

FALL | AUTOMNE 2012
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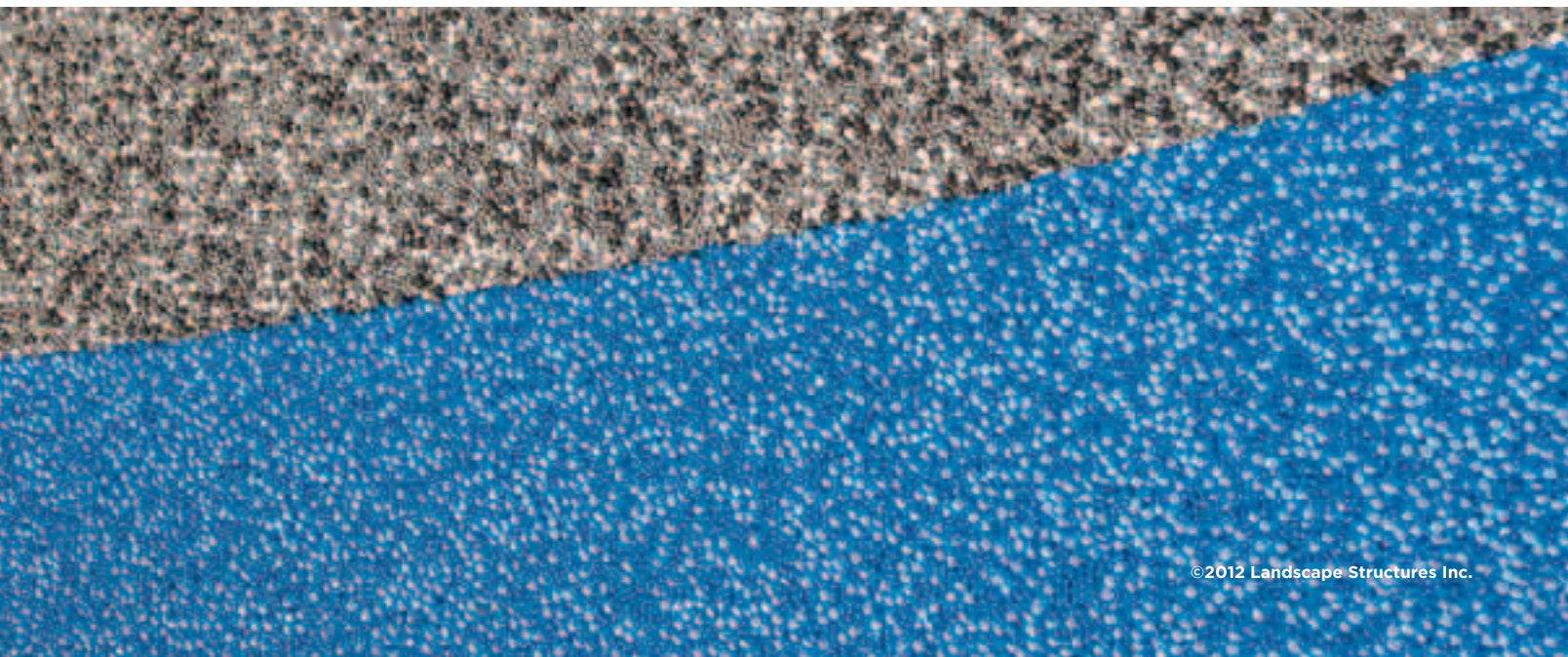
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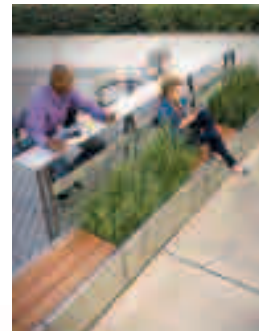
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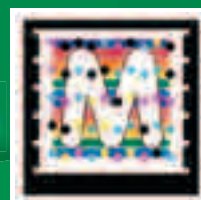
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See page 36
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TO BEGIN WITH | POUR COMMENCER

- 9 Reading Mysteries | Percer les secrets
John Zvonar + Wendy Shearer, Guest Editors | Rédacteurs invités
SEASON'S GREETINGS | MEILLEURS SOUHAITS 🏠
- 11 Here We Come A-Wassailing.... | L'heure des festivités a sonné
Peter Briggs (Corvus), Peter Soland (Urban Soland | Civiliti), Mathieu Casavant (NipPaysage)
UPFRONT | PROLOGUE
- 14 Hibernacula to Call Home | Highland Links: The Back Bunker of the 8th | Guelph Market Square |
Recognition Awards | Jolly Good Fellows | Along the Black Track
Eha Naylor + Peter Andrew-McBride, Janet Rosenberg + Jessica Seed, Ian Andrew, Graham Gidden

ESSAYS | ESSAIS

- 20 The Ghosts of Qatiktalik | Les fantômes de Qatiktalik
Chris Grosset
- 22 When the Curtains Came Down at Rideau Hall | Quand sont tombés les rideaux de Rideau Hall 🏠
Julian Smith

FOCUS | FOCUS

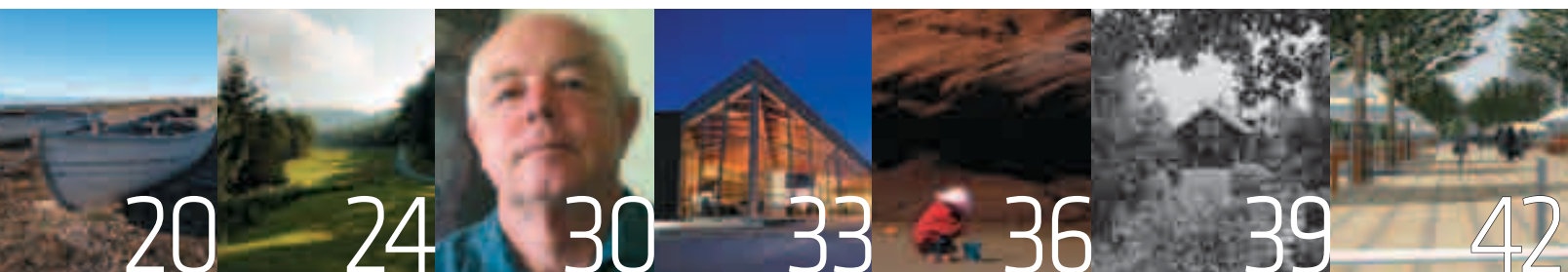
- THE REDOUTABLE STANLEY** | LE REDOUTABLE STANLEY 🏠
- 24 Long Shots: Golf Course Conservation | Chemins escarpés : la préservation des golfs patrimoniaux
PLUS The World's Greatest Golfing Family
Cecelia Paine + Kirsten Brown
- ASSINIBOINE PARK CONSERVANCY** | CENTRE DE CONSERVATION DE L'ASSINIBOINE
- 33 Imagine A Park | Imaginez un parc
Gerald Dieleman
PLACE D'ARMES 🏠
- 36 La mémoire de la pierre | Memories in stone
Robert Desjardins; Design by | Design par Luu Nguyen
- THE HERITAGE PLANNER** | PLANIFICATEUR EN CONSERVATION DU PATRIMOINE
- 39 Calgary's Past Comes Alive: 70 Sites and Counting | Le passé de Calgary refait surface
Michelle Reid
- 42 **LANSDOWNE PARK**
Definitely Not a Museum | Certes pas un musée
Marta Farevaag

FORUM | FORUM

- INTERVIEW** | ENTREVUE 🏠
- 30 Susan Buggy + John Stewart
with John Zvonar + Wendy Shearer
- 49 **COLLABORATORS** | COLLABORATEURS 🏠

THE LAST WORD | LE MOT DE LA FIN 🏠

- 54 A Quality of Equilibrium | Une qualité d'équilibre
Julian Smith



LANDSCAPES PAYSAGES

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***Landscapes of the past as foundations
for the future | Les paysages du
passé sont les fondations du futur***

GUEST EDITORS
RÉDACTEURS INVITÉS:

JOHN ZVONAR +
WENDY SHEARER



READING MYSTERIES PERCER LES SECRETS

ENG_

THE ART OF protecting cultural landscapes begins with an understanding of the stories imprinted on the land. The heritage conservation professional strives to ensure that the story lines of these often inspired visions (and the physical features which remain) do not drift into obscurity.

This issue celebrates the visions of those who came before, whether landscape architects or other practitioners, as well as the present-day stewards who are captivated by the quest to reveal these mysteries, to understand and to respect these places. The common thread is the commitment of the landscape architects to use their understanding of the site's evolution as the springboard for creative new ways to protect and celebrate the past.

The role of the landscape architect has evolved since the early days of the heritage movement. Then, we primarily recreated period gardens. Today, we set out to enhance the community's understanding of the past through a comprehensive cultural landscape approach. We hope that the lessons contained in the following pages inspire our professional colleagues to look more carefully, to probe a little deeper, and ultimately, to unleash the values and meanings of the places under their care.

FR_

PRÉSERVER LES PAYSAGES culturels est un art, et pour s'y adonner, il faut être à l'écoute des histoires que recèle chaque terrain. Les spécialistes de la conservation du patrimoine s'assurent que ces récits – ces visions qui ont inspiré la conception de chaque lieu – ne tombent pas dans l'oubli.

Dans ce numéro, nous rendons hommage aux pionniers, architectes paysagistes et autres érudits, de même qu'aux visionnaires d'aujourd'hui, motivés par une même quête : comprendre les lieux, les respecter et en révéler les trésors enfouis. Il faut dire que ces experts ont tous une chose en commun : le dévouement. Ou, plus précisément, le désir d'honorer l'Histoire et l'Esprit des lieux, de façon créative et durable.

Le rôle de l'architecte paysagiste a évolué depuis l'époque où l'on commençait à peine à s'intéresser au patrimoine. Jadis, notre travail consistait principalement à recréer des jardins d'époque. Aujourd'hui, nous veillons à ce que des communautés entières connaissent mieux leurs racines et nous adoptons une approche globale. Les leçons contenues dans ce numéro sauront nous encourager à faire toujours preuve de plus de vigilance et de curiosité, pour mieux dévoiler les secrets et les raisons d'être des lieux qui nous entourent.

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SEASON'S GREETINGS

MEILLEURS SOUHAITS



CHRISTMAS GREETINGS FROM CORVUS DESIGN, 2011. THE RAVEN BY LANCE LEKANDER |
VŒUX DE NOËL DE CORVUS DESIGN, 2011. LE CORBEAU DE LANCE LEKANDER

HERE WE COME
A-WASSAILING

'TIS THE SEASON of good will, and in LA offices far and wide, we take up our pens to spread tidings of good cheer. The Editorial Board of LP is celebrating, too. We're sharing some of our favourite messages from Christmas' Past ... wonderful, creative, inventive greetings – and community spirited to boot. Add us to your Christmas list – and we'll post YOUR message on our facebook site.



Facebook

L'HEURE DES
FESTIVITÉS A SONNÉ

LES FÊTES APPROCHENT! Partout à travers le pays, des architectes paysagistes composent des vœux chaleureux. Il va de soi que la Rédaction aussi célèbre! L'envie nous a pris de partager certains de nos souhaits de Noël d'antan préférés. Ils sont créatifs et ont de quoi inspirer toute la communauté. Ajoutez-nous donc à votre liste de Noël, et nous publierons votre message sur notre page Facebook.



Facebook



500 BOULES

MATHIEU CASAVANT

NIPPAYSAGE

FR_

EN DÉCEMBRE, LA fièvre des fêtes envahit le bureau. Cette période est aussi l'heure des bilans et l'occasion de réfléchir sur l'année qui se termine, les projets complétés et les défis à venir. Depuis 2008, NIPPAYSAGE propose une série de cartes de souhaits sous forme de découpages colorés. Ceux-ci permettent de mettre en valeur des projets réalisés pendant l'année et de transmettre nos meilleurs vœux à nos clients, nos collaborateurs, nos amis et nos familles.

Il s'agit de petits objets 2D, références à l'emblématique boule de Noël, amusants à collectionner. L'ensemble devient un portfolio d'entreprise festif et original, qui se compose au fil des ans. Une approche ludique qui présente le travail de NIP depuis 2001. Chaque boule est envoyée avec un crochet métallique pour faciliter son installation. La symbolique de l'objet circulaire est tellement parlante qu'aucune référence supplémentaire à l'imagerie des fêtes n'est requise pour transmettre chaleureusement nos meilleurs vœux. L'année dernière, plus de 500 boules ont été envoyées.

En 2011, l'ajout d'un code QR directement sur l'envoi a permis de rendre le tout plus interactif et de bonifier le message. Dès décembre 2012, une version électronique sera également partagée via les réseaux sociaux.

Pour recevoir celle-ci, suivez-nous sur Twitter (@NIPPaysage) ou faites nous parvenir vos coordonnées à nip@nippaysage.ca

mathieu@nippaysage.ca

En décembre, la fièvre des fêtes envahit le bureau. | In December, the festive spirit consumes the office.



CHERISH THE SUN

PETER BRIGGS

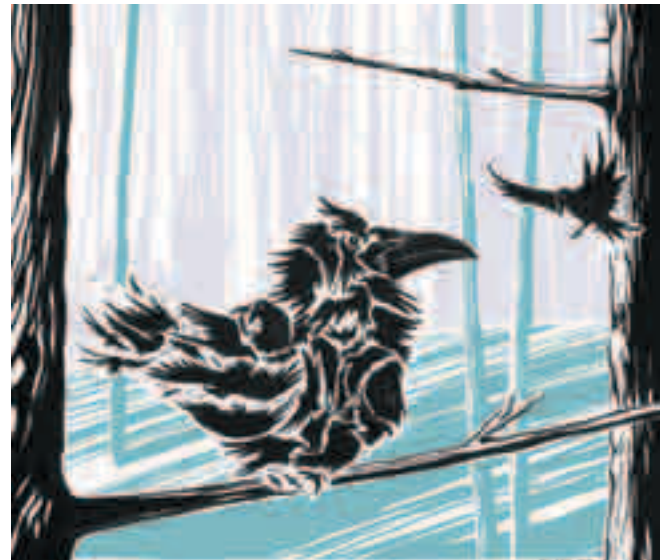
CORVUS DESIGN

ENG_

HAVING A PRACTICE in the North, we're tied into a unique market that focuses on the local. In our communities it's not unusual to see hockey teams that are sponsored by local design firms. This isn't so much marketing as community participation – yet I imagine that it might be the strongest form of marketing. People see you as a part of the community and place value on that. As a young firm, we do our best to support our communities whether through pro-bono work, charitable contributions or our annual end-of-year holiday greeting.

When December rolls around and the mail begins to bring us a variety of cards and greetings, the ones that we appreciate the most are those in which we can see individual effort. A few years ago we began to receive digital versions of seasonal greetings, and many were quite clever. We decided that we would produce our own greeting, and take the opportunity to support local artists. With that in mind, we commissioned an artist to craft us an original artwork that focused on our firm...or more precisely, on our raven, Tim, who is the inspiration for our logo. (Corvus Design has its roots in *Corvus corax*, the Latin for raven. We chose the raven for a number of reasons, but mainly because the raven has a cross-cultural reputation as being the trickster, and he released the sun. In the North, we cherish the sun.) Our goal was to help a local artist gain some exposure and to brand ourselves as being creative and community-minded. At the same time, we were sharing something unique and interesting. We see success in this through the emails we receive back, which recognize how cool this is! (We're proud of the idea and the artwork.) We regularly get requests for prints of the artwork. That's our next step, working with the artists to release a limited edition of the art as a way to say thank you to our clients and associates.

Check out 2009 too: <http://corvus-design.com/happyholidays2009/>



THE 2010 RAVEN, BY PAT RACE | LE CORBEAU DE PAT RACE, 2010
<http://corvus-design.com/happyholidays2010/>

RESTAUREZ-VOUS

PETER SOLAND

URBAN SOLAND (CIVILITI)

FR_

TROUVER L'IMAGE appropriée qui résume une année de travail. Choisir un projet qui illustre la pratique professionnelle particulière de la firme. Trouver le ton juste pour évoquer le temps des fêtes et le côté ludique que ces moments inspirent. Inventer, finalement, un jeu de mots habile qui renvoie au projet et à son sens... Voilà les principales activités mentales qui entrent en jeu dans la fabrication d'une carte de Noël. Dans notre cas, il s'agit aussi de montrer comment l'espace public peut être au cœur des célébrations urbaines : la convivialité des lieux, l'appropriation de l'espace et la place que prennent les paysages urbains dans le quotidien des gens. Dans ce cas-ci, en 2011, le projet s'imposait par lui-même : la réalisation de la restauration et la mise en valeur des fortifications de Montréal représentent notre intervention urbaine la plus visible, au cœur de Montréal, au cœur de son histoire, et au cœur de l'identité française de la ville. Le choix de l'image est souvent plus difficile, quoiqu'ici la chance nous a souri : un groupe de jeunes qui trainait aux abords du site et, surtout, la présence de cette jeune femme qui, le temps d'un texto, a pris place sur le mur dans une pose si naturelle, à quelques mètres de moi. Le temps de demander la permission et la photo était prise. Dans ce paysage urbain qui s'étend sur plus de 200 mètres, et dont la géométrie étendue des murs évoque la science des défenses urbaines, ce cliché rapproché résume tout de même l'échelle et la matérialité de l'ouvrage : la pierre ancienne, le couronnement contemporain et la lumière événementielle. L'ajout de la tuque de Noël : la simplicité dans le détournement de l'image. Finalement quelques mots clés qui illustrent comment langage et constructions humaines sont si intimement liés. Une image qui résume une vision de la ville le temps des festivités.



URBAN SOLAND'S GREETINGS FOR 2011 AND 2012 |
VOEUX POUR 2011 ET 2012 D'URBAN SOLAND

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HIBERNACULA TO CALL HOME

EHA NAYLOR + PETER ANDREW-MCBRIDE

THE WINDSOR-ESSEX PARKWAY is at once an immense infrastructure project and one of the country's largest ecological restoration sites. The new Parkway links Highway 401 to a new, badly needed Detroit River crossing: Windsor is Canada's busiest border crossing. But since Essex Region communities have long borne the brunt of heavy traffic to the U.S. border, the Parkway was designed to be much more than a high-speed conduit. The 11-kilometre freeway is largely below-grade and passes through 11 tunnels which carry the municipal road crossings and landscaped green space at their surface. An additional 120 hectares (300 acres) of green space, including 20 kilometres of recreational trails, will allow cyclists, pedestrians – and wildlife – to travel the length of the Parkway without encountering vehicles.

The ecological landscape work is extensive. Approximately 60 hectares of tallgrass prairie, oak savannah, oak hickory forest, woodlands, Pin Oak swamp, wetlands and fish habitat is being restored. For Species at Risk – be they plant or animal – relocation has been a key component. Already an unprecedented 125,000 at risk prairie plants have been relocated. Snakes are moving too, including two species at risk, the Eastern Foxsnake and Butler's Gartersnake. Although only a fragment of their habitat will be impacted by construction, some 11 kilometres of temporary fencing has been installed to isolate snakes and other wildlife from the construction footprint and at the same time, salvage snakes found within the construction site.

How exactly do herpetologists round up the snakes? Coverboards work: these are essentially large pieces of plywood where snakes like to bask or seek cover. Herpetologists check the boards daily to collect the snakes. Also, up to fourteen herpetologists and one specially trained sniffer dog actively search each site prior to commencing work. Thus far, herpetologists have collected over 1,000 endangered Butler's Gartersnakes and several hundred Eastern Foxsnakes. Additionally, at least twenty snakes (and sometimes double that number) are being tracked at any one time, leading to interesting discoveries. For example, Butler's Gartersnakes are adopting crayfish burrows as hibernation sites. The snakes' needs have been carefully considered. Brush piles and nesting/birthing sites are being replaced at a ratio of 3:1, as regulations specify. A key landscape feature of the restoration lands will be hibernacula. With time, the green space will evolve into a Parkway in a Prairie that offers tall grasses and oak savannah. It will support Butler Gartersnake and Eastern Foxsnake throughout their life-cycle.

EHA NAYLOR, a partner with Dillon Consulting Limited, says that herpetologist Peter Andrew-McBride was so engaging that he became "an honorary landscape architect for an evening, when he was called into service at a community meeting."

ENaylor@dillon.ca www.dillon.ca



<http://ianandrewsgolfdesignblog.blogspot.ca/>

GOLF ARCHAEOLOGY AT HIGHLAND LINKS:

IAN ANDREW

GOLF RESTORATION CAN occasionally become an archeological dig. This can happen when you are working with a course where the original features are gone, and you lack the information you need for restoration. Very recently, I was working on the restoration of the back bunker of the 8th hole at Highlands Links, which was designed by Stanley Thompson in 1939. (Stanley called it "the mountains and ocean" course.) This was one of the few bunkers that did not show up on historical images or aerials. I was completely perplexed by the hollow where the bunker was "thought to be" since it did not make architectural sense. After much deliberation I suggested the hollow could not be that location. Instead, we began our work closer to the green where Stanley Thompson would have been far likelier to have placed it. I needed to clean up this area anyway and this allowed a peek into what lay below. While digging out the area we discovered coarse sand: it was certainly original and indicated that the bunker had in fact been much closer to the green than most people thought. By the time we were done excavating we knew the shape, depth and location of the original bunker. When the restoration was finished, the oldest member of the club came by and said that's exactly how he remembered it.

READ MORE about the fascinating business of golf course restoration on [page 24](#).





THE GUELPH MARKET SQUARE IF JOHN GALT COULD SEE IT NOW...

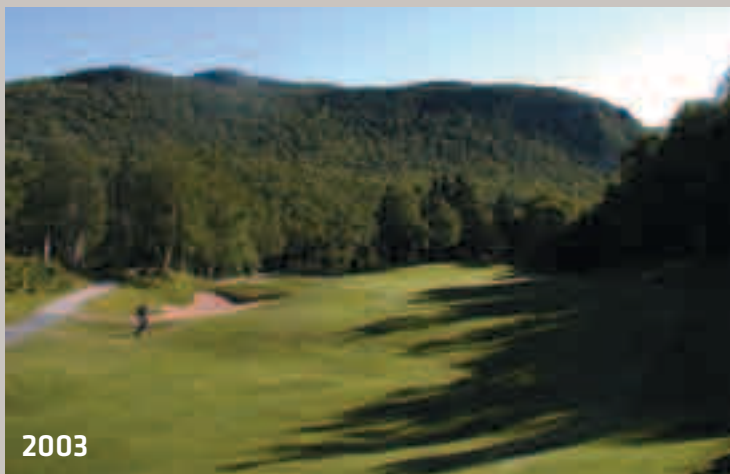
JANET ROSENBERG + JESSICA SEED

OPENED IN FEBRUARY 2012, the new Guelph Market Square is the front yard of the City and also a contemporary reinvention of John Galt's original 1827 plan for a Town Market Place. The Square is an historic place. For over 150 years, it was adjacent to Guelph's Renaissance Revival City Hall, designed by William Thomas and fashioned from locally quarried Lockport dolomite in 1856. But when a new expanded City Hall building was completed in 2009, Guelph commissioned Janet Rosenberg & Studio to create a new vision for Market Square. Today's square responds to both the history of the space and the more contemporary vernacular of the new City Hall façade. It is a flexible space. The large water feature is a skating rink in winter, but for the remainder of the year, it becomes a shallow pool reflecting the adjacent historic Winter Fair wall. Sculptural water jets and LED lighting can be animated and set to sequences in time with musical performances. Beyond the pool, oval mounds of plantings and trees are surrounded by benches, adding visual interest and shade. The square is paved from building edge to building edge in a rich iron spot brick, which unifies the space as a plaza and gathering

area while also accommodating both pedestrian and heavy duty vehicular traffic. The strong geometry of the space and the active and passive programming has resulted in a dynamic year round gathering space in the heart of the City of Guelph.

For site history and coming events, visit www.guelph.ca.

PHOTO COURTESY JANET ROSENBERG & STUDIO
JANET ROSENBERG has just launched a new website – together with a new company name, Janet Rosenberg & Studio, that better reflects the collaborative nature of the office. www.jrstudio.ca



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CSLA HONOURS...

TITRES AAPC

HONOURARY MEMBERSHIP MEMBRE HONORAIRE

Julian Smith (see page 22 | voir page 22)

COMMUNITY SERVICE AWARD SERVICE COMMUNAUTAIRE

Ecology Action Centre (Louise Hanavan)
+ Elinor Gill Ratcliffe

SCHWABENBAUER AWARD PRIX SCHWABENBAUER

Gordon Smith, APALA

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Cecelia Paine, OALA, CSLA, FCSLA

PRESIDENT'S AWARDS PRIX DU PRÉSIDENT

Arnis Budrevics, OALA, FCSLA

OUTSTANDING INDIVIDUALS WHO ADVANCE THE PROFESSION

GORDON SMITH's impressive history of service to the CSLA includes many years on the APALA executive and the Awards of Excellence Jury. He was founding chair of the CSLA advocacy task force, instrumental in achieving CSLA representation at FIRPAC, and establishing a Governor General's award for the profession.

CECELIA PAINE has taught at the University of Guelph over the last 22 years. She has received prestigious teaching awards from the university and from CELA, which cited her studio teaching and her exemplary leadership in professional organizations, including the CSLA, the LP editorial board and the LACF.

THE ECOLOGY ACTION CENTRE is an independent, not-for-profit watch-dog organization that launched the first recycling program in Nova Scotia, organized the first International Deep Sea Coral Symposium (now a biannual event), restored over 30 ha of salt marshes – and so much more, through seven action committees.

ELINOR GILL is a staunch supporter of heritage preservation and promotion, who has erected public art and monuments in Newfoundland. As founder of the Gill Ratcliffe Foundation, she has also supported a remarkable range of art, education and family programs. She is a member of the Order of Canada and the Order of Newfoundland and Labrador.

ARNIS BUDREVICS has long served the CSLA as OALA Representative and Chair of the Finance Committee. He has chaired the Awards of Excellence program, helping raise its value and profile, and he continues to play a leading role in promoting the CSLA and enhancing its professional stature.

DES PERSONNES QUI ONT FAIT AVANCER NOTRE PROFESSION

GORDON SMITH se dévoue depuis longtemps à l'AAPC. Il a été membre du conseil de l'APALA et juré pour les Prix d'excellence. En plus d'avoir cofondé le Comité de sensibilisation de l'AAPC, Gordon a aidé l'association à être reconnue au sein du FIRPAC, et a veillé à la création d'un Prix du Gouverneur général pour notre profession.

CECELIA PAINE enseigne à l'Université de Guelph depuis 22 ans, ce qui lui a valu de prestigieux prix de la part de l'Université et de la CELA. Ont été salués son sens de la pédagogie et son leadership exemplaire au sein de diverses organisations professionnelles, dont l'AAPC, la FAPC et la rédaction de LP.

THE ECOLOGY ACTION CENTRE est un organisme indépendant sans but lucratif, à l'origine du premier programme de recyclage en Nouvelle-Écosse. Entre autres projets, et grâce à sept comités d'intervention, le Centre a aussi mis sur pied l'International Deep Sea Coral Symposium (désormais bisannuel), et a restauré plus de 30 ha de marais salants.

ELINOR GILL défend avec ferveur notre patrimoine, et a fait ériger des monuments et des œuvres publiques à Terre-Neuve. Fondatrice de la Gill Ratcliffe Foundation, elle a soutenu un vaste éventail de programmes dédiés à la culture, la famille et l'éducation. Madame Gill est membre de l'Ordre du Canada et de l'Ordre de Terre-Neuve-et-Labrador.

ARNIS BUDREVICS est depuis longtemps représentant de l'OALA et président du Comité des finances de l'AAPC. Il a présidé au programme des Prix d'excellence et en a accru la visibilité. Aujourd'hui, il joue toujours un rôle essentiel dans la promotion et la reconnaissance de l'AAPC.

www.csla-aapc.ca/csla-aapc



APALA SCHOLARSHIP FUND BOURSE D'ÉTUDE DE L'APALA

IN HONOUR OF PETER KLYNSTRA

PETER KLYNSTRA, who died suddenly in 2011, was an intelligent, curious, perceptive and cultured man, whose gentle and wise imprint on the landscape is found in a tremendous variety of works in Atlantic Canada. APALA and LACF have established a Memorial Scholarship to recognize his outstanding contribution. It will be awarded annually to an Atlantic Canadian student entering the second year of LA study.

EN L'HONNEUR DE PETER KLYNSTRA

PETER KLYNSTRA, APALA, nous a quitté en 2011. « Un homme cultivé, intelligent, curieux, perspicace », disait Ed Versteeg. Il a laissé son empreinte, pertinente et pleine de douceur, dans d'innombrables projets à travers le Canada atlantique. Il est difficile d'estimer toute l'influence de Peter, consultant, professeur, mentor, défenseur.

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JOLLY GOOD FELLOWS

THE CSLA COLLEGE of Fellows hosted its annual investiture ceremony to admit eight new Fellows-Elect, in conjunction with the 2012 Congress. Inducted to the College, in recognition of their outstanding contributions to the profession over an extended period of time, were Douglas Backhouse (BCSLA), Lise Cormier (AAPQ), Carol Craig (AALA, SALA, MALA), Linda Dicaire (OALA), Jeffrey M. Frank (MALA), Linda Anne Irvine (OALA) and Don Naylor (OALA).

Election to Fellow is the highest honour the CSLA/AAPC bestows on its members. New Fellows will follow in the prestigious tradition of 187 Fellows elected since 1964. The Fellows take the lead in the Landscape Architecture Accreditation Council, established by the College in 1986, and the Landscape Architecture Canada Foundation, founded in 1987. They serve on accreditation teams to review university programs, and through the Campaign of Fellows, they have raised over \$320,000 for the LACF's annual grants program. A presentation booklet, featuring profiles of the new Fellows, has been placed on the CSLA Web site.

www.csla-aapc.ca/awards/college-of-fellows-0

HUIT NOUVEAUX AGRÉÉS

L'ORDRE DES AGRÉÉS de l'AAPC a organisé sa cérémonie annuelle d'investiture pour introniser huit nouveaux agrésés, en conjonction avec le Congrès 2012. Les intronisés, en reconnaissance de leur contribution exceptionnelle et de longue date à la profession, ont été Douglas Backhouse (BCSLA), Lise Cormier (AAPQ), Carol Craig (AALA, SALA, MALA), Linda Dicaire (OALA), Jeffrey M. Frank (MALA), Linda Anne Irvine (OALA) et Don Naylor (OALA).

L'élection au titre d'agrésé est le plus insigne honneur que l'AAPC/CSLA accorde à ses membres. Les nouveaux agrésés suivront la prestigieuse tradition de 187 agrésés élus depuis 1964. Les agrésés dirigent le Conseil d'agrément en architecture de paysage, établi par l'Ordre en 1986, et la Fondation d'architecture de paysage du Canada, établie en 1987. Ils siègent à des comités d'agrément qui révisent les programmes universitaires et, par le truchement de la Campagne des agrésés, ils ont recueilli plus de 320 000 \$ pour le programme de bourses d'études de l'AAPC. Une plaquette de présentation, avec les profils des nouveaux membres, sera publiée sur le site Web de l'AAPC.

www.aapc-csla.ca/awards/ordre-des-associ-s-0



GRAHAM GIDDEN

ALONG THE **BLACK** TRACK

THE RUGGEDLY BEAUTIFUL wilderness of Vancouver Island is truly its defining characteristic. Perhaps just as remarkable, however, is its cultural heritage. A First Nation's colleague put the island's history in perspective. When he looks into the landscape, he said, everything he sees is connected to his people, dating back before Rome was built. Every square kilometre is the traditional territory of the First Peoples.

As in many places world-wide, original aboriginal land use has eroded. The island today is a mosaic of infrastructure-driven land use that has fractured the landscape, making preservation of connected heritage landscapes difficult. Nonetheless, within the aboriginal heritage island district, scatterings of early industrial historic places and urban areas add fascinating architectural character-defining elements to the landscape. These places where heritages intersect create uniquely complex and sensitive opportunities for design.

WHERE CULTURES INTERSECT

The coastal wilderness, which is the foundational heritage of this place, is where the intersections of cultural heritage began – the ancient indigenous First Nations and the post-colonial industrial. For my final Masters' thesis, I have proposed a project for a regional scale park that involves both ends of the continuum. An abandoned spur rail line runs 26 km from the mountains to the ocean. The line once linked coal mines to ships waiting on the coast. The rail line runs through the lower reaches of the Nanaimo River Valley at the heart of the Snuneymuxw First Nation's traditional territory.

THE BLACK TRACK

The old rail line transects coastal Douglas fir forests, traverses the Nanaimo River, crosses over scrubby arbutus bluffs, through Garry oak meadows, beside wonderful wetlands and to the sandstone beaches on the east side of Vancouver Island. It once connected three historical communities that were part of the coal mining economy. The rail bed is known as the black track. In places where the bed is clear of vegetation, the black coal slag is clearly visible. Relics of the coal mines remain in the landscape around the black track and the mines below still exist, in theory at least, though most of their openings and shafts have been closed.

During the mining boom at the turn of the 20th century, the mines were extremely dangerous with explosions taking hundreds of lives. The dangerous conditions were one of the reasons mining fell out of favour. Today, interest in that mining history has increased. The tragedies at the mines and the villages that supported them are long in the past, and Islanders are now embracing the importance of those histories and landscape.

On the west side of the Nanaimo River, the proposed design pulls in artifacts along the coal slag trail with focus on the Morden Mine Site. A pedestrian river crossing uses a large island as a midpoint. Here, mining ceased in the 1930s. The island is an axis where cultures come together, as the Nanaimo River is one of the most significant cultural landscapes for the Snuneymuxw people. Here, the First Nation culture is the focus of the design – its artifacts, stories and the Hul'qumi'num language. Presently there are no

developments in view from the island so the natural river landscape can be experienced.

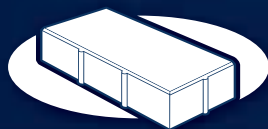
As the trail continues east from the river, the design incorporates elements of both post colonial heritage and First Nation's culture. At Boat Harbour, the terminus, the cultures and natural heritage will combine to shape a celebratory gathering place on the multiple black coal slag beaches.

FRIENDS AND FUNDS

Currently, the local communities are enthusiastic about the concept. The Friends of Morden Mine are fundraising to preserve the old mine site which now stands in a small 4-ha provincial park. Local landscape architect Jessica Gamella has developed concept plans. Extension, South Wellington and Cedar want to make the trail and pedestrian river crossing a reality.

ggidden@cvrld.bc.ca





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CHRIS GROSSET

THE GHOSTS OF QATIKTALIK

LES FANTÔMES DE QATIKTALIK

FR_

CHRIS GROSSET DE la NuALA raconte les histoires qu'il a entendues à Chesterfield Inlet, où il a voyagé pour documenter les savoirs traditionnels des Anciens, représentants de la dernière génération à avoir vécu sur cette terre. Les histoires de fantômes ayant pour décor Qatikhtalik (Cape Fullerton) sont si nombreuses qu'on se surprend à y croire... Chris a donc décidé de travailler avec les Anciens pour que cette zone fasse officiellement partie du patrimoine canadien. C'est, après tout, l'une des plus mystérieuses qui soient.

ENG_

SITTING IN THE kitchen of Elizabeth and Andre Tautu, looking over a large map, I listened to a story. "An Inuk hunter was travelling across the ice towards Qatikhtalik. He was guiding Father Fafard, an Oblate priest, and as they came across the ice they could see lights shining from the old RCMP barracks and trading post buildings at Qatikhtalik. The priest wanted to go there, but the guide said that the lights weren't real. He knew that Qatikhtalik was haunted. At the priest's insistence they changed direction and travelled to the old post, only to find that it was dark. They made camp there, sleeping in the barracks. They were awakened in the night by hammering and a latched door slamming open; however, there was no one else there. Despite fearing ghosts, the hunter fell back asleep, but he was awakened by a strange man, speaking in English, and then disappearing. So scared by what the ghost said, the hunter packed up his things and forced the priest to leave."

I was in Chesterfield Inlet to document the traditional knowledge of the Elders, the last generation to have lived on the land. I'd heard many ghost stories about Qatikhtalik (Cape Fullerton), and I

knew that the quantity of stories was evidence of its significance. Cape Fullerton is perhaps one of Canada's most intriguing ghost towns. Located on the western shore of Hudson Bay, north of the community of Chesterfield Inlet and at the southern entrance to Roes Welcome Sound, this narrow cape holds distinct value as a crossroads for three different groups between the 1880s and 1920s: Inuit, American whalers, and the Northwest Mounted Police (RCMP). This is the story of a cultural landscape...one that lies at ground zero of Canada's assertion of its sovereignty over our northern territories.

THE INUIT

As early as 3,000 years ago the Dorset culture, also called the Tunit, occupied the western shore of Hudson Bay. The Tunit people, who are thought to be direct decedents of today's Inuit, were considered great whale hunters, travelling by kayaks and umiaks (skin boats) to harvest whales in coastal waters and living in settlements along the coast. Even today the Elders of Chesterfield Inlet can point to a place on the map and tell legends of the mighty Tunit people who lived there. The Tunit people were wide spread through the arctic coastal areas, but during a period called the little ice age (700 – 200 B.P.) the current Inuit culture developed.

BACKGROUND IGLOOS AT FULLERTON HARBOUR, 1904 **1** CASIMIR KRITERDLUK (LEFT) AND CHRIS GROSSET SURVEYING **2** WHALING BOATS **3** N.W.M.P. FIRST POST - FULLERTON HARBOUR 1904 **4** R.N.W.M.P. BARRACKS 2008 **1** CASIMIR KRITERDLUK (À GAUCHE) ET CHRIS GROSSET EN PLEIN ARPEMENT **2** BALEINIÈRES **3** PREMIER POSTE DE LA P.C.N.-O. À FULLERTON HARBOUR EN 1904 **4** QUARTIERS DE LA GRC EN 2008 **PHOTOS 4** GERALDINE MOODIE/RCMP HISTORICAL COLLECTIONS / COLLECTIONS HISTORIQUES DE LA GRC **1-2** CHRIS GROSSET **3** CONSTABLE PETE GARVEY, RCMP/GRC

It appears to anthropologists that by the 19th century, two Inuit groups lived in this region. The Qaernermiut seasonally followed the caribou inland, while the Aivilingmiut relied on the sea, staying nearer the coast. These patterns of occupation were about to change in the 1860s. Having depleted the whaling stocks of the northern Atlantic, the whaling industry expanded westward and into Hudson Bay, specifically into Roes Welcome Sound. Cape Fullerton was one of the most important whaling and trading sites in the region.

THE WHALERS

During the whaling period, until about 1915, Qaernermiut and Aivilingmiut migrated in greater numbers to the whaling areas, camping near whaling ships or stations to find seasonal employment with the whalers. The Inuit's traditional land use patterns began to change; guns changed their hunting practices, and family groups that had previously lived inland began to stay at the station.

The most famous of the Hudson Bay whale masters was the American Captain George Comer, who based his whaling activities at Cape Fullerton in 1895. Comer hired many Inuit men to provide food and women to sew caribou clothing. Recognizing that dwindling whale stocks were harming his fortunes, Comer gradually increased his trade in furs. The area was officially the commercial monopoly of the Hudson Bay Company, and Comer's disregard for Canadian laws didn't go unnoticed.

THE NORTHWEST MOUNTED POLICE

In 1903, the Canadian government expressed its concern over Canadian sovereignty and the unchecked activities of the whalers. Until this time, Canada had not exercised jurisdiction over its Arctic territories, but in September, a Canadian expedition ship anchored in Fullerton Harbour close to the American's whaling schooner. This was the first Arctic base of the Northwest Mounted Police. Its mission: to enforce Canadian laws and exert supervision and control.

The Hudson Bay whaling era was coming to an end. Comer had abandoned his whaling, and the Canadian authorities had blocked him from the fur trade by 1919. In 1924 the Northwest Mounted Police closed their post at Cape Fullerton, having established detachments across the region. Eventually the Inuit families began to leave. Cape Fullerton was left abandoned.

TALES OF QATIKTALIK

The rich history of this small point of land was central to the stories told by the Elders of Chesterfield Inlet. As I sat on the floor with Andre and Elizabeth, I leaned forward and asked the question that puzzled me: "What did that English speaking ghost say to the Inuk hunter?"

After exchanging a glance between them, Andre leaned to my ear and said in a half whisper, "It must have been a Canadian ghost watching over that place, because he said, 'Do you have any beer?'" The house erupted with laughter.



3

Is this Nunavut ghost town the nexus of Canadian sovereignty in the Arctic?



2

Chris Grosset, NUALA, is working with the Elders of Chesterfield Inlet who want to see Qatiktalik (Cape Fullerton) recognized as a site of heritage value. grosset@aarluk.ca



4

JULIAN SMITH

WHEN THE CURTAINS CAME DOWN AT RIDEAU HALL...

FR www.csla.ca
LES RIDEAUX DE RIDEAU HALL

AT THIS YEAR'S CSLA Congress in Halifax, Julian Smith became an honorary member of the CSLA. Mr. Smith is a highly regarded architect who is internationally recognized for his contributions to the field of heritage conservation, in particular, to cultural landscape theory and practice.

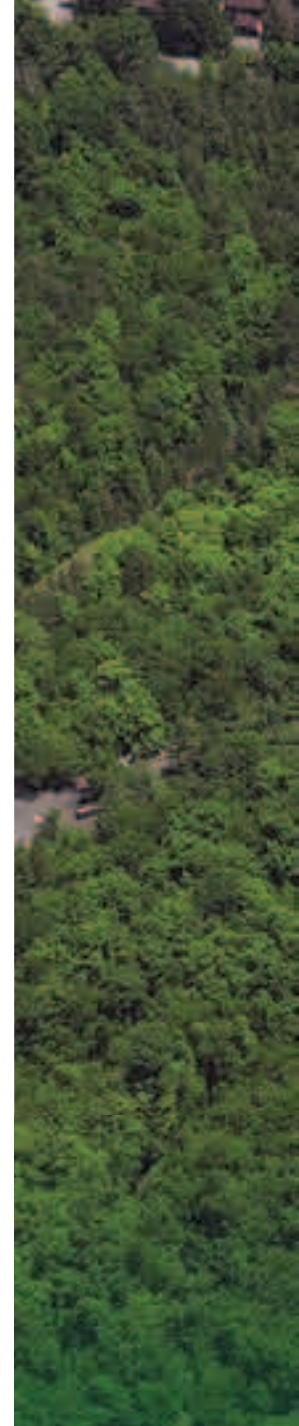
His work and his ideas are referenced repeatedly in this issue, in large part because he has emphasized the importance of landscape and landscape architecture throughout his career. His use of a cultural landscape framework allows him to move across the boundaries between architecture, landscape and urban design. Julian Smith's thinking is perhaps nowhere better illustrated than in this piece first published in Phillips Farevaag Smollenburg's excellent book, "Grounded." The essay describes work done with PFS at the Governor General's residence, Rideau Hall.

RIDEAU HALL BEGAN as a private residence, and, in the mid-nineteenth century, was designated the official residence of the Governor General of Canada. The project involved the preparation of a landscape master plan for the 29-hectare (72-acre) site.

As with Confederation Square, there was a discernible tension between heritage advocates and contemporary design advocates from the start. This site was fresh from controversy over a recent memorial rose garden, and there was an inevitable sense of "either/or." Julian Smith & Associates and PFS needed a cultural landscape approach to overcome these suspicions. The key factor at this site was the difference between initial observation and subsequent experience. It is in how a place is experienced that continuity and change can intersect in fruitful ways.

The focus on observation had led the National Capital Commission to propose a large new visitor centre at the entrance to the site, with large windowed public areas providing dramatic views of the Rideau Hall grounds and entrance drive winding up to the house in the distance. The house was seen as an object in the landscape, and the visitor centre was meant to frame this view. The problem was that the visitor centre would solidify the idea of the residence as an object to be observed, rather than allowing it to be an experiential environment. As the historians pointed out in our discussions with them, the primary intent of the original landscape design was to draw one in to the centre of the site and then organize the landscape from that point outwards. It would not be possible to understand the subtleties of the design from the outside. One had to enter the site and experience it from the inside.

The pivotal moment in the design process occurred when Greg Smollenburg asked if we could enter all of the rooms inside the house to view the landscape from the interior. It was explained, with some embarrassment that, in fact, all of the windows had had sheer curtains fixed in place for years, and that one was not really able to see the landscape from inside. It was then that we realized that the reason the landscape was in danger was that no one was experiencing the landscape the way it was intended to be experienced. Tens of thousands of visitors every year were reinforcing what the governors' general themselves had been feeling: that the residence was an object set entirely



1



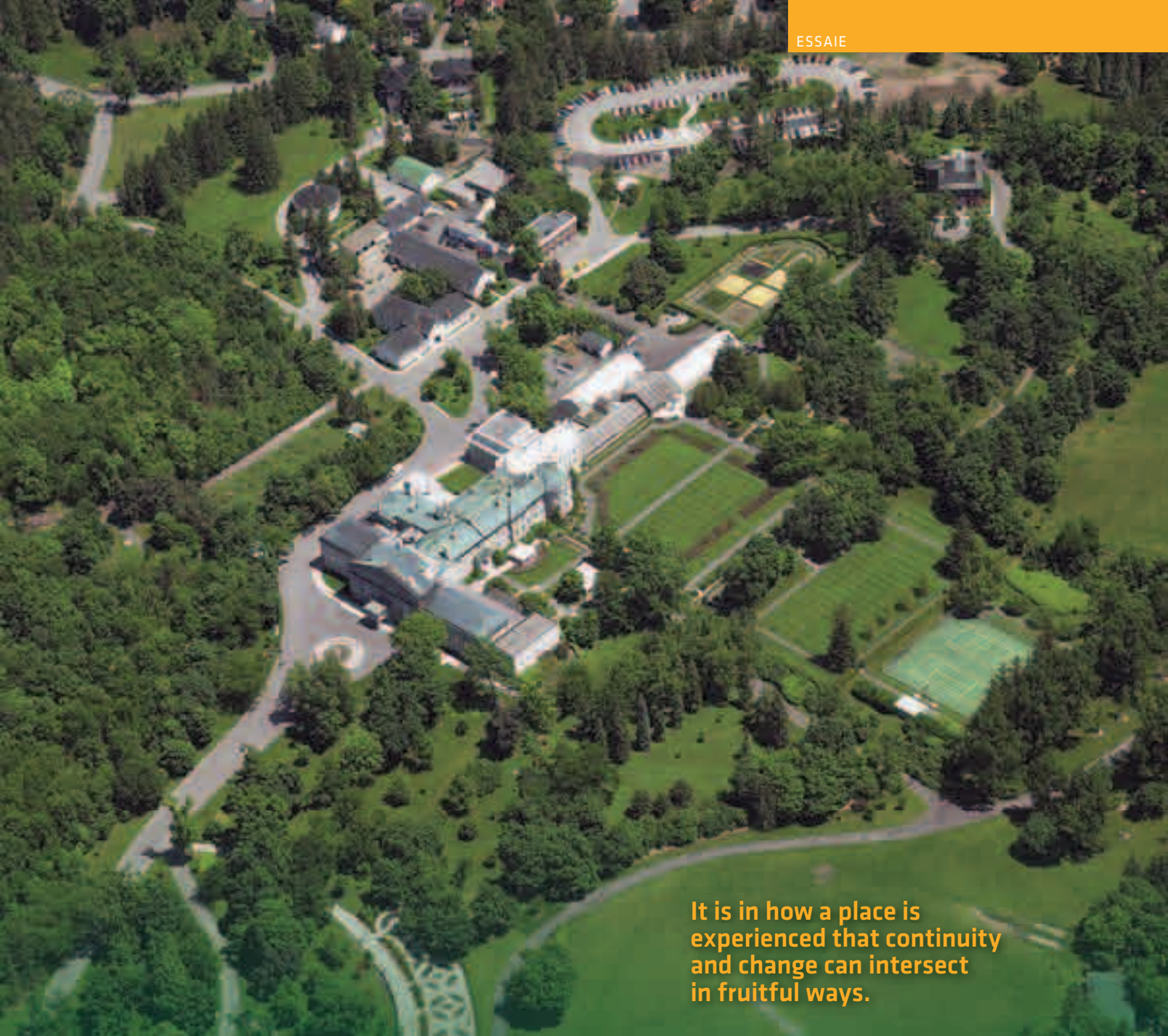
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It is in how a place is experienced that continuity and change can intersect in fruitful ways.



apart from the setting within which it had been built.

Once the curtains were removed to allow our inspection, the quality of both the house and the landscape was irrevocably altered. The curtains never went back. A new Governor General was just settling in, and during her tenure the relationship between the house and the grounds became the basis for all major planning decisions. The visitor centre was built at the centre of the landscape, within the residential compound, looking out rather than looking in. The landscape also became a productive part of the estate, with replanted vegetable gardens and orchards. And the original design intentions were easily translated into a new sustainable design

approach: a design that considered natural and cultural resource conservation simultaneously. The new interventions were contemporary, but the spirit was in keeping with the site's long history.

<http://blog.willowbank.ca/author/julian-smith>

THE STORY + IMAGES FIRST APPEARED IN "GROUNDED – THE WORK OF PHILLIPS FAREVAAG SMALLENBERG." ¹ WITH KIND PERMISSION OF THE CANADIAN AERIAL PHOTO CORPORATION (MURRAY MOSHER) 2-3-4 HEAWON CHON | COURTESY OF PFS | L'ARTICLE ET LES ILLUSTRATIONS ONT D'ABORD PARU DANS « GROUNDED : THE WORK OF PHILLIPS FAREVAAG SMALLENBERG ». ¹ AVEC L'AIMABLE AUTORISATION DE LA CANADIAN AERIAL PHOTO CORPORATION (MURRAY MOSHER) 2-3-4 HEAWON CHON | GRACIEUSEMENT DE PFS

CECELIA PAINE + KIRSTEN BROWN

LONG SHOTS

THE CHALLENGE OF HERITAGE GOLF COURSE CONSERVATION

1

FR_www.csla.ca

CHEMINS ESCARPÉS – LA PRÉSERVATION DES GOLFS PATRIMONIAUX : UN DÉFI ENLEVANT

LE MONDE DU golf a radicalement changé depuis l'Âge d'Or de la conception des terrains. Comment les architectes paysagistes d'aujourd'hui préservent-ils l'intégrité des parcours conçus par des pionniers de la trempe de Stanley Thompson?

ENG_

THE WORLD OF golf has changed dramatically since the Golden Age of golf course design. At the St. George's Golf and Country Club, the 210-yard, 6th hole is a case in point. During the 2010 Canadian Open, PGA Tour professionals were hitting long irons on the par 3, a hole considered by one SCORE Golf contributor to be "a wonderful short hole" (SCOREGolf.com Canada's top 100, pg. 34). Compared with its original length, 140 yards, as designed by renowned golf course architect Stanley Thompson in 1929, this hole now provides a noticeably different shot value than the original. Prior to alterations, golf pro George Knudson recorded a hole-in-one on this hole using just a 9-iron at the 1968 Canadian Open.

Across Canada, pressure to impose modern play on traditional golf courses has the potential to significantly alter this unique part of our cultural landscape legacy. Thankfully, heritage-minded organizations and professionals, including landscape architects, are becoming increasingly aware of this threat and are working to mitigate its impact.

THE GOLDEN AGE OF GOLF DESIGN

Many well-known Canadian golf courses were created during the Golden Age of golf course design, from 1900 to 1940. Before this renaissance, golf courses built in Canada and the United States were at best rudimentary and often worse. According to author Geoff Shackelford (*The Golden Age of Golf Design*, 1999) some of the first courses were



“primitive and downright freakish.” During the Golden Age, a new generation of golf course architects brought heightened sensitivity of the landscape to their designs. The original courses of the British Isles, for example, are now heritage resources which bear testimony to the works of master golf course architects. For contemporary golfers, these heritage courses also have considerable associative value as the site of significant golf-related events, and social value as part of the fabric of local communities.

Stanley Thompson was among the most prolific and respected of the Golden Age golf course architects. Thompson is recognized for his sensitivity in interpreting the natural characteristics of landscape. During his career, he worked on 121 golf courses in nine

provinces and several others internationally. Many are well-known landmarks, such as Thompson's three national park courses: Highland Links Golf Course in Cape Breton Highlands National Park, Banff Springs Golf Club and Jasper Park Lodge Golf Course. In 2006, the Historic Sites and Monuments Board of Canada named Stanley Thompson a Person of National Significance in recognition of his contribution to Canada's built environment.

THE STANLEY THOMPSON INVENTORY

The Stanley Thompson Society (www.stanleythompson.com) was founded in 1998 to preserve the tradition and character of the golf courses he designed. With growing interest in golf and wider appreciation of Thompson's unique contribution, many clubs have begun using the Thompson name to attract players and club members. Concerned that Thompson's reputation might be diminished by unsubstantiated claims of affiliation with Thompson, the Society initiated a provenance research study in 2008, engaging the authors of this article as investigators. The study included a comprehensive and defensible inventory of his work in Canada, documented in a form that would be useful to the Society, golf course managers, researchers and the public, and recommended methods to support conservation of Thompson's work.

GAME CHANGERS

Technological changes – everything from golf equipment to the way golf courses are constructed and maintained – have greatly altered the game. Media influences, too, have been major.

The evolution of golf equipment has significant potential to affect the integrity of an historic golf course. New club and ball technologies have enabled golfers to hit golf balls farther and (for the most part) straighter than ever before. There is no doubt that this evolution has been outstanding for golfers' self-esteem, but it presents a troubling prospect for designers. Thompson designed his courses with key elements strategically positioned to test the skilled golfer, yet out of reach for weaker players so they would have an opportunity to enjoy the game without being overwhelmed by the golf course. Advances in equipment technology have altered this dynamic by enabling better players to hit the ball well beyond the original



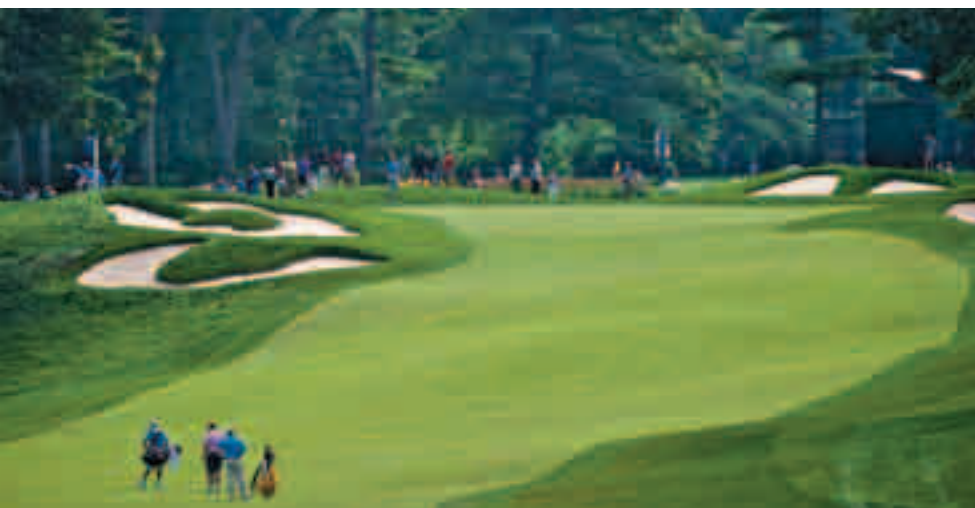
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target and thus rendering once challenging hazards somewhat obsolete.

Technological advances also affect maintenance and construction. In Thompson's day, construction methods and maintenance practices were still quite rudimentary, requiring a great deal of manual labour and hand work to create key features of the course. Designers of the era took full advantage, expressing their creative vision by developing features and nuances with a very detailed level of precision. Renovations done today using modern means are a cause for concern as inherent equipment constraints have the potential to destroy character-defining features.

Media influences, too, present challenges, albeit indirect and unintentional. Since golf first appeared on colour television in the 1950s, the media's influence on the industry and golfer alike has been enormous. Golfers develop expectations of how a golf course should look and play, based on PGA Tour courses they see on television each week.

1 ST. GEORGE'S GOLF AND COUNTRY CLUB, 2010 RBC CANADIAN OPEN, A WALK WITH THE PRO PAUL CASEY ON THE 11TH FAIRWAY **2** SPECTATORS AT THE CANADIAN OPEN 2010 ROUND 1 | **1** ST. GEORGE'S GOLF AND COUNTRY CLUB, OMNIUM CANADIEN RBC 2010, UNE BALADE AVEC PAUL CASEY SUR LA 11^E ALLÉE. **2** DES SPECTATEURS À L'OMNIUM CANADIEN 2010 LORS DE LA 1^{RE} PARTIE
PHOTOS **1** + **2** GOLF CANADA ARCHIVES/ ARCHIVES DE GOLF CANADA/#30828 AND # 31056



3

Stanley Thompson worked on 121 golf courses in 9 provinces... | Stanley Thompson a travaillé sur 121 terrains de golf dans 9 provinces...

The expectations become dangerous when they lead to proposals for a maintenance strategy or renovation plan that is in conflict with the original course design – or indeed, unattainable, if the design intent is to be respected. Green speeds provide a perfect example. Greens on most modern golf courses are designed to tolerate super-fast green speeds quite easily, whereas greens on many historic courses were designed to be much slower and featured steeper pitches and much more whimsical contouring.

CONTEMPORARY PLAY ON A CLASSIC COURSE

Finding a balance between the seemingly conflicting priorities of heritage conservation and contemporary play is often a matter of managing player expectations. Member education is essential. When members recognize that the golf course is a heritage landscape, valuable to the community and to the greater portfolio of heritage work, their expectations often shift. They are more willing to compromise, and often develop pride in this historical asset.

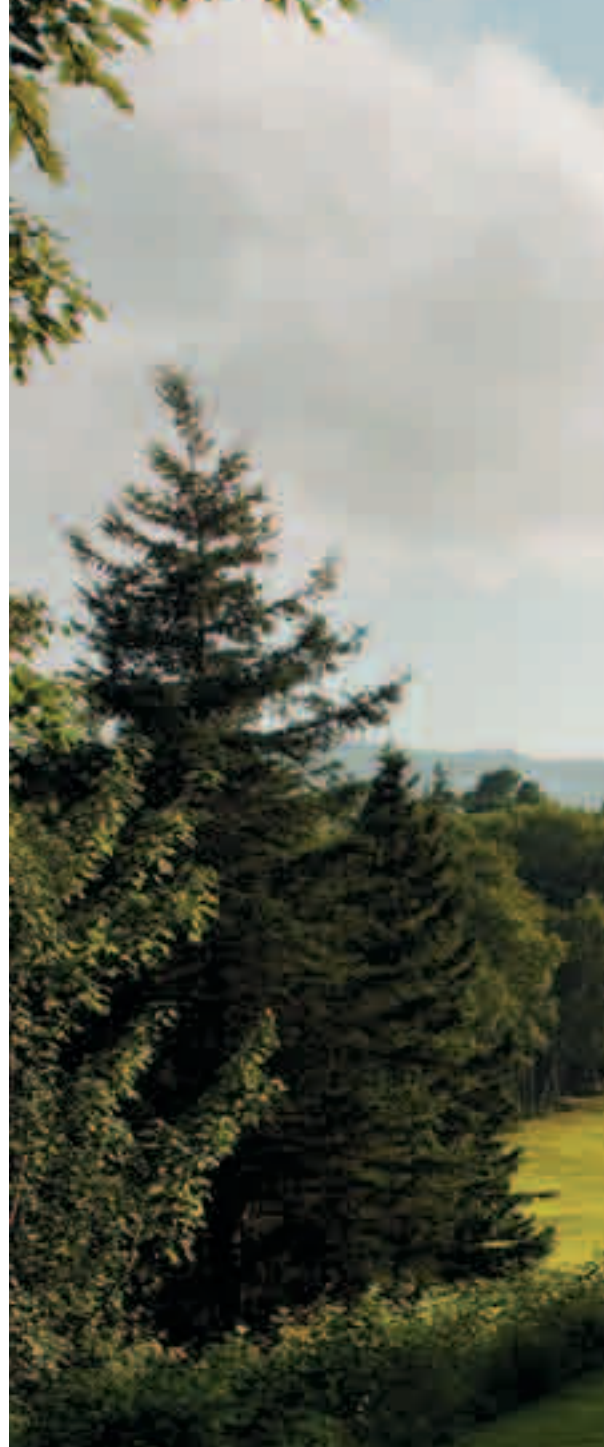
Detailed information about course design is also key. An inventory which identifies all character-defining features of the original design and then evaluates their current condition will provide a baseline that can underpin future renovation planning. A

knowledgeable golf course architect is invaluable – one who will make every effort to conserve the integrity of the original design. This requires an in-depth knowledge of the original designer's work and design principles.

RESTORING CLASSIC COURSES

Support for protecting or restoring classic golf courses may not yet be the norm, but according to Bill Newton, Executive Director of the Stanley Thompson Society, "many existing classic clubs are experiencing a rejuvenation of their memberships as golfers have re-discovered the older courses of the twenties and thirties. Appropriate length, degrees of challenge, mature landscapes, better social interaction, comfortable spousal and senior play, all lead to a more enjoyable experience on the so-called 'classic' courses."

Golf course architect Ian Andrew is one of several Canadians focused on restoration of Canada's heritage courses. Educated at the University of Guelph in landscape architecture, Ian has been immersed in the history of golf course design and the works of the Golden Age masters since he was a teenager. In the mid-1990s, he became actively involved in promoting renovation of classic golf courses because, in his words, "I saw too many classic courses being insensitively altered." In recent years his



4



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3 PRACTICE ROUND, CANADIAN OPEN : THE 1ST FAIRWAY 4 + 5 HIGHLANDS LINKS IN CAPE BRETON HIGHLANDS NATIONAL PARK | 3 SÉANCE DE PRATIQUE SUR LA 1RE ALLÉE, OMNIUM CANADIEN

4 + 5 HIGHLAND LINKS AU PARC NATIONAL DES HAUTES-TERRES-DU-CAP-BRETON

PHOTOS 3 GOLF CANADA ARCHIVES/ ARCHIVES DE GOLF CANADA # 30699 4 + 5 PARKS CANADA/ PARCS CANADA/CHRIS GALLOW

FOR A TRIFLING THOUSAND DOLLARS...

Bill Newton, Executive Director of the Stanley Thompson Society, brings Stanley Thompson to life with vivid anecdotes in *Thompson Musings* (2010). Stanley Thompson was a prolific reader. Before building Anne of Green Gables Golf Course in PEI National Park, he carefully read and studied the novel and then incorporated natural landscape features that referenced Lucy Maud Montgomery's story into his course design. At other times, Thompson was the consummate salesman. He'd meet prospective investors with exuberant enthusiasm. "Never have I seen such a piece of land," he was wont to say. "For a trifling thousand dollars more, gentlemen, you can make this the finest course imaginable."

STANLEY THOMPSON: CANADA'S MOST DECORATED DESIGNER

Two Canadian golf courses are currently ranked among the top 100 in the world, Highland Links Golf Club (#51 - world) and St. George's Golf & Country Club (#55 - world). Both are Stanley Thompson designs. In Canada, the Thompson name occupies 15 places on the top 100 list, along with one course designed by Stanley's brother, Nichol. SCORE Golf Magazine publishes the bi-annual ranking. <http://scoregolf.com/rankings/top100/top-100-golf-courses-in-canada-2010/>

- #3 - St. George's Golf & Country Club
- #4 - Fairmont Jasper Park Lodge
- #5 - Fairmont Banff Springs Golf Course
- #6 - Highland Links Golf Club
- #7 - Capilano Golf & Country Club
- #14 - Westmount Golf and Country Club
- #46 - Brantford Golf & Country Club **
- Nichol Thompson
- #57 - Oakdale Golf & Country Club
- #64 - St. Thomas Golf & Country Club
- #79 - Summit Golf & Country Club
- #80 - Sunningdale Golf & Country Club
- #86 - Beaconsfield Golf Course
- #87 - Royal Mayfair Golf & Country Club
- #89 - Thornhill Golf & Country Club
- #90 - Burlington Golf & Country Club
- #91 - Cataraqui Golf & Country Club

Wondering what courses took first and second place? #1 National Golf Club of Canada in Woodbridge, designed in 1976, and #2 Hamilton Golf & Country Club in Ancaster, designed in 1914 by Harry Colt. Colt was paid 300 guineas for his work.





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WORLD'S GREATEST GOLFING FAMILY

By 1924, the Thompson golfing family was being talked about in golf circles all over the Continent. A New York paper headlined a story, "Thompson That's All." Greg Clark, famous Toronto journalist, picked [it] up [in] the Toronto Star Weekly on July 20, 1924. The headline: "World's Greatest Golfing Family." The cutline under the picture of the five brothers said, "Frank, twice champion of all Canada, and current champion of Canada; Mat, runner-up in Manitoba Championship; Nicol, professional at Hamilton Golf Club and Canadian Professional Champion in 1922; Stanley, a medal player and head of the golfing architect and engineering firm bearing his name; W.J. (Bill), a lawyer, twice Canadian Champion, twice Toronto and District Champion, and winner of four of the six medal plays which he entered this year and current Ontario Champion." There were several years of triumph lying ahead for all the brothers.

EXCERPTED FROM THOMPSON COLLECTION, PART 1, 14

Stanley



7

practice has grown, as many clubs and players came to the realization that they liked these old courses. Through Ian's expertise, he has helped clubs see that even if major alterations have occurred in the past, it is possible to restore the character-defining features of an earlier design. Regarding his sensitive restoration at St. George's Golf & Country Club for example, he says "we concentrated on putting the original features back the way they were originally found, unless greens had been relocated. In such cases, we tried to emulate the original features in the new green locations." In addition Ian suggests that he rarely makes concessions for technology, opting instead to "look for back tees." He tries to avoid changing holes as much as possible. He frequently points out to club managers that only five percent of their members are capable of hitting the longer holes that so many clubs now seek to incorporate. The other ninety-five percent of players, the bulk of the paying members, have a more pleasurable experience on the shorter, more interesting holes characteristic of the Golden Age courses.

MUNICIPAL DESIGNATION

Municipalities in Ontario are beginning to recognize that golf courses are worthy of recognition as heritage resources. The first to do so through the Ontario Heritage Act was the City of Windsor, which designated Rosedale Golf Course a cultural heritage landscape in 2003. This course was designed by another significant Golden Age figure, Donald Ross. In 2010, the City of Mississauga officially designated Lakeview Golf Course, by Golden Age designer Herbert Strong. Mississauga planner, Paula Wubbenhorst, notes that designation has helped to build broader community appreciation for this local landmark.

RECALIBRATING OUR PERCEPTION

Many golf courses remain off limits to the public and thus widespread public appreciation of their heritage value may not happen quickly. Nonetheless, landscape architects are in a leadership position. Although golf courses raise mixed reactions in the landscape architecture profession due to their association with environmental concerns, we have the sensitivity to perceive other values inherent in these cultural landscapes. As professionals, our role will be to carry out research, to inform the public and the golf club memberships where heritage value is identified, and to use our design and communication skills to demonstrate how to maintain the integrity of these unique landscapes while still supporting one of Canada's favourite sports.

cpaine@uoguelph.ca | brownkr@rogers.com

6 ST. GEORGE'S 11TH TEE, 1930 **7** THE THOMPSON TERRORS: THE "WORLD'S GREATEST GOLFING FAMILY" (1924) STANLEY THOMPSON AS INDICATED **8** ST. GEORGE'S, HOLE 16 | **6** 11E TEE, ST GEORGE'S, 1930 **7** LES THOMPSON TERRORS : QUATRE DES CINQ FRÈRES CONSTITUANT LA « PLUS GRANDE FAMILLE DU GOLF » (1924) **8** 16E TROU, ST GEORGE'S
PHOTOS 6 COURTESY/GRACIEUSETÉ DE IAN ANDREW **7** COURTESY BILL NEWTON, (UNIVERSITY OF GUELPH ARCHIVES)/GRACIEUSETÉ DE BILL NEWTON (ARCHIVES DE L'UNIVERSITÉ DE GUELPH) **8** CLIVE BARBER



8

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WENDY SHEARER + JOHN ZVONAR

IN CONVERSATION / EN ENTREVUE

SUSAN BUGGEY + JOHN STEWART

«I was tied into the whole architectural philosophy that it was better to preserve, restore, rehabilitate. In reality, it was almost impossible to apply those architectural principles to a landscape – a living, growing, changing environment – and at that point, I realized it was crazy. A static restoration was simply inappropriate.»

ON A CRISP winter morning in March 2012, Wendy Shearer and John Zvonar sat down with two people who have been seminal figures in the development of the study, protection and management of historic landscapes in Canada for 40 years.

Susan Buggey (**SB**) joined Parks Canada as an historian and retired as Director of Historical Services. A Fellow of the Association for Preservation Technology (APT), Susan has taught cultural landscapes at several universities and in various NGO short sessions. She was a founder, in 1978, of the Alliance for Historic Landscape Preservation (AHLPP), and in 1992, she represented North America in the creation of guidelines for cultural landscapes for the World Heritage Convention. In 1999, she authored the guidelines for Aboriginal Cultural Landscapes for the Historic Sites and Monuments Board of Canada (HSMBC). For the last decade, she has worked primarily with those landscapes, focusing in particular on the relationship between people and place and especially the meanings that people attach to place.

John Stewart (**JS**) is a landscape architect with an abiding interest in historic landscapes. After graduating from Guelph, he trained in preservation planning at Cornell and Oxford universities, and earned a diploma in the conservation of monuments from Parks Canada. Stewart was the first director of the Heritage Canada Foundation's Main Street Program, where he initiated revitalization projects across Canada, charting a path whereby business, property owners and government actively participated in reviving their own communities. He is a recipient of the Ontario Heritage Foundation's Heritage Community Recognition Program Certificate of Achievement. Stewart has been the creative director and managing partner for Commonwealth Historic Management Limited in Perth, Ontario for the last 28 years, specializing in cultural and natural heritage.

Tell us about the early years of historic landscape preservation.

SB: I would go back to the 1950s when they were starting to plan Upper Canada Village [Morrisburg, Ontario]. There were no known surviving early 19th century gardens and no professional community in Canada to which organizers could turn for models. They needed to create a sense of place around the buildings, which were brought in as land was cleared for the St. Lawrence Seaway. They particularly looked at New England for inspiration. In hindsight, that wasn't very appropriate, but it served well as an educative process.

JS: For me, it was the 70s. The other very evocative example is Williamsburg [Virginia] and the idea of doing landscape archaeology: using plant material and landform to try and capture what had been there before. I was tied into the whole architectural philosophy that it was better to preserve, restore, rehabilitate. In reality, it was almost impossible to apply those architectural principles to a landscape – a living, growing, changing environment – and at that point, I realized it was crazy. A static restoration was simply inappropriate. Tom Kane, one of the four co-founding members of the AHLPP in 1978, was a huge mentor for me, as was Susan Buggey. You had a huge influence on my career, Susan.

SB: I'm very flattered, but I learned fundamentally about landscapes from you! No one else was providing your leadership and articulation.

Was it difficult to articulate heritage landscape perspectives in those days?

JS: It was. It was a real struggle to speak about "historic landscape preservation" ... the terminology was part of the architectural tradition. When you talk about a building, you've got an envelope, a package. Architecture is static in comparison to landscapes. Landscapes can't be frozen in time.



SB: The approach then was very archaeological, even when dealing with Aboriginal landscapes.

JS: An historic Aboriginal landscape was one with a couple of bones and an arrowhead. Now the whole profession has moved beyond that to the concept of cultural landscapes.

SB: What John raises here is crucial. The world of historic landscapes had to move from being 'historic' – locked in the past, talking of "reconstruction and restoration" – to recognizing that these were living landscapes. Change is an inherent part of the nature of the landscape, and that includes cultural aspects as well as natural aspects. Aboriginal cultural landscapes embody that because, at their core, is the intimate relationship of people and the land.

Did you come to this realization early on?

SB: For me, the answer is no. But in hindsight, one can identify an evolution over time from re-creating an historical sense of the past, as in Louisbourg (NS) and the Motherwell Homestead (SK), to preserving historic value in heritage landscapes through preservation and rehabilitation approaches such as Point Ellice House (BC) and the Historic District of Sillery (QC). Then we moved on to conserving cultural landscapes, and a more complex understanding of place as both living and lived-in, evolved and evolving, and immaterial as well as material like the Rideau Canal Corridor (ON) and Sahoyue-Edacho (NWT).

Over time, the analytical approaches, range of disciplines and technologies evolved in interaction with the AHLF (founded 1978), ICOMOS Canada and the International Scientific Committee for Historic Gardens (now Cultural Landscapes), where the influential Linda Dicaire long represented Canada.

The scholarship was so important then, moving the discussion beyond gardens...

SB: Yes. There was a lot of material on historic gardens in APT Bulletins of this period. John, alone or with co-authors, wrote

«We moved on to... a more complex understanding of place...»

numerous articles which everyone was using; they weren't being written elsewhere.

[There were other important] publications like the U.S. National Park Service's National Register Bulletins and the *Journal of Garden History*. Besides the American influence in Canada, early British influences were important, such as the Garden History Society, the Council for Rural England and the Attingham Summer School.

JS: In Quebec City, we started looking at the work of France Gagnon Pratt... and we explored the archaeology of the site as well – what we would call today, landscape archaeology.

Didn't you co-author a paper in the 70s that helped redefine an "historic landscape"?

SB: Yes. In 1975, our paper for the HSMBC laid out the first criteria for landscapes of national historic significance, and they guided the Board for 20 years until new criteria were developed in 1994 to encompass the sophistication of landscape analysis that had evolved.

How was this evolution reflected internationally and at home during the 1980s and 1990s?

SB: In 1982, ICOMOS produced the Florence Charter, which defined landscapes as

organic, as living landscapes. I see this as a period when Conservation Landscape Architects (LAs working exclusively in the field of heritage conservation) found increasing discomfort with the architectural approaches of reconstruction, restoration and cosmeticization as landscape treatments. John articulated this in a really important article for the APT in the mid-80s. This is also the period in which a lot of tools, techniques and expertise emerged.

JS: Our roles changed from advocacy – promoting new ways of thinking about historic landscapes – to embedding the ideas in practice. Another thing that really made a difference – architects like Julian Smith caught on to the idea of cultural landscapes. [See page 54.]

SB: One other important piece in the '80s was the emergence of the environmental movement. It had enormous public profile, and an enormous influence on architects buying into the idea of landscapes. Those working with historic landscapes looked more closely at the land: landforms, land patterns, the movements of people in landscapes, the role of water, vegetation. Architects are still dominant in the heritage movement but I think historic landscapes really took off and became established in their own right in a way that they weren't in the '70s.



It's 2003: Parks Canada coordinated the first edition of the Standards and Guidelines for the Conservation of Historic Places in Canada. Why was this important?

JS: From my perspective, it provides a degree of codification. It helps set the bar for a lot more people.

SB: That's crucial. Individual jurisdictions had earlier guidelines, but they varied from place to place. The Standards and Guidelines were agreed upon among federal, provincial and territorial jurisdictions: that is an enormous accomplishment in this country. This document was comprehensive: it looked at landscapes and archaeological sites and engineering works as well as buildings. The landscapes chapter in that volume differed from the American Historic Properties in a couple of respects. One, there is a stronger nature-culture balance (due in part to the UNESCO World Heritage guidelines from the 1990s.) Secondly, the Canadian document takes a strong site planning approach, leading with the land and then moving through the key elements. This is a different way of looking: we looked at 'place' differently from the Americans.

The Second Edition was recently launched. How did it embody heretofore 'unmarked' territory?

SB: The idea of sustainable development runs throughout the Guidelines, a major difference from when they were first

developed. Now, the ecological aspects are guidelines rather than afterthoughts. As well, guidelines pertaining to scale, and to evidence of land use and traditional practices have been put forward.

JS: It's a good document that addresses issues I find in daily practice.

Now we have a common language. Did international standards, like the World Heritage guidelines in the '90s, play a role?

SB: The international guidelines led to the acceptance, in 1992, of cultural landscapes as properties of Outstanding Universal Value. There had been a decade of debate about what cultural landscapes actually were. What came out of that was a tripartite typology of defined, evolving and associative landscapes that has become widely recognized internationally. This has given recognition to certainly more than 60 cultural landscapes on the World Heritage List. Why it's important in terms of practice in Canada, though, is that it led to the HSMBC clarifying its own values in guidelines for parks and gardens and rural historic districts (1994) and Aboriginal cultural landscapes (1999).

Julian Smith (director, Willowbank) has staunchly come out in favour of a 'cultural landscape' approach to conservation. Are you surprised?

SB: When others were still thinking about cultural landscapes exclusively as historic

places, Julian articulated the dual relationship between artifact and ritual in cultural landscapes.

What might be the role for landscape architects?

JS: I think that the landscape architect as a designer, as an imaginer, as a creative force, has a huge influence. That said, my concern is the lack of research skills within the training programs. We need to ensure the ability to research and to analyze.

SB: From the historian's side, it's important to work with the landscape architect because you ask different questions, depending on where you're from. Historians may not have the understanding of the land and its processes and how the landscape architect works, but they bring knowledge of the contexts and practices of the past. It's encouraging to see a couple of places where cultural landscapes courses are taught in universities. I've always seen landscape architects as being more "all-encompassing" in their way of looking than other disciplines. Working with communities and with planners...this is where I would look for the future to emerge.

JS: We need to talk about early practitioners: these are the creators, these are the designers and we're keeping an historic record of their work. To stand back and look at that work is an important thing to do, and as a profession, it's something we should be doing. We need to foster this historical understanding and integrate it naturally into the profession.

See Susan Buggey, "Canadian Landscape Conservation Practice: 1950-2000" in Christina Cameron and Christine Boucher, eds., *Conserving Historic Places: Canadian Approaches 1950-2000: Proceedings of the Chair Round Table, 11-13 March 2009*, 55-69.

[\[www.patrimoinebati.umontreal.ca/pdf/PV_Table_ronde_2009.pdf\]](http://www.patrimoinebati.umontreal.ca/pdf/PV_Table_ronde_2009.pdf)



1

GERALD DIELEMAN

imagine...

A CONSERVANCY FOR ASSINIBOINE PARK

FR_

LE PARC ASSINIBOINE est un excellent exemple de l'audace dont savent faire preuve certaines municipalités. La ville de Calgary a en effet adopté une approche innovante pour gérer cette vaste oasis urbaine. Depuis 2009, la tâche a été confiée à l'Assiniboine Park Conservancy (APC), un organisme à but non lucratif calqué sur le Central Park Conservancy à New York. Ce modèle est très différent des modes de gestion des parcs municipaux traditionnellement en usage au Canada : la ville demeure propriétaire des lieux, mais sa supervision est laissée entièrement à l'organisme. Voyons tout ce que cela implique pour ce parc et son avenir, avec Gerald Dieleman, directeur de l'horticulture.

“...bringing new life to an old friend...”

« ...offrir une seconde vie à un vieil ami... »

1 MOVIE NIGHT ON THE LYRIC LAWN BESIDE THE PAVILLION | **1** SOIRÉE CINÉMA SUR LYRIC LAWN, PRÈS DU PAVILLON LYRIC LAWN MOVIE NIGHT
PHOTO 1 COURTESY / GRACIEUSEMENT DE L'ASSINIBOINE PARK CONSERVANCY

ASSINIBOINE PARK IS one of the greatest examples in Canada of a municipal government taking an innovative approach to the management of a large urban park. That holds true for both the Park's inception over one hundred years ago and for the operational model developed a century later.

In 1904, the City of Winnipeg took a bold step by commissioning Landscape Architect Frederick G. Todd from Montreal to develop plans for a new “suburban park” for the citizens of Winnipeg. As a former protégé of Frederick Law Olmsted, Todd's approach to the design and layout of Assiniboine Park was similar to other Olmstedian landscapes of the time, most notably Mount Royal in Montreal. Todd's proposal included large open meadows flanked by naturalized woodland plantings, free-form water bodies, broad vistas, tree-lined drives and both formal and informal themed gardens. Later additions included a Conservatory, Pavilion Gallery, the Assiniboine Park Zoo and additional acreage for active recreation.

One of the largest urban parks in Canada, Assiniboine Park served as the heart of Winnipeg for generations. Many Manitobans have a personal, emotional connection with the park – a continuum of memories, of experiences and time spent with families. They feel protective of the park that is so much a part of the city's, and their own, identity.

IMAGINE A CONSERVANCY

Despite this tangible connection to its city, like many municipal facilities across the country, Assiniboine Park has not had sufficient investment to keep it to the standard the citizens want or deserve. Assiniboine Park is just over 400 acres (162 ha) in size; four million people visit each year. There is a cost attached to maintaining the park and keeping it accessible to the public. Indeed, many facilities are nearing the end of their lifespan.

Therefore, with strong citizenry support, the City of Winnipeg agreed that Assiniboine Park needed a new management structure to ensure its longevity. In 2009, the park came under the purview of the Assiniboine Park Conservancy (APC), a not-for-profit organization modeled after the Central Park Conservancy in New York. This operational model is a clear departure from traditional municipal park management in Canada. The city maintains ownership of the land, but has relinquished all operational control to a non-profit organization. While the city continues to provide base funding for park operations, all aspects of the Park, from staffing day-to-day operations to the construction of new facilities and the generation of revenue, is under the administration of the APC.

In short, APC is responsible for establishing a future vision for the park and carrying out this transformation, while ensuring ongoing financial viability. The management structure in turn allows the Conservancy to pursue a very different vision than the municipality could ever achieve on its own. While the Zoo, the Horticulture branch, and the Park Events office operate as three independent business operations, the APC functions as one unit.

This organizational structure allows key decision makers to incorporate changes to Assiniboine Park as a whole and not as separate elements. In addition, as a not-for-profit, APC can seek contributions from private citizens, corporate donors and foundations. The community can engage with the park, providing donations and scholarships. In turn, APC offers tax receipts and coordinates activities that would not have been possible under a traditional municipal government structure.

APC has aggressively raised funds. Campaigns have already raised \$113 million toward park redevelopment. Support has come from many sources, including the municipal, provincial and federal governments. But since the APC is a fairly new organization, it had not asked for community support until this year. A public campaign began on June 1st 2012 with a 30-Day, Million Dollar Challenge. APC challenged Manitobans to raise \$500,000 which would be matched dollar-for-dollar by three anonymous donors. Manitobans surpassed all expectations, raising \$2.1

million in 30 days. The result bears witness to the importance of the park to the province's people.

IMAGINE A PLAN

In June 2009, APC unveiled a \$200-million, three-phase, ten-year redevelopment plan for Assiniboine Park to enhance the green space, create best-in-class facilities, and become a model of conservation, all while protecting the Park's cherished character for the benefit of all citizens, 365 days a year. Physical changes to the Park began a year later, with the Children's Nature Playground at the centre of the park. The playground far exceeded the Conservancy's wildest expectations in usage and popularity, as did the other phase one facilities. The expanded Duck Pond now provides a larger area of winter ice skating; the Qualico Family Centre gives families an opportunity to have a meal, enjoy the fire place lounge and participate in children's programming activities. Together these features gave the centre of the park a real focus, and generated a tremendous response from the community.

Assiniboine Park Conservancy is modeled after the Central Park Conservancy in New York...
L'Assiniboine Park Conservancy est calqué sur le Central Park Conservancy de New York...

HAPPENING AT THE ZOO

The second phase of development is currently underway at the zoo. Assiniboine Park Zoo is one of the oldest in the country. It obviously needed upgrades and new facilities. The new zoo will welcome guests with a prairie landscape featuring animals of the region and a boreal forest exhibit showing the diversity of creatures that call the forest home. In 2014, the Journey to Churchill is slated to open: a stunning four-season, ten-acre arctic exhibit with species from Canada's north. The Journey to



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Churchill exhibit should provoke discussions on climate change and environmental change in the Arctic. Like the prairie and the forest landscapes, it is a highly immersive environment, intended to invoke a personal relationship between visitors and animals in their recreated habitat.

IMAGINE A PLACE

The final phase of Master Plan is primarily horticultural, and includes a new conservatory to be built by 2017. The original conservatory, built in 1914 and reconstructed in 1969, is near the end of its productive lifespan. The APC is planning a conservatory that is a signature piece of sustainable architecture and a community gathering place. It will of course include well-loved tropical and Mediterranean vegetation and seasonal floral displays, but will also house a year-round butterfly exhibit.

Outside the walls of the conservatory, Assiniboine Park has a tremendous history of regional horticulture, showcasing both ornamental and naturalized landscapes for casual visitors and avid gardeners alike. A horticulture master plan, now under development, includes an assessment of each horticultural element in the Park. This plan will guide the development of new gardens, the re-establishment of naturalized areas, and the reinvigoration of existing gardens, specimen trees, forests and turf.

IMAGINE THE FUTURE

The last two years have seen so much change: it has been incumbent on APC to allay any public concerns. With the park management now out of municipal hands, some were concerned about privatization. APC regularly communicated with the public, hosted education programs and partnered with aligned institutions. They demonstrated their relevance within the community as a meaningful non-profit organization.

Once all three phases of the Master Plan are complete, the zoo will anchor the west end of the park, the conservatory its east end, with the reinvigorated heart at the core. Now it is time for APC, on behalf of the people of Winnipeg, to give the park its best. As the major redevelopments take place,

the challenge for APC is to meet the public's expectations of a modern park, while still maintaining the integrity of Todd's original "suburban park" design. APC is incredibly excited about this process. Margaret Redmond, APC's Chief Executive Officer, puts it well. "Our role is like having the opportunity to bring new life to an old friend. How often do you have an opportunity to do that?"

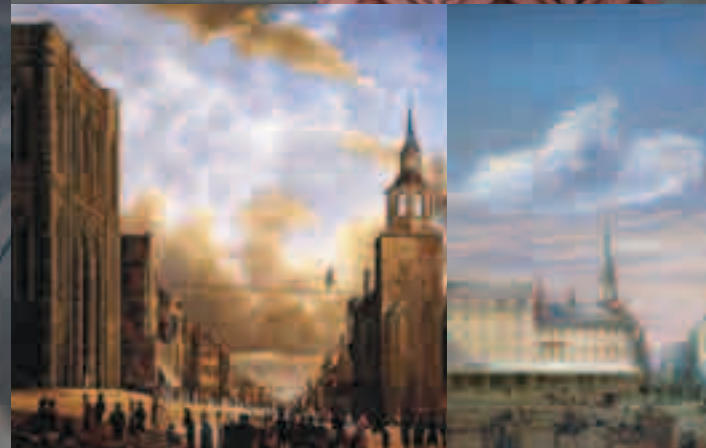
Visit Imagineaplace.ca to take part!
Duck Pond landscapes: Hilderman Thomas
Frank Cram and Scatliff+Miller+Murray
Children's Nature Playground designs:
Scatliff+Miller+Murray
Journey to Churchill exhibit design (in the Zoo): the Portico Group

gdielman@assiniboinepark.ca



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2 THE EXPANDED DUCK POND 3 JOURNEY TO
CHURCHILL 4+5+6 QUALICO FAMILY CENTRE |
2 LA NOUVELLE CANARDIÈRE 3 EN ROUTE VERS
CHURCHILL COAST 4+5+6 QUALICO FAMILY CENTRE



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PLACE D'ARMES

LA MÉMOIRE DE LA PIERRE

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"Pourquoi?"
 "If it ain't broke, don't fix it!"
 "Sauver la place d'Armes"
 "Leave it alone!"

À L'ANNONCE D'UN projet de réaménagement de la place d'Armes, les grands titres déferlent, confortant à la fois l'inquiétude du public et la valeur symbolique mythique de cette place au cœur du Vieux-Montréal. Confrontés à la désuétude des installations, certains préfèrent maintenir le statu quo plutôt que de risquer de perdre leur place. Cette projection du rôle de la place et de son sens en tant que lieu de convivialité et de signification commune témoigne du phénomène de transfert de l'attachement émotif de la vocation des places publiques à l'écran qui les matérialise. Au-delà des constats esthétiques, des modes et des jugements de valeurs, vivantes, la transformation des places publiques s'accompagne inéluctablement d'émotions.

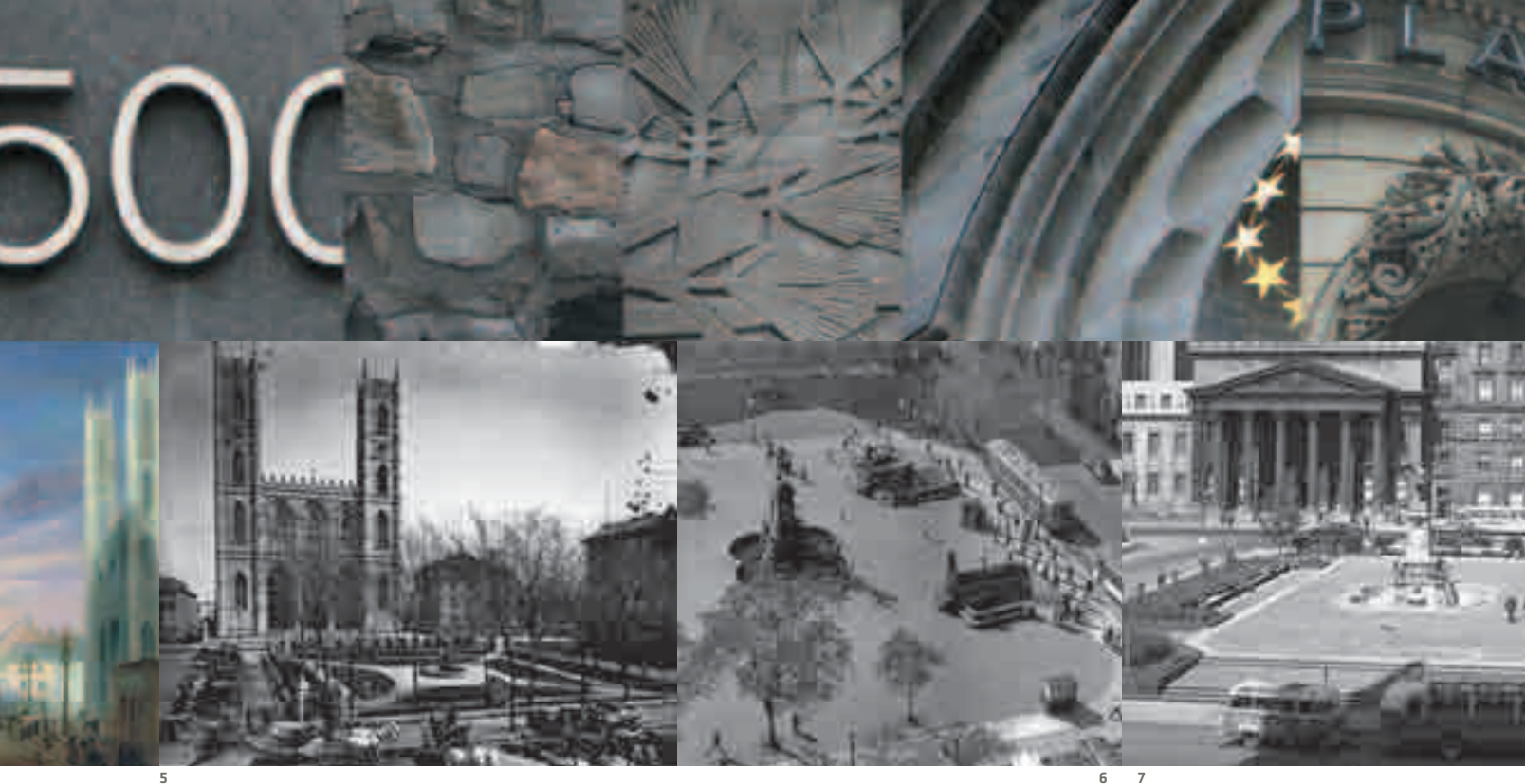
À L'ORIGINE

Sous l'égide des Sulpiciens, les premières traces de la place apparaissent en 1693. Soumise au développement de la ville, à son essor économique, à ses régimes militaires et politiques successifs et au rôle de la religion dans la société, la place a subi de nombreuses transformations. Centre de la vie paroissiale, commerciale et civique articulé autour de la première église Notre-Dame et du puits Gadois, place civique où se faisaient les lectures des décrets et ordonnances, terrain de manœuvres militaires, jardin public clos, lieu de cérémonies et de funérailles nationales, tournante du transport public, centre d'activités populaires et commerciales, la place

d'Armes se définit comme un lieu de mémoire et de rassemblement. Place vivante, son rôle civique est indéniable et reste cohérent au travers des permutations de sa forme physique. L'effervescence du développement, le glissement des usages, les mouvements sociaux, les progrès techniques dont l'apparition de l'automobile se traduisent par une mutation de la mise en scène de la place qui se dote de nouvelles formes urbaines. Deux typologies ont régi la place : d'une part, pendant plus de cent ans, une figure de square structurée par des rues et de l'autre, pendant plus de deux cents ans, une figure de place se déployant de façade à façade, définie par son cadre bâti immédiat.

Première matérialisation de l'identité du secteur, la place existe en tant que place publique pratiquement depuis la fondation de la ville. Son évolution urbanistique est ponctuée par l'implantation d'institutions et de sièges sociaux, des modèles d'architecture significatifs dont la valeur patrimoniale est remarquable. Elle s'entoure aujourd'hui d'une richesse architecturale exceptionnelle, un véritable condensé de l'histoire de l'architecture montréalaise. En effet, des témoins de l'architecture de toutes les périodes y sont rassemblés autour d'un monument dédié aux fondateurs de la ville.

La place d'Armes a régulièrement été soumise à de profondes transformations physiques depuis sa création en 1693. Malgré cette succession de changements majeurs imposés à sa composition par l'évolution de son encadrement et ses usages, une forte résistance au changement de sa forme contemporaine accompagne toute perspective de projet de réaménagement, comme le témoignent les commentaires recueillis lors d'un Atelier de design, lancé en 2007. Cette résistance est attribuable à l'appréhension d'une perte du sens du lieu.



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SENS DU LIEU

À l'échelle du Vieux-Montréal et de la ville, la place d'Armes a continuellement assuré le rôle de lieu d'événements civiques et de rassemblements. La constance ou sens du lieu de la place n'est certes pas dans sa forme et sa composition, comme en fait foi son récit historique. Cette constance qu'on tente d'identifier et qui s'esquive dès qu'on essaie de penser lui donner une forme particulière se trouve essentiellement dans son appropriation. Dans le cas de la place d'Armes ce n'est pas la forme matérielle qui a dicté son identité, mais bien dans le caractère immatériel des pratiques et du sens civique qu'elle a reçus de la vie publique.

Le sens du lieu de la place d'Armes réside principalement dans le rôle qu'elle joue comme théâtre de la vie civique montréalaise: succession de près de trois cents ans d'événements religieux, politiques et populaires, d'appropriations collectives et individuelles. Témoins de chaque instant passé, les bâtiments qui encadrent la place étalent aux yeux de tous l'histoire de la ville, de l'architecture et des gens; histoire dont s'imprègne chacune des pierres des façades à mesure qu'elle se déroule. Monsieur Pierre Vadeboncoeur écrivait dans un de ces derniers textes – Fragments d'éternité- «L'architecture joue à merveille ce rôle. Elle fixe mille formes dans la pierre ou d'autres matériaux, conservées ainsi comme une mémoire à travers les âges».

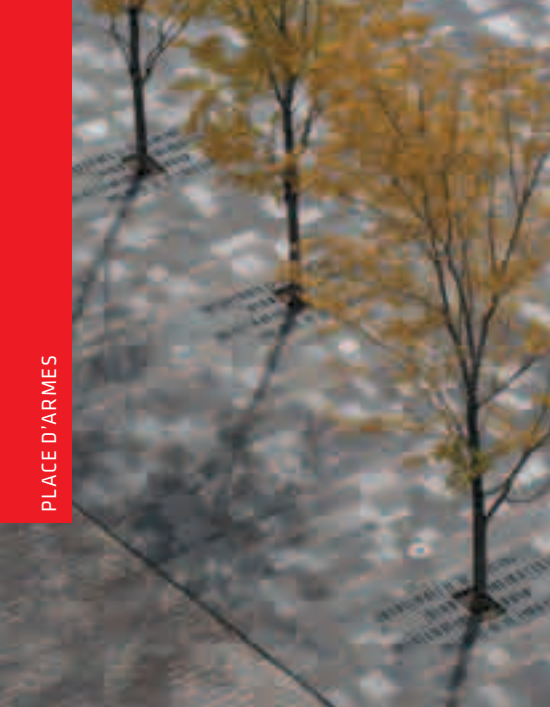
On retrouve souvent dans la littérature la notion qu'il existe entre l'âme et la pierre un rapport étroit. Qui n'a pas rapporté avec lui, en guise de souvenir, une pierre qu'il a ramassée d'un lieu visité ou endroit qu'il chérit, attribuant ainsi à cet objet la capacité de porter un souvenir. C'est à la vue de ce rocher, qui apparaît observer patiemment un enfant, que l'idée d'accorder à la pierre la capacité d'enregistrer, comme un souvenir, le passage de ce dernier et des milliers d'autres enfants est apparu, proposant ainsi un lien tout autant immatériel entre le sens du lieu et la pierre qui le compose.

L'idée maîtresse de l'aménagement de la place s'articule autour de la notion de la mémoire de la pierre. Cette idée prend forme et s'exprime à travers son sol, d'une part par le déploiement sur l'ensemble du site d'un pavage de granite et d'autre part, par le

CRÉDIT 1 VUE D'ENSEMBLE, 2011 – LUU NGUYEN **2** (TOP ROW | LIGNE SUPÉRIEURE) PIERRES DU CADRE BÂTI – ROBERT DESJARDINS **3** PLACE DE L'ÉGLISE NOTRE-DAME À MONTRÉAL, VERS 1838, ANONYME, D'APRÈS W.H. BARTLETT (MUSÉE ROYAL DE L'ONTARIO) **4** PLACE D'ARMES, MONTRÉAL, VERS 1848, ANONYME (COLL. NOTMAN, MUSÉE MCCORD) **5** PLACE D'ARMES ET ÉGLISE NOTRE-DAME, MONTREAL, 1876. NOTMAN & SANDHAM (COLL. NOTMAN, MUSÉE MCCORD) **6** PLACE D'ARMES, 1946, CONRAD POIRIER (LESSARD, MICHEL. MONTRÉAL XXE SIÈCLE) **7** VUE DE LA PLACE (DÉTAIL), 1965, ARMOUR LANDRY, ©BANQ, FONDS ARMOUR LANDRY **8** CUEILLETTE DE SOUVENIRS – ROBERT DESJARDINS



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fractionnement de celui-ci en surfaces de granite neuf ou jadis foulé par les passants, prêts à capter l'empreinte des passages à venir. Réalisées à partir de pavés récupérés dans l'Arrondissement historique du Vieux-Montréal et de nouvelles pierres taillées, ces surfaces constituent en quelque sorte une banque des mémoires ou chroniques de la place. Elle s'appuie sur la mise en valeur des monuments, des pavages et des bâtiments de la place ainsi que sur la reconnaissance des vestiges archéologiques qui l'occupent.

LE PROJET

Le sol

Principal élément de composition, le sol de la place est nivelé et établi dans sa presque totalité au niveau des trottoirs. Un tapis composé de granites de couleurs inspirées des pierres de son entourage où s'intercalent des pavés anciens récupérés des rues de Montréal, de la place d'Armes de 1960 et le granite nouvellement taillé recouvre l'ensemble de la surface. Ce traitement dégagé et régulier révèle le cadre bâti et en propose la mise en valeur. Le motif de pavage proposé laisse apparaître, par l'emploi de textures contrastantes, des éléments caractéristiques de deux époques de référence marquantes de la place; d'abord une place agrandie occupant tout l'espace public de façade à façade, typologie fidèle à sa configuration d'origine et, dans un deuxième temps, l'espace d'un square et les traces du réseau viaire caractéristiques des aménagements du 19e siècle. Un rehaussement des surfaces au niveau des trottoirs et le marquage de la première église Notre-Dame rendent hommage au rôle de parvis, joué par la place paroissiale à l'origine et soulignent le statut privilégié de la Basilique.

Le monument à Paul de Chomedey, sieur de Maisonneuve

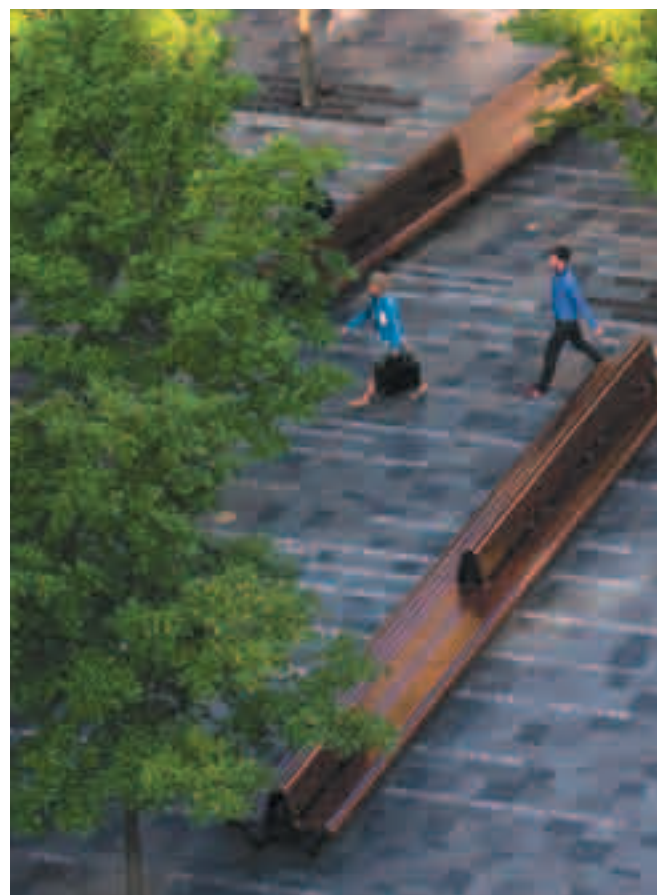
Conservé en son site d'origine, mais libéré des murets issus de l'aménagement des années 60, le monument, érigé en 1895 se retrouve au centre de la composition spatiale, à l'image de l'importance des personnages illustrés, dans la fondation de la ville.

Les lieux de convivialité

Bien qu'associée à de grands événements civiques, la place a toujours joué un rôle important au quotidien. À cet effet, la proposition accueille visiteurs, citoyens et travailleurs dans un environnement propice à une appropriation confortable et sereine. La qualité des revêtements, les vues et paysages, la facilité d'accès, l'effet de grandeur et de dégagement ainsi que le déplacement des autocars, taxis et autres véhicules hors du périmètre de la place concourent à

la convivialité du lieu, appuyée par la mise en œuvre de deux bandes d'appropriations caractérisées par la présence d'arbres, de mobiliers urbains. Leur déploiement spatial encadre une perspective qui met en dialogue le pouvoir religieux associé à la Basilique et le pouvoir économique du complexe de la banque de Montréal.

CRÉDIT | APERÇUS DE LA PLACE D'ARMES APRÈS LE RÉAMÉNAGEMENT
9- TAPIS DE GRANITE – LUU NGUYEN | 10 ET 11- LES NOUVELLES
APPROPRIATIONS – STEVE BILODEAU-BALATTI.



1

MICHELLE REID

CALGARY'S PAST COMES ALIVE

70 SITES AND COUNTING



1 1930s: READER ROCK GARDEN



2 1920s: BOWNESS LAGOON | PARC BOWNESS



3 1950s: BELTLINE BOWLING GREEN | TERRAIN DE BOULES

FR_ LE PASSÉ DE CALGARY REFAIT SURFACE BIENTÔT PLUS DE 70 SITES

POUR LA PREMIÈRE fois en 2005, Calgary a restauré un paysage façonné par l'homme. L'écu : Reader Rock Garden. Aujourd'hui, on répertorie dans la ville quelque 70 paysages humanisés. Michelle Reid nous démontre comment ces sites forgent l'identité de Calgary, et nous raconte comment la municipalité a mis en place sa stratégie d'aménagement paysager. La conservation de ces sites ne consiste pas à *arrêter le temps* : on cherche plutôt à rendre hommage au passé, en le conjuguant au présent.

ENG_

IN 2005, THE City of Calgary Parks completed its first cultural landscape restoration at Reader Rock Garden. Today, there are 76 historic resources identified in the city. Some of the heritage sites are modest spaces with stories to tell, like a still-flourishing community garden carved out of vacant lots during the war years. Others are splendid formal places, like the four acres of geometric gardens at Central Memorial Park, located in the heart of the city. Here, Calgarians erected the monuments that bear witness to a city's collective memory.

Some of Calgary's cultural sites are small spaces, like the densely planted lilac median tucked away on historic Bowness Road. Others, like the geoglyphs of Battalion Park, are large and impossible to ignore: soldiers training for WWI created battalion numbers some 100m wide by 40m tall.

SO MANY STORIES

On the edge of Calgary, overlooking the Bow River is a remarkable pre-settlement landscape: the Paskapoo Slopes buffalo kill site which is rich with projectile points, bone beds and boiling pits. In the city's busy core is Century Gardens, where the brutalist concrete fountain is an abstract echo of the nearby Rocky Mountains. All have been identified because of their role in building the city's identity: they are unique to Calgary.

In the most fundamental terms cultural landscapes connect people with a city's past, shaping the identity of that city. Try to imagine Ottawa without the National War Memorial, Vancouver without Stanley Park, Montreal without Mount Royal Park, or Calgary without Olympic Plaza. Cultural landscape conservation is not about freezing the landscapes in time and preserving them the way they once were. It's about recognizing the value of these places today – bringing the past into the present.

BACKGROUND CALGARY'S CULTURAL LANDSCAPE STRATEGIC PLAN

PHOTOS BACKGROUND + 2 CITY OF CALGARY | **VILLE DE CALGARY** 1 **COURTESY READER**

FAMILY | **GRACIEUSETÉ DE LA FAMILLE READER** 3 **GLENBOW ARCHIVES** | **ARCHIVES GLENBOW**



In 2005, Calgary had identified just two cultural landscapes. Today, there are almost 70.
En 2005, Calgary ne répertoriait que deux paysages aménagés. Aujourd'hui, on en compte près de 70.

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EVERYDAY CONNECTIONS

Much of the value of local cultural landscapes lies in the everyday connections. A walk on the way to work through the formal Edwardian garden of Central Memorial Park is markedly different from our experience visiting a distant National Historic Site, no matter how awe-inspiring. Local sites are with us daily; they form the history and heritage in the ground beneath our feet. On Remembrance Day in Calgary, for example, as people gather in Central Memorial Park to remember, Mr. Gordon Rowan is also present. He is a Navy Veteran who has polished the brass on the Cenotaph in the park twice a year for as long as he can remember.

We learn the stories and feel the connections when we witness the yearly harvest at the Bridgeland-Riverside Vacant Lots Garden. Many Calgarians have met local legend Marsh Libicz, who has gardened there since the 1930s. The garden's existence today is something of a miracle. It was originally just one of 3229 gardens created by The Vacant Lots Garden Club during the early establishment of Calgary and into the war years. Other gardens disappeared under development during the 1950s, but this one was spared because of its awkward location for developers. The garden lived on, actively tended by community members for over 80 years before rising land values in 2007 put it at risk. That risk, ironically, provoked formal designation of the site and its transfer into the Parks inventory as a Municipal Historic Resource.

FORGOTTEN PLACES, NEWLY DISCOVERED

The history of many landscapes can be forgotten over time, but with a little research, the significance of places in most Canadian cities can easily be rediscovered. For researchers, much of the joy lies in uncovering the forgotten history. Only in 2010 did researchers rediscover that the Calgary communities of South Mount Royal and Sunalta were subdivisions designed by John Charles Olmsted of the Olmsted Brothers firm. Today the parks in those communities, with the picturesque form that responds to the natural topography of the land, are conserved as cultural landscapes.

HOW WE BEGIN

Every city considering its cultural landscapes will begin with well-loved historic gardens and parks. In Calgary, Central Memorial Park and Reader Rock Garden, both Edwardian era gems, were obvious. Both have a clearly designed, man-made form (UNESCO would define

it as "landscapes designed and created intentionally by man.") Central Memorial Park is a Victorian-inspired geometric carpet bed design. Reader Rock Garden is an Arts and Crafts style rockery. In both places, the initial impression is *historic site* because the purity of the form is not something landscape architects would design today. It's not a surprise that these were the first two cultural landscapes identified by the Calgary Heritage Authority. But how do you start to identify sites that aren't as obvious?

In Calgary, we began with a windshield study – visiting places and opining if any of them appeared to have any potential heritage value. Riley Park and the Senator Patrick Burns Rock Garden were identified early on due to their unique designs. But beyond the aesthetic places are places people just know are old and significant; Calgary has Bowness Park and Memorial Drive. These places may have changed over time but they've always been here, they have always been a part of Calgarians' lives. (UNESCO would classify these as "organically evolved landscapes - continuing.")

Many of these places are beloved by citizens who bring their own history to the place. One such Calgarian is Georgie Leach, who can tell a wonderful story about meeting her husband at a picnic in Bowness Park. Today, more than 50 years later, she brings her grandchildren to the park. These experiences can't be replicated in newly formed spaces. And if the space is managed well, even first time visitors to an historic place like Bowness Park can sense the history that is there to discover.

GREAT EVENTS AND CITY DEVELOPMENT

Historic events are also clues prompting discovery. In Calgary, Central Memorial Park, Memorial Drive, Battalion Park and Burnside Cemetery are all linked to the Great War. The centennial of Canada's Confederation was marked with Confederation Park, Calgary's centennial with the creation of Century Gardens, the 1988 Olympics with Calgary's Olympic Plaza. UNESCO would classify these landscapes as "associative cultural landscapes."

Less obvious are those places whose discovery depends on understanding the development of the city. Historians and conservationists develop timelines outlining periods of development, cataloguing different social and design influences and identifying people that impacted the city's built form.

Calgary's list includes archaeological sites and areas used by the First Nations. These places, classified by UNESCO as "organically



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evolved landscapes - relict", are found within many natural area parks across the city. The list also reflects Calgary's early settlement period, through places reflecting the City Beautiful movement, like Central Memorial Park and 23 historic tree-lined streets. Such ordered, beautiful places reflected an ordered, civilized society.

As the city grew, so did the need for recreational spaces, many still used today: Crescent Park, The Beltline Bowling Green and the Elbow River Swimming Hole Grounds. In the early days, remarkable individuals shaped other well-loved places. Inglewood Bird Sanctuary, for example, is part of the legacy of Colonel Walker, who was named Alberta's citizen of Century.

DUSTY ARCHIVES AND PRETTY PLANS

The initial list of places is of course followed by research. Archives are amazing places. The Glenbow Archives in Calgary has thousands of historic photos, including a wonderful "photo report" of Bowness Park that dates from 1922. The City of Calgary Archives has the Parks Department's early Annual Reports, which include historic plant lists for individual sites. The Provincial Archives includes beautiful hand drawn plans. These are all invaluable aides for authentic site management and ongoing conservation.

MOVING PAST "THE PAST"

To celebrate and conserve these places, the City of Calgary has created management plans for some of the larger cultural landscapes. A conservation landscape architect provides direction for sites without an established plan. Calgary has also funded comprehensive rehabilitation/revitalization projects. Central Memorial Park underwent an \$11.5M revitalization that restored the historic geometric oval while also adding a new cafe. Reader Rock Garden was a \$3.5M project that restored the three acres of gardens (1.2 ha) and recreated the original house for contemporary use as a cafe and classroom. The Bridgeland-Riverside Vacant Lots Garden rehabilitation had a more modest budget (\$40K), but a management plan was established that clearly identifies the roles of community gardeners in conserving the garden. A \$10.5M Bowness Park revitalization/rehabilitation is currently underway that will see the historic lagoon become the centrepiece of the park once again.

It is essential to emphasize that cultural landscape conservation is not about recreating the past; it's about recognizing the value of these places for contemporary society. Cultural landscapes are tangible connections to the past, awakening old memories and creating new ones. They are the building blocks of a city's character, a community's identity, and our individual sense of place.

Calgary's Strategic Plan: <http://bit.ly/TyACeq>



8

4 HISTORIC POSTCARD:
TREE-LINED STREETS
C 1920 5 BOWNESS PARK
2008 6 FRIENDS OF READER
ROCK GARDEN 2004/05
RESTORATION 7 MARSHALL
LIBICZ IN THE BRIDGELAND-
RIVERSIDE VACANT LOTS
GARDEN, 2008 8 OLYMPIC
PLAZA | 4 ANCIENNE CARTE
POSTALE ILLUSTRANT LES
RUES BORDÉES D'ARBRES,
VERS 1920 5 PARC BOWNESS
2008 6 DES MEMBRES JARDINENT
À READER ROCK GARDEN
2004/2005 7 MARSHALL
LIBICZ DANS LE JARDIN PRÈS
DE BRIDGELAND-RIVERSIDE
EN 2009 8 OLYMPIC PLAZA
PHOTOS 4 COURTESY / GRACIEUSETÉ
DE M. ROE 5, 6 + 7 CITY OF CALGARY
PARKS 8 COURTESY / GRACIEUSETÉ DE
MIKE RICKETTS



1, 2



3

MARTA FAREVAAG

DEFINITELY NOT A MUSEUM

FR_ CECI N'EST PAS UN MUSÉE

QUAND LA VILLE d'Ottawa a fait un appel de candidatures pour le réaménagement du parc Lansdowne, véritable figure emblématique, Phillips Farevaag Smallenberg a remporté la palme. Comment? En s'inspirant de l'identité même de ce paysage culturel, lentement façonnée depuis un siècle et demi. Pour ce faire, il s'est allié à Julian Smith, architecte et collaborateur. Ce dernier avait supervisé la restauration du Pavillon Aberdeen dix ans plus tôt, et est l'un des grands visionnaires canadiens en matière de paysages culturels. Le résultat illustre à merveille la façon dont on peut renouveler un paysage façonné – ce qui ne manque pas de défi, car il faut savoir allier continuité et changement, patrimoine et modernité.

ENG_

LANSDOWNE PARK HAS a long and rich history as a gathering place. In 1868, the Ottawa Agricultural Society acquired the initial 19 acres; they held the first agricultural show at Lansdowne the next year. Just a few years later, the site boasted a series of new wood frame buildings, and was home to the annual Exhibition of the Provincial Agricultural and Arts Association. From the earliest days, the exhibitions featured innovation in agriculture, in industry and in household technologies. Here, Ottawa people witnessed the first telephone demonstration in Canada in 1879.

FROM PHONE OPERATORS TO SENATORS

Before the turn of the century, sports teams had discovered Lansdowne Park: professional baseball arrived in 1898. The same year, the Aberdeen Pavilion was built to expand display capacity, and by 1902, the Ottawa Senators were using it for hockey games. Professional football came in 1903, and when the new Horticulture Building opened in 1914, it was home to winter curling.

Exhibitions and sporting events prospered for many decades, but over time, the landscape context all but disappeared. Most of the surface area was paved for parking, a stadium was added, and the Pavilion hosted only the occasional trade show. For a time, even the stadium was seriously compromised, its south lower stands demolished.

After many failed attempts, the beautiful Aberdeen Pavilion was sensitively restored, but for many years, politicians debated the potential ways to revive the 16 hectare (40 acre) site. Finally, the City agreed to permit the Ottawa Sports and Entertainment Group to develop the northwest quadrant of the park site in return for renewal

1 LANSDOWNE 2011 2 LANSDOWNE CONCEPT (CIRCA 2095) 3 ABERDEEN SQUARE – BIRD'S EYE 4 ABERDEEN SQUARE – STREET VIEW 5 THE GREAT LAWN | 1 LANSDOWNE EN 2011 2 LANSDOWNE VERS 2095 3 LE SQUARE ABERDEEN VU DU CIEL 4 LE SQUARE ABERDEEN VU DE LA RUE 5 LE GRAND PARTERRE GAZONNÉ
PHOTOS PHILLIPS FAREVAAG SMALLENBERG



Here, Ottawa people witnessed the first telephone demonstration in Canada in 1879.

of the stadium and greening of the parkland. The agreement proved highly controversial, not only with nearby residents of the Glebe and Ottawa South communities, but also across the city. The City therefore launched a competition to generate a design worthy of a site figuring so largely in the City's identity.

LANSDOWNNE: A CULTURAL LANDSCAPE

Phillips Farevaag Smallerberg won the competition by building on the Lansdowne identity that had been a century-and-a-half in the making: Lansdowne is a cultural landscape. PFS joined forces with Julian Smith, an architect and frequent collaborator who had restored the Aberdeen Pavilion a decade previously, and who has been co-consultant with PFS on many historic places that form the cultural landscape of our nation's capital: Confederation Square, Parliament Hill, Rideau Hall and the Central Experimental Farm.

Indeed, Julian Smith is a leading pioneer of cultural landscape thinking in Canada. In a seminal essay published in *Grounded* (PFS, 2010), Julian Smith explains that in his view, "cultural landscapes, like ecology, are not about objects, but about relationships between objects. Cultural landscapes are dynamic rather than static. They are not museums: they are working environments." The term itself, he writes, refers to "a landscape mapped by ritual. It is a cultural idea embedded in a place. It has to be experienced to be understood." (Also see page 54, *The Last Word*.)

ALL ABOUT RELATIONSHIPS

The Lansdowne Park renewal offered Ottawa an opportunity to reveal and update a landscape of civic importance – a place that has shaped the relationship between residents and their neighbourhood. Local ward politicians for the City of Ottawa were part of the process. So were Parks Canada and the National Capital Commission, because the picturesque landscapes of the Rideau Canal and Queen Elizabeth Drive essentially frame Lansdowne Park. These iconic places are an integral part of the federal character of Ottawa.



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A large open lawn is the centrepiece of the Lansdowne park design. Situated at the south end of busy Bank Street, which runs southwards from the heart of Ottawa's downtown, the lawn is a counterpoint, of equivalent size, to the Front Lawn of the Parliament Buildings – a grand civic gathering place.

DEFINITELY NOT A MUSEUM

Gatherings at Lansdowne have traditionally been about community, education and sport, but PFS also looked to expand facilities and programming, drawing ideas from other cities and from the community, arts organizations and event specialists. Varied and frequent programming is essential to the renewal of Lansdowne Park's role as a "happening" place to go to have fun, to learn and to be inspired.

To reinvigorate such a cultural landscape, traditional programs were given a contemporary spin. The Ottawa Farmers' Market, for example, which had long set up in the parking lots, was promised a permanent home. As plans for the Market evolved, so too did the design for Aberdeen Square on the north side of the Aberdeen Pavilion. Instead of an open square for special events, the plans envision a public plaza with trees for shade and infrastructure tailored to host a daily public market from spring through fall. In winter, the Square will help host Winterlude with ice and snow sculptures while a smaller-scale market continues indoors in the Aberdeen Pavilion.

Other features, such as demonstration gardens, will be completely new for Lansdowne. The new orchard is an idea from the competition that was immediately embraced: it will feature heirloom species of apples, many lost to production in recent years. This idea epitomizes the designer's approach: celebrate the past in the park, reinventing it for today's visitors.



6

HERITAGE GLORY WITH PRAGMATIC UNDERPINNING

While the City continues to focus on future programming for Lansdowne, the Park designers looked at infrastructure that would work for a wide range of events: readily accessed electricity, water, lighting, support structures, washrooms and other facilities. Frank Clair Stadium, on site from 1967, needed redevelopment to ensure that sports events would continue to animate the Park into the future. The surface parking, however, occupied most of the site area. It had to go.

Two heritage exhibition buildings, the Aberdeen Pavilion and the Horticulture Building, were also critical to dynamic programming. The Aberdeen Pavilion, rescued from the threat of demolition in 1992 after many threats, has retained much of its historic fabric and its large open interior—a space of great value in facilitating year-round use of the park. The tent-like space offers shelter in bad weather, supporting events from beer gardens to bike corrals, and of course, the Farmers' Market in winter.

The Horticulture Building—in particular its position in the landscape – was more challenging. Although it is a designated heritage building, the City agreed to relocate it eastward, away from the quadrant of the park that will have commercial and residential mixed-use development. While moving heritage buildings is not ideal, the new location benefits programming for the planned heritage garden and heirloom orchard nearby. The building will provide working spaces, a teaching kitchen, and an office for volunteers, as well as a cafe and restrooms convenient to the playground and water park.

With the move, the Horticulture Building will be placed on a new foundation atop the underground parking garage. As well as supporting park activities, the transformed building will offer visitors an introduction to the park's history. The Horticulture Building's south pavilion will be restored to its original Prairie style grandeur. For the north end, which will become the teaching kitchen, designers envision a contemporary adaptation of the space with extensive glazing, slightly shortened to both facilitate the move and save the mature street trees along Holmwood Avenue. The contemporary design on the north and also the east facades will benefit visibility.

The Lansdowne Park plan reflects, as Julian Smith so succinctly put it, the "simultaneous need to achieve static continuity and dynamic change." This, in essence, is the nature of cultural landscape renewal.

mfarevaag@pfs.bc.ca
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6 ABERDEEN PAVILLION 1903 7 SKATING COURT |
 6 LE PAVILLON ABERDEEN, 1903 7 LA PATINOIRE
 PHOTOS 7 PFS

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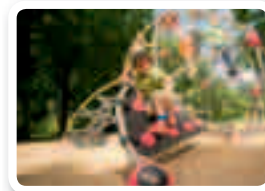
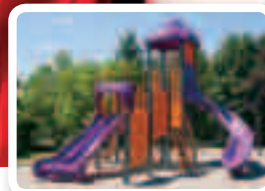
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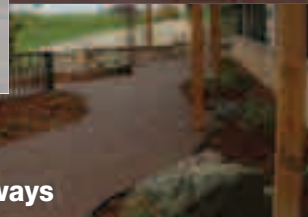
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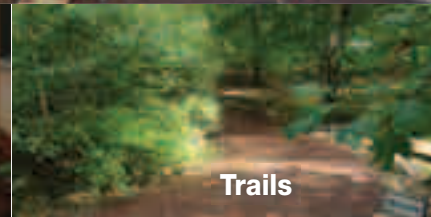
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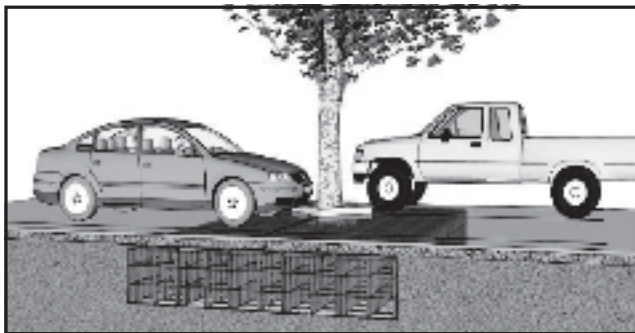
9 MARTA FAREVAAG, FCIP, RPP, is an Urban Planner and Partner with Phillips Farevaag Smalberg, a Vancouver-based planning and design firm. She is often engaged in the firm's multidisciplinary projects including plans for heritage and cultural landscapes. mfarevaag@pfs.bc.ca

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12 GRAHAM GIDDEN is a thesis-writing student who is grateful to his patient advisors, to the Regional District of Nanaimo, and to the fantastic people at the Nanaimo Archives. He has met «with considerable enthusiasm», he says, whenever the trail concept is discussed. ggidden@cverd.bc.ca

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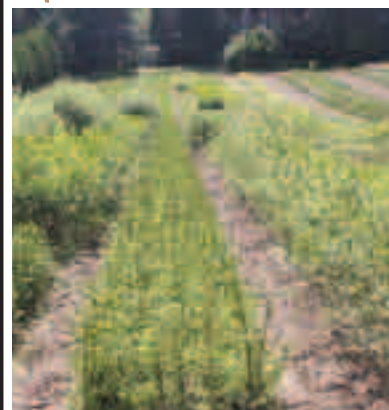
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IN OCTOBER 2009, the newly elected President of ICOMOS, Gustavo Araoz, presented a paper in Malta that signaled a paradigm shift in the heritage conservation field. The reverberations from that paper, and the debate it engendered, are still being felt within ICOMOS, UNESCO, and the international heritage community.

That paradigm shift is from a static to a dynamic view of cultural heritage. It is about recognizing heritage as a form of cultural expression, embracing the intangible quality of cultural practice as much as the tangible reality of artifacts. In culturally-significant places, it is about interweaving ideas of commemorative integrity with ecological integrity.

In his paper, Gustavo pointed to the 1987 adoption by ICOMOS of the Florence Charter for the Conservation of Historic Gardens as "the first subtle sign that the ground was shifting under the heritage community." Although landscape architects, historians and conservators could apply ideas of preservation, restoration and rehabilitation similar to those being used for buildings and museum objects, they could not freeze these places in time. At the end of the day, they had to search for a quality of equilibrium, of subtle and continuous change that nonetheless sustained an essential integrity of cultural expression.

The strength of this attitude is evident in emerging conservation approaches for buildings and objects, for historic neighbourhoods, and for entire urban and rural historic regions. Cultural landscape theory and practice is the vehicle for much of this discussion, strongly influenced by global Aboriginal perspectives. The new UNESCO Recommendation on Historic Urban Landscapes is the first use of a cultural landscape approach in a major international document. There is still strong resistance, particularly from architects and object conservators, but it is pretty clear by now that landscape architects, especially those engaged with culturally-significant sites, must continue to take the lead in demonstrating and explaining the new paradigm. This issue of the *Landscapes | Paysages* is a case in point. A well-considered landscape approach is key to an ecological understanding, which in turn is the only way towards true sustainability of both natural and cultural resources.

One of the consequences of a more dynamic view of cultural heritage is the recognition that appropriate contemporary layers can add richness to existing places and reflect ongoing viability. This is a shift in the heritage field from an emphasis on "protection" to an emphasis on "value enhancement," or what in French would be called "*mise en valeur*." There is the need for creativity within a framework of existing cultural value. This means a respect for careful research and documentation, including an understanding of traditional practices, and then the ability to capture both the tangible and intangible qualities of a place in new design interventions. This means that the conservation and development of culturally-significant landscapes – urban, rural, wilderness – will need to draw on the combined skills of heritage specialists and the best contemporary design skills. We still need to find the right educational models for developing expertise in this area of overlap. But clearly for those with these skills the future is wide open.

Julian.smith@willowbank.ca

1 LANSDOWNE PARK PLAN (SEE STORY PAGE 42) | 1 PLAN
DU PARC LANDSDOWNE (VOIR L'ARTICLE EN PAGE 42)

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