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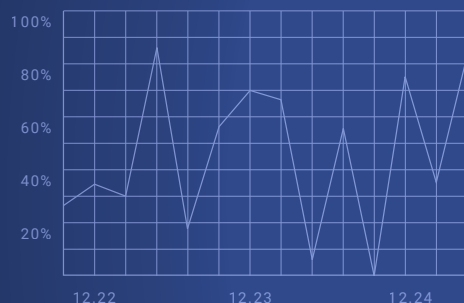


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CONTENTS | SOMMAIRE

PROLOGUE

8 | TO BEGIN WITH | POUR COMMENCER

Breaking Out of Silos | À propos des cloisons
Jean Landry + Pierre Bouchard,
Rédacteurs invités | Guest Editors

10 | OUR WRITERS | NOS RÉDACTEURS

14 | UPFRONT | PROLOGUE > FR_EN_LP+

IFLA à Montréal : La déclaration

IFLA Jellicoe Prize | Le prix Jellicoe

IFLA'S New Advisory Circle

Pulling Together for Sergeant Gander

American Architecture Win for PFS

Letter to LP

Vertical Line Garden, Métis

Cobble Hill Design Charetter

Sivuniksavut

Scent of Spring

LACF Scholarship

24 | ESSAY | ESSAI

Transcender les cloisons par la lumière

> EN_LP+ Lighting Designers and the City at Night

Sylvain Bertin + Gilles Arpin

1 LA PALAIS DES CONGRÈS, MONTREAL, IN SPRING.
CRABAPPLE TREES IN BLOOM. | POMMETIERS EN FLEURS
DEVANT LE PALAIS DES CONGRÈS DE MONTRÉAL

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COVER | COUVERTURE

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SILOS

FOCUS

29 | THE TRIAD OF LANDSCAPE ARCHITECTURE

> **FR_LP+** LA TRIADE DE L'ARCHITECTURE
DE PAYSAGE
Dirk Sijmons

34 | **CHANGZHI WETLAND PARK**
> **FR_LP+** LE PARC DE TERRES HUMIDES
DE CHANGZHI
Vincent Asselin + Ryan Brooker

38 | **AFTER THE DESIGNERS
LEAVE THE ROOM**
> **FR_LP+** UNE FOIS LES CONCEPTEURS SORTIS
Joe Fry

43 | **YOU CAN ONLY DESIGN A RIVER ONCE**
> **FR_LP+** ON NE DESSINE UNE RIVIÈRE
QU'UNE FOIS
Matt Williams

56 | **A "PUF" OF INSPIRATION:
TOWARD NET ZERO NEIGHBOURHOODS**
Kira Hunt

58 | **THE TOUGH GET GOING
ON THE WAY TO TRANSFORMATION**
Damian Tang

62 | **THE HALIFAX EXPLOSION:
A STORY ONLY THE LANDSCAPE CAN TELL**
John deWolf + Adam Fine

FORUM

48 | **CONVERSATION**
Doug Olson: A Life So Far
> **FR_LP+** Une vie déjà remplie
James Thomas + Ron Middleton

64 | **INTERVIEW**
Growing Landscape's Brand
> **FR_LP+** Développer l'image de marque du paysage
Beth Kapusta speaks with | parle avec Claude Cormier

70 | **CRITIQUE**
Glacier Skywalk, by Clea Sturgess, Trevor Boddy,
Jeremy Sturgess
Read by Ryan Wakshinski

Speakers Galore
Commentary by Daniel Roehr

86 | **PARTING SHOT | UNE DERNIÈRE SALVE**
Frontrunner? Or Afterthought?
> **FR_LP+** Signe avant-coureur? Ou arrière-pensée?
Luc Deniger

LP+ ONLINE | EN LIGNE

> IFLA: La Declaration | The Declaration
> Photos: HALIFAX - History in the Landscape |
Une histoire dans le paysage
> LP is covered | À la une!

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TO BEGIN WITH

upcoming issues

fall 18 | **democracy + the LA**
deadline april 15

winter 18 | **risk + reward**
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prochains numéros

automne 18 | **AP et démocratie**
date de tombée 1^{er} avril

hiver 18 | **risques et gratifications**
date de tombée 1^{er} juin

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Erratum

In the article “Romance of the Stone” (LP Winter 2017), Nadia Molinari should have been credited as the photographer for six images, as indicated in the clarifications which appear in LP+. LP regrets the error. >LP+ for details.

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

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



JEAN LANDRY + PIERRE BOUCHARD
RÉDACTEURS INVITÉS | GUEST EDITORS

BREAKING OUT OF SILOS À PROPOS DES CLOISONS...

On ne peut pas
démolir les silos
mais on peut
les connecter.

You can't
break down
silos but you
can connect
them.

—Christiann W. Lustwig,
Communications Architect,
Netherlands

FR_
C'EST AUX ABORDS du Vieux-Montréal, à quelques pas du majestueux fleuve Saint-Laurent, qu'à l'automne de 2017 plus de 1500 délégués se sont rencontrés dans le cadre du Sommet mondial du design de Montréal. Leur défi était d'explorer comment dix journées de congrès pouvaient amorcer des conversations interdisciplinaires aboutissant à un plan d'action à inclure dans une déclaration commune. Il s'agissait d'une mission difficile puisqu'elle s'attaquait aux cloisons qui compliquent le travail multidisciplinaire si nécessaire.

Pour ce numéro de LANDSCAPES | PAYSAGES, nous avons invité plus de 24 collaborateurs pratiquant au niveau national ou international à expliquer pourquoi le « design » est crucial pour l'amélioration de notre monde et comment l'architecture du paysage participe à l'élaboration de solutions pluridisciplinaires. Vous êtes donc invités à explorer les expériences et réflexions de nos collaborateurs. Ceux-ci ont certainement donné suffisamment d'exemples pour nous rappeler qu'après les dix journées que le sommet de 2017 s'était donné pour changer le monde, il y aura une onzième journée, puis une douzième, et qu'elles seront toutes aussi excitantes. Encore une fois, ce n'est pas la destination qui est la plus importante, mais l'apprentissage du périple qui nous y mène...

BONNE LECTURE...

EN_
ON THE EDGES of Old Montreal, a stone's throw from the mighty St. Lawrence River, more than 1500 delegates gathered last fall for the World Design Summit. Their challenge: use their ten days of meetings to have productive interdisciplinary discussions leading to an action plan and a joint declaration. It was no easy task, because it meant breaking down the silos that complicate our essential multidisciplinary work. For this issue of LANDSCAPES | PAYSAGES, we invited more than 24 contributors working in Canada and internationally to explain why "design" is crucial for improving our world and how landscape architecture contributes to the development of multidisciplinary solutions. We invite you to explore our writers' experiences and thoughts. They remind us that once the 2017 Summit had spent its allotted ten days for changing the world, there would be eleventh, twelfth, ...nth days, and they would all be just as exciting. Once again, the destination is not the most important thing, it's what we learn on the journey...

HAPPY READING!

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pierre.j.bouchard@videotron.ca

FARMER STANDING BETWEEN GRAIN SILOS LOOKING
OUT OVER BARLEY FIELD NEAR DUGALD, MANITOBA
PHOTO DESIGN PICS INC. / ALAMY STOCK PHOTO

OUR WRITERS



OUR GUEST EDITORS | NOS REDACTEURS INVITES

JEAN LANDRY

est architecte paysagiste depuis 1978. Qu'il s'agisse de l'identification de végétaux ligneux, de la conception d'un jardin empreint de richesse et d'originalité lors d'une Floralie Internationale, ou de la direction d'une division des espaces espaces verts de Montréal, l'architecture de paysage ne cessera jamais d'offrir des opportunités de décroisement stimulantes.
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PIERRE BOUCHARD

a retrouvé un texte qu'il avait rédigé 1976 pour résumer ses aspirations professionnelles. Quarante ans plus tard, il constate qu'il a réalisé son rêve. Même depuis sa retraite, en 2011, il oeuvre au sein d'un OBNL dont la mission est de verdir la ville... Architecte paysagiste un jour, architecte paysagiste toujours.
pierre.j.bouchard@videotron.ca

“In the words of Winston Churchill, ‘First we shape the world and then the world shapes us.’”

« Comme l'a dit Winston Churchill, “D'abord nous façonnons le monde, puis le monde nous façonne”. »

—Dirk Sijmons



DAMIAN TANG

is the Asia-Pacific President of IFLA International and past president of Singapore Institute of Landscape Architects (SILA). He is also the Senior Design Director of National Parks Board Singapore with more than 15 years' experience in landscape architecture and interdisciplinary design. His ambitious master plan for Kallang River challenged the status quo and he thereafter supported many engineers in waterways transformation.
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LINDSEY FRYETT JERKE

is a BCSLA Intern who has worked as an urban designer for nearly 20 city-building projects ranging from neighbourhood and land use master plans to public realm projects from conceptual through to detail design.
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GILLES ARPIN

est concepteur lumière, chargé de projet en aménagement lumière. Ses projets d'illumination urbaine se chiffrent par centaines. C'est lui qui a réalisé les plans lumière du Vieux-Montréal et du Quartier International de Montréal. Gilles fait partie de l'Illuminating Engineering Society (IESNA), de l'International Association of Lighting Design (IALD) et de l'International Dark Sky Association (IDA).
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SYLVAIN BERTIN, Ph.D.

est chercheur en aménagement spécialisé sur les questions d'illumination des villes et du paysage urbain nocturne. Il travaille comme directeur en recherche et développement pour la firme d'illumination architecturale et urbaine Ombrages à Montréal. Il fait aussi partie du Comité administratif section Montréal de l'Illuminating Engineering Society (IES).
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DIRK SIJMONS

is the 2017 winner of the IFLA's Jellicoe Award (see page 15). He first studied architecture at Delft University, and in 1986, was recognized as a landscape architect by the National Architects for his innovative environmental and spatial planning. Review the inventive work of Dirk and his firm, H+N+S Landscape Architects, by checking out the many intriguing projects: Stork Plan, Sand Engine, Istanbul Arnavötkoy, Ridge City, and the video 2015: An Energetic Odyssey. vimeo.com/199825983. dirksijmons@xs4all.nl



MATT WILLIAMS

is a Senior Landscape Architect at O2 Planning + Design in Calgary, where he manages large park and urban design projects. He commutes through West Eau Claire Park daily and runs through Bowmont Park frequently, tracking progress and changes over time. matt.williams@o2design.com



VINCENT ASSELIN

est un membre fondateur de WAA inc, sise à Montréal, Shanghai et Kuala Lumpur. Il est le récipiendaire du Magnolia d'argent de la ville de Shanghai. Toujours soucieux de la conception biophilique, Vincent s'intéresse aux terres humides reconstituées depuis 1990, date où son entreprise a créé à Montréal la plage Jean-Doré. vasselin@waa-ap.com



RYAN BROOKER

associé directeur de WAA Shanghai, a dirigé de nombreux projets en Chine, dont l'emblématique Raffles City Chongqing, avec Capitaland et Moshe Safdie. Depuis qu'il vit en Chine, Ryan a utilisé des projets tels que le parc de terres humides de Changzhi pour adapter les pratiques occidentales aux intérêts et à la culture de la Chine. rbrooker@waa-ap.com



COLLEEN MERCER CLARKE

like many of her high school classmates, has worked largely away from Home for most of her career. This Park, small in stature but big in heart, is her pride and joy. mercerclarke@bell.net



JOE FRY

established Hapa Collaborative in 2009, which has become a new voice for contemporary landscape design and an agile alternative to traditional practice. Joseph is the lead designer of HAPA's award-winning projects; he sits on the Vancouver Urban Design Panel; he is a sessional instructor at UBC, and a coach with Seafair Minor Hockey in Richmond. jfry@hapacobo.com



WENDY SIMONSON

MLarch 2000, centres her Winnipeg practice HORIZON LINE Landscape Planning & Design on school ground design, where she collaborates to create non-prescriptive landscapes that foster children's connections to nature. She is the Winnipeg senior designer for the NPO, Evergreen. wsimonson@shaw.ca



LUC DENIGER

is an Associate and Senior Landscape Architect with IBI Group in Edmonton. He sits on the LANDSCAPES | PAYSAGES editorial board. He is hopeful that the ongoing conversation on new urban design concepts can expand the possibilities for more interdisciplinary integration. luc.deniger@ibigroup.com



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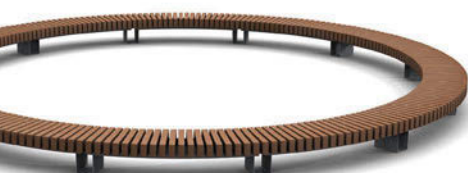
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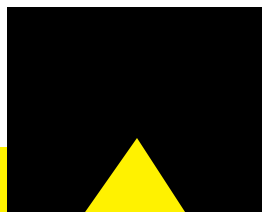
R&R 6 Bench



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PROLOGUE

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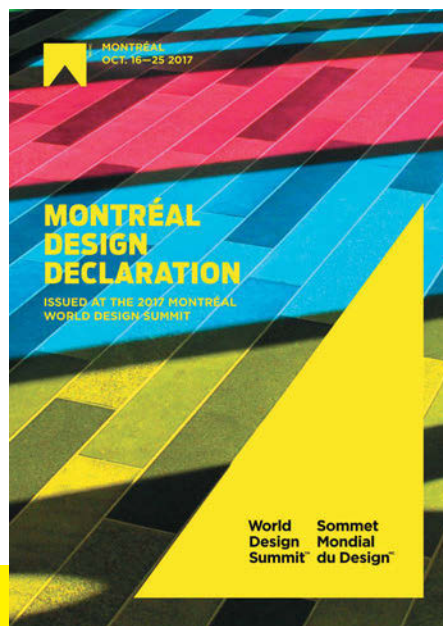


LA DÉCLARATION DU SOMMET MONDIAL DU DESIGN DE MONTRÉAL 2017

JEAN LANDRY

FR_

LES 23 ET 24 OCTOBRE derniers, Montréal a reçu le Sommet mondial du design 2017 regroupant plus de seize organisations, dont la Fédération internationale de l'architecture de paysage (IFLA), l'International Council of Design (ICO-D), ICOMOS, l'OECD, l'UNEP, l'UNESCO et UN-HABITAT. Ces organisations, plus un nombre important d'observateurs, ont participé à une série d'ateliers visant à produire et à promulguer une déclaration conjointe qui a pris la forme d'un plan d'action international supporté par une collaboration continue d'une durée de dix ans. Les modalités de mise en oeuvre restent encore à définir. Sous la présidence de trois représentants politiques, l'honorable Mélanie Jolie (ministre du Patrimoine canadien), Glenn Murray (ministre de l'Environnement et du Changement climatique de l'Ontario) et David Heurtel (ministre du Développement durable du Québec), le Sommet mondial de Montréal 2017 a été animé sous le thème de la convergence. Il s'est conclu par une déclaration définissant l'impact positif du design et, surtout, comment celui-ci peut mieux servir l'économie, la culture, l'environnement et la société dans son ensemble. Le Sommet faisait suite au Congrès mondial qui l'avait précédé d'une semaine et qui avait réuni des délégués issus des domaines de l'architecture, de l'architecture de paysage, du graphisme, de l'urbanisme, du design intérieur et du design industriel. L'AAPC ainsi que l'AAPQ ont été des partenaires importantes à toutes les étapes de réalisation de ce sommet, non seulement en tenant leur congrès annuel durant le Congrès international, mais également en supportant le travail de l'IFLA.



DECLARATION OF THE WORLD DESIGN SUMMIT, MONTREAL 2017

EN_

LAST OCTOBER 23 AND 24, Montreal hosted the 2017 World Design Summit, which brought together more than 16 organizations, including the International Federation of Landscape Architects (IFLA), the International Council of Design (ICO-D), ICOMOS, OECD, UNEP, UNESCO and UN-HABITAT. The organizations, along with numerous observers, participated in a series of workshops aimed at producing and adopting a joint declaration for an international action plan, which would be realized through a sustained ten-year collaborative effort. The declaration also outlined the positive impacts of design, particularly the ways in which it can better serve the environment, our economies, our cultures and society as a whole. Chaired by three political representatives – the Hon. Mélanie Jolie (Minister of Canadian Heritage), Glenn Murray (Ontario's Environment and Climate Change Minister) and David Heurtel (Quebec's Minister of Sustainable Development) – the Montreal Summit focused on the theme of convergence. In fact, in sync with the Summit, some 1500 people converged in the city for a joint congress. Attendees included delegates active in architecture, landscape architecture, graphic design, urban planning, interior design and industrial design. The CSLA and the AAPQ were key partners at every stage of the Summit's organization. Not only did they hold their own annual congress during the international Congress, they supported the work of the IFLA.

> **LP+ IFLA DECLARATION**



02/ DIRK SIJMONS WINS IFLA JELlicoe PRIZE DIRK SIJMONS DÉCROCHE LE PRIX JELlicoe

EN_

WHEN DIRK SIJMONS delivered his keynote address at the Montreal World Summit for Design in October 2017, it was clear to LP's Guest Editors Jean Landry and Pierre Bouchard that we needed to pay attention to the game-changing ideas of the Dutch landscape architect who had just been honoured with the IFLA's prestigious 2017 IFLA – Sir Geoffrey Jellicoe Award. Happily, Dirk Sijmons agreed to share his address with our readers. See our excerpt, page 29.

For its biennial prize, the IFLA honours those few who have “redefined the profession, its borders, its strategy and its position.” “Sijmons must be seen as a landscape urbanist *avant la lettre*,” wrote the IFLA jurists. In the work he has done over decades, together with his firm H+N+S, he “strongly contributed to an emancipation of landscape architecture in the Netherlands and abroad...His entire discourse speaks about processes, operation, engineering solutions.” These acts, he argues, are part of the design domain – a domain in which Landscape Architecture can proudly take the lead, “putting forward an understanding of the big scale, of processes over time and of the interdisciplinary nature of urban processes.”

> Read “The Triad of Landscape Architecture” on page 29

FR_

LORSQUE DIRK SIJMONS a prononcé son discours d'ouverture au Sommet mondial du design de Montréal en octobre 2017, il était clair pour les rédacteurs invités de LP, Jean Landry et Pierre Bouchard, que nous devions prêter attention aux idées novatrices de l'architecte paysagiste hollandais qui venait d'être honoré par le prestigieux prix Sir Geoffrey Jellicoe 2017 de l'IFLA. Heureusement, Dirk Sijmons a accepté de partager son allocution avec nos lecteurs. Voir notre extraite en LP+.

Pour son prix biennal, l'IFLA honore ceux qui ont « redéfini la profession, ses frontières, sa stratégie et sa position. Sijmons doit être considéré comme un urbaniste du paysage avant la lettre », écrivent les jurés de l'IFLA. Dans le travail qu'il a accompli au fil des décennies, en collaboration avec son cabinet H+N+S, il a « fortement contribué à l'émancipation de l'architecture paysagère aux Pays-Bas et à l'étranger...Tout son discours porte sur les processus, le fonctionnement, les solutions techniques ». Ces actes, affirme-t-il, font partie du domaine du design – domaine dans lequel l'architecture paysagère peut fièrement prendre les devants, » en proposant une compréhension de la grande échelle, des processus inscrits dans la durée et de l'interdisciplinarité des processus urbains ».

> LP+ Voir « La triade de l'architecture de paysage »

IFLA
INTERNATIONAL FEDERATION
OF LANDSCAPE ARCHITECTS

03/ 20 JOIN IFLA'S NEW ADVISORY CIRCLE

DIANE MENZIES

EN_

THE IFLA ADVISORY CIRCLE is the new landscape group on the block. The Circle, which was established in 2017, met for the first time at the IFLA World Council meeting in October, which was held in conjunction with the World Design Summit in Montreal. The Advisory Circle is composed of thought leaders with landscape expertise who will quickly respond to issues affecting landscapes as they arise, providing advice both for the media and for the IFLA policy makers. Dr. Diane Menzies, who chairs the group, says the Circle also has a monitoring role, and would welcome knowledgeable volunteers who are not LAs. Five of the Circle's members, which now number 20, conducted a panel discussion at the Summit, entitled *Resilient Territories and Societies*, in which panellists explored the global future from an optimistic perspective. “As designers of landscapes,” they explained, “we must turn our attention toward what is possible.”

The Panel, moderated by IFLA President Kathryn Moore, included presentations from Damian Holmes (Editor, World Landscape Architecture, Australia); Hall Moggridge (United Kingdom), Diane Menzies (New Zealand), Sandra Fischer (University of Washington) and Daniel Roeher (UBC).

DR. DIANE MENZIES is a Past President and Honorary Member of the IFLA, and a Life Member and Past President of the New Zealand Institute of Landscape Architects. Her ancestral links are to Ngāti Kahungunu.
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1

EN_
GANDER, A SMALL, mid-century modern town in the middle of the boreal forest of Newfoundland, is the place where I was born and raised. In the fifties and sixties as I was growing up, Gander International Airport was widely recognized as the first and last stop for most trans-Atlantic flights. Even then, when many Canadians knew little about Newfoundland, most people had at least heard of Gander. Fewer people knew that during World War II, Gander's newly constructed airfield played a pivotal role in trans-Atlantic aviation: it was a major flight base for the North Atlantic Ferry Command.

HIGH FLIGHT

Ferry Command was a bold and crazy idea. German attacks on shipping convoys had decimated the ability of factories in Canada and the United States to safely deliver newly constructed aircraft to the war theatres of Europe. Churchill and Beaverbrook decided to try flying the aircraft across the Atlantic, at a time when there had as yet been fewer than 100 successful crossings by air. On a high plateau, a safe distance from the coast and the threats posed by the German navy, Gander was tapped as a jump-off point for aircraft that had been flown in from Dorval Airport in Montréal.

1 SERGEANT GANDER WITH HIS ROYAL RIFLES HANDLER **2** THE PARK IS A TESTIMONY TO THE INGENUITY AND KNEE-ACHING WORK OF THE TOWN'S GREATEST SENIOR CITIZENS.
DRAWING 1 COURTESY ARTIST ANNE MAINMAN AND NEWFOUND FRIENDS **PHOTO 2** COLLEEN MERCER CLARKE

04/ HOME TOWN HEROES Pulling Together for Sergeant Gander

COLLEEN MERCER CLARKE

Over the course of the War, intrepid flight crews, backed by teams of radio operators, ground crews and weather forecasters, flew nearly 10,000 aircraft across the North Atlantic to the United Kingdom, often in the dark and cold, and always without navigation systems and radio contact. I grew up with the children of Ferry Command, and with other children whose parents came after the war to staff the international airport with its rapidly increasing roster of trans-Atlantic flights. Even during those relatively safe days of civilian flight, Gander experienced its share of air disasters, events so catastrophic everyone in town turned out, rallying around to support first responders, to feed people, to comfort children injured and newly orphaned. Whether you were a skilled pilot or a high school hospital volunteer, you stepped up and did whatever you could. That is the real legacy of my town.

SERGEANT GANDER

In 2010, the older alumni of my high school wanted a legacy project that celebrated Gander's history. Why not erect a statue to a wonderful Newfoundland dog, a hero of World War II? "Pal" was originally a family pet, but he was adopted as the mascot of a regiment of the Royal Rifles of Canada stationed in town early in the War, and rechristened "Gander." Gander rose quickly through the ranks to achieve his Sergeant's stripes, and accompanied the Regiment to Asia. Sgt. Gander served his regiment with loyalty, and died while protecting his men during the ferocious Battle of Hong Kong. The survivors never forgot Gander, and a half century later, in 2000, in recognition of his gallantry and selfless bravery under fire, Sgt. Gander, the Newfoundland dog, was awarded the Dickin Medal (which has been described as the Victoria Cross for animal service).



2

The park stands
as a beacon to the
extraordinary things
that ordinary people
can do.

RECOGNIZING A HERO

My job, as a former high school valedictorian and the only landscape architect my town has produced (so far), was to find a place in town to put the statue of the dog. Simple. Or perhaps not. Small towns should never be underestimated. They represent a microcosm of all the talent, knowledge and passion we expect from larger communities – and like them, can also be a morass of conflicting ideas and widely divergent goals and objectives. Individual convictions can become immovable barriers. But when people emerge from those silos, great things can and do happen.

Such was the situation with the alumni of the Gander high schools. To create and place a world-class statue was a massive undertaking by itself, but the task rapidly morphed to include the restoration of the town cenotaph and the creation of new memorials to those who lost their lives in tragedies associated with flight. After seven years of immense effort, and fundraising that netted more than \$500,000, the Alumni opened the most amazing little park in the very centre of our hometown.

The Gander Heritage Memorial Park (GHMP) is a testimony to small and large donors, to the folks who wrangled for government assistance, to supportive local businesses and professionals, and to the unwavering enthusiasm, ingenuity, professionalism and knee-aching work of a crew of the town's greatest senior citizens, the GHMP Committee. This team of enthusiastic, argumentative friends are living proof of the power of collaborative work and individual passion. Age was never a barrier to participation, nor was distance.

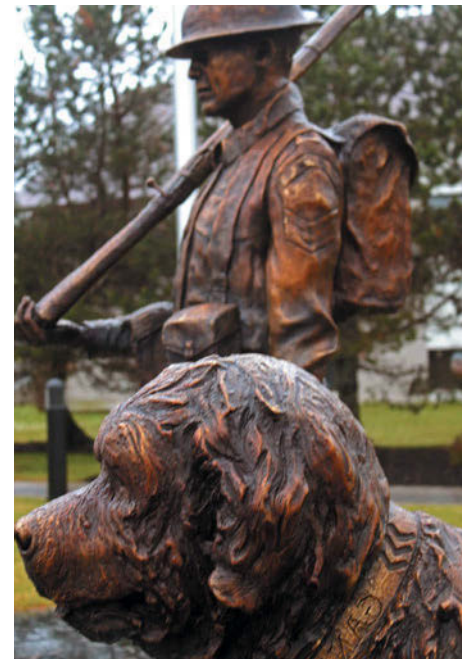
The park has been warmly welcomed and is widely used. It stands as a beacon, and a constant reminder of the extraordinary things that ordinary people can do. Today it is a quiet, contemplative space, whose peace is only usurped by the throngs of people who gather for memorial services. If you have not yet been lucky enough to experience “Come from Away,” the Broadway musical that celebrates Gander’s response to 9/11, I encourage you to do so. We live in a time when there aren’t enough opportunities to break down the perceived barriers that separate places and people. I was raised to be who I am by the people of the town where I was born. And each time I am asked the usual question, “Where are you from?” I am grateful that I can answer, “Gander.”

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> LP+ for a list of readings about Gander



3



4

3 THE CENOTAPH OF NEWFOUNDLAND BLACK GRANITE 4 EXPRESSIVE BRONZE IN GANDER HERITAGE MEMORIAL PARK BY NEWFOUNDLAND SCULPTOR MORGAN MACDONALD.

PHOTOS 3,4 COLLEEN MERCER CLARKE

05/ CONGRATULATIONS

PFS STUDIO
PLANNING • URBAN DESIGN • LANDSCAPE ARCHITECTURE

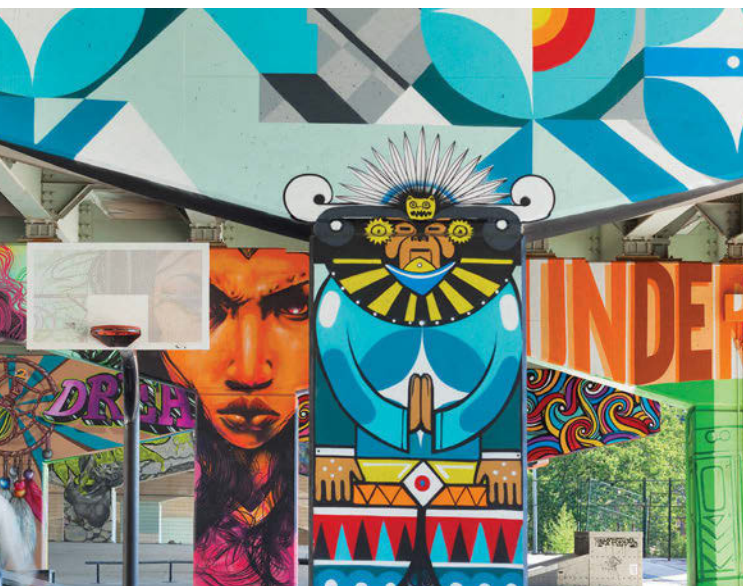
WINNER : 2017
THE AMERICAN ARCHITECTURE PRIZE
FIRM OF THE YEAR
LANDSCAPE AND URBAN DESIGN

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THE INAUGURAL "FIRM OF THE YEAR" AWARDS

from American Architecture sparked considerable global interest, attracting submissions from over 40 countries around the world. PFS Studio was honoured with one of three top prizes in recognition of the design excellence, innovation and expertise displayed in the firm's total body of work. You can check out the winners and shortlisted firms here:

<https://architectureprize.com/winners/foty.php>



UNDERPASS PARK
WEST DON LANDS PUBLIC REALM

06/

A LETTER TO THE EDITOR

REACHING WAY OUT?

KENNETH J. HOYLE

EN_ I READ WITH INTEREST Jean Trottier's *Limited Scope* piece in the Winter 2017 LP, and thought I would take up your challenge to write. As a member of the OALA since 1977 (now retired), I believe the profession is stronger today than 40 years ago. This is due in part to the introduction of the LARE examination process, the third component of professional accreditation after education and experience in Ontario.

Also helping has been the separation of those riding on the coattails of the achievements of landscape architects – in the case of Ontario, the 1984 passage of the *Landscape Architects Act* and the recent introduction of continuing education requirements of the OALA.

Although the OALA has taken steps that have also weakened or could have possibly weakened the profession such as the establishment of two tier membership and its recent attempts to achieve a practice act or monopoly, I believe the profession's "reach has always exceeded its grasp" as witnessed by the growing number of landscape architects who are moving from site-specific work to address regional planning issues and those leading projects not even imagined as landscape architecture 10 years ago. Who would have thought we would be designing healing gardens without plants and measuring terrestrial radiation to design more comfortable landscapes!

The fundamental question that remains is this: What are the minimum core competency requirements for entrance to the profession? The LARE examination questions are based upon the experience of those making a living as landscape architects thus demonstrating and confirming their value or relevancy as professionals to society.

Fredrick Law Omstead was the first to call himself a landscape architect. What attributes did he possess that prompted him to use the name? Was he limited in his scope? I don't think so.

Kenneth J. Hoyle
Hedley B.C.
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07/ VERTICAL LINE GARDEN, GRAND- MÉTIS

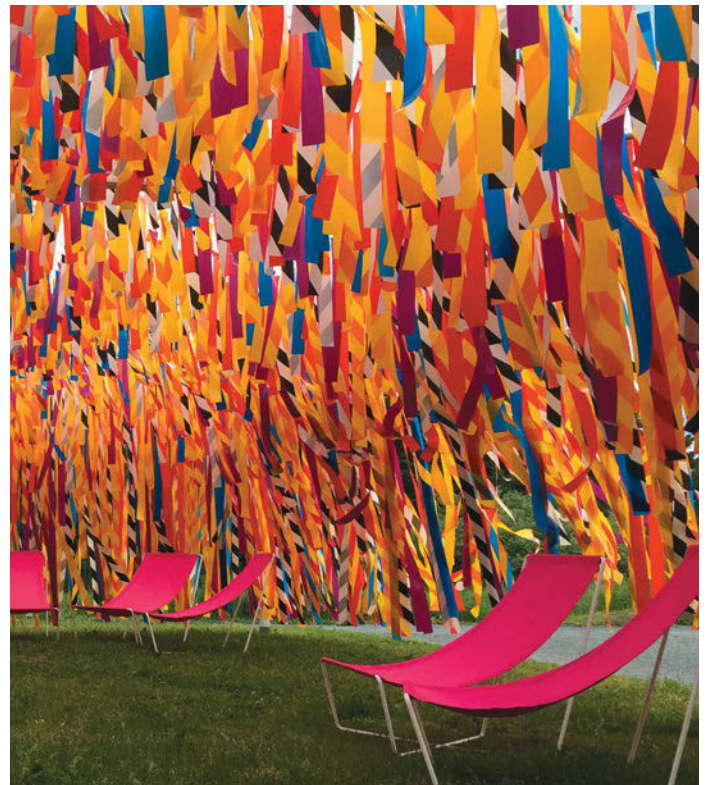
JULIA JAMROZIK +
CORYN KEMPSTER



EN_

BARRICADE TAPE IS a ubiquitous material, typically used to delineate a perimeter and keep people out. But at the International Garden Festival in Grand-Métis in the summer of 2017, barrier tape invited people in, enticing them to inhabit the Vertical Line Garden. Vertical Line Garden is an evolving experiment in using this off-the-shelf material in non-standard ways. Thousands of strands of tape are suspended from a simple wooden framework with a stretched net as armature, creating a canopy of colourful lines. The space encourages interaction without being prescriptive: adults enjoy a few moments of repose in the custom bent-steel-and-fabric lounge chairs, while youngsters run, using the tape as a maze – a place to frolic and explore.

Vertical Line Garden changes dramatically with the intensity of light and wind. It can be kinetic and open, or calm and closed – yet permeable. The transformation is visual but also auditory, as the tape's movement varies from a quiet stir to a vigorous rustle. Every year since 2014, when the design was one of the winners of the Festival's open competition, Métis has welcomed a version of the garden, offering us an opportunity to reimagine the installation: to treat it as a spatial laboratory, to test ideas, to take risks. We've experimented with colour, pattern, density and spatial parameters, transforming from horizontal lines to vertical, and from a field to an engulfing, fluid space. During the hands-on process of the physical installation, with the help of the crew and volunteers from the Reford Gardens/Jardins de Métis, we've found ways to adapt to the unforeseeable changes that arise. With the installation of each iteration, new ideas are generated and the urge to test them propels us forward. For us this is the joy of every colourful, changing garden.



PHOTOS KEMPSTER + JAMROZIK

JULIA JAMROZIK + CORYN KEMPSTER are Canadian designers and artists who teach at the University at Buffalo, SUNY. Collaborating since 2003, they endeavour to create spaces, objects and situations that interrupt the ordinary.

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08/ COBBLE HILL DESIGN CHARRETTE

A little Village with BIG PLANS

LINDSEY FRYETT JERKE

EN_

SOMETIMES THE MOST impactful designs are those that are the least authored. Like other unincorporated villages in BC, Cobble Hill faces urban design challenges that are difficult to overcome. For one, the streets are designed and managed at the provincial level by the Ministry of Transportation and Infrastructure (MOTI). Working at the provincial level leaves little room for tailoring design and the standard section is applied everywhere, no matter the context. Secondly, changes to the public realm directly impact the taxes paid by residents. In the spring of 2017, DIALOG facilitated a design charrette to develop a vision for the village. The process included an initial public open house, a three-day charrette and two additional public open houses.

FEAR FACTOR

Design charrettes are a wonderful and challenging experience for us as urban designers. However, for small communities they can seem foreign, imposed and frightening. At the initial open house, Cobble Hill residents confirmed that nearly every intersection in the community was unsafe for pedestrians and needed improvement. Perhaps more worrying, our design team noticed a sentiment of fear and skepticism. Who were these “urban architects” and what did they know about Cobble Hill? Was this process really about imposing someone else’s vision on the community? What would this cost?

On day one of the charrette, it was difficult to say whether the guarded attitude we perceived was real or imagined. However, it was clear that we needed to approach this process with humility and open ears. We gathered in the Farmer’s Institute with approximately thirty stakeholders (including MOTI).



Sometimes the most impactful designs are those that are the least authored.

2

LEARNING NUANCES OF PLACE

On the initial walking tour participants shared stories about memorable experiences and places in the village, and we came to understand the nuances of place that only a charrette process could offer. We learned that a small group of volunteer residents had refurbished the WWI memorial plaza and help maintain local parks; they are one of Cobble Hill's most valuable assets. And we learned about the importance of the pub. It is one of the only *third places* in Cobble Hill where residents can make informal connections with others. (Some former patrons have requested that their ashes be held there after their death.) This unusual detail pointed to the need to build social connections in the village. The residents expressed a desire to be more involved. Yet although we were working with leaders of community organizations and businesses, many of them had never met before.

Over the next three days we worked in small groups developing a vision for the village core. MOTI helped us to understand what would be possible within the constraints of their roadway requirements and assisted us in developing feasible concepts and sketches.

THE COMMUNITY FILTER

In the evenings we presented to the public at open houses and were reminded that this design needed to be affordable to implement. All of the designs were filtered through this lens and the working group sought flexible solutions to guide the community.

The process resulted in a Village Public Realm Toolkit designed to facilitate transformation of the public realm by the people to whom it matters: most local residents and volunteers. And arguably, one of the most successful outcomes of this project was what came afterwards – the establishment the Cobble Hill United Merchants Society (CHUMS), which now meets weekly at the pub. This opens the door to broader involvement and follow-through of the concept by residents.

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3



LEFT TO RIGHT | DE GAUCHE À DROITE : KATHERINE TAKPANNIE, CHRIS GROSSET, SANDRA THIBAUDEAU
PHOTO COURTESY KATHERINE TAKPANNIE

09/ SIVUNIKSAVUT

CHRIS GROSSET

EN_

I WAS RECENTLY asked a question that might intrigue many LAs with a decade or two of experience. “What is the most important project you’ve completed?” My response was immediate: *Nunavut Sivuniksavut*. It isn’t a design or a plan or even a landscape. It’s a unique school program based in Ottawa, specifically designed for Inuit youth who want to prepare for the opportunities that are being created by the Nunavut Land Claims Agreement and the new Government of Nunavut.

For the past five years my colleague Ron Ryan and I have been teaching Community Development, a second-year course of study for those students wanting to deepen their understanding of Inuit history and current issues in planning. The course melds Indigenous perspectives on community planning with non-Indigenous models and is based on the realities of Inuit communities. As student Katherine Takpannie says, “The Community Development course provides us with an overview of contemporary community development approaches...we become familiar with a comprehensive community plan.”

The course recognizes the unique challenges of Nunavut: the small and isolated communities with limited employment opportunities, the youthful demographic (half of the population is under the age of 25), and the serious infrastructure deficit. But there are also opportunities: the strong culture, the unique landscape and the wealth of resources. The course leads the students through five steps in planning: visioning, research, goal setting, implementation and monitoring. Group projects must address a real need in a Nunavut community, and the students are encouraged to incorporate the principle of Inuit Qaujimajatuqangit (Inuit traditional knowledge) into the final plans.

“The course is our opportunity to be agents for change,” says Katherine Takpannie. “It shows us the important link between community development and social well-being of Inuit.”

As a landscape architect, I cannot think of a more important project than to support and inspire the upcoming leaders of Nunavut. These students will create the strong, proud and resilient Inuit communities of the future.

CHRIS GROSSET is a partner with NVision InSight Group, an Indigenous consulting firm based in Iqaluit and Ottawa. Away from the office he supports his family’s gallery, General Fine Craft, and is an avid gardener.

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10/ SCENT OF SPRING

WENDY SIMONSON

EN_

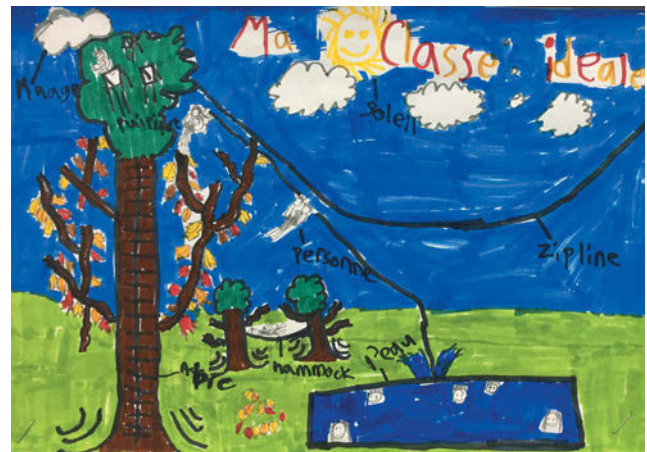
IF SPACE ALLOWED, I would plant a forest on every school ground! If not a forest, then at least a patch. A patch of native trees and tall shrubs, perhaps aspen or spruce, dogwood and nannyberry, a patch large enough to envelop a whole classroom, dense enough to snuff out winter winds and transport kids into their own world, with open spaces to spread-eagle under early summer shade.

In this nugget of nature for everyday play, children would know the scent of spring when it finally comes, and the pungent sweetness of autumn’s drifts of crisping leaves. They could experience the quiet stillness of winter, hear stems that bend to warmer winds, boughs that sigh, and leaves that whisper. They would taste, too, winter flavours and sounds that are bright on the tongue, and the warm soft tastes and sounds of summer.

It could easily be reasoned that the future of a world that is whole and strong is seeded in school ground design. Educating future generations on tending the planet begins here, on grounds where kids can run through a grove of trees, investigate rotting bark on a log, or just roll down a hill, again and again. Engagement such as this fosters a connection between children and the land, awakening the spirit within that tells them they are part of the earth, and it is part of them. This is followed by respect and caring for the natural world, which in turn has the power to influence the future.

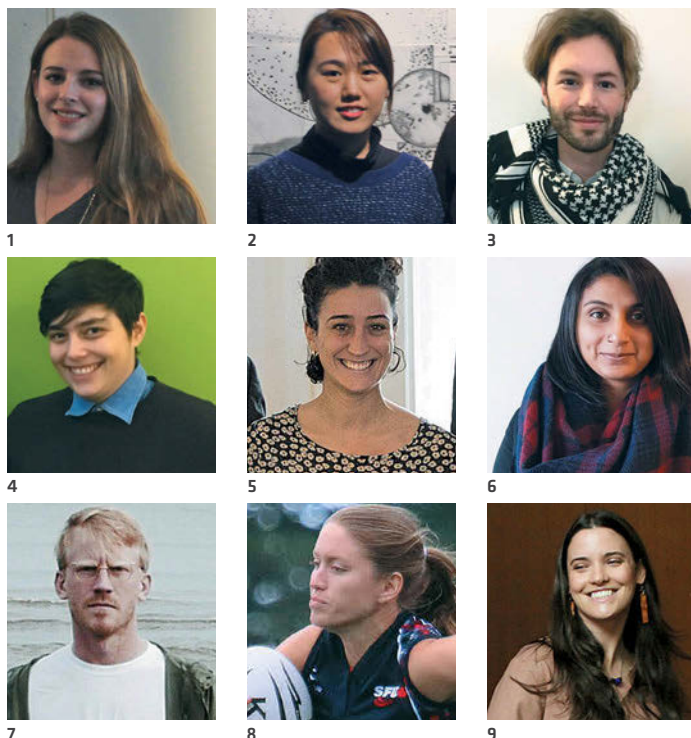
Landscape architecture has the power to help heal stressed souls, to teach, to bring joy and delight and to elevate the human spirit – the same things, as it turns out, that time spent with a child can do. Children and Nature. Perhaps if we design more learning grounds like this, we will be OK after all.

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“MA CLASSE IDEALE,” ÉCOLE CHARLESWOOD SCHOOL (DRAWING)

11/ LACF | FAPC _ SCHOLARSHIP | BOURSE D'ÉTUDES



LACF | FAPC ANDRE SCHWABENBAUER

1. Lindsey McCain, Guelph BLA
2. Ms. Luoizjie (Katherine) Xie, Guelph MLA
3. Vincent Javet, Toronto MLA
4. Nicole Alden, UBC MLA
5. Marianne Pascual, Montréal MAP
6. Dilaxshy Sivagurunathan, Manitoba, MLA

PETER KLYNSTRA MEMORIAL

7. Aiden Fudge, MLA candidate | Candidat à la M.A.P., Guelph

ATLANTIC LANDSCAPE LACF DALHOUSIE

8. Joan Cole, Dalhousie, BLA

LACF / UBC SCHOLARSHIP

9. Taylor Boisjoli, MLA candidate | Candidat à la M.A.P., UBC MLA

SALA ACADEMIC AWARD

To be announced soon

EN_ MEET OUR 2017 SCHOLARS

IN 2017, the LACF Schwabenbauer Scholarship Award, named in honour of former CSLA president Andre Schwabenbauer, recognized six students, one from each accredited LA program in Canada, for excellence in design. In the Atlantic Provinces, two awards went to deserving students who intend to practice in the region: the inaugural Atlantic Landscape LACF Dalhousie Scholarship, and the Peter Klynstra Memorial Scholarship. The LACF / UBC Scholarship was awarded to an outstanding student in the MLA program. The 2017-18 SALA Academic Award has yet to be announced.

THERE'S SO MUCH TO DO IN 2018!

In 2018, LACF will be celebrating its 30th birthday by building the Foundation's scholarship and bursary programs right across Canada. To create and the cross-country program, LACF is increasingly joining forces with regional LA components, schools and sponsors. Our goal: scholarships for every LA program in Canada.

Thanks to the generosity of LACF's donors in 2017, the AAPQ 50 fund became fully endowed at Congress. For Guelph, for Toronto, for Winnipeg, for Calgary...scholarship endowment funds have been created and fundraising efforts have begun. LACF is calling all donors and seeking creative partnerships to grow the legacy. With your contribution, the endowments grow.

FR_ RENCONTREZ NOS BOURSIERS DE 2017

EN 2017, la bourse d'études Schwabenbauer de la FAPC, nommée en l'honneur de l'ancien président de l'AAPC, Andre Schwabenbauer, a récompensé six étudiants, soit un de chaque programme d'AP agréé au Canada, pour leur excellence en design. Dans les provinces de l'Atlantique, deux prix ont été décernés à des étudiants méritants qui ont l'intention d'exercer dans la région : la première bourse d'études en paysage atlantique de la Fondation Dalhousie et la bourse commémorative Peter Klynstra. La bourse d'études FAPC/UBC a été décernée à un étudiant exceptionnel du programme MLA de l'UBC. Le prix académique SALA 2017-18 n'a pas encore été annoncé.

IL Y A TANT À FAIRE EN 2018!

En 2018, la FAPC célébrera son 30^e anniversaire en mettant sur pied les programmes de bourses d'études et de bourses partout au Canada. Pour créer et mettre en place le programme pancanadien, la FAPC s'associe de plus en plus avec les composantes régionales d'AP, les écoles et les commanditaires. Notre objectif : des bourses d'études pour tous les programmes d'AP au Canada. Grâce à la générosité des donateurs de la FAPC en 2017, le fonds AAPQ 50 est devenu entièrement doté au Congrès. Pour Guelph, Toronto, Winnipeg, Calgary...des fonds de dotation pour les bourses d'études ont été créés et les efforts de collecte de fonds ont commencé. La FAPC lance un appel à tous les donateurs et recherche des partenariats créatifs pour faire fructifier l'héritage. Avec votre contribution, les dotations augmentent.

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SYLVAIN BERTIN ET GILLES ARPIN

TRANSCENDER LES CLOISONS PAR LA LUMIÈRE

> EN_LP+ TRANSCENDING BARRIERS WITH LIGHT

FR_
DANS QUELLE MESURE l'émergence de nouvelles professions en design, comme celle de concepteur-lumière, permet-elle d'abattre les cloisons dans la fabrication de nos paysages nocturnes ? Si l'on regarde l'évolution des professions en aménagement, on constate que le design est rassembleur, engageant et qu'il invite au partage entre les disciplines. Toutefois dans la pratique, ce qui semble évident ne vient pas toujours naturellement. Les démarches transdisciplinaires sont plus pertinentes que jamais, mais comment les opérationnaliser ?

UNE TRANSDISCIPLINARITÉ À METTRE EN OEUVRE

Le métier de concepteur-lumière, né il y a une vingtaine d'années, a introduit une nouvelle compréhension du rôle de l'éclairage en milieu urbain. Il répond à la fois aux nouvelles préoccupations des villes et à une complexité croissante des enjeux liés à la lumière : dans quelle mesure l'émergence de cette profession participe-t-elle alors à abattre les cloisons dans la fabrication de nos paysages nocturnes ?

Alors que les approches en éclairage évoluent, il est important d'examiner la portée des multiples professions émergeant en design et la manière dont elles réorganisent le travail. Il est donc fondamental d'offrir une réflexion renouvelée sur les difficultés de mise en oeuvre de la transdisciplinarité en aménagement.

DES VILLES TOURNÉES VERS LA LUMIÈRE

La lumière transcende les disciplines, que l'on parle de design intérieur, d'architecture, d'urbanisme ou d'architecture de paysage. La plupart des projets réalisés en design-lumière, comme c'est le cas des projets de la firme canadienne Ombrages présentés dans ce papier, démontrent par la grande diversité de professionnels présents dans la composition des équipes, la pluralité des compétences nécessaires à la réalisation des projets. Que l'on pense aux ambiances des intérieurs, à la mise en valeur des façades architecturales, à l'éclairage et aux animations lumineuses en milieu urbain, ou aux panoramas des paysages des villes illuminées, la compréhension de la lumière est nécessaire pour toutes les interventions, et cela comprend une grande diversité d'échelles d'intervention.

Le passage d'une approche fonctionnaliste à une approche qualitative dans les années 1980 a amené à repenser la manière dont la lumière définit l'interaction entre les usagers et l'espace urbain. La montée des préoccupations liées au confort visuel des piétons a orienté les approches en éclairage vers « l'expérience des usagers ». L'apparition de l'urbanisme-lumière dans les années 1990 a permis une organisation de l'éclairage à l'échelle urbaine alors que les années 2000, avec l'implantation d'une variété de plans-lumière, mettent en évidence la multiplicité des enjeux de la lumière en milieu urbain.

Phénomène important, on distingue dorénavant « l'éclairage » de la « lumière », cette dernière désignant davantage les approches qualitatives. Les villes intègrent alors de plus en plus la lumière dans leur image de marque pour répondre à un marché souvent basé sur les activités récréo-touristiques. Dans un contexte où la compétition entre les villes se fait de plus en plus rude, le design de la lumière est devenu un outil important de stratégie d'aménagement urbain. Toutefois, l'aspect transversal de l'éclairage et la diversité des besoins

amènent parfois à des conflits d'usage de la lumière entre espaces intérieurs et extérieurs, une inadéquation de l'éclairage en fonction des usages ou encore un manque de coordination des actions et de prise en considération des impacts de la lumière à l'échelle du paysage.

UNE EXPERTISE VALORISÉE ?

Le « design-lumière » est au carrefour de l'art et de la technique. De par la diversité des domaines d'intervention en aménagement, la conception-lumière couvre un large champ d'activités. Si la complexité du « matériau lumineux » exige de plus en plus de spécialisation, en pratique, nombre d'acteurs – designers intérieurs, architectes, urbanistes, architectes paysagistes ou encore ingénieurs – réalisent souvent les projets sans nécessairement être des spécialistes de la lumière. Par ailleurs, les manufacturiers et fabricants offrent parfois des services de design sans être nécessairement des designers.

Éclairer nécessite des compétences techniques, mais aussi une connaissance du contexte d'implantation de plus en plus poussée. Nombre de professionnels se trouvent alors parfois démunis quand il s'agit de comprendre les contraintes techniques, créatives, d'intégration architecturale et urbaines, les dynamiques spatiales, les implications économiques, sociales et culturelles, entre autres.

De plus, la lumière est rarement priorisée dans les projets. Elle est souvent considérée à la fin des travaux, ce qui peut entraîner des problèmes d'installation et une diminution des potentiels d'ambiances lumineuses réalisables. Enfin, au niveau paysager, l'éclairage est très peu réglementé,

1-3 L'ILLUMINATION « CONNEXIONS VIVANTES » DU PONT JACQUES-CARTIER DANS LE CADRE DU 375^e ANNIVERSAIRE DE MONTRÉAL. MOMENT FACTORY, OMBRAGES-ÉCLAIRAGE PUBLIC, ATOMIC 3, AMBIANCE DESIGN, UDO DESIGN, RÉALISATIONS ET LUCION, POUR LA SOCIÉTÉ DES PONTS JACQUES-CARTIER ET CHAMPLAIN.



2

Du concepteur lumière au concepteur de la nuit...

les actions sont souvent disjointes et menées en parallèle, ce qui peut engendrer un manque de cohésion entre les diverses interventions.

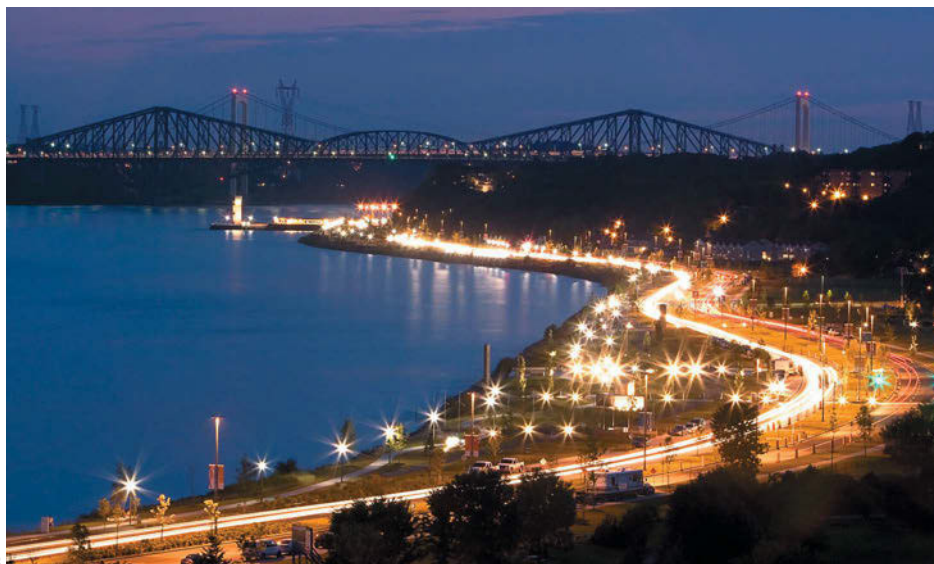
PARTAGE ENTRE SAVOIR ET SAVOIR-FAIRE

Si l'on observe un manque de prise en compte de l'expertise spécialisée en design-lumière, la multiplication des interventions qui emploient l'éclairage témoigne d'un appétit croissant du public pour des ambiances lumineuses de qualité. Les dernières décennies montrent un intérêt grandissant pour l'espace public, les nouvelles préoccupations liées à l'aménagement nocturne et au développement durable, et encourage le renouvellement de l'offre tant au niveau des services que de la

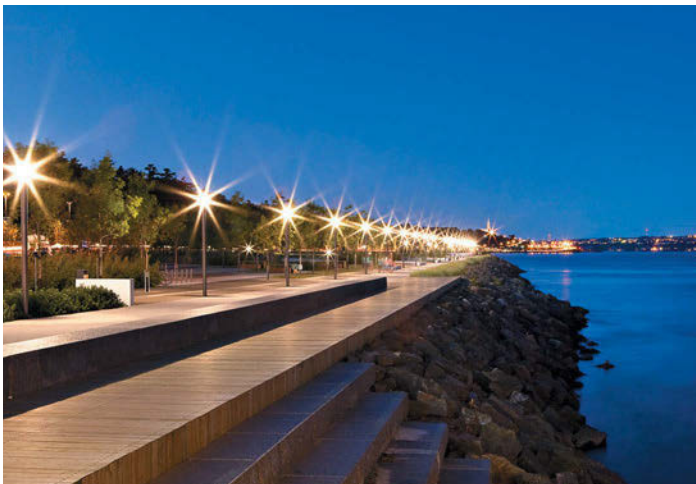
technique en éclairage. En 2015, l'année internationale de la lumière déclarée par l'unesco démontre de la transversalité de la lumière et l'impact majeur de l'éclairage sur notre société.

Devant la complexité du design-lumière et pour répondre à l'ensemble des compétences nécessaires, on assiste à une spécialisation des professionnels de l'éclairage : concepteurs, graphistes, programmeurs, techniciens et ingénieurs.

D'autre part, l'émergence de recherches scientifiques dans des domaines aussi divers que la chronobiologie, l'environnement, l'astronomie, l'histoire, la géographie, la sociologie, le design, l'architecture, l'urbanisme et



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4 + 5 PROMENADE SAMUEL DE CHAMPLAIN, RIVE DU SAINT-LAURENT À QUÉBEC. CLIENT : COMMISSION DE LA CAPITALE NATIONALE DU QUÉBEC (CCNQ). OMBRAGES – ÉCLAIRAGE PUBLIC, DAOUST LESTAGE, WILLIAMS ASSELIN ACKAOU (WAA) ET GENIVAR – SNC LAVALLIN
PHOTOS MARC CRAMER

l'architecture de paysage, amènent à repenser les impacts de l'éclairage sur notre mode de vie et le rôle de l'éclairage en aménagement. Toutefois, on remarque le besoin d'investir davantage la recherche dans la pratique.

Cette situation démontre le besoin d'intégrer ces nouveaux spécialistes de la lumière, non seulement au niveau des firmes spécialisées en éclairage, mais aussi au niveau de l'aménagement en général. L'illumination des villes et le développement de stratégies d'aménagement nocturne interrogent les usages de la lumière cependant les débats restent souvent tournés vers les aspects techniques de la lumière, les lumières festives et les centres-villes. La lumière reste trop souvent envisagée uniquement du point de vue esthétique sans considérer l'impact majeur de l'éclairage sur la vie urbaine nocturne. Le regard n'est que très peu tourné vers éléments socioculturels de la nuit, la diversité des enjeux nocturnes, les paysages quotidiens ou encore les paysages qui restent dans l'obscurité.

« Qu'en est-il de la qualité de la vie nocturne à l'échelle locale? »

Si les centres urbains ne représentent qu'une petite portion du territoire, qu'en est-il alors de la qualité des milieux de vie nocturnes dans les autres quartiers ? Ce sont alors les questions d'identité et d'appropriation des espaces urbains la nuit, de mobilité et d'accessibilité, d'inclusion sociale, de prise en compte des personnes à mobilité réduite et des populations vieillissantes, de durabilité des interventions, entre autres, que l'on doit prendre en compte. De nombreuses questions restent encore sans réponses et nécessitent une meilleure connexion entre la recherche et la pratique, mais aussi la mobilisation des politiciens, des acteurs de l'aménagement et des usagers.

Reconnaissance et recherche de renouvellement Au niveau académique, les recherches restent encore peu développées, et au niveau de la pratique, les professionnels de la conception-lumière sont encore peu reconnus. De par sa transversalité et la diversité des enjeux qu'il recoupe, le design-lumière montre son ouverture disciplinaire. La recherche sur la « lumière » et la « nuit » ouvre à une nouvelle compréhension de l'espace et de notre manière de l'habiter, mais aussi à l'intégration de nouvelles problématiques en santé, environnement ou encore sur le développement de la ville réseau. L'ampleur des enjeux économiques et politiques est considérable, ces-derniers jouent un rôle déterminant, et dans ce contexte, l'intégration des autres enjeux est un défi.

La lumière est indéniablement au coeur de notre manière de vivre. De par ses nombreux impacts, mais aussi par la diversité des disciplines impliquées ainsi que le nombre croissant de recherches, la lumière est un objet de recherche à part entière. De nouvelles réflexions sur notre manière d'habiter l'espace, d'en produire l'aménagement et le design-lumière doivent être menées non seulement entre les professionnels de la lumière mais aussi du design, de l'architecture, de l'urbanisme et de l'architecture de paysage.

Mais avant la lumière vient l'obscurité. C'est donc de la nuit dont il est question. Avant de penser « comment éclairer » il faut donc s'interroger sur notre manière de vivre et de se représenter la nuit, et la façon dont celle-ci influence nos pratiques. Réelle ou imaginaire, vécue à l'extérieur ou à l'intérieur, solitaire ou en réseau, la nuit révèle la manière dont nous pensons cet espace-temps souvent oublié par les aménagistes. Pour mieux prendre en compte la complexité des enjeux actuels il est donc important de redéfinir notre objet d'intervention. Entre lumière et obscurité, si notre objectif ultime est d'améliorer notre qualité de vie la nuit, ne faudrait-il pas intégrer à notre discipline : le design de la nuit ?

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DIRK SIJMONS

THE TRIAD OF LANDSCAPE ARCHITECTURE

Dirk Sijmons was presented with the IFLA's Sir Geoffrey Jellicoe Award for 2017. See our story, page 15. This story is excerpted from his Keynote Address at the World Design Summit in Montreal, in October, 2017.

> **FR_LP+** LA TRIADE DE L'ARCHITECTURE DE PAYSAGE

1 NOISE REDUCTION PARK NEAR SCHIPHOL AIRPORT: CLEVER LANDSCAPE BOUNCES PLANE NOISE BACK INTO THE SKY. H+N+S LANDSCAPE ARCHITECTURE, PAUL DE KORT, W+B CONSULTANTS
1 (PP13) H+N+S LANDSCAPE ARCHITECTURE, PAUL DE KORT, W+B CONSULTANTS

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A WORLD DESIGN SUMMIT focused singularly on the possible contribution of Design is a splendid idea. Here we are – designers all – looking at the dashboard of Planet Earth. We feel attached; we feel responsible. What we see around us is not what we expected. The period of Modernity promised us freedom and emancipation. Instead, we find ourselves in the confusing situation of being both Victim and Offender, accomplices to one or more of the many crises we are in.

Can we, today, be part of a counterforce? What agency can design or landscape architecture have?

What we see around us is not what we expected...Can we, today, be part of a counterforce?

We can't be too cocky about what design can do. We are still recovering from the hangover of the period of "Spatial Determinism" – all those decades when we imagined that almost all societal problems could be solved by spatial means. A half century ago, the Austrian architect Hermann Czeck came to a sobering conclusion: "Architecture is not life itself... Architecture won't solve our political, our social, not even our environmental problems, just as music won't solve our noise pollution problems."

But not solving the noise pollution problems didn't stop musicians from composing music. And not solving the environmental problems won't stop us from making landscape architecture. Yet there is still a tension between our will to engage with environmental problems, and the pride we designers take in keeping a critical distance, to stay culturally relevant.

There are ways to disentangle this conundrum, I think, by defining our role in one of three ways: that of the day-to-day practitioner, that of the landscape activist and thirdly, that of the landscape researcher.

THE LANDSCAPE ARCHITECT PRACTITIONER: TURNING PROBLEMS INTO PARKS?

In our everyday work, we are mediators, balancing natural processes with social needs. We know for example, that music will not solve our noise pollution problems, but landscape architecture can make a valuable contribution, as it did in our Noise Reduction Park, in the polder near Amsterdam Airport Schiphol, the fourth busiest airport in the world.

In our first pilot program for the park in 2014, which we did with TNO Acoustics and artist Paul de Kort, we installed a series of noise-deflecting ridges built with GPS-guided robot excavators. When we tested them by blasting them with sound that could simulate every plane of the current fleet, the impressive results were reported not in our own professional



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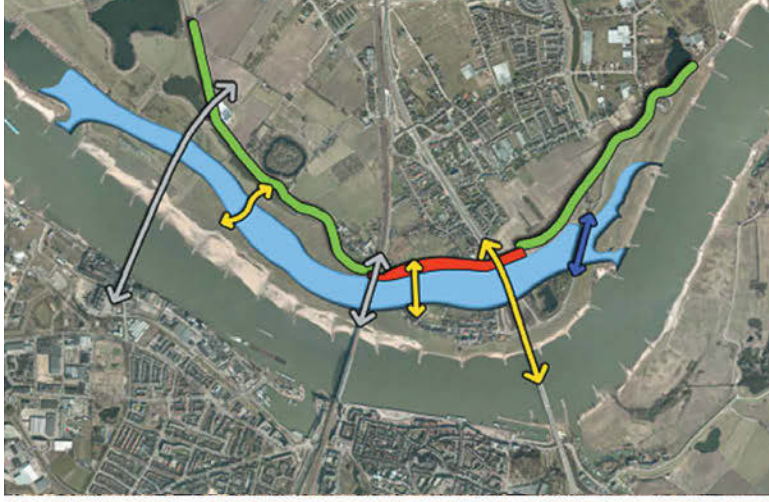
journals, but in WIRED magazine, "Clever Landscapes Bounces Plane Noise Back into the Sky."

This is how our profession works. Landscape architecture lays no claim to solve or resolve major issues. Instead, it reconfigures...and in this case, produced high quality public space as a side effect.

In a similar fashion, landscape architects have been very active in guiding the retreat of what I call the "Industrial Glacier" – restoring the brownfield lands left after the Great Thaw. The most talked-about parks in the last half century are almost all brownfield parks. Of course, we don't bring the jobs back, but our contribution is a transformative one. Problematic areas become new public spaces, building blocks for a new kind of urbanity and indeed the basis for urban renewal.

We must also consider the role of landscape architecture in major climate adaptation programs, such as the decade-long, €2.3 billion "Room-for-the-River" program in the Netherlands.

For the Dutch, the spectre of long-term climate change generally spurs the usual Pavlov reaction, "Raise the dikes." Instead, an alternate perspective was developed: give more room to a river that had been gradually corseted over the last centuries. We explored various ways to improve safety, identifying 600 possible interventions, and after extensive consultation with water-boards, polder districts and municipalities, settled on 34 projects. Together, they made our river area capable of transporting 16,000 m³ of water to the North Sea.



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2,3,4,5,6,7 THE LANDSCAPE ARCHITECT MAKING ROOM-FOR-THE-RIVER: 34 PROJECTS NEAR NIJMEGEN TO LAY BACK THE EXISTING DIKE 350 METRES, AND MAKE WAY FOR A SECONDARY CHANNEL: HUGE VOLUMES OF WATER ARE TRANSPORTED TO NORTH SEA. NIJMEGEN ACQUIRED 3 NEW WATERFRONTS. MUNICIPALITY OF NIJMEGEN/HNS

Now of course, if you decide NOT to raise dikes and to give more room to the river, you will have to deal with other land uses and landowners. Focusing on spatial quality seemed an apt way to communicate. To guide the 34 works, I chaired a Q-team. The one example I will bring here is Lent near the city of Nijmegen, where the project intended to lay back the existing dike.

If you look carefully at the photographs, perhaps you can detect why the municipality of Nijmegen was eager to collaborate. They acquired three new high-potential waterfronts by the operation. A lot of loving care also went into the design of four new bridges, and to the public spaces, such as a monumental quay. Thus although we might not have solved the fundamental climate problems, we helped our landscapes adapt, and transformed them into meaningful public spaces.

This type of work has been our profession's core business since the days of Olmsted and New York's Central Park. The significance of public space can't be overestimated. It is the social role of our discipline.

THE LANDSCAPE ACTIVIST: WORKING BY ARCHI-PUNCTURE

Unlike the landscape practitioner busy sourcing contracts, the landscape activist doesn't wait for a client; landscape itself is the client. I have no better example of how the activist works than my colleague Adriaan Geuze. In my country, the semi-industrialization of dairy farming has meant that the cows are in their stables all-year round, where they eat high-protein fodder, and ammonia washers minimize the discharge of methane. Lights are on until 11 at night – not to allow the cows to read LA journals, but to fine-tune the periods when they are in heat. The proponents claim this is the environmental optimum; the opponents say it is inhumane to deny the animals the grazing experience.

Adriaan Geuze took a stand. He claimed that grazing cows are an essential element in the Dutch landscape, and therefore, in strategic places near motorways, he placed huge cow models in sight. These monumental statements stirred the political discussion on these new agricultural practices.

Another eccentric Dutch LA you may have heard little about, Louis Le Roy, was the champion of the non-designed landscape, the informal landscape. He published his ideas in his book, *Switch On Nature, Switch Off Nature*, and was thereafter asked to organize the public space in two new city extensions. He did so, together with the neighbourhood, using building rubble to trigger both neighbourhood involvement and spontaneous nature development.



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His activist nature is clearest, though, in the eco-cathedrals he built on his own land near Heerenveen, very much in the pebble-built style of Ferdinand Cheval's Palais Ideal tradition. As with real cathedrals, he said, the "build" should go on for hundreds of years. He claimed that if we left one per cent of the land unattended, and built cathedrals of our waste matter as a substrate for nature, biodiversity would be saved.

There are so many activists whose impact has been greater than we could possibly have imaged. Jane Jacobs in this country, of course. And people like Brazil-born photographer Sebastiao Salgado, the subject of a beautiful documentary by Wim Wenders. After photographing famine, war and genocide that he said "broke his soul," he and his wife Lélia became landscape activists. They decided to reforest the eroded and completely cleared hacienda of his father. They did this with 200 plant and tree species of the Atlantic rainforest, proving that the erosion of biodiversity doesn't have to be irreversible. Their nurseries now have a capacity of one million seedlings per year.

THE LANDSCAPE RESEARCHER: BREAKING CRISES OF IMAGINATION

Our third professional role, that of doing landscape research, is as broad as our field itself. Research may be practice-oriented or scientific; it may be theoretical or empirical – yet to my mind, research-through-design deserves a place of its own. Perhaps most importantly, it offers a way to tackle problems that don't have a client. Indeed, many landscape issues do not have a fitting level of governance because their scale is too big. Yet we must address such problems as country-wide water issues which influence sprawling rural and urban landscapes, or at an even broader scale, the lack of a sufficient supply of renewable energy which faces many countries.

The Dutch debate about an energy transition from fossil fuels to renewable sources is always stalled by arguments which claim that the renewables would never be massive enough to deliver the energy needed by our industrial society. Our firm took on this challenge and produced a narrative about massive offshore wind projects, called *2050: An Energetic Odyssey*.

Our narrative was informed by the best thinkers among the stakeholder group: an offshore wind turbine builder, an offshore dredger and contractor, the harbour authorities and personnel of Rotterdam and Amsterdam, Nature NGOs, an electrical grid company, Royal Dutch Shell and so on. Then we packaged this futuristic *Energetic Odyssey* into a 12-minute giant floor projection.

8,9 THE LANDSCAPE ACTIVIST: LOUIS LE ROY, THE CHAMPION OF NON-DESIGNED LANDSCAPE, USING RUBBLE TO BUILD ECO-CATHEDRALS OF WASTE MATTER, WHICH FORM A SUBSTRATE FOR NATURE

10,11 THE RESEARCHER: *2050: AN ENERGETIC ODYSSEY*, IS A FUTURISTIC NARRATIVE ABOUT MASSIVE OFFSHORE WIND PROJECTS OCCUPYING THE NORTH SEA

8, 9 (PP 42) ACTIVISM VARIOUS PHOTOS CAN SUBSTITUTE SALGADO INSTITUTO TERRA SLIDE 47 **10,11** (PP 68) ROTTERDAM – (2050 WINDMILLS)

The Atlas indicates biodiversity hotspots, which almost coincide with the hotspots of urbanization. The data elaborate in some detail what regions will have to do, if each is to reach the internationally-agreed targets described in “Protected Area for the Different Biomes,” in the United Nations Convention on Biological Diversity.

This puts us on the spot. It is imperative that we pay more attention to the dangers of low density cities, and get city-sprawl off automatic pilot. We must change the way we urbanize.

Research-through-design enables us to address such pressing problems that don't have a client – and will never have a client. I repeat: we can thereby break the crisis of the imagination.

ALL THREE ROLLED INTO ONE

So how do we boost the impact of our profession, and thereby the contribution of Landscape Architecture? My recommendation is practical: build more activism and research-through-design into our day-to-day practice. My own office, H+N+S, devotes some 10 per cent of our turnover to research and innovation. This produces a generation of reflective practitioners who are better positioned to meet the challenges of the Anthropocene, and whose work can complement the fundamental research which universities do.

Let me end with the words of Jedidiah Purdy, an author whose work discusses the meaning of human life in an environment where people and nature are inextricably linked: *“Everything needs a world to live in and the world we get to live in will only be the one that we make, and that is the Anthropocene situation.”*

This suggests a deep connection between what we choose to make – and who we chose to be – as humankind.

dirksijmons@xs4all.nl

You can view the online version of
2050: AN ENERGETIC ODYSSEY
> <https://vimeo.com/19982598>

12 THE RESEARCHER: THE ATLAS FOR THE END OF THE WORLD, MAPS WIDELY DIVERSE DATA, OFFERING THE MAPS ONLINE TO ALLOW USERS TO INVESTIGATE INTERESTING COMBINATIONS. EEN NATIONAAL PERSPECTIEF (HNS/SMV)

Our animation narrative looked well beyond Dutch borders, envisioning 25,000 wind turbines gradually occupying the North Sea, delivering some 90 per cent of the electricity demand of all the North Sea countries. Moreover, the animation shows this can be done while enhancing the quality of the maritime ecosystem, through the addition of hard substrate and, possibly, the introduction of fishery lee zones.

During the Dutch presidency of the EU, we were asked to show the presentation to the 28 European Ministers of Energy. The *Energetic Odyssey* helped shape an offshore wind deal with other NW European countries. This shows the power of research through design: you can break a crisis of the imagination.

The scale of research-through-design projects can get even larger, to function at world scale. In the footsteps of Ortelius who made the first world atlas, PENN's Richard Weller, Claire Hoch and Chieh Huangin embarked on a very elegant, almost no budget project, the "Atlas for the End of the World." They mapped widely diverse, publicly relevant data on world maps of the same scale, and made the whole Atlas available on the web. This allows users to zoom in on regions, investigating interesting combinations and permutations. And it provokes us to imagine an alarming future for planet Earth: an impending head-on collision between biodiversity and sprawling urbanization.



VINCENT ASSELIN + RYAN BROOKER

CHANGZHI WETLAND PARK

Water management through the lens of a landscape society

> FR_LP+

LE PARC DE TERRES HUMIDES DE CHANGZHI

WAA a commencé à travailler en Chine il y a presque deux décennies, mais même avec l'expérience accumulée depuis 17 ans, les décisions de projet ont la capacité de nous surprendre, et souvent de nous inspirer. La planification du Parc des zones humides de Changzhi, un projet unique actuellement en cours dans une petite ville rurale, illustre comment une société paysagiste comme la Chine, aborde des problèmes environnementaux comme les inondations régionales.

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THE FOREIGN PRESS will regularly cover daily events and activities in China, but all too often, the news is presented through a Western perspective. Very few reporters fully comprehend the impact of the Chinese cultural background on decision-making in the Far East.

WAA began to work in China almost two decades ago, yet even with the experience gathered over this time, project decisions still have the capacity to both surprise and inspire, and at times, encourage us to reconsider how we approach similar problems in Canada. The planning for Changzhi Wetland Park, a unique project that is currently underway in a small rural town, is a case in point.



1 LIFE ALONG THE RIVER, SONG DYNASTY: AN ANTIQUE SCROLL (10" X 270") BY ARTIST ZHANG ZEDUAN (1085-1145)



2 CHANGZHI WETLAND PARK

CHINA: A LANDSCAPE SOCIETY

China is a "Landscape Society," and any project in China should be examined through that cultural lens. It is important to understand that the values of a Landscape Society can be very different from our own Western beliefs. The core principle of a Landscape Society is that Nature does not endure outside human recognition and thus, its existence and well-being are directly dependant on human interest. For most of China, the idea that a higher, divine power – a Creator – is responsible for shaping our natural world, simply does not exist. This explains the pervasive need to attach a name to things in the natural environment. In China, it is common to see a name physically carved into the side of a mountain or other natural feature, to assert Man's claim over the natural world. The idea of Nature, as we understand it, also derives from this same cultural context. Generally speaking, landscape and planning projects are implemented to either maintain or re-establish harmony between humans and the universe.

For those of us in the West, it is often impossible to relate to an understanding of the world that is so fundamentally different from that of our own. While it is not our place to claim that any belief system is right or wrong, it *is* our responsibility to understand and appreciate how cultural differences play a role in shaping a particular place and its people.



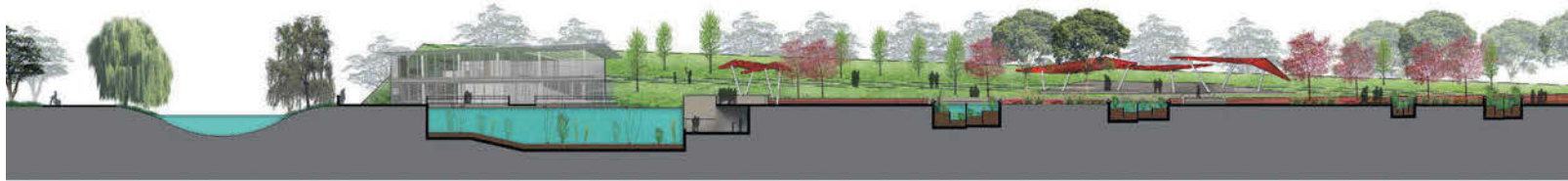
CHANGZHI WETLAND PARK

Changzhi Wetland Park, located in the southern region of China's Shanxi province, is a new project initiated by the local government that illustrates how a Landscape Society such as China, approaches potentially calamitous environmental problems such as regional flooding.

The town of Changzhi sits on the Zhang River, which is positioned upstream within the Haihe Watershed, a large divide covering 3,500 sq. km. in the vast region between Changzhi and Tianjin. The river flows into the 58 sq. km. Zhangze Reservoir, which supplies drinking water to the city. In China, natural features such as this are often exploited, to serve as a catalyst to urban development and to increase land values. In this case, the civic leaders boldly decided that the reservoir should instead be preserved as a natural feature, not only to maintain



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water quality for the city, but also to protect lands that are over 1,000 km downstream in Tianjin. Thus, the driving force behind the creation of the park was the municipality's determination to redefine its fiscal responsibility. This alone is an inspiring vision.

AN INSPIRATION

With this massive, man-made lake protected from land speculation in Changzhi, the local government undertook a vast improvement project, creating a wetland conservation area at its southernmost end. For eight years, the City implemented improvements and soft development to create a naturalised wetland and greenspace.

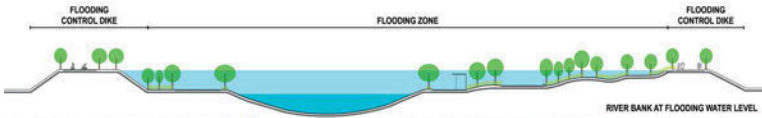
In 2014, WAA was first invited to visit the area to exchange ideas on the project. The City had not yet opened the wetland to the public, preferring instead to "continue monitoring and researching the site to fully understand the impact of the works carried out."

However, pressure from the townspeople to make the site accessible had been building up. The City leaders insisted that opening the area to the public was premature. "We need more time to evaluate the results of this phase of work before allowing even soft usage of the site," asserted Mr. Zhang Manrong, Director of Changzhi's Water Affairs Bureau.

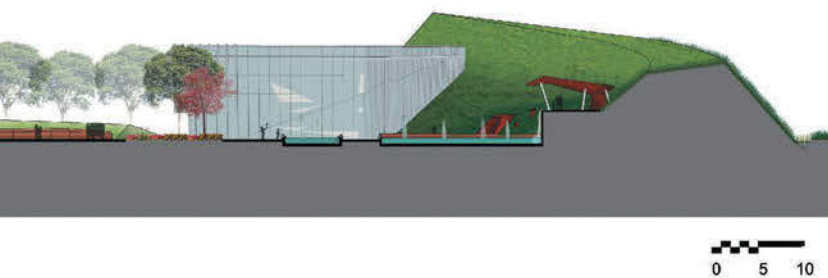
To appease mounting pressure from the public, however, the City of Changzhi asked WAA to assist in enlarging the protected areas and developing a concept based on several key principles. Continued protection and enhancement of the existing wetland and reservoir was paramount, using modern reconstruction or natural wetland techniques to maintain and enhance water quality. As well, the enlarged area would have to better protect the surrounding land from occasional and exceptional flooding. And finally, the City wanted to create a regional park that would be open to the public, and offer a diversified program of recreational, cultural and interpretive activities designed to build appreciation for the processes of water management.



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FIRST AND FOREMOST...

Despite the wide scope of what they wanted to achieve, the City's priorities were abundantly clear. "While the creation of a rich recreational wetland park for the city is important, first and foremost, this project needs to meet the goals of flood control," reminded Mr. Zhang, "Every few years, when regional runoff is at peak levels, croplands adjacent to the Zhang River are flooded."

Certainly, the extensive flooding in Houston, Texas, in 2017 serves as a stark reminder of how decades of rapid unchecked urbanization can lead to disastrous results. Houston's valuable coastal wetlands had been reclaimed for urban development. As a result, thousands of inhabitants in southern Texas lost much more than just croplands.

The WAA design team quickly moved forward on a detailed site analysis and conceptual approach. After rich and fruitful exchanges with the authorities, WAA developed the initial

The values of a Landscape Society can be very different from our own.

proposal into a feasibility study, which married the project's water management goals with China's long-standing tradition of celebrating and romanticizing the notion of *Life Along the River* (清明上河图). The famous Song Dynasty painting of the same name served as the conceptual backbone of the design. Upon this frame, WAA designed five distinct landscape zones, with each zone fostering river-based learning and leisure. In the proposed park, some visitor activities will relate to local farming practices and culinary experiences, for example. Other visitors might take part in events relating to traditional Chinese water towns, such as fishing and boating. And of course, the park will educate the public, by showcasing water management techniques such as flood control and wetland treatment.

"SECOND NATURE"

In Changzhi, local leaders have broken all silos to undertake an extensive project based on a very simple and clear vision. Changzhi Wetland Park promises to re-establish a harmonious relationship between the urban and regional environments. Over time, it will become a true natural space that both protects and serves the City of Changzhi: a "second nature."

Yet the project's broader results can already be appreciated. The park will have a positive long-term impact not only on the immediate region, but also far beyond. Today, China is in a fortunate position: it can examine the mistakes made in the West and learn from them. The case of Changzhi Wetland Park is just one of many examples that illustrate how problem-solving through the lens of a Landscape Society can lead to a rich, layered solution. When visionary planning is used as a bedrock for great design, it enables landscape professionals to work with municipalities to influence the laws of Nature, and in the process, create a valuable resource that not only services, but also elevates both.

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3 MASTER PLAN TO INCORPORATE A RICH RECREATIONAL PARK INTO AN ENLARGED WETLAND AREA 4 SECTION: WETLAND EDUCATION CENTRE 5 WETLAND BIRD HABITAT 6 RIVER FLOOD CONTROL SYSTEM
1 WIKIMEDIA COMMONS 2-6 COURTESY | COURTOISIE WAA

JOSEPH FRY

AFTER THE DESIGNERS LEAVE THE ROOM

> FR_LP+ UNE FOIS LES
CONCEPTEURS PARTIS

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IT MAY COME as a surprise that a laid-back city like Vancouver has a reputation for civil disobedience, but in reality there is “a core, kinetically unsettled truth about Vancouver,” as Kate Bird states in her 2017 book, *City on Edge*. “Vancouver’s protest culture, born from our rebellious and turbulent history, is bred into our city’s blood; our citizen’s passionate engagement...cannot be denied.”

Whether for protest, demonstration, theatre or outright rioting, the public space of the Vancouver Art Gallery North Plaza has traditionally been our city’s venue for spontaneity and dissent. Even ownership of the space is knotty: it is provincially owned and municipally managed, and multiple civic institutions have quasi-jurisdiction over its use.

Hence, the redesign of the North Plaza is a case study for contemporary reimagining of civic space that remains contested ground even after the design is complete. Here, urban design, public advocacy, programming and governance have overlapping agency and will continue to impact the public realm.

VANCOUVER’S DE FACTO LIVING ROOM

Over the course of 100 years, the forecourt of the old Vancouver Courthouse has transformed from a ceremonial open space, to a formal lawn, then a neglected plaza. Despite all these iterations in form and character, the blandly named North Plaza has always functioned as the preeminent public plaza and de facto civic living room for Vancouver. In his 2005 book, *Dream City: Vancouver and the Global Imagination*, Lance Berelowitz appraised the North Plaza – as part of a broader perceptive critique of Robson Square – as a space that had suffered from over 50 years of benign neglect: “This largely forgotten public space – by whatever name it goes – now has the air of an orphan, surrounded by wide busy streets, isolated from the life of the city around it and disconnected from the buildings that front onto it. It is a space waiting to be reclaimed into the public consciousness.”

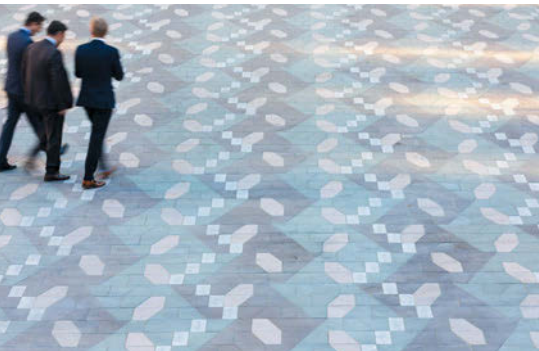
A SINGULAR OPPORTUNITY

A half century of purposeful disregard and political inaction later, the City of Vancouver leapt forward to satisfy our collective desire to reclaim and redefine its role in the city. In 2013, through the combined efforts of the City, the Province and the Vancouver Art Gallery, our multidisciplinary team began to develop its consultation and design process. Hapa Collaborative worked in tandem with architect Nick Milkovich, who was part of the original Robson Square design team in the 1970s, and with Matthew Soules Architecture. We embarked on a design process inspired by the plaza’s century of built form, including the original 1912 Francis Mawson Rattenbury courthouse and the iconic 1977 mid-century masterpiece, Robson Square, by Arthur Erikson and Cornelia Oberlander. We embraced the singular opportunity to unify the three city blocks of Robson Square as the civic heart of Vancouver, and after fifty years, finally complete the last unfinished block that meets Georgia Street, as the Erickson/Oberlander plan intended.

One of the team’s first tasks was to work with city staff and stakeholders to obtain a threefold increase in the project budget, through extensive precedent research, public outreach and active advocacy for more funding. At our own expense, we completed a three-day tour of public plazas and parks along the west coast, and arranged for meetings with the landscape architects



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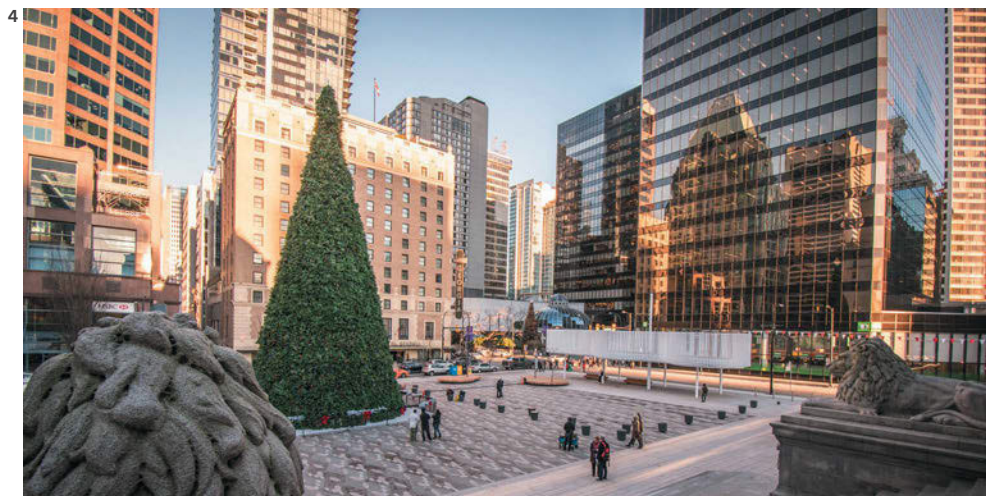
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1 AN UNINTERRUPTED PLANE OF PINK AND GREY TRAPEZOIDAL PAVERS ARE SET IN A DYNAMIC PATTERN TO EVOKE PEOPLE DANCING IN THE PLAZA **2** THE SITE AT THE HEART OF THE CITY
PHOTOS IMAGES COURTESY HAPA COLLABORATIVE

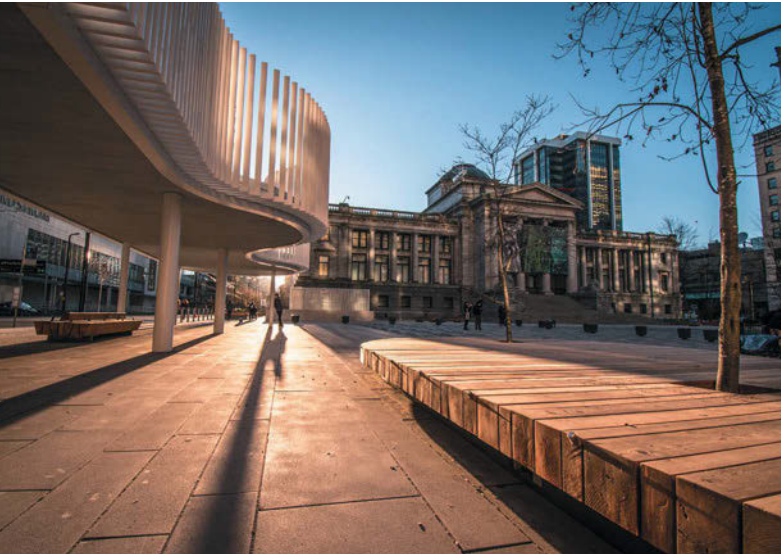


and programming teams for Pioneer Square and Director Park in Portland, Union Square in San Francisco, and Grand Park in Los Angeles. These visits gave the team and our client a better understanding not only of construction values for the public realm, but also provided a sampling of how these sites are managed, programmed and funded after construction. Although each public site differed in their management model – from non-profit society, to outdoor recreation centre staffing, to private management – the range of stewardship options continues to inform the model for the North Plaza. Most importantly, the team built the strongest argument possible for increased funding. This resulted in a boosted inter-departmental allocation from Facilities Management and Park Board that made this project a reality.

One of the team's first tasks was to...obtain a threefold increase in the project budget...



3 THE NORTH PLAZA BEFORE REDESIGN: DESIGNERS RECEIVED OVERWHELMING PUBLIC SUPPORT TO REMOVE THE FOUNTAIN 4 FROM THE STEPS OF THE ART GALLERY LOOKING NORTHEAST
PHOTOS COURTESY HAPA COLLABORATIVE



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Indeed, a redesign for democracy was our hope...

CLEARING THE MIDDLE: A REDESIGN FOR DEMOCRACY

Our early work was strongly informed by the contextual terrain of the North Plaza, and started with clearing the middle to allow for greater flexibility for events. The 1967 Centennial Fountain— purposefully built by the provincial government to deter congregation — was removed, thereby freeing the site of a major physical constraint.

The remaining physical design objectives were clear: to unify the site with the rest of Robson Square, including the continuation of the Erickson's pink-hued concrete paving and Oberlander's double-row of red maple trees; to embrace the street edges and the larger outer room of the space, and to introduce ample seating into the space. We wanted materials and colours to refer to the granite and sandstone of the surrounding architecture, and to respond to its proportion and scale.

While our design principles were simple, the execution of the work was hardly easy. Construction was challenged by bad winter weather, limited and varied access for construction, unanticipated underground conditions including services and construction debris, and a staged opening that resulted in public events and concerts that overlapped with a live construction site. Yet, despite these challenges, the construction team and the client emerged with a profoundly improved site, and a better sense of the potential of the place.

QUESTIONS REMAIN

Yet questions remain. Will the North Plaza revitalization and the complementary transformation of Robson Street into a fully pedestrianized space finally make Robson Square the destination once expected of it in the 1970s? Will the City, the Province and the principle tenants of Robson Square work together to strengthen the legacy of an iconic modernist building and landscape? Indeed, a redesign for democracy was our hope — but will the square continue to welcome all uses and all people or will overly successful site programming engulf the site? At the heart of the design lies the question of whether the creation of a new, safe, accessible and vibrant public realm will conflict with its democratic use — its long history as a place of unsanctioned protest.

The answers to those questions are already coming into focus. Substantial completion arrived in time for the holiday season and the lighting of the city Christmas tree to complement the lighting of the menorah. The ubiquitous trucks, trailers and catering tents that accompany the ever-present television and film shoots are getting used to the new space functioning as more than a parking lot. And the Vancouver Art Gallery, following the success of a major fundraising event in the plaza, is already anticipating more art programming on the plaza, including potential rotating art exhibits in the coming years.

THE STRONGEST, LOUDEST ADVOCATES

For the design team, a most crucial question remains: how to define our role as stewards of a public space that is accessible to all and shared by everyone. Working with Nick Milkovich to fulfill the ambitions of Robson Square 40 years after his initial involvement is probably one of the greatest privileges of our practice's early work, and it has made the role of the design team abundantly clear: to be the strongest and loudest advocate for investment in public space. As designers, we become public personalities, discussing



7

5 + 6 THE PAVILION ON HOWE STREET BY MATTHEW SOULES ARCHITECTURE AND NICK MILKOVICH ARCHITECTS 6 CUSTOM YELLOW CEDAR BENCHES MADE FROM RECYCLED TELEPHONE POLES CAN BE MOVEABLE BY PALLET JACK 7 MOVEABLE CAFÉ TABLES AND CHAIRS

the full value of investment in the civic realm — whether economic, social or environmental. And we are skilled at bridging political differences, bringing business partners and civic institutions together in the space, and addressing the technical intricacies of the site while having the big picture in clear focus.

Hapa Collaborative and Nick Milkovich Architects are continuing our work with the City and Province to fulfill another long-anticipated promise to close the 800 block of Robson Street to vehicular traffic and redesign a smaller, fully-pedestrianized complementary plaza on the south side of the Gallery. This street closure precipitates changes to other blocks of Robson Street that convert traffic lanes to pedestrian zones and help promote a shift towards active transportation, and most notably, a renewed commitment to substantive investment in public spaces throughout the city.

What does this mean for role of the landscape architect? How do we enhance the nature of our consultation beyond simple execution of a contract to one of advocacy for public investment? How can the landscape architect participate in successful programming of a space clearly in demand for filming and special events, arts and cultural uses, and spontaneous demonstrations while still leaving room for the everyday function of the space?

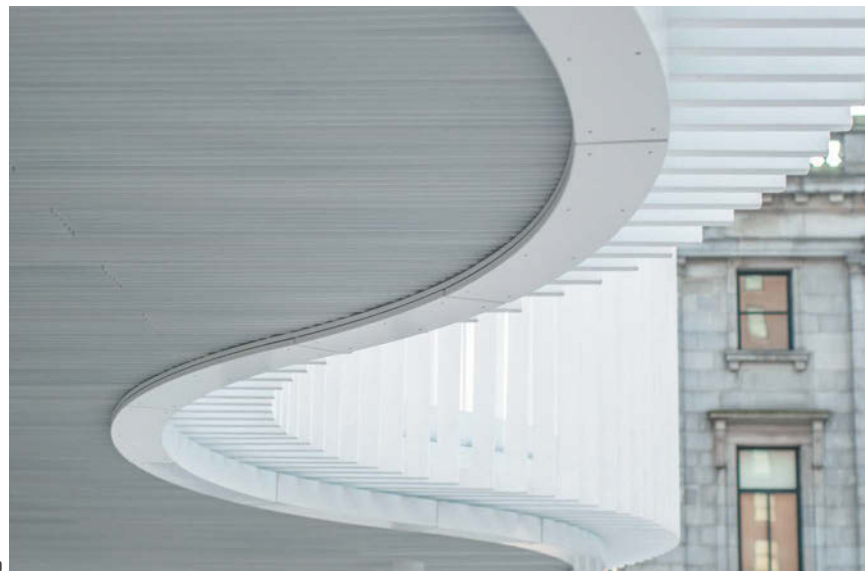


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Working with Nick Milkovich...has made the role of the design team abundantly clear: to be the loudest advocates for investment in public space...

For our team, the seminal moment was touring Portland with Doug Macy, the original designer of Pioneer Square, alongside Nick Milkovich, who remembers detailing the courtrooms of Robson Square in the 1970s. Decades after the inauguration of two influential public spaces, there is no pretention to the role both men continue to play: humble but active participants, design sages, thoughtful listeners, and vigorous defenders of the *publicness of the space*. The wisdom and insight brought by Doug and Nick, so many years after their initial involvement, make our own future aspiration explicit: our team, at the centre of the fray, helping to guide and observe, listen and participate in the evolution of a truly democratic space for decades to come.

jfry@hapacobo.com



9

8 THE HAPPY, OPEN-CENTRED PLAZA WITH INFRASTRUCTURE AT THE PERIPHERIES WELCOMES VIBRANT PUBLIC ACTIVITY **9** THE EDITED SPACE IS A GATEWAY, COMPLETING THE ICONIC DESIGN OF ROBSON SQUARE **PHOTOS** COURTESY HAPA COLLABORATIVE



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MATT WILLIAMS

YOU CAN ONLY DESIGN A RIVER ONCE

> **FR_** LP+ ON NE DESSINE UNE RIVIÈRE QU'UNE FOIS

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IT'S NOT THE SAME RIVER

A very long time ago, Heraclitus wrote, "You cannot step into the same river twice." He was conveying a universal truth. The world is always changing. Rivers change. And as we who work with rivers have learned, our priorities, our preconceptions, our wisdom, will continue to change as well. We cannot design the same river twice.

In Calgary, our rivers, the Bow and the Elbow, define our city: they have done so throughout our short history. The rivers bring nature into the heart of the city, stretching through most quadrants. Because of our rivers, we have one of the longest linear park systems in North America. And compared to other cities, Calgary has avoided many missteps: the rivers have not been channelized, buried, overly polluted or overly privatized. Yet by their nature, our rivers can – and do – overflow their banks, inundating the vulnerable city on their own schedule. Calgary flooded in 2013. It had flooded in 2005 too.

The 2013 Calgary Flood was a wake-up call...in many areas, flood infrastructure was absent altogether.

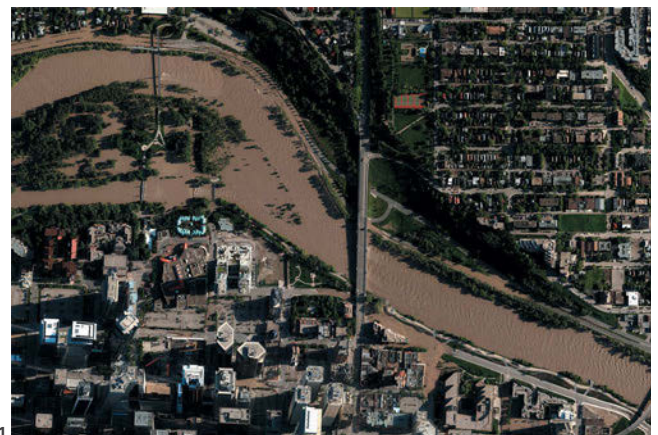
IT'S NOT THE SAME CITY

Before that, for 73 years since the flood of 1932, the city had been free of major flooding. It's not fair to say the city forgot entirely about that devastating flood, or about the possibility of flooding, but it is fair to say Calgarians got comfortable living along the banks of the city's rivers.

The Calgary of 2013 was a very different city from that of 1932, when the population was around 85,000. Calgary is now the fourth-largest metropolitan area in Canada, and holds over one million people. Thus, the 2013 flood, while not the largest the city had experienced, became the second most costly natural disaster in Canadian history, displacing 75,000 people from 26 communities, and inflicting \$5 billion in property damage.

The 2013 flood was a wake-up call. Some of Calgary's flood infrastructure did succeed in protecting communities, but some of it failed and, in many areas, flood infrastructure was absent altogether. The City and the Province realized the immediate need to develop strategies for building a more resilient city, working at the city-scale but also at the watershed level.

Managing floodwater for the long term means working at the watershed scale. But while Alberta is looking at upstream strategies such as reservoirs and "dry dam" detention basins, such installations take years of planning, consultation and approvals, along with significant cost.

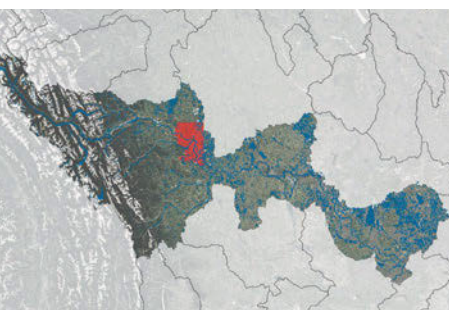


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1 AERIAL VIEW OF DOWNTOWN CALGARY AND WEST EAU CLAIRE PARK DURING 2013 FLOOD

BACKGROUND PHOTO COURTESY O2 PLANNING + DESIGN 1 CITY OF CALGARY

STRATEGIES FOR EAST BOWMONT PARK



THINKING AT THE WATERSHED SCALE



PROVIDING LOCAL PROTECTION



MAKING ROOM FOR THE RIVER

ROOM FOR THE RIVER

Far more immediate are strategies that combine watershed-scale approaches with city-scale work. Alberta's preferred approach is adopted from a revolutionary concept pioneered and tested over decades in the Netherlands: making room for the river. Giving rivers the room they need is the most logical design decision for long-term protection from future flood events. (See Dirk Sijmons story, page 29.)

Creating room for the river is about finding space for the river to do its thing, crest its banks when it needs to, and follow something of a natural course through the floodplain. In urban built-up areas, there are obvious challenges to finding room. In Calgary, many of the first settled and historic places are within the 1:100-year flood event inundation area. This includes many of the areas hit hardest in 2013 – the communities of Bowness, Sunnyside, Inglewood and Mission, as well as much of the downtown.

But how do you find room for the river when the river runs through areas significant to the city's history, culture and infrastructure?

You combine this thinking with an additional strategy: barrier protection. This defence is a last resort. It aims to control the river and control nature – a way of thinking we inherently know is flawed. And as the city areas that these barriers are meant to protect are those established longest ago, the space available is limited – presenting a significant design challenge.

Giving rivers the room they need is the most logical design decision for long-term protection from future flood events.

Nonetheless, this strategy can have enormous benefit for a fraction of the cost of watershed-level projects, and is far more immediate.

Two Calgary projects illustrate the complexity of balancing natural systems with the city's cultural values. Both are multifunctional open spaces that contain important infrastructure; they are also parks.

EAST BOWMONT PARK: AN OPPORTUNITY FOR REDEMPTION

In Calgary, it is openly acknowledged that the city's oldest communities should not have been built on the floodplain. The same is true of many other riverside cities. However, there's no going back. Our love for heritage and nostalgia makes razing these communities challenging, not to mention the extraordinary cost of buyouts. Nor does the floodplain contain large areas of open space.

Very few areas are undeveloped. Yet some post-industrial areas do still exist, generally located along the rivers. As these sites become available for redevelopment they offer opportunities for redemption, to find more room for the river and create ecological infrastructure that will help build a more resilient city.

In northwest Calgary on the banks of the Bow River, a gravel quarry which had been operational for 60 years came back our way. The City opted to make the site a part of the existing Bowmont Park. The City's Park group wanted to restore the area, named East Bowmont Park (Dale Hodges Park), to natural parkland. The Water Resources group also had plans: they wanted a stormwater quality retrofit project, as part of their mandate to reduce sediment entering the rivers. The new park addition would have to blend these two goals to create a living, breathing infrastructure that is both a park and a stormwater filter, while also contributing to broader flood-mitigation strategies.

2, 3, 4 THE BOWMONT STORMWATER JOURNEY, BOARDWALK AND LANDSCAPES THAT EXPRESS THE EXPERIENCE OF THE WATER'S PASSAGE THROUGH THE PARK.
PHOTOS 3, 4 COURTESY O2 PLANNING + DESIGN



Legend

- ① Nautilus Pond™
- ② Polishing Marsh
- ③ Wet Meadow
- ④ Stream
- ⑤ Outfall and Wave Steps
- ⑥ Riparian Areas
- ⑦ Dry Stream

→ → → Journey of the Water

2

THE STORMWATER JOURNEY

A JOURNEY AND A NARRATIVE

The park planning team realized they could meet these goals only through the integration of hydraulic engineering, landscape architecture and public art. The designers were a close-knit team: O2 Planning + Design as principal landscape architects and park designers, Source 2 Source Inc. (S2S) as environmental designers and hydraulic engineers, Sans façon (lead artists for Watershed+) as public artists, and AECOM.

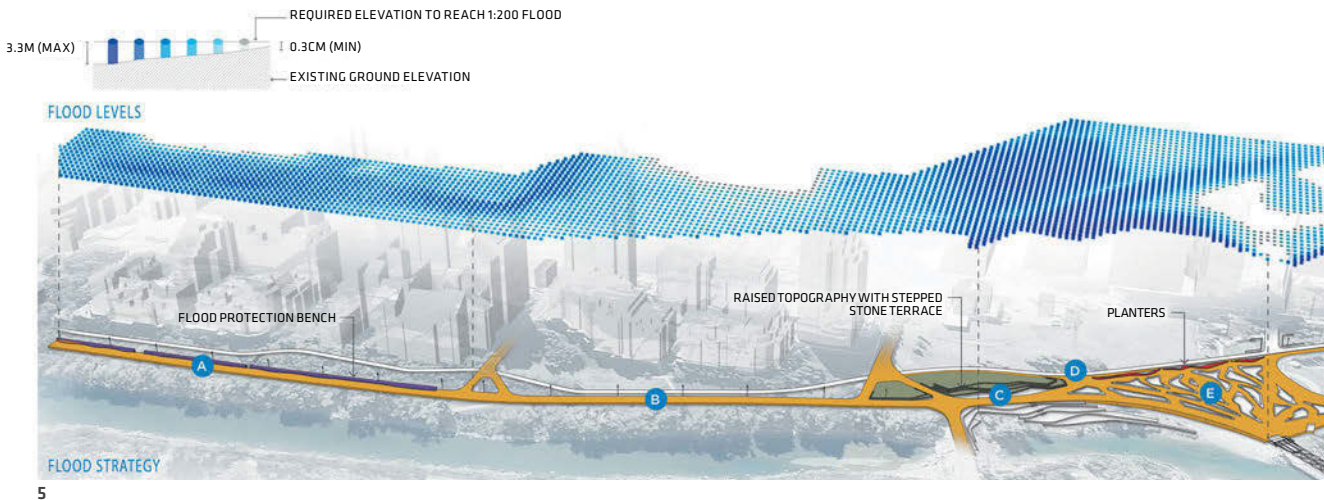
The design that emerged was conceived as a stormwater journey, with the waters flowing through a series of cascades and habitats that shape the identity of the park. The park's narrative begins in the upstream communities, where runoff flows through pipes toward an old stream channel before being daylighted. The flow of water, modelled and designed by S2S, transitions through a series of moments conceived by Sans Façon that not only control water levels between the system's treatment cells, they also express, in extraordinary ways, the visual and auditory experience of the water's passage through the park. (See Nautilus Pond sidebar and illustrations 8 + 9.)



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O2 and S2S sculpted polishing marshes and wet meadows, their forms inspired by anabranches or river scrolls. The scrolling forms in the landscape enhance filtration, create diverse habitats, and provide more depth to store water when necessary. The network of pathways and boardwalks mimic and contrast these forms: visitors can read the river's story over time. The final outflow stream discharges to an important trout habitat area, designed to serve as a refuge during river flood conditions.

WEST EAU CLAIRE PARK: TIGHT CONSTRAINTS

At the north end of the city, however, flood mitigation was an altogether different problem. Here, along the Bow, is West Eau Claire Park, one of the city's most cherished public spaces. A linear promenade that traverses the length of the riverfront park is so popular that walkers, runners, and cyclists all vie for space. Across a narrow lagoon sits

Prince's Island Park, popular even in winter when the lagoon is flooded for skating. And year-round, people come to enjoy Santiago Calatrava's landmark Peace Bridge...so many that the city needed a new public space at the south end of the bridge.

Understanding that the park was "over-loved", O2 commenced a master-planning project for a beautiful new space, named Delta Park, where the patterns of a delta were used to structure paths that direct walkers and cyclists from the bridge and offer places to rest. At this point, the City concluded their first flood-mitigation studies after the 2013 flood and West Eau Claire was proposed as the site for a barrier to protect downtown.

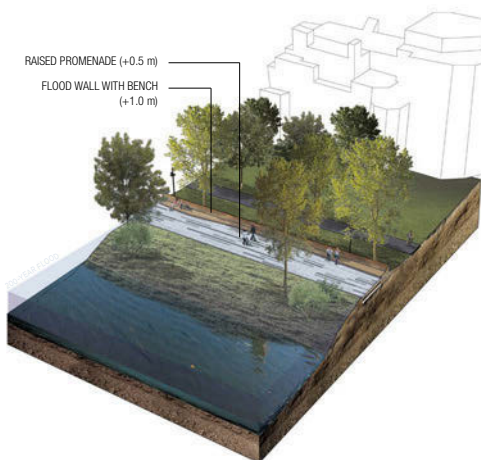
The City's engineering consultant provided the basis for the barrier: a two-metre tall berm that was functional, but very...engineered. The disruption to the space would have been incredible.

It became our team's task to figure out how we could accommodate this work in a way that had a positive effect on the space.

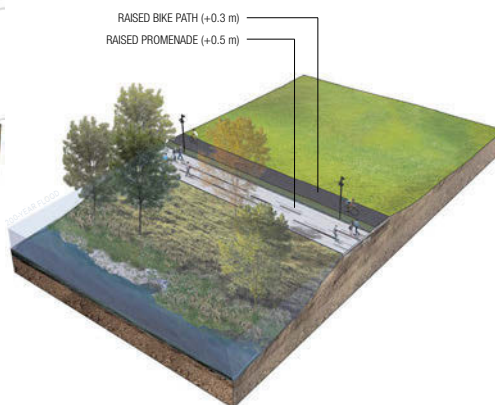
FLOOD MITIGATION TOOLKIT

We developed a series of approaches. First, we raised the existing pathway by as much as we felt we could without creating an obvious disruption to the existing terrain. This gave us half a metre of elevation. Then, we looked at the context and how much higher we needed to go and developed two different strategies.

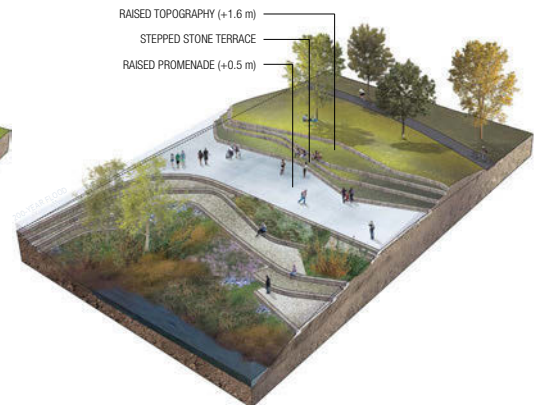
In areas where we could, we terraced earthwork, creating social spaces, viewpoints and an amphitheatre. We tied this terracing into spaces that would allow people to interact with the river – places where we could restore riparian vegetation to reinforce the bank. In other areas, we replaced the berm with a wall to reduce its footprint



1 EAST PROMENADE
Flood wall with bench



2 RAISED PROMENADE + BIKE PATH
Elevated pedestrian and bike path by 0.5m above existing path



3 STEPPED TERRACE
Stepped stone barrier



6

and save trees. Then, we wrapped the wall with a bench and pushed and pulled it through the existing park to create pockets for gathering. It became social infrastructure *and* flood infrastructure at once.

The wall was the most challenging component from a design and an engineering perspective. Thurber Engineering brought geotechnical expertise; Entuitive, structural expertise; and Matrix Environmental, hydraulic expertise. We needed to protect mature trees while not infringing on the promenade and still provide a wall that would control up to two metres of flow. Shallow, broad footings would wipe out trees and be more susceptible to subsurface flood flows, while deeper foundations would require a larger excavation, still damaging tree roots

and increasing costs. The back and forth between design options was endless – but it worked – and the bench will become a new piece of the park's identity.

WHAT SILOS?

And so it goes with such large and complex projects. The public dialogue was extensive, and the list of key players was endless, including the City (Water Resources, Parks, Urban Strategy, Transportation), and the Province of Alberta. One of the best outcomes of this project has been the public support and the enthusiasm from all the players at the City. It didn't come from breaking silos! We simply refused to recognize that they were there in the first place.

matt.williams@o2design.com



7

5,6,7 DIAGRAM OF THE WEST EAU CLAIRE FLOOD STRATEGY **6** DELTA PARK BY THE LANDMARK PEACE BRIDGE: A BEAUTIFUL PLACE FOR WALKERS AND CYCLISTS TO REST **7** A RETAINING WALL WRAPPED WITH A BENCH IS PULLED THROUGH THE PARK TO CREATE POCKETS FOR GATHERING COURTESY O2 PLANNING + DESIGN



8



9

NAUTILUS POND™

The East Bowmont project included several innovative stormwater treatment technologies, including a unique circular sediment clarifier pond. This feature is designed to manage high-flow rates (up to 5 cubic metres per second) in a manner that captures fine sediments and floating contaminants that could otherwise compromise downstream treatment wetlands and natural environments. S2S worked with Sans Façon to integrate sculptural water and control structure elements into the design of this Nautilus Pond. Landscape Architect Bernie Amell of S2S was co-inventor, with Engineer Cory Albers, of this internationally patented technology.

8 NAUTILUS POND: A "MORNING GLORY SPILLWAY" NAMED FOR ITS FLOWER-LIKE SHAPE **9** THE NAUTILUS DESIGN FOR EAST BOWMONT PARK
ILLUSTRATIONS **8 + 9** COURTESY BERNIE AMELL, S2S



1



2

1 PARKLAND COUNTRY ENVIRONMENTAL CONSERVATION
MASTER PLAN **2** DOUGLAS OLSON **3** SHEEP RIVER WILDLIFE
SANCTUARY: "THE MOST BEAUTIFUL VALLEY IN THE FOOTHILLS"
PHOTOS COURTESY O2 PLANNING AND DESIGN AND BOBBIE OLSON

IN CONVERSATION WITH RON MIDDLETON + JAMES THOMAS

DOUGLAS OLSON: A LIFE SO FAR

My favourite scale is probably between 5,000 and 20,000 square kilometres. Because at that scale, you really can spatially DESIGN...

> FR_ LP+ UNE VIE DÉJÀ REMPLIE

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THE LIFETIME ACHIEVEMENT

AWARD of the CSLA is a singular honour, recognizing a landscape architect whose achievements have had a lasting impact on the profession and on the earth and its people. **DOUGLAS OLSON [DO]**, CEO of O2 Planning and Design, received the 2017 award at the CSLA Congress in Montreal. Yet for Doug Olson, the "Lifetime" achievements are very much a work in progress. He is fully engaged, and continues to tackle work that should be done – work that he loves.

LP invited two senior LAs, both philosopher-practitioners, to ask Doug the hard questions: what's made the difference over the first 30 years... and what is yet to come, as definitions of the profession morph and change?

JAMES THOMAS [JT] is in his 38th year with HTFC Planning and Design in Winnipeg. Like Doug Olson, he is passionate about planning at a regional scale, and breaking the silos that stifle creativity.

RONALD MIDDLETON [RM], whose own storied career was centered in O2's home province of Alberta, is renowned for his remarkable ability to bring together warring faction and find workable solutions to complex problems.



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JT: Now that you've achieved everything that was possible in your lifetime, what's next for you, Doug Olson?

DO: Well I'm certainly not done yet! Lifetime Achievement awards expect you to ride off into the sunset...but I would hope that I've still got my best work in front of me. As you know, O2 is a multidisciplinary team of landscape architects, landscape ecologists, environmental planners, urban designers, urban and regional planners. And that allows us to work right across scales. We've got a body of work behind us now that is allowing us to get some of the best work that you can imagine getting. And it still is coming in...

JT: Why would you give that up?

DO: I won't give it up but I am giving up working like a grad student...

RM: About those years of grad school... I am curious about the path that brought you here, Doug. I'm still not sure what brought me to landscape architecture: I started in drama. Back then in Alberta, there was virtually nobody doing LA work.

There's a fair hiatus in your résumé before you got your LA degrees.

DO: Well, it was interesting. I'd done a couple of years in Arts in Manitoba and then I married an interior designer and was introduced to a love of design. I wanted to do landscape architecture, but it was going to take me six years – so I decided to take forest technology at the Northern Alberta Institute of Technology.

And I still think that was a terrific foundation for my career. We spent the first month in a tent camp with German forest ecologists and soil scientists, out cruising timber, digging soil pits, coring trees...I had a real interest in silviculture, and even in agro-forestry, which was just starting to take off.

I was offered a job down at the Sheep River Wildlife Sanctuary in the most beautiful valley in the foothills – a wonderful place, still the best place I've ever lived. I was there during the development of Kananaskis Country, the largest outdoor recreational development in North American history at the time – it probably still is. And I

I think about planning and design as being the same verb – just different scales of resolution.



4

realized that I needed a better education if I was going to insert myself where management decisions were being made. I'd always had a love of broader-scale landscapes and what influences their changing form...

RM: So you applied for LA in Manitoba...?

DO: Yes and they let me, and that led to my research in Kenya, focusing on landscape planning for agro-forestry in the Ngong Hills, just outside of Nairobi, where Karen Blixen had had her farm – a beautiful area, now all smallholder farms. I was interested in the vernacular landscapes created by ordinary people, and how they used trees and crops both for their livelihoods and to stabilize their environments. But I was interested in how finer-scale individual work influenced how broader-scale working landscapes operated.

JT: The education of a LA is clearly not a straight line. After Kenya, you worked at this firm in Winnipeg when it was called Hilderman Witty if I am right; then Calgary?

DO: Yes, after Hilderman Witty, I was on a hiking trip to the Rockies and applied for the job of landscape architect for the University of Calgary. I got that position but kept reading about landscape ecology and some of my heroes at Harvard, so I applied for the Doctor of Design program. They took five people a year, two of them landscape architects, so I won the lottery basically! I studied with Carl Steinitz and Stephen Ervin and Richard Forman. Those three people have been enormously influential on my work.

I researched landscape planning for agro-forestry again, going back to the slopes of Mt. Kenya, this time taking high technology – an airborne multi-spectral imaging spectrometer – to capture images of the vernacular landscape. The area was a hedgerow landscape of silky oaks (*Grevillea robusta*), interspersed with the world's best coffee, and maize. I used high technology, to determine how local farmers were optimizing their landscape.

JT: Then you returned once again to Canada...

DO: To Calgary, and started O2.

With my wife. It started out as Olson and Olson Planning and Design Consultants Inc. and that didn't really roll off the tongue so that's where O2 came from.

Immediately we started putting together unsolicited proposals – the Southern Rockies Landscape Planning project was one – looking at broad-scale landscapes, spatially. This work was important for us as it really was the start of our regional planning. We also did a lot of other work, for the national parks and townsites...working at all different scales, always trying to maintain interesting work in the office...

RM: I'm interested in those unsolicited proposals...these were ideas you came to clients with?

DO: Yeah, because some of the most interesting work we've done is work you know *should* be done; it's needed, but no one has articulated it. I think we have to do more of that: we have to be more proactive.

RM: This is an interesting message for emerging practitioners...

DO: Yes, I think younger people now are more nimble in some ways in going after unsolicited work. It's a matter of finding out who might be really interested [in the work you want to do]...and if you get lucky, you get funded.

RM: And those broad landscapes and landscape planning continued to draw you...

DO: My favourite scale is probably between 5,000 and 20,000 square kilometres. Because at that scale, you really can spatially DESIGN...And frankly, I do think of those scales as landscape architecture. I know many people don't...I think about planning and design as being the same verb – just different scales of resolution.

At O2, we like to work at all scales, and I think that's very unusual. We're 40-some people, but we do work literally from areas the size of Austria to fine-scale built parks and streetscapes and urban elements.

What's important about cross-scale work is that you start to understand the implications of broader-scale policy on finer-scale interventions and the kinds of impacts that happen over the long term as fine scale work is aggregated.

JT: And that is something you have strived for, to continue to work at different scales.

DO: I do think we need a broader understanding of the full range of the landscape architecture profession. You can never look at things only at the scale that you're working at. You have to look at the scales above and below. Everything has a context. We've talked about [that] from Olmsted's days: Olmsted was an engineer, and he certainly worked at multiple scales.

The challenge has always been that we want to be everything: it goes from Cormier's blue sticks at Hestercombe to the green infrastructure plan for North America. Is that all landscape architecture? I would say so, yes, but the profession seems to be retrenching into a notion that working with large parks is as broad as it gets.

JT: Yet the nature of the work is very different...and the way we work as landscape architects, at these broad scales, does change...

DO: The broader the scale, the more complicated it gets. With these projects, there's never one author. Yet I think that landscape architects, [unlike some other professionals] bring an integrative lens, an understanding of process and form. Sure, architects may be the very best people to integrate the design of a building. But are they the ones to do the neighbourhood or the city? You know, I question that.

JT: This kind of interdisciplinary design is, by its nature, collaborative. But, doesn't that mean we have to look at the way that we are educating the profession?

DO: We're educating more towards the finer-scale work, always. When you look at LARE [the Landscape Architect Registration Examination] and professional exams, they want to know what size bolt you're using or what a specific construction detail is.

RM: In my own case I had difficulty getting enough practical experience at the smaller scale to be registered...

DO: I don't disagree with the need for LARE; in fact, it was under my tenure as president of the AALA that we brought that in. But I do think we need a broader understanding of what the full range of the profession is. We should allow specialization for those who want to look into broader-scale, planning and design. And that requires our professional education programs to provide that.

Do we teach multidisciplinary management? I would say we don't, in most cases. How do [project leaders] even know what people you need to attack a multidisciplinary job? Or how to work collaboratively with different specialists to get the best work? Everyone's getting more and more specialized, but how much can you do in two or three-year programmes? Educators tell us you can't do it all.

RM: The best training I had in leadership was directing amateur theatre. You're dealing with all sorts of disciplines, all sorts of egos, and if you do your job right, at the end of the day you're invisible.

DO: The work we do is like making a movie: look at the credits that roll at the end of a movie. There are hundreds of specialists involved. I believe landscape architects are well-suited to direct, and to shape multidisciplinary teams with external consultants – particularly for complex public projects.



5

Some of the most interesting work we've done is work you know *should* be done; it's needed, but no one has articulated it. I think we have to do more of that: we have to be more proactive.

What's different about landscape architecture is that you can have this kind of creative inspiration, that mysterious leap to form, and then you can test it. You've got reason on one side, and something more mysterious on the other...

4 AT HARVARD: THE PROGRAM TOOK 5 PEOPLE A YEAR, "SO I WON THE LOTTERY BASICALLY."

5 THE VOICE OF EXPERIENCE: "PLANNING IS A NEGOTIATION"

PHOTOS COURTESY O2 PLANNING AND DESIGN AND BOBBIE OLSON



6



7

I believe landscape architects are well-suited to direct, and to shape multidisciplinary teams with external consultants – particularly for complex public projects.

Especially working with government... there is an advantage in being a consultant and able to coordinate a multi-disciplinary team...if the consultant is given some free rein to help coordinate and break down these different silos. We're working on several city wide parks plans and it's astounding the number of different departments involved. Departments that may or may not have a history of working well together. I believe we can help with that.

JT: What about the political arena? In your last article for LP, you said something I consider profound: "Design, particularly at the broad scale, is a political act."

DO: The more actors are involved, the more political it becomes...The broader the scale, the higher the stakes. Politicians like to say they don't want to create winners and losers. But broad-scale plans do create winners and losers, by prioritizing one value over another.

Probably the most important thing I've learned is to be clear at the beginning: how is the plan going to be judged? You can usually get agreement, even at high levels, on what would make a good plan. Protecting biodiversity, reducing impacts on water quality, reducing the cost of public infrastructure...there are not many people, when it comes right down to it, who will disagree...If you can get agreement on that up front, you can always keep coming back to a very clear set of principles...

At the broader scale, planning is a negotiation. As landscape architects, we use the analysis – not to bury people in detail – but to show people that what we're saying is more likely correct than not. I know we can't manage by the numbers all the time, but it sure helps when we can.

RM: Was there an "aha!" moment in your career when things clarified for you?

DO: You know, it was funny, I think there was a point when I'd kind of finished all my education and I started understanding that people are really hungry for these kinds of solutions and

ideas. Not **my** particular ideas...but the idea of being able to look at things in an integrated way. When I realized that you could put an idea out there and actually get somebody to fund it...that started to give me the confidence that I think is necessary in this profession. You have to be confident but not arrogant, and you have to be analytical and not cynical.

JT: It's the interesting balance between having a great idea, but also then bringing everybody with you...

DO: What's different about landscape architecture is that you can have this kind of creative inspiration, that mysterious leap to physical form, and then you can test it. You've got reason on one side, and something more mysterious on the other...

...Maybe that is what differentiates our profession. We understand natural and hopefully social processes, and we have ways of assessing how our designs will influence those processes.

JT: And once you put your ideas out there, you are compelling to people...

DO: The ideas are often compelling. But you know...the other thing is, I'm not afraid to be wrong...and to say I'm wrong. But...I've got to be *proven* wrong!

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6 BIRCHES, A FAVOURITE ON THE
 O2 WEBSITE 7 EASY RIDER
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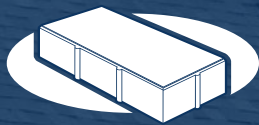


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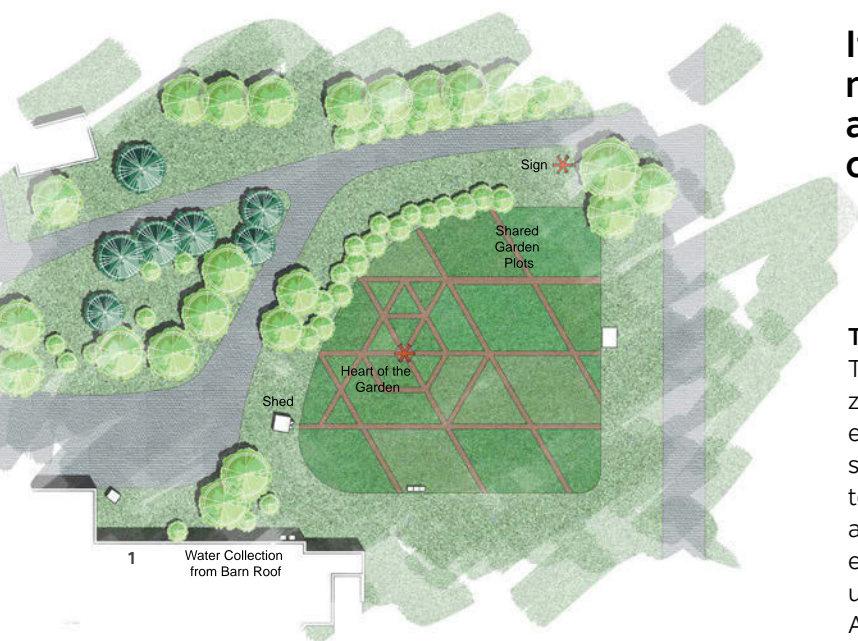
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KIRA HUNT

A “PUF” OF INSPIRATION

Towards net zero neighbourhoods



If the goal is to generate as much material as we consume, where are those ongoing inputs going to come from?

THE NET ZERO PROJECT

The IBI project started as a broad investigation of net zero strategies and gradually expanded into an extensive examination of cost-effective first steps for building sustainable communities. Net zero communities are designed to balance the use and generation of energy, averaged on a yearly basis. The community scale is a practical size for examination: an entire city is just too big to change as a single unit, and a single building impacts the lives of only a few users. As well, neighbourhoods are commonly designed holistically and can produce larger emergent patterns as neighbours interact and learn from each other.

EN_

ONE COLD SPRING morning in 2013, I was joined by two eager volunteers to lay out the pathways for our new community garden, Prairie Urban Farm (PUF). Creating hexagons on a giant scale is a simple matter really. Using wooden stakes and long strings of the same length, we laid out the points like children playing with a giant compass. Soon thereafter, this bare patch of weeds and dirt took on a new life – animated by the multitude of characters that created and tended the space.

I, too, was a PUF volunteer, having applied my new skills as a recent LAT graduate to design the space. Located on the University of Alberta's South Campus in Edmonton, PUF was designed to be a demonstration farm to test sustainable mixed-crop food systems. Its director, Dr. Debra Davidson, is a specialist in transitions in energy and food systems. Little did I know that this community experience would later be important to my work with IBI Group and its research into Net Zero Neighbourhoods.

Like the old-school motto “reduce, reuse, recycle,” achieving net zero requires efficiency first. Waste, simply put, is a material that has been poorly utilized, so using efficient, local systems and recovering as much as possible are excellent places to start. Net zero systems also need to consider water and material use. After all, energy is required to collect, modify, and move these resources around.

TO FEED A VILLAGE

Balancing energy and water use are well-understood concepts; applying net zero thinking to material use is trickier though. If the goal is to generate as much material as we consume, where are those ongoing inputs going to come from?

The 100-mile diet? How about the 1 mile diet! Food is a pervasive and persistent material input of human communities. Growing food close to home just makes sense, reducing long-distance transportation, prolonged refrigeration, and single-use packaging. A community garden can significantly reduce a community's material inputs – which brings us back to PUF.

1 PLANNING THE PRAIRIE URBAN FARM ON THE UNIVERSITY OF ALBERTA SOUTH CAMPUS, EDMONTON



COEXISTENCE
URBAN AGRICULTURE
WATER SYSTEMS



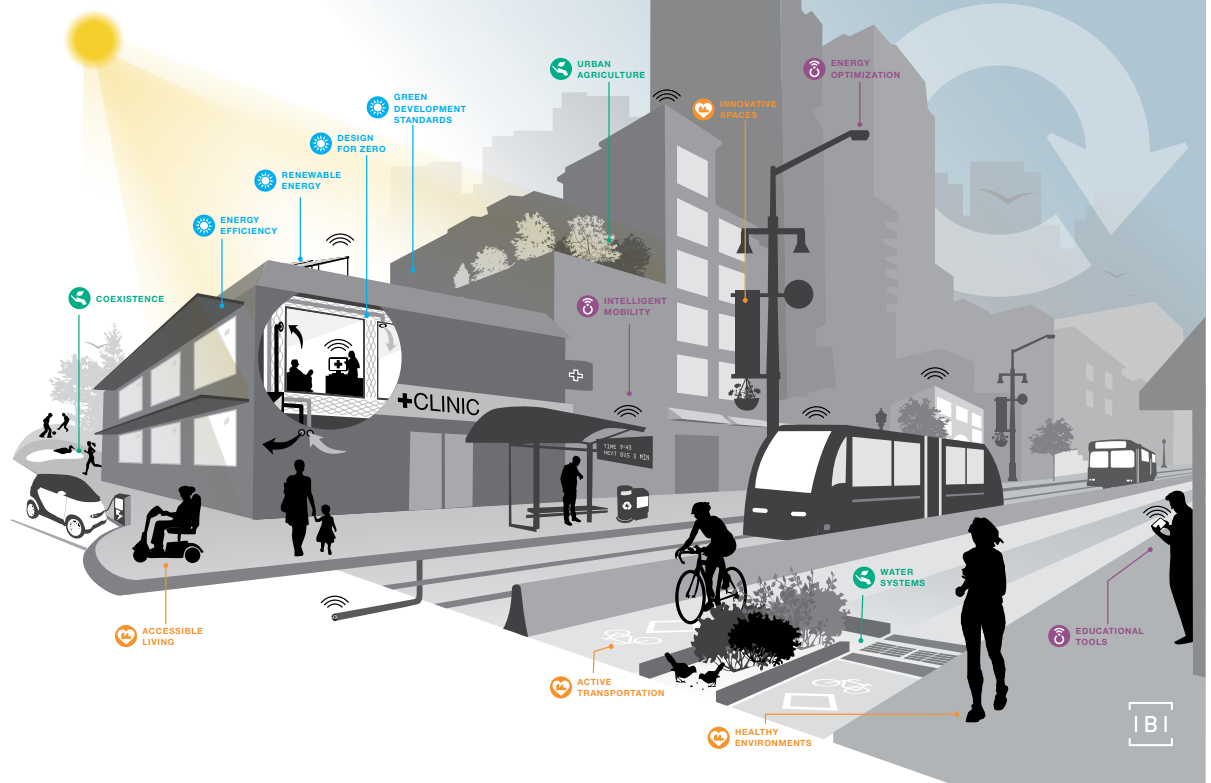
ACCESSIBLE LIVING
ACTIVE TRANSPORTATION
HEALTHY ENVIRONMENTS
INNOVATIVE SPACES



DESIGN FOR ZERO
ENERGY EFFICIENCY
GREEN DEVELOPMENT
STANDARDS
RENEWABLE ENERGY



EDUCATIONAL TOOLS
ENERGY OPTIMIZATION
INTELLIGENT MOBILITY



2

Different from many community gardens, PUF is organized as a single unit without individual plots: the space is shared, and so is the surplus. Regular shifts are led by experienced gardeners, and volunteers show up when they can. PUF produces large quantities of food using local inputs: compost from the nearby dairy farm, water gathered from the barn's massive roof, and the abundant energy of local people. It really does take a village.

And it feeds a village too! In just four years, over 200 volunteers have contributed to the one-acre (0.4 hectare) garden, some coming only once, others attending regularly. In the spring volunteers go home with extra seedlings or overwintered root vegetables; in the fall, bags full of fresh vegetables are up for grabs. Food is also donated to local organizations: some 1000 pounds (450 kilograms) in 2017 alone. Produced locally, this food has reduced the waste and greenhouse emissions related to importing food, has taught sustainable lifestyle skills, and has allowed volunteers to share knowledge and build long-lasting friendships.

THE CIRCULAR ECONOMY

PUF is just a small example of the potential for material cycling in our neighbourhoods, but re-integrating food production and daily life – systems that were linked traditionally – will be key to balancing the material inputs and outputs of our communities. Landscape professionals can facilitate this re-integration.

In my work with IBI Group, I have worked on community gardens for two other residential developments in Edmonton, in Larch Park and Griesbach, and have watched them build

If the goal is to generate as much material as we consume, where are those ongoing inputs going to come from?

stronger communities that cycle local resources, encourage resource sharing and forge deeper interconnections. Working with colleagues in Edmonton and in IBI's international offices, we are continuing to share the lessons learned in our pilot projects, through our blog IBI TH!NK, and other outlets.

As a society, the next step will be to reimagine our design process and distribution systems. Concepts like the circular economy propose to close the loop on wasteful linear systems, instead ensuring that materials are kept in use in perpetuity, maximizing their value and recovering as much as possible at the end of each service life. These ideas are not new. What **is** new is the need to calculate the costs and benefits of our designs in terms of energy, materials and water flows, and to determine how these designs will impact a community's long-term sustainability. We are nature, and landscape professionals are uniquely positioned to relink our human systems with the natural ones surrounding us.

KIRA HUNT is a LAT and researcher at IBI, exploring cost-effective steps to achieve net zero at a neighbourhood scale. Her interest in biomimicry, systems and fractals encourage her to incorporate lessons from the natural world into her designs.

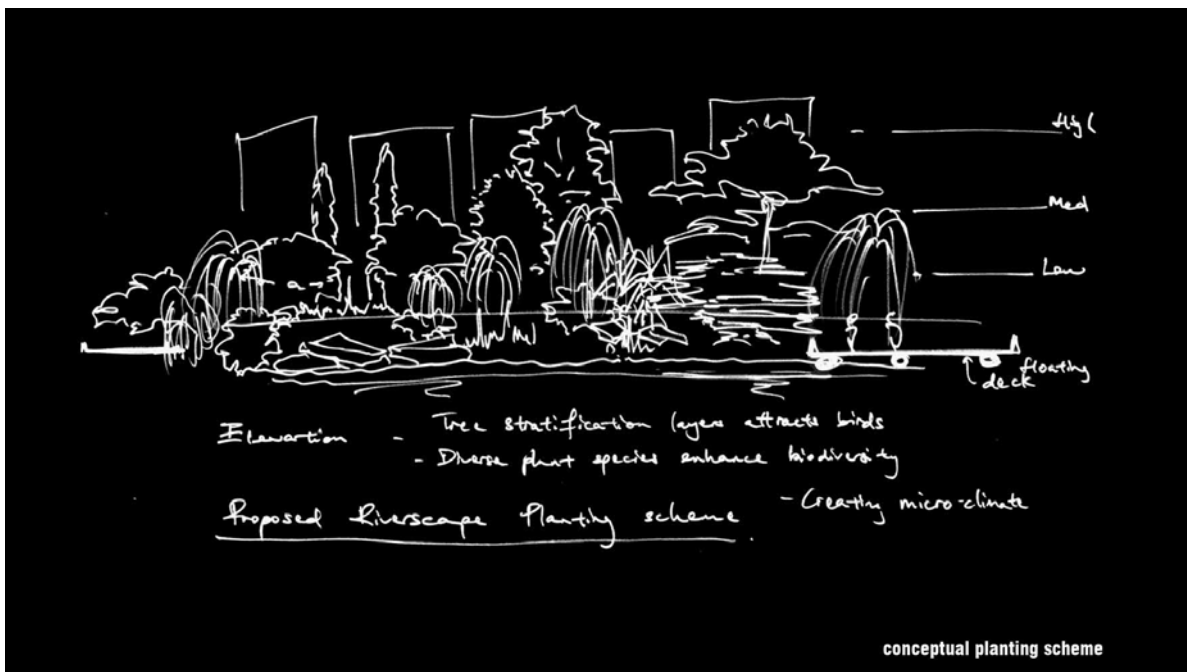
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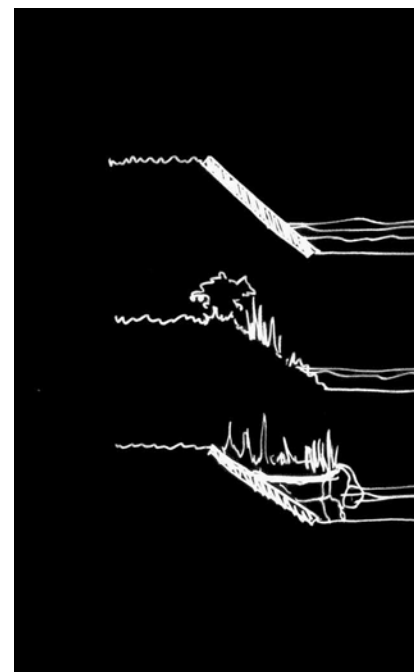
DAMIAN TANG

THE TOUGH GET GOING

On the way to transformation



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FR_RESUME

TRANSFORMATION

DAMIAN TANG est le président de la Fédération internationale des architectes paysagistes pour l'Asie et le Pacifique. Il s'est rendu à Montréal en octobre 2017 pour assister à la réunion annuelle de l'IFLA, mais heureusement pour ceux qui ont assisté au Sommet mondial du design, il est resté pour prononcer une allocution énergique basée sur son expérience à Singapour : *Soyez ferme sur le chemin de la transformation. Cet article est extrait de sa présentation.*

EN_

INTRO

DAMIAN TANG is the Asia-Pacific President of the International Federation of Landscape Architects. He travelled to Montreal in October, 2017, for IFLA's annual meeting, but happily for those who attended the World Design Summit, he stayed to deliver a forceful address based on his experience in Singapore: *Get Tough on the Way to Transformation. This article is excerpted from his presentation.*

DESIGNING FOR TRANSFORMATION is not an overnight achievement. It is a complex process – one that can mystify us by drawing us in before we realize where we are, and then surprise us with its results.

To put it simply, the term “transformation” implies a quantum leap in results: unprecedented change. But transformation is also a risky business; it is uncomfortable; success is not guaranteed. In either case, transformation implies a journey towards building change for you and your organization. More importantly, for a landscape architect, it is a long and winding road into the unknown – a journey that will take us beyond the respected status quo and out of our comfort zones.

1 • 2 A BEAUTIFUL RIVER WITH VEGETATION AND BIODIVERSITY: A VISIONARY CONCEPT FOR THE KALLANG RIVER **3** KALLANG RIVER BEFORE TRANSFORMATION **4** THE TRANSFORMATION: WILDLIFE EXPERIENCES IN THE CITY, FOR A DOMESTIC CAT
PHOTOS COURTESY DAMIAN TANG



BEFORE

3

It was possibly the worst nightmare for any landscape architect, with a mission impossible to change the mindset of a thousand engineers all under one roof.

Since the canal project would be part of the Kallang River Master Plan, and because the project owner for the Master Plan is PUB (the national water agency), I had to respect what this senior engineer said. Yes, I did give him a planting plan for the Kallang River, its banks nicely edged by railing which stayed clear of the embankments. But I held on to – and hid – the second option, my wild dream for my home country: no more ugly canals in Singapore's future.

RISKY BUSINESS

So my master plan was rejected by the project owner. Even so, I did not inform my supervisors and bosses in NParks of this rejection. I knew I was risking my career. I continued to prepare my recommendations: two options to be presented to the CEO of PUB and their board of directors.

Ultimately my master plan was accepted by the CEO. Somehow, my big idea also got up to the highest level of various government organizations. It eventually went to the prime minister's office through the Garden City Action Committee, where a single powerful voice endorsed it!

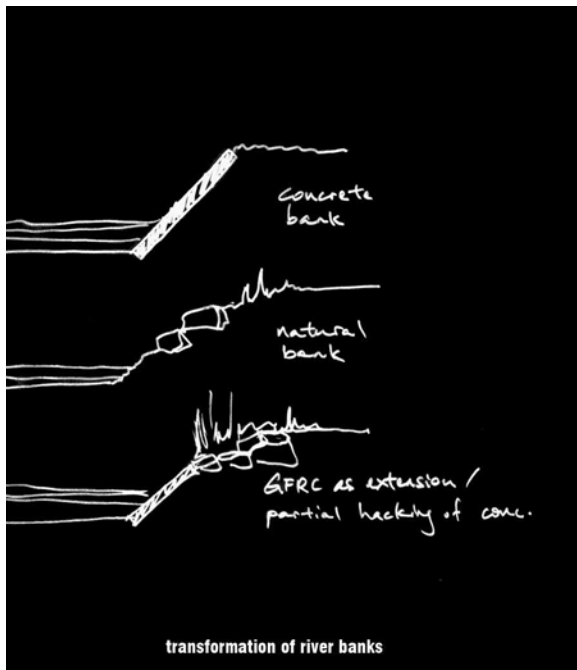
Lucky? I'm not sure. Conviction? Perhaps. But there I was. Shortly after the master plan was approved, I was seconded from NParks to PUB, and tasked with working with the engineers on turning the canals into beautiful waterways.

It was possibly the worst nightmare for any landscape architect, with a mission impossible to change the mindset of a thousand engineers all under one roof.

MY STORY: MY WILDEST DREAM

Back in 2005, working as a graduate landscape architect in National Parks Board (NParks), Singapore, I did not realize that my projects would be reviewed – and rejected – by an engineer. It was not a pleasant experience.

Instead of simply preparing a planting plan for Singapore's canals, I had decided to pitch a visionary idea: imagine Singapore's drains and canals turned into beautiful waterways edged with vegetation and wildlife. Imagine canals that promised recreation opportunities that would bring people to the water. This might not be unfamiliar in many countries that already have natural rivers and beautiful waterways in their cities. But for Singapore, such things were highly uncommon – even though it was the 21st century, and our nation was in many ways recognized for our garden city state.



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LONG STORY SHORT

It all ended positively. PUB is now one of the pioneering engineering agencies that advocate for integrated landscape with bio-engineering works. Now NParks is a close partner with PUB, and PUB hires landscape architects for an ongoing ambitious master plan to turn Singapore's canals and reservoirs into beautiful waterways under the Active, Beautiful, Clean (ABC) Waters Programme. Across the whole of Singapore, a department of engineers is now leading waterway master plans with integrated greenery and recreational opportunities, embedding stormwater management strategies that use natural systems into their engineering works. Many projects have since been completed, such as Bishan-Ang Mo Kio Park, a flagship project. Moving forward with this experience, NParks is also working closely with other public agencies like transport, housing and planning authorities.



AFTER

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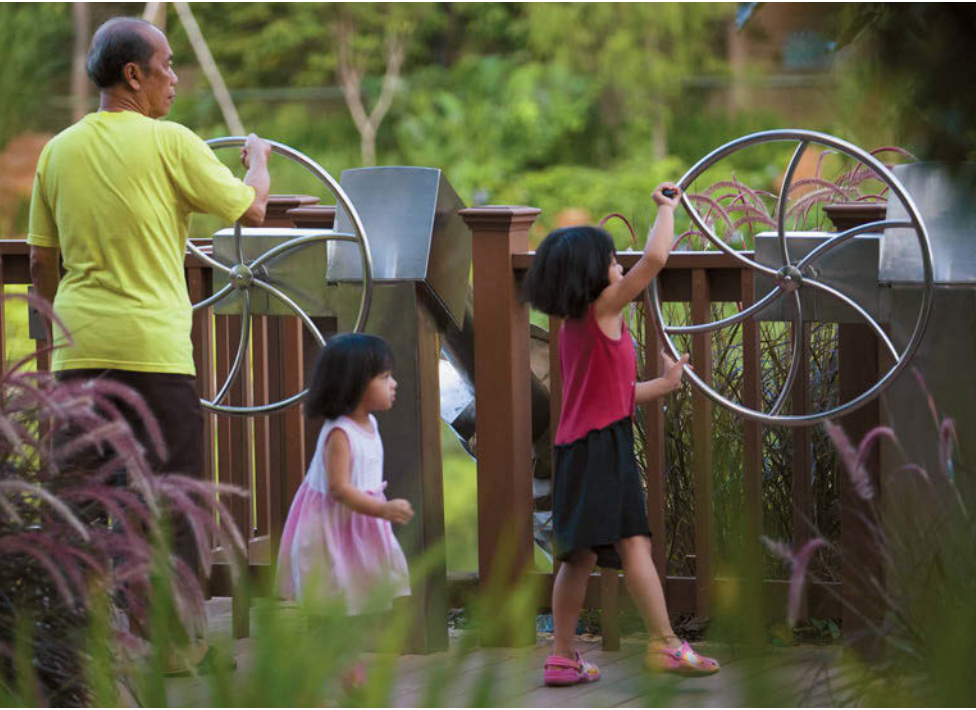
MANAGING DIFFERENCE – RESPECTFULLY

I must reiterate that the journey to transformation is not without risks, and it takes team work. But if the status quo is not challenged, nothing will change. In the process, I came to grips with the importance of process: learning to accept our different starting points, and respectfully managing differences. Let me attempt to break down the key perspectives of my lessons below.

Context frames the way we think. Fifteen years ago, as a young and energetic landscape architect, I ignored that to my own peril. Perhaps it was my passion and commitment that drove me. Perhaps I was simply lucky that the time was right: our professional goals, even within local agencies, were being shaped by the nation's development and growth. But in those early years, I learned the importance of respecting where we'd come from, and where we were. The first pilot project may not be perfect but we learn to appreciate each other's strengths and identity those places where we clearly see the gaps between us, and begin to bridge those gaps.



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Many engineers, for example, may see landscape architects as a bunch of arty gardeners trying to save the world without doing the necessary calculations. We need to keep their values in mind before they will listen to us. Stay humble and be patient, and let them know about the science at the heart of our profession, and our evidence-based approach to our work. If we don't build mutual respect, our fondest visions will be lost, becoming only imaginings of our own desire. (See sidebar, Lessons Learned.)

ONE PER CENT INSPIRATION

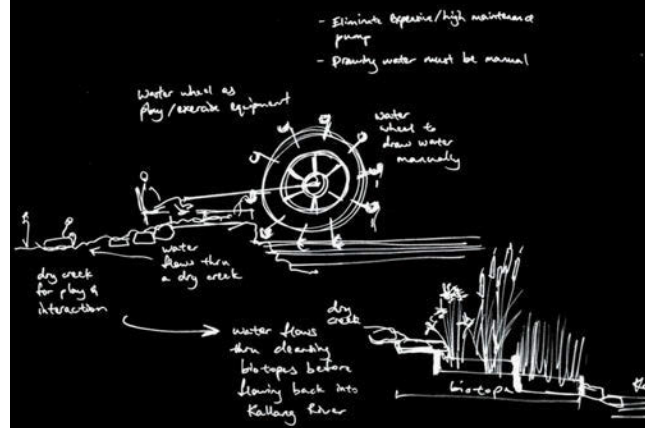
As Einstein famously said about genius – and indeed any other great ideas – “I see a worthwhile need to be met and I make trial after trial until it comes. What it boils down to is one per cent inspiration and ninety-nine per cent perspiration.” Personal inspiration does nothing, except to stimulate your own thinking.

Get this. Transformation can only be inspired by sharing, never by telling. Only then can we create a common vision, and make great outcomes possible. Perhaps sharing my experiences will help; I hope you will be inspired to take action. What can you first change in the way you do things?

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5 EGRETS HAVE COME BACK TO THE RIVER 6 BISHAN-ANG MO KIO PARK 7 • 8 A WATERWAY GIVEN BACK TO THE COMMUNITY BISHAN-ANG MO KIO PARK WAS FURTHER DESIGNED AND DEVELOPED BY ATELIER DREISEITL ASIA (NOW RAMBOLL STUDIO DREISEITL) ENGAGED BY PUB AND NPARKS.

PHOTOS COURTESY DAMIAN TANG



LESSONS LEARNED

1. Mindset needs to be respected before it can be influenced. First I needed to listen hard. It is never comfortable when others think differently than we do, particularly when they are totally against our ideas. But we need to accept the discomfort, hear opposing views, and read what lies beneath them before we can find ways to bridge those differences. Only then can we break down new ideas in a manner that is respectful of those who are comfortable with the status quo, and help them visualize what the changes mean.

2. Process becomes your pathway to change. Internally first. I came to realize that I could change only what I could control: the way I work. Slowly, that altered how the team worked...then, the organization. No matter what our commitment is or how impatient we can be, it is necessary to start small. I saw that everyone was unsure. Frankly, so was I.

3. Values are non-negotiable. Real change can begin when you devise a pilot project shaped around values you hold in common. We can negotiate the manner in which things are done – but the moment we begin to negotiate values, we will continue to make wrong decisions down the line.

4. Narratives are like storytelling: they turn complex concepts into engaging scenarios that people and communities will buy into. Keep the stories even simpler for politicians. Without strong narratives and clear visualizations that everyone can understand, even our values and what we stand for will get lost in translation.



JOHN DEWOLF + ADAM FINE

THE HALIFAX EXPLOSION: A STORY ONLY THE LANDSCAPE CAN TELL

EN **ON DECEMBER 6, 2017**, Halifax marked the centenary of the Halifax Explosion, with the opening of Fort Needham grounds as a Memorial Park. At 9:04 a.m., hundreds gathered for a minute of silence; ships' horns sounded; a cannon blasted from Citadel Hill. And around the assembled crowd, even in the drenching rain, the memorial landscape told its story, evoking intimate images of the disaster so long ago.

Authors **John deWolf** and **Adam Fine** are experiential graphic designers who worked with Ekistics Planning and Design to implement the park's master plan. Their story is a follow-up to "Community and Commemoration," by Sandra Cooke, in LP's "Time" issue, 2016 winter (vol. 18, no. 4).

FR **L'EXPLOSION D'HALIFAX:** Une histoire que seul le paysage peut raconter
Le 6 décembre 2017, Halifax a célébré le centenaire de l'explosion par l'inauguration d'un parc commémoratif sur le terrain de Fort Needham. À 9 h 04, des centaines de personnes se sont rassemblées pour une minute de silence; les cornes des navires ont sonné; un canon a tiré de Citadel Hill. Et autour de la foule rassemblée, même sous la pluie diluvienne, le paysage commémoratif a raconté son histoire, évoquant des images intimes du désastre.

Les auteurs John deWolf et Adam Fine sont des graphistes d'expérience qui ont travaillé avec Ekistics Planning and Design pour mettre en œuvre le plan directeur du parc. Leur histoire fait suite à l'article « Communauté et commémoration », de Sandra Cooke, dans le numéro « Le temps » de LP, hiver 2016 (vol. 18, no 4).

EN **"WHEN BRITAIN IS AT WAR**, Canada is at war. There is no distinction," stated Sir Wilfrid Laurier in 1910. But the First World War, when it came, churned on, and neither Laurier nor Prime Minister Borden could have predicted the profound consequences at home, or on December 6, 2017, in Halifax.

During the war, military and merchant ships mustered in Halifax's Bedford Basin, many destined to make the dangerous Atlantic crossing to the European theatres of war. On that tragic December day, two ships in the Narrows collided: the Norwegian SS Imo, a merchant vessel headed to the U.S. to load supplies for Belgian relief, struck the French SS Mont-Blanc laden with the raw goods for the production of explosives bound for Europe. The collision generated the largest non-nuclear explosion of the twentieth-century. In the blink of an eye, the community of Richmond was wiped from the face



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of the city. One in twenty-five succumbed to the disaster; one in five suffered injury, many with lifelong afflictions, and one in ten were left homeless.

Today, no human witnesses to the tragedy remain. But the Memorial Park on Fort Needham Hill, with its vantage point overlooking ground zero of the explosion, will forever be tied to that devastating event.

THE STORIES THE HILL COULD TELL

When our teams began to prepare the hill for the centenary, we launched a joint process in awakening memory. Ekistics Planning and Design had shaped the site's Master Plan with two clear goals: to significantly enhance Fort Needham's power as a memorial for the city, the province and the nation, but also to meet the needs of the community for an improved



local park. As the design took shape, we asked a single recurring question. Could we let the hill tell the story? We believed we could. This was the shared vision of our two teams – the Ekistics landscape architects and the experiential graphic designers of Form:Media – and the basis of our interdisciplinary approach.

Norwegian researcher Alexander Refsum Jensenius suggests an interdisciplinary approach to design differs from the collaboration of multiple disciplines working together to achieve a single goal. *Interdisciplinary* suggests a synthesis of approaches where knowledge, methods and process are integrated. The landscape architects of Ekistics Planning & Design looked to integrate thematic content into landforms, while the experiential graphic designers of Form:Media considered swales and retaining walls as much as they did words of interpretation.

Through materiality and form, our two teams worked as one. The design features two corten steel retaining walls, each the length of the two ships, which are pierced with the ship's specifications: length, width, and place of origin. Simple wooden benches along the length of the "Mont-Blanc" wall indicate the content on board. Further inspection reveals the weight, volume and cost of these dangerous goods.

On the new Richmond staircase, which leads up the hill to the Memorial Bell Tower built some three decades ago, ballustrades are placed like shards of warped steel as if rained down upon the earth, each punctured with the name of a school, church, or business lost. Here, interpretation does not consist of verbose, didactic panels of lengthy prose. On one memorial wall of text, the upper half is perforated and light, while the lower half uses rivets of steel to



4

complete the text as if below a waterline, an anamorphic experience. The narrative is further evoked through lighting on the monument.

Interpretation is not education. Visitors will come seeking diverse experiences, and perhaps – while walking a dog or checking out the playground – discover provocative details that pique their historical curiosity. Discovery can be as effective as a history book, perhaps more so.

The Fort Needham Memorial Park invites visitors to freely contemplate the 1917 explosion their own way. The experience, for many, will grow deeper with time. The power of that annual moment of silence lies in the landscape.

> LP+ MORE PHOTOS | PLUS DES PHOTOS

john@form-media.ca

1 SHARD-LIKE BALLUSTRADES ARE EACH PUNCTURED WITH THE NAME OF SCHOOL, CHURCH, OR BUSINESS LOST **2 + 3** A TELLING NARRATIVE IS INTEGRATED, EXCEEDINGLY BRIEFLY, INTO LANDSCAPE FORMS **4** THE MEMORIAL BELL TOWER, LIT AT NIGHT, EVOKES THE NARRATIVE
PHOTOS SCOTTY SHERIN; COURTESY FORM: MEDIA



1 2

CLAUDE CORMIER IN CONVERSATION WITH BETH KAPUSTA

GROWING LANDSCAPE'S BRAND

"I have learned to carve a place for landscape in every project, as it is never given to us. We build value..."

> **FR_LP+** DÉVELOPPER L'IMAGE DE MARQUE DU PAYSAGE

EN_

THERE IS ARGUABLY no Canadian landscape architect whose work is more recognizable than that of Claude Cormier, and the firm he founded in Montreal 24 years ago. Whether it is the instantly identifiable umbrellas of Sugar Beach on the Toronto waterfront, the new dog fountain of Berczy Park in Toronto, or Montreal's annual installation of "18 Shades of Gay" – the rainbow ribbon of balls over Sainte-Catherine Street Est which marks the gay village – Cormier's signature stamp creates places that become magnets, and build a strong, singular civic identity.

Yet Cormier is the first to credit these iconic places to city builders, developers and design teams working together. Following his keynote address at the World Design Summit, LP asked architecture critic and activist **BETH KAPUSTA** to speak with Claude Cormier about the multi-disciplinary collaboration which complex projects increasingly require.

BETH KAPUSTA [BK]: There is a common conception that landscape architecture is the last thing to be added at the end of a project, and the first to be cut. Is this the case in your firm?

CLAUDE CORMIER [CC]: We have found that being involved at the beginning of a project – and staying right to the end – is extremely important.

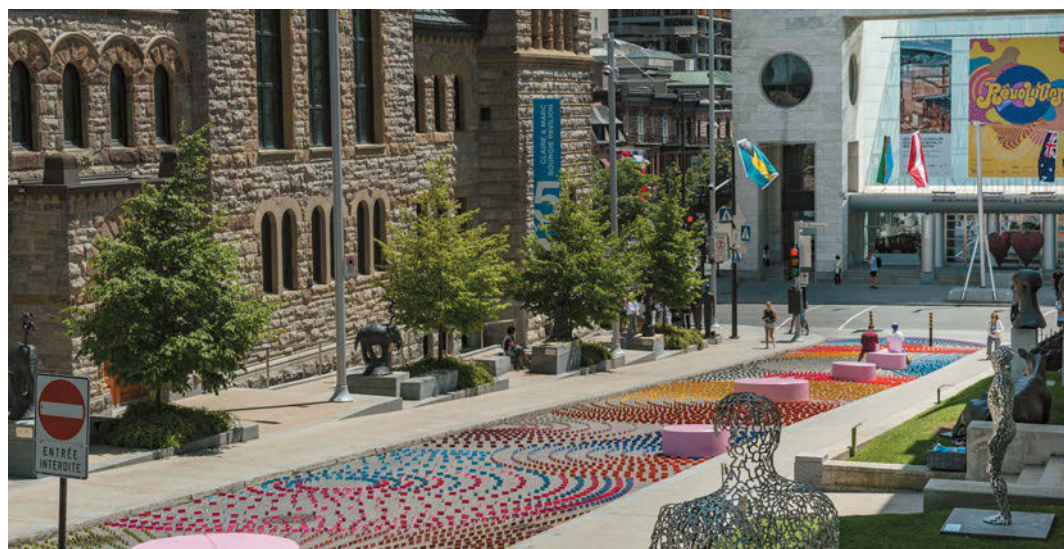
Urban developers in Toronto...Chicago...Calgary...understand the added value when the public realm is part of the story. People are interested in an engaging public realm, and shaping these places goes well beyond planting and hardscaping. Our projects typically have a single strong and adaptable idea that spatially and experientially brands each place, even in a complex urban context.

Whether it's the umbrellas of Sugar Beach or the temporary installation of flags on Sherbrooke Street in Montreal, these places anchor themselves in the consciousness of their cities.

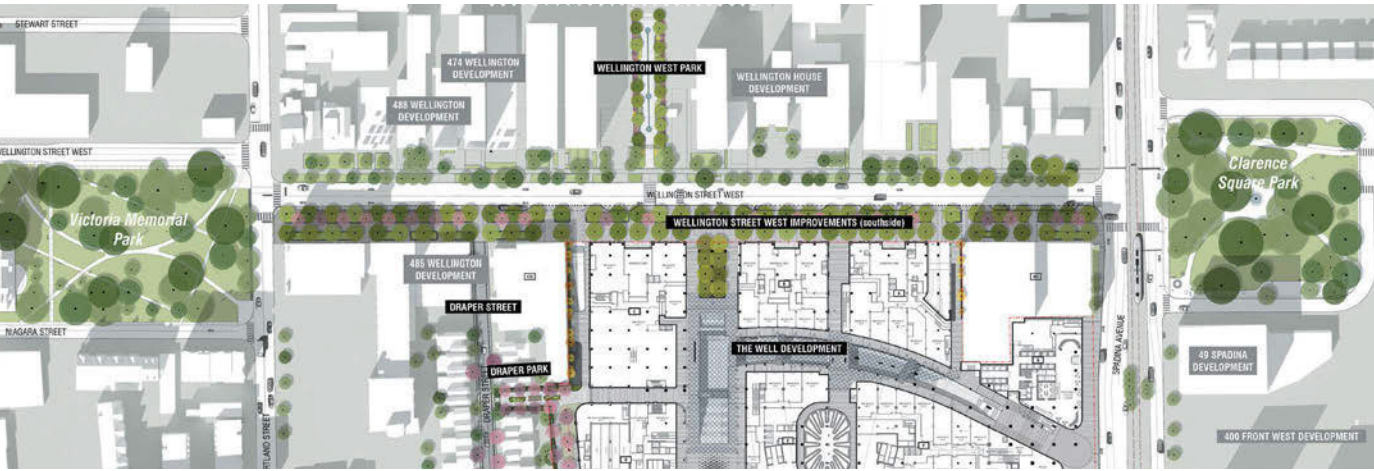
This requires strong collaboration – and trust, courage and good persuasion skills – especially as projects and approval processes become much more complex.

BK: How can a highly collaborative relationship with developers advance a city-building agenda?

CC: We are doing this with "The Well," a project in downtown Toronto. This is one of our most significant city-building collaborations. It's located on the former Globe and Mail site, and covers almost 8 acres (3.2 ha.). King and



118 SHADES OF GAY, MONTREAL 2 CLAUDE CORMIER
3 TOMS IV, MONTREAL
PHOTO 1 @J.F. SAVARIA 2 WILL LEW 3 MBAM, DENIS FARLEY



4

“We were all at the table as equals, with no line between where one discipline started and stopped.”

Spadina will become one of the densest neighbourhoods in the city. There will be over 3.5 million square feet (over 325,000 m²) of mixed-use development in seven towers. It could not be more complicated as a collaboration, with five architects (Adamson, Hariri Pontarini, BDP, Wallman Architects, architectsAlliance) and four major developers as clients.

We’re working with a single strong idea – in this case a high-quality and unified pedestrian public space – that brings consistency among seven different pieces of architecture.

BK: You’re speaking about creating a brand?

CC: Yes, we’re adding a branded identity to the place. In Toronto, developers’ ideas of marketability have really changed since the 1990s when open space around development meant you felt you were entering a private domain. Now, developers understand how important it is to program the ground plan adequately. The site is private but needs to feel public, which is where we add value by blurring the lines between public and private, to create one project identity.

On the north side of the development, we are building a new linear park that will link two existing isolated historic parks at both ends of the project. That is an urban

landscape move that will benefit the whole city and anchor our development more solidly into a highly animated neighbourhood.

BK: You’ve collaborated with other interesting interdisciplinary teams on high-profile competitions, like the National Holocaust Monument in Ottawa. What did collaboration feel like with a strong architectural lead like Daniel Libeskind?

CC: The core creative team included architect Daniel Libeskind, artist Ed Burtynsky, and historian Doris Bergen. At first, [my team] were reluctant to do this competition, amidst so many architects for whom this project is part of their DNA. We declined it twice. Finally we were convinced when the architect spoke of the importance of tempering the jagged edges of the built form with the sense of hope that could be softened by landscape.

We were there for the inception of the big idea and clear agents of the hope component: we had a common desire to create a visceral experience – the visitor descends into the memorial ground, and the landscape ascends into the sky.

Daniel is a master of the physicality of translating the idea of the Holocaust and transposing it into an experiential form. Doris carried the clarity of the narrative. Ed is the visual artist, whose photos from six countries were taken 75 years after the Holocaust. They were painted rather than printed onto the monument, where they haunt the five concrete walls.

We were all at the table as equals, with no line between where one discipline started and stopped. It felt effortless, partly due to the extremely clear shared intention from day one...and our shared mutual respect.

I love architecture and have no fear of it. Over the years working with many architects, I am now less afraid to propose that the architects adapt to the landscape agenda.

BK: Can the idea of “leading with landscape” play out in a community project, where politics and conflicting stakeholder needs can dilute the clarity of urban realm projects?



5

CC: The recent Berczy Park revitalization in historic Old Toronto beside the Flatiron Building is a good example. When we started, there were multiple major stakeholders with opposite wishes: new families with kids moving into the core, single people living with dogs (more than 2000 dogs a day used the park) and a powerful BIA (Business Improvement Area) with retail interests...tourists as well, and people working in the downtown core. Most loved the park exactly as it was.

But the park was very tired. Our job was to build consensus with the community and bring people into the approval process, so everyone won something. We worked with the timeless principles taught by social urbanist William Whyte in his seminal 1980 book, *The Social Life of Small Urban Spaces* – [the park needed] places to sit, connection to the street, security, places to feel the sun, [access to] water, trees, people, and “triangulation” [magnets like art or buskers to draw people]. We adapted this to the context of Berczy Park, but added a twist. We invented a dog-themed fountain to bring people together. Berczy Park had a history with Toronto’s popular dog festival, Woofstock – and people love dogs. (See Marc Hallé’s story, “Doggy Style” in *LP*, spring, 2015.)

We presented a very strong park re-design concept through the community consultation process. There was initial reluctance from the City’s Culture department, but we had the support and trust of city councillor Pam McConnell, who knew our Sugar Beach park, and the element of magic that we were bringing with us.

It’s always challenging when you’re proposing something that’s never been done. But that’s one of our working principles: to invent something new on each project. This park has incredible diversity. That’s the power of a great park – it’s a park for everybody, a park where we bring people together...with smiles on their faces.



6

“It’s always challenging when you’re proposing something that’s never been done. But that’s one of our working principles: to invent something new on every project.”

BK: How important are project champions to project success?

CC: They are key. No champion, no project. Often the things that cause controversy are the things that are the most beloved over time – like the pink umbrellas at Sugar Beach. They were challenged during the design review process, but their championing by Chris Glaisek and John Campbell at Waterfront Toronto pushed them to be better designed and to remain pink. After the park was built, Councillor Denzel Minnan-Wong attacked their cost, their look, their colour, but it turned against him when the public came to the project’s defence with lucid arguments about investing in a high-quality public realm, and building a positive identity for the waterfront. This experiential brand is so successful that we are now working with the developer for City of the Arts to the north to extend the idea of Sugar Beach across Queen’s Quay.

BK: What about collaboration at an urban scale – where landscape shapes the site and its relationship to the city?



7

4 THE WELL MASTER PLAN, TORONTO **5** NATIONAL HOLOCAUST MEMORIAL, OTTAWA **6** BERCZY PARK, TORONTO **7** SUGAR BEACH, TORONTO
PHOTO 4 + 5 CLAUDE CORMIER ET ASSOCIÉS **6+7** INDUSTRIOUS

CC: Toronto's Garrison Point community is a good example. The site is a triangular land promontory of 7.6 acres (3.1 ha.) bounded by rail lines to the north and south, with two tall towers and townhouses by Hariri Pontarini Architects in the first phase, and another three towers in the second, united by a 3.9-acre (1.6-ha.) park in the Liberty Village neighbourhood.

In the original concept, a very long pedestrian bridge passed over the site and the tracks. Instead, we used the fill from the excavation for the towers to raise the ground plane of the site [which could then] act as a landing pad for the bridges. This was an important money-saving strategy: we did not have to move fill off the site, and we could use two much shorter pedestrian bridges rather than one long one. And we could buffer the new park from the passing trains, focusing instead on the amazing views to downtown and to the nearby lake. (See our story in LP, vol. 15, no. 3, fall 2013.)

Again, this involved close collaboration with the architects and three developers because setting the site level is so fundamental to the overall design. It is very far from the LAs coming in at the end to do some planting.

BK: So the landscape architects are playing an important infrastructure role for the city...



“...these places anchor themselves in the consciousness of their cities.”

CC: That's happening in Chicago, too, where we are working on the last significant unbuilt site in the downtown with bKL Architects. It's an extremely complex site along Lakeshore Drive with three luxury towers, the tallest of which is 82 storeys high.

As an integrated part of the team, we recognized that through a radical site shaping, we could build a landscape link to the waterfront – by introducing a monumental zigzag garden of ramps and stairs that negotiates the five-level grade change between the upper city and the waterfront. The steps and landings merge with the zigzag path, and the five per cent slope allows for universal access.

This elevation gap is a notorious impasse that has stymied pedestrian movement from Millennium Park to Navy Pier. The team is unlocking a significant amenity

for both the residents of the high-end residential towers – and for the city's public realm.

This park aspires to become another in the succession of generous, high-quality outdoor spaces in Chicago...another branded piece of its design identity. Yet the key to this – and any – world-class contemporary urban design is the high level of trust among the developers, the architects and the city, who realize the value that landscape architecture reflects back to the project.

BK: How do you personally break down silos on behalf of landscape?

CC: By focusing on the commonality of the project team...and maintaining optimism, and good urban common sense. At our firm, our sense of play embodies our optimism. And we believe in the value of landscape. I have learned to carve a place for landscape in every project, as it is never given to us. We build value, we think about city-building and the people who live in the city...about the common good. Everybody can benefit from landscape's expanded brand.

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8 LAKESHORE DRIVE, CHICAGO. LENDLEASE MAGELLAN DEVELOPMENT GROUP, BKL ARCHITECTURE, CLAUDE CORMIER ET ASSOCIÉS **9** GARRISON POINT, TORONTO. CLAUDE CORMIER ET ASSOCIÉS

A photograph of a modern urban park area. In the foreground, a woman is lying on her stomach on a long, low, reddish-brown wooden park bench, reading a book. She is wearing a grey dress and black heels. To the left of the bench is a small, round, dark metal table. The bench is situated on a paved plaza with a metal grate. In the background, there are wide stone steps leading up to a modern building with large glass windows and grey panels. Two trees with green leaves are visible, one on the left and one on the right, framing the scene. The sky is overcast.

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 7" x 8", Colour, 116 Pages

READ BY | LU PAR RYAN WAKSHINSKI

A WALK IN THE PARK

EN_

PERHAPS I HAD been living in a corten steel cave (inside joke), but I had not heard of the Glacier Skywalk until I attended a lecture by lead architect Jeremy Sturgess at the World Design Summit in Montreal in October, 2017. This soft-spoken, but clearly passionate, thoughtful and visionary designer had but 15 minutes to summarize a project that might be considered a life's work, and he pulled it off brilliantly. Enthralled by the project, my first thoughts were that this should be featured in a LANDSCAPES | PAYSAGES article and secondly, this should win a CSLA Award of Excellence.

There is of course an entire book dedicated to Glacier Skywalk, and unfortunately, as there were no LAs involved in the design, it is ineligible for the CSLA Awards Program. Ironically, the Alberta Association of Architects told the project team that Glacier Skywalk was not a work of "Architecture" either, and therefore ineligible for that group's annual awards. No matter, it won the Governor General's Award for Architecture in Canada in 2016 – they aren't sweating it!

GET OUT OF THE CARS!

As to the book, it is a delightful synopsis of the stunning project from design competition brief to project completion. The narrative navigates the ins and outs of a design-build tender for a complex and challenging viewing structure commissioned by Parks Canada to get visitors out of their cars and onto the landscape.

The writing is a delicate mix of experiential, poetic storytelling (sometimes a bit over-dramatic, but then look at the project!) describing one's experience of the walkway, and a concise, theoretical explanation for the architectural and structural design decisions made throughout the entire collaborative process. The prose is definitely written for designers and architects; it is perhaps a bit overly "archi-speaky," but when you are cantilevered 35 metres from the cliff edge and 280 metres above a ravine, standing on a glass floor, again, one can be forgiven for over-indulgence.

Graphics run the gamut from site plans and conceptual sketches to maquettes, 3D model shots and working drawings to construction photos and exquisite brochure promotional images, including some fascinating abstract images of the various construction materials. In short, nothing is missing.

I do have one criticism: the frequent use of the term *man-made*. In these inclusive times, surely the authors could have found a less gender-specific pronoun. I also could not help but wonder what the project might have been if a landscape architect *had* been involved, but I suppose that is water under the cantilever...

Which returns us to awards categories. The Glacier Skywalk is the kind of project that makes you question the separation between disciplines. Is it art? Architecture? Engineering? Landscape Architecture? Experiential Theatre with a Custom-Composed Brass Trio Soundtrack? Read the book, and you will learn that the answer is all of them. There are simply not enough awards to give.

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REVIEW BY | PAR DANIEL ROEHR

MONTREAL 2017: THE WORLD DESIGN SUMMIT, REDUX

...ambitious...thrilling...but flawed

EN_

SEEN FROM A landscape architecture perspective, the World Design Summit in Montreal, October 16–20, 2017, was a big success. Of the 600 or so speakers at the Summit, fully 320 were landscape architects. The remainder included industrial, interior and graphic designers and some architects. Architects overall were few, which was disappointing: they are a critical part of the design discourse. Engineers, too, were very rare, which was surprising; their technical knowledge has a major influence on virtually every aspect of design and aesthetics.

Yet the presentations I heard were, for the most part, excellent, not only in individual presentation method and content, but also in conveying the Summit's key message: the design professions must build awareness of holistic approaches to design. Speakers particularly emphasized the design process, sharing new ways to stimulate refined thinking and make creative design decisions.

GIANTS OF THE DESIGN WORLD

The big names were many, the content of their presentations generally current and inspiring: Jan Gehl, Claude Comier, Dirk Sijmons, Moshe Safdie, Phyllis Lambert and more. But there were also newer, very accomplished presenters such as Alejandro Aravena and Ginette Caron. Most spoke about large and complex design tasks but did not lose sight of the design's users, observers, and makers.

Alejandro Aravena, for example, spoke of exploring design solutions that incorporated public demands to deal with pressing environmental crises, such as future protection after the devastation of a tsunami has occurred. He also explored such critical public

issues as affordable living: ways to mitigate housing crises by designing, for example, dwellings with intelligent floor plans for multiple generations living under one roof.

On a completely different tack, Ginette Caron exhibited considerable creativity in designing the World Expo pavilion for Milan to incorporate stirring messages in text, set in metal fonts. After the Expo – perhaps even more creatively – she found spectacularly fitting “new homes” for the messages, often at carefully selected church buildings.

A GENTLE DEFENDER OF LANDSCAPES

It was, however, the subtle and gentle approaches used by Dirk Sijmons, the IFLA's Sir Geoffrey Jellicoe Award Winner for 2017, which most caught my attention. It was not simply his decisive “big moves” that impressed, such as diverting rivers in Holland to re-flood large plains, and reintroducing biotopes and wildlife. It was also his practice of sharing his work, by dedicating any prize monies he received to printing self-published books on specific topics such as energy landscapes. (See his story, page 15.)

THE DEVIL IN THE DETAILS

All this aside, the Summit's big problem was its organization. The speaker program, not only before the event but also at the venue, was only available online: a good idea in general, if everyone has a smartphone or iPad and if the program site is easy to navigate and working, but this was not the case. An alphabetical list of all the speakers, including their professions, would have helped. Printed copies of the program also should have been available: not everyone had digital access.

Worse, the scheduled speaking venues changed abruptly, sometimes with announcements only in French. And not every room had a moderator: no one to introduce the session's rationale, no one to keep time.

Presenters often exceeded their allocated time, which was unfair to the other speakers and the audience – and for attendees like me with a “wish list” of speakers to hear, it made a move to another room, another speaker, all but impossible. Overlooked, also, was the walking distance between rooms: the venue is a building stretching two city blocks. Finally, despite the benefits of choice, there were too many sessions and it was not clear how each group of presentations related to the different themes.

The conference clearly suffered from a shortfall of attendees. Just 1500 came, rather than the projected 4000. The decision to reduce the number of moderators and organizational staff, however, meant that individual sessions suffered dramatically.

This summit was very expensive to attend, even as a speaker, and it was therefore crucial to prevent such frustration. Hence, even though it's a good idea to group different professions to learn from each other, I would suggest smaller, less ambitious undertakings next time around.

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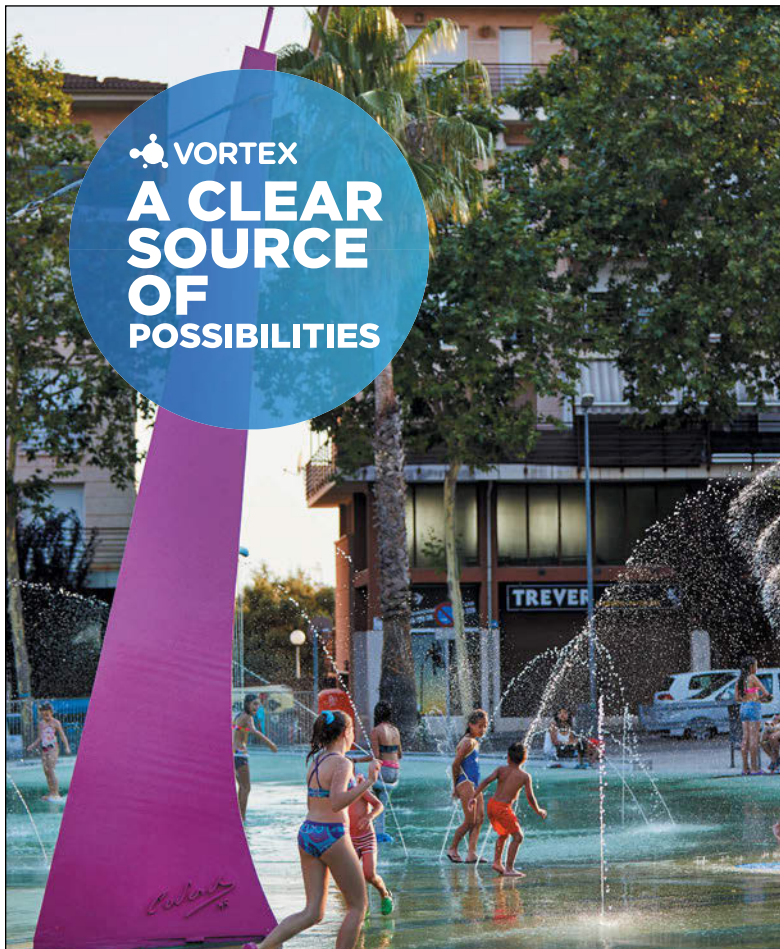
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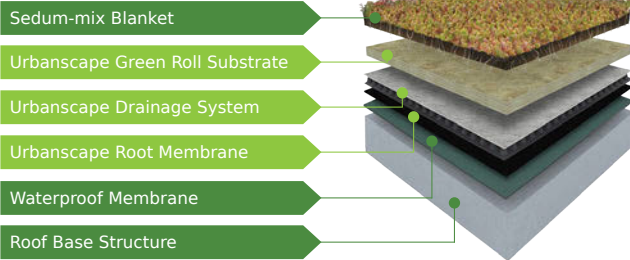
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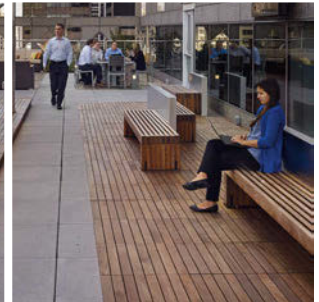
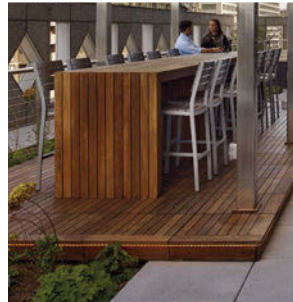


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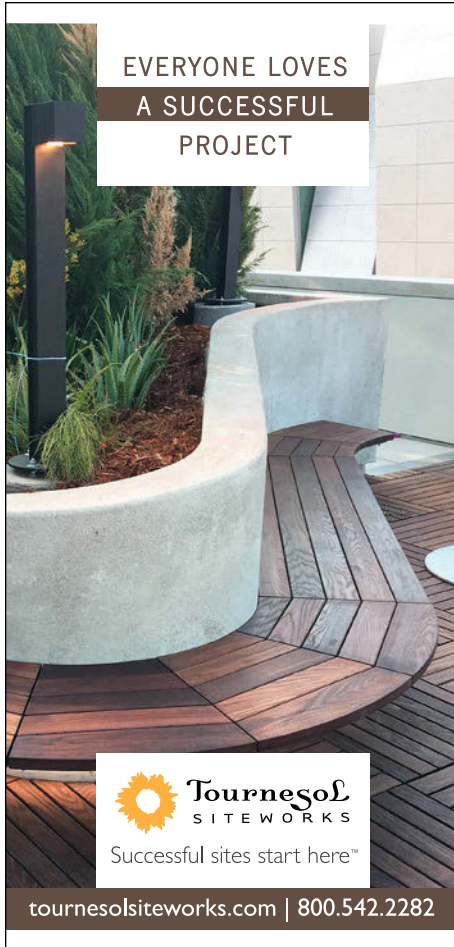
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**> FR_LP+ UNE DERNIÈRE SALVE :
SIGNE AVANT-COUREUR? OU ARRIÈRE-PENSÉE?**

EN COLLABORATION, OF COURSE, is nothing new. For decades, landscape architects have cooperated with urban planners, architects and civil engineers. As the profession evolved, this traditional group has expanded to include environmentalists, biologists, artists, ecologists and many more. And in the last “Invention” issue of LP, we heard from LAs who are collaborating with non-traditional occupations such as computer programmers, climatologists and leaders in virtual reality simulation.

I would venture to say, however, that such innovative team-building is largely confined to larger, one-time projects. It is not the norm when it comes to everyday urban design on a smaller scale. Yet with the introduction of entire wired urban neighbourhoods, downtown cores are transforming with surprising speed, re-inventing themselves to attract new residents and young families, who for decades would have eschewed city centres for suburbia. City officials, too, are moving with the times, encouraging “smart cities,” “smart buildings,” and vastly more Transit Oriented Development.

And it is here that landscape architects seem to be missing the boat. Not only are urban planners, architects and civil engineers collaborating, they are including systems and transportation engineers, programmers, and a myriad of technical service providers. Not so long ago, landscape architects would have been an integral part of these core design team and in some cases, design lead. Now the landscape architect will be brought on much later in the process when most of the preliminary design decisions have already been finalized. Our role may very well be limited to greening the place up at the end of the design development process – or, as one colleague calls it, an afterthought.

Unfortunately, this lack of involvement at the early concept stage is often reflected in the final product. Increasingly, we are witnessing urban spaces crammed with “stuff for the sake of stuff,” whose sole purpose, it seems, is to showcase new products, ideas or technology without any real attempt to seamlessly integrate them into the design. The result is a cluttered space that is chaotic, lacks uniformity and flow.

On the flip side, urban spaces designed without leading-edge features are viewed as uninspired. They will occasionally act as gathering places for special events but, more often than not, these places fall short of the original vision and intention. These are not “spaces for people.”

So, what are we to do? How can landscape architects reclaim a prominent place at this new multi-disciplinary table? First, we must change the way we look at the urban environment, and actively grapple with the emergence of digital ecosystems. While I do not necessarily agree with the term, the concept behind it is sound. Landscape architects need to recognize that the physical urban environment is part of a system. Only by doing so will we find inventive ways to integrate new ideas and technology into our designs.

Secondly, acknowledging this new urban reality should lead landscape architects to seek new collaborators well beyond the traditional norm – new associates who may well expand our thinking.

For landscape architects working on today’s cities, one element remains clear: failure to recognize this trend or to build innovative cooperative partnerships will, without a doubt, keep us as the designers of an afterthought.

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With this salvo LANDSCAPES | PAYSAGES continues its series of opinionated, no-holds-barred follow-ups to magazine content. We welcome voluntary contributions but retain the right to edit the submissions to meet our requirements.

VANCOUVER ART GALLERY PLAZA: AN EXERCISE IN
EXPANDING OUR THINKING. (SEE STORY P 38)
PHOTO COURTESY HAPA COLLABORATIVE

A photograph of a modern outdoor pool deck. The deck is paved with interlocking wooden tiles in a herringbone pattern. In the foreground, there's a large, round, light-colored hot tub with a wooden top and a glowing LED light strip around its base. To the left of the hot tub, several white lounge chairs with blue cushions are arranged. In the background, there's a swimming pool with a blue chair and a diving board. The area is surrounded by trees and a modern building with large windows.

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