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# LANDSCAPES PAYSAGES



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**TRADUCTIONS**  
*TRANSLATIONS*

**ONLINE EXCLUSIVES**  
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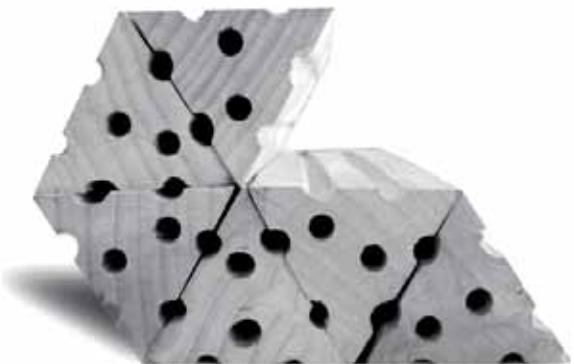
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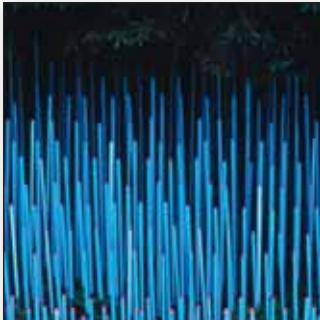
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TRIANGULAR PIXELS BY JASPER FLORES

Claude Cormier's Blue Stick Garden; Art Courtesy  
AAPQ; © Louise Langley



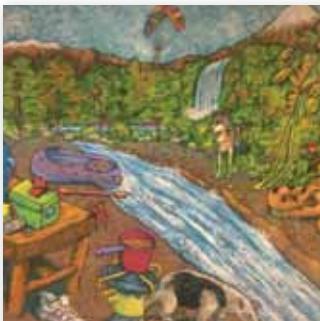
### EN\_LP+ AAPQ : AN EYE-WITNESS HISTORY

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Ron Williams

PHOTOS COURTESY | COURTOISIE AAPQ – PAYSAGES, 2015

Photo Wendy Graham



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PHOTOS JEAN LANDRY



1.



2.



4.



5.



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8.



10.



11.

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**FR\_LP+ : NICHOIRS DE LUXE**

Liat Margolis, Scott MacIvor + Students in Workshop

INTRODUCTION, MATRIX + ART : COURTESY LIAT MARGOLIS, SCOTT MACIVOR + STUDENTS |  
ARTICLE, TABLEAUX ET ILLUSTRATIONS : LIAT MARGOLIS, SCOTT MACIVOR + ÉTUDIANTS



1.

# UPFRONT PROLOGUE



PHOTOS RICHARD MANDELKORN

## CACHER ET RÉVÉLER

« MIEGAKURE » À ACADIA POINT

FR\_

HARBOUR HOUSE, MÉRITE NATIONAL (DESIGN RÉSIDENTIEL). Acadia Point (Nouvelle-Écosse), un promontoire donnant sur l'océan, est le lieu qu'a choisi un couple de citadins pour établir son chalet d'été. Quand ils ont demandé à Virginia Burt de restaurer le site et d'intégrer aux rochers et aux épinettes cette maison isolée, elle a d'abord voulu comprendre l'aspect brut du paysage.

« On plonge lentement dans l'expérience du site, explique Virginia, selon le principe japonais du miegakure, c'est-à-dire "cacher et révéler". Une longue route de gravier serpente à travers la forêt moussue. Il faut ensuite marcher le long d'un chemin étroit et luxuriant pour s'approcher de la maison, et c'est alors que les sons et les parfums de l'océan commencent à nous titiller. Au sommet, un passage couvert donne sur un panorama maritime stupéfiant : l'eau, les rochers, les épinettes balayées par les vents, tout ce qui était caché se "révèle" spontanément. »

Résumé du projet : > LP\_p 40



PHOTOS RICHARD MANDELKORN

# LACF FAPC

**L'ANNÉE 2014 A ÉTÉ CHARGÉE.** La présidente sortante Cecelia Paine a dit que c'était peut-être « l'année la plus chargée de l'histoire de la Fondation ». Et pour cause : la FAPC a presque triplé son nombre de membres, augmenté considérablement ses ressources, révisé ses règlements, engagé une directrice à temps partiel en la personne de Paulette Vinette, collaboré avec l'AAPC dans le cadre de la tournée de promotion du livre de Ron Williams et octroyé 20 000 \$ en bourses. Cecelia, qui a quitté son poste en mai, se félicite : « Au fil des ans, la FAPC a accordé 111 subventions et bourses, pour plus de 420 000 \$. » Pour les détails, visitez le site de la FAPC! lacf.ca

### LES BOURSES 2015

« Les gagnants de cette année, ajoute Cecelia, témoignent du rôle croissant des paysages dans les aspects sociaux, culturels, écologiques et économiques de notre société ». La plus grande bourse annuelle (5 000 \$) a été décernée à Jean Trottier, AAPC, MCIP, et à Drew Wensley, directeur général de Moriyama & Teshima Planners. Ces derniers documenteront dûment l'infrastructure et l'aménagement paysager de Wadi Hanifah, le projet qui a obtenu en 2010 le prix Aga Khan. Sept autres projets s'attaquent à des sujets divers, de la réhabilitation des sols à la cartographie des îlots thermiques en milieu urbain en passant par le portfolio en ligne des paysages canadiens.

« Les bénéficiaires doivent partager les résultats de leurs travaux, ajoute Cecelia, ce qui multiplie d'autant les retombées de chaque bourse. » Dans ce numéro de LP, nous célébrons certaines réussites antérieures.

**UN VIDÉO FINANCIÉ PAR LA FAPC :**  
**UN VIDÉO \_ DRAINSCAPES > LP p 54**  
**LE LIVRE, OUT OF WATER > LP p 62**

**LES GAGNANTS DES BOURSES > lacf.ca**



## 2015 FELLOWS MEMBRES ASSOCIÉS 2015

THE CSLA COLLEGE OF FELLOWS INDUCTED EIGHT NEW MEMBERS DURING THE CSLA CONGRESS IN MEXICO CITY IN MAY | L'ORDRE DES ASSOCIÉS DE L'AAPC A INTRONISÉ HUIT NOUVEAUX MEMBRES AU CONGRÈS DE MAI À MEXICO.

WELCOME! BIENVENUE! ALEXANDER TOPPS (OALA), GLENN O'CONNOR (OALA), NATASA JUCK (MALA), PETER BRIGGS (NWTALA), VIRGINIA BURT (OALA), TREVOR MCINTYRE (OALA). NOT IN THE PHOTO: JOHN QUINN (OALA) AND ERIK LEES (BCSLA).

## CHARTE CANADIENNE : LA LETTRE ET L'ESPRIT

LA CHARTE CANADIENNE DU PAYSAGE INSPIRE NOTRE PROCHAIN NUMÉRO DE LP. L'AAPC A D'AILLEURS RATIFIÉ LA CHARTE LORS DE L'ÉDITION 2015 DU CONGRÈS À MEXICO.



**MMAP + LA CHARTE :** Quand Fanny Perrais s'est mise à penser au Concours d'affiche parrainé par l'AAPC dans le cadre du Mois mondial de l'architecture de paysage (MMAP), elle a contemplé les paysages dans lesquels nous vivons. Les critères étaient précis : il fallait une affiche qui représente « l'esprit et le ton de la Charte canadienne du paysage [...] », une déclaration solennelle, dans le sens de “ressentie et convaincue”. Les directives étaient aussi claires : « Il s'agit d'assumer avec passion notre responsabilité à l'égard de la terre. »

Le lien entre l'affiche et la Charte?  
« Deux mots m'inspiraient, explique Fanny : richesse et diversité. Pour exprimer la beauté et la complexité du paysage canadien, je voulais évoquer toutes ses formes et échelles, du plus simple flocon de neige aux plus vastes éléments, comme la montagne. D'où mon choix pour des icônes représentant différentes typologies paysagères. »

L'œuvre de Fanny honore la Charte, qui vient d'être ratifiée à l'édition 2015 du Congrès à Mexico. « Cette affiche représente la diversité du paysage

canadien, explique Jean Landry, qui a organisé le concours et chapeauté l'élaboration de la Charte au fil de ces nombreuses années. Eau, neige, montagnes, forêts, prairies, villes – tous paysages habités. Cette œuvre célèbre dûment la Charte, qui reconnaît à son tour la valeur des paysages d'hier et d'aujourd'hui et sert d'assise pour un avenir durable. »

**fbperrais@gmail.com**  
**Pour en savoir plus sur Fanny Perrais, voir LP, page 14.**

# see | voir

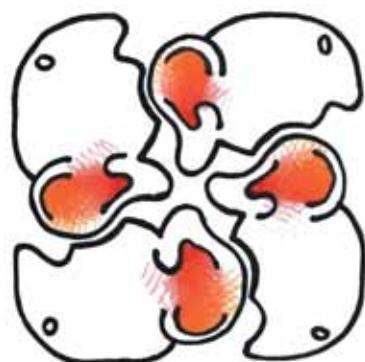
CONGRESS PHOTOS | PHOTOS CONGRÈS 2015 MEXICO >  
TRADUCTIONS | TRANSLATIONS >

# LP+

## TENDEZ L'OREILLE!

RÉFLEXIONS DE CAROL CRAIG,  
PRÉSIDENTE SORTANTE DE L'AAPC  
CAROL CRAIG, FCSLA

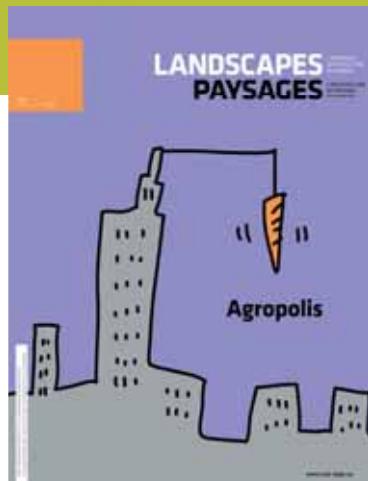
« Trop souvent, les gens mènent un dialogue de sourds... »



DRAWING RYAN JAMES

FR\_

Ces derniers mois ont été intéressants : on m'a demandé de prendre part à six séances de mentorat. En tant que mentor! Je ne sais pas si c'est à cause de mon rire sonore, de mes mèches blondes ou de mes 30 ans d'expérience. Trois des sessions impliquaient de jeunes ingénieurs, deux des technologues en architecture de paysage et une autre de jeunes architectes paysagistes, urbanistes, ingénieurs et gestionnaires de l'aménagement du territoire. Et tous pensaient que ce que j'avais à dire était important et peut-être même sage! Mon meilleur message, après « amusez-vous », « apprenez chaque jour » et « prenez soin de vous », était « apprenez le vocabulaire d'autres professions ». Trop souvent, les gens mènent un dialogue de sourds, et nous avons besoin de parler le même langage. Nous devons aussi tendre l'oreille. C'est particulièrement vrai dans la profession du design où l'on trouve beaucoup de personnalités de type A vraiment obsédées par la tâche. Je crains toutefois que mon message ait été noyé par ce que mes mentorés disaient à propos de la vie, du travail, de la famille, du monde, de leurs professions et de la mienne. Chacun d'eux a offert une nouvelle perspective sur ma réalité, une tranche de vie différente. Cet apport inestimable m'a donné ample matière à réflexion. Pour dire la vérité, je pense que j'en ai profité plus qu'eux. Et je les en remercie.



VOUS VOULIEZ  
EN SAVOIR PLUS  
SUR NOTRE  
COUVERTURE...

LANDSCAPES | PAYSAGES été enchantée par votre réponse à notre première couverture de bande dessinée, signée par Hugh MacLeod de gapingvoid...

Pour voir plus d'oeuvres de cette entreprise, visitez le site : [www.gapingvoid.com](http://www.gapingvoid.com)

Voici – dans leurs propres mots – une description de la firme :

« Gapingvoid saisit les relations incroyablement puissantes entre l'art, l'environnement de travail et les résultats commerciaux. Gapingvoid met en œuvre des programmes d'immersion et des œuvres d'art physiques qui font parler les gens en abattant les obstacles à la communication, en adorant des sujets tabous et en inspirant l'innovation. Nous aidons les entreprises à réaliser la nécessité du changement et à mieux préciser leur mission. Nos clients internationaux incluent Microsoft, Intel, Cisco, Volkswagen, Rackspace, Zappos et Havas. »

DESSIN PAR HUGH MACLEOD © 2015 GAPINGVOID

# THE AAPQ: 50 CREATIVE YEARS

ÉDITH NORMANDEAU

Quebec's association of landscape architects, the Association des architectes paysagistes du Québec (AAPQ), is marking its 50th anniversary this year. Adopting the theme of Regeneration, the association and its members are celebrating a discipline that is constantly reinventing itself through the art and science of creating and altering landscapes.

In 1965, when most of the nation's landscape architects were busy designing the Expo 67 site on St. Helen's Island in Montreal, two dozen professionals founded the AAPQ. In 2015, the association is 600 members strong, and they now invite the public and the extended family of design disciplines to celebrate the association's first half-century.

## A CONSTANTLY EVOLVING PROFESSION

Starting in 1968, landscape architects were trained in Quebec thanks to the establishment of a degree program at the Université de Montréal. Soon, the new graduates' skills and talent were being applied to numerous projects across Quebec. Now, 50 years after the first meeting of the AAPQ, the profession in Quebec has reached a fine level of maturity. It is increasingly appreciated around the world in a wide variety of areas of practice. Its maturity is also reflected in the landscape charter written in 2000 in collaboration with the Conseil du paysage québécois, which allows us to work in synergy with the various stakeholders.

"By taking their inspiration from the principles set out in the Charter, these actors contribute to the sustainable development of Quebec's regions and help protect their landscapes. When adapted to specific settings, the principles can guide our actions not only with respect to 'exceptional' landscapes but also everyday landscapes, the places where people live and work, whether they be farms, forests, cities or villages."

The theme for the AAPQ's 50th anniversary, Regeneration, was chosen as a way to highlight the important contributions of landscape architecture in particular, the rehabilitation of damaged sites into healthy spaces for us all. The regeneration theme reflects the tireless work of landscape architects who develop techniques that drive our profession forward, and keep pace with the changing needs of each new era.

We owe the evolution of our profession to practitioners of every generation, who have always been motivated not only by the quest for excellence but above all by the desire to serve their fellow citizens, making landscape architecture an essential discipline for the quality of life everywhere. This fall, the association's anniversary year will close with a gala to salute the contributions not only of the profession's pioneers, but of the new generation of landscape architects.

EDITH NORMANDEAU: dg@aapq.org



**AAPQ 50**

## THE FIRST HALF-CENTURY

"A very diverse group gathered on October 6, 1965 at the Hélène de Champlain restaurant, located in the park on St. Helen's Island in Montreal. They were there for the founding meeting of an organization they named 'AAPQ / the Province of Quebec Association of Landscape Architects'..."

**RON WILLIAMS**, our most treasured historian, introduces the men and women, the politics and struggles, the joys and vivid personalities that filled AAPQ's first 50 years...

**Read about it! > LP+**

## FR\_> CINQUANTENAIRE DE L'AAPQ

« C'était un groupe très divers qui s'est réuni le 6 octobre 1965 au restaurant Hélène de Champlain, dans le parc de l'île Sainte-Hélène à Montréal. Ils étaient là pour la réunion de fondation d'un organisme qu'ils nommaient l'Association des architectes paysagistes de la province de Québec... »

**RON WILLIAMS**, notre précieux historien, relate le premier demi-siècle de l'AAPQ avec ses bâtisseurs, ses démêlés politiques, ses joies et ses personnalités colorées.

**Lisez plus > Revue Paysages de l'AAPQ**



FROM LEFT TO RIGHT: DR. SHANNON LOEWEN, JENNIFER ALLAN,  
ANNA RINGSTROM, ROBERT SCHAEFER, JONATHAN CHA, JEFF CUTLER,  
JOANNE MORAN, ALAN TATE, BRANDY O'REILLY

> [EN\\_LP+ MEET THE JURY](#)

# MEET THE JURY | LES ADJUDICATEURS

FR\_

CHAQUE ANNÉE, le jury des Prix d'excellence de l'AAPC réunit des professionnels désignés par les organisations provinciales et territoriales affiliées à l'Association. En l'occurrence : Jonathan Cha (AAPQ), qui a présidé le jury, Jeff Cutler (BCSLA), Anna Ringstrom (AALA, pour les Prairies), Joanne Moran (OALA) et Jennifer Allan (APALA). Cette année, à l'invitation d'Alan Tate, le jury comptait aussi un membre externe en la personne de Robert Schäfer et dont l'expertise internationale a alimenté les délibérations.

**JONATHAN CHA** est urbanologue, architecte paysagiste et docteur en urbanisme. Il est diplômé de l'UdeM, de l'UQAM, de l'INRS et de l'Institut d'urbanisme de Paris (Université Paris-Est). Jonathan anime des cours théoriques et des ateliers portant sur le design, les jardins et les paysages, de même que des voyages d'études pour l'École d'architecture de paysage de l'UdeM et pour l'UQAM, où il donne également des séminaires sur l'architecture moderne. Il se spécialise dans l'histoire de l'architecture de paysage, dans la préservation des paysages et dans le design urbain, et il collabore à des projets de développement urbain et d'aménagement de places publiques. [jonathan.cha@hotmail.com](mailto:jonathan.cha@hotmail.com)

**ROBERT SCHÄFER** entamera en 2016 une nouvelle carrière en tant « qu'expert-conseil en paysage ». Au cours des 30 dernières années, il a été rédacteur en chef de Garten+Landschaft et de Topos, qu'il a fondé en 1992. [robert.e.schaefer@gmx.de](mailto:robert.e.schaefer@gmx.de)

**JEFF CUTLER** est directeur fondateur de space2place, un studio d'architecture de paysage basé à Vancouver. Jeff s'intéresse aux espaces indéfinis qui existent aux carrefours entre écologie, design, science, affaires, ethnographie, art et ingénierie. Ses projets sont variés – des installations à petite échelle aux projets régionaux de planification des infrastructures –, et il œuvre principalement dans l'ouest du pays. Il a gagné plus d'une vingtaine de prix, dont le Prix national de design urbain en 2012. [jeff.cutler@space2place.ca](mailto:jeff.cutler@space2place.ca)

**ANNA RINGSTROM** est associée dans une firme de design multidisciplinaire établie à Saskatoon. Détentrice d'un diplôme d'études supérieures en architecture de paysage de l'Université du Manitoba, elle a aussi étudié et pratiqué en Écosse et en Oregon. Expérimentée tant dans les secteurs publics que privés, elle s'intéresse particulièrement au transport actif, aux paysages indigènes, à l'agriculture urbaine, aux jardins médiévaux et aux monuments commémoratifs. [anna@skarc.ca](mailto:anna@skarc.ca)

**JOANNE MORAN**, OALA, AAPC, a travaillé dans le secteur municipal pendant 28 ans en tant que gestionnaire principale de projets en architecture de paysage. Elle a une expertise en planification des loisirs, en aménagement des parcs et en développement et renouvellement des biens, et elle a travaillé sur de nombreux projets primés. Joanne a également travaillé dans le secteur privé au cours des huit dernières années, et s'est impliquée de nombreuses façons au sein des associations professionnelles de l'OALA et de l'AAPC. [jpmisaka@gmail.com](mailto:jpmisaka@gmail.com)

**JENNIFER ALLAN** travaille pour Glenn Group à Fredericton, où elle se spécialise dans les projets touristiques et les plans de revitalisation du centre-ville. Après avoir obtenu un baccalauréat en architecture de paysage à l'Université de Guelph, Jennifer a travaillé en Californie et à Whistler, ce qui lui a permis d'obtenir des expériences variées, allant du design intérieur aux grands centres de villégiature en montagne. Elle est membre du Conseil de l'APALA, du Comité d'éducation permanente de l'AAPC et du New Brunswick's Healthy Built Environments Working Group. [jallan@glenngroup.ca](mailto:jallan@glenngroup.ca)

**ALAN TATE**, MALA, AAPC, PPLI, président du programme des Prix d'excellence de l'AAPC, est professeur et ancien directeur du département d'Architecture de paysage de l'Université du Manitoba. En 2007, il a reçu le prix Schwabenbauer pour son implication et son dévouement. Ancien président du Landscape Institute, il a récemment déposé sa thèse de doctorat en architecture, portant sur la typologie et l'environnement bâti.

## CHAPEAU À L'ÉQUIPE!

Le Professeur Alan Tate, qui s'occupe des Prix d'excellence de l'AAPC depuis 2002, tient à remercier chaleureusement Brandy O'Reilly, qui a encore cette année veillé à l'administration du programme. Une main d'applaudissement aussi pour les étudiants – Shannon Loewen, Katharine Walker, Pearl Yip, Michelle Tustin, Xuan He et Liane Lanzar – qui ont aidé de mille façons : réception des dossiers, impression, affichage, création de documents, assistance aux jurés, préparations des certificats, envois postaux...



© André Hoffmann

## EXPO 67

The Association coalesced around the Expo 67 megaproject, but other large events have also played an important role in the evolution of the landscape architecture profession in Quebec. Among them were the 350th and 400th anniversaries of the founding of Montreal and Quebec City respectively, which both led to numerous major projects. Several significant projects are now under construction for the 375th anniversary of Montreal's founding, to be celebrated in 2017.

# A SHORT HISTORY

## OF THE ASSOCIATION DES ARCHITECTES PAYSAGISTES DU QUÉBEC (AAPQ) | QUEBEC'S ASSOCIATION OF LANDSCAPE ARCHITECTS

50

By Ron Williams, Professor (Retired), School Of Landscape Architecture, Faculty Of Planning, Université de Montréal

### **FOUNDING OF THE AAPQ**

A very diverse group gathered on October 6, 1965 at the Hélène de Champlain restaurant, located in the park on St. Helen's Island in Montreal. They were there for the founding meeting of an organization they named "l'Association des architectes paysagistes de la province de Québec / the Province of Quebec Association of Landscape Architects," whose letters patent had been issued by the government of Quebec on June 17 of that year. The 29 men and women who founded our AAPQ, as it was then known, came from several distinct points of origin. First, there were Quebecers educated at American universities in the 1940s and 50s – Benoît Bégin, André Sauvé, Don Graham, André Chartrand, Ulric Couture, André Robitaille and Georges Daudelin, among others – and in the 30s, in the case of the group's senior member, the illustrious Louis Perron, who identified himself as the "first Canadian of French expression to become a landscape architect." A second wave: people from overseas who, in the two tumultuous decades following the Second World War, saw their future in Quebec and brought with them the rich traditions of Europe and other regions, along with broad perspectives and much energy, including Val Lapins, Danièle Routaboule, Edwin Skapsts, John Schreiber, Eckhard Schirdehahn, Alfred de Vynck and Harold Spence-Sales. Lastly, several experienced landscape architects from the United States, Ontario and Western Canada, who contributed consummate professional ability and "North American know-how," including Douglas Harper, John Burroughs, Janina Stensson and Warner S. Goshorn, the Association's first president and bearer of membership certificate No. 1 (graciously donated to the AAPQ).

This event happened at a unique time and place for Montreal and for the design professions in Quebec. In the 1960s, Montreal was a magnet for talented landscape architects from all over the world, who had come to work on the "project of the century," Expo 67, the universal exposition held on the islands in the St. Lawrence River (built to mark the 100th anniversary of Confederation, in 1967) and on a multitude of other innovative and high-profile projects then underway: the Metro, Place Ville Marie, Place Bonaventure and its famous garden/patio, Place des Arts and the expansion of the Université de Montréal. Elsewhere in Quebec, the Quiet Revolution had provided the impetus for the founding of new educational institutions and hospitals across the province; the National Capital Commission

in Ottawa-Hull was creating a network of green spaces throughout its territory; and the era's spirit of openness was inspiring new public spaces and gathering places in Quebec City and Trois-Rivières, among other places.

At its earliest meetings, the new association adopted a constitution, elected officers and adopted a by-law governing admissions (six years of experience in the profession or a university degree in the discipline and one year in practice). The association also established relations with other landscape architects' associations. First, it invited all members of the Canadian Society of Landscape Architects (AAPC/CSLA) living or working in Quebec to join the Quebec association, reciprocating a similar invitation already extended by the national association. Next, a few years later and thanks to adept diplomacy, the AAPQ absorbed the membership of a group of private practitioners, the Institut des Architectes Paysagistes du Québec.

### **CREATING A SCHOOL**

That first meeting of the AAPQ closed with a recommendation, moved by Benoît Bégin, to found a "University chair in landscape architecture". From the very beginning, then, this group of pioneers had taken on the mission of creating a university-level landscape architecture school in Quebec, to ensure that sufficient numbers of landscape architects would be trained to seize the significant opportunities on the horizon. Two schools had already been founded in Ontario in 1965, at the universities of Guelph and Toronto. In Montreal, the educational scene in design-related disciplines was in full expansion: the École d'architecture, founded in 1951 as a successor to the architecture program at the École des Beaux arts, had become part of the Université de Montréal in 1964; in the process, its curriculum was given a revolutionary modernization. Elsewhere in the same university, the Institut d'Urbanisme, founded in 1961 by Benoît Bégin and several colleagues, was thriving.

The members put intense pressure on the Université de Montréal and other professional associations. The time was right. Expo 67 had given enormous exposure to landscape architecture, and the report of the Lamontagne Commission on architectural education, issued in 1964, had laid the groundwork. In 1968, as part of the merger of the Institut d'urbanisme and

The 1970s saw the first wave of conversions of decommissioned industrial lands into public spaces. High-profile projects included the repurposing of several of the province's derelict railways, as well as old ports in Quebec's largest cities, for tourism and recreation.

the École d'architecture into the new Faculté de l'aménagement (Faculty of Environmental Planning, so named by its first dean, Guy Desbarats), the Université de Montréal launched a four-year program leading to a Bachelor of Landscape Architecture degree. The program, which was first located in the École d'architecture, became a separate department in 1978 as the École d'architecture de paysage. It was and remains the only program in North America to teach landscape architecture in the French language. Its first graduates, starting in 1972, soon found positions in government departments and para-public agencies, or founded new private firms that quickly achieved high levels of competence and success.

### **PROFESSIONAL RECOGNITION**

The new association faced a second critical issue alongside education: formal recognition of the landscape architecture profession by the provincial government. For many years, the profession had been sheltered under the umbrella of the *Loi des Architectes* (*Architects Act*), which stipulated that no part of the law could infringe on the right of landscape architects to use their title or practice their profession. Suddenly, a new bill designed to update Quebec's system of professional self-regulation proposed to repeal that protective clause. In November 1966, Louis Perron advised his colleagues in the association of the situation, which inspired the members to mount a prodigious effort to prevent this loss of status and to gain direct, unequivocal recognition for the profession. The first step was the adoption of thoroughly professional structures, practices and by-laws: a code of ethics and a recommended fee schedule, among other things. But the greatest effort was applied to the preparation of a brief to be presented to the provincial government with the goal of obtaining letters patent for a professional association. The result of six years of work, the massive document included membership statistics, copies of the by-laws, code of ethics and fee schedule, excerpts from laws and other documents from the United States and France, a definition and history of the profession both in Quebec and elsewhere, letters of support from other professions, and examples of projects designed by members and students.

The brief was finally adopted in April 1974, while Danièle Routaboule was president of the association, and duly submitted to the government – only to be rejected. There were, it seemed, several reasons for the Office des Professions' refusal to add landscape architecture to the list of recognized professions: too few members, the large proportion of positions in the public sector, few or no public complaints against landscape architects. Nevertheless, an amendment to the new law covering architects, allowing use of the traditional title by any landscape architect who started practicing before February 1, 1974, set a useful precedent that somewhat diminished the urgency of professional incorporation. Soon after, the AAPQ explored a first merger attempt with the Ordre des architectes, but the initiative came to naught. This complex series of events was only the first chapter in a story that would resurface regularly throughout the association's history.

### **THE HEROIC ERA: 1965-1978**

In the early years, the new association grew steadily but rather slowly, with only 33 members and 15 associates by 1973. The two critical issues of education and professional recognition had taken up an enormous amount of energy, and every other activity suffered from lack of resources and time. The AAPQ had no regular employees and no office; its files were stored in a member's home. Total expenses for May through October of 1974 totalled \$69.24, including secretarial fees. At least one annual meeting was held around a single table in a noisy restaurant. The members were nevertheless proud to have escaped complete obscurity and reached the level of a cobbled-together organization.

During this period, the scale and quality of professional work in Quebec forged ahead with the creation of national and provincial parks devoted to conservation and recreation, and with the establishment of new campuses for the CEGEP college system. All these new, large-scale projects required significant input from landscape architects. Then, the Montreal Olympics in 1976 gave another boost to the profession. In the mid-70s, the first signs of a changing of the guard appeared: the founders'



Chicoutimi's old port © Yves-Michel Garant

generation started to step back, and Université de Montréal graduates started playing a more significant role – which would eventually become a dominant one – in the profession and the association alike.

#### A MATURE PROFESSION 1978–1993

The arrival of the new generation of “made in Quebec” landscape architects coincided with the emergence of a series of new types of projects and new approaches to the design of outdoor spaces. These included the reclamation and conversion of decommissioned industrial lands into public spaces. The “Old Ports” of Quebec City, Trois-Rivières, Montreal and Chicoutimi, long dominated by industry and railroad yards, underwent complete redevelopment starting in the 1970s, with the aim of making them accessible to the public and accommodating a variety of recreational activities. The Lachine Canal bicycle path in Montreal, the cycling and cross-country skiing trail of the “P’tit Train de Nord” in the Laurentians, and the network of trails created by the NCC for residents of Ottawa and Gatineau are some of the classic examples.

Another new trend: the rediscovery of flower gardens and horticulture (which had been cast aside during the dominance of the modernist movement), whose marquee project was the *Floralies internationales de Montréal*, a major floral exhibition held on Ile Notre-Dame in 1980. Under the leadership of Pierre Bourque, the director of the Montreal Botanical Garden, this very

ambitious project sparked real enthusiasm among Quebecers for their home gardens. Ever since, every corner of the province has seen impressive new flower gardens, including gardens of aquatic plants, perennials and grasses. The new popular enthusiasm for floral gardening was reflected in a significant expansion of horticulture-related industries and a remarkable explosion of new gardening books and magazines. The *Floralies* was just the first in a series of projects of all scales – pedestrian streets, public squares, playgrounds – produced for the Ville de Montréal by a critical mass of young landscape architects (mainly graduates of the École), whose workplace had been relocated from the downtown Public Works office to the more inspiring setting of the Botanical Garden.

At the same time, the profession saw its boundaries pushed outward by the rise of a large-scale environmental movement. The accelerated pace of innovation in the 20<sup>th</sup> century, combined with societal ignorance of the workings of nature, had created a true “environmental crisis” by the 1960s, characterized by air and water pollution and the destruction of natural habitats. The situation sparked a crisis of conscience that had a profound influence on the design professions. Building on research and principles already advanced by ecologists such as Pierre Dansereau, landscape architects integrated systematic analysis of the natural aspects of sites to their design process, and insisted that major infrastructure projects be preceded by environmental impact assessments. In 1987, “sustainable

development" became the preferred expression for describing this large, diverse movement, which was expressed in numerous very different efforts, including everything from green rooftops on urban buildings, the renaturalization of shorelines and damaged sites, to the reconstitution of natural ecosystems and vast multidisciplinary studies on the fragile ecosystems of the Far North.

After a brief hiatus due to the interest rate crisis of 1981–82, downtown cores in the province experienced an economic boom in the middle of the decade. In Montreal, a new corporate core was built, complemented by public projects like the redesign of McGill College Avenue. The National Capital Commission's projects, as well as the major museums in Ottawa-Hull and, increasingly, projects in smaller cities, allowed a considerable number of new private firms to spread their wings. The association grew, with 92 members and 56 *stagiaires* (probationary members) by December 1983.

During this period, the AAPQ adopted its current name, the Association des architectes paysagistes du Québec (AAPQ). From then on, administrative activities were conducted in a real office, hosted by the Parent Latreille et associés firm for several years, then in the offices of a management company in Old Montreal, shared with several similar organizations. Later, starting in 1994, a succession of very competent members took charge of administrative duties from their respective home offices: Sylvie Parent, André Abran and Marie-Claude Robert. The association also reviewed its admission procedures in the 1980s, setting up a flexible system based on the submission of detailed dossiers by candidates following a two-year probationary period.

In 1982–1983, and again from 1986–1992, the professional recognition issue resurfaced. The first time, a second merger proposal with the Ordre des architectes fell through owing to uncertainty over the ability of landscape architects to maintain their distinct identity within the proposed organization. The second time, the AAPQ took the lead by repeating, with significantly more resources, the grand effort of the "heroic era": a formal application for recognition as a professional corporation with a reserved title. But once again the proposal ran into a brick wall and was rejected.

#### **COMMUNICATION WITH MEMBERS AND THE PUBLIC**

Once the number of members and *stagiaires* reached 50, the association took steps to open a regular communication channel



with them. After a first "circular to members" from president André Sauvé on June 6, 1974, duly typed on an IBM Selectric and photocopied, a newsletter was published regularly, starting on February 5, 1975. Appearing bi-monthly, with a few lapses, this slim leaflet was the forerunner of a series of publications of ever higher quality, with a succession of titles: *Les Nouvelles AAPQ* (1970s–'80s), *Le Bulletin de l'AAPQ* (1980s–2000), and *Paysages- le bulletin* (2000s–present). At the same time, members regularly initiated publications destined for a wider audience. Between 1977 and 1984, indefatigable volunteers – AAPQ members and *stagiaires*, as well as students – published an excellent professional journal called *Architecture de paysage / Archi-pays*. When its run came to an end after its volunteers finally ran out of steam, articles written by our members started to appear regularly in the CSLA's journal, *Landscape Architectural Review/Revue de l'architecture de paysage*. Today, the increased participation of AAPQ members in the Canada-wide journal *Landscapes/Paysages* complements the AAPQ's publications,

In 1980, the *Floralies internationales de Montréal* rekindled Quebecers' enthusiasm for home landscaping. Subsequent festivals such as *Mosaïcultures* and the International Garden Festival at Reford Gardens have been very popular, and have served as inspiring creative laboratories for landscape architects.

which include the annual review *PAYSAGES*, celebrating its 10<sup>th</sup> anniversary this year.

### **RECOGNITION OF CONTRIBUTIONS**

Since the 1980s, the association has recognized members of the public who have made exceptional contributions to landscape architecture by naming them honorary members of the AAPQ. This practice was formalized in 1996 with the creation of the Frederick Todd awards, named for the first landscape architect to live and work in Quebec and the creator of Battlefields Park in Quebec City, Beaver Lake on Mount Royal and St. Helen's Island Park (now Parc Jean-Drapeau), among others. Each year since the program was established, two Todd awards have been presented to people who made significant contributions to the advancement of the art and profession of landscape architecture: one to a member of the public, and another to a member of the association.

Several special events took the spotlight during the productive decade of the 1980s. In May 1984, during the celebration of the 15<sup>th</sup> anniversary of the *École d'architecture de paysage*, a plaque was unveiled in honour of Frederick Law Olmsted, the founder of landscape architecture in North America, near the chalet in Mount Royal Park (which our illustrious predecessor had designed). The AAPQ's 25<sup>th</sup> anniversary was celebrated at a gathering attended by more than 100 members and guests at the Maison des Arts de Laval on March 17, 1990. The association's founders were the guests of honour, awards of excellence were presented and citations given to past presidents, and many tales of the early years were told. By the time this "Conventum" was held, it had become possible to see landscape architecture in Quebec as a mature, well-established profession that was increasingly recognized by Quebec society at large.

In 1989, the membership of the AAPQ was still growing rapidly, with 168 full members and 103 *stagiaires*. The period

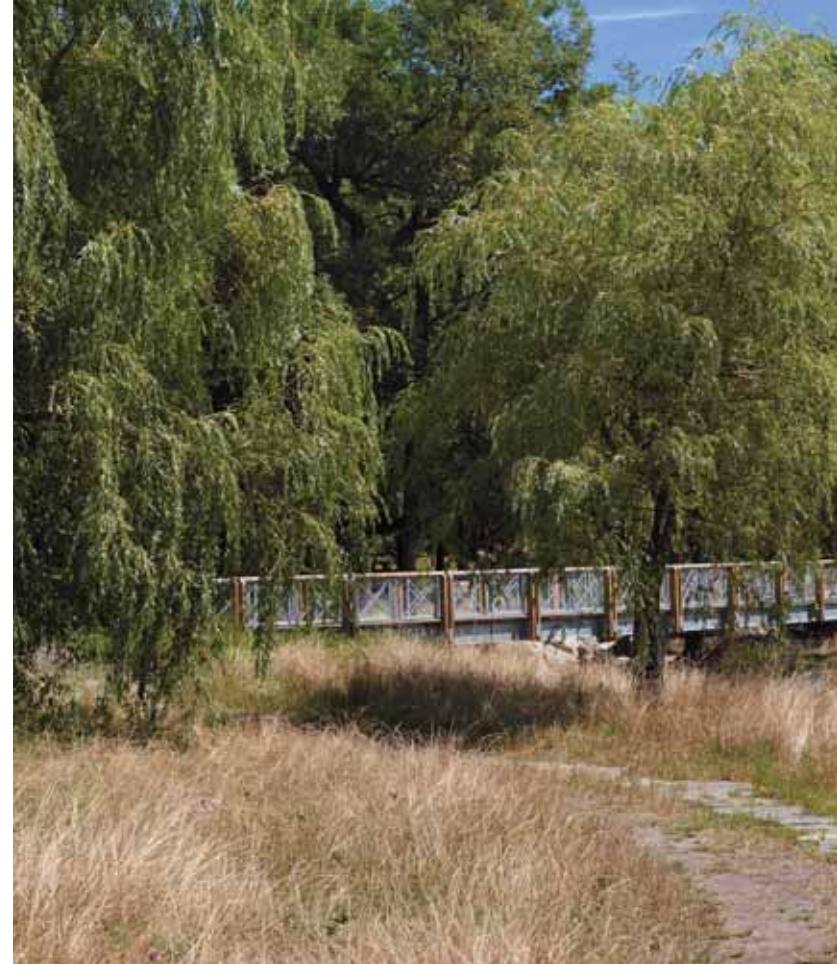
culminated with the celebration in 1992 of the 350<sup>th</sup> anniversary of Montreal's founding, which constituted nothing less than a festival of landscape architecture: a vast new public park in the Old Port, the redesign of de la Commune St. and the Champs de Mars, the creation of educational landscapes such as the Biodôme, and many other civic design projects, parks and symbolic spaces. The members of the association, whether working in the private or public sector, were deeply involved in this vast array of projects.

### **STUMBLING BLOCKS AND NEW INITIATIVES, 1993-1997**

These major public sector investments in Quebec's largest city partially masked the recession of the 1990s, which began to affect the private sector in 1989 and severely impacted landscape architecture, starting in 1993. Flouting orthodox economic theory, the higher levels of government chose this period of contraction in the business cycle to cut public sector budgets. There followed cuts in park-creation programs, a diminution of large-scale housing projects, declining university enrolment, and, for the first time since the École opened, new graduates were having trouble finding work. Private firms instituted "job sharing" measures and laid off staff; and, finally, landscape architects started looking for work in other fields. Suddenly, the continuity of the profession seemed to be in a precarious state. For the AAPQ and its members, it was the most discouraging time since the organization was founded.

But there were some bright spots. The general trend was resisted by the Quebec City municipal government, among others, and by the city's major collaborator, the Commission de la Capitale Nationale du Québec, founded in 1995 and led by Pierre Boucher. These two bodies worked together, along with other partners, on a series of innovative projects intended to reinvent the city: correcting the errors of the 1960s, when the construction of expressways had disrupted the urban fabric and experience, and restoring key neighbourhoods and heritage districts to their former glory. A series of Quebec-wide

While they had always been alert to environmental issues, in the 1990s landscape architects started to include the systematic analysis of a site's natural features in their design process, and insisted that infrastructure projects be preceded by environmental impact assessments. Around this time, green rooftops, renaturalized shorelines and rehabilitated sites started to become commonplace.



redevelopment and ecological restoration projects boded well for the future. In Montreal, several old parks that had been deteriorating for years, including Mount Royal Park, were finally refurbished in the 1990s.

Another key event of the 1990s was a June 1995 congress in Quebec City, the *États généraux du paysage québécois*, a large multidisciplinary gathering supported by several government agencies, aimed at "bringing together, for the first time, all the actors whose work has an impact on Quebec's landscapes." The discussions among the members of 13 associations and professional orders, focusing on the dynamic recent development of the Quebec landscape and visions for its future evolution, led to new understandings, new alliances and innovative strategies.

#### **RENEWED EXPANSION, 1997–2015**

Toward the end of the 1990s, the economy revived and the profession not only reclaimed lost ground, but transformed itself and blossomed in spectacular fashion. Landscape design branched out in new directions – the garden became a canvas for expressing ideas, incorporating humour, irony, multiple levels of meaning, as well as traditional aesthetic and ecological values. The *Floralies* garden exhibition returned to Quebec with "Québec en fleurs 97" in the capital, Quebec City; the *Festival international de jardins*, founded at the Jardins de Métis in 2000, encouraged young landscape architects to explore new themes and push the envelope in garden design by creating ephemeral

and experimental projects; and the ancient art of mosaïculture was rediscovered and showcased in an event in the summer of 2000, and repeated twice in subsequent years, in the Old Port of Montreal. The first decade of the new century saw several other original landscape architecture creations, including many temporary gardens for the *Flora International* exhibition, held in the Old Port of Montreal in the summers of 2006 and 2007, as well as the splendid creations made for the 400<sup>th</sup> anniversary of Quebec City in 2008, including downtown projects and a massive embellishment program for the banks of the St. Lawrence. Montreal again hosted a major mosaïculture exhibition in 2014, spectacularly integrated into the Montreal Botanical Garden.

At the same time, landscape architecture in Quebec had significant influences beyond the province's borders. Increasingly, private and public bodies were undertaking major projects in other Canadian provinces, including Point Pleasant Park in Halifax, the New Brunswick Botanical Garden in Edmundston and imaginative projects for the Toronto waterfront. Internationally, landscape architects from Quebec (including students and public bodies) created much-appreciated parks and urban design projects in countries as far-flung as France, Chile, the United States and China, where a number of firms set up permanent offices that play important roles in their Chinese host cities.

In 2001, a shadow darkened this mainly sunny situation. The AAPQ had been named the host association for some 5,000



St. Charles River © Ville de Québec

landscape architects of the CSLA and the ASLA (American Society of Landscape Architects) for the two organizations' first joint conference, scheduled for September 2001 in Montreal. Every member of our association was involved in one way or another in the extensive preparations for this major international gathering. A special issue of the prestigious American journal *Landscape Architecture* focused entirely on landscape architecture in Canada, with strong emphasis on Quebec. The final preparations for the conference were finished and the ASLA team was already in Montreal when the shocking events of September 11, 2001 transpired, changing history forever. Despite valiant efforts to hold the conference regardless, it proved impossible. In the face of shock and disappointment, a Canada-wide conference was organized at the last minute – an especially memorable gathering, both touching and appreciated. Before and after the abortive conference, other collaborations had long been organized. The AAPQ hosted the annual congress of the CSLA on several occasions: in 1980 (in conjunction with the *Floralies*), in 1991 and 1998 (both focusing on the history of landscape architecture) and in 2008 (during the celebration of the 400<sup>th</sup> anniversary of the founding of Quebec City).

In 2005, as it was preparing to celebrate its 40<sup>th</sup> anniversary, the Association had 234 full members and 61 *stagiaires*; we had come a long way since the modest beginnings of 1965. This important milestone was celebrated at a gathering at the Mériidien Hotel in Montreal. At the event, it was obvious

beyond the shadow of a doubt that the landscape architecture profession had built an important and often decisive place for itself in Quebec. Several founding members were no longer with us and the rest were retired, in some cases for many years, while the first wave of graduates from the École were now distinguished professionals. These men and women – our association had been well-balanced on this score for many years – had brought honour to their school, profession and association, often through their educational and political activities, and their management of large government agencies and substantial private firms, as well as their creation of praiseworthy projects.

Now, as the AAPQ prepares to celebrate its 50<sup>th</sup> anniversary in 2015, it has almost 600 members. The visibility and prestige of the landscape architecture profession, both important concerns for the association since its founding, have increased tremendously in its first half century. Society has started to notice the excellence of our members' creations and designs, a recognition reflected in the appointment of Claude Cormier and Vincent Asselin as Chevaliers of the Ordre national du Québec in 2009 and 2012 respectively.

There are still challenges facing the profession and the AAPQ. Globally, landscape architects are called upon to play a key role in issues surrounding climate change and the rational and responsible use of resources. In Quebec, we need to address the problem of over-concentration of landscape architects in our largest cities (71 per cent are based in the province's three largest urban areas), in order to ensure access to our knowledge and expertise throughout Quebec. The major subject of rural planning, a matter that has sparked significant reflection in Europe, remains almost entirely unexplored here; nor have we given enough attention to the human and environmental problems of the Far North, now drawing great attention for its natural resources. Within the profession, the retirement of Marie-Claude Robert as executive director, a position whose duties she performed in exemplary fashion from 1999 to 2013, marks the end of an era. For several years, the AAPQ has been reviewing and updating the procedures and standards for admission to the profession, in close coordination with the first restructuring of the landscape architecture curricula at the



Kuujjuaq © Stéphane Cossette

## LE NORD

Quebec's vast Far North region is changing quickly. As well as having immense reserves of valuable natural resources, the region is highly vulnerable to climate change and its people are at a crossroads between traditional and "Southern" cultures. Landscape architects are playing a crucial role in tackling these challenges.

# 50

Université de Montréal, where the undergraduate professional program (which has existed since the École's founding in 1968) is giving way to new professional master's programs. This process culminated in the establishment of new standards in July 2014.

Lastly, the formal recognition of the profession – an objective pursued patiently for many years, but that has always eluded us – seems to be within our grasp once again. Amendments to the Loi des Architectes, now before the National Assembly, could at long last put an official end to the matter. This would be very desirable, but the lack of official recognition has never stood in the way of the success of the profession and the association. The words of the AAPQ's first president, Mr. Warner S. Goshorn, written in October 1965, seem as pertinent as ever:

"The landscape architect, although not yet officially recognized as a full professional in the Province of Quebec, practises a long-established profession accepted by custom and law throughout a large part of the world...this recognition is but the result of the professional quality of the services provided by its members, at present and in the past. Similarly, in Quebec, the ambitions of our Association will only be realized if our own professionalism, in the real sense of the word, is established and maintained by ourselves..."



Ron Williams is a co-founder of the landscape architecture, urban design and planning firm WAA Inc., and a retired professor at the School of Landscape Architecture of the Université de Montréal. He is the author of the book *Landscape Architecture in Canada*, published in 2014.

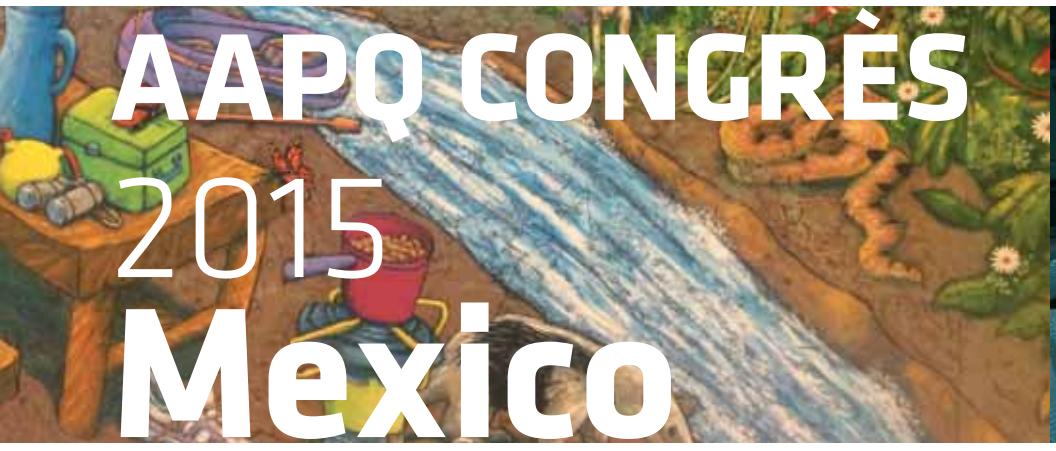


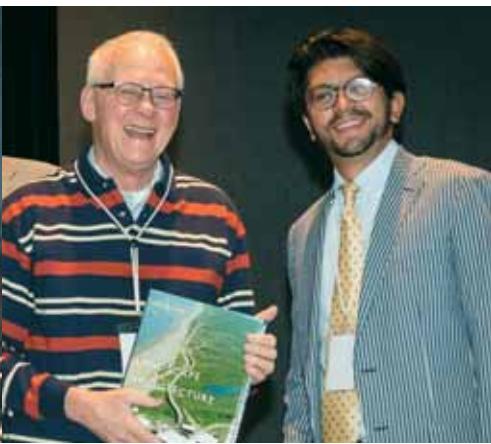
# CSLA CONGRESS 2015 Mexico

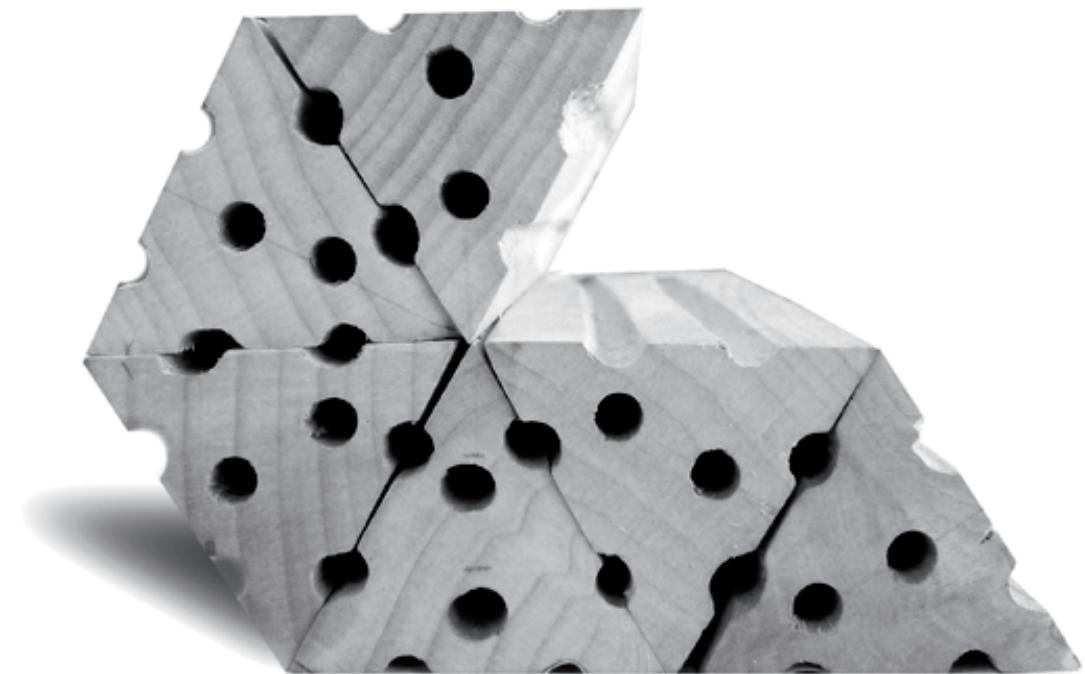
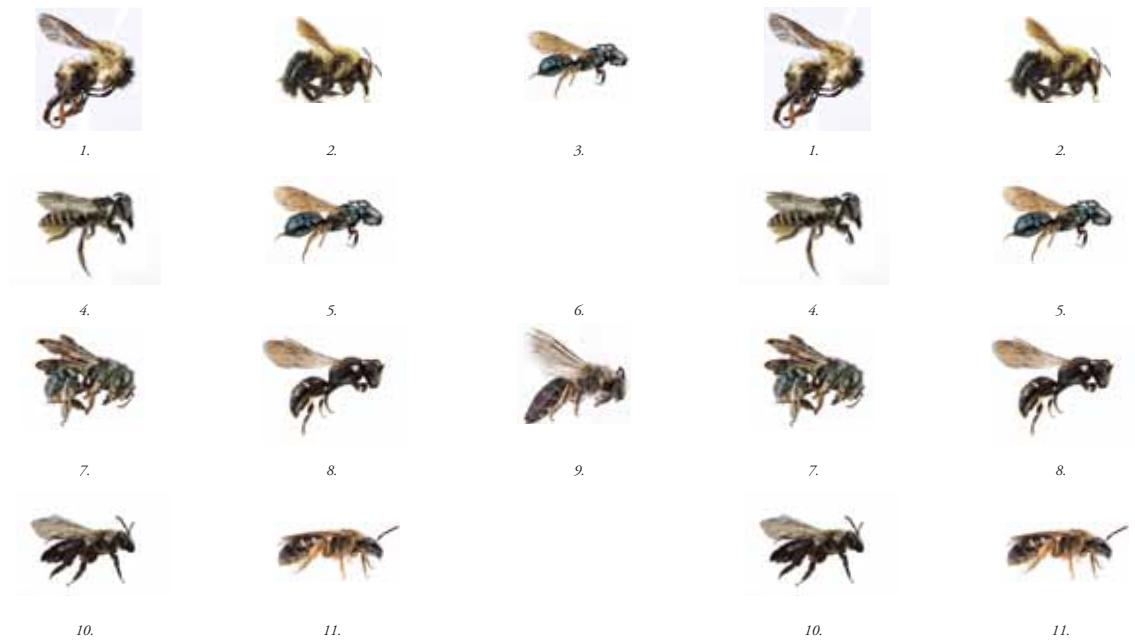


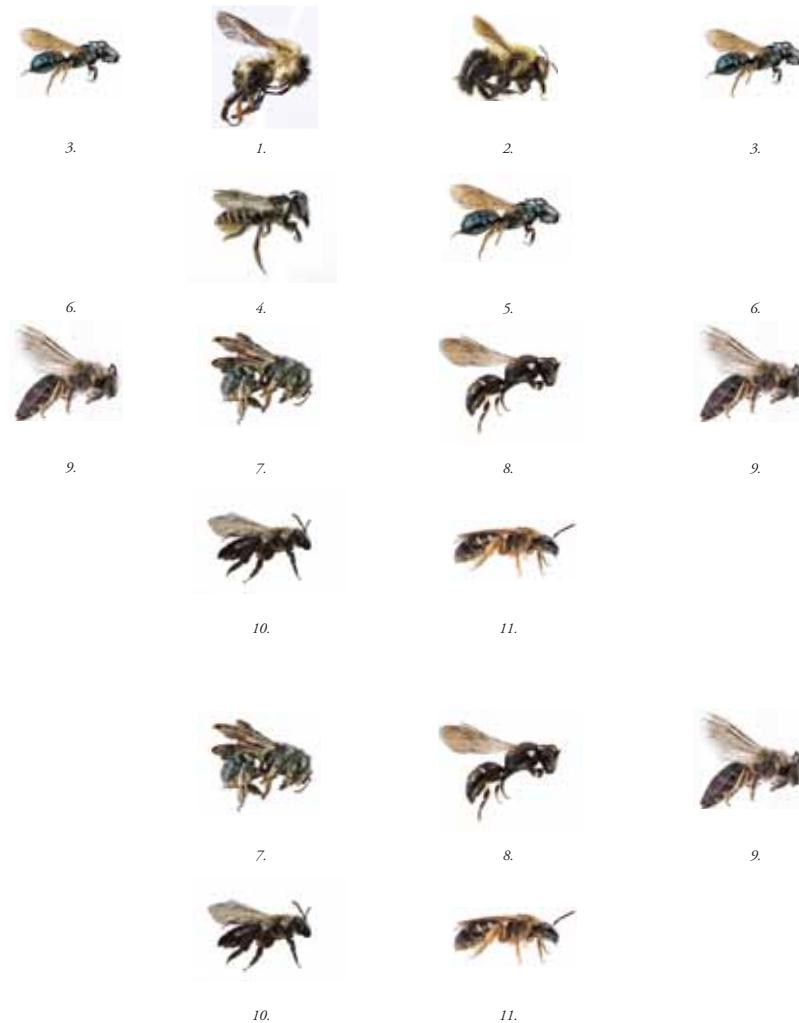


# AAPQ CONGRÈS 2015 Mexico







**BUMBLE BEES**

1. *Bombus vagans* Smith  
14 - 19 mm

**CARPENTER BEES**

2. *Xylocopa virginica* Linneaus  
17 - 23 mm  
3. *Ceratina calcarata* Robertson  
5 - 8 mm

**LEAF CUTTING BEES**

4. *Megachile relativa* Cresson  
8 - 12 mm  
5. *Megachile campanulae* Robertson  
8 - 11 mm

**MASON BEES**

6. *Osmia pumila* Cresson  
7 - 8 mm  
7. *Osmia conjuncta* Cresson  
9 - 10 mm

**PLASTERER BEE**

8. *Hylaeus affinis* (Smith)  
5 - 6 mm  
9. *Colletes inaequalis* Say  
10 - 13 mm

**MINING BEE**

10. *Andrena vicina* Smith  
10 - 15 mm

**SWEAT BEE**

11. *Halictus rubicundus* (Christ)  
10 - 11 mm

# NICHOIRS DE LUXE

ARCHITECTURE ANIMALE + GÉOMÉTRIE BIOMIMÉTIQUE  
LIAT MARGOLIS + SCOTT MACIVOR

## BEE BOLD

ANIMAL ARCHITECTURE + BIOMIMETIC GEOMETRY  
EN [>LP page 57](#)

FR\_

DANS L'HABITAT URBAIN du grand Toronto bourdonnent plus de 300 espèces d'abeilles. Une seule d'entre elles, notre bonne vieille abeille à miel, sait vivre en société. Nous l'hébergeons dans des ruches. Les autres sont des abeilles dites « sauvages » qui, contrairement à leurs cousins domestiques, préfèrent construire des nids individuels. Certaines de ces abeilles sauvages se laissent tenter par des nichoirs artificiels imitant leurs lieux de ponte préférés comme le bois, les tiges de plantes et le sol. D'autres penchent plus pour les cavités, ce qui conduit de plus en plus de designers et de citoyens à leur offrir des « hôtels pour abeilles » en retour des services de pollinisation que leur rend le vaillant insecte.

Ces répliques artificielles des conditions de nidification idéales ne sont pas toujours des plus habiles sur le plan écologique. Certains nichoirs aux cavités trop rapprochées, par exemple, exposent l'abeille aux infestations de parasites. D'autres nids mal entretenus et peu surveillés se font squatter par des locataires d'occasion comme l'araignée, la fourmi et des guêpes de tout acabit. (Et pas des moindres!) La simple longueur des tubes de nidification peut dérégler la proportion naturelle de naissances mâles. Certains modèles n'attirent que des espèces d'abeilles déjà prospères ou des espèces exotiques susceptibles – en se multipliant – de supplanter les espèces locales. On peut, à l'inverse, sélectionner l'espèce d'abeille que l'on veut héberger en choisissant minutieusement les matériaux et la disposition dans l'environnement.

Toutes ces petites habitudes de ponte dans des cavités ou dans le sol ont fait l'objet, en 2014, d'un cours d'Architecture animale et géométrie biomimétique à la Faculté Daniels de l'Université de Toronto. Les étudiants ont alors eu la chance d'acquérir des notions de base et de se faire la main en bricolant leur propre nichoir. Après une série de prototypes critiqués par des experts de diverses disciplines, les étudiants devaient fabriquer un habitat artificiel grande taille. Grâce à leur travail, ils ont exploré plus avant comment les nids et leur configuration peuvent inspirer de nouvelles géométries, configurations matérielles et directions expérimentales en architecture de paysage. Leurs œuvres ont été exposées au salon Grow Op 2015, tenu à l'hôtel torontois Gladstone.



1.



2.



3.

Matrix 1 - Bee taxa and nesting criteria

Bee	Location	Sociality	Gregariousness	Specific	Nesting Material	Width of nesting hole	Orientation
Bumble bees (ex. <i>Bombus vagans</i> )	Ground	Social	n/a	Pre-excavated hole, bunch grasses	Wax comb, animal hair, other organics	~2cm	Underground, Under pile
Carpenter bee (ex. <i>Xylocopa virginica</i> )	Cavity	Solitary	Medium	Chew through wood, abandoned holes	Excavation, Wood	~1cm	Horizontal
Carpenter bee (ex. <i>Ceratina calcarata</i> )	Cavity	Solitary	Low	Stem with Pith remaining	Pith	Small (<5mm)	Erect, angled
Leaf cutting bee (ex. <i>Megachile relativa</i> )	Cavity	Solitary	Medium	Beetle-bored wood, plant stem	Leaf pieces, leaf hairs	4mm<x <10mm	Horizontal
Leaf cutting bee (ex. <i>Megachile texana</i> )	Ground	Solitary	Low	Under rock, leaf piles	Leaf pieces	~6-8mm	Underground, under rock
Leaf cutting bee (ex <i>Megachile campanulae</i> )	Cavity	Solitary	High	Beetle-bored wood, plant stem	Tree sap	~5-7mm	Horizontal
Mason bee (ex <i>Osmia pumila</i> )	Cavity	Solitary	High	Beetle-bored wood, plant stem	Mud	~3-6mm	Horizontal
Mason bee (ex <i>Osmia conjuncta</i> )	Cavity	Solitary	Low	Snail shell	Mud, pebbles	?	In shell
Plasterer bee (ex <i>Hylaeus affinis</i> )	Cavity	Solitary	Medium	Beetle-bored wood, plant stem	none	~3-4mm	Horizontal, Angled, Vertical
Plasterer bee (ex <i>Colletes inaequalis</i> )	Ground	Solitary	High	Non compacted soil, trails, embankments	Excavation	~8mm	Underground
Mining bee (ex <i>Andrena vicina</i> )	Ground	Solitary	High	Non compacted soil	Excavation	~8mm	Underground
Sweat bee (ex <i>Halictus rubicundus</i> )	Ground	Socially polymorphic	Medium	Old lawns, roadsides, semi-compacted sand	Excavation	~5-7mm	Underground
Sweat bee (ex <i>Agapostemon virescens</i> )	Ground	Socially polymorphic	Medium	Old lawns	Excavation	~5-7mm	Underground



Matrix 2 – Material Designs

<b>Material</b>	<b>Form</b>	<b>Process</b>	<b>Experimental design concepts</b>
Cellulose / Paper	Tube	Bending	Cavity diameter variability (width homogeneity leads to more parasites)
Wood	Sheet	Folding	Length variability (length is important for sexual ratios; the larger the bee the longer the length and vice versa)
		Perforating	Cavity distribution / proximity gradients as an experimental research (aggregation of cavities can be a weakness or strength for defense against parasites)
Stone	Granule/ Aggregate	Laminating / Layering / Stacking	Depth / elevation variability (3D vs. 2D) - defense strategy
Plaster	Composite	Casting	Visual guides (e.g. bees see ultraviolet light, floral or nectar guides; patterns)
Ceramic / Brick	Foam (cellular)	Bonding	Gradients of material hardness and porosity
Mud / Rammed Earth		Orienting / Offsetting	Vapor barrier- nesting cavities must be dry, waterproof yet breathable
Cement		Drilling	Outer facing of the nesting habitat includes surface modulation to accommodate micro water collection and perching
		Burning	Winter scenarios (e.g. snow as insulator)
		Aggregating	Proximity to plant material for bee nest construction
		3D printing (rapid prototyping)	Easy maintenance and cleanability

ROBERT SCHÄFER

# OÙ VIVENT LES CANADIENS

Le Canada est même plus urbanisé que bien des pays d'Europe.



**AUX YEUX DES** Européens, comme moi, le Canada forme un écran géant. Quelle image avons-nous à l'esprit? Que voyons-nous lorsque nous étudions les cartes? Un immense pays couvrant une grande partie de planète, avec des points représentant les villes, une vaste nature sauvage ponctuée de lacs, de marécages, de montagnes et de forêts. Nous devons comprendre, cependant, que le Canada est encore plus urbain que de nombreux pays européens. Selon le recensement de 2011, 80 % de la population canadienne vit dans des zones urbaines. Même à Terre-Neuve, 59 % des gens vivent dans les centres urbains, et dans les Territoires du Nord-Ouest (y compris le Nunavut), ils sont 54 %.

Les Prix d'excellence 2015 de l'AAPC ne rendent pas hommage à ces statistiques. Cette année, parmi les 84 candidatures, seul un très petit pourcentage a porté sur des questions de design urbain. C'est un grave problème pour la profession, et à mon avis c'est le grand problème pour l'architecture de paysage au pays.

Comme nous le savons, les disciplines de l'architecture de paysage et de l'aménagement du paysage couvrent une vaste gamme de missions. Les architectes paysagistes sont capables de faire face aux grands enjeux environnementaux auxquels nous sommes confrontés, comme les dévastations causées par l'industrie pétrolière et les sociétés d'exploitation forestière, le défi de la gestion des eaux pluviales durable et la montée du niveau de la mer.

## LE MOMENT EST VENU!

Les architectes paysagistes et l'AAPC sont obligés de prendre les grands moyens pour gagner l'acceptation du public et assumer de plus en plus de responsabilités. Si les architectes paysagistes canadiens réalisent des projets solides, démontrent les meilleures pratiques et interviennent dans les affaires publiques à tous les niveaux, le travail de base sera accompli. Mais la prochaine étape cruciale est celle de la communication, ainsi que des relations publiques - et ces fonctions critiques appartiennent au contexte urbain. C'est là que vivent la majorité des Canadiens.

Je ne comprends pas pourquoi il y avait si peu de candidatures aux Prix d'excellence de l'AAPC qui reflètent cette réalité. Pourquoi ne voyons-nous pas beaucoup plus d'intérêt envers le domaine public, le design urbain et la planification des grands espaces? L'infrastructure verte, le changement climatique, la gestion de l'eau, la résilience – voilà des mots clés pour la création d'environnements habitables dans les centres de population, grands ou petits.

Des initiatives exemplaires existent sans aucun doute dans ce pays, et beaucoup méritent d'être honorées et publiées. Les Prix soulignent à la fois la nature de nos plus grands problèmes et leurs solutions. Ce sont des instruments pour promouvoir la profession. L'AAPC est sur le point de réécrire les critères de ses Prix. Je souhaite que les Prix d'excellence 2016 témoignent des besoins de la population urbaine. C'est ce qui compte à la fin, et non de flatter l'ego des membres de l'AAPC qui reçoivent l'un des 30 prix ou mérites.

JUST OUTSIDE HAMILTON, ONTARIO | EN PÉRIPHÉRIE DE HAMILTON, EN ONTARIO  
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