvre

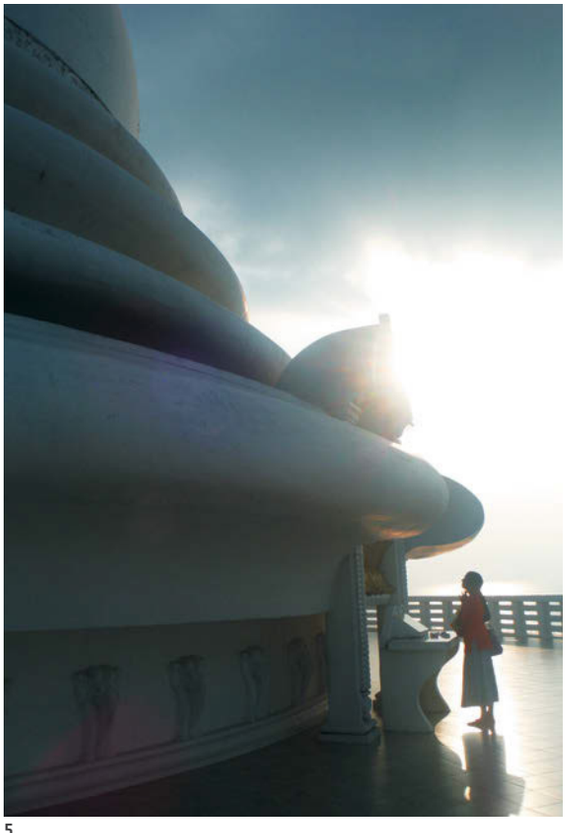
d'art quand tout ce que l'on remarque est son cadre. À titre d'exemple, est-ce qu'un garde-corps est vraiment nécessaire sur un sentier construit à 1 m de hauteur du sol ou est-ce qu'une signalisation claire peut-être suffisante pour prévenir les blessures? On peut penser aux pistes de ski débutantes et expertes, les gens qui s'y aventurent en sont informés et fixe eux-mêmes leurs limites. Marcher sur un tel sentier oblige de redoubler la vigilance, permet de ralentir les gens et de ce fait favorise de prendre le temps de l'expérience du lieu. La deuxième étape concerne tous les éléments qui doivent être construits. Tels les personnages secondaires d'une pièce de théâtre, ceux-ci doivent venir en support à l'élément vedette en stimulant nos sens. Il faut révéler ou amplifier les émotions véhiculées par le paysage avec nos aménagements afin qu'ils contribuent à l'expérience.

Plusieurs endroits ont bien été conçus dans cette optique, mais pour moi nul n'a été plus marquant qu'une découverte au Sri Lanka et ce, en toute sécurité. On revenait d'une excursion en moto quand on a aperçu un stupa au sommet d'une petite montagne. On s'est engagé dans sa direction et on l'a rapidement perdue de vue dans des chemins abrupt et sinueux. Arrivé au sommet, la seule affiche implorait de garder le silence et enlever nos chaussures par respect du lieu. Construite sur une falaise qui tombait à la mer, entourée de jungle et découpée dans le ciel, la vue de ce monument blanc était divine. Le site était aménagé de manière minimaliste, le seul matériel utilisé était la pierre lisse pour la surface entourant le monument et tout le reste (banc, balustrades, marches) était recouvert d'un plâtre blanc que je me plaisais à trainer les doigts dessus afin de découvrir une texture apaisante semblable à du papier sablé extrêmement fin. L'odeur des embruns salés de la mer, mélangés avec la poussière des chemins de terre battue et les offrandes d'encens me transportaient ailleurs. Grâce au silence, seul le bruit des vagues au loin, le vent dans les feuilles, ma respiration et les pas étaient perceptibles a mes oreilles, ces derniers parfois mêmes amplifiés par un léger écho qui invoquait l'infini. Tous les éléments sollicitaient mes sens, me centraient sur moi-même et me gardaient dans le moment présent. L'expérience qui en résultait invoquait le calme et la sérénité et ce n'est qu'en écrivant ce texte que j'ai fait des recherches pour m'apercevoir que ce stupa s'appelle en fait la pagode de la paix.

Faire ressentir l'esprit du lieu dans un endroit déjà sacré est une chose, mais reconnaître le côté spirituel d'un espace est une autre chose. Notre mode de vie moderne, avec sa surstimulation sensorielle et son penchant pour la rapidité, le développement effréné et le côté matériel de la vie à participé à créer un certain engourdissement face à l'expérience émotionnelle de nos paysages. Heureusement, il existe encore des humains qui voient toujours le monde avec les yeux du cœur. Dans leur monde, la science existe à peine, la magie règne et même si on peut dire qu'ils sont moins instruits, ils n'ont rien à nous envier. Ce sont les enfants et pour eux une simple colline peut devenir un pic montagneux à conquérir et dans un petit boisé se dissimulent des entités dignes des contes des frères Grimm. Si la façon de voir le monde de nos aînés ne résonne plus en nous, peut-être faut-il se tourner vers les plus jeunes afin d'apprendre à ressentir tout le monde fabuleux qui nous entoure encore avant qu'il n'en reste plus rien.

Notre mode de vie moderne, avec sa surstimulation sensorielle et son penchant pour la rapidité…a participé à créer un certain engourdissement face à l'expérience émotionnelle de nos paysages.

4



5

2 WATERFALL **3** WHITE MOUNTAINS **4** ACADIA **5** SRI LANKA
PHOTOS 2,3 JP GROU **4,5** CAROLINE CAGELAIS

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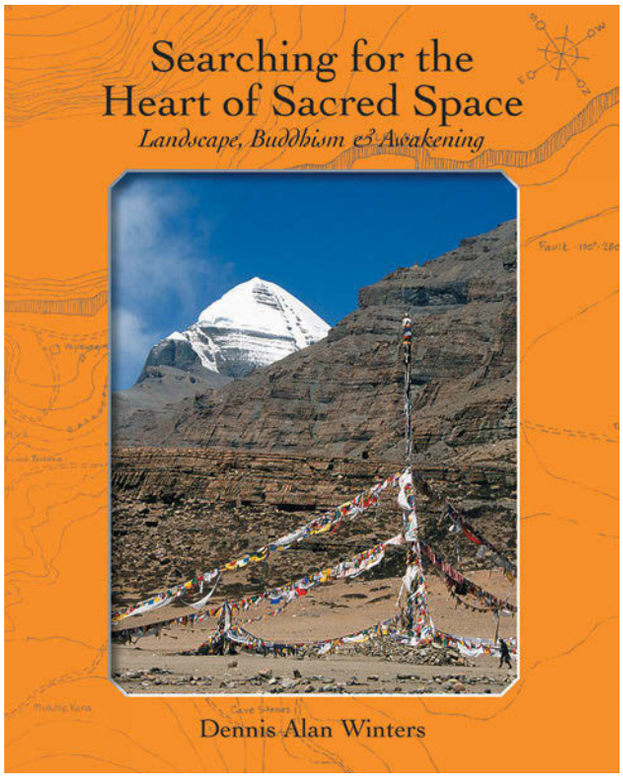

CRITIQUE

REVIEWED BY MARTIN HOLLAND

SEARCHING FOR THE HEART OF SACRED SPACE

Landscape, Buddhism & Awakening

Dennis Alan Winters
The Sumeru Press Inc., 2014
289 pages, paperback edition.
ISBN: 978-1-896559-16-1
(paperback edition)

EN_*SEARCHING FOR THE HEART OF SACRED SPACE: LANDSCAPE, BUDDHISM & AWAKENING* documents a deeply personal odyssey that Dennis Alan Winters undertook to discover how the unique ecosystems and the immense geomantic power of the Tibetan landscape influenced the development of Buddhism. Focusing on the area surrounding Mt. Kailas (the *axis mundi* of Buddhist cosmology), Winters concentrates on Pretapuri, a significant sacred site located approximately 48 kilometres (30 miles) west of the mountain and renowned as a site of pilgrimage since the eighth century C.E.

Winters highlights the formative experience of being a graduate student in landscape architecture designing a new meditation centre as an MLA thesis, which was then presented to the Dalai Lama. His Holiness asked him, "...what is the basis of this design? From where does it come; what is its source?" This series of questions had a profound effect on Winters, the direction of his life and his professional career in understanding the power behind designed sacred spaces.

Traversing through some of the most sacred landscapes known to Hindus and Buddhists, across numerous countries including Japan, India and China, Winters carefully documents his encounters through his writings and his sketchbook. The book provides numerous hand drawn illustrations of the places visited, allowing the reader a glimpse of the terrain that the author is navigating. The conscious decision to avoid photographic documentation is a wise one, as Winters' renderings capture the spiritual wonder and power of place. Photos would fail to capture the scale, immensity and power of the Tibetan landscape, but also the character, specificity and intimacy that some of the sketches illustrate. This is particularly apparent when Winters discusses the presence of *rang-jin,* or "self-appeared images of stone," which he richly describes as animals, teachers, *dakinis* (a sacred female spirit in Vajrayana Buddhism), celestial creatures, *Star War's* wookies and even Jabba the Hut. "Each had a face and body; each told a story" (Winters, 225). These *rang-jin,* products of wind erosion of the fragile sandstone, are considered the embodiments of the spirits that inhabit the sacred landscape by the religious pilgrims that circumambulate the area.

The text is not meant to be consumed in a single sitting; rather it is better experienced over numerous readings. Winters' writing is intentional in its pacing, progress and development. He asks the reader to appreciate the details presented within the particular moment, thus breaking assumptions of typical narrative development. As much as this is a personal quest for the author to synthesize his professional understanding of sacred space with his religious curiosity and beliefs, he weaves a narrative that encompasses the culturally specific spiritual foundations of Hinduism and Buddhism with references that would be more familiar to a westerner. Winters eschews typical literary genres; part travelogue, part religious pilgrimage, part personal development, part design critique and part cultural mystery, he draws from a vast vocabulary of Buddhist and Hindu terminologies and grounds his personal encounters of sacred landscape experiences within that language.

This is not an introductory text for either an acolyte Buddhist or novice landscape designer, although those groups will be able to appreciate the complexity of the subject matter. This is a work that is idiosyncratic in scope and subject, but is nonetheless impeccably researched and cited. The author operates with such familiarity and deft understanding of numerous Buddhist and Hindu sacred texts that, although outside the expertise of this reviewer, are compelling in their application, relevance and authority.

I find myself wondering, "who is the intended audience for *Searching for the Heart of Sacred Space; Landscape, Buddhism & Awakening*?" The book can be incorporated as a useful, albeit advanced, text for those who are interested in sacred landscapes of the east, or for landscape historians who are looking to expand their understanding of Buddhist traditions and spiritual practices beyond an introductory level. Perhaps Winters' work shines brightest for those who wish to undertake their own spiritual journeys and encounters with Tibetan Buddhism, acting as a beacon for other travelers searching for a deeper spiritual connection to this earth.

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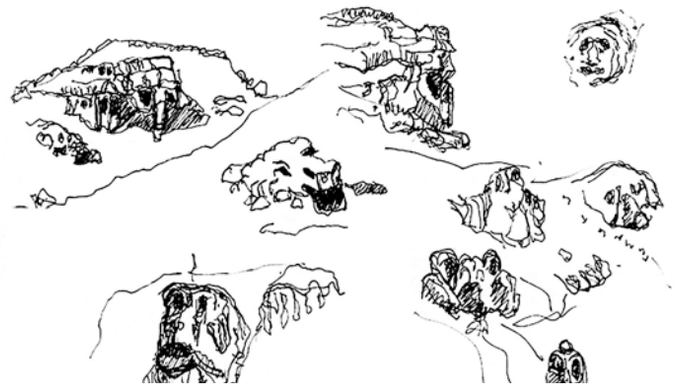

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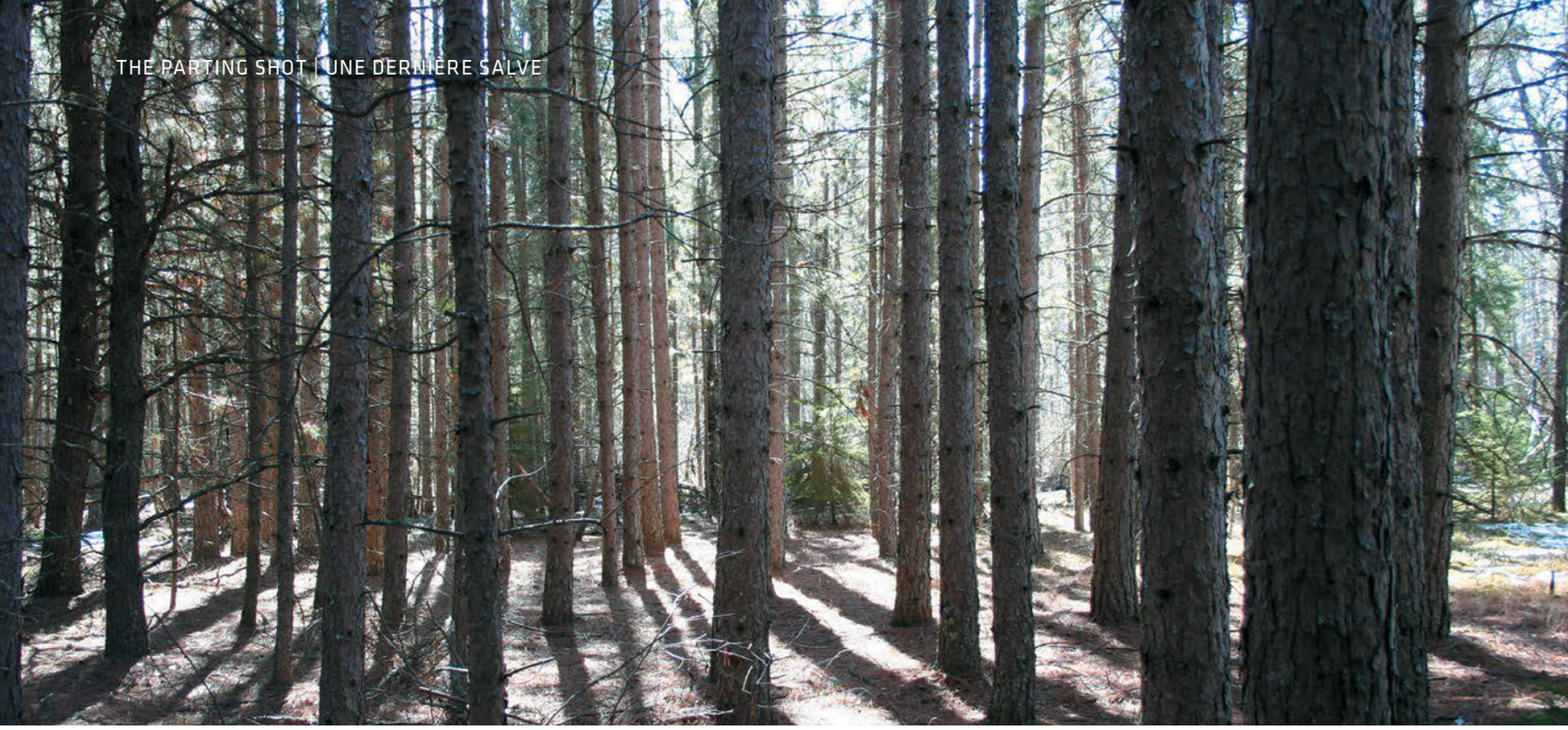
1 TIBET **2** IMAGES IN THE ROCK **3** DHARAMSALA
ALL IMAGES DENNIS WINTERS



MUSINGS ON FOREST BATHING

BRUCE SWEET

EN_**ON ONE OF** my recent walks as a Forest Therapy guide through Homer Watson park in Kitchener, I brought the group to an abrupt halt as a young deer wandered into our path. We froze in our steps, as did the deer. We stood for several seconds gazing at this most unexpected, but welcome, guest. During the sharing session shortly after the walk, no one failed to mention this wonderful yet unplanned encounter, which seemed to last many minutes. What struck me most, however, was that "Nature," in the form of the deer, was looking back at us. Was this an experience of *mutual* beholding? Did the deer consider itself fortunate, as we felt, to happen upon us? Did it share this encounter with friends?

Forest Therapy is based on the Japanese practice of *shinrin-yoku*, which translates to"Forest Bathing." The concept is to 'bathe' in the atmosphere of the forest during a slow and meditative walk (taking about two hours to cover two kilometres) through a natural setting to soak in the surroundings. There is no philosophy or belief system associated with the practice. It is truly just about communing with the environment.

I also wondered about the plants. In *The Hidden Life of Trees,* author Peter Wohlleben describes trees as social beings who communicate with each other. They even seem to care for one another by sharing nutrients and warning other trees of danger. Their relationships are both elaborate and cooperative. They are even aware when we are in their presence. Many more questions arise regarding the sentience of nature:

- What do plants and animals think of us?
- Are landscapes along our roads and highways more than scenery?
- If we see them as scenery, do they see us in the same way?
- Are they, in fact, integrated communities?
- Are trees more than lumber to be harvested?
- Were trees pining away for millennia waiting for humans to arrive?
- Do animals feel that we "complete" them?
- Do plants somehow know we need the oxygen they exhale?
- Do they know that we need each other?
- How well do they know us?
- Do they wonder what it is like to be indoors?
- Does Nature derive any benefit from us?
- As we walk on the forest carpet, are we welcome?
- Does Nature see us in all of our variety and appreciate us in all our shapes, sizes, origins, customs, preferences and textures?
- Do plants wonder if we are algae or fungi?
- What do trees make of these short-limbed, leafless, rootless creatures?
- Do they wonder why we do not change colour in the fall? How unnatural!
- Do we know that if we destroy the natural community, that we destroy ourselves?
- Do we see that we are a family in balance?

I have read many articles declaring that it is absolutely wrong to attribute human characteristics to plants and animals, proclaiming that the differences between us are vast. But this only prompts the further question: do we not make a mistake by presuming that humans are completely unrelated and not actually a part of all life that inhabits earth?

While we cannot entirely define "soul," is it not still possible that all living beings are bound together in this beautiful landscape we shape and whose global breath we share?

Let's plan a family reunion!

Bruce Sweet *is a retired minister with The United Church of Canada living in Kitchener, ON. He received his training as a Forest Therapy Guide with the Association of Nature and Forest Therapy. He is also a Spiritual Director and involved with the Wild Church Network.*
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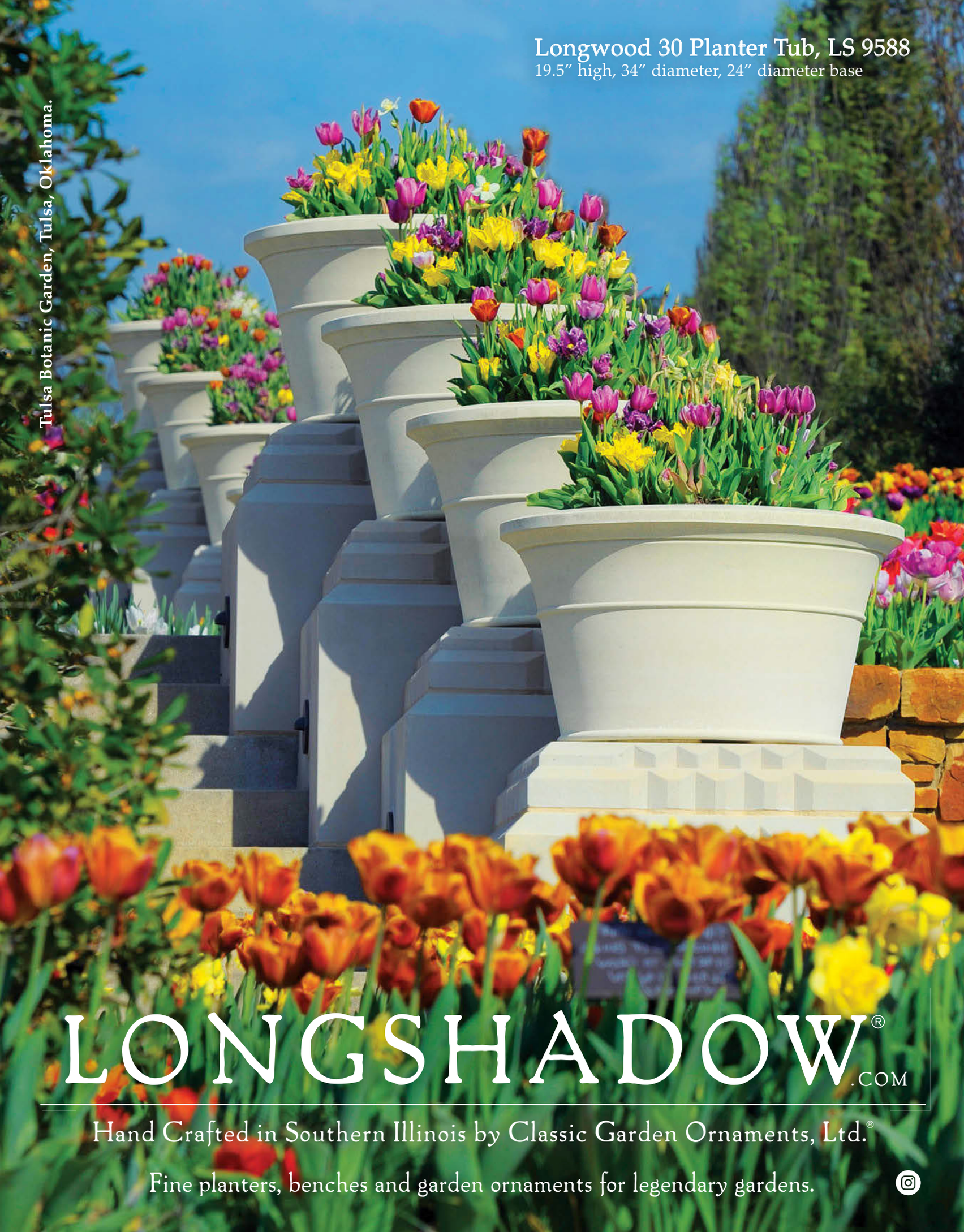
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